

बम्भ दत्तो

THE STORY OF BAMBHADATTA

(The Twelfth Sovereign of the Jain Mythology)

EDITED WITH INTRODUCTION AND NOTES BY

Dr. P. L. VAIDYA

M. A. (CAL.); D. LITT. (PARIS)

Professor of Sanskrit and Allied Languages

Nowrosjee Wadia College, Poona

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Price Annas Twelve

P. P. Ac. Gunratnasuri M.S.

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Printed by Lakshman Narayan Chapekar, at the Āryasamākriti
Press, 198 (17) Sadashiv Peth, Tilak Road, Poona, and Published
by Dr. P. L. Vaidya, Newrosjee Wadia College, Poona.

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INTRODUCTION

THE present version of the story of Bambhaddatta in Jain Māhārāṣṭrī is found in Devendra's commentary on the Uttarādhyayana Sūtra, xiii. It was first edited by Jacobi in his "Ausgewählte Erzählungen in Māhārāṣṭrī" in Roman script. It was included in a book called Prakṛita Kathā Saṃgraha, printed in Devanāgarī script and published by Gujarat Purātattva Mandir, Ahmedabad, but the editor, while rendering the Roman text into Devanāgarī, committed so many mistakes that it became ununderstandable at numerous places. When therefore the University of Bombay prescribed this story for their Intermediate Arts Examination of 1938, I thought I should edit it anew, present a text as correct as possible, add a few notes which would help the student to understand it and preface it with a comparative study of some important versions of the story, found in Sanskrit, Prakrit and Pali literatures.* I hope my efforts would be appreciated by the student world and also by lovers of Prakrit literature and comparative folk-lore.

The German knowing reader is recommended to consult E. Leumann's article "Die Legende von Citta and Sambhata" in Vienna Oriental Journal, Vols V and VI, and Jari Csarpentier's Com. on Uttarādhyayana Sutra, xiii.

SOURCES OF THE NARRATIVE.

(1) JAIN—The story of Bambhadatta and his fellow-soul is narrated in Jain literature at several places. The version in the present book is from Devendra's commentary on the Uttarādhyayana Sūtra, xiii, as has been stated above. Every other commentator whether he writes his commentary in Sanskrit or Prakrit, in prose or verse, has given the narrative there. But Jain writers like Haribhadra give this story in another connection as well (see his Upades'apada, pp. 4-21 and 213-216). Uttarādhyayana Sūtra, xiii, gives the narrative under the heading of Citta-sambhūijjam, i. e., a narrative of Citta and Sambhūya, names respectively of the fellow-soul of Bambhadatta and Bambhadatta in the preceding birth. It is however possible for us to trace an older source of the narrative in Jain literature. Bambhadatta is the twelfth cakkavattī of the Jain mythology. The life-story of this person, who is one of the sixtythree great men (Tisaṭṭhimahāpurisa) was given, along with the stories of other great men, in the twelfth aṅga of the Jain Canon, called Diṭṭhivāya, Sk. Drṣṭivāda. Unfortunately this aṅga is no longer extant and therefore we are unable to see first hand what the narrative of Bambhadatta might have been like in that book. It is however clear that the story of Bambhadatta must have been included

in that book; for we get the list of the contents of *Dṛṣṭivāda* in books like *Samavāya* or *Nandī-sūtra* in the following form:—

से किं तं दिट्ठिवाय ? दिट्ठिवाय णं सव्वभावपरूवणा आपविज्जइ । से समा-
सओ पन्नविहे पन्नत्ते, तं जहा—परिकम्मे, सुत्ताइं, पुन्वगय, अणुओगे, चूलिआ ।
....अणुओगे दुविहे पन्नत्ते, तं जहा—मूलपडमाणुओगे गण्डियाणुओगे य । से किं
तं मूलपडमाणुओगे ? मूलपडमाणुओगे णं अरइन्ताणं भगवन्ताणं पुन्वमवा देव-
गमणाइं आउं चवणाइ जम्मणाणि अभिसेआ राववरसिरीओ पन्वज्जाओ तवा
य उग्गा केवलानाणुप्पाओ तित्थपवत्तणाणि य ... । से किं तं गण्डियाणुओगे ?
गण्डियाणुओगे णं कुलगरगण्डियाओ तित्थयरगण्डियाओ चक्रवट्ठिगण्डि-
याओ दसारगण्डियाओ वलदेवगण्डियाओ बामुदेवगण्डियाओ ... एवमाइ-
याओ गण्डियाओ आपविज्जन्ति पन्नविज्जन्ति, से तं गण्डियाणुओगे । ...

It will be seen from the above extract that *Ditthivāya* consisted of five parts or books of which fourth was called *añuyoga*. This book was further divided into two sections, *Mūlapaḍhamāṇu-yoga* and *Gaṇḍiyā*. It is this second section called *Gaṇḍiyā* which contained narratives—each narrative independent of the other, it seems, as the term *Gaṇḍiyā* means *एकार्थाधिकारा ग्रन्थपद्धतिः*—of a number of eminent persons of the Jain mythology such as *Tīrthamkaras* and *Cakravartins*. As *Bambhadatta* is the twelfth *Cakravartin*, naturally his story must have been included in the *Gaṇḍiyā* section of the book called *Añuyoga* of the *Ditthivāya*. The *Gaṇḍiyā* must be therefore regarded as the oldest probable source of the Jain version of the story of *Bambhadatta*. Later

the Jains developed a special class of works called *Triṣaṣṭīmahāpuruṣacarita* or *Mahāpurāṇa* which contained, among others, the stories of Cakravartins. We have at least three extant works belonging to this class, the oldest one is by Jinasena and Guṇabhadra in Sanskrit, the next in chronological order is that of Puṣpadanta in Apabhraṃśa and the third is that of Hemacandra in Sanskrit. All of these works contain, somewhat briefly, the story of Bambhadatta; for the poetic genius of the authors of the *Mahāpurāṇas* seems to have been already taxed and been therefore exhausted when they came to the narrative of the last Cakravartin.

The extant canon of the Śvetāmbara Jains refers to the story of Bambhadatta and his five previous births in the *Uttarādhyayana Sūtra*, xiii. The relevant portion of the chapter is as follows:—

चक्रवर्ती महिङ्गुओ वम्भदत्तो महायसो ।
 भायरं बहुमाणेण इमं वयणमन्ववी ॥४॥
 आसीमु भायरो दो वि अन्नमन्नवसानुगा ।
 अन्नमन्नमणूत्ता अन्नमन्नहिंसिणो ॥५॥
 दासा दसण्णे आसीमु मिया कालिंजरे नगे ।
 इत्ता मयङ्गतीरे सोवागा कासिभूमि ॥६॥
 देवा य देवलोगम्मि आसि अम्हे महिङ्गिया ।
 इमा नो छट्ठिया जाई अन्नमन्नेण जा विणा ॥७॥

The commentaries on this chapter, whether written in Sanskrit or Prakrit, in prose or

verse, expanded the story with the help of the sources indicated above. Devendra's version which is presented here begins the narrative with Prakrit but ends it with Sanskrit ; for, the first twenty paras are written in Prakrit while the last two are written in Sanskrit. The key of the story for easy recollection is to be found in the following stanza:—

आस्व दासी मृगौ हंसौ मातङ्गावमरौ ततः ।

एषा नौ पश्चिक्ता जातिरन्योन्याभ्यां विमुक्तयोः ॥

Are we to suppose that Devendra himself has quoted the story from a source which was partially Sanskrit and partially Prakrit ? Of course, we know that Devendra's commentary is to a very great extent based upon S'āntyācārya's commentary on the same work, but we do not get there the story of Bambhadatta in identical form. It is however clear that the Jain tradition is uniform in that all the versions mention the births in the same order and that their number is six. Further in the Cāṇḍāla birth, the souls were named Citta and Saṃbhūya, in the last birth the soul of Saṃbhūya was born as Bambhadatta, and the soul of Citta, then born as a Jain monk, advised Bambhadatta on the futility and the painfulness of the worldly life, and that this advice had no effect on him.

(2) **BUDDHISTIC**—When we turn to Buddhistic

literature we come across Jātaka No. 498 in Faushöll's Collection (vol. IV, pp. 390-401.) This Jātaka is called Citta-Sambhūta-Jātaka. The key-note of the story is found in the following stanza :—

चण्डालाहुम्ह अवन्तीसु मिगा नेरंजरं पति ।

उकुसा नम्मदातीरे त्यज्ज ब्राह्मणस्सत्तिवा ॥१६॥

“We were born as Cāṇḍālas in the Avanti country, as deer on (the bank of the river) Neramjarā, as ospreys (ukkusa, kurara) on the banks of the river Narmadā, but the same (we) are born to-day as Brāhmaṇa and Kṣatriya.”

The Jātaka story runs as follows :—

There were two Cāṇḍāla youths in Ujjenī who were expert in the art (of music) called Cāṇḍala-vamśadhōpana. One day these brothers were making an exhibition of their skill at the city gates and attracted a large crowd. When however the people learnt that these youths were Cāṇḍālas, they beat them and drove them out of the town limits. The two brothers, disgusted with their Cāṇḍāla caste, decided to disguise themselves as Brahmin youths, and went to Takkaśilā to study under a famous teacher of the Brahmin caste. Citta completed his studies but Sambhūta did not finish them. A villager one day invited the ācārya for some auspicious recitations from the Veda at his house. It rained

heavily the previous night and hence the ācārya was unable to go himself, but asked Citta to go to the villager's house along with his other pupils, and do the needful. Citta went there with Sambhūta and others. They were all served with hot milk-dish. When Sambhūta began to eat it his mouth was burnt with the hot milk-dish. And, forgetting that he had disguised himself as a Brahmin, said to Citta loudly in the language of the Cāṇḍālas that the milk-dish was very hot. Citta also replied to him in the same language. The other pupils immediately discovered that Citta and Sambhūta were cāṇḍālas and beat them and drove them away. Now these youths lived like ascetics in the forest, and in their next birth were born as deer on the river Neramjarā. They always moved together. One day, while they were chewing their cud, they were hit by a hunter with a weapon and were killed on the spot. Next they were born as ukkusa (ospreys) on the bank of Narmadā. While moving together they were again killed with one stroke by a hunter. Next, Citta was born as a son to a priest in Kosambī and Sambhūta was born as a son to the king of Uttara-Pāñcāla. From the very day that they were named, they recollected their previous births. Citta renounced the worldly life and lived like an ascetic on mount Himavanta. Sambhūta

became king after his father's death. On the very day of coronation the king spontaneously uttered the following stanzas :—

सर्वं नरानं सफलं सुखिणं
 न कम्मना किंचन मोघमस्थि ।
 परस्मामि संभूतं महानुभावं
 सकम्मना पुञ्जफलपत्रं ॥१॥
 सर्वं नरानं सफलं सुखिणं
 न कम्मना किंचन मोघमस्थि ।
 कश्चिन्नु चित्तस्त पि एवमेव
 इदो मनो तस्स यथापि मय्हं ॥२॥

This spontaneous outpour of the king was regarded by his subjects as a song, and everybody began to sing it anywhere and everywhere. Now Citta thought of his fellow creature Sambhuta and wanted to enlighten him. Citta came to the town when the king was sufficiently advanced in age, took his abode in the grove adjoining the town where he heard the above stanzas being recited all day by a young wood-cutter. Citta asked him why he had been reciting the same song all day, and being told that it had been a favourite song composed by the king himself, asked the young wood-cutter to commit to memory a reply to it and to recite it in the king's presence. The stanza in reply to the above stanzas ran as follows :—

सर्वं नरानं सफलं सुखिणं
 न कम्मना किंचन मोघमस्थि ।

धित्तं विजानाहि तथैव देव
इदो मनो तस्स यथापि तुय्हं ॥

The young wood-cutter went to the king and recited the stanza. The king thereupon asked him whether he himself was Citta or he heard the song from somebody else. The wood-cutter told him that he heard it from a sage residing in the grove and that he recited it before him at his bidding. The king thereupon went to the sage, recognised him as his brother in the previous births, and asked him to share his royal fortune. The sage thereupon delivered a sermon to him on the miseries of Samsāra. The king listened to his advice, and after the departure of the sage put his eldest son on the throne and went to the forest to live the life of a monk. In the end both Citta and the King went to Brahmaloaka.

The Jātaka story bears very striking resemblance to the story as given in the Uttarādhyayana Sūtra, xiii, not only in regard to substance, but in regard to expressions as well. Charpentier (vide his Com. page 329) has pointed out that at least nine stanzas of the Uttarādhyayana xiii and Jātaka No. 498 are almost identical. It must however be admitted that there is slight divergence in the details of the narrative and in the number and the order of births, but the points of agreement are so numerous that they must be-

considered more than striking.

(3) **HINDU**:—Now turning to the literature of the Hindus who follow Vedic religion, we come across Brahmadata in Harivamśa I. 18-24. The main story of Brahmadata there has very little common with the Jain or the Budhistic version, but we have there a sub-section called the story of the blinding or deception of the two sons of Brahmadata where we get reference to seven Brahmins whose previous births are mentioned in the following stanzas:—

सप्त व्याधा दशारण्ये मृगाः कालंजरे गिरौ ।

चक्रवाकाः शरद्वीपे ईसाः सरसि मानसे ॥ १ ॥

तेऽपि जाताः कुरुक्षेत्रे माह्वणा वेदपारगाः ।

प्रस्थिता दीर्घमध्वानं यूयं किमवसीदथ ॥ २ ॥

"We were (born) as seven hunters in the Das'āranya (Das'ārṇa), then as deer on mountain Kālamjara, then cakra birds in S'aradvīpa, then as swans on the Mānasa lake and then as Brahmins wellversed in the Vedas in Kurukṣetra. We have thus travelled afar ; why are you then depressed ?" The mention of a series of births in the narrative of Brahmadata indicates to us that the story must have some common source on which the different versions in Jain, Buddhist and Hindu literatures of the later period are based. In other words there seems to be a cycle of Brahmadata stories.

Now let us consider the points which are common to all the versions.

(a) Brahmadata is a king of the Pāncāla country with its capital at Kāmpilya.

(b) He comes across a person whose acquaintance with him dates from several past births.

(c) There is a reference to the effects of acts done by oneself—the effects which none can escape.

(d) There is mention of a number of previous births, four or six, many of which are common to all versions. We put below the births in various versions in a tabular form:—

| | Jain | Buddhist | Hindu |
|---|---|--|--|
| 1 | दास in दशार्ण — | — | न्याय in दशार्ण |
| 2 | मृग on कालिंजर | मृग on नेरंजरा (II) | मृग on कालजर |
| 3 | हंस on मयक्षा — | उवकुस on नर्मदा (III) | हंस in मानससरः |
| 4 | शपाक, मातङ्ग or चाण्डाल (called चित्त & संभूय) in वाराणसी — | चाण्डाल in उज्जैनी (I) | — |
| 5 | देव in देवलोक — | — | चक्रवाक in शरद्रीप |
| 6 | ब्रह्मदत्त & चित्रमुनि | ब्रह्मदत्त & चित्तपण्डित (IV) क्षत्रिय & ब्राह्मण | ब्राह्मण in कुरुक्षेत्र क्षत्रिय and ब्राह्मण |

There are a few more noteworthy points in the different versions. In the Jain version we are told that two cowherd boys helped a monk named Muṇicanda when he was hungry, and that they renounced the worldly life on account of his preaching. We do not find any reference to this either in the Buddhist version or in the Hindu version. These two cowherd boys were next born as sons of a slave maid of the Das'ārṇa country as the Jain version goes. The Hindu version makes the first birth of the series as that of the Vyādha, i. e., hunters and it mentions the place as Das'ārṇya which name seems to be a monstrous corruption of Das'ārṇa. The next birth in all versions is that of the deer; the Jain and the Hindu versions mention the place as Kālimjara or Kālaṃjara mountain, while the Buddhist version mentions it as river Neramjarā. The next birth, according to Jain and Hindu versions is that of swans, the place in Jain version being river Mayaṅgā and in Hindu version the Mānasa lake. The Buddhist substitute for this birth is that of Ukkusa in the river Narmadā. The meaning of Ukkusa as given in the Jātaka commentary is Kurara, a crying bird, osprey or डिकी in Marathi. The next birth in Jain version and the first birth in Buddhist version is that of Cāṇḍāla, the place in Jain version being Vāṇa-

rasī and in Buddhist version Ujjenī. It is this birth which has been described in detail in Jain and Buddhist versions but is altogether omitted in the Hindu version. The thirteenth chapter of Uttarādhyayana Sūtra is named after these Cāṇḍālas as Citta-Sambhūijjam and Jātaka No. 498 is called Citta-Sambhūta-Jātaka. According to Jain and Buddhist versions it is in this birth that Citta and Sambhūya became monks. We are told in the Jain version that Sambhūya built a hanker- ing for the reward of his austerities here on hav- ing experienced the maddening touch of the hair of Supandā, the queen of Saṃkumāra. We do not hear anything about it in the Buddhist ver- sion. The Jain version describes in detail the life story of Bambhadatta as a Cakravartin, his ad- ventures and his marriages. The Buddhist version is all silent about these. In the Jain version we are told that Bambhadatta was not at all influenced by the sermon of Citta. In the Buddhist version, he seems not to have been influenced at first, but was influenced after the departure of Cittapaṇḍita. In the Jain version we are told that king Bam- bhadatta continued his addiction to worldly pleasures and after his death was born in the lowest of hells, while in the Buddhist version we are informed that Brahmadata renounced the worldly life and went to Brahmaloḥa as his bro-

ther Citta did. The Hindu version makes no mention of the cāṇḍāla birth in the series, and the names of Citta and Saṃbhūta do not figure there at all.

It appears that the story of Brahmadaṭṭa asking must have been very very old. Writers belonging to different religious bends handled the story and went on making additions to it or filling in the outlines. The texts at present available to us in Jain, Buddhist and Hindu literature are comparatively modern, the oldest Jain version (i.e., Bhadrabāhu's Nirvyūkti) dating from about third century before Christ. The age of the Jātakas cannot be fixed with any certainty nor of the text of Harivaṃśa, although we can put them safely in the first century A. D. It is not therefore possible for us to determine the age of the different stages of the narrative. The cāṇḍāla birth and the birth as Bambhadatta and his contemporary monk have the semblance of being the oldest stages in the cycle of Brahma-datta narratives as these stages seem to be common to Jain and Buddhist versions.

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वम्भदत्तो

१. सोमे नयरे चन्दवडिसयस्स रत्तो पुत्तो मुणिचन्दो नाम आसि । सो य निव्विण्णकामभोगो सागरचन्दस्स अन्तिए पव्व-
इओ । अन्नया उगं पव्वज्जं करेन्तो गुरूहिं समं विहरन्तो
देसन्तरं पयट्ठो, भिक्खट्ठा गामं पविट्ठो, सत्थेण मुक्को, पच्छा
अडवीए पव्वट्ठो । तं पि तण्हालुहाकिलन्तं पेच्छन्ति चत्तारि
गोवालदारगा । तं पडियरिय तओ तद्देसणाए पडिवुद्धा पव्वज्जं
पडिवज्जिया । दो दुगञ्छं काऊण देवलोगं गया । तओ दसपुरे
नगरे सण्डिल्लस्स माहणस्स जसमईदासीए दो वि पुत्ता जमलगा
तेणेव वम्भणेण जाया । अइक्कन्तवालभावा जोव्वणं पत्ता ।
अन्नया खेत्तरक्खणट्ठा अडविं गया । तत्थ वडपायवस्स हेट्ठा
पसुत्ता । वडकोइराओ निगन्तूण डक्को भुयंगमेण एगो दारगो ।
वीओ वि सण्णोवलम्भनिमित्तं भमन्तो तेणेवाहिणा दट्ठो । तओ
अकयपडियारा दो वि मया सन्ता कालिञ्जरनगे मिगीए जमल-
त्तेण जाया । पुव्वपीइसंवन्धाओ आसन्नं चरन्ता वाहेण एगेण
चेव सरेण दो वि विणिवाइया । तओ मया गङ्गातीरे दो वि
हंसा एगाए हंसीए गव्वमि उववन्ना । जाया कालक्कमेण अइ-
क्कन्तवालभावा । अन्नया तद्देव समं भमन्ता एगेण मच्छवन्धेण
एगाए पासियाए झत्ति गेण्हिऊण खन्धरं वालिऊण विणिवाइया ।
तओ वाणारसीए नयरीए महाधणसमिद्धस्स भूयदिन्नाभिहाणस्स
पाणाहिवाइणो पुत्तत्ताए उववन्ना । तद्देव अईव पीइसंजुत्ता चित्त-
संभूयनामाणो य भायरो जाया ।

२. इओ य तंमि विसए वाणारसीए सङ्को नाम राया, नमुई-
नामो य से मन्ती । अन्नया कह वि तहाविहे खूणे जाए जण-
पच्छन्नं वहट्टयाए तस्स भूयदिन्नो पाणाहिर्वई आणत्तो राइणा ।
तेण वि पच्छन्नो विहिओ भणिओ य 'रक्खामि अहं तुमं, जइ
भूमिहरठिओ मम पुत्ते पादेसि' । जीवियत्थिणा पडिवन्नं तेण ।
तहा करेन्तस्स अइकन्तो कोइ कालो । अन्नया भूयदिन्नेण
विन्नायं जहा 'मम पत्ती एएण सह अच्छइ' । मारेउमाढत्तो
चित्तसंभूएहिं उवयारि त्ति काऊण नासाविओ । पच्छा हत्थिणा-
उरे नयरे सणकुमारस्स चक्खवट्ठिणो मन्ती जाओ । इओ य तेहि
वि चित्तसंभूयमायङ्गदारएहिं रूवजोव्वणलायण्णनट्टगीयाइकला-
पगरिसपत्तेहिं तिसरयवेणुव्रीणासणाहं गन्धव्वं गायन्तेहिं सयलो
वाणारसीजणो हयहियओ कओ । अन्नया मयणमहूसवे जाए
पवत्तासु नाणाविहासु लोगचच्चरीसु, नच्चन्तेसु तरुणतरुणीगणेषु,
चित्तसंभूयाइपाणाणं पि चच्चरी निग्गया । तओ तेसिं साइसयं
गीयं नट्टं च सोऊण पसूण वि चित्तंहरं सब्बो वि नयरीलोगो
विसेसओ तरुणीजणो ताण समीवं गओ । तओ पउरचाउव्वेज्ज-
लोएण ईसालुयाए रायाणं विन्नवियं जहा 'देव, एएहिं सब्बो
वि लोगो विट्ठालिओ' त्ति । निवारिओ ताणं नयरीपवेसो । गओ
को वि कालो । अन्नया कोमुईमहूसवंमि लोलिन्दियत्तणओ
कोऊहलपरा विस्सारिऊण रायसासणं अगाणिऊण नियभूमिं
पविट्ठा नयारि । तओ पेच्छणयं पेच्छमाणानं अइरसओ कोलहुय-
रसिअं सोउं भञ्जेऊण वयणं निग्गयं गेयं । तओ वत्थावगुण्ठिय-
मुट्ठा गाइउं पवत्ता एगंमि देसे । तओ तं समायणिऊण सुइसुहं
ताण गेयं समन्तओ परियरिया सब्बलोगेणं, भणियं च 'केण

एयं किन्नराणुकारिणा महुरगेण अमयरसेणेव सवणाण सोक्ख-
मुप्पाइयं ?' तओ कड्डिऊण उत्तरिज्जाइं पलोइयं मुहं जाय ते चेव
एए मायङ्गकुमारे त्ति । तओ 'हण हण'त्ति भणन्तेहिं पायप्पहार-
चवेडाईहिं हम्ममाणा निग्गया नयरीओ, पत्ता बहिरुज्जाणं ।
तओ विसण्णा दुम्मणा चिन्तिउं पवत्ता 'धिरत्थु अम्हाणं ख्व-
जोव्वणकलाकोसल्लाइगुणकलावत्स, जेण मायङ्गजाइकलक्कमेत्तेण
सव्वो सो दूसिओ, लोगपरिभूयाय जाय' त्ति गुरुवेरग्गं गया ।
अकहिऊणं बन्धवाणं मरणकयनिच्छया पयट्ठा दक्खिणदिसामुहं ।
तओ दूरदेसन्तरगएहिं दिट्ठो एगो गिरिवरो । तमारुहन्तेहिं एणंमि
सिलायले विकिट्ठतवसोसियङ्गो सुहज्झाणोवगओ वग्धारियपाणी
काउस्सग्गेण आयावेमाणो दिट्ठो एगो महामुणी । तं पेच्छिय
जायहरिसा गया तस्स समीवं । तओ भत्तिवहुमाणपुव्वयं
बन्दिओ भयवं । तेण वि ज्ञाणसमत्तीए धम्मलाभपुव्वयं 'कुओ
भवन्तो समागय' त्ति संभासिया । तेहि वि पुव्ववुत्तन्तकहणा-
पुव्वं साहिओ निययाहिप्पाओ जहा 'एत्थ गिरिवरो, पडणं
करेमो' । तओ महारिसिणा भणियं 'न जुत्तं तुम्हारिसाण अणेग-
सत्यावबोहावदायबुद्धीणं पागयजणचेट्ठियं ति । करेह सारीरमाण-
साणेयदुक्खबीयभूयकम्मवणदहणसहं जिणिन्दपणीयं साहुधम्मं'
त्ति । तओ महावाहिपीडिइहिं व आउरेहिं सुवेज्जस्स व निस्स-
द्धियं पडिच्छियं तस्स वयणं, भणियं च 'देह, भयवं, अम्ह
नियवयं' । तेण वि जोग्ग सि कलिऊण दिन्ना ताण दिक्खा ।
कालक्कमेण य जाया गीयत्था । तओ छट्ठट्ठमदसमदुवालसद्धमास-
मासाइएहिं विचित्ततत्रोक्कमेहिं अप्पाणं भावेमाणा गामाणुगामं
विहरन्ता कालन्तरेण पत्ता हत्थिणाउरं । ठिया बाहिरुज्जाणे ।

अन्नया मासखमणपारणए संभूओ साहू पविट्टो नगरं । गेहाणुगेहं
 इरियासमिओ भमन्तो रायमग्गावडिओ दिट्ठो नमुडमन्तिणा,
 पच्चभिन्नाओ, जहा 'एसो मायङ्गदारओ रत्तो अन्नेसिं च जाणा-
 वेसइ'त्ति अप्पभएण नियपुरिसे पट्टविऊण जट्टिमुट्टिलउडपहारेहिं
 कयत्थिय निद्धाडाविओ । तओ तस्स निरवराहस्स हम्मन्तस्स
 कोवकरालियस्स तेओलेसा तेसिं डहणनिमित्तं मुहाओ निग्गया ।
 तओ कस्सिणव्भपडलेहिं व धूमनिवहेहिं समन्ता अन्वयारियं नयरं ।
 तओ भयकोऊहलेहिं आगया नागरया वन्दिउं, सपरियणा पसा-
 इउं पयत्ता । सणंकुमारचक्कवट्ठी वि तप्पसायणत्थं आगओ ।
 पणमिऊण कयज्जलिउडेणं भणियं तेण 'भयवं, खमेह अम्हा-
 रिसेहिं मन्दभग्गेहिं अणेजेहिं अवरद्धं ति, संहर तवतेयं, करेह
 पसायं जीवियप्पयाणेणं । भुत्थो न एवं करिस्सामो'त्ति । जाहे
 न पसीयइ, ताहे चित्तसाहू जणवायं सुणिय बहुलधूमच्छाड्यं च
 गयणं दट्ठुण तस्स समीवमागओ । भणिओ तेण 'भो संभूय,
 उवसमसु कोवाणलं । उवसमपहाणा चेव महरिसओ भवन्ति ।
 अवरद्धे वि न कोवस्सावगासं देन्ति । जओ दुरन्तो सध्वाणत्थहेऊ
 चरणिन्धणदवाणलो कोहो । भणियं च —

जह वणदवो वणदवं दवरस्स जलिओ खणेण निदहइ ।

एव कसायपरिणओ जीवो तवसंजमं दहइ ॥

अन्नं च

कोहो पीइं पणासेइ कोहो दुग्गाइवट्ठणो ।

परितावकरो कोहो अप्पाणस्स परस्स य ॥

आसुधवासुं करइ, विचित्तु वणवासु निसेवइ,

पढइ नाणु ज्ञाणेण निच्चु अप्पाणं भावइ ।

बारइ दुधरु बम्भचेरु, भिक्खासणु मुज्जइ

जसु रोसु, तसु सयलु एउ निष्फलु संपज्जइ ॥

एवमाइउवसमप्यहाणेहिं जिणिन्दवयणजलोहेहिं विज्झाविओ कोहग्गी । गओ वेरग्गं । तओ नियत्तो तप्पएसओ । गया य तमुज्जाणं । चिन्तियं च गेहिं 'कयसंलेहणा अम्हे, ता एण्हि जुत्तमणसणं काउं' ति । टिया अणसणे । तओ सणं-कुमारेणं नायामच्चवुत्तन्तेणं कोवमुवगएणं दढरज्जुवद्धो नेयाविओ सो ताण समीवं । तेहि वि अणुकम्पाए मोयाविओ नमुई । सणंकुमारो वि तेसिं वन्दणत्थं सन्तेउरो गओ त-मुज्जाणं । वन्दिया ते भत्तिवहुमाणपुव्वं अन्तेउरसहिण्ण । तओ इत्थीरयणसुणन्दाए पाएसु पडन्तीए साइसयं अलग-पासमणुभवन्तेणं काउमारद्वं नियाणं संभूएणं । तओ चित्तमुणिणा चिन्तियं 'अहो दुज्जयत्तं मोहस्स । अहो दुइन्तया इन्दियाणं । अहो उम्माहयत्तं विसयाणं । जेणैस सुच्चरियतवो वि सुच्चिइयजिणिन्दवयणो वि जुवईवालग्गफासेण वि एरिसमज्झवसइ' । तओ पडिवोहिउकामेण भणिओ सो 'भो उवरमसु एयाओ असुमज्झवसाणाओ । जओ असारा परिणामदारुणा संसारपरिब्भमणहेऊ कामभोगा; निसेविज्जन्ता वि करोन्ति अहियग्गुम्माहयं, दुहरूवा य ते परमत्थओ; सुहाभिमाणो तेसु मोहविलसियमेव । भणियं च—

जह कच्छुल्लो कच्छुं कण्डुयमाणो दुहं मुणइ सोक्खं ।

भोहाउरा मणुस्सा तह कामदुहं सुहं वेन्ति ॥

किं च 'भोगनिबन्धणं' माणुस्संयं सरीरं केवलासुहृद्वं
चेव सव्वं, अओ न किंचि तंमि रागकारणं । जओ भाणियं -
सुक्कसोणियसंभूयं असुईरसवड्डियं ।

तथरत्तमंसमेयट्ठिमिअसुक्कविणिम्मियं ॥१॥

नवेण रससोएहिं गलन्तमसुईरसं ।

अमेज्झकोत्थलो देहं छविमेत्तं मणोहरं ॥२॥

आढयं रुहिरस्सेव वसाए अद्धआढयं ।

कुडवो पित्तसिम्भाणं सुक्कस्स य तदद्धयं ॥३॥

सिरासयाइं सत्तेव नव ण्हारुसया भवे ।

न सरीरम्मि एयंमि सुइत्तं किं पि विज्जए ॥४॥

मणुन्नमसणं पाणं खाइमं साइमं वरं ।

सरीरसंगमावन्नं सव्वं पि असुई भवे ॥५॥

वरं बल्यं वरं पुप्फं वरं गन्धविलेवणं ।

विणस्सए सरीरेणं वरं सयणमासणं ॥६॥

उल्ली दन्तेसु दुग्गन्धा मुहे वि असुइ रसो ।

विलीणो नासिगाए वि सिम्भो वहइ निच्चसो ॥७॥

अट्ठीसु ईसियाइं ति कण्णेसु असुभो मलो ।

सरेइ रोमकूवेहिं सेओ दुरभिगन्धओ ॥८॥

एयारिसे सरीरंमि सव्वरोगाण आगरे ।

अनिच्छियागमो होउं मा मुज्झ मुणिपुंगव ॥९॥

एवमाइ अणुसासिओ वि न पडिबुद्धो एसो मोहस्स-
उक्कडयाए । कयं च नियाणयं संभूइणा 'जइ इमस्स तवस्स'
आत्थि फलं, तो जम्मन्तरे चक्कवट्ठी होज्जा हं' ति । सच्चवियं
इयं तेण, जहा—

अइविसमो मोहतरू अंगाइभवभावणावियेयमूलो ।

दुखं उम्मलिज्जइ अच्चन्तं अप्पमत्तेहिं ॥

तओ मरिउं सोहम्मे कप्पे दो वि देवा जाया । तत्तो चित्तजीवो चुओ पुरिमताले इच्चपुत्तो जाओ । संभूयजीवो तओ चुओ सन्तो कम्पिल्लपुरे बम्भो नाम राया, तस्स चुलणी नाम देवी, तीए उदरे चोदसमहासुमिणसूइओ उप्पन्नो, जाओ य कमेणं । कयं च से नामं बम्भदत्तो त्ति । वड्डिओ देहोवचणं कलाकलावेण य ।

३. तस्स य बम्भराइणो उत्तमवंससंभूया महारायाणो चत्तारि मित्ता आसि । तं जहा—कासिविसयाहिर्वई कडओ, गयउरवई कणेरदत्तो, कोसलविसयाहिर्वई दीहो, चम्पाहिर्वई पुप्फ-चूलो त्ति । ते अच्चन्तनेहेण परोप्परं विरहमणिच्छन्ता समुइया चेव वच्छरमेक्केकं परिवाडीए विविहकीलाविसेसेहिं सरज्जेसु चिट्ठन्ति । अन्नया ते समुइया चेव बम्भसमीवमागया । चिट्ठन्ताण य ताणं मरणपज्जवसाणयाए जीवलोयस्स बम्भस्स मन्ततन्तोसहाईण-मसज्जो उप्पन्नो सिररोगो । तओ तेण वाहराविया कडगाइणो मित्ता । ताण उच्छङ्गे मुक्को बम्भदत्तो । वुत्ता य ते, जहा 'तुग्मेहिं एस रज्जं कारेयव्वो' । एवं रज्जचिन्तं काऊण काल-गओ । कयं से वयंसेहिं पेयकिच्चाइयं । तओ कडगाईहिं भणियं 'जाव एस कुमारो रज्जधुरावहणजोगो होइ, ताव अम्हेहिं एयं रज्जं पालेयव्वं' ति मन्तेऊण सब्बसंमएण दीहं ठविऊण गया सरज्जेसु सेसा । गएसु य तेसु सो दीहो परिवालेइ सयलसामगियं रज्जं, पलोएइ भण्डारं, पविसइ अन्तेउरं, मन्तइ समं चुलणीए । तओ दुन्निवारयाए इन्दियाणं, अगणिऊण

बम्भमित्तत्तणं, अवमन्निऊण वयणीययं, संपलग्गो समं चुलणीए ।
 एवं पवड्डमाणविसयसुहरसाणं गच्छन्ति दिणा । तओ
 बम्भराइणो बीयहिययभूएण धणुनामेण मन्तिणा अवितहं
 मुणियं । चिन्तियं च तेण, जहा 'जो एवंविहं पि अकज्जमायरइ,
 सो किं बम्भदत्तकुमारस्स उदयं इच्छइ'त्ति चिन्तिऊण वरधणु-
 नाम कुमारो एगन्ते भणिओ, जहा 'पुत्त, एयस्स माया
 दुच्चारिणी जाया; ता एयस्स रहसि जाणावेहि एयं वइयरं
 कुमारस्स' ति । तहा कयं तेण । तओ कुमारो माउदुच्चरियं
 असहमाणो तीए जाणावणानिमित्तं कायकोइलासंगहणं धेत्तूण
 अन्तेउरमज्जे गन्तुं भणइ । 'अन्नो वि जो एवं करिस्सइ, तस्साहं
 निग्गहं काहामि'त्ति भणइ । अन्नदियहे भइकरिणीए सह
 संकिण्णगयं धेत्तूण तहेवागओ । तओ दीहेण एयं मुणिय
 भणिया चुलणी 'अहं कागो, तुमं कोइल'त्ति । तीए संलत्तं
 'वालो कुमारो, जं वा तं वा उल्लवइ' । तओ तेण वुत्तं 'न
 एवं अन्नहा; ता मारिज्जउ कुमारो रइविग्घकरो; ममंमि
 साहीणे तुह अन्ने सुया भविस्सन्ति' ति । तओ रइनेहपरव्यसाए
 एरिसं पि मणसा वि अचिन्तणीयं पडिसुयं इमीए । जओ—

महिला आलं कुलहरं महिला लोयंमि दुच्चरियं खेत्तं ।

महिला दुग्गइदारं महिला जोणी अणत्थाणं ॥१॥

मारइ पियभत्तारं हणइ सुयं तह पणासए अत्थं ।

नियगेहं पि पलीवइ नारी रागाउरा पावा ॥२॥

भणियं च तीए 'जइ कह वि तेण उवाएण मारिज्जइ,
 जहा जणाववाओ रक्खिज्जइ' । तेण वुत्तं 'एवमिमं कज्जं,
 कुमारस्स विवाहं करेमो; तस्सामग्गीए सह अणेगखम्भपइट्ठियं

गूढनिग्गमपवेसं करेमो जउहरं । तत्थ विवाहानन्तरं सुह-
पसुत्तस्स अग्निदाणेण अलक्खियं कज्जं करिस्सामो'त्ति मन्ति-
ऊण एगस्स महाराइणो धूया वरिया, पारद्धा य विवाहनिमित्तं
सयल्ल सामग्गी । इओ य धणुमन्तिणा चम्भदत्तकज्जावहिण्ण
विन्नत्तो दीहाराया, जहा 'एस मम पुत्तो वरधणू कुमारो
रज्जधुराचिन्तणसमत्थो वट्ठइ; अहं पुण परलोगहिंयं करेमि' ति ।
तओ तेण कइयवेण भणिओ 'अलं अन्नत्थ पउत्थेण ।
इहट्ठिओ चेव दाणाइणा धम्मं करेहि'त्ति । इमं च पडिवज्जि-
ऊण धणुणा गङ्गातीरे महई पवा कारिया । तत्थ पन्थिय-
परिब्बायगार्हण पकामं अन्नपाणं दिज्जिउं पवत्तं । दाण-
माणोवगारगहिण्हि य पच्चइयपुरिसेहिं दुगाउयपमाणा सुरङ्गा
खणाविया, जाव जइहरं पत्तं ति । इओ य सा बहू विविह-
नेवच्छपरियणपरिगया पुरवरं संपत्ता । पवेसिया महाविभूर्हण
जाव वित्तं पाणिग्गहणं । तयाणन्तरं विसज्जिऊण जणसमूहे
पवेसिओ कुमारो सह बट्ठए जउहरं । तओ तत्थ बहू-
सहेज्जस्स आसणोवविट्ठवरधणुसहियस्स विसज्जियसेसपरियणस्स
गयं जामिणीजामदुगं ।

४. तओ समन्ता पलीवियं वासभवणं । उच्छलिओ हाहारवो ।
तओ 'किं कायच्चं'ति मूढमाणसेण पुच्छिओ वरधणू 'किं एयं'
ति । तेण भणियं, जहा सा 'रायधूया लेहपेसणेण विणिवारिया;
एसा काइ अन्ना; इमाए पडिवन्धो न कायच्चो ति । एत्थ
जउहरे पण्हिप्पहारं देसु, जेण निग्गच्छामो' । तेण तहा
कयं । तओ भेत्तूण तं सुरङ्गाए निग्गन्तूण द्वावरदेसे गया ।
इओ य धणुमन्तिणा पुब्बमेव दो पच्चइयपुरिमा सुरङ्गादुवारं

तुरंगमारूढा धरिया । ते वरधणुस्स संकेयमिलियआसेसु
 य ते कुमारे आरोविय गया । कुमारा वि य पयद्वा गन्तुं । गया
 य पन्नासजोयणमेत्तं भूमिभागं । दीहरद्वाणखेएणं निवडिया
 तुरंगा । पाएसु चैव गन्तुं पयद्वा, पत्ता य कोट्टाभिहाणगामं ।
 तओ कुमारेण वरधणू भणिओ, जहा 'लुहा बाहइ, दढं
 परिसन्तो ग्हि' । तं तत्थ संठवेऊण पविट्ठो गामं; मुण्डयं
 घेत्तूणागओ । मुण्डावियं कुमारस्स सीसं, परिहाविओ
 कसायवत्थो । चउरङ्गुलपमाणपट्टबन्धेण सिरिवच्छालंकिंयं
 छाइयं वच्छत्थलं । वरधणुणा वि कओ वत्थपरावत्तो । पविट्ठा
 गामम्भन्तरं । ताव य एकदियवरमन्दिराओ निगगन्तूण दास-
 चेडेण भणिया ते 'एह, मुञ्जह' ति । तओ गया तत्थ रायाणु-
 रूपपडिवत्तिजुत्तं मुञ्जाविधा ते ।

५. तदवसाणे य एक्का पवरमहिला बन्धुमइमुद्दिस्स कुमार-
 उत्तमङ्गे अक्खए पक्खिवइ । भणइ य 'एस इमाए कन्नगाए
 वरो' ति । एयमायणिऊण भणियं वरधणुणा 'किमेयस्स मुख-
 बडुयस्स कए अप्पाणं खेएह ?' तओ घरसामिएण भणियं
 'सामि, सुव्वउ । पुव्वं नेमित्तिएण साहियं अम्हं, जहा—
 इमाए बालियाए जो पट्टच्छाइयवच्छो समित्तो मुञ्जिही
 भोयणं, स होही भत्तारो' ति । एवमाइ भणिअ तंमि दियहे
 काराविओ पाणिग्गहणं कुमारो ति । वीयदिणे भणिओ कुमारे
 वरधणुणा 'दूरं गन्तव्वं' ति । तओ बन्धुमईए सम्भावं
 कहिय निग्गया । गच्छन्ता पत्ता दूरगामन्तरं । तत्थ सलिलत्थी
 वरधणू पविट्ठो । लहुमागन्तूण भणइ जहा 'दीहराइणा
 वम्भदत्तस्स सन्वओ पन्था बन्धाविय ति जणवाओ एत्थ मए

सुओ । तां कुमार, नस्सामो' । तओ पयद्वा उम्मगेणं । पत्ता महाडइं । तओ कुमारं वडस्स हेट्ठा ठविउं तिसाभिभूयं गओ वरधणू जलट्ठा । ताव य दिणावसाणे दिट्ठो वरधणू जमभडेहिं व दीहनिउत्तनरेहिं हम्ममाणो दूरदेसमागओ । कुमारस्स संना कया । पलाणो बम्भदत्तो, पडिओ य दग्गमकन्तारं ।

६. तओ तण्हालुहापरिस्समकिलन्तो अइकमिऊण महाडइं तइयदिणे पेच्छइ तावसमेकं । दंसणमेत्तेणेव जाया तस्स जीवि-यासा । पुच्छिओ य सो 'भयवं, कथं तुम्हाणमासमो ?' तेण वि कहिउं नीओ कुलवइसमीवं, पणमिओ कुलवइ । भणिओ य तेण 'वच्छ, कहिं ते आगमणं ? बहुपच्चवायमरणं' । तओ तेण सव्वं जहावत्थियमवितहं साहियं । तओ सो भणिओ कुल-वइणा जहा 'अहं तुह जणयस्स चुल्लताओ त्ति; ता नियं चेवा-समपयं तुम्ह; जहासुहं चिट्ठह'त्ति । मुणिऊण तस्स चित्ताहि-प्पायं अच्छिउं पयत्तो । ताव य समागओ जलयकालो । तत्थ सो अज्जएण सयलाओ धणुव्वेयाइयाओ महत्थविज्जाओ गुणा-विओ । अन्नया सरयसमयंमि फलकन्दमूलकुसुमसामिहेयनिमित्तं अरण्णपरिसरे गच्छन्तेसु तावसकुमारेसु सो वि कोऊहलेण निरुब्भन्तो वि कुलवइणा गओ रणं । तत्थ सरसफलकुसुम-समिद्धाई पलोयन्तेण दिट्ठो तेण महाकरी । कओ य तेण गल-गजियरवो । तओ अणुमगेण चलिओ करी तयभिमुहं । तओ तेण तस्स पुरओ वेण्टलीकाऊण पक्खित्तमुत्तरीयं । तेणावि तक्खणं चेव सोण्डाए गहिय खित्तं गयणे । जाव कोहन्धो जाओ, ताव तेण छलिऊण दक्खत्तणओ गहियं । तओ तेण नाणाविहकीलाण परिस्समं नेऊण मुक्को करी ।

७. तओ पयट्ठो गन्तुं पडिपहेणं मूढपुब्बावरदिसाभागो ।
 इओ तओ परिभमन्तो पेच्छइ गिरिनईतडसंनिविट्ठं पुराणपडिय-
 भवणखण्डभित्तिमेत्तोवलक्खियं जिण्णपुरवरं । तदंसणंमि य
 जायकोऊहलो दिसि दिसि निहित्तिदिट्ठी पलोएन्तो पेच्छइ पास-
 परिमुक्खेडयखगमेकं वियडवंसकुडङ्गं । तं च दट्ठण कोउगेण
 खेळं वाहियं तंमि वंसकुडङ्गे तं खगं । एकपहारेण निवडिया
 वंसकुडङ्गी । वंसन्तरालट्ठियं च निवडियं रुण्डमेगं दर-
 फुरन्तउट्टउडं मणोहरायारं सिरकमलं । दट्ठण तेण तं ससं-
 भन्तेण 'हा, धिरत्थु मे ववसियस्स' ति निन्दियं अत्तणो वाहु-
 वलं । तओ पच्छायावपरद्धेण पलोएन्तेण दिट्ठं वद्धं उद्धचलणं
 धूमपाणलालसं कवन्धं । समहियं से अधिई जाया । पुणो वि
 पलोएन्तेण दिट्ठं पवरमुज्जाणं, तत्थ य समन्तओ असोगवर-
 पायवपरिक्खित्तं सत्तभूमियं पासायभवणं । दट्ठण य तं अवलम्भो
 कमेण सत्तभूमिगाए, दिट्ठा य तत्थ वियसियकुवल्लयदलच्छी
 विज्जाहरसुन्दरि व्व परिगलियविज्जा एक्का पवरमहिला । पुच्छिया
 य सा तेण 'सुन्दरि, का सि तुमं ?' तओ सा ससज्जसमेव
 जम्पिउं पयत्ता, जहा 'महाभाग, महन्तो मईओ वइयरो; ता
 तुमं चेव साहसु, को तुमं, कहिं वा पयट्ठो ?' तओ सोऊण
 तीसे कोइलालावमहुरं वयणविन्नासं समावज्जियमाणसेण अवि-
 तहं भणियं तेण 'सुन्दरि, अहं पञ्चालाहिवइणो बम्भराइणो
 पुत्तो बम्भदत्तो नाम' । तओ तच्चयणसवणाणन्तरमेव
 आणन्दवाहपरिपुण्णनयणा सहस चिय अच्चुट्ठिया, हरिस-
 फुल्लनयणा पडिया तस्स चलणेसु, रोविउं पयत्ता । तओ कारु-
 ण्णगहियहियएणं तेणुन्नामियं वयणं । 'मा रुवसु'त्ति भणन्तेण

संठाधिया पुच्छिया य 'सुन्दरि, का सि तुमं'ति । तओ कुसिय-
नयणा भणिउं पयत्ता 'कुमार, अहं तुह माउलगस्स पुप्फचूल-
राइणो धूया तुम्ह चेव विइण्णा । विवाहदियहं पडिच्छमाणी-
नियघरुजाणदीहियापुलिणे कीलन्ती दुट्टविज्जाहरेण इहा-
णीया । जाव य बन्धुविरहगिसंपलित्ता चिट्ठामि अहं, ताव-
तुमं अचिन्तियहिरण्णवुट्टिसमो सहसच्चिय आगओ । ता-
जाया मे जीवियासा, जं तुमं दिट्ठो सि'त्ति । तओ तेण वुत्ता
'कहि पुण सो मह सत्तू, जेण से परिवग्गेमि बलविसेसं ?'
तीए भणियं 'सामि, दिन्ना मे तेण पटियसिद्धा संकरी नाम-
विज्जा, भणियं च 'तुह सा सुमरियमेत्ता सहिदासाइपरिवारा-
होउं आएसं काही, पच्चणीयं तुज्झन्तियमेन्ती निवारेही,
साहिस्सइ य मम चेट्ठियं तुह पुच्छिया सन्ती' । सुमरिया य
मा मण, ता साहेमि । नडुमत्तो नामेस विज्जाहरो, जेणाणीयाहं ।
न य सो मह पुण्णाहियाए तेयं सहिउं सक्कइ त्ति मं मोत्तुं
विज्जानिम्मियंमि सियरत्तपडायाभूसिण पासाए, पेसिउं च महं
वइयरजाणावणत्थं नियभगिणीणमन्तिण जाणावणिं नाम विज्जं,
सयं गओ वंसकुडङ्गं, विज्जं साहिय निग्गओ य मं परिणेहि
त्ति । अज्जं च किर से विज्जासिद्धि भविस्सइ' । तओ एयं
सोऊण बम्भदत्तेण पुप्फवईए सिट्ठो तन्निहणणवइयरो । सहरिसं
च भणियं तीए 'अज्जउत्त, सोहणं कयं, जं सो दुरप्पा
निहओ' । तओ सा तेण गन्धव्वविवाहेण विवाहिया । ठिओ
य कंचि कालं तीए समं । अन्यया निसुओ तेण दिव्वविलयाण
आलावो । पुच्छिया मा तेण 'कस्स एस सदो ?' तीए वुत्तं 'अज्ज-
उत्त, एयाओ तस्स तुह वइरिणो नडुमत्तस्स भगिणीओ खण्ड-

धिसाहनामाओ विजाहरकुमारीओ तन्निमित्तं विवाहोवगरणं धेतूण
आगयाओ । ता तुम्हे ताव अवक्कमह लद्धं, जाव एयासिं भायं
उवक्कमामि त्ति । जइ तुम्होवरि राओ भविस्सइ एयासिं, तो हं
पासाओवरि रत्तं पडागं चालिस्सामि, अन्नहा सियं' ति ।

८. तओ धेव्वेलाए धवलपडागं दद्धं सणियमवक्कन्तो
तप्पएसाओ, पत्तो गिरिनिउज्जमज्झंमि । दिट्ठं च महासरवरं ।
मज्झिओ जहाविहिं तंमि, उत्तिण्णो य उत्तरपच्छिमतीरे । दिट्ठा
य तत्थ एक्का वरकनगा । चिन्तियं च तेण 'अहो मे पुण्ण-
परिणई, जेणेसा दिट्ठिगोयरं पत्ता' । तओ सो वि सिणेहनिब्भरं
पलोइओ तीए । तओ पलोयन्तिया पत्थिया सा तप्पएसाओ, जाव
धेव्वेलाए तीए चेव पेसियाए चेडीए समप्पियं वत्थजुयलं पुप्फ-
त्तम्बोलाइयं च । भणियं च तीए 'जा सा तुमे दिट्ठा महासर-
तीरे तीए पेसियमिमं । वुत्ता य अहं तीए 'हले वणलइए,
एयं महाणुभावं अम्हं तायमन्तिणो मन्दिरे सरीरिट्ठिं कारेह ।
ता एह तुम्हे' । तओ कुमारो पसाहियालंकिओ गओ नागदेवा-
मच्चमन्दिरं । वुत्तो य तीए मन्ती 'एस तुम्ह सामिणो सिरि-
कन्ताए धूयाए पेसिओ, ता सायरं दट्ठव्वो ।' मन्तिणा तहेव
कयं । वीयदिणे नीओ रायसमीवं । तेण वि अब्भुट्ठिऊण धुरे
दिन्नमासणं । पुच्छिओ सो वुत्तन्तं । भुत्तुत्तरकाले य 'अम्हा-
रिसेहिं तुम्हं न अन्नं विसिट्ठं सागयकिच्चं काउं तीरइ' त्ति
भणिय सायरं दिन्नां सिरिकन्ता कनया । पहाणदिणे वित्तो
विवाहो । अन्नया कुमारेण पुच्छिया पिया 'किमत्थं मज्झ एगा-
मिणो दिन्ना तुमं ?' तीए वुत्तं 'अज्जउत्त, एस अम्ह ताओ
वल्लियदाइयपेल्लिओ इमं विसमं पल्लिं समस्सिओ । सो य नयर-

गामाह्वन्तूण दुग्गे पविसइ ति । सिरिमईए तायस्स पत्तीए चउण्हं पुत्ताणं उवरि अहं जाया बल्लहा अईव प्रिउणो । जोव्वण-
त्था य अहं वुत्ता रत्ता 'पुत्ति, सव्वे विरुद्धा मम राइणो; ता
इहाट्ठियाए चेव जो तुह मणोरमो बरो, सो कहियव्वो' ति ।
तओ अहं पल्लीओ निग्गन्तूण महासरवरं गन्तूण पुरिसे पळो-
एमि जाव, तुमं दिट्ठो पुण्णेहिं ति । एस परमत्थो' ति । तओ
सिरिकन्ताए समं विसयसुहं माणन्तस्स गच्छन्ति दिणा ।

९. अन्नया सो पळ्णिनाहो नियवलसमिओ गओ विसयं
हन्तुं । सो वि तेण समं गओ । ताव य दिट्ठो तेण तग्गामवाहिरा-
सन्ने कमलसरतीरे सहस च्चिय वरधणू । सो वि तं पच्चभि-
जाणिऊणं असंभावणीयदंसणं रोविउं पयत्तो । संठविओ तेण ।
सुहनिसण्णेण पुच्छिओ वरधणुणा कुमारो 'मम परोक्खे किं
तए अणुभूयं?' तेण वि सव्वं सिट्ठं ति । तेण वि पुच्छिएण
वुत्तं 'कुमार, सुव्वउ, तथा हं नग्गोहहेट्ठा तुमं ठविय जलट्ठा
गओ । तओ दिट्ठं मए महासरं । तओ पुडए घेत्तूण जलं जाव
तुहन्तिए पयट्ठो ताव य सहस च्चिय संनद्धबद्धकवएहिं ताडिओ
दीहभडेहिं 'रेरे वरधणू, कहिं वम्भदत्तो' ति भणन्तेहिं । मए
भणियं 'न याणामि' । तओ तेहिं दढयरं ताडिजमाणेण
भणियं मए जहा 'वग्घेण भक्खिओ' । तेहिं वुत्तं 'दंसेहि तं
पएसं' । तओ इं इओ तओ भमन्तो कवडेण गओ तुह दंसण-
पहं । 'पलायसु'त्ति कया तुह सन्ना । मए वि परिव्वायगदिन्ना
मुहे कया गुलिया । तप्पभावेण य जाओ निच्चेयणो । तओ
मओ ति नाऊण गया ते । चिरेण य कट्ठिया मुहाओ मए
गुलिया । तओ तुमं गवेसिउं पयट्ठो, न य मए दिट्ठो । गओ

एगं गामं । तत्थ दिट्ठो एगो परिव्वायगो । तेण वुत्तं 'तुह तायस्स अहं मित्तो वसुभागो नाम' । कहियं च तेण जहा 'धणू पलाओ; माया य ते मायङ्गपाडए पक्खित्ता दीहेण' । तओ एयं सोऊण महादुक्खेण अहं गओ कम्पिल्लपुरं । कावाळियवेसं काऊण बञ्चिऊण मायङ्गमयहरं अवहरिया माया । तओ एगंमि गामे पिउमित्तस्स देवसम्मस्स माहणस्स घरे मोत्तूण मायरं तुम-
मण्णेसन्तो इहागओ ।

१०. एवं सुहं दुक्खं मन्नन्ता जाव अच्छन्ति, ताव एक्को पुरिसो समागओ । तेण वुत्तं, जहा 'महाभाग, न कहिंचि हिण्डियब्बं; तुम्हण्णेसणत्थं दीहनिउत्ता चरा इहागय' ति । तओ दो वि लड्डं वणगहणाओ निगन्तुं भमन्ता गया कोसम्भि । तत्थ नयरीवाहिरुजाणंमि दिट्ठं दोण्हं सेट्ठिसुयाणं सागरदत्त-
बुद्धिलनामाणं पणीकाऊण सयसहस्सं संपलमं कुक्कुडजुज्झं । हओ सागरदत्तकुक्कुडेण बुद्धिलकुक्कुडो; पुणो वि बुद्धिल-
कुक्कुडेण हओ सागरदत्तकुक्कुडो । तओ भग्गो सागरदत्त-
कुक्कुडो बुद्धिलकुक्कुडस्स संमुहं कीरमाणो वि णाहिलसइ जुज्झिउं ति हारिय सागरदत्तेण लक्खं । एत्थन्तरंमि य वर-
वणुणा भणिया सागरदत्तबुद्धिला, 'किमेसो सुजाई वि भग्गो कुक्कुडो वीयकुक्कुडाओ ? ता पेच्छामि, जइ न कुप्पह तुम्हे' । सागरदत्तो भणइ 'भो महाभाय पेच्छ, पेच्छ, जओ नत्थेत्थ कोइ मम दव्वलोभो, किं तु अभिमाणसिद्धीए पओयणं ।'

११. तओ पलोइओ वरवणुणा बुद्धिलकुक्कुडो । दिट्ठाओ य तच्चलणानिवद्धाओ सुद्धलण्हाओ लोहमयसूर्इओ । लक्खिओ य सो समीवमागन्तुं 'जइ न जंपसि सूर्इवइयरं, तो दाहं तुह

लक्खं' ति निहुयं साहियं वरधणुणो । तेणावि 'भो निरू-
त्रियं मए, परं न किंचि दीसइ' ति जंपन्तेण वि जहा बुद्धिलो
न लक्खइ, तहा कहं चि लोयणङ्गुलिसंचारपओगओ जाणा-
विओ सागरदत्तो । तेणावि कड्डिऊणालक्खं पिव सूई
ओभेडिओ नियकुक्कुडो । तेण य पराजिओ बीयकुक्कुडो ति
हारियं बुद्धिलेण वि लक्खं । तओ जाया दोण्ह वि सरिसरी ।
परितुट्ठो य सागरदत्तो पप्पुल्लवयणो 'अज्जउत्ता, गिहं गम्भउ'
ति बोत्तुमारोविउं रहवरे दो वि गओ नियगेहं । कयउचिय-
किञ्चो निञ्चं पेच्छइ पीईए ।

१२. तन्नेहनियन्तियाणमन्नयरदिणे आगओ एगो दास-
चेडो । सद्विओ चाणेण वरधणू, नीओ एगन्ते । तओ 'सूइ-
वइयराजंपणे जं ते सुक्खियमासि बुद्धिलेण अद्धलक्खं, तन्निमित्त-
मेसो पेसिओ चालीससाहस्सो हारो' ति बोत्तुं समप्पिउं च हार-
करण्डियं गओ दासचेडो । वरधणू वि तं धेत्तुणागओ
बम्भदत्तन्तियं, साहियसरूवो य दरिसेइ से करण्डियाओ
कड्डित्तु हारं । पलोइन्तेण य कुमारेण तदेगदेसावलम्बिओ
दिट्ठो बम्भदत्तनामक्किओ लेहो, पुच्छियं च 'वयंस, कस्सेसो
लेहो ?' वरधणू भणइ 'को जाणइ ? बहवे बम्भदत्तनामगा
पुरिसा सन्ति; किमेत्य चोजं ?' तओ अवहेरीपरे कुमारे
वरधणुणा एगन्ते नेउं विहाडिओ लेहो, दिट्ठा य तस्स
मज्झंमि इमा गाहा—

पत्थिज्जसि जइ वि जए जणेण संजोयजणियजत्तेण ।

तह वि तुमं चिय धणियं रयणवई मुणइ माणेउं ॥

चिन्तन्तस्स य 'कहमवगच्छिस्समिमीए भावत्थं' ति वरधणुणो

बीयदिणे आगया एगा पव्वाइया । सा य पक्खिक्खिऊणक्खय-
कुसुमाणि कुमारउत्तमङ्गे 'पुत्तय, वाससहस्साऊ भवसु' ति
भणन्ती वरधणुमेगन्ते नेइ । मन्तिऊण य तेण समं किं पि
पडिगया । तओ पुच्छिओ कुमारेण वरधणू 'किमेसा जंपइ ?'
सो भणइ 'एयाए इमं संलत्तं, जो सो तुम्हाणं बुद्धिलेण करण्डम्मि
हारो पेसिओ, तेणं समं लेहो समागओ, तस्स पडिलेहं समप्पेहा'
मया भणियं 'एसो बम्भदत्तरायनामक्किओ दीसइ, ता साहह, को
एसो बम्भदत्तो ।' तीए भणियं 'सुम्मउ, किं तु न तए कस्स वि
साहियव्वं । अथि इहेव नयरीए सेट्ठिधूया रयणवई नाम कनया ।
सा य बालभावाओ चेव अईव मम नेहाणुरत्ता । जोव्वणमणु-
पत्ता दिट्ठा य मए अन्नदिणंमि सा किंचि झायमाणी । तओ
हं गया तीए समीवं । भणिया य मए 'पुत्ति रयणवइ, किं
चिन्तेसि ?' परियणेण भणियं 'बहूणि दिणाणि एवमेईए
दुम्मणाए' । तओ पुणो पुणो पुच्छिया वि मए जाव न किंचि
जंपइ ताव भणियं तस्स सहीए पियङ्गलइयाए 'भयवइ, एसा
लज्जन्ती न किं पि तुज्झ साहिउं सकइ, ता अहं कहेमि ।
इओ गयंमि कंमि वि दिणे कीडत्थमुज्जाणगयाए भाउगस्स
बुद्धिलसेट्ठिणो लक्खपणेणं जुज्झावेन्तस्स कह वि तप्पएसागओ
दिट्ठो अपुव्वो को वि वरकुमारो । तं च दट्ठूणोसा एरिसी
जाया' । तं च मए सोऊण लक्खिओ तीए मयणवियारो ।
भणिया य ससिणेहं 'पुत्ति, साहसु सब्भावं ।' तओ कह कह
वि सब्भावमुवगया भणइ 'भयवइ, तुमं मम जणणी; ता नत्थि
किं पि तुम्हं अकहणीयं । एयाए पियङ्गलइयाए जो कहिओ,

सो बम्भदत्तकुमारो जइ मे पई न होइ, तो नूणं मरामि ।
तओ एयमायण्णिऊण भणिया सा मए 'बच्छे, धीरा होहि ।
तहा करिस्सं, जहा तुह समीहियं संपजिस्सइ' । तओ सा
किंचि सत्था जाया । कल्लदिणंमि य हिययासासणत्थं भणिया
मए 'बच्छे, दिट्ठो सो मए बम्भदत्तकुमारो' । तीए सोउमेवं
समूससियहिययाए भणियं 'भयवइ, तुम्ह पसाएण सव्वं
सुन्दरं भविस्सइ; किं तु तस्स विस्सासनिमित्तं बुद्धिलववएसे-
णमं हारयणं करण्डए पक्खिविऊण पेसेहि बम्भदत्तनामङ्कियं
चेयं लेहं' । निरूवियं च तं तहा कल्लं मए । ता महाभाग,
कहिओ तुहेसो लेहवइयरो । संपयं पडिलेहं देहि' । मए वि
समण्णिओ तीए इमो पडिलेहो—

गुरुगुणवरधणुकलिओ त्ति माणिउं मुणइ बम्भदत्तो वि ।

रयणवई रयणवई चन्दो वि य चन्दणीजोगो ॥

सोउं चेमं वरधणुसाहियमदिट्ठाए वि रयणवईए जाओ
कुमारो तम्मणो । तदंसणसमागमोवायमन्नेसमाणस्स य गयाणि
कइवयदिणाणि ।

१३. अन्नंमि य दिणे समागओ बाहिराओ वरधणू ।
संभन्तो भाणिउं पयत्तो जहा 'कुमार, इह नयरसामिणो
कोसलाहिवेण अम्हाण गवेसणनिमित्तं पेसिया पच्चइयपुरिस्ता,
पारद्धो य नयरसामिणा उवक्कमो त्ति सुम्मइ बहुसो घुणाहुणी ।
तओ नाउमेयं वइयंरं सागरदत्तेण गोविया दो वि भूमिहरए ।
समागया रयणी । भाणिओ कुमारेण सागरदत्तो 'तहा
कुणसु, जहा अम्हे अवक्कमामो ।' एवं चायण्णिऊण निग्गओ
नयरीओ सागरदत्तो, गया थेवं भूमिभागं, तओ अणिच्छमाणं पि.

कह कह वि नियत्तिऊण सागरदत्तं पयश कुमारवरधण ।
 गच्छन्तेहि य नयरीए बाहिं जक्खाययणुज्जाणपायवन्तरालपरि-
 संठिया पहरणसमनियरहवरसमीवत्था दिट्ठा एक्का पवरमहिला ।
 तओ तीए सायरमब्भुट्टिऊण भणियं 'किमेत्तियाओ वेलाओ तुम्हे
 समागया?' तं च सोउं कुमारो भणइ 'भदे, के अम्हे?' तीए
 भणियं 'सामि, तुम्हे बम्भदत्तवरधणुणो' । कुमारो भणइ 'कह-
 भेवमवगयं?' तीए भणियं 'सुम्मउ । इहेव नयरीए धणपवरो
 नाम सेट्ठी । तरस धणसंचया नाम भज्जा । तीए हमदुण्हं
 पुत्ताणमुवरि धूया जाया । अइक्कन्तबालभावाए मज्झं न रुच्चइ
 को वि पुरिसो । तओ जक्खमिममाराहिउमाढत्ता । जक्खेण वि
 मह भत्तितुट्ठेण पच्चक्खेण होउं भणिया 'वच्छे, तुह भविस्स-
 चक्खवट्ठी बम्भदत्तकुमारो पई भविस्सइ' । मए भणियं 'कहं
 मए सो नायव्वो?' जक्खेण भणियं 'पयट्ठे बुद्धिलसागरदत्ताणं
 कुक्कुडजुज्जे जो दिट्ठो तुहाणन्दं जणेही, सो नायव्वो बम्भदत्तो'
 त्ति । साहियं च मे तेण, जं किंचि कुक्कुडजुज्झकालाओ वर-
 धणुसहायस्स, सामि, तुहेह वित्तं, जं च जहा मए हारपेसणाइ-
 किच्चमेवमायरियं' ति । सोउमेवं साणुरागो कुमारो समारूढो
 तीए सहं तं रहवरं । पुच्छिया य सा 'कओहुत्तं गन्तव्वं?'
 रयणवईए भणियं 'अत्थि मगहापुरंमि मम पिउणो कणिट्ठभाया
 धणंसत्थवाहो नाम सेट्ठी; सो य मुणियवइयरो तुम्हमम्ह च
 समागमणं सुन्दर मन्निस्सइ । ता ताव तत्थ गमणं कीरउ; तदु-
 त्तरकालं, जहिच्छा तुम्हाणं' । तओ रयणवइवयणेण पयट्ठो
 तयमिमुहो कुमारो । कओ वरधणू सारही । गामाणुगामं च
 गच्छमाणा निग्गया कोसम्बिजणवयाओ । संपत्ता गिरिगहणमेगं ।

तत्थ य कण्ठयमुकण्ठयाहिहाणा दुवे चोरसेणावइणो । ते य दट्ठण पहाणरहं विभूसियमित्थीरयणं च अप्पपरिवारत्तणओसं-
नञ्जिऊण पयत्ता पहरिउं । कुमारेणावि विविहभङ्गेहिं पहरन्तेणं
जित्ता ते पलाणा दिसो दिसिं । तओ पुणो वि रहवरारूढो
चलिओ कुमारो, भणिओ वरधणुणा 'कुमार, दट्ठपरिसन्ता
तुम्हे, ता मुहत्तमेत्तं निदामुहमेत्थेव रहे सेवेह' । तओ रयण-
वईए सह सुत्तो कुमारो जावच्छइ, ताव गिरिनइमेगं पाविऊण
यक्का तुरंगमा' । तओ कह वि पडिबुद्धो कुमारो, उट्ठिओ वि-
यम्भमाणो । पलोइयाइं पासाइं, न दिट्ठो वरधणू । पाणियनिमित्त-
मोइण्णो भविस्सइ ति कलिऊण सदिओ ससंभमं । पडिवयण-
मलभमाणेण परामुसियं रहधुरगं, दिट्ठं च तं बहललोहियालिद्धं ।
तओ बावाइओ वरधणु ति कलिऊण 'हा हओ सि' ति भण-
माणो निवडिओ रहुच्छङ्गे । पुणो वि लद्धचेयणो, 'हा भाइ
वरधणु' ति भणमाणो पलावे काउमाडत्तो । कह कह वि
संठविओ रयणवईए । तं भणइ, जहा 'सुन्दरि, न नज्जइ फुटं,
किं वरधणू मओ, किं वा जीवइ । ता अहं तस्सण्णेसणत्थं
वच्चामि' । तीए वुत्तं 'अज्जउत्त, न एस अवसरो पच्छावलि-
यव्वस्स; कुओ ? जेणाहमेगागिणी । चोरसावयाईहिं भीममिम-
मरणं । अन्नं च इह नियडवत्तिणा वसमेण भवियव्वं, जेण
परिमलिया कुसकण्ठया दीसन्ति' । तओ तहेव पडिवज्जिऊण
तीए सह पयट्ठो मगहविसयाभिमुहं कुमारो । पत्ता य तव्विसय-
संधिसंठियं एकं गामं । तत्थ य पविसमाणो गामसहामज्ज-
ठिण्ण दिट्ठो गामठक्कुरेणं । दंसणाणन्तरमेव न एस सामन्तो
त्ति कलिऊण सोवयारकयपडिवत्तिणा पूइओ, नीओ नियवरा-

भिमुहं ति । द्विण्णो आवासो । सुहानिसण्णो य भणिओ तेण कुमारो 'महाभाग गाढमुब्बिग्गो विय लक्खीयसि' । कुमारेण भणियं 'मज्झं भाया चोरहिं सह भण्डणं कुणन्तो न नज्जइ किमवत्थन्तरं पत्तो । ता मए तयण्णेसणनिमित्तं कत्थ गन्तव्वं?' । तेण भणियं 'अलं खेएण । जइ इहाडवीए भविस्सइ तो लहिस्सामो' ति भणिऊण पेसिया निययपुरिसा । गयपच्चागएहिं सिद्धं तेहिं जहा अम्हेहिं कोइ काहिंचि न सच्चविओ । केवलं पहे निवडिओ एस वाणो पाविओ । तव्वयणायण्णणंमि य 'नूणं विणिवाइओ' ति परितप्पिऊण गुरुसोयाउल्लिज्जन्तमाणसस्स जाया रयणी । पसुत्तो य रयणवईए सह कुमारो । एकजामावसेसाए रयणीए सहसा तंमि गामे निवडिया चोरधाडी । सा य कुमार-पद्धारकडुयाविया भग्गा परंमुहा कया । अहिणन्दिओ कुमारो सयलगामाहिंठ्ठिएणं गामपहुणा । गोसम्मि य आउच्छिऊण गाम-ठक्कुरं तत्तणयसहाओ पत्थिओ रायगिहं, पत्तो जहाणुक्कमेण तत्थ ।

१४. नयरत्ताहिरियाए एक्कंमि परिव्वाइयासमे ठविऊण रयणवई पयट्ठो नयरब्भन्तरं । तं पविसमाणेण य दिट्ठं एक्कंमि पएसे विविहक्कम्मनिम्मियं धवलहरं । तत्थ दिट्ठाओ दो पवर-कन्नाओ । ताओ य कुमारं दट्ठूण पयडियगरुयाणुरागाओ भणिउं पयत्ताओ 'किं जुत्तं तुम्हारिसाण वि महापुरिसाण भत्ताणुरत्त जणमुज्झिय परिभमिउं?' तेण बुत्तं 'को सो जणो जेणेवं भणह?' ताहिं बुत्तं 'पसाओ कीरउ आसणगहणेण' । तओ निसण्णो । कओ मज्जणभोयणाइओ उवयारो । तयवसाणे य भणिउं पय-साओ जहा 'महासत्त, अत्थि इहेव भरहे वेयडुगिरिदाहिणसेढीए

सिवपुरं नयरं, जलणसिहो राया, तस्स यं विज्जुसिहा नाम
 देवी । तीए अम्ह दुवे धूयाओ । जेट्ठो य अम्ह नडुमत्तो भाया ।
 अन्नया अम्ह पिया अग्गिसिहाभिहाणेण मित्तेण समं गोट्ठीए
 चिट्ठइ जाव, ताव पेच्छइ गयणे अट्ठावयपव्वयाभिमुहं जिणवर-
 वन्दणानिमित्तं गच्छन्तं सुरासुरसमूहं । तं दट्ठण राया वि मित्तेण
 धूयाहि य सहिओ पयट्ठो । क्रमेण य पत्तो अट्ठावयं । वन्दियाओ
 जिणिन्दपडिमाओ । कप्पूरागरुधूवयवुद्धारविन्दसुराहिगन्धेहिं कओ
 उवयारो । तिप्पयाहिणं काउं निग्गच्छन्तेणं एगस्स असोगपाय-
 वस्स हेट्ठा दिट्ठं चारणमुणिजुयलं, पणमिऊणं य तं निसण्णा
 तयासन्ने । तओ तेहिं एत्थुया धम्मकहा, जहा 'असारो संसारो,
 भंगुरं सरीरं, सरयव्वविव्वमं जीवियं, तडीविलसियाणुगारि
 जोव्वणं, किंपागफलोवमा भोगा, संज्ञारायसमं विसयसोक्खं,
 कुसग्गजलविन्दुचञ्चला लच्छी, सुलहं दुक्खं, दुलहं सुहं,
 अणिवारियप्पसरो मच्चू । ता एवं ठिए छट्ठिज्जउ मोहप्पसरो,
 कीरउ जिणिन्दपणीए धम्मे मणं' ति । एवं सुणिय लद्धसम्मत्ता-
 इणो जहागयं पडिगया सुराइणो । तओ लद्धावसरेण भणियं
 अग्गिसिहिणो मित्तेण जहा 'भयवं, एयाणं वालियाणं को
 भत्ता भविस्सइ' ति । तेहिं भणियं 'एयाओ भाइवहगस्स भज्जाओ
 भविस्सन्ति' । तओ एवं सुणिय साममुहो जाओ राया । एत्था-
 वसरे वुत्तो अम्हेहिं 'ताय, संपयं चेव साहियं मुणीहिं संसार-
 सक्खं । अलं अम्हाणमेवंविहावसाणेण विसयसुहेणं' ति । पडि-
 वन्नं च तं ताएणं । एवं च वल्लहयाए भाउणो चत्तनियदेहसुह-
 कारणाओ तस्स चेव ण्हाणभोयणाइयं चिन्तन्तीओ चिट्ठम्ह
 जावन्नदिणे अम्ह भाउणा पुहविं भमन्तेण दिट्ठा तुम्ह माउल-

गरस्स धूया पुप्फवई कन्नया । तं च ख्वाइक्खित्तचित्तो हरि-
यागओ । तदिट्ठिमसहन्तो विज्जं साहिउं गओ । अओ उवरि
तुब्भे नायवुत्तन्ता । ताहे महाभाग, तंमि काले तुब्भन्तियाओ
आगन्तूण पुप्फवईए सामेण वुत्ताओ अम्हे, साहिओ भाउवुत्तन्तो ।
तं सुणिय सोयनिब्भराओ रोविउं पयत्ताओ । संठवियाओ महुर-
वयणेहिं पुप्फवईए । अन्नं च संकरिविज्जासयासाओ विइय-
तुम्हवुत्तन्ताए भणियं तीए 'सुमरिज्जउ मुणिवयणं, मन्निज्जउ
बम्भदत्तो भत्त' ति । तमायण्णिऊण जायाणुरागाहिं मन्नियमम्हेहिं ।
तओ रहसपरवसत्तणओ पुप्फवईए चालियाए सियसंकेयपडागाए,
अन्नत्थ कत्थइ पउत्थे तुमंमि, नाणाविहगामनगराइसु भमन्ताहिं
तुमं न जाहे कहिंचि दिट्ठो ताहे विसण्णाओ इहागयाओ ।
तओ अप्पतक्कियहिरण्वुट्ठिविब्भममेत्थ तुह दंसणं जायं ति ।
ता भो महाभाग, सुमरिऊण पुप्फवइवइयरं, कीरउ अम्हाणं
समीहियं' । एयं सुणिय सहरिसं मन्नियं कुमारेण । निव्वत्तिऊण
गन्धन्वविवाहं ठिओ रत्तीए ताहिं समं । गोसकाले य वुत्ताओ
'गच्छह तुब्भे पुप्फवइसमीवं, जाव मह रज्जलाभो होइ' । 'एव
'काहामो'त्ति भणिय गयाओ ताओ । गयासु तासु जाव पलो-
एइ पासाइं ताव न तं धवलहरं न य सो परियणो । चिन्तियं
च तेण 'एसा विज्जाहरी माया । अन्नहा कहमेयं इन्दियालविब्भमं
ताण विलसियं ?'

१५. तओ कुमारो सुमरिय रयणवईए तयण्णेसणनिमित्तं गओ
आसमाभिमुहं । जाव न तत्थ रयणवई न य अन्नो कोइ, तओ
कं पुच्छामि त्ति कलिऊण पलोइयाइं पासाइं, न य कोई सब्ब-
विओ । तओ तीए चेव वइयरं चिन्तयन्तस्स खणन्तरेणागओ

एकौ कल्लाणागिई परिणओ पुरिसो । पुच्छिओ सो कुमारेण 'भो महाभाय, एवंविहरूवनेवच्छविसेसा कल्लदिणे अज्ज वा न दिट्ठा का वि एत्थ वाला?' तेण य भणियं 'पुत्तय, किं सो तुमं रयणवईए भत्ता?' कुमारो भणइ 'एवं' । तेण भणियं 'कल्लं सा मए रुयन्ती दिट्ठा अवरणह्वेलाए, गओ य तीए समीवं, पुच्छिया य सा मए 'पुत्ति, का सि तुमं, कओ वा समागया, किं वा सोयकारणं, कहिं वा गन्तव्वं?' तओ तीए किंचि कहियंमि पच्चभिन्नाया भणिया य 'मम श्विय दोहित्ती तुमं होसि ।' मुणियवुत्तन्तेण य मया तीए चुल्लपिउणो गन्तूण सिट्ठं । तेण य जाणियविसेसा सायरं पवेसिया नियमन्दिरं । अण्णोसिया सब्बओ तुब्भे, न कहिंचि दिट्ठा । ता संपयं सुन्दरमणुडियं जमागया । एवं चालविऊण नीओ तेण कुमारो सत्यवाहमन्दिरं । कयसब्बो-वयारस्स य रयणवईए सह वित्तं पाणिग्गहणं । तओ तीए सह विसयसुहमणुहवन्तो चिट्ठइ ।

१६. अन्नया वरधणुणो दिवसओ त्ति पक्कपियं भोजं भुञ्जन्ति बम्भणाइणो जाव, सयं चेव वरधणू जणियवम्भणवेसो भोयण-निमित्तमागओ भणिउं पयत्तो, जहा 'भो साहिज्जउ तस्स भोज्जकारिणो जहा 'जइ मज्झ भोयणं पयच्छह, तो तस्स परलोयवत्तिणो वयणोयरंमि उवणमइ' । सिट्ठं च तेहिं तमागन्तूण कुमारस्स । विणिग्गओ कुमारो । सहरिसं च पलोइओ सो कुमारेण, पच्चभिन्नाओ य । आलिङ्गिउं पविट्ठो मन्दिरं । निवत्त-मज्जणभोयणावसरम्मि य पुच्छिओ तेण वरधणू नियपउत्ति । साहिउं पयत्तो, जहा 'तीए रयणीए निदावसमुवगयाण तुम्हाण पिट्ठओ धाविऊण निविडकुडङ्गन्तरट्ठियतणुणा एकेण चोरपुरिसेण

पहओ बाणेण । तप्पहारवेयणाए परायत्तत्तणओ निवडिओ महियलंमि । अवायभीरुत्तणओ न साहियं तुम्हं । बोलीणो रहवरो तमन्तरालं । अहमवि परिनिविडतरुअन्तरालमज्जेण सणियं अवक्कममाणो कह कह वि पत्तो तं गामं, जत्थ तुम्हे निवसिथा । साहिया य तग्गामाहिवेण तुम्ह पउत्ती । समुप्पन्न-
हिययतोसो य पउणपहारो भोयणपत्थणववएसेण समागओ इह हं जाव दिट्ठा तुम्हे । एवं च सहरिसमविरत्ताचित्ताणं जन्ति दियहा ।

१७. अनया य मन्तियं परोप्परं बम्भदत्तवरधणूहिं 'केत्तियं कालं मुक्कपुरिसयारेहिं अञ्छियव्वं ?' एवं च चिन्तयन्ताणं निग्गमोवायमुस्सुयाणं समागओ महुमासो । तंमि य पयत्ते मयण-
मडूसवे निग्गए नयरिजणवए उज्जाणेसु कोउहल्लेण गया दो वि कुमारवरधणू । तओ पयत्ते निव्वरे कीलारसे कीलन्तेसु विविह-
कीलाहिं तरुणनरनारीसत्थेसु अतक्खियं चेव मयपरव्वसो गालिय-
मेण्ठो निरङ्कुसो वियरिओ रायहत्थी । समुच्छलिओ कलयलो । भग्गाओ कीलागोट्ठीओ । एवं च पयत्ते हल्लोहलए एक्का बालिया समुन्नयपओहरा वियडनियम्बविम्बा मत्तकरिकरोरू भयवेविरङ्गी
सरणं विमग्गमाणा पडिया करिणो दिट्ठिपहं । तओ उच्छलिओ हाहारवो, कूड्यं से परियणेण । तत्थन्तरे दरगहियाए तीए पुरओ होऊण हक्किओ कुमारेण करी, मुयाविया एसा । सो वि करी तं बालियं मोत्तूण रोसवसवित्थारियलोयणो पसारियघोरकरो तड्ढवियकण्णो शत्ति तदभिमुहं पधाविओ । कुमारेण वि संपिण्डियं उवरिल्लं पक्खित्तं तदभिमुहं । तेणावि निव्वरामरिसपराद्धीणेण घेतुं तं पक्खित्तं गयणे, निवडियं धरणीए । जाव करी तत्थ परिणवड्ढ, ताव दक्खत्तणओ समारुहिय कंधराए निवद्धमासर्ण

कुमारेण, ताडिओ तिक्खङ्कुसेण; अफ्फालिओ कुम्भभाए, महुर-
वयणेहिं मेलाविओ मच्छरं करी । तओ समुच्छलिओ साहुक्कारो ।
जयइ कुमारो त्ति पढियं वन्दिणा । नीओ खम्भुट्ठाणं । आगओ
तमुद्देसं नरवई । दट्ठण तं अणन्नसरिसचेट्ठियं विम्हयं गओ
भणिउं पयत्तो 'को उण एसो ?' तओ कुमारवइयरामिन्नेण
साहिओ वुत्तन्तो मन्तिणा । तओ तुट्ठेण राइणा नीओ नियभवणं
कुमारो, काराविओ मज्जणभोयणाइउचियकरणिज्जं । तओ
भोयणावसाणे दिन्नाओ अट्ठ धूयाओ कुमारस्स । सोहणदिण-
मुट्ठत्तेणं वित्तं पणिग्गहणं । जहासुहं ठिया तत्थ कइवयदिणे ।

१८. अन्नया एगा महिला आगन्तूण कुमारसमीवं भणिउं.
पयत्ता, जहा 'कुमार, अत्थि तए सह वत्तव्वं किं पि' । तेण
वुत्तं 'भण ।' तीए वुत्तं 'अत्थि इहेव नयरीए वेसमणो नाम
सत्थवाहो, तस्स धूया सिरिमई नाम । सा मए बालभावाओ
आरब्भ पालिया, जा तुमए हत्थिसंभमाओ रक्खिया । तीए
हत्थिसंभमुच्चरियाए उज्झिऊण भयं, जीवियदायगो त्ति मुणिऊण
तुमं साहिलासं पलोइओ । तओ अच्चन्तसुन्दररूवजोव्वणलायण-
कळाकोसट्ठाण पगरिसो त्ति काउं समुप्पन्नो ताए तुज्झोवरिं
दढमणुराओ । तओ तप्पभिइं तं चेव पलोएमाणी थम्भिय व्व
लिहिय व्व टङ्कुक्करिय व्व निच्चलनिहित्तलोयणा खणमेक्कं
ठिया । बोलीणे हत्थिसंभमे कह कह वि परिजणेण नीया
नियमन्दिरं । तत्थ वि न मज्जणभोयणाइयं देहट्ठिइं कोरेइ, केवलं
मोणेण अच्छइ । ताहे मए वुत्ता 'पुत्ति, कीस अयण्डे चिय
असम्भाविणी जाया, जेण मज्झ वि अवहीरेसि वयणं ।' ताव
सविलक्खं हसिऊण भणियं तीए 'किम्मन्त्र, तुम्हाण त्रि अकइ-

णिजमत्ति ? किं तु लज्जा एत्यावरज्जइ; ता सुव्वउ, जेणाहं
हत्थिसंभमाओ रक्खिया, तेण सह पाणिग्गहणं जइ न होइ,
तो मे अवस्सं मरणं सरणं' ति । तओ एयमायणिय कहिओ
तीए पिउणो वुत्तन्तो । तेणावि तुह समीवे अहं पेसिया । ता
पडिच्छसु इमं बालियं' । मन्नियं च तेण । पसत्थदियहे वित्तो
विवाहो । वरधणुणो वि सुवुद्धिनामेणामच्चेण नन्दाभिहाणं कन्नं
दाउं कयं विवाहमङ्गलं । एवं च दोण्ह वि विसयसुहमणुहवन्ताणं
अइक्कन्ता कइ वि वासरा । उच्छलिया सव्वओ तेसिं पउत्ती ।

१९. तओ गया वाणारसिं । तओ बम्भदत्तं बाहिं ठविय
गओ वरधणू कडयसमीवं । हरिसिओ एसो सबलवाहणो
निग्गओ संमुहो । तओ समाइच्छिऊणारोविउं हत्थिखन्धे पवे-
सिओ नियभवणे । कमेण य दिन्ना नियधूया कडयावई नाम
अणेगगयहयरहभण्डारसमेया । पसत्थदिणे वित्तो विवाहो ।
तीए समं विसयसुहमणुहवन्तस्स वच्चइ कालो । तओ दूयसंपे-
सणेण समागओ सबलवाहणो पुक्कचूलो राया, धणू मन्ती,
कणेरदत्तो, अन्ने य चन्दसीहभवदत्तादओ बहवे रायाणो । तेहिं
वरधणू सेणावइपए अहिसिञ्चऊण पेसिओ दीहराइणो उवरि,
पयत्तो अणवरयं गन्तुं । एत्थन्तरे पेसिओ दीहेण कडगाईण
दूओ । निव्वच्छिओ य सो तेहिं । अप्पणो वि अणवरयपयाण-
एहिं गच्छन्ता पत्ता कम्पिल्लपुरं । तओ समन्तओ निरुद्धनिग्गम-
पवेसं कयं तं । तओ सो दीहराया 'केत्तियं कालं विले पवि-
ट्ठेहिं अच्छियव्वं' ति साहसमवलम्बिऊण निग्गओ संमुहो । समा-
वडियं महासमरं दोण्ह वि सेनाणं । तओ भग्गं नियसेन्नं दइण
दीहो 'काऊण पोरुसं अन्नहा वि नत्थि मोक्खो' ति कलिऊण

संमुहमुवट्ठिओ । तओ तं पेच्छिऊण बम्भदत्तो संधुक्कियकोवाणलो-
चलिओ तदभिमुहं । लग्गमाओहणं । तओ गण्डीवखग्गकुन्तगया-
भिण्डिमालपमुहेहिं पहरिऊण मुक्कं बम्भदत्तेण चक्कं । तेण
दीहराइणो कवन्धीकयं सरीरं । तओ 'जयइ चक्कवट्ठि' ति
उच्छलिओ कलयलो । सिद्धगन्धवेहिं मुक्का कुसुमवुट्ठी । वुत्तं
च जहा 'एस बारसमो चक्कवट्ठी उप्पन्नो' । तओ पुरजणवण-
नागरियलोएण य अभिनन्दिज्जमाणो पविट्ठो नियमन्दिरं । कओ
सयलसामन्तेहिं महाचक्कवट्ठिरज्जाभिसेओ । पसाहियं चिरंतण-
चक्कवट्ठिकमेण छल्लण्डं पि भरहं । समागयं पुप्फवइपमुहं
सयलमन्तेउरं । एवं चक्कवट्ठित्तणं कुणन्तस्स गच्छन्ति दिणा ।

२०. अन्नया नडेण विनत्तो जहा 'महाराय, अज्ज महु-
यरीगीयं नाम नइविहिं उवदंसिस्सामि' ति । तेण वुत्त 'एवं
होउ' ति । तओ अवरण्हसमए पारद्धो नच्चिउं । एत्थन्ते
दासचेडीए सयलकुसुमसामिद्धं बम्भदत्तस्स कुसुमदामगण्डमुव-
ट्ठवियं । तं पेच्छन्तस्स महुयरीगीयं च सुणन्तस्स वियण्णो जाओ
एवंविहनाडयविही दिट्ठपुव्वा मए' । एवं चिन्तन्तस्स 'सोहम्मे
पउमगुम्मे त्रिमाणे दिट्ठपुव्व' ति सुमरिओ पुव्वभवो । गओ य
मुच्छं । पडिओ य भूमीए । तओ पासपरिवत्तिणा सामन्तलोएण
सरसचन्दणालिम्पणेण समासत्थीकओ । राइणा सुमरियपुव्व-
भवभाइवइयरेण तयण्णेसणत्थं रहस्सं गोविन्तेण भणिओ निय-
हिययनिव्विसेसो वरधण्णं नाम महामच्चो जहा 'लम्बिऊण इमं
सिलोगद्धं घोसावेसु नगरे तियचउक्कचच्चरेसु 'जो इमस्स सिलो-
गस्स पच्छिमद्धं पूरेइ, तस्स राया नियरज्जस्स अद्धं देइ' ति ।
एवं च पइदिणं पयत्तमाघोसणं, लम्बिओ यवहुसु पएसेसु पाओ ।

२१. अत्रावसरे स पूर्वभविकश्चित्राभिधानस्तत्सहोदरजीवः
पुरिमतालनगरादिभ्यपुत्रो भूत्वा संजातजातिस्मरणो गृहीतव्रत-
स्तत्रैवागतः, समवसृतो मनोरमाभिधाने कानने । तत्र यथाप्राप्तुके
भूभागे निक्षिप्य पात्राद्युपकरणं स्थितो धर्मध्यानोपगतः कायो-
त्सर्गेण । अत्रान्तरे आरघट्टिकेण पठ्यमानम्

आस्व दासौ मृगौ हंसौ मातङ्गावमरौ ततः ।

इदं श्लोकार्थं निशम्य प्राह मुनिः—

एषा नौ पट्टिका जातिरन्योन्याभ्यां वियुक्तयोः ॥

ततोऽसावारघट्टिकस्तच्छ्लोकार्थं पत्रके विलिख्य प्रफुल्लास्यपङ्कजो
गतो राजकुले । पठितः प्रभोः पुरतः संपूर्णः श्लोकः । ततः
स्नेहातिरेकेण गतो मूर्छां राजा । ततः क्षुभिता सभा ।
रोषवशगतेन परिपज्जनेन एतद्वचनेन राजेदृशीं दशां गत इति
चपेटाभिर्हन्तुमारब्धोऽसौ । हन्यमानो ‘न मयाऽयं पूरितः ।
इति विलपन्नसौ विमोचितः कदर्थकेभ्यः, पृष्टश्च ‘कोऽस्य
पूरकः’ इति । स प्राह ‘अरघट्टसमापवर्ती मुनिः’ इति । ततो
राजापि चन्दनरससेकादिमिर्लब्धचेतनोऽवगतमुनिवरागमवृत्तान्त-
स्तद्वाक्स्नेहाकृष्टचित्तः सपरिकरो निर्ययौ । ददृशे च तेन मुनि-
रुधाने । तुष्टचेतसा वन्दितः । सविनयमुपविष्टस्तदन्तिके ।
मुनिनारब्धा धर्मदेशना, दर्शिता भवनिर्गुणता, वर्णिताः कर्म-
बन्धहेतवः, श्लाघितो मोक्षमार्गः, ख्यापितः शिवसौख्यातिशयः ।
संविग्ना परिपद्, न भावितो ब्रम्हदत्तः, प्राह च ‘भगवन्’
यथा स्वसंगममुखेनाह्लादिता वयं, तथाह्लादयत्तु भगवान् राज्य-
स्वीकरणेन, पश्चात् तपः सममेव करिष्यावः । एतदेव वा तपसः
फलम्’ । मुनिराह ‘युक्तमेतद्भवदुपकारोद्यतानाम् । केवलं

दुर्लभेयं मनुष्यावस्था, सततपातुकमायुः, चञ्चला श्रीः, अनव-
स्थिता धर्मबुद्धिः, विपाककटवो विषयाः, तदासत्त्वानां ध्रुवो
नरकपातः, दुर्लभं पुनर्मोक्षबीजं विशेषतो विरतिरत्नम्, न तस्या-
गाद् दुस्तरनरकपातहेतुककतिपयदिनभावि राज्याश्रयणमाह्लादयति
चित्तं विदुषाम् । तत् परित्यज कदाशयम्, स्मर प्राग्भवानुभूत-
दुःखानि, पिव जिनवचनामृतरसम्, संचरस्व तदुक्तमार्गेण, सफ-
लीकुरु मनुष्यजन्म' इति । स प्राह 'भगवन्, उपनतसुख-
त्यागेनादृष्टसुखवाञ्छा अज्ञानलक्षणम् । तन्मैवमादिश, कुरु
मत्समीहितम्' । ततः पुनरुक्तमुक्तोऽपि यथा न प्रतिबुध्यते,
तदा चिन्तितं मुनिना 'आं ज्ञातम्, पूर्वभवे सनत्कुमारचक्रि-
ह्वीरत्नालकसंस्पर्शवेदनाजाताभिलाषातिरेकेण मया निवार्यमाणे-
नपि कृतं तत्प्राप्यर्थं संभूतेन सता निदानं, तदिदं विजृम्भते' ।
अतः कालदष्टवदसाध्योऽयं जिनवचनमन्त्रतन्त्राणाम्' इति ।
गतो मुनिः, कालान्तरेण मोक्षं च प्राप्तः । राज्ञोऽपि चक्रिसुख-
मनुभवतोऽतीतः कश्चित् कालः ।

२२. अन्यदैकेन द्विजेनोक्तोऽसौ 'अहो नृपेश, ममेदृशी
वाञ्छोत्पन्ना यच्चक्रिभोजनं भुञ्जे । राज्ञोक्तं 'भो द्विज, न मामकमन्नं
त्वं भोक्तुं क्षमः । यतो मां हित्वा एतदन्नमन्यस्य न सम्यक् परि-
णमति' । द्विजेनोक्तं 'धिगस्तु ते राज्यलक्ष्मीमाहात्म्ये यदन्नमात्र-
दानेऽप्यालोचयसि' । ततो राज्ञा असूययानुज्ञातं, भोजितश्चासा-
वाहारदानेन स्वभार्यापुत्रस्तृणादुहितृपौत्रादिवान्धववृन्दान्वितः ।
गतः स्वगृहम् । आगतायां निशीथिन्यां परिणमत्यन्नेऽत्यन्तजातो-
न्मादप्रसरोऽनपेक्षितमातृस्तृणाभगिनीव्यतिकरो गुरुमदनवेदनानष्ट-
चित्तः प्रवृत्तोऽन्योन्यमकार्यमाचरितुं द्विजपरिजनः । प्रत्यूषसि

लजितो द्विजः परिजनश्चान्योन्यमास्यं दर्शयितुमपारयन्निर्गतो
 नगराच्चिन्तितं च द्विजेन 'कथमनिमित्तवैरिणा राज्ञेत्यं विड-
 म्बितोऽहम्।' ततोऽमर्षितेन तेन बनेऽटता दृष्ट एकोऽजापालकः
 कर्करिकाभिरश्वत्थपत्राणि काणीकुर्वैश्चिन्तितं च तेन 'मद्विवक्षित-
 कार्यकरणयोग्योऽयं' इति कृत्योपचरितस्तेन दानसंमानादिभिः ।
 कथितस्तेन स्वाभिप्रायस्तस्य रहसि । तेनापि प्रतिपन्नम् । अन्यदा
 गृहान्निर्गच्छतो ब्रह्मदत्तस्य कुड्यान्तरिततनुनामोषवेध्यत्वेन गोलि-
 कयैककालमुत्पाटिते लोचने । ततो राज्ञा वृत्तान्तमवेत्योत्पन्नकोपेन
 सपुत्रवान्धवोऽसौ घातितः पुरोहितः । अन्यानपि द्विजान् घात-
 यित्वोक्तो मन्त्री यथा 'एषामक्षाणि स्थाले निक्षिप्य मम पुरतो
 निधेहि, येनाहं स्वहस्तमर्दनेन सुखमुत्पादयामि' इति । मन्त्रिणापि
 क्लिष्टकर्मोदयवशतां तस्यावगम्य शाखोटकतरुफलानि स्थाले
 निक्षिप्य ढौकितानि तस्य । सोऽपि रौद्राध्यवसायोपगतस्तान्यक्षि-
 बुद्ध्या मर्दयन् स्वं सुखाकुर्वन् दिनान्यतिवाहयति । एवं च
 विदधतोऽतीतानि कतिचिद्दिनानि । ततः सप्तवर्षशतानि षोडशो-
 त्तराणि आयुरनुपाल्य तत्क्षये प्रवर्धमानरौद्राध्यवसायो मृत्योत्पन्नः
 सप्तमनरकपृथिव्यां त्रयर्क्षिशत्सागरायुर्नारकः ।

NOTES

Para 1. *Four previous births of Brahmadata.*

There was a prince named मुणिचन्द्र, son of a king of the lunar race. The prince had no liking for worldly pleasures and became a monk under सागरचन्द्र. One day, while the monk मुणिचन्द्र was wandering through the country in the company of elderly monks, entered a village for alms, but missed his fellow-monks and thereafter lost his way in the forest. Four cowherd boys saw him hungry and thirsty and helped him in his difficulties. By his advice they all turned monks. Of these four, two, disgusted with worldly pleasures, went to heaven after death. It is the migrations of these two that form the basis of the present narrative.

First birth : They were then born as twins to a Brahmin named सण्डिह (शाण्डिल्य) and his maid जस-मई (दशोमती) in the town of दसपुर. When they became young they went to keep watch over their fields. While asleep under a banyan tree a snake bit one of them; the other also was bitten by the same snake while he was pursuing it. So both of them died by snake-bite.

Second birth : The souls of these were next born as twins to a female deer. While the twin-deer were wandering in the forest they were both killed with one and the same arrow by a hunter.

Third birth : In their next life they were born as twins to a female swan on the Ganges. One day these twins were caught in a net by a fisherman, who twisted their necks and thus killed them.

Fourth birth : In their next birth they were born as twins to a rich चाण्डाल of Benares. They were named चित्त (चित्र) and संभूय (संभूत).

सोमे नवरे-सोम seems to have been situated somewhere in कुरुक्षेत्र. चन्द्रवर्डितयस्त (चन्द्रावतंसस्व)—a king whose emblem (वर्डितय-अवतंसक) was चन्द्र (moon). Every person born in the family had his name ending with चन्द्र. निर्विण्णकामभोगो—one who despised enjoyment of pleasures. उग्रं पन्वजं करेन्तो—while practising severe penance. सत्थेण मुक्को—was left by the crowd (सत्थ-सार्थ) of monks, i. e., missed the crowd. अडबोए पम्भट्टो—lost his way in the forest. तण्हाहूहाकिलन्तं—fatigued (किलन्त-कान्त) by thirst and hunger. गोवालदारागा—cowherd boys. पडिवरिय (परिचर्य)—having attended him. तदेसणाए पडिवुद्धा—enlightened by his preaching (देसणा). दुगन्धं (जुगुप्सां) काऊण—having despised the worldly pleasures. जमलगा-
twins. अदकन्तबालभावा—having passed their childhood. खेतारवखणट्टा—for keeping a watch over the fields. वडपायवस्त हेट्टा पसुत्ता—slept under a banyan tree (वड-पायव-वटपादप). वडकोट्टराओ निग्नान्तूण—having gone out of a hollow (कोट्टर) of the banyan tree. डक्को (दटः)—was bitten. सप्पोबलम्भनिमित्तं—for finding out (उबलम्भ-उपलम्भ) the snake. अकंयपडियारा—those to whom no cure (पडियार-प्रतिकार) was offered, i. e., unattended. जमलत्तेण जावा—were born as twins (जमल-वमल). पुब्बपीइसंयन्थाओ—on account of the affection of their previous (life). बाहेण (न्यायेन)—by a hunter. समं भमन्ता—wandering together. मच्छवन्धेण—by a fisherman. पासिया—net. खन्धरं

(कंधरा) बालिक—having twisted their necks. विनिवाहया (विनिपातितौ)—were killed. भूयदित्ताभिहानस्त—by name भूयदित्ता (भूयदत्त). पाण्डादिवशो—of the chief of पाणस, i. e., चाण्डालस तदेव अहं पीडसंजुता—very affectionate as in their previous births. चित्तसंभूयनामाणो भायरो जाया—became (twin) brothers named चित्त (चित्त) and संभूय (संभूत).

Para 2. Once नमुर् (नमुचि), the minister of king संख of Benares, was ordered to be executed for some offence by the king, and this work of execution was entrusted to भूयदित्त. He took the minister to a secret place, and asked him that if he would coach up his sons, चित्त and संभूय, he would save his life. The minister agreed and coached up the boys. While there, he formed criminal intimacy with the wife of भूयदित्त, who again, wanted to kill him. This time he was saved by चित्त and संभूय because they felt that नमुर् was their teacher, and was allowed to run away. नमुर् became thereafter the minister of सणकुमार.

Now चित्त and संभूय, who became expert musicians, maddened all people in the town of Benares, particularly women, by their music. Citizens thereupon made a complaint to the king that these चाण्डाल youths desecrated the people of the town. The king thereupon prohibited their entry into the town. Forgetful of this prohibition they, on a festive occasion, began to sing, keeping their faces covered, and attracted a large crowd. On removal of covers over their faces it was discovered that they were चाण्डाल youths. People began to harass them, and out of disgust for the treatment they received simply because they

were चाण्डाल, they thought of throwing themselves down from the peak of a mountain. They were however persuaded not to do so and to lead the pious life of Jain monks.

While wandering as monks, चित्त and संभूय came to इरियणावर. संभूय entered the town for begging alms and was seen by नमुइ, who secretly sent his men to drive संभूय out of the town. संभूय got angry; a column of fire went forth to burn these men. The people were then frightened and they tried to pacify his anger. King सनकुमार also came there to pacify the monk. His fellow monk, चित्त, asked संभूय to consider the effects of anger on his spiritual progress and then संभूय got pacified. In the meanwhile सनकुमार, finding that his minister नमुइ was responsible for the calamity on the town, put him into fetters and brought him before them. They however released him. Now when सनकुमार with his queens came to pay his respects to the monks, संभूय experienced the touch of the hair of his chief queen सुणन्दा, and began to build up a hankering for future life of enjoyment. चित्त again warned him but to no purpose. संभूय built up the hankering that if his austerities were to bring him any fruit, he should be a sovereign in one of his future lives.

Fifth birth : After their death चित्त and संभूय were born in heaven as gods.

Sixth birth : After their fall from heaven the soul of चित्त was born in पुरिमताल as a merchant's son, and the soul of संभूय was born in कंषिष्ठपुर as a son named वम्भदत्त to king वम्भ and queen चुलणी. This

चम्भदत्त was destined to be a चक्रवर्ती, the twelfth चक्रवर्ती of the Jain Mythology.

तहाविहे खूणे जाए—when नमुइ did an offence (खूण) of such a type (तहाविहे-तथाविध) as to deserve capital punishment. जनपच्छन्नं बहद्वयाए—for execution (बह + अद्वयाए-वधार्थम्) out of public view (जनपच्छन्नं-जनप्रच्छन्नं) i. e. secretly. भूयदिन्नो पाणादिबई—chief of executioners (पाण=चाण्डाल or मातङ्ग) named भूयदिन्न (भूतदत्त). आणत्तो (आज्ञप्तः)—was ordered. पच्छन्नो विदिओ—was put into or taken to a secret place. भूमिहरठिओ—remaining in the celler of my house (भूमिहर-भूमिगृह). पाडेसि (पाठयसि)—coach up. जीवियत्थिणा—desirous to save his life. विज्ञायं (विज्ञातं)—was noticed. मम पत्ती पण सह अच्छइ—my wife (पत्नी-पत्नी) is (in criminal intimacy) with him, i. e., नमुइ. मारेउमाडत्तो—began to kill him. नासाविओ—was helped to run away or escape. रुवजोव्वण... .. पगरिसपत्तेहिं—who reached excellence (पगरिस-प्रकर्ष) in beauty (रुव), youth (जोव्वण), personal charms (लायण-लावण्य), and in arts such as dance and music. तिसरय... .. गायन्तेहिं—playing music (गन्धर्व-गान्धर्वम्) accompanied by (सणाई-सणार्थ) तिसर (तिसरय—a musical instrument), flute (वेणु) and lute (वीणा). हयहियओ (हृतहृदयः)—charmed. मयणमहूसवे जाए—when the spring festival in honour of Cupid or god of love started. पवत्तासु... चचरीसु—when bands of singers of various classes of people went out. चचरी is a band or group of musicians who may not be professionals but rather amateurs. चित्तसंभूयाइपाणाणं पि चचरी निग्या—the band of musicians of outcastes (पाण) such as चित्त and संभूय, also went out to play. साइसयं (स+अतिशयं)—excellent. पण वि चित्तरं—captivating

the minds even of animals. पठरचाडव्वेजलोण—citizens (पठर=पौर) well-versed in four Vedas (चाडव्वेज=चातुर्वेद from चतुर्वेद). ईसाबुयाए (ईसाबुतया)—out of jealousy. विद्याळिओ—desecrated. Compare विद्याळें in Marathi. निवारिओ...पवेसो—their entry into the town was prohibited. कोमुईमहूसवमि—on the occasion of the festival of the full-moon day in the month of कार्तिक. The कौमुदीमहोत्सव is usually celebrated in the month of कार्तिक when the moon-light is at its best. लोलिन्दियत्तणओ—on account of the fact that the senses are always fickle. विस्सारिऊण रायसासणं—forgetting (विस्सारिऊण=विस्मृत्य) the king's command (prohibiting) their entry into the town. अगणिऊण नियमूमि—not minding (अगणयित्वा) their (proper) place or status. पेच्छणयं पेच्छमाणण—while they were witnessing a performance (पेच्छणय=प्रेक्षणक). अइरसओ (अतिरसतः)—on account of extreme interest or engrossment. कोरुहुरसिबं—the sound of the sugarcruising machine in operation. कोरुहुर is a देशी शब्द and means either a sugarcane press or a jackal. I think both the senses of the word suit the context well. The sound of the machine is jarring as also the cry of the jackals. चित्त and संभूय being expert musicians could not tolerate the jarring sound of कोरुहुर and themselves began to sing in pleasing tunes. भजेऊण वयणं निगयं गेयं—sounds of music went forth from their mouth (in spite of themselves). वत्थावगुण्ठियमुहा—with their faces covered with cloth. सुइसुइं—pleasing to the ear (सुइ=श्रुति). अमयरसेणेव—as if by flowing (liquid) nectar. कड्डिऊण उत्तरिज्जाइं—removing (कड्डिऊण=कर्षित्वा) their upper garments (उत्तरिज्ज=उत्तरीय).

पायप्पहारचवेडाईहिं वन्ममाणा—being beaten or struck by kicks (पायप्पहार—पादप्रहार) and slaps (चवेडा—चपेटा) etc. मायङ्गजाइकलहुमेत्तेण—simply (मेत्त—मात्र) on account of the drawback (कलहु) of our being born (जाति) in the caste of मातङ्गस. लोगपरिभूयाय जाया—we are subject to insults (परिभूय—परिमद) from people. Note परिभूयाय in the Dative case which is rarely used in Prakrit. गुरुचेरग्गं—great disgust for the world. विकिट्टवसोसि-यहो—one whose body is emaciated by severe (विकिट्ट—विकृष्ट) penance. सुहज्झाणोवगओ—engrossed in (उपगत) auspicious meditation. The Jain philosophy mentions four types of meditations, अट्ट (आर्त), रुद (रौद्र), धम्म (धर्म) and सुक्क (शुक्ल); of these, first two types are अशुभ and the last two are शुभ. Here the शुभध्यान of the monk may be धर्मध्यान rather than शुक्ल. वग्गारिय-पाणी—with his hands or arms (पाणि) let loose (वग्गारिय—प्रलम्बमान). The Jain monk's maditating posture makes him stand up and then let down his arms. कावत्सग्गेण आयावेमाणे—practising penance by कायोत्सर्ग in which care or comforts of the body are altogether ignored. भत्तिवहुमाणपुब्बयं—with devotion and reverence. ज्ञाणसमत्तीए—at the end (समत्ती—समाप्ति) of his meditation. धम्मलाभपुब्बयं—with the blessing 'धर्मलाभ'. It is the practice of the Jain monks to express blessings on visitors by the term "धर्मलाभ", which means "may you gain piety or धर्म" as they, according to their religion, cannot bless their devotees in terms of worldly prosperity. निययाहिप्पाओ—their own (नियय—निजक) intention (अहिप्पाओ—अभिप्राय). अणेगसुत्थाववोहावदायबुद्धीण—those whose minds (बुद्धि) are purified (अवदाय—अवदात, शुद्ध) by the study or understanding (अवबोह—अवबोध) of

many शास्त्रs. पागयजणचेद्वियं—behaviour (चेद्वियं—चेद्वितं) of ordinary men (पागयजण—प्राकृतजन). करेह....साहुधम्मं—practise pious life of a Jain monk as preached by the तीर्थकरs (जिणिन्द—जिनेन्द्र), which piety is capable (सह) of burning the forest of acts (कम्मवण—कर्मवन) which are like seeds (वीजभूय—बीजभूत) of many (अण्येय—अनेक) miseries or sufferings both physical and mental. आजरेहिं (आतुरैः)—by sick persons. पडिच्छियं (प्रतीष्टं)—accepted, agreed. नियवयं (निजव्रतं)—your own vow, i. e., vows that you are practising. जोग्ग सि कलिकण—considering (कलिकण—कलयित्वा) that they are fit (जोग्गा—योग्यौ). दिक्खा (दीक्षा)—initiation. गीयखा (गीतार्थी)—those who have studied things to be studied, i. e., learned monks. छट्ठम... भावेमाणा—cultivating their self by austerities (तपोकम्म—तपःकर्म) of various kinds, such as छट्ठ, i. e., a fast, broken at the time of the sixth meal, अट्ठम, दसम, दुवाल्स (द्वादश), अद्धमास (अर्धमास), मास etc. The Jains count their fast by the meal at which it is broken, taking ordinarily two meals per day. गानाणुगामं विहरन्ता—wandering from village to village. मासखमण-पारणप—at the time of breaking (पारण—पारणा) a fast (खमण—क्षपण) of one month. गेहाणुगेहं इरियासमिओ भमन्तो—wandering from house to house (गेहाणुगेह), according to strict rules of walking (इरियासमिओ). The monk is required to observe five समितिस, rules of behaviour, of which इरिया (ईर्या), walking is the first. It means that the monk should always look in front of him a distance of about six feet and see that no living being is trampled under foot. रायमग्गावडिओ—going (आवडिओ—आपतित) by the royal road. पञ्चमित्राओ (प्रत्यभिज्ञातः)—was recognised. जाणावेसइ—will make known

who नमुइ was, अप्पमण—fearing for himself, i. e., fearing that his future might be affected if the monk would tell people who नमुइ was. जट्टि... निदाडा-विओ—was chased out after being harassed (कयत्थिय-कदधीकृत्य) by beating with sticks (जट्टि-वट्टि), fists and staffs. कोवकरालियस्स—enraged by anger. तेओलेसा... निग्गय।—a flash of fire (तेओलेसा-तेओलेइया) went forth from his mouth in order to burn them (इइणनिमित्तं) (दहननिमित्तं). कालिणम्म... नयरं—the town was put into darkness (अन्धकारितं) by columns of smoke (धूमनिवह) like swarms of dark clouds (कालिणम्म-कृष्ण अन्न). तप्पत्ता-यणत्थ—*to pacify him*. कयञ्जलिउडेणं (कृताञ्जलिपुटनं)—by folding his hands, अणेओहिं (अहं:)—by ignorant men. Note अनज्झ in Marathi which does not mean अन् + अ-ज्ञ, i. e., wise, but ignorant. संहर तवतेय—withdraw the fiery lustre of your austerities. जीविअययाणेजं—by granting (प्रदान) us our lives. मुय्यो (भूयः)—again, once more. जाहे (यदा)—when. जणबायं (जनबादं) सुणिय—on hearing the talk of the people. बहुलधूमछाइयं—covered or filled with (छाइय-छादित) thick (clouds of) smoke. उवसमसु कोवाणलं—pacify the fire of wrath. उवसम... भवन्ति—great monks are prominently (पहाणा-प्रधाना)—or particularly peaceful. अवरदे... देन्ति—do not give way to anger even when offended. दुरन्तो—bad, of evil consequences. सन्वाणत्थहेजं—the cause of all misfortunes (अणत्थ-अनर्थं). चरणिन्धणदवाणलो—wild fire (दवानल) to the firewood (इन्धन) of चरण, i. e., pious conduct of a monk. जह... दहइ—just as wild fire (वणदवो), when enflamed with firewood (दवस्स जलिओ), burns down the forest and woods (वणदव) in a moment, so (एव-एवं) the soul affected by passions (here: anger in particular) burns down penance (तप) and asceti-

pīṣṭi (संयम). कृपाय (कृपाय) are four, viz., क्रोध, लोभ, मान and माया, परितापकरो—causing pain. मासुवत्तासु...संपञ्जइ—If a man observes fast for one month; if he lives in the forest under various conditions (विचित्र-विचित्र) if he studies books (नाणु, knowledge), cultivates his self by meditation, observes hard life of a celibate, lives on alms,—all this (i. e., these practices) becomes useless (निष्कलु-निष्कल) to him who has anger (जस रोहु-यस्य रोपः). This passage is in अपभ्रंश dialect. Note Nom. and Acc. sing. forms in उ such as उववात्तु, वणवात्तु etc., and वसु and तसु of the Gen. sing. which are peculiar to this dialect. जिनिन्दवणजलेहेहि—by streams of water in the form of words of the eminent Jinns. विज्झाविओ (विध्मापितः) extinguished. कयसंलेहणा अम्हे—we have already prepared ourselves for death by destroying the कपायइ, i. e., passions संलेहणा (संलेखन) here means destruction of passions. अणसणं—fasting. नायामच-सुत्तन्तेण—who knew the whole story of his minister नमुइ. नाय (ज्ञात)—known. सन्तेउरो (सान्तःपुरः)—with his queens. इत्थीरयणसुगन्दाए—सुगन्दा, the chief queen of सणकुमार, was one of the fourteen gems of a चक्रवर्ती and hence is called इत्थीरयण (खोरत्न). साइसयं अलगफासगणु-भवन्तेण—experiencing the touch (फास-स्पर्श) of an extraordinary type (साइसय-सातिशय) of the hair (अलग-अलक) of queen सुगन्दा. काउमारइं नियाणं संभूएणं—the monk संभूय began to form or cherish a hankering (नियाण-निदान) which would bring him fruit of his penance in one of his subsequent births. Forming of this निदान is thus an obstacle in the way of the monk's emancipation from संसार and so there is no chance of early liberation for him as it is seen from the

story of बन्धदत्त. दुर्ज्ञथत्तं मोहस्त—how difficult it is to conquer delusion (मोह). दुर्दन्तया (दुर्दान्तता)—difficulty of controlling. उन्माहयत्तं (उन्माधकत्वं)—capacity to disturb the mind. सुचिद्व्यजिणिन्दवयणो—one who has well understood (सुचिद्व्य-सुचेतित) the words of the जिनिन्दs. जुवद्वालग्गफाप्पेण—by the touch of the ends of the hair (बालग्ग-बालाग्र) of a young woman. पडि-बोहिउक्कामेण—by one who is desirous of awakening संभूय. असुभज्जवत्ताणाओ—from the unpleasant (असुभ-अशुभ) or inauspicious thought (अज्जवत्ताण-अध्ववत्तान). संसारपरिग्गमणहेऊ कामभोगा—enjoyment of pleasures is the cause (हेऊ-हेतु) of wandering in the संसार. निचे-विज्जन्ता वि—even though they (i. e., pleasures) are being actually experienced, they create excessive (अहियग-अधिक+क) disturbance or maddening effect (उन्माह-उन्माध). दुहक्खा य वे परमत्थओ—in reality (परमाथंतः) they are painful (दुःखरूप). सुहाभिमाणो... विलसियमेव—to think that they are pleasant (सुहाभिमानः) is the working or is due to ignorance (मोहविलसित). जह... वेन्ति—just as a man suffering from itches (कच्छुत्त) considers the scratching of painful itching to be a pleasure, similarly men, overcome by ignorance (मोहातुर), consider or say that miserable pleasures of enjoyment constitute happiness. भोगनिवन्धणं...सत्त्वं—the human body which aims at pleasures or is hankering for pleasures is all full of impurities (अशुचि.) The nine stanzas that follow give the list of filthy elements that constitute the body. तय (त्वच्)—skin. मेय (मेदस्)—fat. अट्ठिमिज—marrow in the bones. नवेण रससोएहि—by nine openings from which filthy liquids flow. अमेउज्झकोत्थलो—a bag (कोथलो, compare कोथळ in Marathi) of impuri-

ties (अमेय), छविमेत्तं मणोहरं—only its outer complexion is charming. आढ्यं is a measure for liquids and corresponds to about four sheers. कुडव also is a measure of two sheers. सिम्भ (श्लेष्मन्)—cough. ष्ढारुसवा (स्नायुशत)—a hundred of veins. उहो (आर्द्रता, compare ओली in Marathi)—wetness. ईसियाई—marrow in the bones. झरेइ (क्षरति)—flows. सेओ (स्वेदः)—sweat. सुनिच्छियागमो—one who understands well its constituents or sources (आगम). जम्मन्तरे चक्रवर्ती होजाई—I shall be a sovereign ruler in one of the subsequent births. सचवियं इमं तेण—and he, i. e., संभूय, proved the truth of the maxim recorded in the following stanza. अइविसमो...अप्पमत्तेहिं—this tree of delusion is very hard (to uproot) (अतिविषम); its roots spread out (वित्त) by cultivating the desire for संसार which has no beginning (अणाइ-अनादि); and therefore can be uprooted (उन्मूल्यते) with difficulty by those (only) who are very attentive.

Fifth birth: After their death the souls of चित्त and संभूय were born in the सौधर्म heaven as gods. सौधर्म is the first of the twelve heavens of the श्वेताम्बर Jains and also first of the sixteen heavens of the दिगम्बर Jains.

Sixth birth: The soul of चित्त thereafter was born as a merchant's son in the town of पुरिमताल. The soul of संभूय thereafter was born as बम्भदत्त, son of king बम्भ and queen चुलणी of कम्पिल.

चोदसमहासुमिणसुइओ—heralded (सुइअ-सूचित) by the fourteen great dreams (महासुमिण-महास्वप्न). These dreams are: (1) गव (गज)—elephant; (2) वसह (वृषभ)—bull; (3) सीह (सिंह)—lion; (4) अभिसेय (अभिषेक)—coronation or bath; (5) दाम (दामन्)—wreath of flowers; (6)

ससि (शशिन्)—moon ; (7) दिनवर (दिणकर)—sun ; (8) झण्ड (ध्वज)—flag ; (9) कुम्भ—water jar ; (10) पद्मसर (पद्मसरस्)—lotus pond ; (11) सागर (सागर)—ocean ; (12) विमान-भवन (विमानभवन)—palatial building ; (13) रत्नचूचय (रत्नोच्चय)—heap of gems ; and (14) सिहि (शिखिन्)—burning fire. When a lady sees these objects in a dream she gets a son who is either a चक्रवर्तिन्, a sovereign ruler, or a तीर्थकर. Here चुलणी sees these dreams which indicate that her son will be a चक्रवर्तिन्, देहोवचरण—by growth of the body. कलाकलावेण—by (the study of) a large number (i. e. seventy-two as against sixtyfour of the Hindu list) of arts.

Para 3. King वम्भ, the father of वम्भदत्त, had four royal friends, viz., कडम of कासी, कनेरदत्त of गयडर (इस्तिनापुर), दीह of the कोसल country and पुष्कचूल of चण्पा. One day वम्भ had a sudden and severe attack of a disease and as a result he died leaving his minor son to the care of his four friends and charging them to see that his son becomes his successor. As these kings could not all stay there to look after वम्भदत्त they appointed दीह as his guardian. In a few days दीह fell in love with चुलणी, the mother of वम्भदत्त. A minister of वम्भ, by name धनु, noticed this and felt that दीह would not be true to his trust. वम्भदत्त was secretly informed of the misbehaviour of his mother. दीह also noticed that the young prince suspected their intrigue and, in order to do away with him, arranged for the marriage of the prince and prepared a lac house for the marriage. His plan was to set this house on fire when the married couple lived there. धनु came to know of it, and therefore arranged for a secret.

underground passage to this lac-house from a distant hermitage so that अश्वमेध would be able to escape through it. The marriage was duly celebrated and the royal couple went to live in the lac-house.

उत्तमवंससभूया—born in a noble family (वंस—वंश). कासिविस्वाहिबर्ह—lord (अहिबर्ह—अधिपति) of the country (विस्व—विषय) called कासि. कासी is the name of the country while बाणारसी (बाराणसी), modern Benares, is its capital. गयडरबर्ह—lord (पति) of गयडर, i. e. हस्तिनापुर. कोसलविस्व is a region round about modern Oudh or अयोध्या and its capital was श्रावस्ती. In the 5th century B. C. the country was divided into two kingdoms, उत्तरकोसल with its capital at कुशावती, and कोसल with its capital at श्रावस्ती. चम्पाहिबर्ह—lord or king of चम्पा, near modern Bhagalpur in Bihar. अचन्त-नेहेण (अत्यन्तस्नेहेन)—out of deep affection. परोप्परं विरहमणि-च्छन्ता—not liking separation from one another. (परोप्परं—परस्परम्). समुद्घा चेव—collectively, all together (समुदिताः). परिवाडीय (परिपाट्या)—by turn. मरणपञ्चवसानयाप जीवलोगस्त—as the world of living beings is sure to have death at the end (पञ्चवसानत्रया), as everybody is destined to die. मन्तन्तोसदाईगमसज्जो—incurable (असज्ज—असाध्य) by means of मन्त्र, तन्त्र and औषधि, medicines. निरोगो—headache. बाहराबिया—were called (व्याहारिताः). तुम्हेहिं एस रज्जं करेयज्जो—this son of mine should be made king by you, i. e., you should see that the young prince अश्वमेध becomes king one day; in other words, these four kings were appointed guardian trustees. रज्जचिन्तं काऊग—having made arrangements for the government of his kingdom. कालगओ—died. बयंतेहिं—by his friend, i. e., by कडव,

कणेरदत्त, दीह and पुष्कचूल. पेयकिञ्चाशयं (प्रेतकृत्यादिकम्)—funeral rites. रज्जाधुरावहणजोम्गो—fit to bear the brunt of the kingdom. सव्वसंमएण—unanimously, with the consent of all. सयलसामग्गियं रज्जं—kingdom with all its constituents (सामग्गी-सामग्गी). पलोएइ मण्डारं—inspects treasury. मन्तइ समं चुलणीए—consults the queen चुलणी. दुश्चिचारयाए इन्दियाणं—as the senses are very difficult to be controlled. अगणिकुण वम्भमित्तत्तणं—not caring for his friendship with वम्भ. अवमत्तिकुण वयणीययं—not minding the blame (वचनीयता) resulting from his behaviour. संपलग्गो समं चुलणीए—formed criminal intimacy with चुलणी. पवड्डुमाणविसयसुइरसाणं—of those whose addiction to sexual pleasures was ever increasing. बीयहिबवभूएण धणुनामेण मन्तिणा—by the minister named धणु who was as it were the second heart (बीयहिबव—द्वितीयहृदय) of king वम्भ. अवितहं (अवितथम्)—truth. जो एवंविहं...उदयं इच्छइ—will he look for the well-being (उदय) of prince वम्भदत्त, when he behaves so wickedly? i. e., misbehaves with the wife of his friend. दुच्चारिणी—of bad behaviour. रहसि जाणवेहि एयं वइयरं—communicate (जाणवेहि—ज्ञापय) secretly this incident (वइयर—व्यतिकर). माउदुच्चरियं असइमाणो—unable to bear the misbehaviour of his mother (माउ-माउ). कायकोइलसंगहणं—a pair (संगहण—संग्रहण) of a crow and a cuckoo (कोइल—कोकिला). निग्गहं काहामि—I shall punish. भइकरिणीए सहं संकिण्णययं धेतूण—taking a pair consisting of she-elephant of a nobler clan (भइकरिणी) and the male elephant of a mixed clan (संकीर्णगज). जं वा तं वा उलवइ—talks anything, i. e., non-sensical. ममंमि साहीणे... भविस्सन्ति—when I am at your disposal (साहीणे-स्वाधीने) you shall have other sons. रइनेइपरव्वताए—by her who was overwhelmed by (परवश) her addic-

tion (नेह-लेह) to pleasures (रह-रति). पदिभुयं (प्रतिश्रुतं)—agreed, promised. महिला आलं कुलहरं—woman is (like) a stream of water that carries off the house, आल is a देशी शब्द and means a stream (अवस्रोतः—देशानाममाला of हेमचन्द्र). दुष्करियं क्षेत्रं—a field difficult to manage. जोणी अणरधानं—the source of miseries. नियगेहं पि पलीवह—burns (प्रदीपयति) even her own house. रागाउरा (रागा-तुरा)—overcome by passions. जहा जणाववाओ रमिखज्जह—so that we shall escape from scandal (जनापवाद). अणेग-खम्भपइद्वियं गूढनिग्गमपवसं जउहरं—a lac-house (जतुगृह) resting on a large number of pillars (खम्भ-स्तम्भ) and having secret passages for entrance and exit. सुहपमुत्तस्स (सुखप्रसुप्तस्य)—when he would be comfortably asleep. अलविस्सयं कज्जं करिस्सामो—we shall finish our job unnoticed (अलक्षित). बम्भदत्तकज्जावहिण—who was watching carefully the interests (कज्ज-कार्य) of बम्भदत्त. रज्जधुराधिन्तणसमत्थो—fit to be consulted on the affairs of the kingdom, i. e., fit to take my place. अहं पुण परलोकहिंयं करिस्सामि—I shall now devote myself to my well being in the next world, i. e., I want to live the pious life of a monk or recluse. कहयवेण (कैतवेण)—by trick, so that he does not go out of his watch. अलं अज्जत्थ पउत्थेण—enough of going away (पउत्थेण-प्रोपितेन) elsewhere. दाणादिणा धम्मं करेहि—do practise piety by making gifts etc. महइं पवा—a big resting house (पवा-प्रवा) where food and drink is supplied gratis to the wanderers and the poor. पकामं (प्रकामम्)—to their satisfactions. दाण.... जउहरं पत्तं—by trustworthy men (पच्चइय from प्रत्यय) who were won over by gifts, respect or reverence and obligations (उपगार-उपकार) etc., he got dug up (खणाविया-खानिता), a subterranean passage (सुरङ्गा) of the length

of two गन्धूति-(दु + गाड्य = दिगन्धूति), i. e., about eight miles, till it reached the lac-house. गन्धूति is a measure of distance and corresponds to two कोश i. e., four miles. बिबिहनेबन्धपरिवणपरिगया—accompanied by many gifts (नेबन्ध-नेपथ्य—clothing) and retinue. बहूसहेज्जस्स—accompanied by the bride (सहेज्ज-सहाय). आसणीवविट्ठवरधणुसहियस्स—with वरधणु seated on a seat nearby. जामिणीजामदुगं—a couple (दुग-दिक) of watches (जाम-याम-प्रहर) of the night (जामिणी-यामिनी).

Para 4. The lac-house was set on fire. In the confusion that followed बम्भदत्त asked वरधणु what the matter was and what they should then do. वरधणु asked बम्भदत्त to give a kick at a place which opened out to them a passage underground. Horses were kept ready for them there. After a long journey of two hundred miles, the horses got fatigued, and बम्भदत्त and वरधणु started on foot. बम्भदत्त was also fatigued and wanted some food. Now वरधणु went to a neighbouring village, brought a barber, got the head of बम्भदत्त shaved and made him wear the robes of an ascetic. When they entered the village, they were invited for food at a house, and were served with royal meals.

पलीवियं (प्रदीपितम्)—was set on fire. सा रावधूया...अन्ना—that princess (who was to be married to बम्भदत्त) did not come as letter (लेह-लेख) was sent to her (to that effect); the lady here is somebody else (not intended to be married to बम्भदत्त). इमाण पडिबन्धो न कायव्वो—do not have any regard for her. पण्हिपहारं देसु—give a kick (पण्हिपहार-पार्णिप्रहार). ते वरधणुस्स.....गया—these horsemen placed these young men on horse-back as soon as वरधणु met them by previous arran-

gement (संकेत-संकेत), and went away. दीहराजणखेपणं—by fatigue (सेज-खेद) of a long journey (दीहराजण-दीर्घ + अध्वन्) छुहा (छुपा, छुप्)—hunger. बाहः (बाधते). मुण्डवं (मुण्डकं)—a barber, परिहाविओ- कसायवत्थो—he was made to wear coloured garments. The expression कसायवत्थो is awkward; it should have been कसायवत्थे or वत्थाई. सिरिवच्छाळकियं—marked by सिरिवच्छ (श्रीवत्स), which indicates royalty. छाइवं (छादितम्)—was covered. वत्थपरावत्तो—change (परावर्त) of clothes. रावाणुरूपडिवत्तिजुत्तं भुआविवा— they were served with meals with a reception (पडिवत्ति-प्रतिपत्ति) fit for a king.

Para 5. बम्भदत्त marries बन्धुमई. Later he learns that king दीह has sent out men to arrest him. He and his companion वरधणु therefore run away. वरधणु is arrested but बम्भदत्त escapes and lives in a forest. बम्भदत्त and वरधणु are thus separated.

पवरमहिला—an elderly lady. बन्धुमइमुहिस्स...पक्खिवइ— throws or puts the grain of rice (अन्नखण्ड-अक्षतान्) over the head of Prince बम्भदत्त referring to बन्धुमई, indicating thereby that बम्भदत्त and बन्धुमई are married. किमेवस्स...खेपइ—why do you trouble (खेपइ-खेदयत) yourself for the sake of this dull boy (मुक्खवडुअ-मूर्खवडुक) नेमित्तिण—by an astrologer. पट्टच्छाडयवच्छो—one whose chest is covered with a piece of cloth. समितो—with his friend. बन्धुमईए सत्त्मावं कहिय—having told the truth to बन्धुमई, i. e., telling her who they were and why they had to go away. पन्था बन्धाविय त्ति—that all approaches or roads are being guarded so that बम्भदत्त should not escape. जणवाओ—rumour. नस्सामो—let us run away. उम्मग्गेण—by a wrong path. तिसाभिभूय—overcome by thirst. सन्ना (संज्ञा)—signs. पलाणो—ran away.

Para 6. बम्भदत्त met in the forest his grand-

uncle who was leading an ascetic life. He stayed in the hermitage for a few days and studied there archery and other arts of the warrior class. One day he was attacked by a wild elephant, but the prince escaped from his attack sportively.

तद्यदिणे—on the third day. कुलवर्द्ध—chief of the ascetics, lit. one who feeds and teaches ten thousand pupils or ascetics. बहुपक्षबायमरणं—forest has many dangers or risks (पक्षबाय—प्रत्यबाय). चुलताओ—younger (चुल्ल-भुल्ल) brother of the father. Compare चुलता in Marathi and note its older sense. महत्त्व-विज्ञाओ—valuable arts or lores. गुणाविओ—was made to round off (the lores) that he had already learnt. सामिहेय (from समिध्)—wood for the sacred fire. निरुम्भन्तो वि—even though he was not allowed. तस्स पुरओ... उत्तरीयं—he threw before the elephant his upper garment, twisted and turned into a round ball. This seems to be a famous trick, used by many, to escape from the attacks of an elephant. दक्षतणओ—with skill.

Para. 7. बम्भदत्त marries पुष्कवई after having killed a विज्ञाहर named नट्टमत्त who had carried her off from her father's house. When नट्टमत्त's sisters, खण्डा and विसाहा, approached the place where पुष्कवई was kept, बम्भदत्त withdrew from it temporarily.

मूढपुष्पावरदिसाभागे—one who is benighted, one who has lost his way, one who does not know what is east and west. गिरिनईतडसंनिविद्धं—situated on the bank of a wild brook or mountain river (गिरिनदी). पुराण... पुरवरं—an ancient town the existence of which is to be guessed only from the

broken walls of houses long delapidated. पासपरि-
मुक्खेडयसगं—by the side of which was left a small
sword (खेडयसगं). वियडवसकुडङ्ग—a thicket (कुडङ्ग) of
bamboo (वस-वश) trees on the open. खेडं—sport,
play. तं च ददृण...खगं—on seeing the thicket, he
struck it, out of sportiveness (खेड ?), with the sword.
रुण्डं—head separated from the trunk of the body.
दरफुरन्तडदुडडं—with its lips (डदुडड-ओष्ठपुट) slightly qui-
vering. पच्छावावपरदेण—overcome by remorse (पच्छावाव-
पश्चात्ताप). धमपाणलालसं—desirous of drinking (पाण-पान)
smoke. This is a kind of penance. अधिई (अधृति):—
nervousness. अबलग्गो—began to go up. विज्जाहरसुन्दरि
व्व परिगलियविज्जा—like a विचाधर maid deprived of
her विचा, magic power. ससज्जसं (ससाध्वसं)—nervously,
fearingly. मईओ (मदीयः) बइवरो—my story. समावज्जिय-
माणसेण—by one whose mind is won over or
charmed. संठाविया—was comforted, consoled.
अचिन्तियहिरण्णवुट्टिसमो—like an unexpected shower of
gold (हिरण्यवृष्टि). कहिं...बलविसेसं—where is my enemy
so that I shall test (परिक्खेमि-परीक्षे) his strength ? तेण
पटिवसिद्धा संकरी नाम विज्जा—(he gave me) a magic lore
(विज्जा) named संकरी (शांकरी) which I committed to
memory as soon as he (once) recited it. आएसं
काही—will obey your command. पुण्णाहियाए—of a
lady who excels him (नट्टमत्त) in merit (पुण्य).
सियरत्तपडायाभूसिए पासए—in a palace decked with
white and red flags (पडाया-पताका). जाणावणि नाम विज्जं—
a lore or magic power called जाणावणी (ज्ञापनी). अज्जं—
today. दिव्वविलयाण आलावो—a talk or voice of hea-
venly women (विलया-वनिता). विलया is a देशी शब्द and
means a woman. विवाहोवगरणं—articles for mar-
riage. एयासिं भावं उवक्कमामि—I shall ascertain their

mind, I shall sound them if they would like to marry you. राज्ञे (राजः)—affection. पासाओवरिं रचं पडागं चालिस्सामि—I shall wave the red flag on the palace. सियं (सिताम्)—white.

Para 8. बम्भदत्त marries सिरिकन्ता, daughter of a king who was in exile.

धेववेलाय (स्तोकवेलायाम्) shortly after. सणियमवकन्तो—slowly (सणियं—शनैः) withdrew (अपक्रान्तः). निउज (निकुज)—a bower or a thicket. सरीरट्टिइं कारेह—make him rest (शरीरस्थिति). अम्हारिसेहिं...तीरइ—men like us cannot (न तीरइ—न शक्यते) give you a better reception than this, i.e., offering the hand of his daughter. वलियदाइयपेहिओ—driven (पेहिओ—प्रेरितः) by more powerful (वलिअ) claimants (दाइय-दायाद) to kingship. विसमं पछिं समस्सिओ—resorted to this village which is difficult of access (विसम-विषम).

Para 9. बम्भदत्त meets वरधणु once again.

पछिनाहो—the father of सिरिकन्ता. विसयं हन्तुं—to raid the country in order to make his living. असंभावणीयदंसण—one whose meeting was unexpected. नग्गोहहेट्ठा—under (हेट्ठा-अपस्तात्) the bunyan tree (नग्गोह-न्यग्रोध). संनइवइकव-एहिं--by men who were equipped with and had fastened an armour (कवअ-कवच्च) on their body. परिन्वायगदिन्ना—given (दिन्ना-दत्ता) by an ascetic (परिव्राजक). गुलिया—a magic pill. मायङ्गपाडअ पन्निखत्ता—was put or driven to the quarters (पाडअ, वाडी in Marathi) of outcastes (मातङ्ग) कावालियवेसं काऊण—disguising myself as a कावालि, a class of wandering ascetics wearing human skull (कपाल). वज्जिऊण मायङ्गमवहरं—having deceived the chief (मयहर is a देशी शब्द and means ग्रामप्रवरः) of the मातङ्ग.

Para 10. बम्भदत्त and वरधणु go to कोसम्बी and meet there two men, सागरदत्त and बुद्धि, who were betting heavily on cock-fight.

तुम्हणेंसुनातुं—*in order to search* (अण्णेतुं-अन्वेषण) *for* you. पणीकाऊण...कुक्कुडजुझं — *a cock-fight arranged* (संपलम्भ) *on a bet* (पण) *of* hundred thousand (gold coins). नाहिलसइ (न + अभिलषति)—*does not desire, is unwilling*. सुजार्—*of noble or good breed*. पेच्छामि—I shall examine. अभिमाणसिद्धीए पओयणं—I want to retrieve my honour (which is lost on account of the defeat of my cock).

Para 11. वरषणु examines the cock of बुद्धिल and finds that he had fastened iron needles on the feet of his cock. As बुद्धिल did not want to get himself exposed, he made signs to वरषणु that he would pay him half the bet if he (वरषणु) keeps silence. वरषणु however secretly communicated to सागरदत्त what the matter was.

सुदलण्हाओ—*white* (शुद्ध and therefore invisible) and soft (लण्ड-श्लक्ष्ण). दाहं (दास्यामि)—I shall give you. निहुयं (निमृत्तम्)—*secretly*. लोयणकुलिसंचारपओगओ—*by the use* (प्रयोगतः) *of movements of eyes and fingers* (लोचन + अङ्गुलि). कट्टिऊण अलक्खं पिव सुई—*removing the needles when nobody could notice it* (अलक्खं—अलक्षितम्, पिव= अपि + इव). ओभेडिओ—*was made to fight*. सरिसरी—*equality*.

Para 12. while बम्भदत्त and वरषणु were staying with सागरदत्त, बुद्धिल sent with his servant a necklace worth forty thousand to वरषणु. A letter addressed to बम्भदत्त was sent along with it. It was sent by बुद्धिल's sister, रयणवई, who loved बम्भदत्त. बम्भदत्त also sent a reply to that letter and accepted the proposal.

तन्नेहिनियत्तिवारणं—*those who bore deep affection for him, i. e., सागरदत्त. सूइवइयराजपणे*—*in not telling* (अजंपण-अन्वपण) *the incident* (इइयर-व्यतिकर) *about needles*.

सुखियं (?)—promised. किमिदं चोज्जं—what is extraordinary there ? चोज्ज (cf. चोज in Marathi) is a देशी शब्द and means कौतुक or आश्चर्य. अवहेरीपरे कुमार—when prince बम्भदत्त showed no concern (अवहेरी-अवधोरणा). पतिव्रजसि... माणें—Although in this world (जग-जगति) you are sought (पतिव्रजसि-प्राप्त्यंते), i.e., your company is sought, by people, i. e., by ladies, who are making special efforts to bring about their union with you, still रयणवई loves you most (पणियं-बलवत्) and you alone. मुणइ माणें lit. means 'considers fit to be honoured. चिन्त-न्तस्त वरधणु—while वरधणु was thinking as to how he should understand its sense अन्नयकुसुमाणि—rice-grains and flowers. तप्पएसागधो—one who arrived at that place. कह कह वि सम्भावमुवगया—was made to confide (सम्भाव-सद्भाव) (her secret) with great effort. हिवयासासणथं—in order to console (आसासण-आश्वासन) her heart. समूससिवहिययाए—by her whose heart was comforted (समूससिय-समुच्छ्वसित). गुरुगुण...जोगो-बम्भदत्त also who is now रयणवई (lord of gems) thinks to honour रयणवई (her love) as he is approached through वरधणु who possesses so many virtues; for the moon (alone) deserves to have the star (चन्द्रणी, cf चांदणी in Marathi). अदिट्टाए वि—even though, she, i. e. रयणवई, was not seen by बम्भदत्त.

Para 13. One day a report came to बम्भदत्त that king दीह had sent his men to that town to arrest him. बम्भदत्त and वरधणु left the town. While they were going out they met रयणवई who had brought a well-equipped chariot for them. All the three proceeded towards महापुर; on their way they were attacked by thieves, but बम्भदत्त defeated them. While they were proceeding further, वरधणु was attacked

by one of the thieves and fell down wounded. Thereupon बम्भदत्त and रयणवई went to a village, rested there for a few days, and reached रायगिह. ... कोसलाहिबेण, i.e., by king दीह who was then at कपिह managing the kingdom of बम्भदत्त's father. पच्चइय-पुरिसा—trustworthy (पच्चइय-प्रत्यावित or प्रतीत) men. पुनाहुणी—rumour, talk of the people. Compare गुणगुण, in Marathi. भूमिहरण (भूमिगृहे)—in the cellar. चायणिऊण (च + आयणिऊण). जक्खा... सठिया—seated behind a tree (lit. between trees) in the garden attached to the temple of a यक्ष, semi-divine being. पहरण... समीवत्था—standing by a chariot equipped (समन्वित-समन्वित) with weapons. कओहुत्तं (कुतोमुखम्)—in what direction. अप्पपरिवारत्तणओ—because the retinue of बम्भदत्त was very small. पलाणा (पलायिताः)—ran away. थक्का—stopped, halted. परामुसियं (परामृष्टम्)—groped. बहललोहियालिद्धं—besmeared with thick (बहल) blood. बाबाइओ (भ्यापादितः)—killed. न नज्जइ (ज्ञायते)—it is not known. पच्छावलयिन्वस्स—to go back on the same way, as the thieves might attack them once more. वसमेण भवियम्बं—there must be a dwelling place (of hermits). परिमलिया (परिमृदिताः)—plucked. तत्थिवसयसंथि-संठियं गामं—a village situated on the frontier of that country. गामसहामज्झठिएण—seated in the village hall (गामसहा-ग्रामसभा). गामठक्कुरेण—by the head of the village. सोवयारकयपडिवत्तिणा—by a reception offered with all formality (स + उपचार). कोइ सच्चविओ—nobody was seen (सच्चविओ) by us. तन्वयणायण्णंमि—on hearing these words. गुहसोयाडलिज्जन्तमाणस्स—of one whose mind was overcome (आडलिज्जन्त-आकुलीक्रियमाण) with heavy grief. चोरघाडी—an attack by thieves. कुमारपहार-कहुयाविया—were defeated (made to experience bitter

defeat) by the strokes of prince वम्भदत्त. गोसम्मि (प्रभाते)—in the morning. गोस is a देशीशब्द. आजच्छिऊण (आपृच्छ्य)—having taken leave.

Para 14. वम्भदत्त meets खण्डा and विसाहा, sisters of नट्टुमत्त, hears from them how they were destined to be married to one who kills their brother and how they met पुष्पवर्ध. वम्भदत्त thereupon marries them.

परिव्वाद्यासमे—in a hermitage of a परिव्राजक, wandering ascetic. विविहकम्मनिम्मिय—built with numerous drawings and designs (कम्म-कर्म=चित्रकर्म). धवलहरं (धवलगृहम्)—white mansion. पयडियगरुवाणुरागाओ—manifesting strong love to वम्भदत्त. वेयडुगिरिदाहिणसेडांए—on the southern slopes of mountain वेयडु (वैताड्य). This वेयडु mountain crosses from east to west the भारतवर्ष according to Jain Geography. अट्टावय (अष्टावद) is mount मेरु. कप्पूरा ...गन्धेहि—with comphor, sandal-wood paste, burning incense (धूवय-धूप-क) and blooming lotuses (बुद्ध-बुद्ध+अरविन्द) and fragrant pastes. तिप्पयाहिणं काउ—having gone round three times. चारणमुणिजुयल—a pair of Jain monks who possess power to move through space or sky. सरयम्भविम्भमं जीवियं—life is (unsteady) like the movements (विम्भम-विभ्रम) of clouds in the autumn. तडाविलसियाणुगारि जोव्वणं—youth is like a flash of lightning. कुसग्गजलविन्दुचञ्चला—fickle like a drop of water on the tip of a दम्भ blade. लद्ध-सम्मत्ताइणो—persons who obtained (the idea of) the right faith and other things (such as accepting twelve vows of a house-holder or becoming monks). साममुहो—his face turned dark. एवंबिहावसाणेण विसयसुहेण—pleasures of life the result of which is so (bad). चत्तनियदेहसुहकारणाओ—those who have abandoned all sources of their bodily happiness. रुवाइक्खित्तचिच्चो—

one whose mind was very much distracted (अति-
क्षित) by her beauty. सामेण—peacefully, in a man-
ner to make peace with her. रहसपरवसत्तणओ—due
to haste or confusion. चालियाए सिवसंकेवपडागाए—when
she waved the white flag as it was agreed (संकेव-संकेत)
between you. अण्णतक्खिय...विम्भमं—like an unexpected
shower of gold. गोसकालं—in the morning. इन्दियाल-
विम्भमं—like magic.

Para 15. In the meanwhile रयणवई disappeared
from the hermitage but happily met her grand-
father who took her to her uncle's house. बम्भदत्त
while searching for her met the same person and
went to the house of her uncle.

तयण्णेतणनिमित्तं—in order to search (अण्णेतण-अन्वेषण) for
her. पलोइयाई पासाई (पार्थाणि)—he looked on both the
sides. कल्लणागिई परिणओ पुरिसो—a man of gentle appear-
ance (कल्याण + आकृति) and of advanced age (परिणअ-
परिणत). एवविह...विसेसा—a lady of such and such appear-
ance and dress. कलदिणे—yesterday. Note that कल
(कल्य), according to Sk. usage means the same
morning, in Prakrit it means yesterday as in
Marathi. (cf. काल) and next day or tomorrow
according to Hindi and other languages (cf. कल).
दोहिती (दौहित्री)—daughter of my daughter. एवं चालविकणः
(च + आलविकण. आलप्य)—having said so.

Para 16. While बम्भदत्त was feeding Brahmins in
connection with the funeral of वरधनु, he himself
came there and told बम्भदत्त how he was attacked
by thieves, and being wounded, took some time to
reach the place where बम्भदत्त was staying.

दिवसओ—the day of the funeral rites, usually the
12th and 13th day after death. अणियवम्भणवेसो—dress-

ing himself as a ब्राह्मण, भोज्यकारिणो—to one who is feeding the Brahmins. परलोयवदिणो...उवणमइ—will go into or reach the mouth and belly of him who is now in the next world. निविड ...तणुण—by a thief who hid his body behind a thicket or bush. परावत्तणओ—because of helplessness. अवायभीरुत्तणओ—as you were afraid of the danger (अवाय-अपाव), पउत्तो (प्रवृत्तिः)—news. पउणवहारो—one whose wounds were healed. पउण is given by हेमचन्द्र VI.65, as a देशी शब्द and means व्रणप्ररोहः healing of the wound. भोयणपत्थणववप्सेण—under the disguise of asking for food.

Para 17. On a spring day बम्भदत्त and वरधणु went out to watch the festivities of the season when an elephant got mad and went out of control and was on the point of attacking a young girl. बम्भदत्त saved her life, was applauded by the people, was introduced to the king who offered him his eight daughters in marriage.

केत्तियं...अच्छियब्बं—how long are we to remain without (making) any effort (मुक्तपुरिसयारेदि-मुक्तपुरुषकारैः). (to regain the kingdom)? चिन्तयन्ताण निग्गमोवायं—while they were planning a way out of the impasse. पयसे मयणमहूसवे—when festivities in honour of the god of love started. कोउहत्तेण (कौतुकेन—out of curiosity. अतकिं चैव—quite unexpectedly. मयपरव्वसो (मदपरव्वसः)—maddened. गालियमेण्ठो—(an elephant) who dropped down its conductor (मेण्ठ). भग्गाओ कीलागोद्वीओ—all bands of players dispersed. हलोहलप—confusion. भयवेविरङ्गी—with her body trembling (वेविर-वेपनशील). सरणं विमग्गमाणा—seeking protection or a protector. कूदयं से परियणेण—her servants sent a cry (for help). (कूदय कूजितम्). दरगहियाए—overcome by fear. (दर).

हृत्तिओ—was challenged. मुयाविवा (मोचिता)—relieved.
 पसारियघोरकरो—stretching its terrific trunk. तट्टुवियकण्णो—
 keeping its ears erect (तट्टुविय—from तन्?). निम्भराम-
 रित्तपराद्दीणेण—overcome by a strong feeling of anger.
 करौ तत्थ परिणवइ—while the elephant was trying to
 pick it up with its tusks. परिणम् is a root which
 has a special sense in connection with an elephant.
 Cf. तिर्यग्दन्तप्रहारस्तु गजः परिणतो मतः. दक्खत्तणओ (दक्षत्वेन)—
 with skill. अण्फालिओ कुम्भमाए—was struck on tem-
 ples. मेह्हाविओ (मोचितः)—was made to give up.
 खम्भुट्टुण्णं—to the place where elephants are tied up
 (आलानस्तम्भ).

Para 18. वम्भदत्त marries सिरिमई whose life he had
 saved from the maddened elephant. वरषणु also
 marries नन्दा the daughter of a minister named सुवुद्धि.
 तुमए (त्वया)—by you. हत्थिसंभमुच्चरियाए—when she
 was free (उच्चरिय-उच्चरित) from the confusion caused
 by the elephant. साहिलासं (साभिलापम्)—with a desire
 (to have you), intently. पगरित्तो (प्रकर्षः)—extreme
 limit, highest standard. थम्मिय न्व (स्ताम्भिता इव)—like
 one stupified. लिहिय न्व (लिखिता इव)—like one drawn
 in a picture. टट्टुकुरिय न्व (टट्टोत्कृता इव)—like (a statue)
 that is chiselled out by टट्टु, a chisel. कीस अयण्डे चिय
 ...जावा—why have you ceased to confide in me
 (असम्भाविणी) all of a sudden (अयण्डे. अकण्डे). अवहारेसि
 (अवधीरयसि) despise. सविलक्खं हसिक्कण—smiling vacantly.
 उच्छलिया...पडत्ती—the report (of their success) spread
 out everywhere.

Para 19. वम्भदत्त and वरषणु then went to बाणारसी,
 approached king कट्ठअ, the friend of the father
 of वम्भदत्त. He was very much pleased with वम्भदत्त,
 offered him reception and gave his daughter

कडयावई to him in marriage. Then old friends of वम्भदत्त's father were invited. वरधनु was made the commander of the army and all marched against दीह. In a dual fight that followed वम्भदत्त killed दीह with his disc. He was thereupon proclaimed to be the twelfth चक्रवर्ती.

समादच्छिञ्ज—having received him well. दूयसपेसणेव—by sending messengers. निम्भच्छिओ—was rebuked. निरुद्धनिग्गमपवेसे—the entry into and exit from which was stopped, blocked, i.e., besieged. कवन्धीकयं सरीरं—the body was turned into a कवन्ध, i.e., trunk without head. चक्रवर्ती उपपन्नो—there has appeared the sovereign ruler. According to Jain mythology the चक्रवर्ती possesses fourteen gems; they are: (1) सेनावर (सेनापति)—commander of the army; (2) गाहावर (गृहपति)—steward; (3) सुत्तधार (सूत्रधार)—carpenter or engineer; (4) पुरोहिंय (पुरोहित)—priest; (5) इत्थी (स्त्री)—wife or queen; (6) अस्स (अश्व)—horse; (7) गय (गज)—elephant; (8) चक्र (चक्र)—disc or wheel; (9) छत्त (छत्र)—umbrella; (10) चम्म (चर्म)—shield; (11) दण्ड—staff or sceptre; (12) असि—sword; (13) माणि—precious gems; and (14) कागणि—a peculiar gem by the help of which a चक्रवर्ती is able to obtain light in dark mountain caves. Of these first seven are called सजीव, living, gems; while the next seven are called निर्जीव, non-living, gems. चिरंतणचक्रवट्टिकमेण—according to the practice of the preceding चक्रवर्तिन्s. छल्लण्डं पि भरहं—six parts or continents of the भारतवर्ष. In Jain mythology भारतवर्ष is a semi-circular region bounded on the north by चुहहिमवन्त mountain and on the three remaining sides by लवणसमुद्र. There is वेयड्डु (वैतादय) mountain

passing through its centre from west to east and the rivers सिन्धु and गङ्गा pass through it from north to south thereby dividing the भारतवर्ष into six parts called छन्दः, six continents. The region between सिन्धु on the west, गङ्गा on the east, लवणसमुद्र on the south and वैताप्य on the north is called मध्यमक्षेत्र, where alone great men like तीर्थकर and चक्रवर्ती are born. A sovereign ruler must obtain mastery over the whole of भारतवर्ष.

Para 20. One day king बम्भदत्त, on seeing a dance called महुदरीगीय and a cluster of wreaths of flowers, recollected his previous births and asked बरधनु to find out where his brother lived, by giving him half a stanza and asking him to proclaim that the king would give half of his kingdom to him who would complete it.

सयलकुसुमसमिद्धं कुसुमदामगण्डं—a cluster (गण्ड=समूह) of wreaths of flowers of all kinds. विही (विधि) in feminine in Prakrit though masculine in Sk. वियप्पो (विकल्पः)—a thought. सोहम्म (सौधर्म) is the first of the twelve heavens of the जेताम्वर Jains. पउमगुम्मे विमाने—in the heavenly palace called पउमगुम्म (पद्मगुल्म). पासपरिवात्तिणा—standing beside. समासस्थिकओ—was comforted, was brought round. सुमरियपुण्णभवभाइवइवरेण—one who remembered the story of his brother in the previous births. रहस्सं गोविन्तेण (रहस्यं गोपयता)—while keeping to himself the secret. सिलोगद्धं—half of a श्लोक. तियचउक्कचचरेसु—at public places such as त्रिक where three roads meet, चउक्क where four roads meet and चक्कर, a place for public meeting. पाओ (पादः)—foot, i. e., half of the श्लोक given in the next para.

Para 21. In the meanwhile his brother's soul,

who was now born in the town of पुरिमताल as a merchant's son and who had renounced the worldly life and become a monk, arrived at काम्पिह and took his residence in a garden. He saw the stanza and completed it. A water-wheel-man caught the second half, wrote it out on paper and brought it to the king. The king fainted and having recovered from his faint went to the monk. The monk delivered a sermon on religious matters but the king was not at all influenced by it. He asked the monk to accept the pleasures of the kingdom, the monk declined, went away, and in due course attained emancipation.

पूर्वभाविकः—of the previous birth. तत्तद्दोदरजीवः—the soul of his brother. यथाप्राप्तुके भूमागे—in a place as it suited him. प्राप्तुकं means good, free from objectionable things. आरघाट्टिकेण पठ्यमानं—recited by a water-wheel-man. आस्व...विवृक्तवोः—we (two) were (once in our previous births) slaves, deer, swans, outcastes and gods in heaven; this is our sixth birth where (alone) we stand separated from each other. कदर्थकेभ्यः—from servants of the king who were harassing or threatening him. तद्भक्तिस्नेहाकृष्टचित्तः—with his mind attracted to him due to devotion and affection. संविग्ना परिपद्, न भावितो ब्रह्मदत्तः—the whole assembly of people were full of enthusiasm (संविग्ना) for the religious cause, but ब्रह्मदत्त was not at all affected. सततपातुकनावुः—life is always fleeting (पातुकं पतनशीलम्). विरतिरत्नम्—the gem of विरति, disgust for संसार. दुस्तर...राज्याश्रयणं—resorting to kingdom which would last only for a few days (कालीपयदिनभावि) and which is the cause of fall in a

terrible hell. कदाशब्द—wrong view. कालदृष्टवदसाध्यः—
incurable like one who is bitten by a black (serpent).

Para 22. One day a priest expressed a desire to eat king's meals. बम्भदत्त said that the priest could not digest his food. As the priest insisted on having that food, it was served to him and his relatives. All those that partook of the king's food went mad and behaved accordingly. The priest was very much put to shame on this account the next morning and wanted to take revenge on the king. He found a shepherd and asked him to pull out the king's eyes by one hit. The shepherd did accordingly. The king knew who was behind this act, killed the priest, his family and many other Brahmins and asked his minister to put the sockets of their eyes on a plate so that he would crush these with his own hand. The minister however put before him a plate full of शालोटक fruit (which has the same shape and soft touch as that of eyes), and the king crushed these. As the intention of the king behind this act was evil, he, after his death, was born in the seventh hell.

चक्रिभोजनं—food prepared for or meant for a चक्रवर्तिन्. न सम्यक् परिणमति—does not digest well. अत्यन्तजातोन्मादप्रसरः—afflicted with a very strong attack of madness. अनपेक्षित...व्यतिकरः—behaving in a manner regardless of the relation to the mother, sister, daughter-in-law etc., i. e., indecently. प्रत्युपसि—in the morning. अनिमित्तवैरिण—one who has turned to be his enemy without cause. कर्करिकाभिरश्वत्थपत्राणि काणीकुर्वन्—making blunt the tips of the अश्वत्थ leaves

with sieves (कर्करिका) which have holes and sharp edges at the bottom. कुड्यान्तरितनुना—one whose body remained hidden behind a wall. छिटकर्णोदयशतं अवगम्य—having realised that the inauspicious acts of the king were about to bear fruit. रौद्राश्वत्थायोगतः—overcome with fearful (रौद्र) intention (अश्वत्थाव). अक्षिबुद्ध्या मर्दयन्—crushing them with the feeling that they were eyes. According to Jain philosophy if a person strikes an inanimate object thinking that the object is living, he is subject to the sin of हिंसा सप्तमरकटृथिष्ठां—in a region of the seventh hell, त्रयविंशत्यागपायुनोरकः—a creature in hell that has a long life of thirtythree सागरोपमः.



Errata to the Text

| Page | line | for | read |
|------|------|-----------|------------|
| 9 | 12 | जडहरं | अजहरं |
| 21 | 2 | °त्तणओसं— | °त्तणओ सं- |

N. B. अनुस्वार marks are indistinct at places which, please, note.

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