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रायपसेणियसुत्त

FIRST PART

EDITED WITH
Introduction, Translation, Exhaustive Notes and
Model Questions with Answers

BY

Hiralal B. Gandhi, M. A.

*Ardha-magadhi Scholar, University of Bombay,
Formerly Fellow, Wadia College, Poona and
Professor of Ardha magadhi, M. T. B. College, Surat.*

1938

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Can be had from:—

Hiralal B. Gandhi,

SHANTI VILLA,
GOPIPURA, SURAT.

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PREFACE

In the present edition of the first part of Rāypaseniya-Sutta, I have presented, as clearly as possible, the text, translation, notes of almost all words and expressions with their Sanskrit renderings.

As there was no authoritative text, I had to depend on the text of Āgmodaya Samiti and Rāypaseniya-Sutta published by Rāy Dhanpatsingh. Though my path was beset with pitfalls, yet being imbued with the idea of presenting an accurate text, I have tried my level best to judge the correctness of every form.

Due to very short span of time and being placed amidst a multitude of other avocations, I was but compelled to entrust most of the press work to my friend, as a result of which some mistakes might have crept in. But if this edition, in its present form, meets the requirements of the students, I shall consider my labours fully repaid, and will be refreshed to devote my time, to the service of Ardhamāgadhi literature.

I must record my thanks to the proprietor of the Jashwantsinh printing press for completing the work in time with utmost care.

Shanti Villa,
Gopipura,
Surat 10-6-38. }

H. B. Gandhi.

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रायपसेणियसुत्त



१. तेण कालेण तेण समणं आमलकप्पा नामं नयरी होत्था, रिद्धिथिमियसमिद्धा जाव पासादीया दरिसणिज्जा अभिरूवा पडिरूवा ।

२. तीसे णं आमलकप्पाए नयरीए बहिया उत्तरपुरत्थिमे दिस्सीभाए अंबसालवणे नामं चेइए होत्था, पोराणे जाव पडिरूवे ।

३. असोयवरपायवपुढविसिलावट्टयवत्तव्वया ओघवाइय-गमेण नेया ।

४. सेओ राया, धारिणी देवी, सामी समोसढे, परिसा निगया, जाव राया पज्जुवासइ ।

५. तेण कालेण तेण समणं सूरियाभे देवे सोहम्मे कण्णे सूरियाभे विमाणे सभाए सुहम्माए सूरियाभंसि सीहासणसि चउहिं सामाणियसाहस्सीहिं चउहिं अग्गमहिस्सीहिं सपरिवाराहिं तिहिं परिसाहिं सत्तहिं अणियाहिं सत्तहिं अणिया-हिवईहिं सोलसहिं आयरक्खदेवसाहस्सीहिं अब्भेहिं य बहूहिं सूरियाभविमाणवासीहिं वेमाणिएहिं देवेहिं देवीहिं य सद्धि संपरिवुडे, महयाऽइहयनट्टगीयवाइयतंतीतलतालतुडियघणमुङ्ग-पडुप्पवाइयरवेणं दिव्वाइं भोगभोगाइं भुंजमाणे विहरइ । इमं च णं केवलकणं जंबुदीवं दीवं विउल्लेण ओहिणा आभो-एमाणे २ पासइ । तत्थ णं समणं भगवं महावीरं जंबुदीवे भारहे वासे आमलकप्पाए नयरीए बहिया अंबसालवणे चेइए अ-

हापडिरूवं उभगहं उग्गिण्हित्ता संजमेणं तवसा अप्पाणं भावे-
माणं पासइ । पासित्ता हट्ठतुट्ठचित्तमाणंदिए नंदिए पीइमणे
परमसोमणस्सिए हरिसवसविसप्पमाणहियए विकसियवर-
कमलनयणे पयलियवरकडगतुडियकेउरमउडकुंडलहारविरायं-
तरइयवच्छे पालंबपलंबमाणघोलंतभुसणधरे ससंभमं तुरिय-
चवलं सुरवरे (जाव) [सीहासणाओ अब्भुट्ठेइ, २ पाय-
पीढाओ पच्चोरुहइ, २ एगसाडियं उत्तरासंगं करेइ, २ सत्तट्ठपयाइं
तिथ्यराभिमुहे अणुगच्छइ, २ वामं जाणुं अंचेइ, २ दाहिणं जाणुं
धरणितलंसि निहट्ठु तिकखुत्तो मुद्धाणं धरणितलंसि निवेसेइ, २
ईसिं पच्चुण्णमइ, २ करयल परिग्गहियं दसणहं सिरसावत्तं म-
त्थए अंजलिं कट्ठु एवं वयासी—

“ नमोऽत्थु णं अरिहंताणं भगवंताणं आइगराणं तित्थ-
गराणं सयंसंबुद्धाणं पुरिसोत्तमाणं पुरिससीहाणं पुरिसवरपुं-
डरीयाणं पुरिसवरगंधहत्थीणं लोंगुत्तमाणं लोगनाहाणं लोग-
हियाणं लोगपईवाणं लोगपज्जोयगराणं अभयदयाणं चक्खु-
दयाणं मग्गदयाणं जीवदयाणं सरणदयाणं बोहिदयाणं धम्म-
दयाणं धम्मदेसयाणं धम्मनायगाणं धम्मसारहीणं धम्मवरचाउ-
रंतचक्कवट्ठीणं अप्पडिहयवरनाणदंसणधराणं वियट्ठउत्तमाणं
जिणाणं जावयाणं तिण्णाणं तारयाणं बुद्धाणं बोहयाणं मुत्ताणं
मोयगाणं सव्वण्णूणं सव्वदरिसीणं सिवमयलमरुयमणंतम-
क्खयमव्वाबाहमपुणरावत्तगं सिद्धिगइणामधेज्जं ठाणं संपत्ताणं,
नमोऽत्थु णं समणस्स भगवओ महावीरस्स जाव संपाविउ-
कामस्स, वंदामि णं भगवन्तं तत्थगयं इह गए] पासउ मे
भगवं तत्थ गए इह गयं” त्ति कट्ठु वंदइ नमंसइ । वंदित्ता
नमंसित्ता सीहासणवरगए पुव्वाभिमुहं सन्निसण्णे ।

६ तए णं तस्स सूरियाभस्स इमे एयारूवे अब्भत्थिए चित्थिए मणोगए संकप्पे समुपज्झित्था—

“ एवं (सेयं) (मे) खलु समणे भगवं महावीरे जंबुद्दीवे दीवे भारहे वासे आमलकप्पानयरीए बहिया अब्भ—
सालवणे चेइए अहापडिरूवं उगहं उग्गिण्हित्ता संजमेणं तवसा
अप्पाणं भावेमाणे विहरइ । तं महाफलं खलु तहारूवाणं
भगवंताणं नामगोयस्सवि सवणयाए किमंग पुण अहिगमण-
वंदणनमंसणपडिपुच्छणयज्जुवासणयाए ? । किमंग पुण एग-
स्सवि आयरियस्स धम्मियस्स सुवयणस्स सवणयाए ? ।
किमंग पुण विउलअट्टस्स गहणयाए ? । तं गच्छामि णं समणं
भगवं महावीरं वंदामि नमंसामि सक्कारेमि सम्माणेमि कल्लाणं
मंगलं चेइयं देवयं पज्जुवासामि । एयं मे पेच्चा हियाए सुहाए
खमाए निस्सेयसाए आणुगामियत्ताए भविस्सइ ” त्तिकट्टु एवं
संपेहेइ । एवं संपेहित्ता आभियोगिएदेवे सदावेइ । २ एवं वयासी ।

७ “ एवं खलु देवाणुप्पिया ! समणे भगवं महावीरे जं-
बुद्दीवे दीवे भारहे वासे आमलकप्पाए नयरीए बहिया अब्भ-
सालवणे चेइए अहापडिरूवं उगहं उग्गिण्हित्ता संजमेणं तवसा
अप्पाणं भावेमाणे विहरइ । तं गच्छह णं तुब्भे देवाणुप्पिया !
जंबुद्दीवं दीवं भारहं वासं आमलकप्पं नयरिं अब्भसालवणं
चेइयं समणं भगवं महावीरं तिकखुत्तो आयाहिणययाहिणं
करेह । करेत्ता वंइह नमंसह । वंदित्ता नमंसित्ता साइं साइं
नामगोयाइं साहेह । साहित्ता समणस्स भगवओ महावीरस्स
(सव्वओ समंता) जोयणपरिमंडलं जं किंचि तणं वा पत्तं
वा कट्टं वा सक्करं वा असुइं अचोक्खं वा पूइअं दुब्भिमंगं
सव्वं आहुणिय आहुणिय एगंते एइह । एइत्ता नच्चोदगं ना-

इमद्विधं पविरलपप्फुसियं रयरेणुविणासणं दिव्वं सुरभि-
गंधोदयवासं वासह । वासित्ता निहयरथं नट्टरथं भट्टरथं उवसेत-
रथं पसेंतरय करेह । करित्ता जलथलयभासुरप्पभूयस्स वि-
ट्ठ्ठाइस्स इसद्धवण्णस्स कुसुमस्स जाणुस्सेहंपमाणमित्तं ओहि
वासं वासह । वासित्ता कालागुरुपवरकुंदुक्ककतुरुक्कध्वमघ-
मघंतगंधुद्धूयाभिरामं सुगंधवरगंधियं गंधवट्ठिभूयं दिव्वं
सुरवराभिगमणजोगं करेह, कारवेह । करित्ता, य कारवेत्ता य
खिप्पामेव (मम) एयमाणत्तियं पच्चप्पिणह ” ।

८ तए णं ते आभियोगिया देवा सरियाभेणं देवेणं एवं
वुत्ता समाणा हट्ट तुट्ट जाव हियया करयलपरिग्गहियं (दसनहं)
सिरसावत्तं मत्थए अंजलिं कट्टु “ एवं देवो तह ” त्ति आणाए
विणएणं वयणं पडिसुणंति । “ एवं देवो तह ” त्ति आणाए
विणएणं वयणं पडिसुणेत्ता उत्तरपुरत्थिमं दिसिभागं अवक्कमंति ।
उत्तरपुरत्थिमं दिसिभागं अवक्कमित्ता वेउव्वियसमुग्घाएणं
समोहणंति । २ संखेज्जाइं जोयणाइं दंडं निस्सरंति । तं जहा—

रयणाणं, वयराणं, वेरुलियाणं, लोहियक्खाणं, मसारगल्लाणं,
हंसगम्भाणं, पुग्गलाणं, सोगंधियाणं, जोइरसाणं, अंजणपुलगाणं,
अंजणाणं, रययाणं, जायरूवाणं, अंकाणं, फलिहाणं, रिद्धाणं
अहाबायरे पुग्गले परिसाडंति । २ अहासुद्धुमे पुग्गले परियायंति ।
२ दोच्चं पि वेउव्वियसमुग्घाएणं समोहणंति । २ उत्तर-
वेउव्वियाइं रूवाइं विउव्वंति । २ ताए उक्किट्ठाए (पसुत्थाए)
तुरियाए चवलाए चंडाए जयणाए सिग्घाए उद्धूयाए दिव्वाए
देवगईए तिरियमसंखेज्जाणं दीवसमुद्दाणं मज्झं मज्झेणं वीईवयमाणे
२ जेणेव जंबुदीवे दीवे, जेणेव भारहे वासे, जेणेव आमलकप्पा
नयरी, जेणेव अंबसालवणे चेइए, जेणेव समणे भगवं महावीरे,

तेणेव उवागच्छंति । २ समणे भगवं महावीरं तिक्खुत्तो आयाहिणपयाहिणं करेति । २ वंदंति नमंसंति । २ एवं वयासी-

“अहे णं भंते ! सूरियाभस्स आभियोगिया देवा देवाणु-
पियाणं वंदामो नमंसामो सक्कारेमो सम्माणेमो । कल्लुणं मंगलं
देवयं चेइयं पज्जुवासामो । ”

९. देवाइ समणे भगवं महावीरे देवा एवं वयासी । -
“पोराणमेयं देवा ! जीयमेयं देवा ! किच्चमेयं देवा ! करणि-
ज्जमेयं देवा ! आइण्णमेयं देवा ! अभ्भणुण्णायमेयं देवा ! जं णं
भवणवइवाणभंतरजोइसियवेमाणिया देवा अरहंते भगवंते
वंदंति नमंसंति । २ तओ साइं साइं नामगोयाइं साहंति ।
तं पोराणमेयं देवा ! जाव अभ्भणुण्णायमेयं देवा ! ” ।

१०. तए णं ते आभियोगिया देवा समणेणं भगवया
महावीरेणं एवं वुत्ता समाणा हट्ठ जाव हियया समणे भगवं०
वंदंति नमंसंति । २ उत्तरपुरत्थिमं विसीभागं अवक्कमंति । २
वेउव्वियसमुग्घाएणं समोहणंति । २ संखेज्जाइं जोयणाइं
दंडं निस्सरंति । तं जहा—रयणाणं जाव रिट्ठाणं अहावायरं
पोगले परिसाडंति । २ दोच्चंपि वेउव्वियसमुग्घाएणं
समोहणंति । २ संवट्ठवाए विउव्वंति । से जहा नामए
भइयदारए सिया तरुणे जुगवं बलवं अप्पायंके [थिर-
संवयणे] थिरग्गहाथे पडिपुण्णपाणिपायपिट्ठंतरोहं—[संघाय]-
परिणए घननिच्चियवट्ठवलिय(वलियवट्ठ)खंथे चम्मेट्ठगड्ढघण-
मुट्ठियसमाहयगत्ते उरस्सबलसमन्नागए तलजमलजुगल-[फलि-
हनिभ] बाहू लंघणपवणजइणपमइणसमत्थे छेए दक्खे पट्ठे कुसले
मेहावी निउणसिप्पोवगए एणं महं दंडसंपुच्छणिं वा सला-
गाहत्थगं वा वेणुसलाइयं वा गहाय रायंगणं वा रायंतेपुरं वा

देवउलं वा समं वा पवं वा आरामं वा उज्जाणं वा अतुरिय-
 मच्चवलमसंभंते निरंतरं सुणिऊणं सव्वओ समंता संपमज्जेज्जा ।
 एवामेव ते ऽ वि सूरियाभस्स देवस्स आभियोगिया देवा
 संवट्ठवाए विउव्वंति । २ समणस्स भगवओ महावीरस्स
 सव्वओ समंता जोयणपरिमंडलं जं किंचि तणं वा पत्तं वा
 तहेव सव्वं आहुणिय २ एगंते एडेंति । २ खिप्पामेव उवसमंति ।
 २ दोब्बंपि वेउव्वियसमुग्घाएणं समोहणंति । २ अब्भवद्दलए
 विउव्वंति । से जहानामए भइयदारए सिया तरुणे जाव
 सिप्पोवगए एगं महं दगवारणं वा दगथालणं वा दगक-
 लसणं वा दगकुंभणं वा आरामं वा जाव पवं वा अतुरिय
 जाव सव्वओ समंता आवरिसेज्जा । एवामेव ते ऽ वि सूरिया-
 भस्स देवस्स आभियोगिया देवा अब्भवद्दलए विउव्वंति । २
 खिप्पामेव पयणुतणायन्ति । २ खिप्पामेव विज्जुयार्यति । २
 समणस्स भगवओ महावीरस्स सव्वओ समंता जोयण-
 परिमंडलं नच्चोदगं नाइमट्ठियं तं पविरलपप्फुसियं रय-
 रेणुविणासणं दिव्वं सुरभिगंधोदगं (वासं) वासंति । २
 निहयरयं नट्टुरयं भट्टुरयं उवसंतरयं पसंतरयं करेति । २
 खिप्पामेव उवसामंति । २ तच्चंपि वेउव्वियसमुग्घाएणं
 समोहणंति । २ पुप्फवद्दलए विउव्वंति । से जहानामए माला-
 गारदारए सिया तरुणे जाव सिप्पोवगए एगं महं पुप्फपडलणं
 वा पुप्फचंगेरियं वा पुप्फछज्जियं वा गहाय रायंगणं वा जाव
 सव्वओ समंता कयमाहगहियकरयलपब्भट्ठविप्पमुक्केणं दसद्ध-
 वण्णेणं कुसुमेणं मुक्कपुप्फपुंजोवयारकलियं करेज्जा । एवामेव
 ते सूरियाभस्स देवस्स आभियोगिया देवा पुप्फवद्दलए विउव्वंति ।
 २ खिप्पामेव पयणुतणायन्ति । २ जाव जोयणपरिमण्डलं

जलथलयभासुरप्पभूयस्स बिट्ठ्ठाइस्स दसद्धवणकुसुमस्स
जाणुस्सेहपमाणमेत्ति ओहिवासं वासंति । २ कालागुरूपवर-
कुंदुल्लकतुरुक्कधूवमघमघंतगंधुद्धूयाभिरामं सुगंधवरगंधियं
गंधवट्ठिभूयं दिव्वं सुरवराभिगमणजोग्गं कंति कारयंति । करेत्ता
य कास्येत्ता य खिप्पामेव उवसामंति । २ जेणेव समणे भगवं
महावीरे तेणेव उवागच्छंति । २ समणं भगवं महावीरं तिक्खुत्तो
जाव वंदित्ता नमंसित्ता समणस्स भगवओ महावीरस्स अंति-
याओ अंबसालवणाओ चेइयाओ पडिनिक्खमंति । २ ताए
उक्किट्ठाए जाव वीहवयमाणे २ जेणेव सोहम्मे कप्पे जेणेव
सूरियाभे विमाणे, जेणेव सभा सुहम्मा, जेणेव सूरियाभे देवे,
तेणेव उवागच्छंति । २ सूरियाभं देवं करयलपरिग्गहियं सिर-
सावत्तं मत्थए अंजलिं कट्ठु जणं विजणं वद्धावेति । २
तमाणत्तिथं पच्चप्पिणंति ।

११ तए णं से सूरियाभे देवे तेसि आभियोगियाणं देवाणं
अंतिए एयमट्ठं सोच्चा निसम्म हट्ठतुट्ठ जाव हियए पायत्ताणि-
याहिवाइं देवं सहावेइ । २ एवं वयासी — “खिप्पामेव भो
देवाणुप्पिया ! सूरियाभे विमाणे सभाए सुहम्माए मेघोघर-
सियगंभीरमहुरसंहं जोयणपरिमंडलं सुस्सरघंटं तिक्खुत्तो
उल्लालेमाणे २ महया २ सद्देणं उग्घोसेमाणे २ एवं वयासी ।

“आणवेइ णं भो सूरियाभे देवे, गच्छइ णं भो सूरियाभे
देवे, जंबुदीवे दीवे भारहे वासे आमलकप्पाए नयरीए अंबसा-
लवणे चेइए समणं भगवं महावीरं अभिवंदए तुम्हे ऽ वि णं
भो देवाणुप्पिया ! सव्विद्धीए जाव नाइयरवेणं नियगपरिवाल-
सद्धिं संपरिवुडा साइं साइं जाणविमाणाइं दुरूढा समाणा
अकालपरिहीणं चेव सूरियाभस्स देवस्स अंतिथं पाउम्भवह” ।

१२ तए णं से पायत्ताणियाहिवई देवे सूरियाभेणं देवेणं एवं वुत्ते समाणे हट्टुतुट्ट जाव हियए “एवं देवा ! तह” त्ति आणए विणयेण वयणं पडितुणेइ । २ जेणेव सूरियाभे विमाणे, जेणेव समा सुहम्मा, जेणेव मेघोघरसियगंभीरमहुरसदा जेयण-परिमंडला सुस्सरा घंटा, तेणेव उवागच्छइ । २ तं मेघोघर-सियगंभीरमहुरसदं जेयणपरिमंडलं सुस्सरं घंटं तिकवुत्तो उल्लालेइ । तए णं तीसे मेघोघरसियगंभीरमहुरसदाए जेयण-परिमंडलाए सुस्सराए घंटाए तिकवुत्तो उल्लालियाए समाणीए से सूरियाभे विमाणे पासायविमाणणिकवुडावडियसदघंटा-पडितुयासयसहस्ससंकुले जाए यावि होत्था । तए णं ते सूरियाभविमाणवासीणं बहूणं वेमाणियाणं देवाणं य देवीणं य एगंगरइपसत्तनिच्चप्पमत्तविसयसुहमुच्छियाणं सुस्सरघंटारववि-उलबोल-(तुरियचवल)-पडिबोहणे कए समाणे घोसणकोउह-लादिन्नकन्नएगगाचित्तउवउत्तमाणसाणं से पायत्ताणीयाहिवई देवे तंसि घंटारवंसि निसंतपसंतंसि महया २ सहेणं उग्घोसे-माणे उग्घोसेमाणे एवं वयासी-। “हंत ! सुणंतु भवंतो सूरिया-भविमाणवासिणो बहवे वेमाणिया देवा य देवीओ य सूरिया-भविमाणवइणो वयणं हियसुहत्थं आणवणियं । भो ! सूरियाभे देवे गच्छइ, णं भो सूरियाभेदेवे जंनुदीवं दीवं भारहं वासं आमलकणं नयरिं अबसालवणं चेइयं समणं भगवं महावीरं अभिवंदए, तं तुभेऽवि णं देवाणुप्पिया सव्विट्ठीए अकालप-रिहीणा चेव सूरियाभस्स देवस्स अंतियं पाउब्भवह” ।

१३ तए णं ते सूरियाभविमाणवासिणो बहवे वेमाणिया देवा देवीओ य पायत्ताणीयाहिवइस्स देवस्स अंतिए एयमट्ठं सोच्चा निसम्म हट्टुतुट्ट जाव हियया । अप्पेगइया वंदणवत्तियाए,

अप्पेगइया पूयणवत्तियाए, अप्पेगइया सक्कारवत्तियाए, एवं
संमाणवत्तियाए, कोउहलवत्तियाए “अप्पेगइया असुयाइं सुणि-
स्सामो, सुयाइं अट्ठाइं हेऊइं पसिणाइं कारणाइं वागरणाइं
पुच्छिस्सामो, अप्पेगइया सूरियाभस्स देवस्स वयणमणुयत्तमाणा,
अप्पेगइया अन्नमन्नमणुयत्तमाणा, अप्पेगइया जिणभत्तिरागेणं,
अप्पेगइया धम्मोत्ति, अप्पेगइया जीयमेयं” त्ति कट्ठु सव्विद्धीए
जाव अकालपरिहीणा चेव सूरियाभस्स देवस्स अंतियं
पाउब्भवन्ति ।

१४ तए णं से सूरियाभे देवे ते सूरियाभविमाणवासिणो
बहवे वेमाणिया देवा य देवीओ य अकालपरिहीणा चेव अंतियं
पाउब्भवमाणे पासइ । २ हट्ठुट्ठु जाव हियए आभियोगियं देवं
सहावेइ । २ एवं वयासी-“खिप्पामेव भो देवानुप्पिया ! अणेगखं-
भसयसन्निविट्ठं लीलट्ठियसालभंजियागं ईहामियउसमतुरगनर-
मगरविहगवालगकिंनररुसरभचमरकुंजरवणलयापउमलयाभत्ति-
वित्तं खंभुगायवरवइरवेइयापरिगयाभिरामं विज्जाहरजमलजुयल-
जंतजुत्तंपिव अच्चीसहस्समालिणीयं रूवगसहस्सकलियं भिसमाण
भिभिसमाण चक्खुल्लोयणलेस्सं सुहफासं सस्सिरीयरुवं घंटा-
वल्लिचलियमहुरमणहरसरं सुहं कंतं ढरिसणिज्जं णिउणोच्चिय-
मिसिमिसित्तमणिरयणघंटियाजालपरिक्खित्तं जोयणसयसहस्स-
विच्छिन्नं दिव्वं गमणसज्जं सिग्घगमणं नाम दिव्वं जाणं (जाण-
विमाणं) विउव्वाहि । विउवित्ता खिप्पामेव एयमाणत्तियं
पच्चप्पिणाहि ” ।

१५ तए णं से आभियोगिए देवे सूरियाभेणं देवेणं एवं वुत्ते
समाणे हट्ठे जाव हियए करयलपरिगाहियं जाव पडिसुणेइ जाव
पडिसुणेत्ता उत्तरपुरत्थिमं दिसीमागं अवक्कमइ । २ वेउव्विय-

समुग्धाएणं समोहणइ । २ संखेजाइं जोयणाइं जाव अहावायरे पोम्गले समोहणइ । २ अहासुहुमे पोम्गले परियाणइ । २ दोच्चंपि वेउव्वियसमुग्धाएणं समोहणित्ता अणेगखंभसयसन्नि-
 विट्ठं जाव दिव्वं जाणविमाणं विउव्विउं पवत्ते यावि होत्था ।
 तए णं से आभियोगिण देवे तस्स दिव्वस्स जाणविमाणस्स
 तिदिंसि तओ तिसोवाणपडिरूवए विउव्वइ । तं जहा-पुरत्थिमेणं
 दाहिणेणं उत्तरेणं । तेसिं तिसोवाणपडिरूवगाणं इमे एयारूवे
 वण्णावासे पण्णत्ते । तं जहा-वइरामया निम्मा रिट्ठामया
 पइट्ठाणा वेरुलियमया खंभा सुवण्णरूपमया फलगा लोहियक्ख-
 मयाओ सूइओ वयरामया संधी नाणामणिमया अवलंबणा
 अवलंबणबाहाओ य पासादीया जाव पडिरूवा । तेसिं णं
 तिसोवाणपडिरूवगाणं पुरओ तोरणे विउव्वइ । तोरणा [तेसि
 णं] नाणामणिमएसु थंभेसु उवनिविट्ठसंनिविट्ठिविविहमुत्तंतरो-
 वचिया विविहतारारूवेवचिया जाव पडिरूवा, तेसिं णं तोरणाणं
 उप्पि अट्ठट्ठमंगलगा पण्णत्ता । तं जहा-सोत्थियसिखिच्छणंदि-
 यावत्तवद्धमाणगभद्दासणकलसमच्छदण्णणा जाव पडिरूवा ।
 तेसिं च णं तोरणाणं उप्पि बहवे किण्हचामरज्झए जाव सुक्कि-
 ल्लचामरज्झए अच्छे सण्हे रूपपट्टे वइरामयदंडे जलयामलगं-
 धिए सुरग्गमे पासादीए दरिसणिज्जे अभिरूवे पडिरूवे विउव्वइ ।
 तेसिं णं तोरणाणं उप्पि बहवे छत्ताइछत्ते घंटाजुगले पडागा-
 इपडागे उप्पलहत्यए कुमुदणलिणसुभगसोमंघियपोंडरीयमहापों-
 डरीयसयपत्तसहस्सपत्तहत्यए सव्वरयणामए अच्छे जाव पडिरूवे
 विउव्वइ । तए णं से आभियोगिण देवे तस्स दिव्वस्स
 जाणविमाणस्स अंतो बहुसमरमणिज्जं भूमिभागं विउव्वइ ।

से जहानामए आलिङ्गपुकखरे इ वा, मुङ्गपुकखरे इ वा, सरयले इ वा, करयले इ वा, चंदमंडले इ वा, सूरमंडले इ वा, आयंसमंडले इ वा, उरब्भचम्मे इ वा, (वसहचम्मे इ वा), वराहचम्मे इ वा, सीहचम्मे इ वा, वग्गचम्मे इ वा, मिगचम्मे इ वा, छगलचम्मे इ वा, दीवियचम्मे इ वा, अणेगसंकुकील-
गसहस्सवियए नाणाविहपंचवण्णेहिं मणीहिं उवसोहिए आवड-
पञ्चावडसेदिपसेदिसोत्थिय—(सोवत्थिय)—पूसमाणग—(वद्ध-
माणग) मच्छंडगमगरंडगज्जारामाराफुल्लावलिपउमपत्तसागरत-
रंगवसंतलयापउमलयाभत्तिचित्तेहिं सच्छाएहिं सप्पमेहिं समरी-
इएहिं सउज्जोएहिं नाणाविहपंचवण्णेहिं मणीहिं उवसोहिएहिं
तं—जहा किण्हेहिं नीलेहिं लोहिएहिं हालिहेहिं सुक्किल्लेहिं ।
तत्थ णं जे ते किण्हामणी तेसिं णं मणीणं इमे एयारूवे वण्णावासे
पण्णत्ते । से जहानामए जीमूयए इ वा, अंजणे इ वा, खंजणे
इ वा, कज्जले इ वा, गवले इ वा, गवलगुलिया इ वा, भमरे
इ वा, भमरावलिया इ वा, भमरपतंगसारे इ वा, जंबूफले
इ वा, अहारिट्ठे इ वा, परहुए इ वा, गए इ वा, गयकलभे
इ वा, किण्हसप्पे इ वा, किण्हकेसरे इ वा, आगासथिग्गले
इ वा, किण्हासेए इ वा, किण्हकणवीरे इ वा, किण्हवंधुजीवे
इ वा, भवे एयारूवे सिया ? । णो इण्ठे समट्ठे, (ओवम्मं
समणाउसो !) ते णं किण्हामणी इत्तो इट्ठयराए चेव कंतय-
राए चेव मणामयराए चेव मणुण्णयराए चेव वण्णेणं प-
ण्णत्ता । तत्थ णं जे ते नीलामणी तेसिं णं मणीणं इमे एया-
रूवे वण्णावासे पण्णत्ते । से जहानामए भिगे इ वा, भिगपत्ते
इ वा, सुए इ वा, सुयपिच्छे इ वा, चासे इ वा, चासपिच्छे
इ वा, नीली इ वा, नीलीभेए इ वा, नीलीगुलिया इ वा,

सामा इ वा, उच्चन्ते इ वा, वणराई इ वा, हलहरवसणे
 इ वा, मोरग्गीवा इ वा, अयसिकुसुमे इ वा, बाणकुसुमे इ वा,
 अंजणकेसियाकुसुमे इ वा, नीलुप्पले इ वा, नीलासोगे इ वा,
 नीलबंधुजीवे इ वा, नीलकणवीरे इ वा, भवेयारूवे सिया ? ।
 णो इण्ढे सम्ढे, ते णं नीलामणी एत्तो इट्ठयराए चेव जाव
 वण्णेणं पण्णत्ता । तत्थ णं जे ते लोहियगामणी तेसिं णं
 मणीणं इमेयारूवे वण्णावासे पण्णत्ते । से जहानामए उरम्भहारे
 इ वा, ससहारे इ वा, नरहारे इ वा, वराहहारे इ वा,
 [महिसहारे इ वा,] बालिदगोवे इ वा, बालदिवायरे इ वा,
 संझम्भरागे इ वा, गुंजद्धरागे इ वा, जासुमणकुसुमे इ वा,
 किंसुयकुसुमे इ वा, पारियायकुसुमे इ वा, जाइहिं गुलए इ वा,
 सिलप्पबाले इ वा, पवालअंकुरे इ वा लोहियम्भमणी इ वा,
 लक्खारसगे इ वा, किमिरागकंबले इ वा, चीणपिट्ठरासी इ वा,
 रत्तुप्पले इ वा, रत्तासोगे इ वा, रत्तकणवीरे इ वा, रत्तबंधुजीवे
 इ वा, भवेयारूवे सिया ? । णो इण्ढे सम्ढे, ते णं लोहिया-
 मणी इत्तो इट्ठयराए चेव जाव वण्णेणं पण्णत्ता । तत्थ णं जे
 हालिदामणी, तेसिं णं मणीणं इमेयारूवे वण्णावासे पण्णत्ते ।
 से जहाणामए चंपे इ वा, चंपल्लिल इ वा, [चंपगभेए इ वा,]
 हलिदा इ वा, हलिदामेए इ वा, हलिदागुलिया इ वा, हरि-
 यालिया इ वा, हरियालभेए इ वा, हरियालगुलिया इ वा,
 चिउरे इ वा, चिउरंगराए इ वा, वरकणगे इ वा, वरकणग-
 णिहसे इ वा, [सुवण्णसिप्पाए इ वा,] वरपुरिसवसणे इ वा,
 अल्लकीकुसुमे इ वा, चंपाकुसुमे इ वा, कुहंडियाकुसुमे इ वा,
 तडवडाकुसुमे इ वा, घोसाडियाकुसुमे इ वा, सुवण्णकुसुमे इ वा,
 सुहिरण्णकुसुमे इ वा, कोरण्टवरमल्लदामे इ वा, वीयो-(वीय-

कुमुमे) इ वा, पीयासोगे इ वा, पीयकणवीरे इ वा, पीय-
बंधुजीवे इ वा, भवेयारूवे सिया ? । णो इणट्ठे समट्ठे, णं
हल्लिहामणी एत्तो इट्ठयराए चेव जाव वण्णेणं पण्णत्ता । तत्थ
णं जे ते सुक्खिल्लामणी तेसिं णं मणीणं इमेयारूवे वण्णावासे
पण्णते । से जहानामए अंके इ वा, संखे इ वा, चंदे इ वा,
कुंदे इ वा, दंते इ वा, (कुमुदोदकदयरयदहिघणसारगोकखीरपूर)
हंसावली इ वा, कोंचावली इ वा, हारावली इ वा, चंदावली
इ वा, सारइयबलाहए इ वा, धंतघोयरूपपट्ठे इ वा, सालिपिट्ठ-
रासी इ वा, कुंदपुष्करासी इ वा, कुमुदरासी इ वा, सुक्कच्छि-
वाडी इ वा, पिहुणमिंजिया इ वा, भिसे इ वा, मुणालिया
इ वा, गयदंते इ वा, लवंगदलए इ वा, पोंडरियदलए इ वा,
सेयासोगे इ वा, सेयकणवीरे इ वा, सेयबंधुजीवे इ वा, भवे-
यारूवे सिया ? । णो इणट्ठे समट्ठे, ते णं सुक्खिल्लामणी एत्तो
इट्ठयराए चेव जाव वण्णेणं पण्णत्ता ।

तेसिं णं मणीणं इमेयारूवे गंधे पण्णत्ते । से जहानामए
कोट्टपुडाण वा, तगरपुडाण वा, एलापुडाण वा, चोयपुडाण वा,
चंपापुडाण वा, दमणापुडाण वा, कुंकुमपुडाण वा, चंदणपुडाण
वा, उसीरपुडाण वा, मरुयापुडाण वा, जाइपुडाण वा, जूहिया-
पुडाण वा, मल्लियापुडाण वा, ण्हाणमल्लियापुडाण वा, केतगि-
पुडाण वा, पाडलिपुडाण वा, नोमालियापुडाण वा, अगुरुपुडाण
वा, लवंगपुडाण वा, कप्पूरपुडाण वा, वासपुडाण वा, अणु-
वायंसि वा, ओभिज्जमाणाण वा, कोट्ठिज्जमाणाण वा, भंजिज्ज-
माणाण वा, उक्किरिज्जमाणाण वा, विक्किरिज्जमाणाण वा, परि-
भुज्जमाणाण वा, परिभाइज्जमाणाण वा, भंडाओ वा भंडं सा-
हरिज्जमाणाण वा, ओराला मणुण्णा मणहरा घाणमणनिव्वुइकरा

सव्वओ समंता गंधा अभिनिस्सवंति, भवेयारूवे, सिया ? ।
णो इणट्ठे समट्ठे, ते णं मणी एत्तो इट्ठयराए चेव गंधेणं पण्णत्ता ।

तेसि णं मणीणं इमेयारूवे फासे पण्णत्ते, से जहानामए
आईणे इ वा, रूप इ वा, बूरे इ वा, नवणीए इ वा, हंसगम्भ-
तूलिया इ वा, सिरीसकुसुमनिचये इ वा, बालकुमुदपत्तरासी इ
वा, भवेयारूवे सिया ? । णो इणट्ठे समट्ठे, ते णं मणी एत्तो इट्ठयराए
चेव जाव फासेणं पण्णत्ता । तए णं से आभियोगिए देवे तस्स
दिव्वस्स जाणविमाणस्स बहुमज्झदेसभाए एत्थ णं महं पिच्छा-
घरमंडवं विउव्वइ । अणेगखंभसयसन्निविट्ठं अब्भुगयसुकयवर-
वेइयातोरणवररइयसालभंजियागं सुसिलिट्ठविसिट्ठलट्ठसंठियप-
सत्थवेहलियविमलखभं नाणामणि [कणगरयण] खचियउज्जल-
बहुसमसुविभत्तदेसभाइए ईहामियउसभतुरगनरमगरविहगवाल-
गकिन्नररुसरभचमरकुंजरवणलयापउमलयाभत्तिचित्तं कंचणम-
णिरयणथूभियागं नाणाविहपंचवण्णघंटापडागपरिमंडियग्गसिहरं
चवलं मरीइकवयं विणिम्भुयंतं लाउल्लोइयमहियं गोसीस-
(सरस)रत्तवंदणइहरदिन्नपंचंगुलितलं उवचियचंदणकलसं
चंदणघडसुकयतोरणपडिदुवारदेसभागं आसत्तोसत्तविउलवट्ठ-
वग्घारियमल्लदामकलावं पंचवण्णसरससुरभिमुक्कपुण्णपुंजोवया-
रकलियं कालागुरूपवरकुंदुरुक्कतुरुक्कधूवमघमघंतगंधुधूयाभिरामं
सुगंधवरगंधियं गंधवट्ठिभूयं दिव्वं तुडियसदसंपणाइयं अच्छर-
गणसंग्रविकिण्णं पासाइयं दरिसणिज्जं जाव पडिरुवं । तस्स णं
पिच्छाघरमंडवस्स बहुसमरमणिज्जभूमिभागं विउव्वइ जाव
मणीणं फासो ।

तस्स णं पेच्छाघरमंडवस्स उल्लोयं विउव्वइ पउमलयभ-
त्तिचित्तं जाव पडिरुवं । तस्स णं बहुसमरमणिज्जस्स भूमिभा-

गस्स बहुमज्झदेसभाए एत्थ णं महं एगं वइरामयं अक्खाडगं विउव्वइ । तस्स णं अक्खाडयस्स बहुमज्झदेसभाए एत्थ णं महेगं मणिपेढियं विउव्वइ । अट्टजोयणाइं आयामविकलंभेणं चत्तारि जोयणाइं बाहल्लेणं सव्वं मणिमयं अच्छं सण्हं जाव पडिरूवं । तीसे णं मणिपेढियाए उवरि एत्थ णं महेगं सीहासणं विउव्वइ । तस्स णं सीहासणस्स इमेयारूवे वण्णावासे पणत्ते । —

तवणिज्जमया चक्कला, रययमया सीहा, सोवण्णिया पाया, नाणामणिमयाइं पायसीसगाइं, जम्बूणयमयाइं गत्ताइं, वइरामया संधी, नाणामणिमये वेच्चे । से णं सीहासणे ईहामियउसभतुर-गनरमगरविहगवालगाकिन्नररुसरभचमरकुंजरवणलयापउमलया-भत्तिचित्तं सारसारोवचियमणिरयणपायवीढे अच्छरयमिउमसू-रगणवतयकुसंतलिम्बकेसरपच्चत्थुयाभिरामे सुविरइयरयत्ताणे उवचियखोमदुगुल्लपट्टपडिच्छायणे रत्तंसुअसंबुए सुरग्गे आई-णगरूयबूरणवणीयतूलफासे मउए पासाईए ४ ।

तस्स णं सीहासणस्स उवरि एत्थ णं महेगं विजयदूसं विउव्वइ । संखंक(संख)कुंददगरयअमयमहियफेणपुंजसंणिगासं सव्वरयणामयं अच्छं सण्हं पासादीयं दरिसणिज्जं अभिरूवं पडिरूवं । तस्स णं सीहासणस्स उवरिं विजयदूसस्स य बहु-मज्झदेसभाए एत्थ णं (महेगं) वइरामयं अंकुसं विउव्वइ । तस्सि च णं वइरामयंसि अंकुसंसि कुंभिके मुत्तादामं विउ-व्वइ । से णं कुंभिके मुत्तादामे अन्नेहिं चउहिं अद्धकुंभिकेहिं मुत्तादामेहिं तददुच्चत्तपमाणेहिं सव्वओ समंता संपरिकिक्खत्ते । ते णं दामा तवणिज्जलंबूसगा सुवण्णपयरगमंडियग्गा नाणा-मणिरयणविबिहहारद्धहारउवसोहियसमुदाया ईसि अण्णमण्ण-

मसंपत्ता वापहिं पुव्वावरदाहिणुत्तरागपहिं मंदं मंदं एज्जमा-
 नाणि २ पलंबमाणाणि २ पेज्जंज [पज्जुंझ] माणाणि २ उरा-
 लेणं मणुन्नेणं मणहरेणं कण्णमणणिबुद्धकरेणं सहेणं ते पपसे
 सव्वओ समंता आपुरेमाणा सिरीए अईव २ उवसोहेमाणा
 चिट्ठंति । तए णं से आभियोइए देवे तस्स सीहासणस्स
 अवहत्तरेणं उत्तरेणं उत्तरपुरत्थिमेणं एत्थ णं सूरियाभस्स
 देवस्स चउण्हं सामाणियसाहस्सीणं चत्तारि भद्दासणसाह-
 स्सीओ विउव्वइ । तस्स णं सीहासणस्स पुरत्थिमेणं एत्थ णं
 सूरियाभस्स देवस्स चउण्हं अग्गमहिसीणं सपरिवाराणं-
 चत्तारि भद्दासणसाहस्सीओ विउव्वइ । तस्स णं सीहास-
 णस्स दाहिणपुरत्थिमेणं एत्थ णं सूरियाभस्स देवस्स
 अग्गिंतपरिसाए अट्ठण्हं देवसाहस्सीणं अट्ठभद्दासण-
 साहस्सीओ विउव्वइ । एवं दाहिणेणं मज्झिमपरिसाए
 दसण्हं देवसाहस्सीणं दसभद्दासणसाहस्सीओ विउव्वइ । दाहि-
 णपच्चत्थिमेण बाहिरपरिसाए बारसण्हं देवसाहस्सीणं बारस-
 भद्दासणसाहस्सीओ विउव्वइ । पच्चत्थिमेण सत्तण्हं अणियाहि-
 वर्णं सत्तभद्दासणे विउव्वइ । तस्स णं सीहासणस्स चउदिसिं
 एत्थ णं सूरियाभस्स देवस्स सोलसण्हं आयरक्खदेवसाहस्सीणं
 सोलसभद्दासणसाहस्सीओ विउव्वइ । तं जहा—पुरत्थिमेणं
 चत्तारिसाहस्सीओ, दाहिणेणं चत्तारिसाहस्सीओ, पच्चत्थिमेणं
 चत्तारिसाहस्सीओ, उत्तरेणं चत्तारिसाहस्सीओ ।

तस्स दिव्वस्स जाणविमाणस्स इमेयारूवे वण्णावासे पण्णत्ते ।
 से जहानामए अइह्मगयस्स वा हेमंतियवालियसूरियस्स वा
 खयरिंगालाण वा रत्तिं पज्जलियाण वा जावाकुसुमवणस्स वा
 किंसुयवणस्स वा पारियायवणस्स वा सव्वओ समंता संकुसु-

मियस्स, भवेयारूवे सिया ? । णो इणट्ठे समट्ठे, तस्स णं दिव्वस्स जाणविमाणस्स एत्तो इट्ठयराए चेव जाव वण्णेणं पण्णेत्ते, गंधो य फासो य जहा मणीणं ।

तए णं से आभियोगिण देवे दिव्वं जाणविमाणं विउव्वइ । २ जेणेव सूरियाभे देवे तेणेव उवागच्छइ, २ सूरियाभं देवं करयलपरिग्गहियं जाव पच्चप्पिणइ ।

१६ तए णं सूरियाभे देवे आभियोगस्स देवस्स अंतिए एयमट्ठं सोच्चा निसम्म हट्ठ जाव हियए दिव्वं जिणिंइभिगम-
णजोमं उत्तरवेउव्वियरूवं विउव्वइ । २ चउहिं अगमहिसीहिं सपरिवाराहिं दोहिं अणोएहिं, तं जहा—

गंधव्वाणीएण य नट्टाणीएण य सद्धिं संपरिवुडे तं दिव्वं जाणविमाणं अगुपयाहिणीकरेमाणे २ पुरच्छिमिल्लेणं तिसोवा-
णयडिरूवणं दुरुहइ । २ जेणेव सीहासणे तेणेव उवागच्छइ । २ सीहासणवगए पुरत्थाभिमुहे सन्निसण्णे । तए णं तस्स सूरियाभस्स देवस्स चत्तारि सामाणियसाहस्सीओ तं दिव्वं जाणविमाणं अगुपयाहिणी करेमाणा उत्तरिल्लेणं तिसोवाणप-
डिरूवणं दुरुहंति । दुरुहिता, पत्तेयं २ पुव्वणत्थेहिं भद्दासणेहिं निसीयंति । अवसेसा देवा य देवीओ य तं दिव्वं जाणविमाणं जाव दाहिणिउलेणं तिसोवाणयडिरूवणं दुरुहंति । दुरुहिता पत्तेयं २ पुव्वणत्थेहिं भद्दासणेहिं निसीयंति । तए णं तस्स सूरियाभस्स देवस्स तं दिव्वं जाणविमाणं दुरुढस्स समानस्स अट्ठुमंगलगा पुरओ अहाणुपुव्वीय संपत्थिया, तं जहा—

सोत्थियसिरिवच्छ जाव दप्पणा । तयाणंतं च णं पुण्ण-
कलसभिगारदिन्ना य छत्तराडागा सचामरा दंसणइया आलो-
यदरिसणिज्जा वाउध्दूयवि तयवेजयंतीपडागा ऊसिया गगणत-

लमणुलिहंति, पुरओ अहाणुपुव्वीए संपत्थिया । तयाणंतरं च णं वेहलियभिसंतविमलदंडं पलंबकेरंटमल्लदामोवसोहिथं चंदमंडलणिहं समुस्सियं विमलमायवत्तं पवरसीहासणं च मणिरयणमत्तिचित्तं सपायपीढं सपाउयाजोयसमाउत्तं बहुकिंकरामरपरिग्गहियं पुरओ अहाणुपुव्वीए संपत्थियं । तयाणंतरं च णं वइरामयवट्टलट्टसंठियसुसिलिट्टपरिघट्टमट्टसुपइट्टिए विसिट्टे अणेगवरपंचवण्णकुडभीसहस्सुस्सिए [परिमंडियाभिरामे] वाउधट्टयविजयवेज्जथंतोपडागच्छत्ताइछत्तकलिए तुंगे गगणतलमणुलिहंतसिहरे जोयणसहस्समूसिए महइमहालए महिंदज्झए पुरओ अहाणुपुव्वीए संपत्थिए । तयाणंतरं च णं सुरूवणेवत्थपरिकच्छिया सुसज्जा सव्वालंकारभूसिया महया भडचडगरपहकरेणं पंचअणीयाहिवइणो पुरओ अहाणुपुव्वीए संपत्थिया । (तयाणंतरं च णं बहवे आभियोगिया देवा देवीओ य सएहिं २ रूवेहिं, सएहिं २ विसेसेहिं, सएहिं २ विदेहिं, सएहिं २ नेज्जाएहिं, सएहिं २ नेवत्थेहिं, पुरओ अहाणुपुव्वीए संपत्थिया ।) तयाणंतरं च णं सूरियाभविमाणवासिणो बहवे वेमाणिया देवा य देवीओ य सव्विड्डीए जाव रूवेणं सूरियाभं देवं पुरओ पासओ य मग्गओ य समणुगच्छंति ।

१७ तए णं से सूरियाभे देवे तेणं पंचाणीयपरिक्खित्तेण वइरामयवट्टलट्टसंठिएणं जाव जोयणसहस्समूसिएणं महइमहालयेणं महिंदज्झएणं पुरओ कट्ठिज्जमाणेणं चउहिं सामाणियसहस्सेहिं जाव सोलसहिं आयरक्खदेवसाहस्सीहिं अन्नेहिं य बहहिं सूरियाभविमाणवासीहिं वेमाणिएहिं देवेहिं देवीहिं य सद्धिं संपरिवुडे सव्विड्डीए जाव रेवेणं सोहम्मस्स कण्णस्स मज्झमज्जेणं ते दिव्वं देविट्ठिं दिव्वं देवजुइं दिव्वं देवाणुभावं उवदंसेमाणे २

पडिजागरमाणे २ जेणेव सोहम्मकण्णस्स उत्तरिल्ले निज्जाणमग्गे तेणेव उवागच्छइ । २ जोयणसयसाहस्सिएहिं विग्गहेहिं ओवयमाणे वीईवयमाणे ताए उक्किट्ठाए जाव तिरियमसंखिज्जाणं दीवसमुद्दाणं मज्झमज्जेणं वीईवयमाणे २ जेणेव नंदीसरवरदीवे, जेणेव दाहिणपुरच्छिमिल्ले रइयरपव्वए, तेणेव उवागच्छइ २ तं दिव्वं देविट्ठिं जाव दिव्वं देवाणुभावं पडिसाहरेमाणे २ पडिसंखेवेमाणे २ जेणेव जंबुद्दीवे दीवे, जेणेव भारहे वासे, जेणेव आमलकप्पा नयरी, जेणेव अंबसालवणे चेइए, जेणेव समणे भगवं महावीरे, तेणेव उवागच्छइ । २ समणं भगवं महावीरं तेणं दिव्वेणं जाणविमाणेणं तिक्खुत्तो आयाहिणं पयाहिणं करेइ । २ समणस्स भगवओ महावीरस्स उत्तरपुरच्छिमे दिसिभाए तं दिव्वं जाणविमाणं ईसिं चउरंगुलमसंपत्तं धरणियलंसि ठवेइ । २ चउहिं अग्गमहिंसीहिं सपरिवाराहिं दोहिं अणीयाहिं, तं जहा—गंधव्वाणीएण य नट्टाणीएण य सद्धिं संपरिवुडे ताओ दिव्वाओ जाणविमाणाओ पुरच्छिमिल्लेणं तिसोवाणपडिरूवणं पच्चोरुहइ । तए णं तस्स सूरियाभस्स देवस्स चत्तारि सामाणियसाहस्सीओ ताओ दिव्वाओ जाणविमाणाओ उत्तरिल्लेणं तिसोवाणपडिरूवणं पच्चोरुहंति । अवसेसा देवा य देवीओ य ताओ दिव्वाओ जाणविमाणाओ दाहिणिल्लेणं तिसोवाणपडिरूवणं पच्चोरुहंति । तए णं से सूरियाभे देवे चउहिं अग्गमहिंसीहिं जाव सोलसहिं आयरक्खदेवसाहस्सीहिं अन्नेहिं य बहूहिं सूरियाभविमाणवासीहिं वेमाणिएहिं देवेहिं देवीहिं य सद्धिं संपरिवुडे सव्विड्ढीए जाव नाइयरवेणं जेणेव समणे भगवं महावीरे तेणेव उवागच्छइ । २ समणं भगवं महावीरं तिक्खुत्तो आयाहिणं पयाहिणं करेइ । २

वंदइ नमंसइ । २ एवं वयासी—“अहं णं भंते सूरियाभे देवे देवानुप्पियाणं वंदामि नमंसामि जाव पज्जुवासामि ” ।

१८ सूरियाभा इ समणे भगवं महावीरे सूरियाभं देवं एवं वयासी—“पोराणमेयं सूरियाभा ! जीयमेयं सूरियाभा !, किञ्चमेयं सूरियाभा ! करणिज्जमेयं सूरियाभा ! आइण्णमेयं सूरियाभा ! अब्भणुण्णायमेयं सूरियाभा ! जे णं भवणवइवाण-मंतरजोइसवेमाणिया देवा अरहंते भगवंते वंदंति नमंसंति, वंदित्ता नमंसित्ता, तओ पच्छा साइं साइं नामगोत्ताइं साहित्ति, तं पोराणमेयं सूरियाभा ! जाव अब्भणुण्णायमेयं सूरियाभा ! ” ।

१९ तए णं सूरियाभे देवे समणेणं भगवया महावीरेणं एवं वुत्ते समाणे हट्ट जाव समणं भगवं महावीरं वंदइ नमंसइ । २ नच्चासन्ने नाइदूरे सुस्सुसमाणे नमंसमाणे अभिमुहे विणयेणं पंजलिउडे पज्जुवासइ ।

२० तए णं समणे भगवं महावीरे सूरियाभस्स देवस्स तीसे य महइमहालियाए परिसाए जाव परिसा जामेव दिसि पाउब्भूया तामेव दिसि पडिगया ।

२१ तए णं से सूरियाभे देवे समणस्स भगवओ महावीरस्स अंतिए धम्मं सोच्चा निसम्म हट्टुतुट्ट जाव हयहियए उट्टाए उट्टेइ । २ समणं भगवं महावीरं वंदइ नमंसइ । २ एवं वयासी “अहं णं भंते ! सूरियाभे देवे किं भवसिद्धिए अभवसिद्धिए ? सम्महिट्ठी मिच्छदिट्ठी ? परित्तसंसारिए अणंतसंसारिए ? सुलभबोहिण दुलभबोहिण ? आराहए विराहए ? चरिमे अचरिमे ? ” सूरियाभा इ समणे भगवं महावीरे सूरियाभं देवं एवं वयासी—“सूरियाभा ! तुमं णं भवसिद्धिए, नेा अभवसिद्धिए जाव चरिमे, नेा अचरिमे ” ।

२२ तए णं से सूरियाभे देवे समणेणं भगवया महावीरेणं एवं वुत्ते समाणे हट्टुतुट्टु-चित्तमाणंदिए परमसोमणस्से समणं भगवं महावीरं वंदइ नमंसइ । २ एवं वयासी “तुभे णं भन्ते ! सव्वं जाणह, सव्वं पासह, [सव्वओ जाणह, सव्वओ पासह,] सव्वं कीलं जाणह, सव्वं कालं पासह, सव्वे भावे जाणह, सव्वे भावे पासह । जाणंति णं देवाणुप्पिया मम पुव्वि वा पच्छा वा ममेयारूवं दिव्वं देविट्ठिं दिव्वं देवजुइं दिव्वं देवाणु-भावं लद्धं पत्तं अभिसमण्णागयं । तं इच्छामि णं देवाणुप्पि-याणं भत्तिपुव्वगं गोयमाइयाणं समणाणं निमंथाणं दिव्वं देविट्ठिं दिव्वं देवजुइं दिव्वं देवाणुभावं दिव्वं वत्तीसइवद्धकं नट्टविहि उवदंसित्तए ” ।

२३ तए णं समणे भगवं महावीरे सूरियाभेणं देवेणं एवं वुत्ते समाणे सूरियाभस्स देवस्स एयमट्ठं नेा आढाइ नेा परियाणइ तुसिणीए संचिट्ठइ । तए णं से सूरियाभे देवे समणं भगवं महावीरं दोच्चंपि एवं वयासी “तुभे णं भन्ते ! सव्वं जाणह, जाव उवदंसित्तए ” त्ति कट्टु, समणं भगवं महावीरं तिकखुत्तो आयाहिणं पयाहिणं करेइ । २ वंदइ नमंसइ । २ उत्तरपुरच्छिमं दिसीभागं अवक्कमइ । २ वेउव्वियसमुग्घाएणं समोहणइ । २ संखिज्जाइं जोयणाइं दंडं निस्सरइ । २ अहाबायरे० २, अहा-सुहुमे० २ दोच्चंपि वेउव्वियसमुग्घाएणं जाव बहुसमरमणिज्जं भूमिभागं विउव्वइ । से जहाणामए आलिंगपुक्खरे इ वा जाव मणीणं फासो तस्स णं बहुसमरमणिज्जस्स भूमिभागस्स बहु-मज्झदेसभाए पिच्छाघरमंडवं विउव्वइ । अणेगखंभसयसंनिविट्ठं वण्णओ बहुसमरमणिज्जभूमिभागं विउव्वइ । उल्लोयं अक्खाडगं च मणिपेढियं च विउव्वइ । तीसे णं मणिपेढियाए उवरि

सीहासणं सपरिवारं जाव दामा चिट्ठंति । तए णं से सूरियाभे देवे समणस्स भगवओ महावीरस्स आलोए पणामं करेइ । २
 “अणुजाणउ मे भगवं” त्ति कट्टु सीहासणवरगए तित्थयरा-
 भिमुहे सन्निसण्णे । तए णं से सूरियाभे देवे तप्पढमयाए
 नाणामणिकणगरयणविमलमहरिहनिउणोवच्चियमिसिमिसितविर-
 इयमहाभरणकडगतुडियवरभूसणुज्जलं पीवरं पलंबं दाहिणं
 भुयं पसारेइ । तओ णं सरिसयाणं सरित्तयाणं सरिव्वयाणं
 सरिसलावण्णरूवजोव्वणगुणोववेयाणं एगाभरणवसणगहियनि-
 ज्जोयाणं दुहओसंवलियग्गणियत्थाणं आविद्धतिलयामेलाणं
 पिणिद्धगेविज्जकंचुयाणं उप्पीलियचित्तपट्टपरियरसफेणकावत्तर-
 इयसंगयपलंबवत्थंतचित्तचिल्लगनियंसणाणं एगावलिकंठरइय-
 सोभंतवच्छपरिहत्थभूसणाणं अट्टसयं नट्टसज्जाणं देवकुमाराणं
 निगच्छइ । तयाणंतरं च णं नाणामणि जाव पीवरं पलंबं वामं
 भुयं पसारेइ । तओ णं सरिसयाणं सरित्तयाणं सरिव्वयाणं
 सरिसलावण्णरूवजोव्वणगुणोववेयाणं एगाभरणवसणगहियनि-
 ज्जोयाणं दुहओसंवेल्लियग्गणियत्थीणं आविद्धतिलयामेलाणं
 पिणिद्धगेवेज्जकंचुईणं नाणामणिरयणभूसणविराइयंगमंगाणं चंदाण-
 णाणं चंदद्धसमनिडालाणं चंदाहियसोमदंसणाणं उक्का इव उज्जो-
 वेमाणीणं सिंगारागरचारुवेसाणं हसियभणियचिट्ठियाविलास-
 सललियसंलावनिउणजुत्तोवयारकुसलाणं गहियाउज्जाणं अट्टसयं
 नट्टसज्जाणं देवकुमारियाणं निगच्छइ । तए णं से सूरियाभे
 देवे अट्टसयं संखाणं विउव्वइ । अट्टसयं संखवायाणं विउव्वइ ।
 अट्टसयं सिंगाणं विउव्वइ । अट्टसयं सिंगवायाणं विउव्वइ ।
 अट्टसयं संखियाणं विउव्वइ । अट्टसयं संखिववायाणं विउव्वइ ।
 अट्टसयं खरमुहीणं विउव्वइ । अट्टसयं खरमुहिवाइयाणं

विउव्वइ । अट्टसयं पेयाणं विउव्वइ । अट्टसयं पेयावायगाणं विउव्वइ । अट्टसयं पीरिपीरियाणं विउव्वइ । एवमाइयाइं एगूणपण्णं आउज्जविहाणाइं विउव्वइ । २ तए णं ते बहवे देवकुमारा य देवकुमारियाओ य सद्दावेइ । तए णं ते बहवे देवकुमारा य देवकुमारीओ य सूरियाभेणं देवेणं सद्दाविया समाणा हट्ट जाव जेणेव सूरियाभे देवे तेणेव उवागच्छन्ति । २ सूरियाभं देवं करयलपरिग्गहियं जाव वद्धावित्ता एवं वयासी । “संदिसंतु णं देवाणुप्पिया ! ज अग्गेहिं कायव्वं” । तए णं से सूरियाभे देवे ते बहवे देवकुमारा य देवकुमारीओ य एवं वयासी—“गच्छइ णं तुम्हे देवाणुप्पिया ! समणं भगवं महावीरं तिक्खुत्तो आयाहिणं पयाहिणं करेह । करित्ता वंद्ह नमंसह । वंदित्ता नमंसित्ता गोयमाइयाणं समणाणं निग्गंथाणं ते दिव्वं देविट्ठिं, दिव्वं देवजुइं, दिव्वं दिव्वाणुभावं, दिव्वं बत्तीसइवद्धं, नट्टविहिं उवदंसेह । उवदंसित्ता खिप्पामेव एयमाणत्तियं पच्चप्पिणइ” । तए णं ते बहवे देवकुमारा देवकुमारीओ य सूरियाभेणं देवेणं एवं वुत्ता समाणा हट्ट जाव करयल जाव पडिसुणंति । २ जेणेव समणे भगवं महावीरे तेणेव उवागच्छन्ति । २ समणं भगवं महावीरं जाव नमंसित्ता, जेणेव गोयमाइया समणा निग्गंथा तेणेव उवागच्छन्ति । तए णं ते बहवे देवकुमारा देवकुमारीओ य समामेव समोसरणं करोन्ति । २ समामेव पंतीओ बंधंति । २ समामेव पंतीओ नमंसंति । २ समामेव पंतीओ अवणमंति । २ समामेव उन्नमंति । २ एवं सहियामेव ओणमंति । एवं सहियामेव उन्नमंति । २ थिमियामेव ओणमंति थिमियामेव उन्नमंति, संगयामेव ओणमंति, संगयामेव उन्नमंति । २ समामेव पस-

रंति, २ समामेव आउज्जविहाणाइं गेण्हंति । समामेव पवापंसु, पगाइंसु, पणच्चिंसु । किं ते ? । उरेण मंदं सिरेण तारं कंठेण वितारं तिविहं तिसमयरेयगरइयं गुंजावक्कुहरोवगूढं रत्तं तिठाणकरणसुद्धं सकुहरगुंजंतवंसतंतीतलताललयगहसुसंपउत्तं महुंरं समं सललियं मणोहरं मिउरिभियपयसंचारं सुरइं सुणइं वरचारुखं दिव्वं नट्टसज्जं नेयं पगीया वि होत्था । किं ते ? । उद्धम्मंताणं संखाणं सिंगाणं संखियाणं खरमुहीणं पेयाणं पीरिपीरियाणं, आहम्मंताणं पणवाणं पडहाणं, अण्फालिज्जमाणाणं भंभाणं हेरंभाणं, तालिज्जंताणं भेरीणं झल्लरीणं, दुंदुहीणं, आलवंताणं (मुरयाणं) मुइंगाणं नंदिमुइंगाणं, उत्तालिज्जंताणं आलिगाणं कुतुंबाणं गोमुहीणं मदलाणं, मुच्छिज्जंताणं वीणाणं विपंचीणं वल्लकीणं, कुट्टिज्जंताणं महंतीणं कच्छभीणं चित्तवीणाणं, सारिज्जंताणं बद्धीसकाणं सुघोसाणं नंदिघोसाणं, फुट्टिज्जंतीणं भामरीणं छभामरीणं परिवायणीणं, छिप्पंतीणं तूणाणं तुंबवीणाणं, आमोडिज्जंताणं आमोयाणं झञ्झाणं नउलाणं, अण्डिज्जंतीणं मुगुंदाणं हुडुक्काणं विचिकीणं उत्तालिज्जंताणं करडाणं डिंडिमाणं किणियाणं कडंबाणं, वाइज्जंताणं दहरगाणं दहरियाणं कुतुंबाणं कलसियाणं मड्डयाणं, आताडिज्जंताणं तालाणं [तलतालानं] कंसतालाणं, घट्टिज्जंताणं गिरिसियाणं लत्तियाणं मगरियाणं सुसुमारियाणं, फूमिज्जंताणं वंसाणं वेल्हणं (वेणूणं) चालीणं परिलीणं पव्वगाणं । तए णं से दिव्वे गीए, दिव्वे नट्टे, दिव्वे वाइए, एवं अब्भुए सिंगारे उराले मणुण्णे मणहरे गीए, मणहरे नट्टे, मणहरे वाइए, उप्पिजलभूए कहक-हभूए दिव्वे देवरमणे पवत्ते यावि होत्था । तए णं ते बहवे देवकुमारा य देवकुमारीओ य समणस्स भगवओ महावीरस्स

सोत्थियसिरिवच्छणंदियावत्तवद्धमाणगभद्दासणकलसमच्छदप्प -
णमंगलभत्तिचित्तं नामं दिव्वं नट्टविहि उवदंसेति ।

२४ तए णं ते बहवे देवकुमारा य देवकुमारीओ य
समामेव समोसरणं करेन्ति । २ तं चेव भाणियव्वं जाव
दिव्वे देवरमणे पवत्ते यावि होत्था । तए णं ते बहवे
देवकुमारा य देवकुमारीओ य समणस्स भगवओ महावीरस्स
आवडपच्चावडसेट्ठिपसेट्ठिसोत्थियसोवत्थिअपूसमाणगमच्छंडमग-
रंडजारामाराकुल्लयावलिपउमपत्तसागरतरंगवसंतलयापउमलया-
भत्तिचित्तं नामं दिव्वं नट्टविहि उवदंसेति । एवं च एक्केकियाए
नट्टविहीए समोसरणाइया एसा वत्तव्वया जाव दिव्वे देवरमणे
पवत्ते यावि होत्था । तए णं ते बहवे देवकुमारा य देवकुमा-
रियाओ य समणस्स भगवओ महावीरस्स ईहामियउसभतुर-
गनरमगरविहगवालगकिनररुहसरभच्चमरकुंजरवणलयापउमलया-
भत्तिचित्तं नामं दिव्वं नट्टविहि उवदंसेति ३ । एगओ वक्कं दुहओ
वक्कं [एगओ खुहं दुहओ खुहं] एगओ चक्कवालं दुहओ चक्कवालं
चक्कवक्कवालं नामं दिव्वं नट्टविहि उवदंसेति ४ । चंदावलि-
पविभत्ति च वलियावलिपविभत्ति च हंसावलिपविभत्ति च
सूरावलिपविभत्ति च एगावलिपविभत्ति च तारावलिपविभत्ति
च मुत्तावलिपविभत्ति च कणगावलिपविभत्ति च रयणावलिप-
विभत्ति च नामं दिव्वं नट्टविहि उवदंसेति ५ । चदुग्गमणप-
विभत्ति सूरग्गमणपविभत्ति च उग्गमणुग्गमणपविभत्ति च नामं
दिव्वं नट्टविहि उवदंसेति ६ । चंदागमणपविभत्ति च सूराग-
मणपविभत्ति च आगमणागमणपविभत्ति च नामं दिव्वं नट्टविहि
उवदंसेति ७ । चंदावरणपविभत्ति च सूरावरणपविभत्ति च नामं
दिव्वं नट्टविहि उवदंसेति ८ । चंदत्थमणपविभत्ति च सूरत्थ-

मणपविभत्तिं च अत्थमणऽत्थमणपविभत्तिं नामं दिव्वं नट्टविहिं उवदंसेति ९ । चंदमंडलपविभत्तिं च सूरमंडलपविभत्तिं च नागमंडलपविभत्तिं च जक्खमंडलपविभत्तिं च भूयमंडलपविभत्तिं च [रक्खस० महारग० गंधव्वमंडलपविभत्तिं च] मंडलपविभत्तिं नामं दिव्वं नट्टविहिं उवदंसेति १० । उसमललियवक्कंतं सीहललियवक्कंतं ह्यविलंबियं गयविलंबियं मत्तहयविलंबियं मत्तगयविलंबियं दुयविलंबियं नामं दिव्वं नट्टविहिं उवदंसेति ११ । सागरपविभत्तिं च नागरपविभत्तिं च सागरनागरपविभत्तिं च नामं दिव्वं नट्टविहिं उवदंसेति १२ । नंदापविभत्तिं च चंपापविभत्तिं च नंदाचंपापविभत्तिं च नामं दिव्वं नट्टविहिं उवदंसेति १३ । मच्छंडापविभत्तिं च मयरंडापविभत्तिं च जारापविभत्तिं च मारापविभत्तिं च मच्छंडामयरंडाजारामारापविभत्तिं च नामं दिव्वं नट्टविहिं उवदंसेति १४ । कत्तिककारपविभत्तिं च खत्तिखकारपविभत्तिं च गत्तिगकारपविभत्तिं च घत्तिघकारपविभत्तिं च डत्तिडकारपविभत्तिं च ककारखकारगकारघकारडकारपविभत्तिं च नामं दिव्वं नट्टविहिं उवदंसेति १५ । एवं चकारवग्गोवि १६ । टकारवग्गोवि १७ । तकारवग्गोवि १८ । पकारवग्गोवि १९ । असोयपल्लवपविभत्तिं च अंबपल्लवपविभत्तिं च जंबूपल्लवपविभत्तिं च कोसंबपल्लवपविभत्तिं च पल्लवपल्लवपविभत्तिं च नामं दिव्वं नट्टविहिं उवदंसेति २० । पउमलयापविभत्तिं च जाव सामलयापविभत्तिं च लयालयापविभत्तिं च नामं दिव्वं नट्टविहिं उवदंसेति २१ । दुयनामं नट्टविहिं उवदंसेति २२ । विलंबियं नामं नट्टविहिं २३ । दुयविलंबियं नामं नट्टविहिं २४ । अंचियं २६ । रिभियं २६ । अंचियरिभियं २७ । अरिभंडं २८ ।

भसोलं० २९ । आरभडभसोलं ३० । उप्पयनिवयपवत्तं संकु-
चियं पसारियं रियारियं भंतसंभंतनामं दिव्वं नट्टविहिं उवदंसेति ।
तए णं ते बहवे देवकुमारा य देवकुमारियाओ य समावेव
समोसरुणं करेति जाव दिव्वे देवरमणे पवत्ते यावि हेत्था ।
तए णं ते बहवे देवकुमारा य देवकुमारीओ य समणस्स
भगवओ महावीरस्स पुव्वभवचरियनिबध्दं च (देवलोयचरिय-
निबध्दं च) चवणचरियनिबध्दं च संहरणचरियनिबध्दं च
जम्मणचरियनिबध्दं च अभिसेयचरियनिबध्दं च बालभाव-
चरियनिबध्दं च जोव्वणचरियनिबध्दं च कामभोगचरियनिबध्दं
च निक्खमणचरियनिबध्दं च तवचरणचरियनिबध्दं च (नाणु-
प्पायचरियनिबध्दं) च तित्थपवत्तणचरियनिप्परिनिव्वाणचरिय-
निबध्दं च चरिमचरियनिबध्दं च नामं दिव्वं नट्टविहिं उवदं-
सेति ३२ । तए णं ते बहवे देवकुमारा य देवकुमारियाओ य
चउव्विहं वाइत्तं वाएंति, तं जहा—तंत विततं घणं झुसिरं च ।
तए णं ते बहवे देवकुमारा य देवकुमारीओ य चउव्विहं गेयं
गार्यंति, तं जहा—उक्खित्तं पयत्तं मंदायं रोइयावसाणं च ।
तए णं ते बहवे देवकुमारा य देवकुमारियाओ य चउव्विहं
नट्टविहिं उवदंसेति, तं जहा—अंचियं, रिभयं, आरभडं, भसोलं
च । तए णं ते बहवे देवकुमारा य देवकुमारियाओ य चउव्विहं
अभिणयं अभिणयेति, तं जहा—दिट्ठितियं पाडितियं सामन्तोव-
णिवाइयं अन्तोमज्झोवसाणियं । तए णं ते बहवे देवकुमारा य
देवकुमारियाओ य गेयमाइयाणं समणाणं निगंथाणं दिव्वं
देविट्ठिं दिव्वं देवजुइं दिव्वं देवाणुभागं दिव्वं बत्तीसइबद्धकं
नाडयं उवदंसित्ता समणं भगवं महावीरं तिक्खुत्तो आयाहि-
णपयाहिणं करेति । २ वंदंति नमसंति । २ जेणेव सूरियाभे

देवे तेणेव उवागच्छन्ति । २ सूरियाभं देवं करयलपरिग्राहियं
सिरसावत्तं मत्थए अंजलिं कटु जएणं विजएणं वद्धावेति । २
एवमाणत्तियं पच्चप्पिणंति ।

२५ तए णं ते सूरियाभे देवे तं दिव्वं देविट्ठिं दिव्वं
देवजुइं दिव्वं देवाणुभावं पडिसाहरइ । २ खणेणं जाए एगे,
एगभूए तए णं से सूरियाभे देवे समणं भगवं महावीरं
तिक्खुत्तो आयाहिणपयाहिणं करेइ, वंदइ, नमंसइ । २ नियग-
परिवालसद्धिं संपरिवुडे तामेव दिव्वं जाणविमाणं दुरुहइ । २
जामेव दिसिं षाउब्भुया तामेव दिसिं पडिगया ।

२६ “भंते!” त्ति भगवं गेयमे समणं भगवं महावीरं वंदइ
नमंसइ । २ एवं वयासी—“सूरियाभस्स णं भंते ! देवस्स
एसा दिव्वा देविट्ठी, दिव्वा देवजुइ, दिव्वे देवाणुभावे कहिं
गए कहिं अणुपविट्ठे ? ” । “गेयम ! सरीरं गए सरीरं अणु-
पविट्ठे ” । “से केणट्ठेण भंते ! एवं बुच्चइ,—सरीरं गए सरीरं
अणुपविट्ठे ? ”

“गेयम ! से जहानामए कूडागारसाला सिया दुहओ
लित्ता, दुहओ गुत्ता, गुत्तदुवारा निवांया निवायगंभीरा तीसे
णं कूडागारसालाए अदूरसामंते एत्थ णं महेगे जणसमूहे
चिट्ठइ । तए णं से जणसमूहे एगे महं अब्भवइलगं वा वास-
वइलगं वा महावायं वा एज्जमाणं पासइ । २ तं कूडागार-
सालं अंतो अणुपविसित्ता णं चिट्ठइ । से तेणट्ठेणं गेयमा ! एवं
बुच्चइ—सरीरं अणुपविट्ठे ” ।

२७ - “कहिं णं भंते ! सूरियाभस्स देवस्स सूरियाभे नामं
विमाणे पवत्ते ? ” ।

“ गोयमा ! जंबुद्वीवे द्वीवे मंदरस्स पव्वयस्स दाहिणेणं
इमीसे रयणप्पभाए पुढवीए बहुसमरमणिज्जा भूमिभागाओ
उड्डं चंदिमसूरियगहगणनक्खत्ततारारूवाणं बहूइं जोयणाइं बहूइं
जोयणसयाइं बहूइं जोयणसहस्साइं बहूइं जोयणसयसयसहस्साइं
बहूइंओ जोयणकोडीओ बहूइंओ जोयणसयसहस्सकोडीओ
उड्डं दूरं वीईवइत्ता एत्थ णं सोहम्मे-कप्पे नामं कप्पे पन्नत्ते ।
पाईणपडीणआयए उदीणदाहिणविच्छिण्णे अद्धचंदसंठाणसंठिए
अच्चिमालिभासरासिवण्णाभे असंखेज्जाओ जोयणकोडाकोडीओ
आयामविक्खंभेणं असंखेज्जाओ जोयणकोडाकोडीओ परि-
क्खेवेणं, एत्थ णं सोहम्माणं देवाणं वत्तीसं विमाणावाससय-
सहस्साइं भवतीतिमक्खायं । ते णं विमाणा सव्वरयणामया
अच्छा जाव पडिरूवा । तेसिं णं विमाणाणं बहुमज्झ-
देसभाए पंचवडिंसया पण्णत्ता, तं जहा—१ असोयवाडंसए
२ सत्तवण्णवडिंसए ३ चंपकवडिंसए ४ चूयगवडिंसए ५ मज्झे
सोहम्मवडिंसए । ते णं वडिंसगा सव्वरयणामया अच्छा जाव
पडिरूवा । तस्स णं सोहम्मवडिंसगस्स महाविमाणस्स पुर-
च्छिमेणं तिरियमसंखेज्जाइं जोयणसयसहस्साइं वीईवइत्ता एत्थ
णं सूरियाभस्स देवस्स सूरियाभे नामं विमाणे पन्नत्ते । अद्ध-
तेरस जोयणसहस्साइं आयामविक्खंभेणं गुणयालीसं च सय-
सहस्साइं बावन्नं च सहस्साइं अद्ध य अडयाले जोयणसए
परिक्खेवेणं से णं एगेणं पागारेणं सव्वओ समंता संपरिक्खित्ते ।
से णं पागारे तिण्णिं जोयणसयाइं उड्डं उच्चत्तेणं, मूले एगं जो-
यणसयं विक्खंभेणं, मज्झे पण्णासं जोयणाइं विक्खंभेणं, उण्णिं
पण्णीसं जोयणाइं विक्खंभेणं, मूले विच्छिन्ने, मज्झे संखित्ते,
उण्णिं तणुए गोपुच्छसंठाणसंठिए सव्वकणगामए अच्छे जाव

पडिरूवे । से णं पागारे नाणा[मणि]विहपंचवण्णेहिं कविसीसएहिं
 उवसेाहिए तं जहा—किण्हेहिं नीलेहिं लोहिएहिं हालिदेहिं
 सुक्खिलेहिं कविसीसएहिं । ते णं कविसीसगा एगं जोयणं
 आयामेणं, अद्धजोयणं विक्खंभेणं, देसूणं जोयणं उड्डं उच्चत्तेणं,
 सव्वमणि(रयण)मया अच्छा जाव पडिरूवा । सूरियाभस्स णं
 विमाणस्स एगमेगाए बाहाए दारसहस्सं २ भवइ ति
 अक्खायं । ते णं दारा पंचजोयणसयाइं उड्डं उच्चत्तेणं, अड्डाइ-
 ज्जाइं जोयणसयाइं विक्खंभेणं, तावइयं चेव पवेसेणं सेया वर-
 कणगथूमियागा ईहामियउसभतुरगनरमगरविहगवालगाकिन्नरु-
 रुसरभच्चमरकुंजरवणलयापउमलयाभत्तिचित्ता खंभुगयवरवयर-
 वेइया परिगयाभिरामा विज्जाहरजमलजुयलजंतजुत्तंपिव अच्चि-
 सहस्समालिणीया रूवगसहस्सकलिया भिसमाणा भिब्भिस-
 माणा चक्खुल्लोयणलेस्सा सुहफासा ससिरीयरूवा वण्णो
 दाराणं तेसिं होइ । तं जहा—वइरामया निम्मा, रिट्ठमया
 पइट्ठाणा, वेरुलियमया सूईखंभा, जायरूवेवचियपवरपंचवण-
 मणिरयणकोट्टिमतला, हंसगम्भमया एलुया, गोमेज्जमया इंदकीला
 लोहियक्खमईओ दारचेडीओ, जोईरसमया उत्तरंगा, लोहिय-
 क्खमईओ सूईओ, वयरामया संधी, नाणामणिमया समुगया,
 वयरामया अगला अगलपासया, रययामयाओ आवत्तणपे-
 ढियाओ अंकुत्तरपासगा, निरंतरियघणकवाडा भित्तीसु चेव
 भित्तिगुलिया छप्पन्ना तिण्णि हेांति गोमाणसिया, तइया
 नाणामणिरयणवालरूवगलीलट्ठिअसालभंजियागा, वयरामया
 कुड्डा, रययामया उस्सेहा, सव्वतवणिज्जमया उल्लोया, नाणा-
 मणिरयणजालपंजरमणिवंसगलोहियक्खपडिवंसगरययभोमा, अं-
 कामया पक्खा पक्खबाहाओ, जोईरसमया वंसा वंसकवेल्लु-

याओ, रययामयाओ पट्टियाओ, जातरुवमईओ, ओहाडणीओ, चइरामईओ उवरिपुंछणीओ, सव्वसेयरययामयाच्छायणे, अंका-
मया कणगकूडतवणिज्जथूभियागा सेया संखतलविमलनिम्मलद-
धिघ्नणसारगोखीरफेणरययणिगरप्पगासा तिलगरयणद्धचंदचित्ता
नाणामणिदामालंकिया अंतो बहिं च सण्हा तवणिज्जवालुयाप-
त्थडा सुहफासा सस्सिरियरूवा पासाईया दरिसणिज्जा अभि-
रूवा पडिरूवा ।

२८ तेसिं णं दाराणं उभओ पासे दुहओ निसीहियाए
सोलस २ चंदणकलसपरिवाडीओ पन्नत्ताओ । ते णं चंदण-
कलसा वरकमलपइट्ठाणा सुरभिवरवारिपडिपुण्णा चंदणकयच-
च्चगा आविद्धकंठेगुणा पउमुप्पलपिहाणा सव्वरयणामया अच्छा
जाव पडिरूवा महया २ इंदकुंभसमाणा पन्नत्ता । समणाउसो !
तेसिं णं दाराणं उभओ पासे दुहओ निसीहियाए सोलस २
नागदंतपरिवाडीओ पन्नत्ता । ते णं नागदंता मुत्ताजालंतरु-
सियहेमजालगवक्खजालखिंखिणी-(घंटा)-जालपरिक्खत्ता अ-
ब्भुगया अभिणिसिट्ठा तिरियसुसंपग्गहिया अहेपन्नगद्धरूवा
पन्नगसंठाणसंठिया सव्ववयरामया अच्छा जाव पडिरूवा महया
महया गयदंतसमाणा पन्नत्ता । समणाउसो ! तेसु णं नागदंत-
एसु बहवे किण्हसुत्तवद्धवट्ठवघारियमल्लदामकलावा, नीलं,
लोहियं, हलिदं, सुक्किलसुत्तवट्ठवघारियमल्लदामकलावा,
ते णं दामा तवणिज्जलंबूसगा सुवण्णपयरमंडियगा जाव कन्नम-
णिवुइकरेणं सदेणं ते पएसे सव्वओ समंता आपूरेमाणा २
सिरिए अईव २ उवसेहेमाणे चिट्ठंति । तेसिं णं नागदंताणं
उवरि अन्नाओ सोलस सोलस नागदंतपरिवाडीओ पन्नत्ता ।
ते णं नागदंता तं चेव जाव महया २ गयदंतसमाणा पन्नत्ता ।

समणाउसे ! तेसु णं नागदेतणसु बहवे रययामया सिक्कगा पन्नत्ता । तेसु ण रययामणसु सिक्कणसु बहवे वेरुलियामईयो धूवघडीओ पन्नत्ता । ताओ णं धूवघडीओ कालागुरुपवरकुंदु-
रुक्कतुरुक्कधूवमघमघन्तगंधुधूयाभिरामाओ सुगंधवरगंधियाओ
गंधवट्ठिभूयाओ ओरालेणं मणुण्णेणं मणहेरणं घाणमणणिवुइ-
करेणं गंधेणं ते पणसे सव्वओ सभंता जाव चिट्ठंति । तेसिं णं
दारणं उभओ पासे दुहओ निसीहियाण सोलस सोलस
सालभंजियापरिवाडीओ पन्नत्ता । ताओ णं सालभंजियाओ
लीलट्टियाओ सुपइट्टियाओ सुअलंकियाओ नाणाविहरागवस-
णाओ नाणामल्लपिणद्धाओ मुट्ठिगिज्झसुमज्झाओ आमेलगजम-
लजुयलवट्ठियअब्भुन्नयपीणरइयसंठियपीवरपओहराओ रत्तावं-
गाओ असियकेसीओ मिउविसयपसत्थलक्खणसंवेल्लियग-
सिरयाओ ईसिं असेगवरपायवसमुट्ठियाओ वामहत्थगहियग-
सालाओ ईसिं अद्धच्छिकडक्खचिट्ठिणं लूसमाणीओ विव
चक्खुल्लोयणलेस्सेहि अन्नमन्नं खिज्जमाणीओ (विव) पुढविपरि-
णामाओ सासयभावमुवगयाओ चंदाणणाओ चंदविलासिणीओ
चंदद्धसमणिडालाओ चंदाहियसोमदंसणाओ उक्का (विव उज्जो-
वेमाणाओ) विज्जुघणमरिचिसूरदिपंततेयअहियतरसन्निगासाओ
सिंगारागारचारुवेसाओ पासादीया दरिसणिज्जा अभिरूवा
पडिरूवा चिट्ठंति ।

२९ तेसिं णं दारणं उभओ पासे दुहओ निसीहियाण
सोलस-सोलस-जालकडगपरिवाडीओ पन्नत्ता । ते णं जाल-
कडगा सव्वरयणामया अच्छा जाव पडिरूवा । तेसिं णं
दारणं उभओ पासे दुहओ निसीहियाण सोलस-सोलस-घंटा
परिवाडीओ पन्नत्ता । तासिं णं घंटाणं इमेयारूवे वण्णावासे

पन्नत्ते, तं जहा जंबूणयामईओ घंटाओ, वयरामयाओ लालाओ, नाणामणिमया घंटापासा, तवणिज्जमइयाओ संखलाओ, रय-
यामयाओ रज्जूओ । ताओ णं घंटाओ ओहस्सराओ मेहस्स-
राओ सीहस्सराओ दुंदुहिस्सराओ कुंचस्सराओ नंदिस्सराओ
नंदिघोसाओ मंजुस्सराओ मंजुघोसाओ सुस्सराओ सुस्सर-
निग्घोसाओ उरालेणं मणुण्णेणं मणहरेणं कण्णमणिव्वुइ-
करणे सद्देग ते पएसे सव्वओ समंता आपुरेमाणीओ २ जाव
चिट्ठंति । तेसिं णं दाराणं उभओ पासे दुइओ निसीहियाए
सोलस-सोलस-वणमालापरिवाडीओ पन्नत्ता । ताओ णं वण-
मालाओ नाणामणिमयदुमलयाकिसलयपल्लवसमाउलाओ छप्प-
यपरिभुज्जमाणा सोहंतसस्सिरीयाओ पासाईयाओ ४ । तेसिं
णं दाराणं उभओ पासे दुइओ निसीहियाए सोलससोलस-
पगंठगा पन्नत्ता । ते णं पगंठगा अट्ठाइज्जाई जोयणसयां
आयामविकखंभेणं; पणवीसें जोयणसयं बाहल्लेणं, सव्ववयरामया
अच्छा जाव पडिरूवा । तेसिं णं पगंठगाणं उवरिं पत्तेयं २
पासायवडिंसगा पन्नत्ता । ते णं पासायवडिंसगा अट्ठाइज्जाई
जोयणसयाई उट्ठं उच्चत्तेणं, पणवीसें जोयणसयं विकखंभेणं,
अब्भुगयमुसिअपहसिया इव विविहमणिरयणभत्तिचित्ता
वाउब्भुयविजयवेजयंतपडागलत्ताइच्छत्तकलिया तुंगा गगण-
तमणुलिहंतसिहरा जालंतरयणपंजरुम्मिलियव्व मणिकणधू-
भियाणा वियसियसयवत्तपेण्डरीया तिलगरयणद्वचंदचित्ता ना-
णाप्रणिदामालंकिया अंतो बहिं च सण्हा तवणिज्जवालुया-
पथडा सुहफासा सस्सिरीयरूवा पासादीया दरिसणिज्जा
जाव दामा उवरिं पगंठगाणं झया छत्ताइच्छत्ता । तेसिं णं
दाराणं उभओ पासे सोलस-सोलस-तोरणा पन्नत्ता नाणा-

मणिमया, नाणामणिमणसु खंभेसु उवणिविट्ठसन्निविट्ठा जाव पउमहत्थगा । तेसिं णं तोरणणं पुरओ दे दे सालभंजियाओ पन्नत्ताओ, जहा हेट्ठा तहेव । तेसिं णं तोरणणं पुरओ नागदंता पन्नत्ता, जहा हेट्ठा जाव दामा । तेसिं णं तोरणणं पुरओ दे दे हयसंघाडा गयसंघाडा नरसंघाडा किन्नरसंघाडा किंपुरिससंघाडा महोरगसंघाडा गंधव्वसंघाडा उसहसंघाडा सव्वरयणामया अच्छा जाव पडिरूवा । एवं वीहीओ पंतीओ मिहुणाई । तेसिं णं तोरणणं पुरओ दे दे पउमलयाओ जाव सामलयाओ निच्चं कुसुमियाओ सव्वरयणामया अच्छा जाव पडिरूवा । तेसिं णं तोरणणं पुरओ दे दे अक्खय-(दिस्सा)-सेवत्थिया पन्नत्ता । सव्वरयणामया अच्छा जाव पडिरूवा । तेसिं णं तोरणणं पुरओ दे दे चंदणकलसा पन्नत्ता । ते णं चंदणकलसा वरकमलपइट्ठाणा तहेव । तेसिं णं तोरणणं पुरओ दे दे भिंगारा पन्नत्ता । ते णं भिंगारा वरकमलपइट्ठाणा जाव महया मत्तगयमुहाकिइसमाणा पन्नत्ता । समाणाउसो ! तेसिं णं तोरणणं पुरओ दे दे आयंसा पन्नत्ता । तेसिं णं आयंसाणं इमेयारूवे वण्णावासे पन्नत्ते । तं जहा-तवणिज्जमया पंगठगा वेहलियमया थंभया वइरामया दोवारंगा नाणामणिमया मंडला अणुग्घसियनिम्मलाए छायाए समणुबद्धा चंदमंडलपडि-णिकासा महया अद्धकायसमाणा पन्नत्ता । समणाउसो ! तेसिं णं तोरणणं पुरओ दे दे वइरनाभथाला पन्नत्ता । अच्छत्तिच्छडियसालितंदुलणहसंदट्ठपडिपुण्णा इव चिट्ठंति,सव्व-जंबूणयमया जाव पडिरूवा, महया २ रहचक्रवालसमाणा पन्नत्ता । समणाउसो ! तेसिं णं तोरणणं पुरओ दे दे पाईओ, ताओ णं पाईओ अच्छोदगपरिहत्थाओ नाणामणिपंचवण्णस्स फलहरि-

यगस्स बहुपडिपुण्णाओ विव चिट्ठंति । सव्वरयणामईओ अच्छा जाव पडिरूवा, महया महया गोकिलंजयचक्रसमाणीओ पन्नत्ताओ । समणाउसो ! तेसिं णं तोरणणं पुरओ देा देा सुपइट्ठा पन्नत्ता । नाणाविहभंडविरइय इव चिट्ठंति सव्वरयणामया अच्छा जाव पडिरूवा । तेसिं णं तोरणणं पुरओ देा देा मणगुलियाओ पन्नत्ता । तासुं णं मणगुलियासु बहवे सुवण्णरूपमया फलगा पन्नत्ता । तेसु णं सुवण्णरूपमएसु फलगेसु बहवे वयरामया नागदंतया पन्नत्ता । तेसु णं वयरामएसु नागदंतेसु बहवे वयरामया सिक्का पन्नत्ता । तेसु णं वयरामएसु सिक्कागेसु किण्हसुत्तसिक्कगवच्छिया नीलसुत्तसिक्कगवच्छिया लोहियुत्तसिक्कगवच्छिया हालिइसुत्तसिक्कगवच्छिया सुक्खिलसुत्तसिक्कगवच्छिया बहवे वायकरगा पन्नत्ता । सव्वे वेहलियमया अच्छा जाव पडिरूवा । तेसिं णं तोरणणं पुरओ देा देा चित्ता रयणकरंडगा पन्नत्ता । से जहानामए रओ चाउरंतचक्रवट्ठिस्स चित्ते रयणकरंडए वेहलियमणिफलिहपडलपञ्चोयडे साए पहाए ते पएसे सव्वओ समंता ओभासइ उज्जोवेइ तवइ भासइ एवामेव ते वि चित्ता रयणकरंडगा साए पभाए ते पएसे सव्वओ समंता ओभासेंति उज्जोवेति तवंति पगासेंति । तेसिं णं तोरणणं पुरओ देा देा हयकंठा गयकंठा नरकंठा किन्नरकंठा किंपुरिसकंठा महोरगकंठा गंधव्वकंठा उसभकंठा सव्ववयरामया अच्छा जाव पडिरूवा । तेसु णं हयकंठाएसु जाव उसभकंठाएसु देा देा पुप्फचंगेरीओ (मल्लचंगेरीओ) चुण्णचंगेरीओ (गंधचंगेरीओ) बत्थचंगेरीओ आभरणचंगेरीओ सिद्धत्थचंगेरीओ लोमइत्थचंगेरीओ पन्नत्ता । सव्वरयणामयाओ अच्छाओ जाव पडिरूवाओ । तासुं णं पुप्फचंगेरीयासु जाव लोमइत्थचंगे-

रीसु देा देा पुष्पपडलगाई जाव लेामहत्थपडलगाई सव्वरय-
णामयाई अच्छाई जाव पडिरूवाई । तेसिं णं तोरणणं पुरओ
देा देा सीहासणा पन्नत्ता । तेसिं णं सीहासणां वण्णओ
जाव दामा । तेसिं णं तोरणणं पुरओ देा देा रूपमया छत्ता
पन्नत्ता । ते णं छत्ता वेहलियविमलदंडा जंबूणयकणिया
वहरसंथी मुत्ताजालपरिगया अट्टसहस्सवरकंचणसलागादहर-
मलयसुगंधी सव्वोउयसुरभी सीयलच्छाया मंगलभत्तिचित्ता
चंदागारेवमा । तेसिं णं तोरणणं पुरओ देा देा चामराओ
पन्नत्ता । ताओ णं चामराओ चंदप्पभवेहलियवरनाणा-
मणिरयणव्वचियचित्तदंडाओ) नाणामणिकणगरयणविमलमहरि-
हतवणिज्जुज्जलविचित्तदंडाओ वल्लियाओ संखंककुंदगरयअ-
मयमहियफेणपुंजसन्निगासाओ सुहुमरययदीहवालाओ सव्व-
रयणामयाओ अच्छाओ जाव पडिरूवाओ । तेसिं णं तोरणणं
पुरओ देा देा तेल्लसमुग्गा केट्टसमुग्गा पत्तसमुग्गा चायगस-
मुग्गा तगरसमुग्गा एलासमुग्गा हरियालसमुग्गा हिंगुलयसमुग्गा
मणोसिलासमुग्गा अंजणसमुग्गा सव्वरयणामया अच्छा
जाव पडिरूवा ।

३० सूरियाभे णं विमाणे एगमेगे दारे अट्टसयं
चक्कज्झयाणं अट्टसयं मियज्झयाणं गरुलज्झयाणं छत्तज्झयाणं
पिच्छज्झयाणं सउणिज्झयाणं सीहज्झयाणं उसहज्झयाणं
अट्टसयं सेयाणं चउविसाणाणं नागवरकेऊणं एवामेव
सपुञ्जावरेणं सूरियाभे विमाणे एगमेगे दारे असीइं
केउसहस्सं भवइ त्ति अक्खायं । सूरियाभे विमाणे पन्नट्ठिं
पन्नट्ठिं भोमा पन्नत्ता । तेसिं णं भोमाणं भूमिभागा उल्लोया
य भाणियव्वा । तेसिं णं भोमाणं च बहुमज्झदेसभाए पत्तेयं

पत्तेयं सीहासणे, सोहासणवण्णओ सपरिवाराओ, अवसेसेसु भोमेसु पत्तेयं पत्तेयं भद्दासणा पन्नत्ता । तेसिं णं दाराणं उत्त-
मागारा सोलसविहीहिं रयणेहिं उवसोहिया, तं जहा-रयणेहिं
जाव रिट्ठेहिं । तेसिं णं दाराणं उप्पि अट्ठमंगलगा सज्झया
जाव छत्ताइच्छत्ता, एवामेव सपुव्वावरेणं सूरियाभे विमाणे
चत्तारि-दारसहस्सा भवंति त्ति अक्खायं । असोगवणे सत्तव-
णवणे चंपगवणे चूयगवणे, सूरियाभस्स विमाणस्स चउद्दिसिं
पंचजोयणसयाइं अवाहाए चत्तारि वणसंडा पन्नत्ता । तं जहा-
पुरच्छिमेणं असोगवणे, दाहिणेणं सत्तवण्णवणे, पच्चत्थिमेणं
चंपगवणे, उत्तरेणं चूयगवणे । ते णं वणसंडा साइरेगाइं अद्द-
तेरस जोयणसयसहस्साइं आयामेणं, पंच-जोयणसयाइं वि-
क्खंभेणं, पत्तेयं पत्तेयं पागारपरिक्खित्ता किण्हा किण्हाभासा
वणसंडवण्णओ ।

३१ तेसिं णं वणसंडाणं अंतो बहुसमरमणिज्जा
भूमिभागा, से जहा नामए आलिगपुक्खरे ति वा जाव नाणा-
विहपंचवण्णेहिं मणीहिं य तणेहिं य उवसोहिया । तेसिं णं गंधे
फासो नेयव्वो जहक्कमं । “तेसिं णं भंते! तणाणं य मणीणं य पुव्वा-
वरदाहिणुत्तराएहिं वाएहिं मंदाणं एइयाणं वेइयाणं कंपियाणं
चालियाणं फंदियाणं घट्टियाणं खोहियाणं उदीरियाणं केरिसए
सहे भवइ ? । ” “ गोयमा ! से जहा नामए सीयाए वा संद-
माणीए वा रहस्स वा सछत्तस्स सज्झयस्स सघंटस्स सपडा-
गस्स सतारणवरस्स सनंदिवोसस्स सखिखिणिहेमज्जालपरि-
क्खित्तस्स हेमवयचित्तिणिसकणगणिज्जुत्तदाख्यायस्स सुसंपि-
णद्धारगमंडलधुरागस्स कालायससुकयणेमिजंतकम्मस्स आइण्ण-
वरतुरगसुसंपउत्तस्स कुसलनरच्छेयसारहिसुसंपग्गाहियस्स
सरसयवत्तीसतोणपरिमंडियस्स सकंटकावयंसगस्स सचावस-

रपहरणावरणभरियजुज्झसज्जस्स रायंगणंसि वा रायंतेउरंसि
 वा रम्मंसि वा मणिकुट्टिमतलंसि अभिक्खणं अभिघट्टिज्जमा-
 णस्स वा नियट्टिज्जमाणस्स वा ओरालमणोण्णा कण्णमण-
 निव्वुइकरा सदा सव्वओ समंता अभिणिस्सवंति, भवेयारूवे
 सिया ? । नेा इणट्ठे ससमट्ठे । से जहाणामए वेयालीयवीणाए
 उत्तरमंदामुच्छियाए अंके सुपइट्टियाए कुसलनरनारिसुसंपरि-
 गहियाए चंदणकेणपरियट्टियाए पुव्वरत्तावरत्तकालसमयंसि
 मंदं मंदं वेइयाए पवेइयाए चालियाए घट्टियाए खोभियाए
 उदीरियाए ओराला मणुण्णा मणहरा कण्णमणनिव्वुइकरा सदा
 सव्वओ समंता अहिणिस्सवंति, भवेयारूवे सिया ? । णेा
 इणट्ठे समट्ठे । से जहाणामए किन्नराण वा किंपुरिसाण वा
 महोरगाण वा गंधव्वाण वा भद्दसालवणगयाणं वा नंदणवणग-
 याणं वा सोमणसवणगयाणं वा पंडगवणगयाणं वा हिमवंतगच्छं-
 गयमलयभंदरगिरिगुहासमन्नागयाणं वा एगओ सन्निहियाणं
 समागयाणं सन्निसण्णाणं समुवविट्ठाणं पमुइयपक्कीलियाणं
 गीयरइगंधव्वहसियमणाणं गज्जं पज्जं कथं गेयं पयवद्धं पाय-
 बद्धं उक्खित्तायं पयत्तायं मंदायं रोइयावसाणं सत्तसरसमन्नागयं
 छदोसविण्णमुक्कं एक्कारसालंकारं अट्ठगुणोववेयं गुंजंतवंसकु-
 हरोवगूढं रत्तं तिट्ठाणकरणसुद्धं सकुहरगुंजंतवंसतंतीतल-
 ताललयगहसुसंपउत्तं महुरं समं सुललियमणोहरं मउयरिभि-
 यपयसंचारं सुणतिं वरचारूखं दिव्वं नट्ठं सज्जं गेयं पगीयाणं,
 भवेयारूवे सिया ? ” “ हंत सिया ! ” ।

३२ तेसिं णं वणसंडाणं तत्थ तत्थ तहिं तहिं देसे देसे बहूओ
 खुड्ढाखुड्डियाओ वा वावीयाओ पुक्खरिणीओ दीहियाओ
 गुंजालियाओ सरपंतियाओ बिलपंतियाओ अच्छाओ सण्हाओ

रययामयकूलाओ समतीराओ रययामयपासाणाओ तवणिज्ज-
तलाओ सुवण्णसुम्भरययवालुयाओ वेरुलियमणिफालियपड-
लपच्चोयडाओ सुओयारसुउत्ताराओ नाणामणिसुबद्धाओ चउ-
क्कोणाओ अणुपुव्वसुजायगंभीरसीयलजलाओ संछन्नपत्तमिस-
मुणालीओ बहुउप्पलकुमुयनलिणसुभगसोगंधिय पेण्डरीयसयवत्त-
सहस्सपत्तकेसरफुल्लोवचियाओ छप्पयपरिभुज्जमाणकमलाओ
अच्छविमलसलिलपुण्णाओ अप्पेगइयाओ आसवोयगाओ,
अप्पेगइयाओ खेरोयगाओ, अप्पेगइयाओ घओयगाओ, अप्पे-
गइयाओ खीरोयगाओ, अप्पेगइयाओ, खारोयगाओ, अप्पेगइ-
याओ उयगरसेण पण्णत्ता पासादीया दरिसणिज्जा अभिरूवा
पडिरूवा । तासिं णं वावीणं जाव बिलपंतीणं पत्तेयं २ चउ-
द्विसिं चत्तारि तिसोवाणपडिरूवगा पन्नत्ता । तेसिं णं तिसोवा-
णपडिरूवगाणं वण्णओ, तोरणणं झया छत्ताइच्छत्ता य नेयव्वा ।
तासुं णं खुड्डाखुड्डियासु वावीसु जाव बिलपंतियासु तत्थ २
देसे बहवे उप्पायपव्वयगा नियइपव्वयगा जगइपव्वयगा दारुइ-
ज्जपव्वयगा दगमंडवा दगणालगा दगमंचगा उसड्डा खुड्डुखुड्डुगा
अंदोलगा पक्खंदोलगा सव्वरयणामया अच्छा जाव पडिरूवा ।
तेसु णं उप्पायपव्वएसु जाव पक्खंदोलएसु बहूइं हंसासणाइं
कोचासणाइं गरुलासणाइं उण्णयासणाइं पणयासणाइं दीहासणाइं
पक्खासणाइं भद्दासणाइं उसहासणाइं सीहासणाइं पउमासणाइं
दिसासेवथियासणाइं सव्वरयणामयाइं अच्छाइं जाव पडिरूवाइं ।
तेसु णं वणसंडेसु तत्थ तत्थ तहिं तहिं देसे देसे बहवे आलि-
घरगा मालियघरगा कयलिघरगा लयाघरगा अच्छणघरगा
पिच्छणघरगा मंडणघरगा पसाहणघरगा गम्भघरगा मोहणघरगा
सालघरगा जालघरगा चित्तघरगा कुसुमघरगा गंधघरगा

आयंसवरगा सव्वरयणामया अच्छा जाव पडिरूवा । तेसु णं आलिघरगेसु जाव गंधव्वघरगेसु तहिं २ घरएसु बहुइं हंसा-
सणाइं जाव दिसासोवत्थियासणाइं सव्वरयणामयाइं जाव पडिरूवाइं । तेसु णं वणसंडेसु तत्थ तत्थ देसे २ तहि २ बहवे जाइमंडवगा जूहियमंडवगा नवमालियमंडवगा वासंतिमंडवगा सूरमल्लियमंडवगा दहिवासुयमंडवगा तंबोलीमंडवगा मुद्दियामंडवगा नागलयामंडवगा अइमुत्तयलयामंडवगा अण्फोव-
गामालुयामंडवगा अच्छा सव्वरयणामया जाव पडिरूवा । तेसु णं जाइमंडवएसु जाव माळुयामंडवेसु बहवे पुढविसिला-
पट्टगा हंसासणसंठिया जाव दिसासोवत्थियासणसंठिया अण्णे य बहवे भंसललुट्टविसिट्टसंठाणसंठिया पुढविसिलापट्टगा प-
ण्णत्ता । समणाउसे ! आईणगरूयवूरणवणीयतूलफासा सव्वर-
यणामया अच्छा जाव पडिरूवा । तत्थ णं बहवे वेमाणिया देवा य देवीओ य आसयंति सयंति चिट्ठंति निसीयंति तुयट्ठंति हसंति रमंति ललंति कीलंति किट्ठंति मोहंति पुरा पोरानाणं सुइण्णाणं सुपडिक्कंताणं सुहाणं कडाणं कम्माणं कल्लाणाणं कल्लाणं फलविवायगं पच्चणुभवमाणा विहरंति ।

३३ तेसिं णं वणसंडाणं बहुमज्झदेसभाए पत्तेयं २ पासा-
यवडिसगा पण्णत्ता । ते णं पासायवडिसगा पंचजोयणसयाइं उड्डं उच्चतेणं, अड्डाइज्जाइं जोयणसयाइं विक्खंभेणं अब्भुगयमूसियपह-
सिया इव । तहेव बहुसमरमणिज्जभूमिभागो उल्लोओ सीहासणं सपरिवारं । तत्थ णं चत्तारि देवा महिड्डिया जाव पालिआवमट्ठि-
इया परिवसंति, तं जहा-असोए सत्तपण्णे चंपए चूप । सूरिया-
भस्स णं देवविमाणस्स अंतो बहुसमरमणिज्जे भूमिभाए पण्णत्ते । तं जहा वणसंडविहूणे जाव बहवे वेमाणिया देवा देवीओ य आ-

सयंति जाव विहंति । तस्स णं बहुसमरमणिज्जस्स भूमिभागस्स बहुमज्झदेसे एत्थ णं महेगे उवगारियालयणे पण्णत्ते । एगं जोयणसयसहस्सं आयामविक्खंभेणं, तिण्णिजोयणसयसहस्साइं सोलससहस्साइं दोण्णि य सत्तावीसं जोयणसए तिण्णि य कोसे अट्ठावीसं य धणुसयं तेरस य अंगुलाइं अद्दंगुलं य किंचिविसेसूणं परिक्खेवेणं, जोयणबाहल्लेणं, सव्वजंबूणयामए अच्छे जाव पडिरूवे ।

३४ से णं एगाए पउमवरवेइयाए एगेण य वणसंडेण य सव्वओ समंता संपरिकिखत्ते सा णं पउमवरवेइया अद्दजोयणं उट्ठं उच्चत्तेणं पंचधणुसयाइं विक्खंभेणं उवगारियालेणसमा प-
रिक्खेवेणं । तीसे णं पउमवरवेइयाए इमेयारूवे वण्णावासे प-
ण्णत्ते । ते जहा-वयरामया निम्मा, रिट्ठामया पइट्ठणा, वेरुलिया-
मया खंभा, सुवण्णत्थपमया फलगा, लोहियक्खमईओ सूईओ,
नाणामणिमया कडेवरा, नाणामणिमया कडेवरसंघाडगा, नाणा-
मणिमया रूवा, नाणामणिमया रूवसंघाडगा, अंकामया पक्ख-
बाहाओ, जोइरसामया वंसा वंसकवेल्लुगा, रययामईओ पाट्टि-
याओ, जायरूवमई ओहाडणी, वइरामया उवरिपुंछणी, सव्व-
रयणामई अच्छायणे । सा णं पउमवरवेइया एगमेगेणं हेम-
जालेणं गवक्खजालेणं खिंखिणीजालेणं घंटाजालेणं मुत्ताजालेणं
मणिजालेणं कणगजालेणं रयणजालेणं पउमजालेणं सव्वओ स-
मंता संपरिकिखत्ता । ते णं दामा तवणिज्जलंबूसगा जाव चिट्ठंति ।
तीसे णं पउमवरवेइयाए तत्थ २ देसे २ तहिं २ बहवे हय-
संघाडा जाव उसहसंघाडा सव्वरयणामया अच्छा जाव पडि-
रूवा पासादीया ४ जाव वीहीओ पंतीओ मिहुणाणि लयाओ ।
“ से केणट्ठेणं भंते ! एवं उच्चइ—पउमवरवेइया २ ? ” । “ गो-

यमा ! पउमवरवेइया णं तत्थ २ देसे २ तहिं २, वेइयासु वेइयाबाहासु य वेइयाफलएसु य वेइयापुडंतरेसु य खंभेसु खंभ-
बाहासु खंभसीसेसु खंभपुडंतरेसु सुईसु सुईमुहेसु सुईफलएसु
सुईपुडंतरेसु पक्खेसु पक्खबाहासु पक्खपेरंतरेसु पक्खपुडंतरेसु
बहुयाइं उप्पलाइं पउमाइं कुमुयाइं नल्लिणाइं सुभगाइं सोगंधियाइं
पुंडरीयाइं महापुंडरीयाणि सयवत्ताइं सहस्सवत्ताइं सव्वरयणा-
मयाइं अच्छाइं पडिरूवाइं महया वासिककलत्तसमाणाइं प-
णत्ताइं । समणाउसो ! से एएणं अट्ठेणं गोयमा ! एवं उच्चइ
पउमवरवेइया २ । ” “ पउमवरवेइया णं भंते ! किं सासया ० ? ”
“ गोयमा ! सिय सासया सिय असासया । ” “ से केणट्ठेणं
भंते ! एवं बुच्चइ-सिय सासया सिय असासया । ? ”

“ गोयमा ! दव्वट्टयाए सासया, वण्णपज्जवेहिं गंधपज्जवेहिं
रसपज्जवेहिं फासपज्जवेहिं असासया । से तेणट्ठेणं गोयमा !
एवं बुच्चइ-सिय सासया सिय असासया । ” “ पउमवरवेइया
णं भंते ! कालओ केवचिरं हेइ ? ” “ गोयमा ! न कयावि नासि
न कयावि नत्थि न कयावि न भविस्सइ, भुवं च हवइ य
भविस्सइ य, धुवा निइया सासया अक्खया अव्वया
अवट्ठिया निच्चा पउमवरवेइया ” । से णं वणसंडे देसूणाइं दो
जोयणाइं चक्कवालविवखंभेणं उवगारियालेणसमे परिवक्खेवेणं
वणसंडवण्णओ भाणियव्वो जाव विहरंति । तस्स णं उवगारि-
यालेणस्स चउद्विस्सिं चत्तारि तिसोवाणपांडरूवगा पणत्ता, व-
ण्णओ तोरणा झया छत्ताइच्छत्ता । तस्स णं उवगारियालयणस्स
उवरिं बहुसमरमणिज्जे भूमिभागे पट्ठत्ते जाव मणीणं फासो ।

३५ तस्स णं बहुसमरमणिज्जस्स भूमिभागस्स बहुमज्झदे-
सभाए एत्थ णं महेगे पासायवडिंसए पणत्ते । से णं पासायवडिं-

सए पंचजोयणसयाइं उड्डं उच्चत्तेणं अट्टाइज्जाइं जोयणसयाइं वि-
क्खंभेणं अब्भुगयमूसिय वण्णओ । भूमिभागे उल्लोओ सीहासणं
सपरिवारं भाणियव्वं अट्टट्टमंगलगा झया छत्ताइच्छत्ता । से
णं मूलपासायवडिसए अण्णेहिं चउहिं पासायवडिसएहिं तय-
धुच्चत्तप्पमाणमेत्तेहिं सव्वओ समंता संपरिकिखत्ता । ते णं
पासायवडिसगा अट्टाइज्जाइं जोयणसयाइं उड्डं उच्चत्तेणं पणवीसं
जोयणसयं विक्खंभेणं जाव वण्णओ । ते णं पासायवडिसया
अण्णेहिं चउहिं पासायवडिसएहिं तयधुच्चत्तप्पमाणमेत्तेहिं
सव्वओ समंता संपरिकिखत्ता । ते णं पासायवडिसया
पणवीसं जोयणसयं उड्डं उच्चत्तेणं, बावट्ठिं जोयणाइं अद्धजोयणं
च विक्खंभेणं अब्भुगयमूसिय वण्णओ । भूमिभागे उल्लोओ
सीहासणं सपरिवारं भाणियव्वं, अट्टट्टमंगलगा झया छत्ताइ-
च्छत्ता । ते णं पासायवडिसगा अण्णेहिं चउहिं पासायवडि-
सएहिं तयधुच्चत्तप्पमाणमेत्तेहिं सव्वओ समंता संपरिकिखत्ता ।
ते णं पासायवडिसगा बावट्ठिं जोयणाइं अद्धजोयणं च उड्डं
उच्चत्तेणं एकतीसं जोयणाइं कोसं च विक्खंभेणं वण्णओ ।
उल्लोओ सीहासणं सपरिवारं पासायउवरिं अट्टट्टमंगलगा
झया छत्ताइच्छत्ता ।

३६ तस्स णं मूलपासायवडिसयस्स उत्तरपुरच्छिमेणं
एत्थ णं सभा सुहम्मा पण्णत्ता । एणं जोयणसयं आयामेणं,
पण्णासं जोयणाइं विक्खंभेणं, बावत्तरिं जोयणाइं उड्डं उच्चत्तेणं,
अणेगखंभसयसन्निविट्ठा अब्भुगयसुकयवयरवेइयातोरणवरइय-
सालभंजिया जाव अच्छरगणसंघविप्पकिण्णा पासाइया ४ ।
सभाए णं सुहम्माए तिदिंसिं तओ दारा पण्णत्ता । तं जहा-

पुरत्थिमेणं दाहिणेणं उत्तरेणं । ते णं दारा सोलसजोयणाइं उड्डं उच्चत्तेणं, अट्टजोयणाइं विक्खंभेणं, तावइयं चेव पवेसेणं सेया वरकणगथूमियागा जाव वणमालाओ । तेसिं णं दाराणं उवरिं अट्टट्टमंगलगा झया छत्ताइच्छत्ता । तेसिं णं दाराणं पुरओ पत्तेयं २ मुहमंडवा पणत्ता । ते णं मुहमंडवा एगं जोयणसयं आया-
मेणं, पण्णासं जोयणाइं विक्खंभेणं, साइरेगाइं सोलस जोयणाइं उड्डं उच्चत्तेणं, वण्णओ सभाए सरिसो । तेसिं णं मुहमंडवाणं तिदिसिं तओ दारा पणत्ता, तं जहा—पुरत्थिमेणं दाहिणेणं उत्तरेणं । ते णं दारा सोलस जोयणाइं उड्डं उच्चत्तेणं, अट्ट-
जोयणाइं विक्खंभेणं, तावइयं चेव पवेसेणं सेया वरकणगथूमि-
यागा जाव वणमालाओ । तेसिं णं मुहमंडवाणं भूमिभागा उल्लेया । तेसिं णं मुहमंडवाणं उवरिं अट्टट्टमंगलगा झया छत्ता-
इच्छत्ता । तेसिं णं मुहमंडवाणं पुरओ पत्तेयं २ पेच्छाघरमण्डवे पणत्ते, मुहमंडववत्तव्वया जाव दारा भूमिभागा उल्लेया ।
तेसिं णं बहुसमरमणिज्जाणं भूमिभागाणं बहुमज्झदेसभाए पत्तेयं २, वइरामए अक्खाडए पणत्ते । तेसिं णं वइरामयाणं अक्खाडयाणं बहुमज्झदेसभाए पत्तेयं २ मणिपेढिया पणत्ता ।
ताओ णं मणिपेढियाओ अट्टजोयणाइं आयामविक्खंभेणं, चत्तारि जोयणाइं बाहल्लेणं, सव्वमणिमईओ अच्छाओ जाव पडिरूवाओ । तासिं णं मणिपेढियाणं उवरिं पत्तेयं २ सीहासणे पणत्ते । सीहासणवण्णओ सपरिवारे । तेसिं णं पेच्छाघर-
मंडवाणं पुरओ पत्तेयं २ मणिपेढियाओ पणत्ताओ । ताओ णं मणिपेढियाओ सोलसजोयणाइं आयामविक्खंभेणं अट्ट-
जोयणाइं बाहल्लेणं सव्वमणिमईओ अच्छाओ जाव पडिरूवाओ ।
तेसिं णं उवरिं पत्तेयं २ थूमे पणत्ते । ते णं थूमा सोलस-

जोयणाइं आयामविक्खंभेणं, साइरेगाइं सोलसजोयणाइं उडुं
उच्चत्तेणं, सेया संखंककुंददगरयअमयमहियफेणपुंजसंनिगासा
सव्वरयणामया अच्छा जाव पडिरूवा । तेसिं णं थूमाणं उवरिं
अट्टमंगलगा झया छत्ताइच्छत्ता । तेसिं णं थूमाणं चउदिसिं
पत्तेयं २ मणिपेढियाओ पण्णत्ताओ । ताओ णं मणिपेढियाओ
अट्टजोयणाइं आयामविक्खंभेणं, चत्तारि जोयणाइं बाहल्लेणं
सव्वमणिमईओ अच्छाओ जाव पडिरूवाओ । तेसिं णं मणि-
पेढियाणं उवरिं चत्तारि जिणपडिमाओ जिणुस्सेहपमाणमेत्ताओ
संपालयंकनिसन्नाओ थूमाभिमुहीओ सन्निक्खत्ताओ चिट्ठंति ।
तं जहा-उसभा १, वद्धमाणा २, चंदाणणा ३, वारिसेणा ४ ।
तेसिं णं थूमाणं पुरओ पत्तेयं २ मणिपेढियाओ पण्णत्ताओ ।
ताओ णं मणिपेढियाओ सोलसजोयणाइं आयामविक्खंभेणं,
अट्टजोयणाइं बाहल्लेणं सव्वमणिमईओ जाव पडिरूवाओ ।
तासिं णं मणिपेढियाणं उवरिं पत्तेयं २ चेइयरुक्खे पण्णत्ते ।
ते णं चेइयरुक्खा अट्टजोयणाइं उडुं उच्चत्तेणं, अट्टजोयणाइं
उव्वेहेणं, दो जोयणाइं खंधा अट्टजोयणं विक्खंभेणं छजोयणाइं
विडिमा बहुमज्झदेसभाए अट्टजोयणाइं आयामविक्खंभेणं
साइरेगाइं अट्टजोयणाइं सव्वभेणं पण्णत्ता । तेसिं णं चेइय-
रुक्खाणं इमेयारूवे वण्णावासे पण्णत्ते । तं जहा-वयरामया
मूला, रययसुपइट्टिया सुविडिमा, रिट्टामयविउला कंदा, वेरुलिया
रुइला खंधा, सुजायवरजायरूपदमगा विसालसाला, नाणामणि-
मयरयणविविहसाहण्णसाहवेरुलियपत्तवणिज्जपत्तविंटा जंबूण-
यरत्तमउयसुकुमालपवालसोभिया वरंकुरगसिहरा विचित्तमणि-
रयणसुरहिंकुसुमफलभरेणनमियसाला अहियं मणनयणनिव्वुइ-
करा अमयरससमरसफला सच्छाया सण्णभा सस्सिरीया सउ-

उजोया पासाईया ४ । तेसि णं चेइयरुक्खाणं उवरिं अट्टमं-
गलगा झया छत्ताइच्छत्ता । तेसि णं चेइयरुक्खाणं पुरओ पत्तेयं २
मणिपेढियाओ पण्णत्ताओ । ताओ णं मणिपेढियाओ अट्टजोय-
णाइं आयामविकखंभेणं, चत्तारिजोयणाइं बाहल्लेणं, सव्वमणि-
मईओ अच्छाओ जाव पडिख्वाओ । तासि णं मणिपेढियाणं
उवरिं पत्तेयं २ महिंदज्झया पण्णत्ता । ते णं महिंदज्झया सट्ठि-
जोयणाइं उडुं उच्चत्तेणं, जोयणं उव्वेहेणं, जोयणं विकखंभेणं,
वइरामयावट्टलट्टसुसिलिट्टपरिघट्टमट्टसुपइट्टिया विसिट्ठा अणे-
गवरपंचवण्णकुडमिसहरसपरिमंडियाभिरामा । वाउधुयविजय-
वेजयंतीपडागा छत्ताइच्छत्तकलिया तुंगा गयणतलमभिलंघमाण-
सिहरा पासाईया ४ । अट्टमंगलगा झया छत्ताइच्छत्ता । तेसि
णं महिंदज्झयाणं पुरओ पत्तेयं २ नंदापुक्खरिणीओ पण्ण-
त्ताओ । ताओ णं पुक्खरिणीओ एणं जोयणसयं आयामेणं
पन्नासं जोयणाइं विकखंभेणं दसजोयणाइं उव्वेहेणं अच्छाओ
जाव वण्णओ । एगइयाओ उदगरसेणं पण्णत्ताओ पत्तेयं २
पउमवरवेइयापरिक्खत्ताओ पत्तेयं २ वणसंडपरिक्खत्ताओ ।
तासि णं नंदापुक्खरिणीणं तिदिसिं तिसोवाणपडिख्वागा
पण्णत्ता । तिसोवाणपडिख्वागाणं वण्णओ, तोरणा झया छत्ता-
इच्छत्ता । सभाए णं सोहमाए अडयालीसं मणोगुलियासाह-
स्सीओ पण्णत्ताओ । तं जहा-पुराच्छमेणं सोलस-साहस्सीओ,
पच्चत्थिमेणं सोलससाहस्सीओ, दाहिणेणं अट्टसाहस्सीओ, उत्त-
रेणं अट्टसाहस्सीओ । तासुं णं मणोगुलियासु बहवे सुवण्णरूप-
मया फलगा पण्णत्ता । तेसु णं सुवण्णरूपमपसु फलगेसु बहवे
वइरामया नागदंता पण्णत्ता । तेसु णं वइरामपसु नागदंतपसु
किण्हसुत्तवट्टवघारियमल्लदामकलावा चिट्ठंति । सभाए णं

सोहम्माए अडयालीसं गोमाणसियासाहस्सीओ पणत्ताओ,
 जइ मणोगुलिया जाव नागदंतगा । तेसु णं नागदंतएसु बहवे
 रययामया सिक्कगा पणत्ता । तेसु णं रययामएसु सिक्कगेसु
 बहवे वेहलियामईओ धूववडियाओ पणत्ताओ । ताओ णं
 धूर्ववडियाओ कालागुरुपवर जाव चिट्ठंति । सभाए णं सुह-
 म्माए अंतो बहुसमरमणिज्जे भूमिभागे पणत्ते जाव मणीहिं
 उवसेभिण मणिकासो य उल्लोयओ य । तस्स णं बहुसमर-
 मणिज्जस्स भूमिभागस्स बहुमज्झदेसभाए एत्थ णं महेगा
 मणिपेटिया पणत्ता । सोलसजोयणाई आयामविकखंभेणं, अट्ट-
 जोयणाई बाहल्लेणं, सव्वमणिमई जाव पडिरूवा । तीसे णं
 मणिपेटियाए उवरिं एत्थ णं माणवए चेइयखंभे पणत्ते ।
 सट्ठिं जोयणाई उट्ठं उच्चत्तेणं, जोयणं उव्वेहेणं, जोयणं विकखंभेणं
 अडयालीसं अंसिय, अडयालीसइकोडीए अडयालीसइत्तिमाहिए ।
 सेसं जहा महिंइअयस्स माणवगस्स णं चेइयखंभस्स उवरिं
 बारसजोयणाई ओगाहित्ता हेट्ठावि बारसजोयणाई वज्जेत्ता
 मज्जे बत्तिसाए जोयणेसु एत्थ णं बहवे सुवण्णरूपमया-
 फलगा पणत्ता । तेसु णं सुवण्णरूपमएसु फलएसु
 बहवे वइरामया नागदंता पणत्ता । तेसु णं वइरामएसु नाग-
 दंतएसु बहवे रययामया सिक्कगा पणत्ता । तेसु णं रययामएसु
 सिक्कएसु बहवे वइरामया गोलवट्टसमुग्गाया पणत्ता । तेसु णं
 वइरामएसु गोलवट्टसमुग्गएसु बहवे जिणसकहाओ संनिक्खि-
 त्ताओ चिट्ठंति । ताओ णं सूरियाभस्स देवस्स अन्नेसिं च
 बहूणं देवाण य देवीण य अच्चणिज्जाओ जाव पज्जुवासणि-
 ज्जाओ माणवगस्स चेइयखंभस्स उवरिं अट्टट्ठमंगलगा श्रया
 छत्ताइच्छत्ता ।

३७ तस्स माणवगस्स चेइयखंभस्स पुरच्छिमेणं एत्थ णं महेगा मणिपेढिया पणत्ता । अट्टजोयणाई आयामविकखंभेणं, चत्तारिजोयणाई बाहल्लेणं, सव्वमणिमई अच्छा जाव पडिरूवा । तीसे णं मणिपेढियाए उवरिं एत्थ णं महेगे सीहासण० वण्णओ सपरिवारे । तस्स णं माणवगस्स चेइयखंभस्स पच्चत्थिमेणं एत्थ णं महेगा मणिपेढिया पणत्ता, अट्टजोयणाई आयामविकखंभेणं, चत्तारिजोयणाई बाहल्लेणं, सव्वमणिमई अच्छा जाव पडिरूवा । तीसे णं मणिपेढियाए उवरिं एत्थ णं महेगे देवसयणिज्जे पणत्ते । तस्स णं देवसयणिज्जस्स इमेयारूवे वण्णावासे पणत्ते । तं जहा-नाणामणिमयापडिपाया, सोवण्णिपाया, नाणामणिमयाई पायसीसगाई, जंवूणयामयाई गत्तगाई, नाणामणिमए विच्चे, रययामया तूली, तवणिज्जमया गंडोवहाणया, लोहियक्खमया बिब्बोयणा, से णं सयणिज्जे उभओ बिब्बोयणं दुहओ उण्णए मज्झे नयगंभीरे सालिंगणवट्ठिए गंगापुलिणवालुया उद्दालसालिसए सुविरइयरयत्ताणे उवचियखेमदुगुल्लपट्टपडिच्छायणे रत्तंसुयसंबुए सुरम्मे आईणगरूयवूरणवणीयतूलफासे मउए ।

३८ तस्स णं देवसयणिज्जस्स उत्तरपुरच्छिमेणं महेगा मणिपेढिया पणत्ता । अट्टजोयणाई आयामविकखंभेणं, चत्तारिजोयणाई बाहल्लेणं, सव्वमणिमई जाव पडिरूवा । तीसे णं मणिपेढियाए उवरिं एत्थ णं महेगे खुडुए महिंदज्जए पन्नत्ते । सट्ठिजोयणाई उडुं उच्चत्तेणं, जोयणं विकखंभेणं, वइरामयावट्टलट्टसंठियसुसिलिट्ठा जाव पडिरूवा । उवरिं अट्टट्टमंगलगा झया छत्ताइच्छत्ता । तस्स णं खुडुगमहिंदज्जयस्स पच्चत्थिमेणं एत्थ णं सूरियाभस्स देवस्स चाप्पाले नाम पहरणकोसे पन्नत्ते,

सव्ववइरामए अच्छे जाव पडिरूवे । तत्थ णं सूरियाभस्स देवस्स फलिहरयणखम्मगयाधणुप्पमुहा बहवे पहरणरयणा संनिक्खित्ता चिट्ठंति । उज्जला निसिया सुतिकखधारा पासादीया ४ । सभाए णं सुहम्माए उवरिं अट्टट्टमंगलगा झया छत्ताइच्छत्ता ।

३९ सभाए णं सुहम्माए उत्तरपुरच्छिमेणं एत्थ णं महेगे सिद्धायतणे पन्नत्ते । एगं जोयणसयं आयामेणं, पन्नासं जोयणाइं विक्खंभेणं, बावत्तरिं जोयणाइं उट्ठं उच्चत्तेणं, सभागमेणं जाव गोमाणसियाओ भूमिभागा उल्लोया तहेव । तस्स णं सिद्धायतणस्स बहुमज्झदेसभाए एत्थ णं महेगा मणिपेटिया पन्नत्ता । सोलसजोयणाइं आयामविक्खंभेणं अट्टजोयणाइं बाहल्लेणं । तीसे णं मणिपेटियाए उवरिं एत्थ णं महेगे देवच्छंदए पन्नत्ते । सोलसजोयणाइं आयामविक्खंभेणं साइरेगाइं सोलसजोयणाइं उट्ठं उच्चत्तेणं, सव्वरयणामए जाव पडिरूवे । एत्थ णं अट्टसयं जिणपडिमाणं जिगुस्सेहप्पमाणमित्ताणं संनिक्खित्तं संचिट्ठन्ति । तासिं णं जिणपडिमाणं इमेयारूवे वण्णावासे पन्नत्ते । तं जहा—तवणिज्जमया हत्थतलपायतला, अंकामयाइं नक्खाइं, अंतोलोहियक्खपडिसेगाइं, कणगामईओ जंवाओ, कणगामया जाणू, कणगामया ऊरू, कणगामईओ गायलट्ठोओ, तवणिज्जमयाओ नाभीओ, रिट्टामईओ रोमराईओ, तवणिज्जमया चुचुया तवणिज्जमया सिरिवच्छा, सिलव्वालमया ओट्टा, फालियामया दंता तवणिज्जमईओ जीहाओ, तवणिज्जमया तालुया, कणगामईओ नासिगाओ, अंतोलोहियक्खपडिसेगाओ, अंकामयाणि अच्छीणि, अंतोलोहिक्खपडिसेगाणि, रिट्टामईओ ताराओ, रिट्टामयाणि अच्छिपत्ताणि, रिट्टामईओ भमुहाओ, कणगामया कवोला, कणगामया सवणा, कणगामईओ निडालपट्टियाओ, वइरामईओ

सीसघडीओ, तवणिज्जमईओ केसंतकेसभूमीओ, रिट्टामया उवरि मुद्धया । तासिं णं जिणपडिमाणं पिट्ठओ पत्तेयं २ छत्तधारगपडिमाओ पन्नत्ताओ । ताओ णं छत्तधारगपडिमाओ हिमरययकुंदेदुप्पगासाईं सकेरंटमल्लदामाईं धवलाईं आयवत्ताईं सलीलं धारेमाणीओ २ चिट्ठंति । तासिं णं जिणपडिमाणं उभओ पासे पत्तेयं २ चामरधारपडिमाओ पण्णत्ताओ । ताओ णं चामरधारपडिमाओ नाणामणिकणगरयणविमलमहरिह जाव सलीलं धारेमाणीओ २ चिट्ठंति । तासिं णं जिणपडिमाणं पुरओ देा देा नागपडिमाओ भूयपडिमाओ जक्खपडिमाओ कुंडधारपडिमाओ सव्वरयणामईओ अच्छाओ जाव चिट्ठंति । तासिं णं जिणपडिमाणं पुरओ अट्ठसयं घंटाणं अट्ठसयं कलसाणं अट्ठसयं भिंगाराणं एवं आयंसाणं थालाणं पाईणं सुपइट्ठाणं मणोगुलियाणं वायकरगाणं चित्तगराणं रयणकरंडगाणं हयकंठाणं जाव उसभकंठाणं पुष्फचंगेरीणं जाव लेमहत्थचंगेरीणं पुष्फपडलगाणं तेल्लसमुग्गाणं, जाव अंजणसमुग्गाणं अट्ठसयं धूवकडुच्छुयाणं संनिक्खित्तं चिट्ठंति । सिद्धायतणस्स णं उवरि अट्ठट्ठमंगलगा झया छत्ताइच्छत्ता ।

४० तस्स णं सिद्धायतणस्स उत्तरपुरच्छिमे णं एत्थ णं महेगा उववायसभा पण्णत्ता । जहा सभाए सुहम्माए तहेव जाव मणिपेढिया अट्ठजोयणाईं देवसयणिज्जं तहेव सयणिज्जवण्णओ, अट्ठट्ठमंगलगा झया छत्ताइच्छत्ता । तीसे णं उववायसभाए उत्तरपुरच्छिमेणं एत्थ णं महेगे हरए पण्णत्ते । एगं जोयणसयं आयामेणं, पन्नासं जोयणाईं विक्खंभेणं, दसजोयणाईं उव्वेहेणं, तहेव । तस्स णं हरयस्स उत्तरपुरच्छिमे णं एत्थ णं महेगा

अभिसेगसभा पणत्ता । सुहम्मागमणं जाव गोमाणसियाओ मणिपेढियाओ सीहासणं सपरिवारं जाव दामा चिट्ठंति । तत्थ णं सूरियाभस्स देवस्स बहुअभिसेयभंडे संनिक्खित्ते चिट्ठइ, अट्ठमंगलगा तहेव । तीसे णं अभिसेगसभाए उत्तरपुरच्छिमेणं एत्थ णं अलंकारियसभा पणत्ता । जहा सभा सुहम्मा, मणिपेढिया, अट्ठजोयणाई सीहासणं सपरिवारं । तत्थ णं सूरियाभस्स देवस्स सुबहुअलंकारियभंडे संनिक्खित्ते चिट्ठइ, सेसं तहेव । तीसे णं अलंकारियसभाए उत्तरपुरच्छिमे णं एत्थ णं महेगा ववसायसभा पणत्ता, जहा उववायसभा जाव सीहासणं सपरिवारं मणिपेढिया अट्ठमंगलगा° । तत्थ णं सूरियाभस्स देवस्स एत्थ णं महेगे पोत्थयरयणे संनिक्खित्ते चिट्ठइ । तस्स णं पोत्थयरयणस्स इमेयारूवे वण्णावासे पणत्ते । तं जहा—रयणामयाई पत्तगाई, रिट्ठामईओ कंबिआओ° तवणीज्जमए दोरे, नाणामणिमए गंडी, वेरुलियमए लिप्पासणे, रिट्ठामए छंदणे, तवणिज्जमई संकला, रिट्ठामई मसी, वइरामई लेहणी, रिट्ठामयाई अक्खराई धम्मिणए सत्थे । ववसायसभाए णं उवरिं अट्ठमंगलगा । तीसे णं ववसायसभाए उत्तरपुरच्छिमेणं एत्थ णं नंदापुक्खरिणी पणत्ता, हरयसरिसा । तीसे णं नंदाए पुक्खरिणीए उत्तरपुच्छिमेणं महेगे बलिपोढे पणत्ते, सव्वरयणामए अच्छे जाव पडिरूवे ।

४१ तेणं कालेणं तेणं समएणं सूरियाभे देवे अहुणोववन्नमित्तए चेव समाणे पंचविहाए पज्जत्तीए पज्जत्तिभावं गच्छइ । तं जहा—आहारपज्जत्तीए सरीरपज्जत्तीए इंद्रियपज्जत्तीए आणपाणपज्जत्तीए भासामणपज्जत्तीए । तए णं तस्स सूरियाभस्स देवस्स पंचविहाए पज्जत्तीए पज्जत्तिभावं गयस्स समाणस्स

इमेयारूवे अब्भत्थिए चित्थिए पत्थिए मणोगए संकप्पे समुप-
ज्झित्था—“ किं मे पुव्वि करणिज्जं ?, किं मे पच्छा करणिज्जं ?
किं मे पुव्वि सेयं ? किं मे पच्छा सेयं ? किं मे पुव्विपि
पच्छावि हियाए सुहाए खमाए निस्सेसाए अणुगामियत्ताए
भविस्सइ ? ” । तए णं तस्स सूरियाभस्स देवस्स सामानिय-
परिसेववन्नगा देवा सूरियाभस्स देवस्स इमेयारूवमब्भत्थियं
जाव समुप्पन्नं समभिजाणित्ता जेणेव सूरियाभे देवे तेणेव
उवागच्छन्ति । सूरियाभं देवं करयलपरिग्गहियं सिरसावत्तं
मत्थए अंजलिं कट्ठु जएणं विजएणं वद्धावेन्ति । वद्धावित्ता
एवं वयासी—“ एवं खलु देवाणुप्पियाणं सूरियाभे विमाणे
सिद्धायतणंसि जिणपडिमाणं जिणुस्सेहपमाणमित्ताणं अट्ठसयं
सेनिक्खित्तं चिट्ठंति । सभाए णं सुहम्माए माणवए चेइए
खंभे वइरामएसु गोलवट्ठसमुग्गएसु बहूओ जिणसकहाओ
सेनिक्खित्ताओ चिट्ठंति । ताओ णं देवाणुप्पियाणं अण्णेसिं
च बहूणं वेमाणियाणं देवाण य देवीण य अच्चणिज्जाओ जाव
पज्जुवासणिज्जाओ । तं एयं णं देवाणुप्पियाणं पुव्वि करणिज्जं,
तं एयं णं देवाणुप्पियाणं पच्छा करणिज्जं, तं एयं णं देवाणु-
प्पियाणं पुव्वि सेयं, तं एयं णं देवाणुप्पियाणं पच्छा सेयं, तं
एयं णं देवाणुप्पियाणं पुव्विपि पच्छावि हियाए सुहाए खमाए
निस्सेसाए अणुगामियत्ताए भविस्सइ ” ।

४२ तए णं से सूरियाभे देवे तेसिं सामानियपरिसेवव-
न्नगाणं देवाणं अंतिए एयमट्ठं सोच्चा निसम्म हट्ठतुट्ठ जाव
हयहियए सयणिज्जाओ अब्भुट्ठेइ । सयणिज्जाओ अब्भुट्ठेत्ता
उववायसहाए पुरच्छिमिल्लेणं दारेणं निग्गच्छइ । जेणेव हरए
तेणेव उवागच्छइ । २ हरयं अणुपयाहिणी करेमाणे करेमाणे

पुरच्छिमिल्लेणं तोरणेणं अणुपविसइ । २ पुरच्छिमिल्लेणं
तिसोवाणपडिरुवणं पञ्चोरुहइ । २ जलावगाहं जलमज्जणं
करेइ । २ जलकिडुं करेइ । २ जलाभिसेयं करेइ । २ आयंते-
चाक्खे परमसुइभूए हरयाओ पञ्चोत्तरइ । २ जेणेव अभिसेय-
सहा, तेणेव उवागच्छइ । २ अभिसेयसभं अणुपर्याहिणी करे-
माणे करेमाणे पुरच्छिमिल्लेणं दारेणं अणुपविसइ । २ जेणेव
सीहासणे तेणेव उवागच्छइ । २ सीहासणवरगणं पुरत्थाभिमुहे
सन्निसण्णे । तए णं सूरियाभस्स देवस्स सामाणियपरिसोवव-
न्नागा देवा आभियोगिणं देवे सदावेति । २ एवं वयासी—
“खिप्पामेव भो देवानुप्पिया ! सूरियाभस्स देवस्स महत्थं, म-
हग्गं, महरिहं विउलं ईदाभिसेयं उवट्टवेह ” । तए णं ते आभियो-
गिया देवा सामाणियपरिसोववन्नेहिं देवेहिं एवं वुत्ता समाणा हट्ठा
जाव हियया करयलपरिग्गहियं सिरसावत्तं मत्थए अंजलिं कट्ठु
“ एवं देवो ! तह ” त्ति आणाए विणएणं वयणं पडिसुणंति । २
उत्तरपुरच्छिमं दिसिभागं अवक्कमंति । २ वेउव्वियसमुग्धाएणं
समोहणंति । २ संखेज्जाइं जोयणाइं जाव दोच्चंपि वेउव्विय-
समुग्धाएणं समोहणत्ता अट्टसहस्सं सोवण्णियाणं कलसाणं,
अट्टसहस्सं रूपमयाणं कलसाणं २, अट्टसहस्सं मणिमयाणं
कलसाणं ३, अट्टसहस्सं सुवण्णरूपमयाणं कलसाणं ४, अट्ट-
सहस्सं सुवण्णमणिमयाणं कलसाणं ५, अट्टसहस्सं रूपमणि-
मयाणं कलसाणं ६, अट्टसहस्सं सुवण्णरूपमणिमयाणं कल-
साणं ७, अट्टसहस्सं भोमिज्जाणं कलसाणं ८, एवं भिंगाराणं,
आयंसाणं, थालीणं, पाईणं, सुपइट्ठाणं, रयणकरंडगाणं, पुष्फ-
चंगेरीणं जाव लोमहत्थचंगेरीणं, पुष्फपडलगाणं जाव लोमहत्थ-
पडलगाणं छत्ताणं चामराणं तेल्लसमुग्गाणं जाव अंजणसमुग्गाणं

अट्टसहस्सं धूवकडुच्छुयाणं विउव्वंति । २ ते साभाविणं य वेउव्विणं य कलसे य जाव कडुच्छुणं य गिण्हंति । २ सूरि-
याभाओ विमाणाओ पडिनिक्खमंति । २ ताण उक्किट्टाणं चव-
लाणं जाव तिरियमसंखेज्जाणं जाव वीईवयमाणे २ जेणेव खी-
रोदयसमुद्दे तेणेव उवागच्छंति । २ खीरोयगं गिण्हन्ति, जाइं
तत्थुप्पलाइं ताइं गिण्हन्ति, जाव सयसहस्सपत्ताइं गिण्हंति । २
जेणेव पुक्खरोदणं समुद्दे तेणेव उवागच्छंति, २ पुक्खरोदयं
गिण्हंति, २ जाइं तत्थुप्पलाइं सयसहस्सपत्ताइं ताइं जाव
गिण्हन्ति । २ जेणेव समयखेत्ते, जेणेव भरहेरवयाइं वा-
साइं, जेणेव मागह्वरदामपभासाइं तिथ्याइं तेणेव उवाग-
च्छंति । २ तिथ्योदगं गिण्हंति, २ तिथ्यमट्ठियं गिण्हंति । २
जेणेव गंगासिधुरत्तारत्तवईओ महानईओ तेणेव उवागच्छंति । २
सलिलोदगं गिण्हंति, २ उभओकूलमट्ठियं गिण्हंति । २ जेणेव
चुल्लहिमवंतसिहरीवासहरपव्वया तेणेव उवागच्छंति, २ दगं गि-
ण्हन्ति । सव्वतुयरे, सव्वपुप्फे, सव्वगंधे, सव्वमल्ले, सव्वोसहि-
सिद्धत्थेण गिण्हन्ति । २ जेणेव पउमपुंडरीयदहे तेणेव उवा-
गच्छंति, २ दहोदगं गिण्हन्ति, २ जाइं तत्थ उप्पलाइं जाव
सयसहस्सपत्ताइं ताइं गेण्हन्ति । २ जेणेव हेमवयपरवयाइं
वासाइं, जेणेव रोहियरोहियंसासुवण्णकूलारुप्पकूलाओ महानईओ
तेणेव उवागच्छन्ति । २ सलिलोदगं गिण्हंति, २ उभओकूल-
मट्ठियं गिण्हंति । २ जेणेव सद्दावइवियडावइपरियागा-वट्ठ-
वेयडूपव्वया तेणेव उवागच्छन्ति । २ सव्वतुयरे तहेव जेणेव
महाहिमवंतसिहरीवासहरपव्वया तेणेव उवागच्छंति । तहेव जे-
णेव महापउममहापुंडरीयदहा तेणेव उवागच्छंति, २ दहोदगं
गिण्हन्ति । तहेव जेणेव हरिवासरम्मगवासाइं, जेणेव हरिकंत-

नारिकंताओ महानईओ तेणेव उवागच्छंति । तहेव जेणेव
गंधावइमालवंतपरियाया वट्टवेयडूपव्वया तेणेव, तहेव जेणेव
निसढनीलवंतवासहरपव्वया, तहेव जेणेव तिगिच्छिकेसरिद्धाओ
तेणेव उवागच्छन्ति । २ तहेव जेणेव महाविदेहे वासे, जेणेव
सीतासीतोदाओ महानईओ तेणेव, तहेव जेणेव सव्वचक्रवट्टि-
विजया जेणेव सव्वमागहवरदामपभासाइं तिथ्थाइं तेणेव उवा-
गच्छंति । २ तिथ्थोदगं गिण्हन्ति, २ सव्वन्तरनईओ जेणेव
सव्ववक्खारपव्वया तेणेव उवागच्छंति । सव्वतुयरे तहेव जे-
णेव मंदरे पव्वण, जेणेव भद्दसालवणे, तेणेव उवागच्छंति ।
सव्वतुयरे सव्वपुण्णे सव्वमल्ले सव्वोसहिसिद्धत्थए य गि-
ण्हन्ति । २ जेणेव नंदणवणे तेणेव उवागच्छंति, २ सव्वतुयरे
जाव सव्वोसहिसिद्धत्थए य सरसगोसीसचंदणं गिण्हन्ति । २
जेणेव सोमणसवणे तेणेव उवागच्छंति । सव्वतुयरे जाव स-
व्वोसहिसिद्धत्थए य सरसगोसीसचंदणं च दिव्वं च सुमणदामं
द्धरमलयसुगंधिण य गंधे गिण्हन्ति । २ एगओ मिलायंति, २
ताए उक्किट्टाए जाव जेणेव सोहम्मकण्णे, जेणेव सूरियाभे विमाणे
जेणेव अभिसेयसहा, जेणेव सूरियाभे देवे तेणेव उवागच्छन्ति ।
२ सूरियाभं देवं करयलपरिग्गहियं सिरसावत्तं मत्थए अंजलिं
कट्ठु जण्णं विजण्णं वद्धावेति । २ तं महत्थं महग्गं महरिहं
विउलं इंदामिसेयं उवट्ठवेति । तए णं तं सूरियाभं देवं चत्ता-
रिसामाणियसाहस्सीओ अग्गमहिसीओ सपरिवाराओ तिन्नि
परिसाओ सत्तअणियाहिवइणो जाव अच्चेव बहवे सूरियाभ-
विमाणवासिणो देवा य देवीओ य तेहिं साभाविणहि य वेउ-
व्विणहि य वरकमलपइट्टाणेहि य सुरभिवरवारिपडिपुण्णेहिं चं-
दणकयच्चिण्हिं आविद्धकंठेगुणेहिं पउमुण्णलपिहाणेहिं सुकुमाल-

कामलकरयलपरिग्राहिणं अट्टसहस्सेणं सेवणियाणं कलसाणं
 जाव अट्टसहस्सेणं भोमिज्जाणं कलसाणं सव्वोदण्हिं सव्वमट्ठि-
 याहिं सव्वतुयरेहिं जाव सव्वोसहसिस्सिद्धत्थण्हिं य सव्विड्ढीण
 जाव वाइएणं महया २ इंदामिसेएणं अभिसिचंति । तए णं
 तस्स सूरियाभस्स देवस्स महया २ इंदामिसेए वट्टमाणे अ-
 प्पेगइया देवा सूरियाभं विमाणं नच्चोयगं नाइमट्ठियं पविरलप-
 ण्फुसियरयरेणुविणासणं दिव्वं सुरभिगंधोदगं वासं वासंति ।
 अप्पेगइया देवा हयरयं नट्टरयं भट्टरयं उवसंतरयं पसंतरयं
 करेति । अप्पेगइया देवा सूरियाभं विमाणं आसियसंमज्झिओ-
 वलित्तं सुइसंमट्टरत्थंतरावणवीहियं करेति । अप्पेगइया देवा
 सूरियाभं विमाणं मंचाइमंचकलियं करेति । अप्पेगइया देवा
 सूरियाभं विमाणं नाणाविहरागोसियं झयपडागाइपडागमंडियं
 करेति । अप्पेगइया देवा सूरियाभं विमाणं लाउल्लोइयमहियं
 गोसीससरसरत्तचंदणदहरदिन्नपंचंगुलितलं करेति । अप्पे-
 गइया देवा सूरियाभं विमाणं अवच्चियचंदणकलसं चंदणघड-
 सुकयतोरणपडिदुवारदेसभागं करेति । अप्पेगइया देवा सू-
 रियाभं विमाणं आसत्तोसत्तविउलवट्टवघारियमल्लदामकलाषं
 करेति । अप्पेगइया देवा सूरियाभं विमाणं पंचवण्णसुरभिमुक्क-
 पुण्फपुंजोवयारकलियं करेति । अप्पेगइया देवा सूरियाभं विमाणं
 कालागुरुपवरकुंदुल्लकुतुल्लधूवमघमघंतगंधुद्धुयाभिरामं करेति ।
 अप्पेगइया देवा सूरियाभं विमाणं सुगंधगंधियं गंधवट्ठिभूयं
 करेति । अप्पेगइया देवा हिरण्णवासं वासंति, सुवण्णवासं
 वासंति, रययवासं वासंति, वइरवासं° पुण्फवासं° फलवासं°
 मल्लवासं° गंधवासं° चुण्णवासं° आभरणवासं वासंति ।
 अप्पेगइया देवा हिरण्णविहिं भाएन्ति, एवं सुवण्णविहिं भाएन्ति,

रयणविहिं, पुष्पविहिं, फलविहिं, मल्लविहिं, चुष्णविहिं, वत्थ-
विहिं, गंधविहिं, भाणंति । तत्थ अप्पेगइया देवा आभरणविहिं
भाणंति । अप्पेगइया देवा चउव्विहं वाइयं वाणंति तं जहा—
तत्तं वित्तं घणं झुसिरं । अप्पेगइया देवा चउव्विहं नेयं
गायंति, तं जहा—उक्खित्तायं पयत्तायं मंदायं रोइयावसाणं ।
अप्पेगइया देवा दुयं नट्टविहिं उवदंसेन्ति । अप्पेगइया विलं-
बियनट्टविहिं उवदंसेन्ति । अप्पेगइया देवा दुतविलंबियं नट्ट-
विहिं उवदंसेन्ति । एवं अप्पेगइया अंचियं नट्टविहिं उवदंसेन्ति ।
अप्पेगइया देवा आरभडं भसोलं आरभडभसोलं उप्पयनिव-
यपमत्तं संकुच्चियपसारियं रियारियं भंतसंभंतनामं दिव्वं नट्ट-
विहिं उवदंसेन्ति । अप्पेगइया देवा चउव्विहं अभिणयं अभि-
णयंति, तं जहा—दिट्ठितियं पाडियंतियं सामंतोवणिवाययं लोग-
अंतोमज्झावसाणियं । अप्पेगइया देवा बुक्कांति, अप्पेगइया
देवा पिण्णंति, अप्पेगइया लासेन्ति, अप्पेगइया नुक्कारेन्ति,
अप्पेगइया तंडवेन्ति, अप्पेगइया वरंति, अप्पेगइया डोडंति, अप्पेगइया,
अप्पेगइया डोडंति, अप्पेगइया तिवइं छिंदंति । अप्पेगइया हयहे-
सियं करेन्ति, अप्पेगइया हत्थिगुलगुलाइं करेन्ति, अप्पेगइया
रहघणघणाइं करेन्ति, अप्पेगइया हयहेसियहत्थिगुलगुलाइयरह-
घणघणाइयं करेन्ति । अप्पेगइया उच्छलंति, अप्पेगइया पोच्छ-
लंति, अप्पेगइया उक्कट्टियं करेन्ति, अप्पेगइया उच्छलंतिपोच्छ-
लंति अप्पेगइया तिनिवि । अप्पेगइया उप्पयंति, अप्पेगइया
निवयंति अप्पेगइया पारवयंति, अप्पेगइया तिनिवि । अप्पेगइया
सीहनायंति, अप्पेगइया दहरयं करेन्ति, अप्पेगइया भूमिचवेडं
दलयंति, अप्पेगइया तिनिवि । अप्पेगइया गज्जेति, अप्पेगइया
विज्जुयायंति, अप्पेगइया वासं वासेन्ति, अप्पेगइया तिनिवि ।

करेति । अप्पेगइया जलंति, अप्पेगइया तवंति अप्पेगइया पतवेंति, अप्पेगइया तिन्निवि । अप्पेगइया हक्कारेति, अप्पेगइया थुक्कारेति, अप्पेगइया धक्कारेति (पुक्कारेति), अप्पेगइया साइं २ नामाईं साहेति, अप्पेगइया चत्तारिवि । अप्पेगइया देवा देव-सन्निवायं करेति, अप्पेगइया देवुज्जोयं करेति, अप्पेगइया देवु-क्कलियं करेति । अप्पेगइया देवा कहकहगं करेति, अप्पेगइया देवा दुहदुहगं करेति, अप्पेगइया चेलुक्खेवं करेति । अप्पेगइया देवसन्निवायं देवुज्जोयं देवुक्कलियं देवकहकहगं देवदुहदुहगं चेलुक्खेवं करेति । अप्पेगइया उप्पलहत्थगया जाव सयसह-स्सपत्तइत्थगया । अप्पेगइया कलसहत्थगया, जाव ध्रुवकडुच्छु-यहत्थगया हट्टतुट्ट जाव हियया सव्वओ समंता आहावंति, परिधावंति । तए णं तं सूरियाभं देवं चत्तारिस्सामाणियसाह-स्सीओ जाव सोलसआयरक्खदेवसाहस्सीओ अण्णे य बह्वे सूरियाभरायहाणिवत्थवा देवा य देवीओ य महया २, इंदामि-सेगेणं अभिसिंचंति । २ पत्तेयं २ करयलपरिग्गहियं सिरसा-वत्तं मत्थए अंजलिं कट्टु एवं वयासी-“जय २ नंदा जय २ भदा, जय जय नंदाभदा ते अजियं जिणाहि, जियं च पालेहि, जियमज्जे वसाहि, इंदो इव देवाणं, चंदो इव ताराणं, चमरो इव असुराणं, धरणो इव नागाणं, भरहो इव मणुयाणं, बहूई पलि-ओवमाईं बहूई सागरोवमाईं, बहूई पलिओवमसागरोवमाईं चउण्हं सामाणियसाहस्सीणं जाव आयरक्खदेवसाहस्सीणं सूरियाभस्स विमाणस्स अन्नेसिं च बहूणं सूरियाभविमाण-वासीणं देवाण य देवीण य आहेवच्चं जाव महया २ करेमाणे पाळेमाणे विहराहि ” ति कट्टु जय जय सइं पउंजंति । तए णं से सूरियाभे देवे महया २ इंदामिसेगेणं अभिसिंचे समणे

अभिसेयसभाओ पुरच्छिमिल्लेणं दारेणं निगच्छइ । २ जेणेव अलंकारियसहा तेणेव उवागच्छइ, २ अलंकारियसभं अणुपयाहिणी करेमाणे, २ अलंकारियसभं पुरच्छिमिल्लेणं दारेणं अणुपविसइ । २ जेणेव सीहासणे तेणेव उवागच्छइ, सीहासणवरगणं पुरत्थाभिमुहे सन्निसण्णे । तए णं तस्स सूरियाभस्स देवस्स सामाणियपरिसेववन्नगा अलंकारियभंडं उवट्ठवेंति । तए णं से सूरियाभे देवे तप्पढमयाए पम्हलसुमालाए सुरभीए गंधकासाइए गायाइं लूहेइ । २ सरसेणं गोसीसचंदणेणं गायाइं अणुलिंपइ । २ नासानीसासवायवेज्झं चक्खुहरं वण्णफरिसजुत्तं हयलालापेलवातिरेणं धवलं कणगखच्चियंतकम्मं आगासफालियसमप्पभं दिव्वं देवदूसजुयलं नियंसेइ । २ हारं पिण्ढेइ, २ अद्धहारं पिण्ढेइ, २ एगावलिं पिण्ढेइ, २ मुत्तावलिं पिण्ढेइ, २ रयणावलिं पिण्ढेइ, २ एवं अंगयाइं केयूराइं कडगाइं तुडियाइं कडिसुत्तं दसमुद्दाणंतं वत्थसुत्तं मुरविं पालंवं कुंडलाइं चूडामणिं मउडं पिण्ढेइ । २ गंथिमवेढिमपूरिमसंघाइमेणं चउव्विहेणं मल्लेण कप्परुक्खगं पिव अप्पाणं अलंकियविभूसियं करेइ । २ दहरमलयसुगंधगंधिएहिं गायाइं भुखंडेइ, दिव्वं च सुमणदामं पिण्ढेइ ।

४३ तए णं से सूरियाभे देवे केसालंकारेण मल्लालंकारेण आभरणालंकारेण वत्थालंकारेण चउव्विहेण अलंकारेण अलंकियविभूसिए समाणे पडिपुण्णालंकारे सीहासणाओ अब्भुट्ठेइ । २ अलंकारियसभाओ पुरच्छिमिल्लेणं दारेणं पडिनिक्खमइ । २ जेणेव ववसायसभा तेणेव उवागच्छइ, ववसायसभं अणुपयाहिणीकरेमाणे २ पुरच्छिमिल्लेणं दारेणं अणुपविसइ, २ जेणेव सीहासणवरगए जाव सन्निसण्णे । तए णं तस्स सूरियाभस्स

देवस्स सामाणियपरिसोवन्नगा देवा पोत्थयरयणं उवणेंति ।
 तए णं से सूरियाभे देवे पोत्थयरयणं गिण्हइ, २
 पोत्थयरयणं मुयइ, २ पोत्थयरयणं विहाडेइ, २ पोत्थयरयणं
 वाणइ । २ धम्मियं ववसायं गिण्हइ २ पोत्थयरयणं
 पडिनिक्खवइ । २ सीहासणाओ अभुट्ठेइ, २ ववसाय-
 सभाओ पुरच्छिमिल्लेणं दारेणं पडिनिक्खमइ । २ जेणेव नंदा
 पुक्खरिणी तेणेव उवागच्छइ २ नंदापुक्खरिणीणं पुरच्छिमिल्लेणं
 तोरणेणं पुरच्छिमिल्लेणं तिसोवाणपडिरूवणं पच्चोरुहइ । २
 हत्थपायं पक्खालेइ, २ आयंते चोक्खे परमसुइभूए एगं महं
 सेयं रययामयं विमलं सलिलपुण्णं मत्तगयमुहागिइकुंभसमाणं
 भिगारं पणेण्हइ । २ जाइं तत्थ उप्पलाई जाव सयसहस्स-
 पत्ताइं ताइं गेण्हइ २ नंदाओ पुक्खरिणीओ पच्चोरुहइ २ जेणेव
 सिद्धायतणे तेणेव पहारेत्थ गमणाए ।

४४ तए णं (तं सूरियाभं देवं) चत्तारि य सामाणिय-
 साहस्सीओ जाव सोलस आयरक्खदेवसाहस्सीओ अन्ने य
 बहवे सूरियाभ जाव देवीओ य अप्पेगइया देवा उप्पलहत्थगया
 जाव सयसहस्सपत्तहत्थगया सूरियाभं देवं पिट्ठओ २ समणु-
 गच्छंति । तए णं तं सूरियाभं देवं बहवे आभियोगिया देवा
 य देवीओ य अप्पेगइया कलसहत्थगया जाव अप्पेगइया धूव-
 कडुच्छुयहत्थगया हट्ठतुट्ठ जाव सूरियाभं देवं पिट्ठओ समणु-
 गच्छंति । तए णं से सूरियाभे देवे चउहिं सामाणियसाहस्सीहिं
 जाव अन्नेहिं य बहूहिं य सूरियाभ जाव देवेहिं य देवीहिं य
 सद्धिं संपरिवुडे सव्विड्डीए जाव नाइयरवेणं जेणेव सिद्धायतणे
 तेणेव उवागच्छइ । २ सिद्धायतणं पुरत्थिमिल्लेणं दारेणं
 अणुपविसइ, २ जेणेव देवच्छंइए, जेणेव जिणपडिमाओ, तेणेव

उवागच्छइ । २ जिणपडिमाणं आलोए पणामं करेइ, २ लोम-
हत्थगं गिण्हइ, २ जिणपडिमाणं लोमहत्थएणं पमज्जइ । २
जिणपडिमाओ सुरभिणा गंधोदएणं ण्हाणेइ २ सरसेणं गोसी-
सचंदणेणं गायाइ अणुलिंपइ, २ सुरभिगंधकासाइएणं गायाइ
लूहेइ । २ जिणपडिमाणं अहयाइ देवदूसजुयलाइं नियंसेइ २
पुष्कारुहणं मल्लारुहणं गंधारुहणं चुण्णारुहणं वण्णारुहणं वत्था-
रुहणं आभरणारुहणं करेइ । २ आसत्तोसत्तविउलवट्टवग्धारिय-
मल्लदामकलावं करेइ, २ कयग्गाहगहियकरयलपम्भट्टविष्पमुक्केणं
दसद्धवण्णेणं कुसुमेणं मुक्कपुष्पपुंजोवयारकलियं करेइ । २ जिणप-
डिमाणं पुरओ अच्छेहिं सण्हेहिं रययामपहिं अच्छरसतंदुलेहिं
अट्टट्टमंगले आलिहइ, तं जहा—सोत्थिय जाव दण्णं । तयाणं-
तरं च णं चंदणभरणवइरवेरुलियविमलदंडं कंचणमणिरयणभ-
त्तिचित्तं कालागुरुपवरकुंदुरुक्कतुरुक्कधूवमघमघंतगंधुत्तमाणुविद्धं
च धूववट्ठिं विणिम्भुयंतं वेरुलियमयं कडुच्छुयं पग्गहिय पयत्तेणं
धूवं दाऊण जिणवराणं अट्टसयविसुद्धगन्थजुत्तेहिं अत्थजुत्तेहिं
अपुणरुत्तेहिं महावित्तेहिं संथुणइ । २ सत्तट्टपयाइं पच्चोसकइ,
२ वामं जाणुं अंचेइ, २ दाहिणं जाणुं धरणितलंसि निहुट्टु
तिक्खुत्तो मुद्धाणं धरणितलंसि निवाडेइ, २ ईसिं पच्चुन्नमइ ।
२ करयलपरिग्गहियं सिरसावत्तं मत्थए अंजलिं कट्टु एवं
वयासी—“नमोत्थु णं अरहंताणं जाव संपत्ताणं” त्ति कट्टु
वंदइ नमंसइ, २ जेणेव देवच्छंदए° जेणेव सिद्धाययणस्स
बहुमज्झदेसभाए तेणेव उवागच्छइ । २ लोमहत्थगं परामुसइ,
२ सिद्धाययणस्स बहुमज्झदेसभागं लोमहत्थेणं पमज्जइ । दि-
व्वाए दग्गधाराए अब्भुक्खेइ, सरसेणं गोसीसचंदणेणं पंचं-
गुलितलं मंडलं आलिहइ । २ कयग्गाहगहियं जाव पुंजोवया-

रकलियं करेइ २ धूवं दलयइ । २ जेणेव सिद्धायणस्स दाहि-
 णिल्ले दारे तेणेव उवागच्छइ, २ लोमहत्थगं परामुसइ, २
 दारचेडीओ य सालभंजियाओ य वालरूवण य लोमहत्थणं
 पमज्जइ, । २ दिव्वाए दगधाराए अब्भुक्खेइ, २ सरसेणं गोसी-
 सचंदणेणं चच्चए दलयइ । २ पुण्फारुहणं मल्ला जाव आभर-
 णारुहणं करेइ, २ आसत्तोसत्त जाव धूवं दलयइ । २ जेणेव
 दाहिणिल्ले दारे मुहमंडवे, जेणेव दाहिणिल्लस्स मुहमंडवस्स
 बहुमज्झदेसभाए तेणेव उवागच्छइ । २ लोमहत्थगं परामुसइ,
 २ बहुमज्झदेसभागं लोमहत्थेणं पमज्जइ, २ दिव्वाए दगधाराए
 अब्भुक्खेइ, २ सरसेणं गोसीसचंदणेणं पंचंगुलितलं मंडलगं
 आलिहइ, २ कयग्गाहगहियं जाव धूवं दलयइ । २ जेणेव
 दाहिणिल्लस्स मुहमंडवस्स पच्चत्थिमिल्ले दारे तेणेव उवागच्छइ ।
 २ लोमहत्थगं परामुसइ, २ दारचेडीओ य सालभंजियाओ य
 वालरूवण य लोमहत्थेणं पमज्जइ । २ दिव्वाए दगधाराए°
 सरसेणं गोसीसचंदणेणं चच्चए दलयइ, २ पुण्फारुहणं जाव
 आभरणारुहणं करेइ । २ आसत्तोसत्त° कयग्गाहगहियं° धूवं
 दलयइ । २ जेणेव दाहिणिल्लमुहमंडवस्स उत्तरिल्ला खंभपंती
 तेणेव उवागच्छइ, २ लोमहत्थगं परामुसइ । २ थंभे य सालिभं-
 जियाओ य वालरूवण य लोमहत्थणं पमज्जइ° जहा चेव
 पच्चत्थिमिल्लस्स दारस्स जाव धूवं दलयइ । २ जेणेव दाहि-
 णिल्लस्स मुहमंडवस्स पुरत्थिमिल्ले दारे तेणेव उवागच्छइ, २
 लोमहत्थगं परामुसइ । दारचेडीओ तं चेव सव्वं, जेणेव दाहि-
 णिल्लस्स मुहमंडवस्स दाहिणिल्ले दारे तेणेव उवागच्छइ । २
 दारचेडीओ य तं चेव सव्वं, जेणेव दाहिणिल्ले पेच्छाघरमंडवे,
 जेणेव दाहिणिल्लस्स पेच्छाघरमंडवस्स बहुमज्झदेसभाए, जेणेव

वइरामए अक्खाडए, जेणेव मणिपेढिया, जेणेव सीहासणे, तेणेव उवागच्छइ । २ लोमहत्थगं परामुसइ, २ अक्खाडगं च मणिपेढियं सीहासणं च लोमहत्थएणं पमज्जइ । २ दिव्वाए दगधाराए जाव सरसेणं गोसीसचंदणेणं चच्चए दलयइ, पुण्फारुहणं जाव आसत्तोसत्तं जाव धूवं दलयइ । २ जेणेव दाहिणिल्लस्स पेच्छाघरमंडवस्स पच्चत्थिमिल्ले दारे तं चेव, उत्तरिल्ले दारे तं चेव, (जं चेव) पुरत्थिमिल्ले दारे तं चेव, दाहिणिल्ले दारे तं चेव, जेणेव दाहिणिल्ले चेइयथूमे तेणेव उवागच्छइ । २ थूभं च मणिपेढियं च° दिव्वाए दगधाराए अब्भुक्खंइ । सरसेण गोसीसचंदणेण चच्चए दलेइ २ पुण्फारुहणं आसत्तोसत्तं जाव धूवं दलेइ । जेणेव पच्चत्थिमिल्ला मणिपेढिया, जेणेव पच्चत्थिमिल्ला जिणपडिमा तं चेव, जेणेव उत्तरिल्ला जिणपडिमा तं चेव सव्वं, जेणेव पुरत्थिमिल्ला मणिपेढिया जेणेव पुरत्थिमिल्ला जिणपडिमा, तेणेव उवागच्छइ २ तं चेव, दाहिणिल्ला मणिपेढिया दाहिणिल्ला जिणपडिमा तं चेव, जेणेव दाहिणिल्ले चेइयरुक्खे तेणेव उवागच्छइ । २ तं चेव, जेणेव महिंदज्जए, जेणेव दाहिणिल्ला नंदापुक्खरिणी तेणेव उवागच्छइ । लोमहत्थगं परामुसइ, तारणे य तिसोवाणपडिरूवए सालभंजियाओ य बालरूवए य लोमहत्थएण पमज्जइ, दिव्वाए दगधाराए° सरसेणं गोसीसचंदणेणं° पुण्फारुहणं° आसत्तोसत्तं° धूवं दलयइ । सिद्धाययणं अणुपयाहिणीकरेमाणे जेणेव उत्तरिल्ला नंदापुक्खरिणी तेणेव उवागच्छइ, २ तं चेव जेणेव उत्तरिल्ले चेइयरुक्खे तेणेव उवागच्छइ, जेणेव उत्तरिल्ले चेइयथूमे तहेव, जेणेव पच्चत्थिमिल्ला पेढिया, जेणेव पच्चत्थिमिल्ला जिणपडिमा, तं चेव, उत्तरिल्ले पेच्छाघरमंडवे तेणेव उवागच्छइ । २ जा चेव दाहि-

णिल्लवत्तवया सा चेव सव्वा पुरत्थिमिल्ले दारे दाहिणिल्ला खंभपंती तं चेव सव्वं । जेणेव उत्तरिल्ले मुहमंडवे जेणेव उत्तरिल्लस्स मुहमंडवस्स बहुमज्झभाए, तं चेव सव्वं । पच्चत्थिमिल्ले दारे तेणेव° उत्तरिल्ले दारे° दाहिणिल्ला खंभपंती, सेसं तं चेव सव्वं, जेणेव सिद्धाययणस्स उत्तरिल्ले दारे तं चेव, जेणेव सिद्धाययणस्स पुरत्थिमिल्ले दारे तेणेव उवागच्छइ । २ तं चेव, जेणेव पुरत्थिमिल्ले मुहमंडवे, जेणेव पुरत्थिमिल्लस्स मुहमंडवस्स बहुमज्झदेसभाए तेणेव उवागच्छइ । २ तं चेव, पुरत्थिमिल्लस्स मुहमंडवस्स दाहिणिल्ले दारे, पच्चत्थिमिल्ला खंभपंती, उत्तरिल्ले दारे तं चेव, पुरत्थिमिल्ले दारे तं चेव, जेणेव पुरत्थिमिल्ले पेच्छाघरमंडवे, एवं थूमे जिणपडिमाओ चेइयरुक्खा महिंदज्झया नंदापुक्खरिणी तं चेव जाव ध्रुवं दलेइ, २ जेणेव सभा सुहम्मा तेणेव उवागच्छइ । २ सभं सुहम्मं पुरत्थिमिल्लेणं दारेणं अणुपविसइ, २ जेणेव माणवए चेइयखंभे, जेणेव वइरामए गोलवट्टसमुग्गे तेणेव उवागच्छइ । २ लोमहत्थगं परामुसइ, २ वइरामए गोलवट्टसमुग्गए लोमहत्थेणं पमज्जइ, २ वइरामए गोलवट्टसमुग्गए विहाडेइ, २ जिणसकहाओ लोमहत्थेणं पमज्जइ, २ सुरभिणा गंधोदणं पक्खालेइ । २ अग्गेहिं वरेहिं गंधेहिं य मल्लेहिं य अच्चेइ, ध्रुवं दलयइ । २ जिणसकहाओ वइरामएसु गोलवट्टसमुग्गएसु पडिनिक्खिवइ, माणवगं चेइयखंभं लोमहत्थेणं पमज्जइ, दिव्वाए दगधाराए° सरसेणं गोसीसचंदणेणं चच्चए दलयइ, पुण्फारुहणं जाव ध्रुवं दलयइ । जेणेव सीहासणे तं चेव, जेणेव देवसयणिज्जे तं चेव, जेणेव खुट्ठागमहिंदज्झए तं चेव, जेणेव पहरणकेसे चोप्पालए तेणेव उवागच्छइ । २ लोमहत्थगं परामुसइ, २ पहरणकेसं चोप्पालं

लोमहत्थएणं पमज्झइ, २ दिव्वाए दग्गधाराए° सरसेणं गोसीस-
चंदणेणं चच्चए दलेइ, पुप्फारुहणं° आसत्तोसत्तं जाव धूवं दलयइ।
जेणेव सभाए सुहम्माए बहुमज्झदेसभाए जेणेव मणिपेढिया
जेणेव देवसयणिज्जे तेणेव उवागच्छइ। २ लोमहत्थगं परा-
मुसइ, देवसयणिज्जं च मणिपेढियं च लोमहत्थएणं पमज्झइ
जाव धूवं दलयइ। २ जेणेव उववाय सभाए दाहिणिल्ले दारे
तहेव अभिसेयसभासरिसं जाव पुरत्थिमिल्ला नंदापुकखरिणी
जेणेव हरए तेणेव उवागच्छइ। २ तोरणे य तिसोवाणे य
सालिभंजियाओ य वालरूवए य तहेव, जेणेव अभिसेयसभा
तेणेव उवागच्छइ। २ तहेव सीहासणं च मणिपेढियं च सेसं
तहेव आययणसरिसं जाव पुरत्थिमिल्ला नंदापुकखरिणी जेणेव
अलंकारियसभा तेणेव उवागच्छइ। २ जहा अभिसेयसहा
तहेव सव्वं, जेणेव ववसायसभा तेणेव उवागच्छइ, २ तहेव
लोमहत्थयं परामुसइ। पोत्थयरयणं लोमहत्थएणं पमज्झइ, २
दिव्वाए दग्गधाराए° अग्गेहिं वरेहिं य गन्धेहिं मल्लेहिं य
अच्चेइ। २ मणिपेढियं सीहासणं° च सेसं तं चेव जाव पुर-
त्थिमिल्ला नंदा पुकखरिणी, जेणेव हरए तेणेव उवागच्छइ २
तोरणे य तिसोवाणे य सालिभंजियाओ य वालरूवए य
तहेव। जेणेव बलिपीढं तेणेव उवागच्छइ, २ बलिविसज्जनं
करेइ, आभियोगिणं देवे सहावेइ। २ एवं वयासी—“खिप्पा-
मेव भो देवागुप्पिया ! सूरियाभे विमाणे सिंघाडणसु तिणसु
चउक्कसु चच्चरेसु चउमुहेसु महापहेसु पागारेसु अट्टालणसु
चरियासु दारेसु गोपुरेसु तोरणेसु आरामेसु उज्जाणेसु वणेसु
वणराईसु काणगेसु वणसंडेसु अच्चणियं करेह, अच्चणियं करेत्ता
एवमाणत्तियं खिप्पामेव पच्चाप्पणह”। तए णं ते आभियोगिया

देवा सूरियाभेणं देवेणं एवं वुत्ता समाणा जाव पडिसुगित्ता
 सूरियाभे विमाणे सिंघाडणसु तिणसु चउक्केसु चच्चरेसु चउ-
 मुहेसु महापहेसु पागारेसु अट्टालणसु चरियासु दारेसु गोपुरेसु
 तेरणेसु आरामेसु उज्जाणेसु वणेसु वणराईसु काणणेसु वण-
 संडेसु अच्चणियं करेन्ति । २ जेणेव सूरियाभे देवे जाव पच्च-
 ष्पिणंति । तण णं से सूरियाभे देवे जेणेव नंदा पुक्खरिणी
 तेणेव उवागच्छइ, २ नंदापुक्खरिणि पुरत्थिमिल्लेणं तिसोषाण-
 पडिरूवणं पच्चोरुहइ, २ हत्थपाण पक्खालेइ, २ नंदाओ पुक्ख-
 रिणीओ पच्चुत्तरइ, २ जेणेव सभा सुहम्मा तेणेव पहारेत्थ
 गमणाण । तण णं से सूरियाभे देवे चउहिं सामाणियसाह-
 स्सीहिं जाव सोलसहिं आयरक्खदेवसाहस्सीहिं अण्णेहिं य
 बहूहिं सूरियाभविमाणवासीहिं वेमाणियहिं देवेहिं देवीहिं य
 सद्धिं संपरिवुडे सव्विड्ढीण जाव नाइयरवेणं जेणेव सभा
 सुहम्मा तेणेव उवागच्छइ । २ सभं सुहम्मं पुरत्थिमिल्लेणं
 दारेणं अणुपविसइ, २ जेणेव सीहासणे तेणेव उवागच्छइ, २
 सीहासणवरगण पुरत्थाभिमुहे सन्निसण्णे ।

४५ तण णं तस्स सूरियाभस्स देवस्स अवरुत्तरेणं
 उत्तरपुरच्छिमेणं दिसिभाण णं चत्तारि य सामाणियसाहस्सीओ
 चउसु भदासणसाहस्सीसु निसीयंति । तण णं तस्स सूरिया-
 भस्स देवस्स पुरत्थिमिल्लेणं चत्तारि अंगमहिंसीओ चउसु
 भदासणेसु निसीयंति । तण णं तस्स सूरियाभस्स देवस्स
 दाहिणपुरत्थिमेणं अग्निमतरियपरिसाण अट्टदेवसाहस्सीओ
 अट्टसु भदासणसाहस्सीसु निसीयंति । तण णं तस्स सूरिया-
 भस्स देवस्स दाहिणेणं मज्झिमाण परिसाण दसदेवसाहस्सीओ
 दससु भदासणसाहस्सीसु निसीयंति । तण णं तस्स सूरिया-

भस्स देवस्स दाहिणपञ्चत्थिमेणं बाहिरियाए परिसाए बारस-
देवसाहस्सीओ बारससु भदासणसाहस्सीसु निसीयंति । तए
णं तस्स सूरियाभस्स देवस्स पञ्चत्थिमेणं सत्तअणियाहिवइणे
सत्तसु भदासणेसु निसीयंति । तए णं तस्स सूरियाभस्स
देवस्स चउद्दिसिं सोलसआयरक्खदेवसाहस्सीओ सोलससु
भदासणसाहस्सीसु निसीयंति । तं जहा—पुरत्थिमिल्लेणं
चत्तारिसाहस्सीओ, दाहिणेणं चत्तारिसाहस्सीओ, पञ्चत्थिमेणं
चत्तारिसाहस्सीओ, उत्तरेणं चत्तारिसाहस्सीओ । ते णं आय-
रक्खा सन्नद्धवद्धवम्मियकवया उप्पीलियसरासणपट्टिया पिण-
द्धगेविज्जा बद्धआविद्धविमलवरचिंधपट्टा गहियाउहपहरणा
तिणयाणि तिसंधियाइं वयरामयाइं कोडीणि धणूइं पणिज्झ
परियाइयकंडकलावा नीलपाणिणो पीयपाणिणो रत्तपाणिणो
चावपाणिणो चारुपाणिणो चम्मपाणिणो दंडपाणिणो खम्मा-
पाणिणो पासपाणिणो नीलपीयरत्तचावचारुचम्मदंडखम्मापास-
धरा आयरक्खा रक्खेवगया गुत्ता गुत्तपालिया जुत्ता
जुत्तगालिया पत्तेयं । २ समयओ विणयओ किंकरभूया
चिट्ठंति ।

४६ “सूरियाभस्स णं भंते ! देवस्स केवइयं कालं
ठिई पण्णत्ता ? ” । “ गेयग्गा ! चत्तारिपलिओवमाइं ठिई
पण्णत्ता, ” । “ सूरियाभस्स णं भंते ! देवस्स सामाणियपरि-
सोववण्णगाणं देवाणं केवइयं कालं ठिई पण्णत्ता ? ” ।
“ गेयग्गा ! चत्तारिपलिओवमाइं ठिई पण्णत्ता, महिड्ढीए
महज्जुत्तीए महब्बले महाजसे महासोक्खे महाणुभागे सूरियाभे
देवे ” “ अहो णं भन्ते ! सूरियाभे देवे महिड्ढीए जाव
महाणुभागे ” ।

RĀYPAŚENIYA-SUTTA.

TRANSLATION.

(1) In those days and in that epoch, there was a city named Āmalkappā (which was) prosperous, peaceful, rich [*upto*] charming (or having many mansions) worth seeing, enchanting, and splendid.

(2) Outside the Āmalkappā city, to the north-eastern direction, there was an ancient [*down to*] charming, holy place named Ambālavana.

(3) The description of an excellent Asoka tree and a slab of stone is to be understood according to Ov-vāiyya-(sutta).

(4) There was Seya King, Dhārini queen, Lord (Mahāvira) arrived, congregation went forth (as usual there was a religious sermon....
.....*upto*) the King was waiting upon (the Lord).

(5) In that age, and at that time, the god Sūriyābha; (seated) on Sūriyābha throne, in Sohamma assembly hall, (situated) in Sūriyābha abode, in Sohamma heaven, encircled by four

thousand Sāmāniya gods, four chief queens with their retinue, three congregations, seven (types) of military forces, seven (types) of commanders, sixteen thousand celestial beings as body-guards and many other gods and goddesses of Vemāniya class (heavenly beings) residing in Sūriyābha abode, was passing his time in enjoying divine pleasures with the sound that was produced due to the beating of excellent drums by experts, and which was accompanied by (constant staging of thirty-two kinds of) dramas, singing, playing upon musical instruments, lutes attuned with clapping, and blowing of musical instruments such as pipes, lutes etc. He was observing the whole of the Jambuddiva (continent) by the application of his Ohināna. There he saw ascetic Lord Mahāvira accepting suitable place of residence, and purifying his soul by self control, in the sanctuary attached to the Ambśālvana (park), situated out side the city Āmalkappā, in Bharat country and in Jambu continent; having seen that he was delighted, pleased, gladdened at heart, filled with joy, affection, and noble feelings. His heart was expanding due to the influence of rapture, and the eyes

were blooming like excellent lotuses. The valuable bracelets of gold, armlets, bracelets worn on the fore-arms, diadem, ear-pendants, and necklaces, which were well arranged, and bedecking his chest, were heavily moved. The ornaments which he had put on were hanging, pendulous, and moving to and fro. With confusion he got up from his throne hastily; having done so, he got down from his foot stool; having done so, he wrapped a scarf round his face; having done so, he went seven or eight steps forward, towards the prophet; having done so, he bent his left knee; having done so, he placed his right knee on the ground, and touched his head thrice to the ground; having touched, raised it a little bit; having raised, joining the palms, and the ten nails, and bringing the folded hands towards the head, said thus "Salutations to the revered sages, blessed prophets, bridge makers (to cross the wordly ocean) self enlightened ones, the best among men, lions among men, excellent lotus flowers among men, noble elephants amidst worldly people, foremost among men, masters of the world, and those who are beneficial to the mass, light to the mob, enlighteners of the world,

givers of security from danger, vision, life, resort, knowledge, and religious precepts, propounders of religion, leaders of religion, charioteers in driving the chariot of religion, excellent universal monarchs, possessed of highest kind of unimpeded knowledge and perception, transcended delusion, victors, or conquerors of passions, who have crossed the ocean of worldly existence, saviours of the world, enlighteners of others, liberated from the whirl-pool of the world, liberators of others, omniscients, omnipresents, who have attained the place known as perfection which is blissful permanent, free from physical weaknesses and illness, infinite, imperishable, free from distress and whence there is no return. I pay my homage from this very place to the blessed ascetic Lord Mahāvīra (who is) desirous of attaining beatitude, (and is now) halting there (in Āmalkappā). Let the Lord take into cognizance remaining there (the homage paid by me from this place). Thus saying he saluted, paid obeisance, and having paid homage he took his seat on the throne facing to the east.

(6) Then there arose this sort of inner thoughts, fancies, determinations, and reflections,

in the mind of Sūriyābha god. "Indeed ascetic Lord Mahāvira having accepted suitable place of residence and purifying his soul by self control, stays in the sanctuary attached to the Ambsālvana (park) situated outside the city Amalkappā in Bharat country in Jambuddiva continent. Oh really it bears great fruits even in hearing the name and family name of the prophets of this sort (like Lord Mahāvira), then what to talk of approaching, paying homage, asking questions, and waiting upon them? It is really fruitful to hear the best words of even one religious preceptor then what to talk again of grasping the full meaning and sense? Therefore I will go to ascetic Lord Mahāvira pay homage, obeisance, honour, and respect to him. I shall wait upon the holy auspicious, and blessed deity. This will in next incarnation enhance my happiness, prowess, bliss, and lead to a safe path." Having said so, he meditated over it; having meditated, sent for the servile gods; having done so, ordered thus:—

(7) " Verily indeed oh beloved of the gods ! blessed ascetic Lord Mahāvira having accepted suitable place of residence and purifying his soul by self control stays in the shrine

attached to the Ambśālvana (park) situated outside the city Āmalkappā in Bharat country and in Jambu continent. Therefore oh beloved of the gods ! you go to the shrine attached to Ambśālvana (park) in Āmalkappā city in Bharat country and in Jambu continent. Circumambulate blessed Lord Mahāvīr thrice. Having done so, pay salutations, bow down; having bowed down and paid homage, narrate your names and family names respectively; having narrated collect from all sides whatever grass, leaf, wood, pebble, dirt, dung, filthy substance and stinking things (lying on the ground) having the circumference of one Yojana; having collected, carry them to a solitary place; having done so, sprinkle sprays of fragrant and scented divine water (capable of) pacifying (putting down) dust and sand, without creating mud or water on the ground. Having showered, subside, remove, pacify, destroy and calm down the dust; having done so shower by heaps to the height of knees five coloured abundant and lustrous flowers growing on water and earth, with their stems; having done so, make the ground befitting for the arrival of celestial beings, by turning it into fragrance incarnation (just like a fragrant pill); and (make it) charming by means

of spreading the fragrance emitting from excellent types of Turukka, and Kundrukka incense and black agallochum; having done so, and having executed by means of others immediately convey back the report.

(8) Then those servile gods being ordered in this way were delighted, pleased [*upto*] at heart, having joined the palms of the hands (with ten nails) and touched the folded hands to the head, and saying "Yes, my Lord" accepted with due courteousness, and obedience; having done so, they went to the north-eastern direction emanated soul particles from the body at the creation of a fluid form; having done so, they issued forth a stick of numerable Yojanas in length. They cast aside the gross atoms like that of sixteen types of jewels. Those are of gems, adamants, Veruliyas Lohiyakkhas, Emeralds, Hanshgagabbhas, Puggals, Sogandhiyas, Joirasas, Anjanpulagas, Anjanas, Rayayas, Jāy-rūvas, Ankas, Falihas (crystals), and Ritthas. Having done so grasped the subtle atoms; having done so for the second time emanated the soul particles from the body; having done so, adopted the final fluid form; having done so, with charming, auspicious, majestic, swift, in-

volving no strain, of highest type, like the motion of the dust clouds in the sky, heavenly, quick; and divine gait, travelling through the midst of innumerable human continents and oceans, approached to the place where Lord Mahāvīr was in the sanctuary attached to Ambśālvana in Āmalkappā city in Bharat country, and in Jambu continent. Having gone there, circumambulated Lord Mahāvira thrice; paid homage and salutations; having paid obeisance and respect addressed him thus, "Oh revered sir! we are the servile celestial beings of Sūriyābha god. We bow down, salute, pay respect, homage and wait upon holy, divine and blessed sanctuary."

(9) Ascetic Lord Mahāvira said to the gods thus, "Oh, celestial beings it is ancient practice! Oh gods it is the usage! Oh heavenly beings it is a worthy action! Oh superhuman beings it is duty! Oh supernatural beings this has been practiced! Oh inhabitants of heaven this has been approved, because the Residential Peripatetic, Stellar, and Heavenly, (these four) types of Devas pay salutations and bow down. Having done so (they) narrate their own names and family names respectively. This is a quite ancient usage [*upto*] this has been approved."

(10) ~~Then~~ those servile gods being thus addressed by ascetic Lord Mahāvira were delighted [*upto*] at heart. (Then they) saluted, bowed down to the ascetic Lord.....having paid homage went to the north-eastern direction; having gone, by the emanation of soul particles from the body at the creation of a fluid form they emanated (atoms); having done so, issued forth a staff of numerable Yojanas, (by means of it) they cast aside the gross atoms of gems [*down to*] Rittha; having done so for a second time by emanation of soul particles, emanated their bodies, having done so, they created a terrific hurricane. Just as a certain son of a servant (sweeper), young, not-degraded by the flaws of time, possessing prowess, not affected by disease, strong in the structure of bones, with well built fore-arms, having no defect in hands, feet; spinal column, chest, with well developed (bones), equipped with well built shoulders that were extremely piled up and enclosed with muscles, having limbs beaten by a club at the time of taking exercise, with a hammer and fist, possessing energetic heart, having both of his hands long like the branches of 'Tala' tree and of equal

size appearing like crystal capable of powdering, leaping, jumping, having quick speed, learned in seventy-two arts, circumspect, clever in forwarding arguments, expert, intelligent, proficient in architecture, taking a big broom fastned to a bamboo stick or a broom prepared from the small chips of bamboos, would cleanse the ground from all sides, the courtyard of royal palace, harem, temple, congregation-hall, garden, park, or a place where water is distributed to travellers, with dexterity, without being confused, not hastily, without hurry and for a long time, in the same way those servile celestial beings of Sūriyābha god created a terrific hurricane; having done so, they accumulated whatever little grass, leaf, etc. was lying there in the circle of one Yojana round about Lord Mahāvir; having done so, carried it to a solitary place; having done so, they stopped it (terrific hurricane) immediately. Having done so, they emanated soul particles from the body for the second time; having done so, they created clouds filled with water. Just as a certain son of a servant young, [upto] possessed of dexterity, taking a small jar of water, or a bronze vessel full of water or a

pitcher of water, or a water pot, would shower in the park on all sides [*until*] a place where water is distributed to travellers, without haste etc. in the same way those servile gods of Sūriyābha Deva created clouds full of water; having done so, they created thundering noise immediately; having done so, instantly they produced flashes of lightning; having done so, they showered divine fragrant scented water, (capable of) pacifying dust particles, (at the same time) neither creating mud nor producing collections of water on the ground, but producing (the effect) like that of the sprinkling of water in the circle of one Yojana round about ascetic Lord Mahāvīr. Having done so, they put down, destroyed, removed, pacified and calmed down the dust particles; having done so, they stopped it quickly. Having done it, they emanated soul particles for the third time; having done so, they created showers of flowers. Just as a certain son of a gardener young [*upto*] skilful in fine arts, taking a cloth bag for the collection of flowers, a satchel or a flower basket, would make the court-yard of royal palace [*upto*] all sides equipped with heaps of flowers that were showered there, which were

of five colours and spread like those, that are fallen from the hands while holding the braid of hair of a young lady, in the same way the servile celestial beings of Sūriyābha' god created showers of flowers. Having done so, they immediately produced a roaring noise; having done so [*upto*] they showered in heaps five coloured flowers with their stems to the extent of knees, dazzling with brilliance, born and brought up on water and soil. Having done so, they prepared the ground and got it prepared, befitting for the arrival of celestial beings by turning it into fragrance incarnation (just like a fragrant pill) and charming, by spreading the fragrant smell, issuing forth from the excellent types of 'Turukka' and 'Kundurukk' incense, and black agallochum. Having done so, caused others to do it instantly. They stopped it; having done so, they approached to the place where ascetic Lord Mahāvīra was; having gone there, circum-ambulating Lord Mahāvīra thrice [*upto*] having paid homage and salutations, from the vicinity of ascetic Lord Mahāvīra, and the shrine attached to Ambśālvana (park), they started forth; having started with charming gait [*until*] proceeding and going to Sohamma heaven where

there was Sūriyābha abode, Suhamma congregation-hall, and Sūriyābha god. They approached there; having done so, they joining the palms of the hands and bringing the folded hands near the head congratulated Sūriābha god with the (shouts) of victory and success, having done so, they reported back the execution of his order.

(11) Then that Sūriyābha god having heard and listened this in the vicinity of his servile gods, was delighted, pleased [*upto*] at heart, sent for the commander of an infantry, having called addressed him thus "Oh beloved of gods! instantly in the Sohamma congregation-hall, in Suhamma Sabhā, beating again and again thrice the bell of one Yojana in circumference, giving out agreeable gingling sound at the same time producing the sweet and deep resounding noise like the clouds, with loud words proclaiming repeatedly you address (to residential gods) thus, "Oh beloved of the gods! god Sūriyābha is proceeding to the shrine attached to Ambśālvana in Āmalkappā city in Bharat country and in Jambu continent in order to pay homage. It is ordered that you too, with all your pomp and prosperity [*upto*] with much din and cry, ac-

accompanied by your own paraphernalia and having mounted on the celestial vehicles without delay be present in the vicinity of Sūriyābha god.

(12) Then that celestial commander of an infantry being addressed thus by Sūriyābha god, was delighted, pleased [*upto*] at heart with due courteousness and obedience saying "Yes, my Lord" accepted his words; having done so, he went (to the place) where (there) was Sūriyābha abode, Suhamma congregation-hall, and where there was the bell of one Yojana in circumference, giving out agreeable and ginglyng sound (at the same time) producing deep and sweet resounding noise like the thundering of the clouds; having gone (there), he struck thrice the bell of one yojan in circumference giving out agreeable and ginglyng sound and (at the same time) capable of producing sweet and deep noise like the thundering of the clouds. Then as the bell of one Yojana in circumference, giving out sweet sound and which was capable of producing sweet and deep noise like the thundering of the clouds was beaten thrice, that Sūriyābha abode was filled with hundreds and thousands of echoes of the sound, that was falling on the mansions and pleasure hills of

Sohamma heaven. The multitudes of gods and goddesses who were the inhabitants of Sūriyābha Vimāna, and who were deeply addicted to the pleasures of senses, attached to sexual intercourse at solitary places, and thereby who were for ever wanton, being elevated by the loud noise of the bell, producing sweet sound, their minds were attached, hearts were concentrated, and ears were directed, due to the curiosity of the proclamation that had arisen. That commander with great and loud voice, when the echoes of the ringing bell were completely stopped and pacified, proclaimed thus "Oh you multitudes of gods and goddesses residing in the Sūriyābha abode please pay attention to the words of the Lord of the Sūriyābha abode, for happiness and benefit." Oh beloved of the gods! it is ordered that you too, without delay and with all your pomp be present in the vicinity of Sūriyābha god as Sūriyābha god himself is proceeding to ascetic Lord Mahāvīr (who is halting in) the shrine attached to Ambśālvna (park), in Āmalkappā city, in Bhārat country, and in Jambu continent in order to pay homage."

(13) Then those multitudes of gods and

goddesses, inhabitants of Sūriyābha abode having listened, and heard the royal proclamation from the celestial commander of infantry, were delighted, pleased, [*upto*] at heart. Some with the inclination of paying homage, some for the sake of worship, some with the idea of paying reverence, some out of curiosity, some with the idea "we shall hear what is unheard and put forth quarries concerning explanations, causes, questions, fundamental principles and meanings of the things that are already heard," some following the words of Sūriyābha god, some as servile imitators (blind followers), some out of love and devotion towards Jina, some thinking it to be religion (duty) and some considering it to be an usage with all their pomp [*upto*] without delay presented themselves in the vicinity of Sūriyābha God.

(14) Then Sūriyābha God observed that multitudes of gods and goddesses residing in Sūriyābha abode, without delay were coming in his vicinity. Having seen, was delighted, pleased, (*until*) at heart, sent for the servile god; having called the servile god, said thus "Oh you beloved of gods! erect immediately one divine celestial vehicle Shighragamana (of

quick speed) by name, supported by many hundreds of pillars, having wooden dolls set sportively, painted with variegated pictures of wolf, bullock, horse, man, shark, bird, snake (leopard), Kinnar, deer, grass hopper (Sharabh-eight footed animal), yak, elephant, creeper in general and lotus creeper, adorned by encircling adamantine excellent altar, raised upon pillars, equipped with a machine containing a rotating pair of Vijjahas, shining with thousand rays of the sun, furnished with thousands of silver coins, dazzling the eyes at the very sight, illuminating, possessing graceful form, very delightful to touch, giving out highly pleasing sweet sound due to the series of pendant bells, charming, auspicious, encircled by multitudes of small bells which were studded skilfully with precious stones and brilliant jewels, having the expanse of one lac Yojanas and which is ready for starting. Having created it instantly convey back the report of the execution of my order".

(15) Then that servile god being addressed thus by Sūriyābha Deva was delighted [*upto*] at heart, joining the palms of the hands [*up-to*] accepted; having accepted, went to the no-

rth-eastern direction; having done so, emanated soul particles from the body at the creation of fluid form; having done so (cast a staff of) numerable Yojanas [*upto*] gross particles of matter; having done so, invested subtle atoms within himself; having done so emanated soul particles from the body for the second time, and began to erect celestial vehicle supported by many hundreds of pillars [*upto*] divine. Then the servile god erected three beautiful staircases on three sides of that divine vehicle to wit—to the eastern, southern and northern sides. The description of those three charming staircases is narrated in this way, viz.—its boundary was made of adamant,, its prop was of Rittha jewel, pillars were of *lapsis lazuli* (Veruliya jewel) steps of gold and silver, bars of Lohiyakkha, joints of adamant charming [*upto*] splendid. In front of these staircases up-right arches were set up. Those arches were on pillars of variegated jewels and the middle parts of these arches were studded with various sorts of interwoven and intermingled pearls and were furnished with various stars to beautify them. [They were painted with variegated pictures of wolf, bullock, horse, man,

shark, bird, snake (leopard), Kinnar, deer, grass hopper (Sharabha), yak, elephant, creeper in general, and lotus creeper, adorned by encircling an excellent adamant altar raised upon pillars, equipped with a machine containing a (rotaing) pair of Vijjaharas, shining with thousand rays of the sun, furnished with thousands of silver coins, dazzling the eyes at the very sight, illuminating, possessing graceful form, very delightful to touch, and enchanting] [*until*] splendid. It is narrated that, on those arches there were eight auspicious marks, a to wit—Sotthiya, Sirivachchha, Nandiyāvatta, Vaddhamānag, Bhaddāsana (auspicious seat) Kalasa (pitcher), Matchchha (fish), and Dappana (mirror), [*upto—splendid*]. The erected multitudes of flags were furnished with black chowries, [*upto*] banners decked with white chowry, having crystal-like pure and smooth strap of silver equipped with the staff of adamant, made fragrant with the scent of the flowers growing in water, charming, pleasing, worthseeing, enchanting and splendid. On those arches he set multitudes of up-right umbrellas over umbrellas, pair of bells, banners over banners, multitudes of lotuses and quite

a good number of night lotuses, blue lotuses, white lotuses, evening blooming lotuses, white lotuses of noble type, hundred petalled lotuses, and thousand petalled lotuses etc. pure like crystal [*upto*] splendid. Then that servile god prepared an extremely splendid ground in the interior part of that divine vehicle. It was just like the leather of tabor (Muraj by name), the leather of timbrel, the surface of the lake filled with water, the surface of the palm, the surface of the mirror, the leather of sheep, pig, ram, or leopard, which was dragged with many a thousand of small nails and painted with variegated figures of circles and cross-circles, lines and cross lines, Sotthiya Pūsmānag, Vaddhamānang, egg of fish, egg of shark, aquatic animal, series of flowers, lotus leaves, waves of the ocean, creepers of vernal season lotus creeper, and decked by the variegated crystal-like pure, brilliant glittering jewels emitting series of rays on all sides. Those are black, blue, red, yellow and white in colour. Following type of description is stated for black coloured jewels whatever were there. Those were black like the cloud heavy with rain, collyrium, soot, lamp-black (collyrium),

the horn of a buffalo (wild buffalo), pill of collyrium, bees, series of bees, or the internal part of the wing of a bee, Jambu fruit, offspring of a cow, cuckoo, elephant, black cobra, black Bakula flower, the portion of the sky made black by thickly set clouds, black Asoya tree, black Kanvira tree or black-Bandhujiva (tree).

(Q.) Were those black jewels exactly like the above given similies?

(Ans.) No. It is not correct. (Oh! long lived ascetic! After all those are analogical similies but) those black jewels were more agreeable, lovely, charming, and pleasing in colour. Following type of description is stated for blue coloured jewels whatever were there. Those were blue like a certain bee, a wing of a bee, parrot, feather of a parrot, blue jay, the feather of the jay, the indigo plant, the part of the indigo plant, the pill of indigo, Priyangu tree, disease of teeth, the thickest grove, the garment of Balibhadda, the neck of a peacock, the flower of hemp, the flower of Bāna, the flower of Anjana—Kesiya, blue lotuses, blue Asoya, blue Bandhujiva, or blue Kanavira.

(Q.) Were those blue jewels exactly like the above given similies?

(Ans.) No. It is not correct. (Oh! long lived ascetic! After all those are analogical similies, but) those blue jewels were more agreeable, lovely, charming, and pleasing in colour. Following type of description is stated for red coloured jewels whatever were there. Those were red like blood of a ram, the blood of a rabbit, the blood of human being, the blood of wild swine, the blood of a buffalow, small Indragop insect, the sun in the early morning, twilight colour, the complexion of the half part of Gunja fruit or Jasmine flower Kimsuya flower, Parijata flower, the best quality of vermilion, coral, off-shoot of coral, red Akkha jewel, the juice of lac, the blanket prepared from the spit of a worm, the heaps of red lead, red lotuses, red Ashoka, red Kanvira, or red Bandhujiva.

(Q.) Were those red jewels exactly like the above given similies?

(Ans.) No. It is not correct. (Oh! long lived ascetic! After all those are analogical similies, but) those red jewels were more agreeable, lovely, charming, and pleasing in colour.

Following type of description is stated for yellow coloured jewels whatever were there. Those were yellow like Champā tree, the bark of Champā tree, the part of Champā tree, turmeric, the part of turmeric (root), pill of turmeric, yellow orpiment (or Durva plant), the part of yellow orpiment, the pill of yellow orpiment, Chikura, the colour of Chikura, excellent gold, the line of gold on touchstone, shell of gold, the garment of an excellent man (Lord Krishna), Allaki flower, Champā flower, the flower of pumpkin gourd, the flower of Āval tree (Tadavada), the flower of Ghosādia, the flower of gold, the flower of unwrought gold, the garland of an excellent Korant flowers the flower of Bijak tree, yellow Asoya, yellow Kanvira, or yellow Bandhujiva.

(Q.) Were those yellow jewels exactly like the above given similies?

(Ans.) No. It is not correct. (Oh! long lived ascetic! After all those are analogical similies, but) those yellow jewels were more agreeable, lovely, charming, and pleasing in colour. Following type of description is stated for white coloured jewels whatever were there.

Those were white like Anka jewel, conch, moon, lotus, teeth, drop of water on lotus, pure water drop, curds, camphor, the milk of a cow, the row of swans, line of herons, series of garments, series of moons, cloud in autumnal season, a silver strap purified by fire and earth, heaps of rice flour, dry pods of beans, moon like figure in the middle of a peacock feather, fibre of lotus, lotus stalk, tusk of an elephant, the flower of clove tree, petal of white lotus, white Ashok, white Kanvira, or white Bandhujiva.

(Q.) Were those white jewels exactly like the above given similies?

(Ans.) No. It is not correct (Oh! long lived ascetic! After all those are analogical similies, but) those white jewels were more agreeable, lovely, charming, and pleasing in colour. Following type of fragrance of those jewels is stated. It was just like vessels made of leaves containing Kottha (a fragrant substance,) Tagara (fragrant wood), Yela, Choya, Champā, Damana, vermilion, Sandal, Usira, (fragrant grass), Maruā, Jāi, Jasmine, Mallikā, Snānamallikā, Ketaki, trumpet flower, Nav-malliyā flower, fragrant Aloe wood, camphor, fragrant camphor, or clove lying in open space.

where favourable wind is blowing, while being beaten into fine pieces or pounded, or turned into dust like particles, or diffused, or used, or smelt by the man standing in the nearhood, or being poured from one pot into another, the fragrance is scattered in all directions round about giving delight to the sense organ of smelling and mind, which was of excellent type, pleasing and charming.

(Q.) Was that fragrance of the jewels exactly like the above given similies?

(Ans.) No. It is not correct. (Oh! long lived ascetic! After all those are analogical similies, but) those fragrant jewels were more agreeable, lovely, charming, and pleasing in fragrance. The touch of those jewels is stated in the following terms. (It was) like (the sense of feeling created by the contact of) a garment made of the leather of a black antelope, cotton, a Bur (a kind of tender plant), butter, a bed of tender cloth, a collection of Sirisa flowers, or the heaps of the leaves of tender lotuses.

(Q.) Was that touch of the jewels exactly like the above given similies?

(Ans.) No. It is not correct (Oh ! long lived ascetic ! After all those are analogical similies, but) the contact of those jewels was more agreeable, lovely, charming, and pleasing in touch. Then that servile god erected a colossus theatre, exactly in the middle of that divine vehicle, supported by hundreds of pillars having excellent, protruding, and well arranged altars, decked with beautiful arches and puppets, (equipped with) spotless, well adhered, pillars of particular beautiful shape, and studded with auspicious Veruliya jewels (which was) made dazzling by studding many varieties of jewels at quite different places, and painted with variegated pictures of wolf, bullock, horse, man, shark, (crocodile), bird, snake (leopard), Kinnar, deer, Sharabh, yak, elephant, creeper in general and lotus creeper, having the top of it erected out of precious stones jewels and gold, (equipped with) the top most peak encircled by small bells and five coloured banners of various fashions shooting forth host of rays, (having) the ground of it besmeared by means of cow dung and plastered walls stamped by the palms of the hands with the fingers besmeared in the varieties of sandals, such as

Gosis, Rattachandana, and Daddar, (having) set sandal pitchers, (possessed of) the arches beautified by sandal jars kept on the entrance door, (having) the collection of long circular garlands and wreaths which were hanging up and down, (equipped with) the heaps of five coloured flowers emitting excellent fragrance, (which was) made charming by spreading the fragrance emitting from excellent types of Turukka and Kundurukka incense and black agallochum, as if the ground was turned into fragrance incarnation, (it was) resounding with the noise of heavenly drums (which were) beaten, (where) bands of celestial nymphs were dispersed here and there, (and which was) pleasing, worthy to be looked at [*upto*] splendid. He prepared the floor of the theatre exceedingly charming. [*upto*] the touch of the jewels, and erected the upper part of the theatre painted with (the pictures of) lotus creeper [*upto*] splendid. Exactly in the middle part of that exceedingly charming ground of the theatre, he prepared one huge arena made of adamant. Almost in the middle part of that arena he erected a very huge altar of gems, eight Yojanas in length and

breadth, four Yojanas in thickness, the whole of it prepared out of jewels, chaste, smooth, [*upto*] splendid. On that altar of gems he erected a very expansive throne. The description of that throne is stated in the following terms. The discs, the lions with golden feet, the upper part of the feet of the throne, the limbs, the joints, and the middle part of it were prepared out of gold, jewels, variegated jewels, Jambunaya, adamant, and numerable precious stones respectivaly. That throne was painted with various pictures (such as) wolf, deer, bullock, horse, man, shark, bird, snake, (leopard) Kinnar, antilope, yak, elephant, wild creeper, lotus creeper, and the foot stool of which was studded with incomparable crest-jewels. The pillow on the foot stool was covered by smooth covering, the hanging skirt of which was as smooth and tender as the new skin, ends of Kush grass, filaments of flowers, having well arranged dirt remover (on it) and the latter covered with suitable cotton garment as a protector of the dust remover, (being) wrapped in a very charming red garment, exceedingly charming, and which was as delicate in touch as the skin of

a deer, cotton, Bur plant and butter, delicate, highly pleasing etc. On that throne he created a very great Vijaya-dushya (a particular kind of garment) which was resembling (in whiteness), the heaps of conches, Anka jewels, Jasmine flowers, the drops of water, nectar-mist, and foam, the whole of it was interwoven with jewels, chaste, smooth, pleasing, worthy to be looked at, charming, and splendid. Almost in the middle part of that Vijaya garment (which was spread) on the throne, he created an adamantine goad. In that adamantine goad he placed (lit. prepared) a garland of pearls as big as the earthen pitcher (which was famous in Magadha country in ancient days). That garland of pearls like the size of a jar was surrounded from all sides by the other garlands of pearls, the size of which was half of the pitcher, and the proportion of their length was half of it. Those garlands which were intermingled with golden ornaments, having a ball like shape in the middle, (whose) upper portion was decked by golden leaves, which were dazzling due to the lustre of variegated jewels, different types of necklaces, small necklaces, precious stones,

gems, and the parts of those ornaments being slightly touched by the wind blowing from the east, west, north and south, were moved, shaken, and waved to and fro slowly and slowly, giving out gingling sound which was great, highly pleasing, capturing the heart, producing feelings of joy in mind and ears, and pervading the whole of the space of that part by noise and shining with exceedingly charming glory. Then that servile god created four-thousand auspicious seats for four-thousand Sāmāniya celestial beings of Sūriyābha god, to the western, northern, and north-eastern sides of that throne. He begetted four-thousand propitious seats, to the eastern direction of that throne, for four chief queens of Sūriyābha god with their retinue. He produced there eight-thousand auspicious seats to the south-eastern direction of the throne for eight-thousand celestial beings who were the members of internal-assembly of Sūriyābha god. In the same way he created to the southern direction ten-thousand propitious seats for ten-thousand celestial beings who were the counsellors of middle-chamber, and to the south-eastern direction begeted twelve thousand auspicious

seats for the twelve-thousand heavenly beings who were the members of the outer-chamber and to the western side seven propitious seats for seven commanders of armies. Moreover to the four directions of that throne he prepared sixteen-thousand auspicious seats for the sixteen-thousand supernatural beings who were the body-guards of Sūriyābha god. They (sixteen-thousand auspicious seats) were arranged as follows:- four-thousand to the eastern direction, four-thousand to the southern direction, four-thousand to the western direction, and four-thousand to the northern direction. The particular colour of that divine vehicle is stated in the following terms. It was just like the colour of recently arisen autumnal young sun, the burning charcoal of the wood of Khadir tree, the forest of China-rose inflamed at night, the part of Kimshuka flowers or the garden of Parijatak all in all, and from all sides equipped with a good number of excellent flowers.

(Q) Is the colour of that divine vehicle exactly like the above given similies ?

(Ans.) No. It is not correct (Oh ! Long-lived ascetic ! After all those are analogical

similies, but) the colour of the divine vehicle was more agreeable [*upto*] in colour.

The smell and the touch (of that divine vehicle) were exceedingly fragrant and very smooth (respectively). Just as what we learnt about jewels. Then that servile god (in this way) prepared the divine vehicle; having done so, went to the place where Sūriyābha god was; and having done so, joining the palms of the hands before Sūriyābha god [*upto*] conveyed back the report of the execution of his order.

(16) Than that Sūriyābha god having listned and heard this (the above stated information) from the servile god, was delighted [*upto*] at heart, emanated soul particles from the body at the creation of the fluid form, and formed the divine final fluid body, befitting for proceeding to the prophet; having done so, being encircled by four chief queens, with their paraphernalia, and with two types of bands of musicians, (those are) to wit—the band of classical musicians, and the congregation of dancers, circumambulating that divine vehicle more than once, by the beautiful staircase of eastern direction climbed (the

divine vehicle); having done so, he went to the place where the divine throne was; having done so, he took his seat on the excellent throne, facing to the east. Then those four-thousand Sāmānya gods (celestial beings having the position of Indra) of Sūriyābha god, circum-ambulating that divine conveyance climbed it by the beautiful staircase of northern direction; having done so, everybody of them took the auspicious seats which were already arranged. The remaining gods and goddesses went to that divine aeroplane [*upto*] by the beautiful staircase of southern direction mounted it; having done so, each of them took his seat on the auspicious seats which were already arranged. When that Sūriyābha god mounted on that divine vehicle eight auspicious things proceeded before him, in due order (those were) viz. Sotthiya, Sirivachchha, [*upto*] Dappana (mirror). Then afterwards pitchers and jars filled with (water), divine umbrellas, flags, Chowries, (Chammaras, which were) pleasing to the sight, and banners Vijaya and Vejayanta by name, waved by the wind, lofty, (as if) scratching the court-yard of the sky and worthy to be looked at, proceeded in due

order. Thereafter spotless and dazzling staff of Veruliya jewel, chaste umbrella, rising upto a great height, resembling the halo of moon, decked with pendant garlands of Korant flowers, and an excellent throne beautified in different ways by studding jewels and precious stones equipped with feet and a foot-stool suitable for keeping sandals on it, and which was being carried by many servile gods (all these things), proceeded in due order.

Then immediately after that the great banner of the lord of celestial beings, which was well established, smooth, steadfast, beautiful in structure, and made of adamant rising up-right to the height of one thousand Yojanas, (as if) touching the surface of the sky, lofty, equipped with umbrellas over umbrellas and banners Vijaya, and Vejayanta by name, encircled by thousands of five coloured small banners waving high up in the sky, was carried forth in due order.

Then afterwards five commanders of the army, girding up their loins with beautiful dress, ready, adorned with a good number of ornaments, and (accompanied by the hoards and crowds of warriors), started forth in due order.

[Thereafter many servile gods and goddesses with their own configurations, excellencies, crowds, retinues, and dresses, started forth in due order.] Then afterwards multitudes of residential gods and goddesses (who were) the inhabitants of Sūriyābha Vimāna, with their pomp and splendour (*upto*) beauty, began to follow in front of, by the sides of, and (also) behind Sūriyābha god.

(17) Then that Sūriyābha god surrounded by five (types) of armies, with a huge and great banner of Indra being dragged in front and which was formed of smooth circular adamant (*upto*) rising up-right to the height of one-thousand Yojanas, who was encircled by multitudes of residential gods and goddesses dwelling in Sūriyābha Vimāna and four-thousand Sāmāniya gods (*upto*) sixteen-thousand celestial beings as body-guards, with all pomp (*upto*) [creating great] noise, through the midst of Sohamma heaven, displaying respeatedly, divine prosperity of gods, supernatural illumination of celestial beings, divine glory of heavenly beings, with great vigilance and watchfulness went to the place where there was the fixed route of Sohamma heaven

in the northern side (to come down). Having done so, with the speed of one lac Yojanas descending and proceeding on with that excellent (gait) [*upto*] travelled through the midst of innumerable continents and oceans of human regions; having done so, he went to (the place) where there was an excellent Nandisar continent, and Ratikar mountain in the south-eastern direction; having done so, he contracted and took back that divine splendour of celestial beings (*upto*) the heavenly glory of gods and shortening and drawing it together (he) went to the place where Jambu continent; where Bharat country; where Āmal-kappā city; where the sanctuary attached to Amb-sālvana; and where blessed ascetic Lord Mahāvīr was; having done so, with his divine vehicle circumambulated blessed ascetic Lord Mahāvīr thrice; having done so, alighted that divine vehicle in the north-eastern direction of blessed ascetic Lord Mahāvīr, keeping four fingers away from the surface of the ground: having done so, he who was encircled by four chief queens with their paraphernalia and two bands of (gods) viz. the band of classical musicians, and the band of dancers, descended

from that divine vehicle by the beautiful staircase of eastern direction. Then those four-thousand Sāmāniya celestial beings of Sūriyābha god descended from that divine vehicle by the beautiful staircase of northern direction. The remaining gods and goddesses (also) descended from that divine vehicle by the incomparable staircase of the southern direction. Then that Sūriyābha god surrounded by multitudes of gods and goddesses inhabiting the Sūriyābha Vimāna and his four chief queens [*upto*] sixteen-thousand celestial beings as body-guards, with all his pomp [*upto*] [producing] great din and cry went to the place where there was blessed ascetic Lord Mahāvīr; having gone, circumambulated ascetic Lord Mahāvīr; having done so, bowed down and paid homage; having paid salutations and respects, said thus “Oh! revered Sir! I the Sūriyābha god bow down and pay salutations to ye beloved of gods [*upto*] wait upon.”

(18) Blessed ascetic Lord Mahāvīr said to Sūriyābha god “Oh! Sūriyābha it is the ancient custom! Oh Sūriyābha it is the usage! Oh Sūriyābha it is a bounden duty! Oh Sūriyābha it is worthy to be performed! Oh

Sūriyābha it is put into practice! Oh Sūriyābha it has been approved because Residential, Peripatetic, Stellar, and Heavenly these (four types of) gods pay salutations and homage to the prophet; having bowed down and paid respect, afterwards (they) narrate their own names and family names respectively. Oh Sūriyābha this is a quite ancient usage [*upto*] Oh Sūriyābha this has been approved.

(19) Then that Sūriyābha god being addressed by blessed ascetic Lord Mahāvīra was delighted [*upto*] saluted and paid homage to blessed ascetic Lord Mahāvīra; having paid homage and bowed down, he began to wait upon the Lord, (remaining) neither very near nor at a long distance serving, saluting, and folding the palms of the hands in his presence.

(20) Then that blessed ascetic Lord Mahāvīra (gave a religious sermon) to that Sūriyābha god, in that great and huge congregation [*upto*] the assembly returned to the very direction from which it had appeared.

(21) Thereafter that Sūriyābha god having listened and heard the religious sermon in the vicinity of blessed ascetic Lord Mahāvīra, was delighted, pleased, [*upto*] whose heart was cap-

tured, got up; having got up, bowed to and saluted him; and having done so he spoke thus " Oh revered Sir! am I—the Sūriyābha god a Bhavya Jiva (a being for whom liberation is possible) or an Abhavya Jiva (a being for whom liberation is not possible). Am I, a being possessing right faith or heretic? Am I one whose journey in worldly transmigration is limited or one for whom infinite transmigration is destined? Am I a being easy to be enlightened or difficult to be elevated by knowledge? Am I aiming at salvation or indifferent to it? Is salvation attainable in the next incarnation or the adverse of it"? Blessed ascetic Lord Mahāvīr spoke thus " Oh Sūriyābha, you are a being for whom salvation is possible and not of opposite type [*upto*] a being whose next incarnation is last one, but not the reverse of it."

(22) Then that Sūriyābha god being addressed thus by blessed ascetic Lord Mahāvīr, was delighted, pleased, jolly minded, jubilant at heart; (he) bowed to and saluted blessed ascetic Lord Mahāvīr; having done so, (he) spoke thus " Oh revered Sir, you comprehend everything and perceive all things, you know

the whole of the time, you observe the whole of the time, you know all the inclinations, you perceive all dispositions, Oh beloved of the gods ! you are quite aware of the fact that I, possess this sort of divine splendour of gods, heavenly brilliance of supernatural beings, celestial glory of superhuman beings, obtained, secured, and acquired formerly or afterwards. Therefore out of my devotion towards ye beloved of the gods I long for displaying the dancing programme constituted by thirty-two types of dramas, (exhibiting) divine splendour of gods, heavenly brilliance of supernatural beings, and celestial glory of divine beings in the presence of the fetterless monks Goyama etc."

(23) Then that ascetic Lord Mahāvīr being addressed in the above stated manner did not show favourable attitude for the staging of it nor consented for it but remained silent. Then that Sūriyābha god for the second time spoke to ascetic Lord Mahāvīr thus, "Oh, revered Sir ! you comprehend everything [upto] to exhibit." Addressing in this way circumbulated ascetic Lord Mahāvīr thrice; having done so, bowed down

to and saluted: having done so, took himself to the northern direction; having done so, emanated the soul particles for the formation of a fluid body; having done so, extracted a staff of numerable Yojanas; having done so, the gross particles of matter,.....having done so, subtle atoms of matter.....; having done so, second time by emanation for the formation of fluid body [*npto*] made the surface of the ground exceedingly charming. It was just like certain leather of a tabor (known as Muraj) or [*upto*] the contact of jewels. Exactly in the middle part of that exceedingly charming surface of the ground he (Sūriyābha god) erected a pendal of the theatre supported by hundreds of pillars etc. (*the description*) [*upto*] formed exceedingly charming floor. He begetted the upper part, the arena, and the altar of jewels. On that altar a throne with all paraphernalia [*upto*] garlands. Then that Sūriyābha god paid homage to ascetic Lord Mahāvīr at the very sight (of the Lord): having done so, " Let the Lord permit me " he uttered these words and took his seat on the excellent throne facing to the prophet. Then that Sūriyābha god at first extended his well

built and long right arm lustrous due to the ornaments such as girdle, armlet, and other costly ornaments studded with glittering, variegated jewels prepared out of pure and valuable gold and gems with great dexterity. Then he produced one hundred and eight young celestial beings for staging the performance: having similar pattern, complexion, and age, equipped with the same grace, beauty, youth, and virtues, decorated by the same sorts of garments and ornaments, worn on the outer garments covering both the sides of the shoulders, placed a mark on the forehead and a flower garland of a crown, (who had) put on a necklace and an armour, (who had) worn painted and glittering garments, whose pendant skirts were well arranged and which were lightly fastened by putting on, painted bells which at the time of the turnings of the dance appeared like a foam and whose chests were beautified by abundant ornaments and a single string of pearls placed on necks. Then he extended his well built and long left arm [*lustrous due to-upto*] jewels. Thereafter he produced one-hundred and eight young celestial lasses, ready for staging the performance,

having similar pattern complexion and age, equipped with the same grace, beauty, youth and virtues, decorated by the same sorts of garments, ornaments worn on the outer garment covering both the sides of the shoulders, having a mark on the forehead and a flower garment on the crown, (who had) put on necklaces and armours, (whose) limbs and the minor limbs were beautified by the ornaments studded with different types of jewels and gems, (who were) moon faced, whose foreheads were like half-moon, whose sights were more pleasing than the moon, and dazzling like the meteor (a spark of fire), (who had) put on charming dress which itself was (as if) an abode of erotic emotions, (who were) expert in befitting manners, well versed in conversation, gestures, standing, speaking, and smiling, and (who had) taken musical instruments (in their hands). Then that Sūriyābha god produced one-hundred and eight conches, one-hundred and eight conch flowers, one-hundred and eight bugles, one hundred and eight bugle blowers, one-hundred and eight small-conches, one-hundred and eight small-conch blowers, one-hundred and eight horns, one-hundred and eight horn pipers, one-hundred and eight big horns, one-

hundred and eight big-horn pipers, one-hundred and eight bamboo flutes, which give out 'Piri-Piri' sound etc. In this way he begetted forty-nine types of musical instruments and persons to play upon them; having done so, he sent for multitudes of celestial lads and lasses. Thereafter those multitudes of celestial lads and lasses when being called by Sūriyābha god were delighted [*upto*] went to the place where there was Sūriyābha god; having done so, joining the palms of the hands [*upto*] congratulating Sūriyābha god spoke thus "Oh ! beloved of the gods ! please order what should be done by us !" Then that Sūriyābha god spoke thus to those multitudes of celestial lads and lasses. "Oh ! beloved of the gods ! you approach to ascetic Lord Mahāvīra, circumambulate him thrice; having done so, bow down to and salute; having done so, stage the dance constituted by thirty-two types of dramas exhibiting the divine splendour of gods, the celestial brilliance of supernatural beings and the celestial glory of superhuman beings to the fetterless ascetics such as Goyama and others; having done so, immediately convey back the report of the execution of the order."

Then those multitudes of heavenly lads and lasses when being addressed thus by Sūriyābha god were delighted [*upto*] palms of the hands [*upto*] accepted; having done so, went to the place where blessed ascetic Lord Mahāvīr was; having done so,.....to ascetic Lord Mahāvīr [*upto*] having bowed down, went to the spot where fetterless ascetics such as Goyama and others were. Thereafter those multitudes of celestial lads and lasses together begetted a divine arrangement of seats etc. (Known as Samosaran); having done so, arranged themselves in rows; having done so, they (gods in rows) bowed down simultaneously; having done so, they bent down together in the same manner, they raised up together in the same way; having done so, they bent down steadfast and raised up erect, again they bent down all at the same time and raised up (their heads) together; having done so, they advanced (or dispersed) simultaneously; having done so, all at the same time took the musical instruments etc., and at the same time began to play upon (those instruments), sing, and dance.

(Q.) "How was it"?

(Ans.) "Their music was of three fold nature at three different times e. g. starting from their chests with slow voice, reaching to its high pitch when coming to head and again attaining sweetness while reaching to the throat. The music of the dancers was like the humming noise contained in the cave which is favourable to singing, sung in tune, clear at three places (viz. chest, throat and head) and was harmonious with the tune of the lute and the flute, and the steps were in tune with the sweet and husky (or grunting) manner of singing (and was) pleasing to the mind, harmonious, graceful, charming, giving delight to the mind, melodious even in the end and exceedingly charming in its form.

(Q.) How was it?

(Ans.) (When sweet and pleasing music was going on) the gods who were blowers of conches, small conches, bugles, horns, big horns, and bamboo flutes which give out the sound 'Piri-Piri' began to blow these instruments; those who were beaters of small drums, and war drums began to beat them; 'Bhambhas' and 'Horambhas' (kinds of drums) were being struck; kettle drums, cym-

bals and large kettle drums, were being beaten; Murajas (kinds of drums), drums, and big tabors were being repeatedly struck; Alingas (kinds of musical instruments), Kutumbas, Gomuhis, and Maddalas (wind instruments) were being sounded out of tune; lutes, seven stringed harps, and guitars were being touched upon; lutes of hundred wires, Kachchhapis (best lutes) and wonderful guitars were being tweedled; Baddhisakas (musical instruments), bells named Sughosha and a chorus of the set of twelve kinds of musical instruments (Nandighos) were being chimed; Bhāmmaris (lutes); harps, Sitars were being struck; Tunas, and lutes made of gourds were being winded; Amodas, Kum-bhas and Nakulas (some kinds of musical instruments) were being played upon; Mugundas, Hudukkas, and Vichikkis were being repeatedly struck; Kardas, Dindimas, Kinias and Kadambas, were being played upon; Daddargas, Daddarigas, Kutumbas, Kalasias, and Maddayas were being struck upon; clapping of hands, cymbals and cymbals made of bronze were being slightly beaten; Girisiyas, Lattiyas, cymbals, Magariyas, and Susumariyas were being played upon, flutes made of bamboos, Chalis, Parillis and

Pavvagas were being blown; at that time, that divine music, and celestial dancing were performed. In this way the music which was extraordinary, full of amorous sentiments, great, pleasing to the mind, and bewitching the heart, the dancing which was attracting the mind, the drum beating which was fascinating and provoking to all, and the bustling noise (which was) divine and pleasing even to gods, began. Then those multitudes of celestial lads and lasses exhibited the performance of divine drama 'Mangal Bhatti Chitta' by name where eight auspicious figures were manifested such as Soṭṭhiya, Sirivachchha, Nandiyāvatta Vaddh-mānag, Bhaddāsana (auspicious seat) Kalasa (pitcher), Machchha (fish), Dappana (mirror) in the presence of ascetic Lord Mahāvīr.

(24) Then those multitudes of celestial lads and lasses all together begetted a Samosaran (the assembly hall erected by divine beings where there is an arrangement for twelve types of beings and where the prophet i. e. Tirthankar expounds the doctrine of Jainism); having done so.....all that is described in previous Sutra is to be inserted here, [*up'o*] divine, pleasing even

to gods was going on. Thereafter those multitudes of divine lads and lasses exhibited in the presence of blessed ascetic Lord Mahāvīr the second type of performance of divine dance where variegated figures such as circles cross-circles, lines, cross-lines, Sothiya, (Sirivachchha), Pūsamānag, Vaddhmānag, the egg of fish, the egg of crocodile, aquatic animals, series of flowers, lotus leaves, waves on the ocean, Jasmine creeper, and lotus creeper were noticeable. In this way in every drama the whole description such as Samosaran etc; is to be inserted [*upto*] divine pleasing to gods was going on. Thereafter the multitudes of divine masters and damsels exhibited in the (vicinity) of ascetic Lord Mahāvīr third type of divine drama where variegated figures of wolf, bullock, horse, man, shark, bird, leopard, Kinnar, deer, grass hopper (Sharabha) yak, elephant, creeper in general and lotus creeper were clearly shown. Then they revealed the fourth type of divine drama where gestures were exhibiting articles which are crooked from one side, crooked from both the sides [goad shaped from one side, goad shaped from both the sides], circular from one side, circular from both, the

sides, half circled, and full circled. Thereafter they staged the fifth divine drama where representations of the row of the moons, particular arrangements of Āvalis (series), a row of swans, a row of suns, a single string of beads, pearls, etc. row of stars, row of pearls, heaps of gold and a row of jewels were made. Then they displayed the sixth type of divine drama where rising scenes such as the rising of the moon and the rising of the sun were shown. Just after that they staged the seventh type of divine drama where the arrival scenes such as the arrival of the moon, and the sun were exhibited. Then they produced the eighth divine drama where eclipse-scenes such as the eclipse of the moon and the sun were presented. Then they manifested the ninth divine drama where the views of setting, such as the setting of the sun and the moon were revealed. Thereafter they forwarded the tenth type of divine drama where the halos viz. the halo of the moon and the sun, the halo of Nāga type of celestial beings, the halo of demi-god, the halo of ghost, [the halo of monster, the halo of great serpent (or a type of god) and the halo of Gandharvas (divine musicians)] were exposed. Then they

displayed the eleventh divine drama where gaits viz. the beautiful gait of an ox, the gait of a lion, the gait of a horse, the gait of an elephant, the gait of an intoxicated horse, the gait of an intoxicated elephant, and the gait of a messenger were brought into view. Then they acted the twelfth type of divine drama where the scenes of oceans, the scenes pertaining to cities and mixed scenes of oceans and cities were set forth. Thereafter they produced the thirteenth divine drama exhibiting Nandā, Champā, and Nandā-Champā both. Then they disclosed the fourteenth divine drama having special arrangements of eggs of fish, eggs of crocodiles, aquatic animals, animals living in water and the mixed arrangements of the eggs of fish, the eggs of crocodiles, aquatic animals, and animals living in water. Then they staged the fifteenth divine drama representing the shapes of the letters 'Ka', 'Kha', 'Ga', 'Gha' 'Na', and the mixed scenes of 'Ka', 'Kha', 'Ga', 'Gha', and 'Na'. In the sixteenth drama in the same way the letters from 'Cha' group (were shown). The seventeenth drama was pertaining to the letters from 'Ta' group, the eighteenth for 'Ta' group and the nineteenth for 'Pa' group. They staged

the twentieth type of divine drama presenting various leaves such as Ashok leaf, leaf of a Mango tree, leaf of a Jambu tree, and a leaf of Kosamba tree. Thereafter they brought forth the twenty-first divine drama where scenes of creepers viz. the lotus creeper [*upto*] Sām creeper were manifested. Then they exhibited the twenty-second divine drama known as 'Duya'. Thereafter they staged the twenty-third type of divine drama which is known by the name 'Vilambiya'. Then they revealed the twenty-fourth type of drama named 'Duyavilambiya'. The names of twenty-fifth, twenty-sixth, twenty-seventh, twenty-eighth, twenty-ninth, and thirtieth, are 'Anchiya', 'Ribhiya', 'Achiya-Ribhiya', 'Ārbhada', 'Bhasola', and 'Ārbhada-Bhasola' respy. Thereafter they presented thirty-first type of divine drama where gestures of ascending, descending, contracting, extending, walking, going, illusion and confusion, were produced. Those multitudes of divine youths and damsels simultaneously erected Samosaraṇ [*upto*] it was divine and pleasing to celestial beings. Then those celestial lads and lasses set forth the thirty-second type of drama where scenes pertaining to the blessed ascetic Lord

Mahāvīr's life-story of previous incarnation, [history of his life-period in celestial region,] information about his dropping down (from heaven), the account of the transference of the foetus (from Devānandā's womb to that of Trisallādevi), the history of his birth, the story about the sprinkling ceremony (performed by the lords of Devas) biography of his childhood, account of the days of youth, life story of his enjoying the pleasures, information about his initiation, biography of his austerities, right conduct and ideal behaviour, [the account of acquiring omniscience,] the story of his propaganda and aquisition of the '*summum-bonum*' i. e. salvation, and concerning his last days. Thereafter multitudes of divine youths and nymphs began to play upon four types of instruments (Those instruments) were as follows:- The musical instruments e. g. tabor, drum, etc., non-stringed musical instruments e. g. flutes pipes etc. bronze musical instruments e. g. bells etc. and wind instruments e. g. conch, bugle etc. Then those multitudes of divine masters and maidens sang four types of songs. Those (songs) were as follows:- Ukkhitta, Payatta, Mandāya (in which the tune is sung

slowly) and Roiyāvasān (a song having desirable end). Thereafter the multitudes of divine lads and lasses brought into view four-fold dancing. It was as follows:—‘Anchiya’, ‘Ribhiya’, ‘Ārbhad’, and ‘Bhasol’. Then the multitudes of divine youths and damsels displayed four types of gestures. Those were as follows:—gestures pertaining to the parable, gestures about the manners and customs of the inhabitants of barbarian countries, gestures in general and gestures about the beginning, middle and the end of the era. Thereafter the multitudes of celestial lads and lasses having presented the dance constituted by the thirty-two types of divine dramas exhibiting divine splendour of gods, celestial brilliance of supernatural beings and heavenly glory of superhuman beings, to the fetterless ascetics headed by Goyama etc. (They) circumambulated ascetic Lord Mahāvīr thrice; having done so, bowed down to and saluted; having done so, went to the place where Sūriyābha god was; having done so, joining the palms of the hands and bringing the folded hands near fore-head congratulated Sūriyābha god with success and victory; having done so, conveyed back the report of the execution of the order.

(25) Then that Sūriyābha god contracted (took back) that divine splendour of gods, celestial brilliance of supernatural beings and heavenly glory of superhuman beings; having done so, in a moment he became one (i. e. all atoms were contracted within him). There-after that Sūriyābha god circumambulated ascetic Lord Mahāvīr thrice, paid salutations and honoured; having done so, being surrounded by all his retinue mounted on that divine vehicle and having done so, went back to the direction from which he had appeared.

(26) Blessed ascetic Goyama bowed down to and saluted the blessed ascetic Lord Mahāvīr; having done so, spoke thus "Oh! revered Sir! where this divine splendour of gods, heavenly brilliance of supernatural beings and celestial glory of super-human beings of Sūriyābha god has gone and entered"! "Oh! Goyama it has gone and entered into the body." "Oh! revered Sir! what do you mean by this (or How is this?) that you say it has gone and entered into the body?" "Oh! Goyama, suppose there is a certain house carved out or situated on a mountain peak, besmeared with cow-dung, protected from two sides by ramparts in two

ways, having the closed doors in which air cannot penetrate and which is very grave and severe due to (the scarcity of) the wind. Not very far from that house carved out or situated on a mountain peak there is standing a very huge crowd of people. That crowd of people observed a very great hurricane, heavy rain fall, and violent wind blowing. Having noticed that they enter into the house carved out or situated on a mountain peak and wait there. Oh ! Goyama as (these people remain there in the same way) it is stated that (all the atoms of Sūriyābha god's soul) entered into his body."

(27) "Oh ! revered Sir where is the Sūriyābha abode of Sūriyābha god?" "Goyama ! in this very Jambu continent to the southern side of Mandar mountain, having gone many, hundreds, thousands, lacs, crores, and lac-crores of Yojanas upwards, from the extremely charming surface of the ground of Rayanppabhā hell, the moon, the sun, the groups of planets, constellations, and stars, there comes the heaven known as 'Sohamma kappa'. It is east to west in length, north to south in breadth, half moon size in structure, dazzling with the lustre of the thousands of rays of the sun,

innumerable crores of Yojanas in length and breadth and innumerable crores of Yojanas in circumference. It is stated that there are thirty-two lacs of abodes of Sohamma gods. Those celestial abodes, wholly made of jewels, are excellent [upto] splendid. Exactly in the middle part of those celestial abodes there are five lofty mansions. Those (five mansions) are as follows:—Asog mansion. Sasttavanna palace, Champak Villa, Chuyaga castle, and in the middle Schamma banglow. All those mansions are erected out of precious stones and are super-fine [upto] splendid. It is expressed that having gone innumerable lacs of Yojanas in ablique direction to the eastern side of great abode (named) Sohamma palace (one comes across) Sūriyābha abode of Sūriyābha god. It is twelve and half lacs of Yojanas in length and breadth, thirty-nine lacs fifty-two thousand eight hundred forty-eight (and a little bit more) in circumference. It is surrounded from all sides by one rampart. That rampart is three hundred Yojanas in height, the extension is hundred Yojanas at its base, fifty Yojanas in the middle and twenty-five Yojanas at the top. It is expansive at the base, diminished

in the middle and thin at the top. Its structure is like that of the tail of a cow made wholly of gold and superfine [*upto*] splendid. That rampart is decorated by the cornices prepared out of five-coloured variegated jewels. Those (five cornices) are as follows—black, blue, red, yellow, and white. Those cornices are one Yojana in length, half Yojana in breadth, a little bit less to one Yojana in height, and all in all made of precious stones superfine [*upto*] splendid. It is expressed that there are one-thousand entrances to each of the sides of the abode of Sūriyābha god. Those doors are five-hundred Yojanas in height, two-hundred and fifty Yojanas [in breadth. The same (two hundred and fifty Yojanas) is the size of entrances. Those (doors) are white. The peaks on them are made of gold. Those peaks are painted with variegated pictures of wolf, bullock, horse, man, shark, bird, snake (leopard), Kinnar, deer, Sharabha (fabulous animal having eight feet), yak, elephant, the creeper in general and lotus creeper. The altars on their pillars are made of adamant which are spread all over with beauty, equipped with the rotating machine of the pair of Vijjā-

haras, dazzling with thousands of rays of sun, possessed of thousand silver coins, brilliant, shining, giving delight to the eye-sight, producing rapture in touch, and having exceedingly charming structure. The description of those doors is as follows:—The part rising from the surface of the ground (under the frame of the door) is made of adamant, the foundation is that of Rittha jewels, the pillars which are joined by the nails are of Veruliya jewels, their base is prepared out of gold studded with five-coloured excellent gems, the threshold is made of Hansgabbha jewels, the bolts (kept) for fastening the two doors are of Gomejjak jewel, planks of the doors are of Lohiyakkha jewel, the arches surmounting the frame of the door are of Joiras jewel, the nails are of Lohiyakkha jewels, the joints are of adamant, the tops of the nails are of different jewels, the bars for fastening the doors and their pipes are prepared out of adamant, the receptacles of the bolts of the doors are of jewels, the upper noose is of Anka jewel, the doors are strong and jointless, on both the sides of the walls of the doors there are one-hundred sixty-eight platforms, and the same number of beds. There are set-

up small sportive puppets made of variegated jewels and precious stones. The walls are of adamant, and the peaks are of silver. The ceiling is wholly made of gold. The cage like windows prepared out of various sorts of jewels and gems, are jutting out from the main building, the bars are of precious stones, the cross bars are of gems known as 'Lohit', and the storey is prepared out of silver, the roof and the sides of the roof are of Anka jewels. The bamboos and the chips of the bamboos slantingly placed on both the sides of the roof are of Joirasa jewels, and the boards on them are that of silver, the thin mat to cover (those boards) is made of gold, the covering of thin grass over the mat is that of adamant, and extremely white covering of silver over it. Its golden peaks and small peaks are studded with Anka jewels, which are diversely engraved with the figures such as mark on the forehead and the half-moon, whose lustre is as pure and white as that of the upper part of the conch, the heaps of curds, the foam of the milk of the cow, and the mass of silver and (which are) decked with the necklaces of variegated jewels, extremely smooth from outside

as well as inside. On them, golden dust is spread everywhere. They are very delightful to touch possessed of superfine beauty, pleasing to look at, worthy to be seen, enchanting, and splendid.

(28) On those both the seats of the two sides of the doors, there are series of sixteen sandal pitchers. The sandal jars have got excellent lotuses as their bases, and are filled with extremely fragrant water, smeared with sandal paste, fastened with the strings on their necks, white lotuses used as their coverings (i. e. lids), made of jewels all in all, superfine [*upto*] splendid, and just resembling the big and huge pots (Indakumbha). Oh ! long lived ascetic on those both the seats of the two sides of the doors, there are series of sixteen tusks of elephants. Those tusks are surrounded on all sides by the collection of the garlands of small bells, the wreaths (of particular kinds of jewels) having the structure of windows, and pearl garlands, the intervening space of which is occupied by the pendant necklaces of gold, rising high up, protruding upper part coming forward to a great extent (from the wall), downward part like the half serpent, the structure rese-

resembling the half serpent, wholly adamantine, superfine [*upto*] splendid, and like the tusks of huge elephants. Oh ! long lived ascetic in those (series of) tusks there are multitudes of the clusters of garlands, circular, pendant, and bound with black thread.....blue thread.....red thread.....yellow thread. There are also multitudes of the clusters of garlands, pendant, circular, and bound by white thread. Those wreaths are (like the) dazzling golden Lambusag (i. e. an ornament of necklace pattern) the back side of which is studded with golden plates [*upto*] pervading the whole of the space from all sides by the sound giving delight to the ears and mind, and highly shining due to their glory. On those series of the tusks of the elephants, it is stated that there are another series of sixteen tusks. Those tusks of elephants.....[all the above stated description*upto*] are just resembling the tusks of huge elephants. Oh ! long lived ascetic on those tusks there are multitudes of Toops (swings to suspend articles) made of gold. In those loops of gold, there are many vessels prepared out of Veruliya jewels for burning incense. By those vessels for burning incense, the whole

of the part (from all sides) is filled with the fragrance which is charming, pleasing, giving, delight to the sense of smelling and mind, of superfine quality, (which was) emitted from the excellent ' Kundurukka ', and ' Turukka ' incense, and black agallochum and (which) turned the space into fragrance incarnation. On both the seats of the two sides of the doors, there are series of sixteen dolls. Those dolls are set in sportive manner, well established, well decorated by the garments of variegated colours, (having) put on multitudes of wreaths, the middle part (of which) is beautiful, which could be grasped by the fist, whose pair of breasts are well built, naturally strong, round, well placed, the nipples of which are protruding forward the inner portion of whose eyes are red and black hair. The hair on whose head are curly at the top, very tender, pure, equipped with the characteristics such as untraceable ends and excellence etc. Those dolls are just placed on the excellent Ashok tree, (who are) holding the ends of the branches by their left hands, as if captivating the hearts by casting coquetish glances, afflicting each other by their piercing (eyes), and [though] prepared out of

earth, (yet) obtained the changeless status. They are moonfaced, graceful like moon, having the forehead resembling the half moon, surpassing the moon, in pleasing sight and dazzling like the meteor. Their brilliance is superior to that of the shining of the sun, and the thick line of lightning. Those dolls are putting on beautiful dress (which is) the abode of amorous sentiments, pleasing, worthy to look at, charming, and splendid.

(29) On those both the seats of the two sides of the doors there are series of sixteen lattices made of jewels all in all superfine [*upto*] splendid. On those both the seats of the two sides of the doors there are series of sixteen bells. The description of those bells is expressed in the following terms, to wit—the bells are made of Jambunak jewels, the ball pendant inside the bell is of adamant, the sides of the bells are studded with variegated jewels, the chain is prepared out of gold, and the chord is of silver. Those bells are pervading the whole of the part from all sides, producing rapture in ears and mind, attracting the heart, pleasing to the mind and great, by their con-

tinuous noise just like the thundering of the clouds, roaring of the lion, sound produced by the beating of drums, voice of the heron, harmonious sound of twelve types of musical instruments, mixed noise of twelve kinds of musical instruments, sweet sound, sweet noise, pleasing voice, and fascinating sound. Above those both the seats of the two sides of the doors there are sixteen series of garlands reaching the ankles. Those garlands are thickly set with blossoms, and leaves, of the trees and creepers (which are) of variegated jewels, and (which are) enjoyed by the bees, and adorned due to the eminent beauty and pleasing sights. On both the seats of the two sides of the doors there are series of sixteen square platforms. Those square platforms are two-hundred-fifty Yojanas in length and breadth, one hundred twenty-five Yojanas in thickness, wholly adamantine, and extremely pure [*upto*] splendid. On each of those square platforms there are lofty mansions. Those lofty mansions are two-hundred fifty Yojanas in height and one-hundred twenty-five Yojanas in breadth, (they are) lofty, expansive, shining, and their painted walls

are prepared out of different types of jewels and precious stones, equipped with umbrellas over umbrellas and Vijaya and Veja-yanta banners moved by the wind, very lofty, and their peaks are as if scratching the surface of the sky, the small peaks made of gold (studded with) jewels, are shining just like the bulging gems studded in the intervening parts of the cage-like windows (lattices), possessing hundred petalled blooming white lotuses, painted with the figures such as the mark on the fore-head the half-moon, and decked with the wreaths prepared out of multitudes of jewels, very smooth, internally and outwardly. On it the golden dust is spread everywhere, very delightful to touch, equipped with extra-ordinary beauty, producing delight in the mind, worthy to look at [*upto*] above those square platforms, wreaths, banners, and umbrellas over umbrellas. Above those two sides of the doors there are series of sixteen arches. Those are of different types of jewels and (are) supported by the pillars of variegated jewels [*upto*] clusters of white lotuses. In front of each of those arches there are two puppets. Their description is the same as that of the puppets of the downward part.

In front of those arches there are tusks of elephants. The description is the same as that of the downward part [*upto*] wreaths. Opposite to each of those arches there are pairs of horses, elephants, men, Kinnaras, Kimpurisas, great serpents (Mahorag type of Devas), Gandharvas and bullocks, wholly prepared out of jewels, extraordinary [*upto*] splendid. In this way there are series, ranges and couples. Just opposite to each of those arches, there are two lotus creepers [*upto*] Sāma creepers (which are) always flowery, wholly made of jewels, and extremely pure [*upto*] splendid. In front of every arch there are two eternal 'Disa-Sotthiya' wholly prepared out of jewels, superfine [*upto*] splendid. Just opposite to each of the arches there are two sandal pitchers whose bases are (of) excellent lotuses, (the rest of the description is to be understood in the same way). At the forepart of every arch there are two jars. Those jars are based on excellent lotuses [*upto*] has the structure resembling the intoxicated elephant's mouth. Oh! long lived ascetic! on the foreground of each of those arches there exist two mirrors. Following type of description of the mirrors is expounded. To

with their frames are of gold, pillars are of Veruliya jewels, handless (of the mirrors) are of adamant, the circular mirrors are studded with variegated jewels, though uncleansed they are thoroughly equipped with brilliance, resembling the halo of moon, and having half the size of the body (god's body). Oh! long lived ascetic before each of those arches there are two big dishes having the adamantine navals. Those dishes are appearing as if filled with pure and white rice pounded thrice by means of a pestle, are wholly prepared out of Jambunak jewels [upto] splendid, and their size is similar to the wheels of a chariot. Oh! long lived ascetic! in the forepart of each of those arches there are two bowls. Those bowls are completely filled with clear water and are as if abundantly supplied upto the brim, with fruits of five coloured variegated jewels. They are wholly made of gems and are extraordinary [upto] splendid, and are just like huge circular baskets from which cows are fed. Oh! long lived ascetic! in front of each of those arches there are two peculiar types of vessels filled with different kinds of precious things and wholly prepared out of jewels, extremely pure

[*upto*] splendid. On the fore-ground of each of those arches there are two square platforms. It is stated that, in that square platform there are many planks of gold and silver. It is expressed that on those planks of gold and silver, there are many adamantine tusks of elephants, and multitudes of loops made of adamant. In those adamantine loops there are multitudes of empty jars covered with black, blue, red, yellow, and white curtains of threads. All those empty jars are prepared out of Veruliya jewels, and are extraordinary [*upto*] splendid. In front of each of those arches there are two caskets of jewels decked with pictures, shining, brightening, dazzling, and glittering the whole of the part from all sides, with their own lustre. Just as a certain casket of precious stones of the sovereign prince, whose kingdom is extending upto the ocean in four sides, beautified by the pictures and covered with the thin plates or layers of crystal and Veruliya jewels, shines, brightens, dazzles, and glitters the whole of the part from all sides with its own lustre. Before each of those arches there are two necks of horses, elephants, men, Kinnaras, Kimpurisas, Mahorag

gods, Gandharvas, and bullocks. They are all in all made of adamant and are superfine [*upto*] splendid. In those necks of the horses [*upto*] bullocks, there are baskets of flowers, (garlands) powders (fragrant substances), garments, ornaments, mustard-seeds, and mops made of peacock feathers. All those are wholly prepared out of precious stones and are extremely pure [*upto*] eminent. In each of those baskets of flowers [*upto*] the baskets of mops of peacock feathers, there are two coverings of flowers [*upto*] two coverings of mops. They are wholly made of jewels and are excellent [*upto*] eminent. Before each of those arches there are two thrones (the description of those thrones [*upto*] garlands). In front of each of those arches it is expressed that there are two umbrellas having chaste sticks made of Veruliya jewels. The inner part of the umbrella is made of Jambunak jewels, the joints are of adamant surrounded by the net of pearls, equipped with one-thousand and eight excellent thin golden bars, made fragrant with the sandal of Malaya mountain, having the fragrance of a garden blooming in all seasons, giving cool shade, painted with variegated

auspicious figures and moon like in shape. In front of each of those arches there are two Chammaras (chowries). Those chowries have [painted handles studded with variegated excellent jewels and precious stones, such as Veruliya etc, (lustrous like the moon),] brilliant handles made of chaste and costly gold, studded with variegated jewels and precious stones with creepers engraved on them, and resembling in whiteness the heaps of conches, Anka jewels, jasmine flowers, drops of water, foam obtained after the churning of nector and have long, fine, silvery hair. Those are prepared out of jewels all in all and are excellent [*upto*] eminent. Before each of those arches there are two tins of oil, Kostha (fragrant substance), Tamāl leaves, Choyak fruits, Tagara plant, cardmum, yellow orpiment, vermilion, red arsenic, and collyrium. All those are prepared out of jewels and are superfine [*upto*] splendid.

(30) On each and every door of Sūriyābha abode there are one-hundred and eight banners having insignia of a wheel, and other banners marked with deer, eagle, umbrella, feather, bird, lion, bullock, and each of them is one

hundred and eight in number. Moreover there are also one hundred and eight flags on which the figures of excellent elephants having four tusks, are painted. It is stated that, in this way in Sūriyābha abode from one end to the other on every door there are one-thousand and eighty flags. In Sūriyābha abode there are sixty-five types of floors (for each and every door). The description of the surface of those floors and the ceiling above them is to be inserted (*as it is given formerly*). Exactly in the middle parts of those floors there is one throne at every place (*the description of the throne with all paraphernalia is to be understood here*). On the remaining parts of the ground there are everywhere auspicious seats.

The upper portions of those doors are decorated by sixteen types of jewels. Those (sixteen types of jewels) are as follows:— gem [*upto*] Rittha jewel. Above each of those doors there are eight auspicious banners [*upto*] umbrellas over umbrellas. In this way in Sūriyābha Vimāna it is expounded that there are four-thousand doors from one end to the other. On the four sides of Sūriyābha abode there are four forest-groves, five hundred Yo-

janas away from it (Vimāna). Those forest-groves are as follows:—to the eastern side Ashok, to the southern side Satta-vanna to the western side Champak, and to the northern side Mango grove. These forest-groves are a little bit more than twelve and a half lacs of Yojanas in length, five-hundred Yojanas in breadth, and each of them protected by rampart, black and appearing black (*The description of the forest grove*).

(31) The inside ground of those forest-groves is extremely charming. It is just like the leather of tabor (known as Muraj) or [upto] decorated by different types of five coloured jewels and grass. Their fragrance and contact are to be understood in due order [as it has been stated]. “Oh ! revered sir, what sort of noise is created by the grass and jewels slowly moved, shaken, trembled, throbbled, quivered, caused to collide, agitated, caused to move heavily by the breezes blowing from the eastern, western, southern and northern directions ?” “Oh ! Goyama just as a certain palanquin, litter, or chariot equipped with the umbrellas, banners, bells, flags, excellent arches, the harmonious sound of twelve

types of musical instruments, and encircled by nets of small gingling bells made of gold, and which are prepared out of the excellent wood of Tinish (tree growing on Himālaya mountain) and inlaid with gold. The series of the spokes and the yoke of which are well fastened, the felly of the wheel is well set up and made of iron, to which excellent horses of noble breed are yoked, which is well controlled by the charioteer who is the best among dextrious persons, which is encircled by thirty-two quivers each containing hundred arrows, having a thorny head ornament as an armour, which is ready for the battle being equipped with bows, arrows, weapons and armours, oft and often driven fast in court-yard of the royal palace or royal harem, or extremely beautiful floor studded with gems and jewels, or brought back from those places, pervades the whole of the part by the sound, pleasing to the ears and mind, enchanting, and extra-ordinary.

(Q) Is the above stated description correct ?

(Ans.) No it is not correct (it is far more surpassing than what has been described in the

above stated words). Just as a certain Veyāliya lute augmenting the first note of Madhyama scale, well established on Anka jewel, taken and tweedled by dexterious men and women, whose key note, made of sandal, is wounded and well arranged, at mid-night slowly and slowly played, struck, moved, tweedled, heavily struck, strongly moved, and thereby giving out the sound pleasing to the ears and the mind, enchanting fascinating, and extraordinary, pervades the whole of the part.

(Q.) Is the sound just like the above stated terms?

(Ans.) No it is not correct (the sound is far more superior than the above stated description). Just as Kinnaras, or Kimpurisas or Mahorag gods, or Gandhavvas, of certain names who have gone to the park named Bhaddasāla or the Nandan grove, or Somanas garden, or Pandag forest, or in the caves and dens of Himālaya, Malay, and Mandar, gathered in congregation, took their seats, and sat to-gether, jubilant, sportive, singing, enjoying, playing upon musical instruments, laughing, narrating prose passages, narrating songs, meter verses, stories

containing historical matters, metrical poems, particular songs sung with high pitch, equipped with modulated voice, having the songs ending in comedy, possessing seven types of notes, devowed of six flaws, having eleven poetic ornaments, equipped with eight types of metrical virtues, and resembling the music of the dancers which itself is like the humming noise contained in the cave which is favourable to singing, sung in tune, clear at three places (viz. chest, throat, and head), and is harmonious with the tune of the lute, and the flute and the steps are in tune with the sweet husky [or grunting] manner of singing (and is pleasing to the mind, harmonious, graceful, charming, bewitching the mind, melodious in the end and exceedingly charming in its form).

(Q.) Is the sound just like the above stated terms?

(Ans.) Yes it is just like that (the above stated description).

(32) In those forest-groves here and there at various places there are multitudes of small wells, wells, lotus-pools, oblong wells (straight rivers) zigzag rivers, series of lakes and well arrang

ed rows of small wells. Those are extraordinary and superfine. They have the banks made of silver and their margins are of equal level (without pitfall etc.). They have slabs of stones made of adamant, at the base the ground prepared out of gold, and golden and silvery sand. They are covered by thin layers of crystal and adamant, comfortable to enter and very easy to come out, well studded with variegated jewels, possessed of four corners, and well built up in due order. They are filled with unfathomable cold water, covered with lotus leaves, fibers and stalks, equipped with good deal of blooming lotuses, night lotuses, blue lotuses, white lotuses, Songandhiya lotuses, Pondariya lotuses, lotuses of hundred petals, and lotuses of thousand petals with their filaments, possessed of lotuses which are enjoyed (sucked up) by the bees, and completely filled with pure excellent water. It is stated that some are filled with water which is resembling spiritual liquor, some with milky water some with saltish water, some with the water appearing like Ghee, some with the water resembling sugar-cane juice and some with natural water. Those are charming pleasing

to the mind, beautiful, and eminent. It is expounded that on those four sides of each of those wells (*upto*) rows of small wells, there are three-fold excellent stair-cases (*the description of those three staircases*). It is to be understood that on those staircases there are arches, flags, and umbrellas over umbrallas. In those small wells (*upto*) series of well arranged wells, there are a good deal of mountains, Uppāya, Niyai, Jagai and Dāruijja by name, bowers in which sprays of water drip down (or the crystalline bowers), mansions prepared out of crystals, Sofās made of crystals, lofty, very low, swinging beds and oscillating beds which could be used by birds too. They are made of jewels all in all and are extraordinary (*upto*) splendid. On those Uppāya mountain (*upto*) oscillating beds which could be used by the birds also, there are many seats having the shapes of swans, herons, eagles, seats rising up, very low seats, oblong seats, seats resembling the shapes of birds, auspicious seats, seats like the shapes of bullock, lions, lotuses and the figure of 'Disā-sotthiya'. Those seats are made of precious stones all in all and are supper-fine (*upto*) eminent. In those forest-

groves there are here and there at every place multitudes of the bowers prepared out of Āli plant, the enclosures erected from Māli plant plaintain bowers, creeper bowers, recesses of gardens from which spectacle or show can be easily observed, bowers meant for toilet and decoration, enclosures having the shape of the cellar, fascinating bowers for romance, recesses prepared out of Sāla tree, net houses, bowers possessing paintings, enclosures having abundant flowers, bowers emitting fragrance and mirror houses. They are wholly studded with precious stones and are superfine (*upto*) splendid. In those bowers made of Āli plants (*upto*) enclosures emitting fragrance, there are number of seats having the form of birds (*upto*) seats having the shape of 'Disā-sotthiya' All those are wholly made of jewels and are extraordinary (*upto*) splendid. In those forest-groves there are at every place multitudes of bowers of Jāi flowers and Jūi flowers, enclosures of Navmāliya creeper recesses of Vāsanti (vernal) creeper, enclosures of Sūrmalliyā creeper, pandals made from Dahi-Vāsuya plants, bowers of bettle plants, enclosures prepared out of creepers of grapes, the recesses of

Pepper-bettle, the bowers of Atimuktak creeper, and enclosures intermingled with strong creepers such as Affovagā and Māluyā creepers. All those are extraordinary and made of jewels all in all [*upto*] splendid. In those bowers of Jāi flowers [*upto*] enclosures of Māluyā creepers (a kind of creeper the fruit of which contains stones), there are many slabs of stones and well arranged seats having the shape of swans [*upto*] seats having the shape of 'Disa-sotthiya'. It is also stated that there are many other slabs of stones having excellent shapes and which are soft and smooth. Oh ! long lived ascetic those are very smooth just like the contact of the hide of deer, cotton fibre, 'Bur' plant, butter, and excellent cotton. All these are made of precious stones and are extraordinary [*upto*] eminent. There multitudes of residential gods and goddesses sit, liedown, stand, sleep, ease, laugh, play, fondle, relax (recline) pastime, enjoy sensual pleasures and experience the blessed consequences and fruits of glorious, and meritorious actions of previous birth and of ancient time, which were well accomplished and achieved.

(33) Exactly in the middle part of each of those forest-groves, there are lofty palaces. Those stately mansions are five-hundred Yojanas in height, two-hundred fifty Yojanans in breadth, gone high up, rising up-right, and dazzling (the description of the extremely beautiful even floors, ceiling, throne and all other retinue is to be understood here) in the same way (i. e. as is already given). Four types of celestial beings, greatly prosperous [*upto*] whose maximum duration of life is one Paliovama stay there. Those (four types of gods) are as follows:—(Superhuman beings living in) Asoya palace, Satta-vanna villa, Champak castle and Chuyag palace (or Asoya, Satta-vanna, Champak and Chuyag classes of gods.) The eminently charming surface of the ground of the internal part of the abode of Sūriyābha, is described as follows:— It is devoid of forest-groves [*upto*] multitudes of residential gods and goddesses sit [*upto*] wander there. It is expounded that exactly in the middle part of that eminently charming even floors, there is a raised square at the gate of the palace, kept for entrance, (Uvgāriyālayan) whose length and breadth are one lac Yojanas, and

the circumference is three lac-sixteen-thousand-two-hundred-twenty-seven Yojanas, and more over three Kosās, one-hundred-twenty-eight Dhanus, thirteen and half fingers, and a little bit more, and its thickness is one Yojana. It is wholly made of Jambunaya jewel and is extraordinary [*upto*] splendid.

(34) That abode is surrounded on all sides by the altar named Paumvar and the latter is surrounded by one forest-grove. That Paumvarveyiā is half Yojana in height, five-hundred Dhanus in breadth, and the circumference is the same as that of the square kept at the entrance. The following type of description of that Paumvarveyiā is stated. Its foundation is of adamant, the base is of Rittha jewels, pillars are of Veruliya jewels, planks are of silver and gold, the nails are of Lohiyakkha jewels, the physical bodies are of variegated jewels, the pairs of corporal forms are of various types of jewels, (representations of) fascinating pictures are of different types of jewels, the pair of (representations of) the pictures are of variegated jewels, the projecting eaves of the altar are of Anka jewels, the chips of bamboos and bamboos slantingly placed on

both the sides of the roof are of Joirasa jewels, the strips of silver and mats to cover the roof are of gold, the strong covering of straws over the mattress ceiling is of adamant, and the covering upon it is wholly made of jewels. That Paumvarveyā is encircled on all sides by the collection of wreaths made of gold kept in pendant posture, by the heaps of garlands having the shape of windows, garlands possessing small bells, series of big bells, necklaces of pearls, gems, gold, jewels, and white lotuses. Those wreaths are like the golden Lambusag ornament [*upto*] they are set up. On that Paumvarveyā here and there at every place there are a good deal of pairs of horses [*upto*] pairs of bullocks. All those are completely begetted from jewels, and are superfine [*upto*] eminent, and worthy to be looked at [*upto*] series, rows, pairs and ranges.

(Q.) "Oh revered Sir ? what is the reason of entitling it as Paumvarveyā ?"

(Ans.) "Oh Goyama on this Paumvarveyā here and there, at all places, (viz.) on the sides of the altar, on the boards of the altar, in the

intervening space between two altars, pillars, the sides of the pillars, the tops of the pillars, connecting parts of the pillars, nails, the tops of the nails, the boards where the nails are thrust, the portion between two nails, the sides of the boards, and the cavities between two sides of the boards, there are many lotuses, white lotuses, night lotuses, blue lotuses, superfine lotuses, Sogandhiya lotuses, Pondariya lotuses, Māha-Pondariya lotuses, hundred petaled lotuses and thousand petaled lotuses. All these are wholly prepared out of jewels and precious stones, extraordinary [*upto*] splendid, and it is narrated that they are similar in size to the big umbrellas used in rainy season. Oh ! long lived Goyama for this reason it is entitled as Paumvarveyā.”

“Oh revered Sir ! Is the Paumvarveyā permanent or impermanent ?”

“Oh Goyama ! (from one point of view) it is permanent and also (from another point of view) it is impermanent.”

“Oh revered Sir ! why it is called permanent as well as impermanent ?”

“Oh Goyama ! from substantial point of view it (the Paumvarveyā) is permanent, and

impermanent from the modificatory point of view, i. e. modifications pertaining to its colour, smell, taste, and contact: Oh Goyama ! for this reason it is stated that the Paumvarveiyā is changeless as well as changeable.’

“Oh revered Sir ! how long that Paumvarveiyā will exist ?”.

“Oh Goyama ! neither it was in non-existence, nor it is in negativeness, nor there will be its extinction. It was in actual existence, it is in sober reality, and it will be a matter of positiveness. It has continuous sameness of existence, it is destined (steady), without decay, without exhaustion, and (is) eternal.” The diameter of that forest-grove is something less than two Yojanas, the circumference is the same as that of the square at the entrance, the description of that forest-grove is to be inserted here [*upto*] the gods and goddesses, wander and recline. It is stated that on the four sides of that square kept at the entrance, there are three excellent staircases (its description [*upto*] arches, flags, and umbrellas over umbrellas is to be understood). It is expounded that the extremely,

charming and even surface of the ground of that square placed at the entrance is [*upto*] the contact of precious stones.

(35) Exactly in the middle part of that exceedingly charming and even surface of the ground, there is a spacious and towering palace. That magnificent and lofty palace is five-hundred Yojanas in height, two-hundred-fifty Yojanas in breadth, gone high up, and lofty (its description.....[*upto*] the floor the ceiling, and the throne, with paraphernalia is to be understood). Above (the palace) there are (everywhere) eight auspicious flags, and umbrellas over umbrellas. That prominent and colossus palace is surrounded on all sides by other four lofty mansions, the heights of which, are half in proportion to that of the former one. Those lofty mansions are two hundred-fifty Yojanas in height, one-hundred-twenty-five Yojanas in breadth [*upto their description*]. Those lofty mansions are again encircled on all sides by other four lofty villas, the heights of which, are half in proportion to that of the former ones. Those lofty villas are one-hundred-twenty-five Yojanas in height, sixty-two and half Yojanas in breadth, gone high up,

and reaching up-right, to a great extent in the sky (their description.....*upto*.....the floor, the ceiling, and the throne with retinue is to be understood). Above those villas there are eight auspicious banners and umbrellas over umbrellas. Those lofty villas are again surrounded on all sides by four lofty banglows, the heights of which are half in proportion to that of the former ones. Those lofty banglows are sixty-two and half Yojanas in height, and thirty-one Yojanas and one Kosa in breadth (their description.....*upto*.....the ceiling, the throne with paraphernalia is to be inserted here). On those lofty banglows there are eight auspicious flags and umbrellas over umbrellas.

(36) It is stated that, on the north-eastern side of that prominent and lofty palace there is Sshamma assembly-hall. It is one-hundred Yojanas in length, fifty Yojanas in breadth, seventy-two Yojanas in height, supported by numerous hundreds of pillars, decked by well-formed lofty adamantine altars, arches and well set up dolls [*upto*] where the crowds of celestial damsels are scattered here and there, enchanting, pleasing, charming, and worthy to be looked at. On the three sides of that

Sohamma assembly-hall there are three doors. They are as follows:— On the eastern, southern, and northern sides. Those doors are sixteen Yojanas in height, eight Yojanas in breadth, and the entrances are of the same size. They are white and equipped with small peaks prepared out of excellent gold (*upto..... decked by*) wreaths. On each and every door there are eight auspicious flags and umbrellas over umbrellas. In front of every door there is a platform. Those platforms in front are one hundred Yojanas in length, fifty Yojanas in breadth and a little bit more in height (their description is the same as that of the congregation hall). On the three sides of each of those platforms there are three doors. They are as follows:— On the eastern, southern, and northern sides. Those doors are sixteen Yojanas in height, eight Yojanas in breadth, and the entrances are of the same size. They are white and equipped with small peaks made of excellent gold (*upto...decked by*) wreaths. The surface of the ground of those platforms and the ceiling (*is to be described in the same way*). Above each of those platforms there are eight auspicious banners and umbrellas

over umbrellas. In front of each and every platform there is a theatre (its description is to be understood on the same line as that of the platforms.....*upto*.....the doors, the surface of the ground, and the ceiling). Exactly in the middle part of each of those exceedingly charming and even surface of the ground there is an adamantine arena (a verandah) for spectators. It is stated that there is a pedestal of precious stones, exactly in the middle portion of each of those arenas prepared out of adamant Those pedestals made of precious stones are eight Yojanas in length and breadth, four Yojanas in thickness, studded with jewels all in all and superfine [*upto*] splendid. On each of those pedestals of precious stones there is a throne (*the description of the throne with its paraphernalia*). Above each of those bowers meant for theatrical purposes, there are eight auspicious flags, and umbrellas over umbrellas. In front of each of those bowers meant for theatrical purposes, there is a stage (foundation) of precious stones. Those stages of precious stones are sixteen Yojanas in length and breadth, eight Yojanas in thickness, and are wholly prepared out of

gems, jewels, and are extraordinary [*upto*] eminent. On each and every foundation, a mound is erected. Those erected mounds are sixteen Yojanas in length and breadth, and a little bit more than sixteen Yojanas in height, and (they) are resembling in whiteness to the (heaps of) conches, Anka jewels, jasmine flowers, drops of water, the collection of the foam obtained at the churning of nectar, wholly prepared out of precious stones, and extra-ordinary [*upto*] eminent. On each of those mounds there are eight auspicious flags and umbrellas over umbrellas. On each of the four sides of those mounds, there is a stool made of precious stones. Those stools prepared out of precious stones are eight Yojanas in length and breadth, four Yojanas in thickness, wholly made of jewels, and superfine [*upto*] splendid. On those foundations (stools) of precious stones there are four images of Jinas having the same proportion of height (as they had), located in 'Paliyank' posture, facing to those mounds and installed there. Those (idols of the Jinas) are as follows:—Usaha, Vaddhamāna, Chandānana, and Vārisena. Just in front of each of those mounds, there is a

pedestal made of precious stones. Those precious stoned pedestals are sixteen Yojanas in length and breadth eight Yojanas in thickness, and wholly studded with jewels [upto] splendid. On each of those precious stoned pedestals there is a holy tree. Those holy trees are eight Yojanas in height, eight Yojanas in depth, having the trunk of two Yojanas, half Yojana in circumference, main branches shooting forth from the trunks are of six Yojanas (in length), and exactly in the middle portion they are eight Yojanas in length and breadth, and a little bit more than eight Yojanas from top to bottom. The following type of description of those holy trees, is stated. To wit:— their roots are of adamant, the main branch shooting forth from the trunk is well placed in silver, the bulbs are of adamant and Rittha jewels, the charming trunk is of Veruliya jewels, the magnificent (huge) main branches are begetted from excellent gold. The various small branches and twigs are of different types of precious stones and jewels, the leaves are of Veruliya jewels, the stalks of the leaves are of gold, decked with extremely delicate, dainty, and rosy blossoms.

of Jambunaya jewels, having excellent tops of sprouts, (whose) branches are bending down due to the great load of fruits and fragrant flowers made of variegated jewels and gems, producing feelings of rapture (delight) to the mind and the eyes to a great extent, equipped with the fruits having the juice just resembling the nectar, giving cool shade, brilliant, possessed of glory and lustre, worthy to be looked at [charming, pleasing, and enchanting]. On each of those holy trees there are eight auspicious banners and umbrellas over umbrellas, and in front of them (holy trees) there are precious stoned pedestals. Those precious stoned pedestals are eight Yojanas in length and breadth, four Yojanas in thickness, wholly prepared out of precious stones, and superfine [upto] eminent. Above each of those precious stoned pedestals, there is a huge banner (known as Mahindazaya). Those Mahinda banners are sixty Yojanas in height, one Yojana in depth, one Yojana in circumference, firmly established, very smooth due to rubbing, exceedingly charming due to the roundness of their form, made of adamant, of particular pattern, made charming being encircled by a

number of thousands of excellent five-coloured small flags, equipped with Vijaya and Vejaya banners which are moved by the wind, possessed of umbrellas over umbrellas, with very lofty peaks as if transgressing the courtyard of the sky, worthy to be looked at etc. and [above those Mahinda banners there are] eight auspicious flags, and umbrellas over umbrellas. In front of each of those Mahinda banners there is Nandā lotus-pond. Those lotus-ponds are one hundred Yojanas in length, fifty Yojanas in breadth, ten Yojanas in depth, and extremely pure (.....*upto*.....the description.....*down to*.....some are filled with natural water). Every lotus-pond is encircled by Paumvarveyā and the latter by a forest-grove. On the three sides of those Nandā lotus-ponds, there are three excellent staircases (the description of those three excellent staircases.....*upto*.....arches, flags, and umbrellas over umbrellas). It is stated that in this Sohamma assembly-hall there are forty-eight-thousand seats. They are as follows:—Sixteen thousand to the eastern, sixteen-thousand to the western, eight-thousand to the southern, and eight-thousand to the northern sides. On

those seats there are many boards prepared out of gold and silver. On those golden and silvery boards there are multitudes of adamantine tusks of elephants. On those adamantine tusks of elephants there are collections of circular, and pendant wreaths and garlands woven in black threads. In Sohamma assembly-hall there are forty-eight-thousand extraordinary places of beds (their description is the same as that of the seats.....[*upto*].....tusks of elephants). On those tusks of elephants there are a good deal of silvery loops. In those silvery loops there are many vessels made of Veruliya jewels for burning incense. Those vessels for burning incense (possess) excellent black agallochum [*upto*] decked with garlands of black threads). Inside that Sohamma assembly-hall the surface of the ground is exceedingly charming and even, [*upto*] decked with jewels (the description of the contact of jewels and the ceiling). Exactly in the middle portion of the exceedingly charming and even surface of the floor, there is a magnificent precious stoned pedestal, which is ten Yojanas in length and breadth, eight Yojanas in thickness, and wholly prepared out of precious stones [*upto*]

eminent. On that precious stoned pedestal there is a Mānvag sacred pillar which is sixty Yojanas in height, one Yojana in depth, one Yojana in circumference, equipped with forty-eight corners, forty-eight edges, forty-eight planes [sides] (the rest of the description is the same as that of the great Mahinda banner). From the top of Mānvag sacred pillar having descended twelve Yojanas and having left twelve Yojanas of the downward part (one comes across) the remaining thirty-two Yojanas of the middle part (containing) many golden and silvery boards. On those boards of gold and silver there are many adamantine tusks of elephants. On those adamantine tusks of elephants there are multitudes of silvery loops. In those loops made of silver, there are small circular cases (boxes) made of adamant. In those adamantine, round, and circular boxes there are located, a number of bones of the thighs of the prophets. Those are worthy to be worshipped (.....*upto*.....*....waited upon*) by Sūriyābha god, and multitudes of gods and goddesses. Above that Mānvag sacred pillar there are eight auspicious flags and umbrellas over umbrellas.

(37) It is stated that on the eastern side of that Mānvag sacred pillar there is a magnificent precious stoned pedestal, which is eight Yojanas in length and breadth, four Yojanas in thickness, wholly prepared out of jewels, and extra-ordinary [*upto*] splendid. On that precious stoned pedestal there is one colossus throne (the description with its paraphernalia). On the western side of that Mānvag sacred pillar there is one magnificent stage (pedestal) of precious stones, which is eight Yojanas in length and breadth, four Yojanas in thickness, studded with jewels all in all, and superfine [*upto*] eminent. On that precious stoned pedestal there is a spacious bed for celestial being (the following type of description of that celestial bed is narrated). Its props are studded with variegated jewels, feet are of gold, tops of the feet are set with numerous jewels, limbs are of Jambunaya jewels, the middle part is of diverse types of jewels, the bed (filled with cotton) is of silver, the pillows meant for cheeks are of gold, cushions are of Lohiyakkha jewels, and on both the sides there are cushions (due to which), it is raised on two sides, bent down and deep in

the middle. Its size is the same as that of the (god's) body, and is just like the sand of the Gauges which goes down as soon as one steps on it. There is a well arranged dust absorber on it, which is covered by a red sheet of cotton garment embroidered in particular fashion, charming, and the contact of which is as smooth as the touch of the hide of deer, cotton fibre, Būr plant, butter, and seedless cotton.

(38) It is stated that on the north-eastern side of that celestial bed there is one colossus precious stoned pedestal which is eight Yojanas in length and breadth, four Yojanas in thickness, and wholly made of gold [*upto*] splendid. On that pedestal of precious stones there is one magnificent small Mahinda banner which is sixty Yojanas in height, one Yojana in breadth, adamantine, circular, charming and well established [*upto*] eminent. Above it, there are eight auspicious banners and umbrellas over umbrellas. On the western side of that small Mahinda banner there is one store-room for weapons and missiles of Sūriyābha god, known by the name ' Choppāl ' which is wholly prepared out of adamant, and (which is)

extraordinary [*upto*] splendid. There, numerous excellent weapons are stored, the prominent of which are:—best shields, swords, maces, and bows. Those are dazzling, brandished, sharp-edged, charming, pleasing, worthy to be looked at, and enchanting. Above that Sohamma assembly-hall there are (groups of) eight auspicious banners and umbrellas over umbrellas.

(39) It is expounded that on the north-eastern side of Sohamma congregation-hall, there is a spacious temple of Siddhās (liberated souls) which is one hundred Yojanas in length, fifty Yojanas in breadth, seventy-two Yojanas in height (the description is the same as that of the congregation-hall [*upto*] beds, exceedingly charming and even surface of the ground, and ceiling of the same pattern). Exactly in the middle of the temple of perfect beings, there is a magnificent precious stoned stage (pedestal) which is sixteen Yojanas in length and breadth, and eight Yojanas in thickness. It is expounded that above the pedestal of precious stones, there is a colossus raised place for the installation of images which is sixteen Yojanas in length and breadth, and a little bit more than sixteen Yojanas in height, and

wholly prepared of precious stones [upto] splendid. Here (in this temple) are consecrated, one hundred-eight idols of the prophets having the same proportion of height (as they actually had). The following type of description of those idols of the prophets is stated. To wit:—the palms of the hands and the soles of the feet are of gold, nails are of Anka jewels, the delicate portion under nails is of Lohiyakkha jewels, the shanks (of the leg from the ankle to the knee) are of gold, knees are of gold, thighs are of gold, the limbs of the body (hands and feet) are of gold, navels are of lustrous gold, the series of small hair on the body are of Rittha jewels, the nipples of the chest are of shining gold, the Sirivachchha mark on the chest is of brilliant gold, lips are of coral, teeth are of crystals, tongues are of glittering gold, palates are of dazzling gold, nostrils are of gold, the inner part of the nose is of Lohiyakkha jewels, eyes are of Anka jewels, the internal delicate portion of the eyes is of Lohiyakkha jewels, the retinas are of Rittha jewels, eye lashes are of Rittha jewels, eye brows are of Rittha jewels, the cheeks are of gold, ears are of gold, the fore-

heads are of gold, the bones of the head are of adamant, the skin from which the roots of hair grow is of shining gold, and the hair are of Rittha jewels. It is (further) stated that at the back of each of those idols of Jinas (conquerors), there are idols of umbrella-holders. Those images of umbrella-holders, are gracefully holding the white umbrellas, wreaths and garlands of Korant flowers, having the extremely white lustre like that of the snow, silver, Jasmine and moon. It is expounded that on both the sides of each of those prophets, there are located, idols of the holders of 'Chammarās (chowries) holding there, the 'Chammarās' made of costly and chaste gold, studded with multifarious types of jewels and precious stones. In front of each of those idols of prophets, there are two Nāga images, Bhuya (a type of demi-god) images, Jakkha (demi-god) images, Kūndadhār images, and all of them are made of precious stones and superfine [upto] are installed there. In front of those idols of prophets, there are one hundred eight bells, one-hundred eight pitchers, one-hundred eight jars, and the same number of mirrors, dishes, particular types of dishes,

well located seats, empty jars, jars painted with pictures, boxes of jewels, necks of horses [upto] necks of bullocks, caskets of flowers, [upto] baskets of mops of peacock feathers, bags (pieces of cloth as coverings) of flowers, tins of oil [upto] tins of collyrium and one hundred eight vessels for burning incense. On those temples of liberated souls, there are groups of eight auspicious banners and umbrellas over umbrellas.

(40) It is stated that on the north-eastern side of that temple of liberated souls, there is a magnificent assembly-hall, where celestial beings are instantaneously born. Its description is the same as that of the Sohamma assembly-hall [upto] precious stoned pedestal, which is eight Yojanas [in length and breadth, four Yojanas in thickness.....upto.....on it] and there is a very spacious celestial bed [its description is the same as that of the celestial bed in Sohamma hall] and above it there are eight auspicious banners and umbrellas over umbrellas. On the north-eastern side of that hall, where instantaneous births take place, there is a spacious lake which is one-hundred Yojanas in length, fifty Yojanas in breadth, ten

Yojanas in depth, (*the same description*). In the north-eastern direction of that lake there is a magnificent hall meant for sprinkling ceremony [its description is to be taken on the same line like the Sohamma hall.....*upto*..... beds (long verandah), precious stoned pedestal throne with paraphernalia.....*upto*..... decked by garlands]. There, all materials for the bath of Sūriyābha god are well arranged, and there are eight auspicious things, (*the description in the same way*). On the north-eastern side of that hall for taking bath, there is the chamber meant for the decoration of the body (saloon). It is the same as Sohamma hall, having precious stoned pedestal of eight Yojanas in length throne with its paraphernalia. There all sorts of materials and articles for the decoration of Sūriyābha god are set in order (*the remaining description is the same*). On the north-eastern side of that chamber meant for decoration (saloon), there is a magnificent hall for business purposes (its description is the same as that of the hall where instantaneous births of celestial beings take place *upto*..... throne with its retinue, precious stoned stage and eight auspicious things etc.).

There, a voluminous excellent book of that Sūriyābha god, is kept. The following type of description of that excellent volume, is stated. To wit—its leaves are of precious stones, rods are of Rittha jewels, the strings are of glittering gold, the knot is of various jewels, ink-stand is of Veruliya jewel, its lid is of Rittha jewel, the chain is of dazzling gold, ink is of Rittha jewel, pen is of adamant, letters are of Rittha jewels, and it is the most sacred scriptural volume. Above that chamber meant for business purposes there are eight auspicious flags and umbrellas over umbrellas. On the north-eastern side of that business chamber there is a Nandā lotus-pond (*it is just like the lake previously described*). On the north-eastern side of that Nandā lotus-pond, there is a colossus oblation altar, which is wholly prepared out of precious stones, and superfine [*upto*] eminent.

(41) In that age, at that time when Sūriyābha god recently took instantaneous birth, accomplished five types of capacities to develop fully the characteristics of the body into which it incarnates. Those are of five kinds viz. (1) The capacity of taking the molecules to make the body, (2) development of the

body (3) development of sense organs (4) development of respiratory organs and (5) the development of the organs of speech and mind. Thereafter when Sūriyābha god accomplished five types of developments, the following sorts of inner thoughts, ponderings, reflections, deep-inward musings and conceptions arose "what is my prior duty? what is my subsequent mission? what is antecedently beneficial to me? what is subsequently beneficial to me? what will be antecedently and subsequently beneficial, for happiness, development of the mind, blessed condition (salvation) and continuity of meritorious actions?." Thereafter the celestial beings of Sāmāniya class of that Sūriyābha god, having comprehended, those thoughts, ponderings [*upto*] arose in the mind of Sūriyābha god, approached to the place where Sūriyābha god was. They having joined the palms of the hands and touching the folded hands to the fore-head, congratulated Sūriyābha god with victory and success. Having done so, they spoke thus" Verily! indeed Oh! beloved of the gods, in Sūriyābha abode, in the temples of perfect beings, there are consecrated one hundred and eight idols of Jinās (Prophets)

having the same proportion of height (as they actually had). In Sohamma congregation-hall, there is Mānvag sacred pillar upon which in round and circular adamantine boxes, multitudes of bones of the thighs of the prophets are kept. Sir! those are worthy to be worshipped (*.....upto.....waited upon*) by you Oh! beloved of the gods, and innumerable residential gods and goddesses. Oh! beloved of the gods this is your prior duty. This is also to be accomplished subsequently by you, who are beloved of the gods. This is antecedently beneficial to you oh! beloved of the gods. Oh! beloved of the gods it is beneficial afterwards also, oh! beloved of the gods it will be antecedently and subsequently beneficial for happiness, development of mind, blessed status, and the continuity of meritorious deeds.

(42) Thereupon Sūriyābha god having heard and listened this explanation (advice) in the vicinity of celestial beings who were the members of the Sāmāniya congregation, was delighted, and pleased [*upto*] whose heart was attracted got up from the bed; having done so, he went out by the eastern direction of Uvavāya hall (which is meant for the instantaneous

births of celestial beings). He approached to the place where there was the lake; having done so, circumambulated the lake again and again and entered into it by the eastern arch; having done so, he got down (into the lake) by the exceedingly charming eastern staircase; having done so, plunging in water began to take bath; having done so, he sported in water; having done so, he sprinkled water over him; having done so, he rinsed his mouth and highly purifying himself came out of the lake; having come out he went to the place where the coronation hall was; having gone there and circumambulating that installation hall again and again entered it by the eastern door, having done so, approached to the place where there was the throne; having done so, he climbed on that excellent throne and took his seat facing to the east. Then the members of the Sāmāniya congregation of Sūriyābha god sent for the servile celestial beings; having called, they spoke thus " Oh beloved of the gods! make preparations for the costly, precious, exorbitant, and magnificent installation of Sūriyābha god. " Then those servile gods being addressed by the cele-

stial beings who were the members of the Sāmāniya congregation, were pleased, [*upto*] delighted at heart and joining the palms of the hands and bringing the folded hands near forehead, "Yes sir, alright" with these words, obediently and courteously accepted the order; having done so, they took themselves to the north-eastern direction, having done so, they by the emanation of soul particles at the time of the creation of fluid form emanated (gross) atoms; having done so, (they cast a staff of) innumerable Yojanas [*upto*] having for the second time emanated. They begetted one thousand and eight golden pitchers, one thousand and eight jars of silver, one thousand and eight jars of precious stones, one thousand and eight jars of gold and silver, one thousand and eight pitchers of gold studded with precious stones, one thousand and eight vases of silver set with gems, one thousand and eight vessels of gold, silver, and precious stones, one thousand and eight earthen pots, and (the same number of) particular shaped vases (Guj. ઝાંડ), mirrors, dishes, plates, pots of spacious basis, caskets of jewels, baskets of flowers [*upto*] caskets of the mops of peacock feathers, bags of flowers

[*upto*] the satchels of the mops of peacock feathers, umbrellas, Chammarās (chowries), tins of oil [*upto*] the tins of collyrium and one thousand and eight vessels for burning incense; having prepared they took with them the artificial and natural articles such as pitchers [*upto*] vessels for burning incense, having done so, they started forth from the Sūriyābha abode; having done so with that excellent and rapid gait (*upto.....travelling through*) innumerable continents [*upto*] journeying further and further approached to the place where there was Khirodaya ocean (the ocean of milk) having done so, they took milk-like water, and lotuses [*upto*] one lac petaled lotuses that were (growing) there; , having done so, they went to the place where Pukkharodaya sea was; having done so, they picked up lotuses [*upto*] one lac petaled lotuses that were (growing) there; having done so, they went to the regions where there were Samayakhetta, Bharah, Aravaya etc. continents, and all holy places such as Māgaha, Vardām, Pabhās etc. having done so, they took holy water; having done so, they picked up the holy earth; having done so, they went to the region

where there were big rivers such as Gangā, Sindhu, Rattā, Rattvai etc; having done so, they took water; having done so, they picked up the earth from both the banks; having done so they went to the part where there were mountains such as Chulla-himvant and Sihari; having done so, they took water, all sorts of pulses, flowers of all pattern, all types of fragrant things, garlands of all varieties, all sorts of medicinal herbs and rape-seeds; having done so, they went to the place where there were Pauma and Pondariya lakes; having done so, they took lake-water; having done so, they grasped lotuses [*upto*] one lac petaled lotuses; having done so, they went to the regions where there were continents such as Hemavaya, Aravaya etc. and big rivers such as Rohiya, Rohiyansā, Suvannakulā and Ruppakulā and took water; having done so, they picked up the earth from both the banks; having done so, they went to the regions where there were mountains such as Saddāvai, Viyadāvai, and Vatta-veyaddha; having done so, they took all sorts of pulses (*the rest of the description is same*). They went to the place where there were mountains such as Mahāhimvant and

Ruppi (*the rest is same*). They went to the place where there were Mahā-pauma and Mahā-pondariya lakes; having done so, they took lake-water (the remaining is to be understood on the same line). They went to the part where there were continents such as Harivās Rammavāsa etc. great rivers Harikantā and Nārikantā (*the rest is same*). They took themselves to the mountains such as Nisadha and Nilvant (the remaining is same). They approached to the lakes viz. Tigichchhi and Kesari (*the rest is same*). They went to the places where there were Mahāvideha continent, and rivers such as Sītā, Sītodā (*the remaining is same*). They approached to the regions where there were all the particular territories of sovereign prince and all holy places such as Māgah, Vardām, Pabhās etc; having done so, they accepted holy water; having taken it from all the rivers situated in the interior, went to the place where there were Vakkhār mountains (and took) all pulses (*the rest is same*). They went to the part where there was Mandar mountain, and Bhaddasālvana and took all pulses, flowers of all pattern, all types of fragrant things, garlands of all

varieties, all kinds of medicinal herbs and rape-seeds; having done so, they went to the region where there was Nandan forest; having done so, (they took) all pulses [*upto*] all kinds of medicinal herbs, rape-seeds, and fresh Gosīs sandal (which was) full of juice; having done so, they went to the part where there was Somanas forest and (took) all pulses [*upto*] all medicinal herbs, rape-seeds fresh Gosīs sandal full of juice, divine garland of flowers and fragrant powders, highly scented with Daddar sandal from Malaya mountain; having done so, they gathered together; having done so with that excellent gait [*upto*] approached to the place where there was Sohamma heaven, Sūriyābha abode, coronation hall, and Sūriyādha god; having done so, joining the palms of the hands and touching the folded hands to the forehead congratulated him with victory and success; having done so, they made preparations for that costly, precious, exorbitant and magnificent installation. Thereafter four-thousand gods of Sāmāniya class, chief queens with their paraphernalia, three congregations, seven commanders of the armies [*upto*] multitudes of other residential gods and goddesses dwelling in

Sūriyābha abode, with those natural and artificial things and one-thousand and eight golden pitchers [*upto*] one-thousand and eight earthen pots and jars placed on excellent lotuses, filled to the brim with fragrant water, besmeared with sandal paste, (whose) necks were fastened with thread, closed with white and blue lotuses, and which (jars) were taken in the tender and delicate palms of the hands of (celestial beings) and with all sorts of water, earth, pulses [*upto*] all kinds of medicinal herbs rape-seeds and with all pomp [*upto*] with great beating of musical instruments sprinkled coronation water over Sūriyābha god. When that sprinkling ceremony of Sūriyābha god was going on, some celestial beings showered fragrant and divine water over (the court-yard of) Sūriyābha abode which was capable of pacifying dust and small particles of sand without creating much water and mud. Some celestial beings destroyed, removed, demolished, pacified, and put down the dust particles. Some heavenly beings sprinkled water, cleansed and plastered the Sūriyābha abode, cleaned and freed from dust the streets in the Bazaar and royal roads. Some celestial beings equipped that Sūriyābha

abode with raised seats one above the other (i. e. gallery). Some divine beings decked the Sūriyābha abode with flags, banners over banners painted with diverse colours. Some heavenly beings plastered the ground of Sūriyābha abode with cow-dung, white washed the walls, and imprinted them by the palms of the hands with fingers besmeared in Gosīs and red, juicy, Daddar sandal. Some celestial beings decorated the part of the entrance door of Sūriyābha abode with sandal jars well-attached to the arches. Some divine beings beautified the Sūriyābha abode with the clusters of abundant wreaths and garlands (which were) circular, pendant, and extending from top to toe. Some heavenly beings equipped the Sūriyābha abode with five-coloured fragrant flowers cast in heaps. Some divine beings made the Sūriyābha abode charming, by the fragrant smell that was emitting from the 'Kundurukka' and 'Turukka' incense and black agallochum. Some celestial beings turned the Sūriyābha abode into fragrance incarnation (like the pill of fragrance). Some celestial beings showered unwrought gold, wrought gold, silver, adamant, flowers, fruits, garlands, perfumes powders, and ornaments.

Some heavenly beings distributed the heaps of unwrought gold. In the same way they distributed heaps of wrought gold, jewels, flowers, fruits, wreaths, powders, garments, perfumes etc. There, some divine beings shared the collections of ornaments. Some celestial beings began to play upon four types of musical instruments. Those (four types of musical instruments) are as follows:— non-stringed instruments such as drums, tabors etc., stringed instruments such as Sitārs, lutes etc., bronze metallated instruments viz. cymbal, bell, gong etc., wind instruments viz. conches, bugles etc. Some heavenly beings began to sing four types of songs. Those (four types of songs) are as follows:— Ukkhitta (the beginning of which is in high tone), Payatta (versified song,) Mandāy (which is sung in low voice) and Roi-yāvasān (the song ending in comedy). Some celestial beings displayed dramatic performance (known as) Duya. Some revealed Vilambiya dramatic performance. Some heavenly beings set forth Duya-Vilambiya type of drama. In the same way some forwarded Anchiya drama. Some celestial beings performed divine dramas (such as) Ārbhad, Bhasol, Ārbhad-Bhasol,

Uppaya-Nivaya-Pamatta, Sankuchiya, Pasāriya, Riyāriya, and Bhan̄t-Sambhan̄t. Some divine beings displayed four types of gestures. Those (four types of gestures) are as follows:— Ditt̄h-antiya (gestures indicating an analogical precept), Pādiyantiya, Sāmantovanivāīya, and Logantomazāvasāniya. Some celestial beings began to shout. Some divine beings became fat. Some performed wild dance accompanied by instrumental music and singing. Some began to produce the sound expressing contempt. Some performed a frantic or violent dance. Some began to leap and clap. Some clapped and jumped. Some broke into three-step dance. Some began to neigh. Some produced the gargling sound of an elephant. Some began to produce the tinkling sound of a chariot. Some produced the mixed sound of neighing of the horse, gargling of an elephant, and the tinkling of the chariot. Some began to jump. Some began to leap high up. Some broke into joy. Some did all the three (things). Some began to bound up. Some sprang down. Some walked hastily. Some did the three (things). Some roared like lion. Some produced the pattering sound made by the feet. Some began

to slap the ground. Some did the three (things). Some gave out thundering noise. Some caused lightning. Some began to shower rain. Some did the three (things). Some began to burn. Some began to heat. Some heated (themselves) exceedingly. Some did the three (actions). Some called out. Some uttered the word *fi* upon. Some hooted out (or exclaimed). Some gave out their own names respectively. Some did the four (actions). Some began to gather the groups of gods. Some exhibited divine lustre. Some produced inaudible sound of divine beings. Some gave out bustling sound. Some celestial beings began to exclaim 'Duha-Duha'. Some showed clothes (or waved the garments in the sky). Some held lotuses in their hands [*upto*] grasped lac petaled lotuses in the hands. Some gripped pitchers (in the hands *upto*.....stood) with their hands engaged in holding the vessels for burning incense (and were) delighted, pleased [*upto*] at heart began to slide and glide here and there (i. e. in all directions). Then those four-thousand Sāmāniya types of Devās [*upto*] sixteen-thousand celestial beings as body-guards and multitudes of other gods and goddesses residing in the capital of Sūriyābha,

sprinkled coronation water over Sūriyābha god (and performed his installation ceremony); having done so every-body of them joining the palms of the hands and touching the folded hands to the fore-head spoke thus "Let victory and success come to you oh prosperous one!. Be triumphant and crowned with success oh You auspicious one ! Oh You, who are prosperous and auspicious, be at home in good fortune and ascendancy, you conquer what is unconquered, rule over (protect) the captured and stay among the conquered (celestial beings). You who are like Indra (lord of the heaven) among the celestial beings, the moon amongst the stars; Chamar in Asuras, Dharan amidst Nāgas, (sovereign king) Bharah among human beings, (enjoy the life period of) numerous Paliovamas, a number of Sāgarovamas, a number of Paliovama-Sagarovamas, ruling over four-thousand Sāmāniya gods (*upto*.....*sixteen*) thousand celestial beings as body-guards and many other gods and goddesses residing in the Sūriyābha abode (*upto*.....*exhibiting the*) great splendour and (also) retaining it, pass the days." Addressing in this way they exclaimed shouts of victory and

success. Thereafter that Sūriyābha god when his great installation ceremony was performed by sprinkling the coronation water quitted the anointing hall by the eastern door; having done so, he went to the place where there was decoration chamber (saloon); having done so, circumambulating again and again entered into the saloon (Alankāriya Sabhā) by the eastern door; having done so, he marched forth to the place where there was the throne and ascending over it (he) took his seat facing to the east. Then the celestial beings who were the members of Sāmāniya-congregation made preparations for the decoration materials. Thereafter that Sūriyābha god first of all, with a delicate, scented and coloured wooly garment (towel specially prepared for wiping the body) began to wipe his limbs; having done so, he daubed (besmeared) the parts of his body with juicy Gosīs sandal; having done so he put on a pair of divine and celestial garments having the complexion of sky and crystal, interwoven with gold, (extremely) white, surpassing the saliva of the horse in softness, equipped with (both) (excellent) colour and (soft) touch, (which were) bewitching the eyes, and could be easily carried

away by breath; having done so, he put on the necklace of eighteen strings, having done so, he wore the necklace of nine strings; having done so, he decked himself with a necklace of various gems (of one string); having done so, he wore a pearl-necklace; having done so, in the same way he put on ornaments of the hands, ornaments worn on arms, bangles, armlets, ornamental belt for the waist, a particular type of ring, an ornamental string for the waist, Murvi (a kind of ornament), a long rosary to be worn in the neck, ear-rings, diadem, and crown; having done so, he decked and beautified himself by the four types of wreaths such as Ganthim, Vedhim, Pūrim, and Sanghāim like the wish grantitg tree (Kapparukkha); having done so, he besmeared his limbs with the fragrant Daddar sandal of Malaya mountain, and put on divine garland of flowers.

(43) Then that Sūriyābha god when beautified himself with four types of ornaments (such as) the ornaments of hair, wreaths as ornaments, decorative ornaments, garments as ornaments, and when the whole decoration work

was accomplished got up from the throne; having done so, he left the saloon (decoration-hall) by the eastern door; having done so approached to the place where there was business chamber and again and again circumambulating the business chamber entered into it by the eastern door; having done so, (he marched forth towards the place) where there was the throne [*upto*] took his seat. Thereafter that Sūriyābha god held that excellent scriptural volume; having done so, he loosened (the string of) [or placed on the lap or on the stool] that excellent book; having done so, he comprehended the religious topics (i. e. matter); having done so, he replaced the excellent volume; having done so, he got up from the throne; having done so, he left the business chamber by the eastern door; having done so went to the part where there was Nandā lotus-pond; having done so, he descended by the excellent eastern three-fold staircase situated by the eastern side of the arch of Nandā lotus-pond; having done so, washed his hands and feet; having done so, he made himself exceedingly pure and clean by sipping water and took a particular shaped jar which was white, colossus, silvery,

chaste, filled with water, having the size of an intoxicated elephant's mouth and resembling the frontal globe on the head of an elephant (or a large water-pot); having done so, he plucked the lotuses [*upto*] lac petaled lotuses which grew there; having done so climbed up from the Nandā lotus-pond; having done so, he started forth towards the temple of the perfect souls.

(44) Thereafter those four-thousand celestial beings of Sāmāniya class [*upto*] sixteen-thousand divine beings as body-guards and multitudes of other gods and goddesses [...*upto*residing in] Sūriyābha abode and some of the heavenly beings holding lotuses in their hands [*upto*] gripping lac petaled lotuses began to go after Sūriyābha god. Then multitudes of servile gods and goddesses and some holding pitchers in their hands [*upto*] some having in their hands vessels for burning incense, delighted and pleased, [*upto*] proceeded behind Sūriyābha god. Then that Sūriyābha god surrounded by the four-thousand Sāmāniya gods [*upto*] multitudes of other gods and goddesses (residing in) Sūriyābha abode, and with all pomp and splendour [*upto*] with great din

and cry went to the place where there was the temple of liberated souls. Having gone there entered into the temple of Siddhās (liberated souls) through the eastern door; having done so, he approached to the part where there was the pedestal for the installation of images and the idols of the prophets; having done so paid homage at the very sight of the images of the prophets; having done so, he took the mop of peacock feathers (or the broom); having done so, he wiped those images of Jinās with that mop of peacock feathers (or broom); having done so, he gave bath to those idols of the prophets, with scented fragrant water; having done so, he plastered (besmeared) the limbs (of the images) by juicy Gosīs sandal; having done so, he wiped the bodily parts (of the idols) by highly scented and coloured garment, having done so, he put, the pairs of sound and divine garments; on the idols of the prophets, having done so, he offered flowers, garlands, perfumes, powders, colours, (or paints), garments, and ornaments; having done so, he prepared the clusters of circular, pendant, wreaths and garlands extending from top to toe; having done so, he equipped it

(the ground) with the heaps of five coloured flowers strewn and spread like those that are fallen from the hands while holding the braid (in amorous sport); having done so; he drew eight auspicious marks in front of the idols of the prophets with excellent, subtle, silvery, and charming grains of rice. Those (eight auspicious) marks were as follows:— Sotthiya [*upto*] Dappana (mirror). Immediately after it he, taking a vessel for burning incense (which was) made of adamant, (whose) stainless (clean) handle was of Chandappabha jewel, adamant, and Veruliya, variegated with various pictures (prepared out) of gold, gems, and precious stones, completely pervaded the whole space with the excellent fragrance emitted by the burning 'Kundurukka' and 'Turukka' incense (of best type) and black agallochum, which gave out the line of fragrant smell, offered incense to the great prophets and praised them with one hundred and eight clear stanzas which were packed with great meanings, and where there was no repetition; having done so, he went seven or eight steps forward; having done so, he bent his left knee; having done so, he, placing his right knee on the surface of the

ground touched the head to the floor thrice; having done so, he raised (it) a little bit; having done so joining the palms of the hands and bringing near forehead spoke thus:—
“Salutations to the prophets! (*upto those*) who have attained (liberation)” with these words he bowed down to and saluted; having done so, he proceeded to the place where there was the pedestal for installing the idols..... and exactly the middle part of the temple of liberated souls; having done so, he picked-up (lit. touched) the mop of peacock feathers (broom); having done so, he cleaned (wiped) the middle portion of the temple of the perfect souls. Then he scattered in drops, divine water and drew a circle by imprinting the palm of the hand with five fingers (besmeared in) juicy Gosī sandal; having done so, he equipped the ground with the heaps of flowers (*upto*.....like those that are fallen from the hands while) holding the braid (in amorous sport); having done so, he offered incense; having done so, he proceeded to the place where there was the southern door of the temple of liberated souls; having done so, he took the mop of peacock feathers;

having done so, he wiped the frame of the door, small puppets and, statues with the mop of peacock feathers; having done so, he washed them with a continuous line of divine water; having done so, he besmeared them with juicy Gosīs sandal; having done so, he offered flowers garlands [*upto*] ornaments; having done so, he encircled them with..... wreaths extending from top to toe [*upto*] offered incense; having done so, he proceeded to the part where there was the bower at the entrance attached to the southern door and (where there was) exactly the middle part of that southern bower (at the entrance); having done so, he picked up the mop of peacock feathers; having done so, he cleansed that middle portion by the mop of peacock feathers; having done so, he washed them with continuously dripping divine water; having done so, he marked out a circle by imprinting the palm of the hand (with five fingers besmeared in) juicy Gosīs sandal; having done so, he (spread the flowers like those that are fallen from the hands while) holding the braid [*upto*] offered incense; having done so, he approached to the place where there was

the western door of that southern bower at the entrance, having done so, he picked up the mop of peacock feathers; having done so, he cleansed the frame of the door, puppets and small statues; having done so (washed them) with a continuous line of divine water..... plastered with the layers of juicy Gosīs sandal; having done so, he offered flowers [*upto*] ornaments; having done so.....wreaths extending from top to toe.....while holding the braid.....offered incense; having done so, he approached to the northern series of pillars of that southern bower at the entrance; having done so, he picked up the mop of peacock feathers; having done so, he wiped the pillars, puppets and small statues by the mop of peacock feathers and performed the same rites as he had (done) at the western door [*upto*] offered incense; having done so, he went to the place where there was the eastern door of the bower at the entrance (situated on the) southern side; having done so, he gripped the mop of peacock feathers,.....the frame of the door.....performed all those things. Thereafter he went to the place where there was the southern gate of that bower at the entrance

(situated on the) southern side; having done so.....frame of the door.....did all those things. Then he proceeded to the place where there was theatrical bower of southern side, adamantine stage, precious stoned pedestal and the throne, located exactly in the middle part of that theatrical bower of southern side having done so, he held in his hand the mop of peacock feathers; having done so, he cleaned the stage, precious stoned pedestal and the throne by the mop of peacock feathers, having done so, he (washed them) with a continuous line of divine water [*upto*] plastered with the layers of juicy Gosīs sandal, and offered flowers [*upto*] wreaths extending from top to toe [*upto*] offered incense; having done so, he went to the place where there was the western door of the theatrical-hall (amphi-theatre) [situated on the] southern side.....northern door[the same thing is to be repeated as in the case of the eastern door].....and the same about the southern door. He proceeded to the place where there was the holy mound (situated on the) southern side; having done so, he sprinkled a continuous line of divine water over that mound and precious stoned

pedestal and plastered them with the layers of juicy Gosis sandal; having done so, he offered flowers.....wreaths extending from top to toe [*upto*] offered incense. (Then) he went to the place where there was the precious stoned pedestal on the western side and the idols of the prophets (situated on the) western side [performed the usual rites]. He went to the images of the prophets situated in the northern direction (and performed the same rites). Thereafter he proceeded to the precious stoned pedestal (situated on the) eastern side and the idols of the eastern direction; having gone there (did the same thing). He acted in the same way (in the cases of) precious stoned pedestal of southern side and the idols of the prophets installed in the southern direction. Thereafter he approached to the place where there was the holy tree of southern direction; having done so, he followed the same procedure. Then he proceeded to the places where there was the great Maṇḍa banner and Nandā lotus-pond situated on the southern side. He took the mop of peacock feathers and wiped the arches, excellent three-fold staircase, puppets and statues, with the

mop of peacock feathers, and washed them with a continuous line of divine water..... with juicy Gosī sandal.....offered flowerswreaths extending from top to toe..... offered incense. He, circumambulating the temple of Siddhas (liberated souls) proceeded to the region where there was the Nandā lotus-pond; having done so, he followed the same procedure as he had (done) formerly. Thereafter he approached to the place where there was the holy tree of the northern side, and the holy mound (for keeping sacred relics) situated on the northern side (*the rest is the same*). He proceeded to the place where there was the western pedestal and idols of the prophets installed in the western direction (the remaining is the same). Thereafter he approached to the place where there was the theatrical bower situated on the northern side, having done so.....(here everything is to be inserted as is given in the case of southern direction). Then he approached to the eastern door.....rows of pillars of the southern side (*the same*). Thereafter he proceeded to the bower at the entrance situated on the northern side, and the middle part of the

northern bower at the entrance (*rest is same*). Then he went to the western door..... northern door.....rows of pillars of southern side.....(the rest is the same)where there was the northern door of the temple of Siddhas (perfect souls) [the rest is same]. He approached to the eastern door of the temple of Siddhas (liberated souls); having done so,(the rest is same). He marched to the place where there was the eastern bower at the entrance and the middle portion of the eastern bower; having done so.....(the remaining is same), He approached to the southern door of the eastern bower at the gate and the series of pillars of western side.....northern door(rest is same).....eastern door..... (the same). Then he proceeded to the place where there was the bower for theatrical purposes (situated on the) eastern side. In the same way he (proceeded to) the mound, idols of the prophets, holy tree, great Mahinda banner, and Nandā lotus] pond (the same.....*upto*) offered incense; having done so, he went to the place where there was Sohhama congregation-hall; having done so, he entered into the Sohamma congregation-hall through (its)

eastern door; having done so, he proceeded to the place where there was Mānvag sacred pillar and (where there was) adamantine, circular and round box; having done so, he picked the mop of peacock feathers, having done so, he wiped that adamantine, circular, and round box by the mop of peacock feathers, having done so, he opened that adamantine, circular, and round box, having done so, he cleaned the bones of the thighs of the prophets, by the broom (mop of peacock feathers); having done so, he washed them with highly scented water; having done so, he worshipped them with excellent and choicest perfumes, wreaths, and offered incense; having done so, he replaced those bones of the thighs in those adamantine, circular, and round boxes, wiped that Mānvag sacred pillar by the mop of peacock feathers, washed with a continuous line of divine water, plastered it by the layers of juicy Gosī sandal, and offered flowers [upto] incense. Thereafter he approached to the place where there was the throne...(the same)..... where there was the celestial bed...(the same)... and where there was the small Mahinda banner(the same). Then he approached to the

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Rāypaseniya-sutta.

place where there was " Choppāl " the store-house of weapons; having done so, he took in his hand the mop of peacock feathers; having done so, he cleaned " Choppāl " the store-house of weapons; having done so, he washed it with a continuous stream of divine water and plastered it with the layers of juicy Gosīs sandal, offered flowers.....and wreaths extending from top to toe [*upto*] incense. Then he went to the part where there was exactly the middle portion of Sohamma congregation-hall, the precious stoned pedestal, and the celestial bed; having done so, he held in his hand the mop of peacock feathers and wiped that precious stoned pedestal, and the celestial bed [*upto*] offered incense; having done so, he went to the place where there was the southern door of Uvavāy-hall [did the same thing as in the case of anointing hall [*upto*] Nandā lotus-pond situated on] the eastern side. Then he approached to the place where there was the lake; having done so.....the arch, three-fold staircase, puppets, and small statues.....(*the rest is same*). Thereafter he went to the part where there was the anointing-hall; having done so, he did the same in case of the throne and precious

stoned pedestal (the rest is same as is in case of the temple.....[*upto*].....the eastern Nandā lotus-pond). Then he came to the place where there was the ~~decoration~~-hall; having done so (everything is to be reproduced word to word about the anointing-hall). Thereafter he went to the place where there was the business chamber; having done so, he took the mop of peacock feathers as usual, wiped the scriptural volume by the broom (mop of peacock feathers); having done so, he sprinkled a continuous line of divine water, worshipped with the excellent and choicest perfumes and wreaths; having done so.....precious stoned pedestal, and throne.....[the rest is same....(*upto*)...the eastern Nandā lotus-pond]. Afterwards he went to the part where there was the lake; having gone there (he acted) in the same way with the arch, three-fold staircase, puppets, and small statues. Then he approached to the part where there was the place for offering oblation; having done so, he offered oblations and sent for the servile gods. Having called them he spoke thus “ Oh beloved of the gods ! immediately perform worship in Sūriyābha abode, open spaces, where three roads meet, where four roads meet, squ-

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ares, from where four roads start, royal roads, ramparts, quarters of the servants on ramparts, the roads eight cubits in breadth (between the rampart and the city), doors, gates of the ramparts, arches, parks, gardens, forests, groves, jungles, and forests having different kinds of trees; having done so, convey back the report of the execution of the order." Thereupon those servile gods when being addressed in this way by Sūriyābha god (*upto*.....courteously accepted); having done so, they accomplished the worship, in Sūriyābha abode, open spaces, where three roads meet, where four roads meet, squares, from where four roads start, ramparts, quarters for the servants on ramparts, the roads eight cubits in breadth (between the rampart and the city), doors, gates of the ramparts, arches, parks, gardens, forests, groves, jungles, and forests having different kinds of trees. Having done so they (returned) to the place where there was Sūriyābha god [*upto*] conveyed back the report of the execution of the order. Afterwards Sūriyābha god proceeded to the place where there was Nandā lotus-pond; having done so, he descended in the Nandā lotus-pond by the three-fold

excellent eastern staircase; having done so, he washed his hands and feet; having done so, he came out of that Nandā lotus-pond. Having come out, he proceeded to the place where there was Sohamma congregation-hall. Thereafter that Sūriyābha god with all pomp and encircled by four-thousand Sāmāniya gods [*upto*] sixteen-thousand celestial beings as body-guards and multitudes of other residential gods and goddesses dwelling in Sūriyābha abode [*upto*] producing great din and cry approached to the place where there was Sohamma congregation-hall; having done so, he entered into the Sohamma congregation-hall through the eastern door; having done so, he marched towards the place where there was the throne; having done so, he climbed on that excellent throne and took his seat facing to the east.

(45) Then those four-thousand Sāmāniya gods located themselves on four-thousand auspicious seats by the north-western and north-eastern sides of Sūriyābha god. Afterwards those four chief queens took their seats on four auspicious thrones. Then eight-thousand

celestial beings who were the members of internal-chamber vested themselves in eight-thousand propitious seats by the south-eastern side of Sūriyābha god. Afterwards ten-thousand heavenly beings who were the members of the middle-assembly placed themselves on ten-thousand auspicious seats situated to the south of Sūriyābha god. Then twelve-thousand celestial beings who were the members of the outer-chamber vested themselves in twelve-thousand auspicious seats located in the south-western direction of Sūriyābha god. Afterwards seven commanders of the armies occupied seven propitious seats to the west of Sūriyābha god. Thereafter those sixteen-thousand heavenly beings who were his body-guards took sixteen-thousand auspicious seats on the four sides of Sūriyābha god. Those (sixteen thousand auspicious seats) were (arranged) as follows:- four-thousand to the east, four-thousand to the south, four-thousand to the west, and four-thousand to the north. Those body-guards had put on fastened armours for protection, bound fast their arm-guards for the bows, put on and fastened their taintless and excellent tablets of insignia, wore necklaces,

equipped themselves with their arms and missiles, gripped the bows whose tips (i. e. top most parts) were of adamant, which were bent at three places, and joined at three places (viz. at the top, in the middle, and at the end). They had good deal of arrows. The hands of some of them were appearing blue, yellow, and red (on account of the respective colour of arrows), and Chārus (a kind of weapon), leather hand-gloves, a club, sword, and a net. (In fine) those body-guards whose hands were appearing blue, yellow, red, and who were holding Chārus, leather hand-gloves, staff, sword, and a snare (and who were) intent upon guarding, not revealing the secrets of the god, not allowing others to enter there, equipped with the due qualities of servants, whose limits were not very far from each-other, and who with due courteousness and obedience, stayed there acting like servants.

(46) “ Oh revered sir ! Of what extent is the life period of Sūriyābha god ? ”

“ Oh Goyama ! It is stated that his life period is of four Paliovams. ”

“ Oh revered Sir ! what is the life period

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Rāypaseniya-sutta.

of the celestial beings who are the members of Sāmāniya congregation of Sūriābha god? ”

“ Oh Goyama ! It is stated that their life duration is of four Paliovamas. Oh Goyama ! that Sūriyābha god possesses great prosperity, lustre, prowess, far fetched fame, happiness, and dignity. ”

“ Oh revered Sir ! really, marvellous is the great prosperity [*upto*] dignity of Sūriyābha god. ”

NOTES.

रायपसेणियसुत्त—राजप्रभयिसुत्र—

A book

embodying the questions of a King.

The title has been explained in
the introduction.

[N. B. The references are to the paragraphs.]



(1) **Summary**—Here Amalkappa city is referred. According to the usual practice the description of the city is avoided by means of the method of abbreviation, effected by the use of the word **जाव**, with first and last words in order to denote the intermediate portion. These set passages of descriptions recur every-where with mathematical regularity, and for which the curious reader has to refer to some other book, e. g. here the student of ancient culture may naturally desire to have an inkling of ancient cities, but his curiosity is marred down by this method of abbreviation, and either he has to leave off everything to his imagination or to refer to other Sutras.

(1) **तेणं कालेणं तेणं समणं** IN THAT TIME, IN THAT EPOCH, The Instrumental sing. is used for Locative sing. Or according to the text of **आगमोदयसमिति, ते णं काले** etc. may be taken

in the Locative, णं being explained as वाक्या-
लंकार (an expletive). होत्था (was) Past tense
3rd pers. sing. of हो (भू to be), रिद्धत्थिमियसमि-
द्धा (ऋद्धा) prosperous+(स्तिमिता) peaceful+(स-
मृद्धा) rich. जाव (यावत्) [Ind.] until; upto; as
far as; till; down to. पासादीया—प्रासादीया (प्रासाद
बहुला) having many mansions or प्रासादिता
charming; pleasing; nice; delightful. दरिसणिज्जा
(दर्शनीया) द्रष्टुं योग्या worth seeing. अभिरूवा (अ-
भिरूवा) charming, enchanting. पडिरूवा (प्रतिरूपा)
splendid, प्रति each and every, प्रतिरूवा pleasing
to the eye of each and every guest.

Com.—ऋद्धा भवनैः पौरजनैश्चातीव वृद्धिमुपगता ।
स्तिमितास्वचक्रपरचक्रतस्करडमरादिसमुत्थभयकल्लोलमालावि-
वर्जिता । समृद्धा—धनधान्यादिविभूतियुक्ता । (ततःपदत्रयस्य
विशेषणसमासः).

(2) **Summary**—Particular feature of town plann-
ing is noteworthy. In the north—eastern direction of
a city there used to be a fine garden attached to a
sanctuary of a demi—God, and frequented by bands
of monks.

(2) बहिया (बहिः) outside, out of. उत्तरपुरत्थिमे
दिसीभाय (उत्तरपौरस्त्ये—ईशाणकोणे, दिग्भागे) in the
north—eastern direction; Locative sing. चेइअ
(चैत्य—ज्यन्तरायतन) a shrine, sanctuary. पोरान
(पुराण) ancient; old.

(3) **Summary**—Here we are asked to refer Ov-vaiya-sutta for the description of Ashok tree, and a slab of stone. It is available in Sutta No. (5) and (10) according to the edition of Arhatmat Prabhakar Karyalaya.

(3) असोयवरपायवपुढविसिलावट्टयवत्तव्वया ओववाइय-गमेणं णेया । [Com. अशोकवरपादपस्य पृथिवीशिलापट्टकस्य च वक्तव्यता औपपातिक ग्रन्थानुसारेण ज्ञेया ।] the descriptions (वक्तव्यता) of an excellent Ashok tree and a slab of stone are to be understood (ज्ञेया) according to औपपातिकसुत्र (The first उपांग).

(4) **Summary**—The atmosphere here appears that formerly the religion of the King was blindly followed by people. As soon as the news of the arrival of a sage was broken by the gardener to the King, the latter by means of proclamation through streets and highroads, used to inform the people the same and (proceeding in congregation accompanied by them) wait upon the Lord with them.

(4) सेओ (श्वेतः) name of the king, Nom. sing. सामी (स्वामी) Lord. समोसढे (समवसूतः) arrived. परिसा (परिषद्) assembly, congregation, Consonant without a vowel is not allowed at the end of a word, therefore vowel is added. निग्गया (निर्+गम) started off. पज्जुवास (परि+उप+आस) पर्युपास to wait upon.

(5) **Summary**—God Suriyabha in Sohamma heaven with all his paraphernalia and celestial splendour was abserving once the Jambudvip. He comprehended the whereabouts of Lord Mahavira. The very idea of the Lord created in him feelings of rapture and with due procedure and courtsey he paid homage to the Lord repeating almost all set words of praise, such as नमोऽस्तु णं अरिहंताणं भगवंताणं आइगराणं.....etc.—In the end he requested the Lord to take into cognizance the salutations paid by him from a long distance. Here the student of Jain philosophy should note that gods and hellish beings are possessed of Ohinana (supernatural knowledge), from their very birth. , [अवधिः भवप्रत्ययो नारकदेवानाम्—त० सू०]

(5) सोहम्म (सौधर्म)—name of the heaven. According to Jain Geography it is the first heaven. It is also spelt as सुहम्म. चउहिं सामाणिय साहस्सीहि—(चतुसहस्रसामानिकैः) in the company of four-thousand celestial beings Instr. plural. सामानिकदेव—Gods having the same position as Indra.

Com. मानृपितृगुरूपाध्यायमहत्तरवत्सूर्याभस्य पूजनीयाः ।

अगमहिस्सी (अग्रमहिषी—कृताभिषेका देवी) chief queen. अणिय (अनीक-सैन्य) army. Also it is spelt as अणीय. आयरक्खदेव (आत्मरक्षकदेव) a deity protecting the body or body-guard. सद्धि (सार्धम्) with. महयाऽहयनट्टगीय....etc. (महता+अहत्+नाट्य+गीत+वादित+तन्त्री+तल+ताल + व्रुटित+घनमृदङ्ग + पटु+प्रवादित+रव)

the sound (रव) that was produced due to the beating (प्रवादित) of excellent drums (घनमृदङ्ग) by experts (पटु) and which was accompanied by constant (अहत without break) staging of the thirty-two kinds of dramas (or dancing and singing नाट्य) singing (गीत), playing upon musical instruments (वादित), playing upon lute (तन्त्री), attuned with clapping (ताल), and blowing of musical instruments, such as pipes, lutes, etc. (वीणा). [Here the reading अतिहत (heavily beaten) instead of अहत is also accepted]. दिव्य (दिव्य) divine. केवलकल्प (केवलकल्प केवल-सदृश) complete. विउल (विपुल) विस्तीर्ण abundant, plentiful, ample. ओहि (अवधि) knowledge acquired without the help of the senses within a limited sphere. This is the third type of knowledge. आभोषमाणे (आभोगयन्—परिभावयन्) seeing; knowing; applying. Presnt participle. अहापडिरुव (यथाप्रतिरूप) suitable; appropriate; proper. उग्राह (अवग्रह) place of residence. अण्णार्ण भावेमाणं [आत्मानं भावयन्] purifying his soul. हटुतुटुचित्त. [हृष्ट (being delighted) +तुष्ट (pleased)+चित्तमानन्दिते (gladdened at heart)]. णंदिए (नन्दितः) very much pleased. पीइमणे (प्रीतिमनः) with an affectionate feeling. परमसोमणस्सिए (परमसौमनस्यतः) with noble inclinations

of mind. हरिसविसर्पमाणहियं (हर्षवशविसर्पत्+हृदयः) due to the influence of joy (हर्षवश) whose heart (हियं) was expanding (विसर्प—spreading). विकसिय—(विकसित) blooming. पयलियवरकड etc. (प्रचलितवरकटकत्रुटितकेयूरमुकुट etc.) excellent (वर) bracelet of gold (कटक), armlet (त्रुटित) bracelets worn on the upper arms (केयूर), diadem (मुकुट), ear-pendant (कुंडल), necklace (हार), which was well arranged (रचित), and bedecking (विराजमान), the chest (वक्षस्), were heavily moved (प्रचलित). पालंबपलंबमाणघोलंतभूसणधरे [प्रलंब+प्रलंबमान घोलद्+भूषणधरः] who was putting on (धरः) ornaments (भूषण) which were hanging (प्रलंबमान) pendulous and moving to and fro. (प्रलंब). ससंभम (ससंभ्रम) with confusion; being confused. तुरियचवल (त्वरित+चपल) immediately, hastily. अभुट्टेइ (अभ्युत्तिष्ठति) gets up; rises up; rises to greet. पायवीढ (पादपीठ) foot-stool. पच्चोरुह (प्रति+अव+रुह) to get down, to descend, to dismount. एगसाडिया (एकशाटिका) A web of cloth not bearing any dividing line upon it (caused by stitching another piece of cloth). उत्तरासङ्ग (उत्तर+आसङ्ग) wrapping of the scarf round the face; placing on one side. सत्तट्ठपयाइं (सप्ताष्टपदानि) seven or eight steps. अभिमुह towards; वाम left; जाणु knee. अंच to bend. दाहिणं (दक्षिण) right. तिकवुत्तो (विकृत्वस्)

thrice. Multiplicatives are formed by adding **खुत्तो** to the numbers. **मुद्राण** (**मूर्धन्**) head. **ईसि** (**ईषत्**) a little bit. The consonant without a vowel at the end of a word is dropped and **अनुस्वार** is added. **प्रचुन्नम** (**प्रति+उत्+नम**) to raise up. **करतलपरिग्राह्यं** (**करतलपरिगृहितं**) joining the palms. **दसनह** (**दशनखानि**) ten nails. **अंजली** folded hands. **णमोऽस्तु**—(**नमः अस्तु**) salutations to; homage to. **अरिहंत** (**अर्हत्**) the revered sages, those who are worthy of worship. It is also spelt as **अरहंत**. **भगवंत** (**भगवत्**) blessed, glorious one. **आदिगर** (**आदिकर**) first founder of the faith; the first propounder of the doctrine. **तिथगर** (**तीर्थकर**) bridge maker; prophet; [the maker of the path to cross the worldly ocean.] **सयंसंबुद्ध** (**स्वयंसंबुद्ध**) self enlightened. **पुरिसोत्तम** (**पुरुषोत्तम**) the best among men. **पुरिससिंह** (**पुरुषसिंह**) lion among men. **सिंह**, **वृषभ**, **रत्न** etc. are affixed to the nouns in order to express their excellent quality. **पुरिसवरपुंडरीय** the excellent lotus flower among men. **पुरिसवरगंधहृत्थि** just as **गंधहस्ति** is best among elephants so he is titled as an excellent elephant amidst worldly people. **लोगुत्तम** (**लोकोत्तम**) foremost among men. **लोगनाह** (**लोकनाथ**) the Lord of the world. **लोगहिज** (**लोकहित**) beneficial to the people. **लोगपईव**

(लोकप्रदीप) light to the mass. लोकप्रज्ञोद्यगर (लोक प्रयोतकर) enlightener of the world. अभयदय (अभय दायकः) giver of security from danger. चक्षुदय (चक्षुदायकः) bestower of vision. मगदय (मार्गदा-यकः) conferrer of the path i. e. who shows the way. जीवदय (जीवदायकः) giver of life. सरण (शरण) resort; protection; shelter. बोहि (बोधि) knowledge; enlightenment. धम्म (धर्म) doctrine; religious precept, धम्मदेसय (धर्मदेशक) propounder of religion. धम्मनायक (धर्मनायक) the leader of religion. धम्मसारही (धर्मसारथी) the charioteer in driving the chariot of religion. धम्मवरचाउरंत चक्रवर्ती (धर्मवरचतुरन्तचक्रवर्ति) the excellent universal sovereign (चक्रवर्ति) or the emperor of the earth bounded by four oceans (चतुरन्त) in the form of religion (धर्म). अप्पडिहयवरनाणदंसणधर (अप्रतिहतवरज्ञानदर्शनधरः) possessed of (धरः) the highest kind (वर) of unimpeded or unobstructed (अप्रतिहत) knowledge (ज्ञान) and perception (दर्शन). विग्रहउत्तम (विवृत्तउत्तम) who has transcended (विवृत्त) delusion or infatuation (उत्तम); free from delusion; this phrase is also used as विग्रहउत्तमथ i. e. One who has transgressed the limit of fourth type of knowledge and obtained the fifth one (केवलज्ञान). जिण (जी to conquer) one who has vanquished sense organs; conqueror;

victor. जाबय (यावक) conqueror of passions. तिण्ण (तीर्ण) one who has crossed the ocean of worldly existence. Past passive participle directly received from Sk. form. तारय (तारक) saviour. बुद्ध enlightened one. बोहय (बोधक) enlightener of others. मुत्त (मुक्त) one who is liberated from worldly existence. मोयग (मोचक) the liberator of others. सव्वन्नु (सर्वज्ञ) all knowing, perfect, omniscient. It is also spelt as सव्वण्णु. सव्वदरसी (सर्वदर्शी) all seeing. सिवमलय-मह्यमणंत etc. (शिवं+अचलं + अरुजं + अनन्तं +अव्याबाधं+अपुनरावर्तकम् +सिद्धिगतिनामधेयस्थानं+संप्राप्तानां) those who have attained (संप्राप्तानां) the place (स्थान) which is known as सिद्धिगति (perfection) and which is blissful (शिवम्), changeless (अचल) free from weakness and illness of bodily existence (अरुजम्), infinite (अनन्त), imperishable (अक्षय), free from distress (अव्याबाध) and whence there is no return (अपुनरावर्तकम्). संपाउकाम (संप्राप्तुकामः) desirous of attaining. तथगय (तत्र गत) existing there. इहगय [इहगतं] remaining here. सक्षिसण्ण (सन्निषण्णः) sat; took his seat.

(6) Summary—The mind of noble Suriyabha god was harboured by religious thoughts. After a little bit thinking he came to the conclusion that, to wait upon Lord Mahavira was his first and foremost duty for

the enhancement of his spiritual welfare. Then he sent for his servile gods.

(6) एयारूवे (एतद्रूपः) of this sort. अभ्यन्तिय (अभ्यात्मिकः) inner thoughts. चित्ति (चिन्तितः) idea; fancy. मणेगए—(मनेगतः) imagination; determination. संकप्पे (संकल्पः) reflection. समुपज्झित्था (समुपद्यत) arose; harboured. Past tense 3rd person sing. सेयं (श्रेयस्) beneficial. गोय (गोत्र) family name. सवण (श्रवण) hearing; listening to. किमंगपुण what to talk again. अहिगमण (अभिगमन) proceeding. पडिपुच्छणा (प्रतिप्रच्छना) asking; putting a question; making an inquiry. अट्ठ (अर्थ) meaning; sense. कल्लाण (कल्याण) good. मंगल auspicious. चेइय (चैत्य) holy. देवय (दैवत) deity. पेच्चा (प्रैत्य) future; in next incarnation. खम (क्षम) powerful, able; capable. निस्सेयस (निश्चेयस्) salvation; beatitude; eminence. अनुगामियत्ता (अनुगामिकता) in order to follow; to trace; to go behind safely. संपेह (संप्र+ईक्ष) to observe or comprehend by intellect. आमिओगे देवे (आभियोगिकान् देवान्) servile gods. *Com.* आभिमुख्येन योजनं आभियोगः—प्रेष्यकर्मसु व्यापार्यमाणत्वं, अभियोगेन जीवन्तीत्याभियोगिकाः ।

(7) Summary.—Those servile gods were ordered by Suriyabha to approach Lord Mahavira, pay homage, inform their own names and afterwards to cleanse the ground of one Yojana in circumference by supernatural powers, by showering scented water, by casting hea. 2.

of fragrant flowers and by burning incense, in order to turn the ground, in fragrance incarnation, so that it would be befitting for the arrival of celestial beings. The fundamental underlying idea is that the strong stink of human world is disagreeable and offensive to heavenly beings.

(7) आयाहिणपयाहिण (आदक्षिण+प्रदक्षिण) going round (a person or an object) keeping (it) to one's right; circumambulating. साह (स्वानि) own. साह (कथ) narrate; to tell. जोयणपरिमंडल (योजन-परिमण्डल) one Yojana in circumference (circle or ground). सकर (शर्करा) pebble, sand, small stone; gravel. असुह (अशुचि) foul, dirt. अचोक्ख (अचोक्ष-अपवित्र) unclean (Guj: योऽशुः). पूइअ (पूयित-कुथितम्) putrid. दुग्भिगंध (दुरभिगन्ध) ill smelling; bad odour; stink. आहुणिय (आहत्य) having collected. Past passive participle. एगंते एडह (एकान्ते अपनयत) carry it to a solitary place. Imp. 2nd person Plural. नरुवेदगं नाइमट्टियं (नात्युदकं नाप्यतिमृत्तिकं) neither with much water nor earth. पविरल-पप्फुसिय (प्रविरल+प्रस्पृष्ट) just touching the ground. They sprinkled water without creating mud or collections of water. रजरेणुविनासणं (रजरेणुविनाशनं) destroying dust and sand i. e. pacifying or putting down. सुरभिगन्धोदयवास (सुरभिगन्धोदकवर्ष) sprays of fragrant scented water. वसह (वर्षत) sprinkle; shower. Imp. 2nd pers. plu. निहयरय

(निहतरजः) dust was subsided. नट्ट (नष्ट) vanished. भट्ट (भृष्ट) removed. उवसेत (उपशान्त) pacified. पसेत (प्रशान्त) calmed down. जलथलयभासुरप्पभूयं (जलज+स्थलज+भास्वर+प्रभूतं) abundant (प्रभूत) and lustrous (भास्वर) [flowers] growing on water (जलज) and soil (स्थलज). बिट्ठहाइ (वृन्तस्थायिन्) with stems. जाणुस्सेहपमाणमित्तं (जानूस्सेधप्रमाणमात्र) to the height (उत्सेध) of knees. ओहिं (ओघेन) by heaps, mass, multitude. कालागुरुपवरकुंदुरुक्कतुरुक्कधूपमघमघंत-मंभुद्ध्याभिराम [कालागुरु+पवरकुंदुरुक्क+तुरुक्क+धूप+मघमघायमान+गन्ध+उद्धृत+अभिराम (i.e. रमणीय)], charming (अभिराम) due to the spreading (उद्धृत) of fragrance emitting (मघमघायमान) from the excellent types of तुरुक्क, कुंदुरुक्क (incense); and black agallochum. (कालागुरु). गंधवट्ठिभूयं (गन्धवर्तिभूतं-गंधगुटिकाकार) as if becoming a pill of fragrance; fragrance incarnation. जोगा (योग्य) befitting; suitable; appropriate. त्विप्पामेव (क्षिप्रमेव) immediately; quickly. आणत्तिया (आज्ञतिका) order. पच्चप्पिण (प्रत्यर्पण) to return to; to convey back; to report.

(8) **Summary**—With greatest pleasure those servile celestial beings accepted the order of Suriyabha god. They by super-natural gift known as Vaikriyik-ruddhi (emanation of soul particles from the body at the creation of a fluid from) changed their forms and with incomparable celestial gait proceeded to Lord Mahavira. After reaching there they paid homage,

narrated their names, and expressed their desire to wait upon the sanctuary. Here we come across a dogma viz. the celestial and hellish beings have Vaikriyik type (fluid type) of body. [वैक्रियशरीरमौप-पातिकं भवति । नारकाणां देवानां चेति । त० सू० भाष्य]

(8) पडिसुण (प्रति+श्रु) accept; promise; listen. अवक्रम (अप+क्रम) to run away; to go swiftly. वेडव्वियसमुद्घाण (वैक्रियिकसमुद्घातेन) by the emanation of the soul particles in the form of a stick at the creation of a fluid form (वैक्रियिक). समोहण (समवहनन) emanation of soul particles from the body. संख्येय numerable. निस्सरंति (निस्सृजन्ति i. e. निष्काशयन्ति) cast aside The sixteen types of jewels are 1 रत्न, (gem; jewel, precious stone) 2 वज्र (adamant) 3 वैडूर्य 4 लोहिताक्ष 5 मसारगल्ल (emerald) 6 हंसगर्भ 7 पुद्गल 8 सुगंधिक 9 ज्योतीरस 10 अञ्जनपुलंग 11 अञ्जन 12 रजत 13 जातरूप 14 अंक 15 स्फटिक (crystal) 16 रिण्ट. Here these gems are referred for the sake of simile only and it does not mean that they cast aside actually the atoms of these gems, but removed the particles of soul, resembling them. बायर (बादर) gross. सुहुम. (सूक्ष्म) subtle. परियाय (पर्याय) form. उक्किट्टा (उत्कृष्टा) a kind of quick gait of gods; charming gait. पसत्था (प्रशस्ता) majestic gait of gods. तुरिया

(स्वरिता) swift gait of gods. चवला (चपला) impatient gait of gods. चंडा (चण्डा) a sort of gait of gods involving no strain. जयणा (जयना) the gait; the speed of gods which is highest of all. सिग्घा (शीघ्रा) a quick gait of gods. उद्धया (उद्धृता) speedy gait resembling the motion of dust clouds in the sky. दिव्वा (दिव्या) divine; heavenly; best. तिरियमसंखेज्जदीवं innumerable (असंखेय) human continents (तिर्यक्द्वीप°). वीईवयमाणे crossing; traversing; Present participle of वीईवय (व्यति+व्रज्)

(9) **Summary**—When the Abhiyogik Devas (Servile gods) of Suriyabha god expressed their ardent desire of waiting upon the sanctuary, Lord Mahavir approved their action on the former usage and custom. In Jain mythology we get everywhere reference to the fact that four types of Devas wait upon the prophet.

(9) जीय (जीत) conduct; usage. किञ्च (कृत्य) action. करणिज्ज (करणीय) worthy to be done. आइत्त (आचीर्ण) practiced; performed. भवणवइवाणमंतर-जोइसियवेमाणियादेवा the celestial beings (देव) are of four types (1) भवनपति Residential (2) वाण-मंतर Peripatetic (3) ज्योतिष्क Stellar (4) वैमानिक Heavenly. अभुण्णाय (अभ्यनुज्ञात) permitted; allowed; consented.

(10) **Summary**.—When Lord Mahavir approved the action of Abhiyogik-devas on the evidence of

ancient usage, they changed their bodies and by creating a terrific hurricane did the work of a sweeper. Moreover they sprinkled water by showers of rain and created heaps of flowers by strewing them to the height of knees (i. e. did the work of a gardener). They burnt fragrant incense, made the place worthy for the arrival of god Suriyabha, and returning to their destination conveyed back the report of the execution of the order of Suriyabha god.

10 संवट्टवाए (संवर्तकवात) a terrific hurricane. जहा नामए (यथा नामकः) of unmentioned name, of certain name (अनिर्दिष्टनामकः) Here typical description of an ideal youth who is well trained and well accomplished both physically and intellectually, is given. भइयदारए (भृतिकदारकः) son of a servant. सिया (स्यात्) perhaps, is, exists. तरुणे (तरुणः) young. जुगवं (युगवान्) not degraded by the flaws of time. बलवं (बलवान्) possessing prowess. अण्णयंके (अण्ण+आतंक) not affected by disease. Here अण्ण is used in order to denote the non-existence of disease. [अण्ण-सर्वथा अविद्यमान or अभाववाची]. थिरसंघयण (स्थिरसंहनन) strong structure of the bones. संघयण is a Desi word. थिरमहत्थ (स्थिराग्रहस्त) a well built forearm. पडिपुण्णपाणि etc. (प्रतिपूर्ण+पाणि+पाद+पृष्ठांतर+उरु) complete and without any defect in hands, feet, back and chest. परिणए (परिणतः) developed.

घननिचियवद्बलियखंघ (घननिचितबलितवृत्तस्कन्ध) well
 built shoulders which are extremely (घन) piled
 up (निचित) and enclosed (बलित) with muscles.
 चर्मेश्टकद्रुघनमुष्टिकसमाहत-
 गात्र) whose limbs are beaten by a club (चर्मेश्ट
 समाहतगात्र) a hammer (द्रुघन) and fist (मुष्टि) at
 the time of taking exercise. [चर्मेश्ट is a kind of
 mace having a stone wrapped in leather].
 उरस्सबलसम्पन्नाग (उरस्यबलसम्पन्नागतः) who is equip-
 ped with energetic heart; who has acquired a
 strong chest. तलजमलजुगल-[फलिहनिभ]-बाहू-
 (तलयमलयुगलबाहुः) both of his hands (are) long
 like the branches of Tāla tree and of equal
 size. फलिहनिभ-(स्फटिकसंनिभ) just like crystal.
 It is also spelt as फलिय. लंघणपवनजडणपमद्दणसमथे
 (लंघनप्लवनजवनप्रमर्दनसमर्थः) capable of crushing
 (प्रमर्दनसमर्थ) leaping (लंघन) jumping (प्लवन) and
 having quick speed (जवन). छेअ (छेक) learned in
 seventy two arts. दक्ख (दक्ष) vigilant; circumspect.
 पट्ट (प्रष्ट) clever in forwarding arguments; talkative.
 कुसल (कुशल) proficient in all activities; expert.
 मेहावि (मेधाविन्) intelligent; endowed with the
 निउणसिण्णोवगअ (निपुण शिल्पोपगत) having achieved
 proficiency in architecture or in fine arts. महं
 (महन्) big. दंडसंपुच्छणि (दण्डयुक्ता सम्मार्जनी) a
 broom attached to a bamboo stick. वेणुसलाइये

सलगाहथंग (वेणुशलाकामयी संमार्जनी) a broom prepared from the small chips of bamboo. (हथंग= a broom, सलगा=chip, वेणु=bamboo). रायंगण (राजङ्गण) a court-yard of the palace. रायतेपुर (राजान्तःपुर) royal harem. देवउल (देवकुल) temple. It is also spelt as देउल. सभा an assembly-hall. आराम a garden situated outside the city where ladies and gents pay their visit. पवा (प्रपा) a place where water is distributed to travellers. निरंतरं (निरन्तरं) for ever. संपमज्ज (सम्प्र+मृज्) to wipe off; to cleanse. संवट्टवाण (संवर्त्तकवायु) a terrific hurricane. विउव्व (विकुर्वन्) diffusing; creating. आहुण (आ+धू) to shake. अभवइलअ (अभ्रवार्दलक) clouds filled with water. दगवारग (उदकवारक) a small earthen jar of water. [मृत्तिकामयभाजनविशेष] दगस्थालग (उदक+स्थालक) a bronze vessel full of water. दगकलसग (उदककलशक) a pitcher full of water. दगकुंभग (उदककुम्भक) water pot; a jar to keep water. आवरस (आ+वृष) to shower water; to sprinkle water. पतण (प्र+स्तन) to roar; to thunder. विज्जुय (विद्युत्) lightning. पुष्पवइलए (पुष्पवार्दलकानि) clouds for showering flowers. पुष्पपडलग (पुष्पपटलक) a garment for covering the flowers. छज्जिया (छादिका) a cloth used for spreading over flowers. चंगेरि (Desi word) flower basket. कयभाह्गहियकरयलपम्भट्टविष्पमुक्क (कचग्रह ग्रहीत+

करतल + प्रभ्रष्ट + विप्रमुक्त) the flowers that are spread like those that are fallen from the hands while holding the braid of hair of a young lady (at the time of sexual intercourse). दसद्व (दशार्ध) five. मुक्कपुष्पपुंजोवयारकलिय (मुक्त + पुष्प + पुंज + उपवार + कलित) equipped with the heaps of flowers that were showered there. वद्धाव (वर्धापय) to congratulate.

(11) **Summary**—After hearing the report from Abhiyogik Devas, Suriyabha god ordered his commander of infantry to ring the bell of fabulous size, hanging in Suhamma congregation-hall, in order to draw the attention of residential gods, to the royal proclamation concerning the proceeding of his majesty Suriyabha and his dependants to the human regions, to pay homage to Lord Mahavir.

(12) **Summary**—According to the order of Suriyabha God, the commander of an infantry rung the bell thrice and made the royal proclamation for the presence of residential divine beings in the vicinity of Suriyabha god.

पायत्ताणियाहिबइ (पदात्यनीकाधिपति) the commander; the leader of an infantry. [अणिय or अणीय=army]. मेघोवसरसियगंभीरमधुरसइ — (मेघोवसरसितगंभीरमधुरशब्द) producing the sweet and deep resounding noise like the clusters of clouds. जायणपरिमंडल (याजनपरिमण्डल) having the circumference of one Yojana.

सुसरघंटा (सुस्वरघंटा) bell giving out agreeable and ginglyng sound. उग्रासेमाणे (उद्+घोषणां कुर्वन्) proclaiming उल्लालेमागे (उल्लालयन्) beating (Present participle.) नाइयरवेण (नादितरवेन) with the echo of the sound which is continued after the ringing of the bell; with din and cry. अकालपरिहीणे without delay. पाउब्भवह (प्रादुर्भवत्) arrive; come; be present; Imperative second person plural of पाउब्भव (प्रादुस्+भू). पासायाविमाणणिकबुडावडियघंटापडिसुयासयसहस्ससंकुले — (विमानप्रासादनिष्कुटापतितघण्टाप्रतिश्रुताशतसहस्रसंकुलः) filled with hundreds, and thousands of echoes of the sound of the bells, which were falling on the mansions, and pleasure hills of Suhamma heaven. णिक्खुड A certain mountain. एगंतरइप्सत्तनिच्चप्पमत्तविसयसुहमुच्छिय — [एकांतरतिप्रसक्तनित्यप्रमत्तविषयसुखमूर्च्छित]. deeply addicted to the pleasures of the senses, attached to sexual intercourse at solitary places and thereby who are for ever wanton. बोल sound; noise. घोसणकोउहलदिन्नकण्णएगमाचित्तउवउत्तमाणसाणं — (घोषणकुतूहलदत्तकर्ण+एकाग्रचित्त+उपयुक्तमानसानां) those whose minds are attached, hearts are concentrated, and ears directed, due to the curiosity that had arisen by the proclamation. निसंत (निशान्त) quiet. पसंत (प्रशान्त) tranquil; absolute silence. हियसुहत्थं (हितार्थसुखार्थं) for the happiness and benefit.

(13) **Summary.**—On hearing the proclamation the residential divine beings with different attitudes and inclinations *e. g.* servile imitating, real devotion and loyalty towards Suriyabha etc. with all their pomp and splendour presented themselves in the vicinity of Suriyabha god without delay.

13 अप्पेगइया (अपि+एककाः) some. वंदनवत्तियाए (वंदनवृत्त्या) with the inclination of paying homage. it is also explained as—वंदनप्रत्ययं for paying homage. पूयणवत्तिय (पूजनप्रत्यय) for the sake of worship [पूजा is a particular way of paying homage by offering fragrant things, flowers, garlands etc.] संमाण (सम्मान) reverence. कोउहल. (कुतूहल) curiosity. it is also spelt as कोउहल्ल, कुऊहल, कोऊहल्ल and कोऊहल. असुयाइं (अश्रुतानि) never heard things. हेउ (हेतु) cause; object; motive. पसिण (प्रश्न) question. कारण (कारण) reason. वागरण (व्याकरण) explanation. अणुयत्तमाणा (अनुवर्तमाना) following. जिणभत्तिरागेण (जिनभक्तिरागेण) with the devotion towards Jinas. अट्ठ (अर्थ) purport; meaning. सक्कार (सत्कार) respect.

(14) **Summary.**—When the inhabitants of Sohamma heaven having girted up their loins came in the vicinity of Suriyabha god, the latter asked to prepare one divine, celestial vehicle having the expanse of one lac Yojanas. In this Sutra, a glowing, graphic and pictorial description of that divine conveyance is painted.



14 अणेगखंभसयसंनिविट्ट [अनेक+स्तम्भ+शत+सन्नि-
विष्ट] supported by many hundreds of pillars.
लिलट्टियसालभंजिया (लीलास्थित+शालभञ्जिका) wooden
dolls set sportively. सालभंजिया means statues
or puppets. Here different reading is also
available viz. सालिभंजिया. ईहामियउसभनुरगनरमगर-
विहगवालगकिनररुहसरभचमरकुंजरवणलयापउमलयाभत्तिचित्तं
[which was painted with variegated (भक्ति),
pictures (चित्रं), of wolf (ईहामृग), bullock (ऋषभ),
horse (तुरग), man (नर), shark or crocodile (मकर),
bird (विहग), snake or leopard (व्याल), Kinnar (किन्नर)
deer (रुह), grass hopper (शरभ), yak (चमर), ele-
phant (कुंजर), creeper (वनलता) and lotus creeper
(पद्मलता). Sharabha is also the name of a fab-
ulous animal said to have eight legs and
stronger than lion. खंभुगायवरवहरवेइयंपरिगयाभिरामं
which is adorned (अभिराम), by encircling (परिगता),
adamantine (वज्र), excellent (वर), altar (वेदिका),
raised upon (उद्गत), pillars (स्तम्भ). विज्ञाहरजमल
जुयलजंतजुत्त equipped with (युक्त), a machine (यंत्र),
containing a (rotating) pair of (यमलयुगल), Vij-
jāharas. (विद्याधर). अच्चिसहस्समालिणीय shining with
(मालिनीय), thousands of (सहस्र), rays of the sun.
(अर्चिः). रुवगसहस्सकलियं furnished with (कलितं),
thousands of (सहस्र), silver coins (रूपक). भिसमाण
(दीप्यमान), illuminating; shining. चक्खुल्लोयणलेस्स

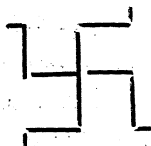
dazzling the eyes at the very sight. सुह्वास (सुखस्पर्श or शुभस्पर्श) pleasing to touch; delicate in touch. सस्मिरीयरूपं (सश्रोकरूपं) with graceful form. घंटावालिचलियमधुरमणहरसर charming (मनोहर), and sweet (मधुर), sound (स्वर), of the series (आवलि), of pendant (चलित), bells (घंटा). निउणोच्चियमिसिमिसितमणिरयणघंटियाजालपरिक्खित्तं encircled by (परिक्खित्त), the multitudes of (जाल), small bells (घंटिका), which were studded (उचितानि=खचितानि), skilfully (निपुण), with brilliant (देदीप्यमान), jewels and precious stones (मणिरत्न). जेयणसयसहस्सविच्छिण्णं having the expanse (विस्तीर्ण), of one lac (शतसहस्र), Yojanas (येजन). गमणसज्जं (गमनसज्जं) ready for starting. जाण (यान) vehicle; aeroplane. सिग्घ-गमणं नाम (शिघ्रगमननामधेय) Sigghagaman by name. It was properly named, as it had very rapid and quick speed.

(15) **Summary**—According to the order of the Lord of Suriyabha abode, the servile god prepared a divine vehicle, one lac Yojanas in expanse, adorned with numerable gems and jewels, and furnished with all sorts of arrangements. It had got three beautiful staircases, pointing to three directions. The floor inside it, was decked with five coloured glittering jewels and painted with variegated figures. The colour, the smell, the touch and the appearance of the jewels, that were studded in the floor, were so exceedingly charming that our vocabulary falls short, even in describing

it in general form. In the middle of that vehicle there was a great and colossus theatre supported by hundreds of pillars and almost formed out of veriegated jewels, painted with thousands of pictures, equipped with auspicious marks and turned into fragrance incarnation. Exactly in the middle of that arena there was a very huge altar of gems, thirty two Yojanas in area and prepared out jewels. On that altar there was a very expansive throne, to the four sides of which thousands of seats were arranged for the four chief queens of Suriyabha god, seven commanders and sixteen-thousand body-guards, Samaniya gods, residential gods and goddesses, and servile gods. The whole of the Sutra is devoted to a very glowing description of various parts and a number of materials used for its preparation.

15. त्रिदिशि (त्रिदिशि) in three directions. त्रिसोपानपडिरुक्च (त्रिसोपानप्रतिरूपकानि) three beautiful (त्रिप्रतिरूपक), staircases (सोपान). In every direction there were three eminent staircases. पुरच्छिम (पौरस्य) East. It is also spelt as पुरस्थिम. दाहिण (दक्षिण) South. दक्षिण is also rendered as दक्षिण. वहरामया (वज्रमया) made of adamant. In this book we come across two forms वहर and वयर used oft and on. गिम्मा (नेमि or नेमी) ring or felly of a wheel; circumference; boundary. रिट्ठामया (रिष्ठमया) made of Rittha jewel पड्डाण (प्रतिष्ठान) prop; foundation, basis, foot. वेरुलिय (वैदूर्य) 'lapis lazuli,' a kind of jewel. फलग (फलक) plank, or steps. लोहियक्क

(लोहिताक्ष) a kind of jewel. सू (सूची) bars. संधी (सन्धि) joints; soldering. अवलंबण (अवलंबन) support. अवलंबणशाहा (अवलंबनबाहु) prop by the side of a staircase; side walls helpful in ascending and descending; a railing. पुरओ (पुरतः) in front. तोरण (तोरण) arch; festoon. उवनिविट्टसंनिविट्टविविहमुत्तंतरोवचिया the middle part (अंतर), was studded with (उपचित), various sorts of (विविध), interwoven (संनिविष्ट), and intermingled (उपनिविष्ट), pearls (मुक्ता). विविहतारारूवावचिया furnished with (उपचिता), various stars (विविधतारा), in order to beautify (रूपशोभार्थ). उपिं (उपरि) upon; on; above. अट्टट्टमंगलका (अष्ट+अष्ट+मंगलका) eight auspicious marks. Generally these eight figures are drawn on the flags and banners in Jain temples. सोत्थिय (स्वस्तिक) auspicious figure. (iii)  A symbol indicating Just like this fig. (ii) ●●● ing the four stages It is also spelt as (i)  of (i) 'Samsar', सत्थिय or सोवत्थिय. (ii) path of salvation and (iii) the abode of perfection.



सोत्थिय fig. is also drawn like this.

सिखिच्छ (श्रोवत्स) It is on the chest of the image of the prophet. नंदियावत्त (नंदिकावर्त) it contains nine turnings and generally accompanies स्वस्तिक.

वद्धमाणग (वर्धमानक)	}	These are the auspicious figures. Jains consider them to be of great importance while carving out the
भद्राम्मण (भद्रासण)		
कलस (कलश)		
मच्छ (मत्स्य)		
दर्पण (दर्पण)		

images. किण्वचामरज्ज्य (कृष्णचामरध्वजा) flags furnished with black chowries. सुक्किल (शुक्ल°) of white colour. It is a possessive adjective formed by adding इल्ल termination. अच्छे (अच्छा — आकाशस्फटिकवदतिनिर्मलाः) crystal like pure. रूपपट्टे (रूपपट्टः) straps of silver. जलयामलगंधिय (जल-जामलगंधिकः) fragrant with the scent of the flowers growing in water e. g. lotus etc. (अमल= unimixed). छत्तातिछत्ते (छत्रातिछत्राणि) umbrella over umbrella. पडागाइपडागे (पताकातिपताकाः) flags over flags. उत्पलहत्थए (उत्पलहस्तकः) multitudes of lotuses (हस्त=समूह) कुमुदणलिणसुभग night lotus (कुमद), blue lotus (नलिन), white lotus (सुभग), evening blooming lotus (सौगन्धिक), white lotus (पद्मा), hundred petaled lotus (शतपत्र), thousand petaled lotus (सहस्रपत्र) etc. आलिगपुक्खर the leather (पुक्कर), of tabor by name "Muraj". मुदंगपुक्खर (मृदङ्गपुक्कर) the leather of timbrel. सरतल (सरस्तल)

the surface of the lake filled with water. करतल (करतल) the surface of the palm. आर्यसमंडल (आदर्शमण्डल) the surface of the mirror. उरभचम (उरभचम) leather of sheep. वराह (वराह) swine, pig. छगल (छगल) ram. दीविय (द्वीपी) Chittā (चित्रकः). अगेग-संकुकीलगसहस्रवितण् which was dragged (stretched) with (विततं), many a thousand small nails (अनेकशङ्कुकीलकसहस्र). आवडपद्यावडसेदिपसेदि-etc. which was painted with variegated figures (भक्त्याचित्रम्), of circles and cross-circles (आवर्त्तप्रत्यावर्त्त), lines and cross-lines (श्रेणिप्रश्रेणि), Svastik (स्वस्तिक), Pushp-mānak (पुष्पमानक), Vardhmānak (वर्धमानक), egg of fish (मत्स्यांडक), egg of shark (मकरांडक), aquatic animal (जारामार), series of flowers (पुष्पावलि), lotus leaves (पद्मपत्र), waves of the ocean (सागरतरंग), creepers of vernal season (वासंतीलता), and lotus creeper (पद्मलता). सच्छाण (सच्छायाः) with pure lustre. सप्पभेहि (सत्प्रभाभिः) with brilliance. समरीइएहि (समरीचिकैः) with series of rays scattered on all sides. सउज्जोएहि (सोद्योतैः) with glitterings; with light. लोहिअ (लोहित) rosy-coloured. हालिइ (हारिद्र) yellow. जीमूतण (जीमूतो) black cloud (i. e. बलाहकः) name of a particular cloud which keeps the soil wet for ten years as a result of one down-pour only. अंजण (अञ्जन) collyrium. खंजण (खंजन) soot, (i. e. दीपमल्लिकामलः).

कज्जल (कज्जल) lamp black, considered to be collyrium and applied to the eye-lashes. गवल (गवल) wild buffalo; the horn of a buffalo. गवलगुलिया (गवलगुलिका) a pill of collyrium. भ्रमरपतंगसारे (भ्रमरपतङ्गसारः) the internal part of the wing of a bee. जंबूफल (जम्बूफल) Jambū fruit black in colour. अद्वारिष्ठे (आद्रारिष्ठकः i. e. कामलकाकः) tender crow; off-spring of a crow. परहुष (परभृत i. e. काकिल) cuckoo. It is a belief that the young ones of cuckoo are fed up by crows, mistaking them to be their own. कलभ (कलभ) young one of an elephant. कृष्णकेसर (कृष्णकेसर i. e. कृष्णवकूल) black Bakūla flowers. आगमसथिगल (com. शरदिमेघविनिर्मुक्त-आकाशखण्डं) portion of the sky appearing black being freed from the clouds of autumn. अशोक (अशोकः) Ashok-tree. कणवीर name of a tree. इण्डे समट्टे (नायमर्थः समर्थः) no, it is not correct. ओवम्म (औपम्यं i. e. उपमामात्रम्) it is to be taken as a simile and not in the strict sense of the words. समणउसो (हे भ्रमणआयुष्मन्) Oh ! long lived ascetic. इडुतराय (इष्टतरकाः) more agreeable. तराअ is the termination of comparative form. कंत (कांत) lovely. मणाम charming; pleasing. मणुण (मनेह) agreeable. भिंग (भृङ्ग) bee. भिंगपत्त (भृङ्गपत्र) wings of a bee. सुण (शुकः) parrot. सुक्कपिच्छ (शुकपक्ष) feather of a parrot. चासे (चापः) a blue jay.

चासपिच्छ (चाषपक्ष) the feather of jay. णोली (नोली) the indigo plant. नीलीभेदे (नीलीभेदः) part of an indigo plant. नोलीगुलिया (नोलीगुटिका) pill of indigo. सामा (श्यामा) Kasturi, Priyangu-vraksha a name of a plant; a kind of corn. उच्चन्ते (दन्त-रेणः) disease of teeth. its proper spelling seems उच्चन्तय. वणराइ (वनराजि) the grove; long track of forests. हलधरवसणे (हलधरवसन) the garment of Balibhadra. It is a mythological belief that Balibhadra used to put on jet-black garment. मोरग्गीवा (मयूरग्गीवा) the neck of a peacock. अयसीकुसुम (अतसीकुसुम) the flower of hemp. अतसी common flex, hemp, linseed. बाण it is a kind of flower bearing tree. अंजनकेसिय (अञ्जनकेसिक) a name of a plant. (the proper spelling of केसिय is केसिय). उरुम्भरुहिर (उरुम्भरुधिर) blood of a ram. ससअ (शशक) rabbit; hare. बालिंदगेव (बालेंद्रगेवकः) a small 'Indragop' insect red in colour. संध्याभराग (संध्याभराग) twilight; the scene at the time of the setting of the sun. गुंजद्वाराग (गुंजार्धाराग) the complexion of the half part of 'Gunja' fruit. जासुमण (जपाकुसुम) Jasmine flower. किंसुय (किंशुक) a kind of tree having beautiful red blossoms but without any odour. पालियाय (पारिजात) 'Pārijātak' it is also spelt as पारिय. जाइहिंगुल (जात्यहिंङ्गुल) the best

quality of vermillion. **सिलप्पवाल** (**शिलाप्रवाल**) coral. **पवालअंकुर** (**प्रवालाङ्कुर**) blossom of coral. **लक्ष्मरसग** (**लाक्षारस**) the juice of lac. **किमिरागरत्तकंबल** (**कृमिरागरक्तकम्बल**) a blanket prepared from the blood coloured spit of a worm brought up by supplying blood; a blanket of crimson colour. **चीणपिट्टरासी** (**चीनपिष्टराशि**) the heaps of red lead; the heaps of vermillion. **चंपा** (**चम्पक**) Champā tree. **चंपल्लु** (**चम्पकत्वक्**) the bark of Champā tree. **चंपगभे** (**चम्पकभेदः**) the part of Champā tree. **हरियालिया** (**हरितालिका**) yellow orpiment or (Durvā plant). **चिउर** (**चिकुर**) a particular kind of substance from which yellow colour is extracted. (*Com.* **रागद्रव्य विशेषः**). **चिउररंगरा** (**चिकुररंगरागः**) colour of 'Chikur'. (*com.* **चिकुरसंयोगनिर्मितो वस्त्रादौरागः**) **निघस** (**निघर्ष**) a line of excellent gold on touch-stone; If its Sk. equivalent is taken as **निकष** it means touch-stone. **सुवण्णसिन्धा** shell of gold. **वरपु-रिसवसन** (**वरपुरुषवसन**) the garment of an excellent man (i. e. कृष्ण). Here **वरपुरुष** refers to **वासुदेव** as they put on yellow garment. **अल्लकीकुसुम** flower of 'Allaki'. **कुहंडी** (**कूष्माण्डी**) a pumpkin gourd. **तडवडा** (**आउली-वृक्ष**) a tree; 'Āvala' tree. It is also spelt as **तडउडा** (**तटपुटा** Sk.). **घोसाडिया** (**घोषातकी**) a kind of plant (vegetation). **सुवण्ण** (**सुवर्ण**) gold; pure gold. **हिरण्ण** (**हिरण्य**) silver; unwrought

gold. कोरंटवरमल्लदाम wreaths (मल्ल), and garlands (दाम); of excellent (वर), Koranta flowers (कोरंट). बीयो (बीजक) a tree by name 'Biyak'. पीयासोग (पीताशोक) yellow 'Ashok'. चंद्र (चंद्र) Moon. कुंद (कुंद) lotus, a fragrant oleander. दंत (दंत) teeth. कुमुदोदयदययदहिव्रगसारगोक्षीर—(white like) a drop of water on lotus (कुमुदोदक), pure water drop (उदकरज), curds (दधि), camphor (घनसार), milk of a cow. (गोक्षीर). केच (कौञ्च) heron, curlew. सारइयबलाहअ (शारदिकबलाहक) cloud in autumnal season. धंतधोयरुपपट्टे (ध्मातधौतरुप्यपट्टः) a silver strap which is purified by fire and earth. (ध्मात=अग्निसंपर्केण निमलीकृतो). सालिपिट्टरासी (शालिपिट्टराशिः) heap of rice flour. सुक्कच्छिवाडी dry pods of beans (वाड). पिहुणमिज्जिया moon like figure in the middle of a peacock feather. (com. पेहुणं—मयूरपिच्छं, तन्मध्यवर्तिनी मिञ्जिका, सा चातिशुक्लेति) भिसे (विस) fibre of lotus; lotus filament. मुणालिया (मृणालिका) a lotus fibre; lotus stalk. गयदंत (गजदन्त) teeth of an elephant, tusk. लवंगदल (लवंगदल) flower of clove tree. पेण्डरिय (पुण्डरीक) white lotus. सेय (श्वेत) white. कोट्टपुड (कोष्ठपुट) a vessel made of leaves containing fragrant substance. तगर (गन्धद्रव्यं) a kind of fragrant wood or plant. उसीर (उशीर) fragrant grass. (Guj. वाण). चोय (गन्धद्रव्यं) bark; skin. मरुअ (मरुक) one kind of

tree by name मरुआ, मरुवा. जाई (जमती) flowers of 'Jai'. जूहिया (यूथिका) a kind of Jasmine flower. मल्लिया (मल्लिका) a particular creeper known as 'मालती'. ण्हाणम° (स्नान म°) Jasmine plant. केतकी (केतकी) name of a plant. पाडली (पाटली) trumpet flower; rosy flower. गोलमल्लिया (नवमल्लिका) a plant of the Jasmine species. अगुरु (अगुरु) fragrant aloe wood; agallochum. लवंग (लवङ्ग) clove. कपूर (कर्पूर) camphor. वासकपूर (वासकपूर) fragrant camphor. अनुवाय (अनुवात) favourable wind. ओमिज्जमाण (उद्धिद्यमान) being beaten into fine pieces. माण and अन्त are the terminations used in forming present participles. कोट्टिज्जमाण (कुट्ट्यमान) being pounded. भंजिज्जमाण (श्लक्ष्णखण्डीक्रियमान) being turned into small pieces. उक्किरिज्जमाण • (उत्कीर्यमान) being turned into dust like particles. विकिरिज्जमा° (विकीर्यमान) being diffused. परिभुज्जमा° (परिभोगाय उपयुज्जमान) being used. परिभाइज्जमा° while being distributed to the persons. भंडाओ (भाण्डात्) from a vessel; Ablative sing. साहरिज्जमाण (संहियमान) being carried, or poured. ओराल (उदार) great; prominent, extensive. मणुन्न (मनोह) pleasing. मणहर (मनोहर) charming. घाणमणनिवुइयर—giving delight (निर्वृति-कर), to the sense organ of smelling (घ्राण) and mind (मन). अभिनिस्सवेति scatters towards the

man who smells, (जिघ्रतामभिमुखं निस्त्रवन्ति). आहण (अजिन) garment made from the leather of a black antelope; skin; leather. *Com.* चर्ममयवस्त्रं रूपं (रुत) cotton. बूर (बूर) a kind of tender plant. नवणीय (नवनीत) butter. हंसगन्धतूलि (हंसगन्धतूलिः) a bed of tender and soft cloth. सिरीसकुसुमनिचय collection of (निचय), Sirisa flowers (शिरीषकुसुम). बालकुमुदपत्तरासी (बालकुमुदपत्रराशिः) the heap of the leaves of tender lotus. फास (स्पर्श) touch, contact. बहुमज्झदेसभाण (बहुमध्यदेशभागे) exactly in the middle portion (part). पिच्छाहरमंडव (प्रेक्षागृहमण्डपं) theatre; place for spectators to sit. It is also spelt as पेच्छाहर. अभुमायसुकय etc.—protruding and well arranged excellent altars (अभ्युद्गतसुकृतवरवेदिका) decked with (रचित), excellent (वर), arches (तोरण), and puppets or statues (शालभंजिका). सुसिलिद्धविसिद्ध etc.—spotless pillars (विमलस्तंभ), well adhered (सुश्लिष्ट), having particular beautiful shape and studded with auspicious Vaidūrya gems. (प्रशस्तवैदूर्य). खचियउज्जलबहु—etc.—It was made dazzling (उज्ज्वल) by studding (खचित), many varieties of jewels (नानामणि), at quite different places (सुविभक्तभूमिभागं). थूमियागा (स्तूपिका) a monument, a kind of tope; small peak; summit. पडगा (पताका) banner. अगसिहर (अग्रशिखर) top-most part of the peak; crest of the peak. चवल

(चपल) moving, swift, active, impatient. मरीचिकवय. (मरीचिकवच) a host of rays; a collection of rays. विणिग्मुयंतं (विनिर्मुञ्चत्) shooting forth; releasing. लाउल्लोइयमहियं—besmearing the ground by means of cow-dung, and plastering the walls too. गोसीससरसरत्त etc. stamped (दत्त), by the palm of the hand with fingers besmeared in the varieties of sandals such as 'Goshirsh, Rakt-chandana, and 'Dardar.' (गोशीर्षरक्तचंदनदर्दरदत्तपञ्चांगुलितलं). उवचिय (उपचित) set, fixed. चंदणघडसुकय etc.—the arches beautified (सुकृततोरण), by the sandal pitchers (चन्दनघट), kept on the entrance door (प्रतिद्वारदेशभागं). आसत्तोसत्तविउल etc. (आसत्तोसत्त+विपुल+वृत्त+प्रलम्बित+मालय+दाम+कलाव) the collection of long circular garlands and wreaths extending from top to toe पुष्पपुंजोवयारकलियं (पुष्प+पुञ्ज+उपचार+कलितम्) equipped with the heaps of flowers. तुडियसहसंपणाइयं—resounded with (सम्प्रणादितं), the noise of the beating of heavenly drums and blowing of the trumpets (दिव्यत्रुटितशब्द). अचलरागणसंघविकिण्ण the bands of heavenly nymphs (अप्सरगणसङ्घ), dispersed here and there (विकीर्णम्). उल्लोय (उल्लेच) upper portion, a cloth-ceiling. अक्खाडग (अक्षवाट) arena, wrestling ground, gymnasium, a verandah for spectators, a place where festival

is held. महेग (महति) a great. मणिपेढिया (मणिपीठिका) altar of gems. आयामविक्ष्वंभ (आयाम+विक्ष्वंभ) length and breadth. बाहला (बाहल्य) thickness. तवणिज्जमया (तपनीयमया) golden. चकला—discs. सीह (सिंह) lion. पायसीसग (पादशीर्षक) The upper part of the feet of the throne. गत्त (गात्र) limbs. वेच्च (व्यूत) a strap for interweaving the middle part of the couch, (Desi word (वर्त्मन्) the middle part). सारसार or संसारसार the essence; excellent. पायवीढ (पादपीठ) foot stool. अच्छरगमिउमसूर etc.—[अस्तरक+मृदु+मसूरक+नवत्वक्+कुशान्त+लिम्ब (कोमल)+केशर+प्रत्यवस्तृत+आवरण] the pillow on the foot stool was again covered by smooth covering (प्रत्यवस्तुम्) and the hanging skirt of it was smooth and tender like the new skin, ends of Kush grass, and filaments of flowers. सुविरइयरयत्ताणे—well arranged (सुविरचित), dirt absorber or 'dirt remover' (रजस्त्राण). उवचियखोमदुगूलपट्टपडिच्छायण [उपचित+क्षौम+दुकूल+परिच्छादन] covered with suitable cotton garment as a covering of dirt absorber. रत्तंसुअसंबुण—covered with (संवृत), a very charming red garment (रत्तांशुक). आङ्गगरूयवूरणवणीय etc. which is as delicate in touch (स्पर्श), as the skin of deer, cotton, Būr plant, and butter (अजिनक+रूत+वूर+नवनीत etc.). मउए (मृदुकः) smooth; delicate; soft. विजयदूस (विजय-

दृश्य) a particular kind of garment. संखंकुंददग etc.-(शंख+कुंद+उदकरज+अमृतमथितफेनपुंजसन्निकाश) resembling (सन्निकाश), in whiteness to the conch (शंख), jasmine flower (कुंद), a drop of water (उदकरज), or the collection of (पुंज), foam (फेन), formed by the churning (मथित), of the water of white ocean (अमृत=क्षीरोदधिजल; मथित). अंकुस (अंकुश) goad; hook. कुंभिय just like an earthen pitcher (*i. e.* of the same size.), A standard measure Magadh country. मुक्तादाम (मुक्तादाम) necklace of pearls. तदद्भुच्चतपमाण (तदर्धोच्चत्वप्रमाण) its height was half in proportion to. संपरिखित (सम्परिक्षित) encircled; surrounded. लंबूसग (लंबूसक) a cluster of garlands. तवणिजलंबूसगा (तपनीयलंबूसगा) a kind of golden ornament having a ball like shape in the middle. सुवर्णपयरगमंडियग (सुवर्णप्रतरक-मंडिताग्र) the upper portion of it decked by golden leaves. हार and अद्धाहार (हार and अर्धहार) a necklace having eighteen series and a necklace having nine series. ईसि (ईषत्=मनाक्) a little. अणमणमसंपत्त (अन्योऽन्य+असंप्राप्त) not reaching or touching each other. वाएहिं (वातैः) by the wind. पुन्वावरदाहिण etc. (पूर्वापरदक्षिणोत्तरागतैः) coming from east (पूर्व), west (अपर), south (दक्षिण), and north (उत्तर). एजमाण (कंपमान) trembling. पलंबमाण (प्रलंबमान) hanging. पेज्ज or पज्जुज ("पेज्ज-

ज" इति शब्दायमानानि) it is an onomatopoeic word. सिरी (श्री) splendour; glory. By the philological phenomenon known as Anaptyxis or स्वरभक्ति the conjunct is softened. कणमणि-व्युत्कर (कर्ण+मन+निर्वृतिकर) giving delight (निर्वृति-कर), to the mind (मन), and to the ears (कर्ण). अवहत्तर (अपर+उत्तर) north-west. अगमाहिणी (अग्र-महिणी) chief queen. सपरिवार-with all paraphernalia. भद्रासन (भद्रासन) auspicious seat. अभितरपरिसा (अभ्यंतरपरिषद्) the internal-assembly. अट्टण्हं (अष्टानां) of eight. The cardinals from एक to अट्टारस take ण्हं as the termination of Genitive plural. बारस (द्वादश) twelve. अणियाहिवइ (अनीकाधि-पति) the commander of an army. आयरक्ख (आत्मरक्षक) body-guard. अइह्मय (अचिरोद्गत=क्षण-मात्रमुद्गत) recently arisen. हेमंतियवालियसूरिय (हैमन्ति-कवालसूर्य) young autumnal sun. खयरिंगाल (खदि-राङ्गार) burning charcoal of the wood of 'Khadir' tree. रत्तिम् (रात्रौ) at night. पज्जलिय (प्रज्वलित) enflamed; burning. जावाकुसुम (जपाकुसुम) China-rose. संकुसुमिया (संकुसुमित-सम्यक्कुसुमित) equipped with a good number of excellent flowers.

(16) **Summary**—Suriyabha god formed the fluid body by his supernatural capacities and with his chief queens, musicians, and dancers, took his seat on the ex-

cellent throne in the Shigra-gaman Vimana with due procedure. In the course of time the Samaniya gods, and remainining gods and goddesses occupied the auspicious seats which were already arranged there. There after eight auspicious things—viz, pitchers, umbrellas, flags, Chowries, banners—Vijaya and Vejayanta by name, an excellent throne, Mahendradhvaj, five commanders of armies and multitudes of servile gods and goddesses started forth in due order. And other remaining residential gods began to follow in front of, by the sides, and (also) behind him.

16 जिणिदाभिगमणजेम (जिनेन्द्राभिगमनयोग्य) befitting for the occasion of approaching the conqueror (prophet) उत्तरवेडवियरूवं (उत्तरवैक्रियिकरूपं) the form of the body contracted or expanded at any time to any size at one's sweet will by the supernatural power known as "Vaikriya power." गंधर्वणीय (गन्धर्वानीक) the band of musicians i. e. Gandharva gods. अहाणुपुन्नी (यथानुपूर्वी) in due order; in due course, in serial order. संपत्थिया (सम्प्रस्थिता) started. दंसणरतिया (दर्शनरतिका) pleasing to the sight. आलायदरिसणिजा (आलोकदर्शनीया) worthy to be looked at. वाउद्धुय (वातोद्धुत) waved by the wind; shaken. ऊसिया (उत्सृता-ऊर्ध्वीकृता) raised up. अणुलिह (अनुलिख) to touch; to scratch. समुस्सिय (समुत्सृत) rising up-right to a great height. विमलमायवत्तं (विमल+आतपन्नं) chaste um-

brella. वज्रमयवट्टलट्ट etc.—(वज्रमयवर्तुललष्टसंस्थितसु-
 श्लिष्टपरिवृष्टसुप्रतिष्ठित)—(the banner of Indra which
 was) well established (सुप्रतिष्ठित), smooth (परिवृष्ट),
 steadfast (सुश्लिष्ट), beautiful in structure (लष्ट-
 संस्थित), circular (वर्तुल) and made of adamant
 (वज्रमय). कुडभीसहस्रसुस्सिए (कुडभीसहस्रउत्सुतानि)
 thousands of small banners were waving high-up
 (in the sky). तुंग-lofty. नेवत्थ (नेपत्थ्य) garment;
 dress. परिकच्छिय (परिकक्षित) put on; worn. नेज्जा-
 paraphernalia; retinue. पासओ (पार्श्वतः) on both
 the sides. मग्गओ (मार्गतः) behind.

(17) **Summary**—Thereafter Suriyabha god with
 all his pomp and splendour, with the speed of one lac
 Yojanas, descending and proceeding on, travelled thro-
 ugh innumerable human continents and oceans of the
 mortal world, and reached to the Nandiswar contin-
 ent and Ratikar mountain. There he contracted the
 divine splendour and proceeding further, finally arrived
 to the holy place where Lord Mahavir had put up. He
 circumambulated thrice with his vehicle and alighted
 it in the north-eastern direction of the Lord. In due
 procedure all of them approached in the vicinity of the
 Lord, paid homage and brought it to his notice.

17. कडुज्जमाण (कृष्यमाण) dragging forth.
 देवाणुभाव (देवानुभाव) the splendour of celestial
 being; निज्जाणमग्ग (निर्याणमार्ग) fixed route; exit.
 विग्गह (विग्रह) the speed. The *com.* explains it

by the word क्रम (step) but as they were not walking it is inappropriate. ओवयमाणे (अवपतन्) descending. वीइवयमाणे (व्यतिव्रजन्) going, travelling. रइकरपव्वण (रतिकरपर्वतः) the name of a mountain. पडिसाहरेमाणे (प्रतिसंहरन्) contracting, taking back. पडिसंखेवेमाणे (प्रतिसंक्षिपन्) shortening, to drag back. चउरंगुलमसंपत्ते (चतुरंगुलमसम्प्राप्तं) not touching to the ground *i. e.* remaining up at a distance of four fingers. पच्चोरुहइ (प्रत्यवतरति) gets down.

(18) **Summary**—When Suriyabha paid salutations, narrated his own name, and began to wait upon the Lord, the latter approved the action of the former on the evidence of usage and custom viz. four types of Devas paying their obeisance and at the same time narrating their names in the vicinity of the prophet (Tirthankar).

(19) **Summary**—The divine being Suriyabha, heard the religious sermon expounded by the Lord and began to wait upon him (Mahavir) with due courtesy and politeness.

(19) नञ्चासन्न (नात्यासन्न) not very near. सुस्सुसमाणे (शुश्रूषयन् or श्रोतुमिच्छन्) waiting upon; anxious to hear.

(20) **Summary**—At the end of the religious sermon delivered by Lord Mahavir the huge congregation went back from where it had appeared.

(20) महतिमहालिया (अतिशयेनमहत्या) very great.

(21) **Summary.**—When Suriyabha god heard the religious sermon, propounded by Lord Mahavir in that assembly (Samosaran), was filled with rapture and put forth a question with politeness in order to know what type of being (Jiva) he was—whether a soul having the possibility of attaining beatitude or of reverse type etc. Lord Mahavir there upon assured him that he was first type of Jiva. Here we are reminded of a very strange type of religious dogma. According to Jain philosophy, all worldly (Sansari) beings are divided in two-fold division. viz. Bhavya (a being having the latent capacity of attaining emancipation) and Abhavya (a being having no potential capacity of acquiring salvation). If the first type of Jivas do not attain the *summum-bonum* of life in near future, atleast there is some ray of hope for them, but for the latter it is destined that they are to be eternally restrained in the whirl pool of Sansar.

(21) उट्ठाए उट्ठे rose from his seat and stood up; Its an oft repeated peculiar phrase used in Jain canon; उट्ठाए=उत्थाय (Indeclinable past participle) having got up. भवसिद्धि (भवसिद्धिः) =भव्यः—a being for whom liberation is possible. सम्महिट्ठीए (सम्यग् दृष्टिः) possessing right faith. According to Jainas the path of salvation is constituted by right faith, right knowledge, and right conduct. By right faith they under-

stand the unflinching and well adhered belief in nine categories of Jainism. मिच्छादिद्वो (मिथ्याद्वय) heretic; possessing wrong faith. परित्त-संसारिण (परिमितसंसारिकः) one having limited journey in worldly transmigration. सुलभबोधिण (सुलभ बोधिकः) easy to be enlightened. आराधण (आराधकः) aiming at salvation. विराधण (विराधकः) indifferent to salvation. चरिम (चरम) last. a soul that has its body for the last time *i. e.* one going to attain beatitude without being reborn.

(22) **Summary**—When Suriyabha god came to know the nature of his soul he became jubilant at heart, praised the omniscience and infinite conation power of the Lord and asked the permission for displaying the dancing programme constituted by thirty-two types of dramas in order to exhibit celestial glory.

(23)* परमसोमणस्स (परमसौमनस्य) jubilant. पच्छा (पश्चात्) afterwards; later on. (Guj-५७१). भन्ते a term of address to monks; it is used by a god or a layman in addressing a monk, or by a monk while addressing his preceptor or senior; It means 'sir' 'revered sir'. एयारूवं (एतद्रूपम्) of this sort. भक्तिपुव्वय (भक्ति-पूर्वक) with devotion. बत्तीसद्वय (द्वात्रिंशद्वय) of thirty-two kinds. उवदंसित्तय (उपदर्शयितुम्) to

perform; to stage. Infinitive formed by adding इत्तए to the root उवदंस.

(23) **Summary.**—Lord Mahavir did not show any favourable attitude towards the staging of thirty-two kinds of dramas by Suriyabha god. Even then suriyabha god by his super-natural lore erected a pavilion of the theatre and paid homage at the very sight of the Lord. Then he took his seat on the excellent throne, facing the prophet and produced one hundred and eight celestial lads and lasses from each of the hands, who were ready to exhibit thirty-two types of dramas. Thereafter he begetted forty-nine kinds of musical instruments each being one hundred and eight in number, and the persons to play upon them. Then he ordered them to pay homage to the Lord and stage thirty-two types of dramas. They did accordingly and began to play upon those instruments, sing and dance. Here an attempt is made to give an idea of the nature of the dance and their procedure before the setting forth of the dramas.

23. आढाइ (आद्रियते) minds; pays attention. परियाणइ (परिजानाति) consents; approves. तुसिणीए (तूष्णीकः) silent. संचिट्ट (सम्+स्था) to remain. वण्णओ (set passages of descriptions). Most of these वर्णकs are given in details in औपपातिक. The reader is either supposed to have read it before, or he should just refer to those rubrics omitted by the author. आलोए (आलोके) at the sight;

in the presence of. नाणामणिकणग etc.—Lustrous (उज्ज्वल), due to the ornaments such as bracelet (कटक), armlet (त्रुटित-बाहुरक्षक), and other costly ornaments (महाभरण), studded with glittering variegated jewels (नाणामणि), and formed out of pure valuable gold and gems with great dexterity (कनकरत्ननिपुणोपचितानि). पीवर (पीवर) well built. पलंब (प्रलम्ब) long. भुया (भुजा) arms. सरिसयाणं (सदृशकाणं) of the same pattern. सरित्तया (सदृक्+त्वचा) having similar complexion. सरिव्वया (सदृक्+वयाः) having the same age. निज्जोअ (निर्योग) arrangement. दुहओसंबलिमाणियत्थाणं (द्विधातो+संवृत्त+अग्र+निवसितानां). who had put on an outer garment covering both the sides of the shoulders. आविद्धतिलयामेलाणं who had put on (आविद्ध), a mark on the forehead (तिलक), and a flower garland of a crown (आपीड). पिणिद्धगेविज्जकंबुया—who had put on (पिण्ड), a necklace (ग्रैवेय), and an armour (कंबुका). उप्पीलियचित्तपट्ट etc.—[उत्पीडित+चित्रपट्ट+परिकर+सफेनकावर्त+रचित+संगत+प्रलंब+वस्त्रान्त+चित्र+(चिल्लगं=देदीप्यमानं)+निवसनं] who had put on, painted and glittering garment whose pendant skirts were well arranged and which was tightly fastened by girdling a painted belt which at the time of turnings of the dance appeared like foam. एगावलिकंठरइय etc. (एकावली+कंठ+रचित+शोभमान

+वक्ष+परिपूर्ण+भूषण), whose chest was beautified (शोभमाववक्ष), by the abundant ornaments (परिपूर्ण भूषण), and a single string of pearl beads (एकावली), placed on the neck (कंठरचित). चंद्राण (चंद्र+आनन) Moon faced. चंद्रसमणिडाल (चंद्र+अर्ध+सम+ललाट) whose forehead was like half moon. उक्का (उल्का) a meteor; a spark of fire. सिंगारागारचारु etc. (शृंगार+आगार+चारु+वेष) who had put on charming dress which was as if an abode of erotic emotion. हसिय भणियचिद्धिय etc.—(हसित+भाणित+तिष्ठित+विलास+सललित+संलाप+निपुण+युक्त+उपचार+कुशल)—who were expert (कुशल), in befitting manners (युक्तउपचार), well versed in (निपुण), graceful conversation (सललित संलाप), gestures (विलास), standing (तिष्ठित), speaking (भणित), and smiling (हसित). गहियाउज्ज (गृहित+आतोद्य) who had taken musical instruments such as lute etc. संख (शंख) conch. संखिया (शंखिका) small-conch. सिंग (शृंग) bugle. खरमुही (खरमुखी=काहला) horn. पेया (महती काहला) a big horn. पणव (पणव) a musical instrument of a baffoon; a drum. पिरिपिरिया (पिरिभिरिका) a bamboo flute which gives out the sound 'Piri' 'Piri'. एगुणपण्ण (एकोनपञ्चाशत्) forty nine. संदिसंतु (संदिशंतु) please order; show; command. कायव्व (कर्तव्य) worthy to be done; what is fit or

ought to be done. उवदंसेह (उप+इश् to show; to manifest) Imperative II person plural. समोसरण (समवसरण) coming of a Tirthanker and an assemblage of twelve kinds of audience; A divine arrangement of seats etc. in a place where Bhagvān sits. पंति (पंक्ति) series. समामेव (समकालमेव) simultaneously. अवनमंति (अवनमन्ति) they bend down. उन्नमंति (उन्नमन्ति) they raise up. थिमिय (स्तिमित) erect; stead-fast, motionless. संगय (संगत) together. पवाणंसु—began to beat or play upon. पगाइंसु—began to sing. पणच्चिसु—began to dance. उर (उरस्) breast; bosom. मंद (मंद) slow. तारं (तारं) shrill. तिसमयरेयगरइयं (तिसमयरेचकरचितं) The music arranged at three different times viz. (1) starting from the chest (2) reaching to the head, and (3) coming to the throat, in three particular successions of notes such as slow, shrill and sweet (according to the science of music). गुंजावक्कुहरोवगूढं (गुंजा+अवक्+कुहर+उपगूढ) the sound was like that possessed by the cave, which is favourable to singing. रत्ते (रक्तं) attached. तिठाणकरणसुद्धं (त्रिस्थानकरणशुद्धं) pure or clear at three places viz. chest, throat and head. सकुहरगुंजंतवंस ect. (सकुहरगुञ्जद्वंशतंत्रीतलताललय ग्रहसुसंप्रयुक्तं)—equipped with the music which was

harmomious with the tune of the lute, the melody of the flute and the clapping of the hands. मिडरिभियपयसंचार (मृदुरिभितपद-संचार) the steps were intune with the sweet and husky or grunting manner of singing. गेय (गेय) song. पगीया (प्रगीता) resonant with singing. उद्धमंत (उद्धमायमान) blowing e. g. conch etc. उद्धमाण (उद्धमान) sounding of a conch etc. by the mouth. पडह (पटह) war drum; big drum. अष्फालिज्जमाण being beaten; Present passive participle from अष्फाल=(अ+स्फाल). भंभा (भंभा) a particular musical instrument. होरंभ (होरम्भ) a kind of drum. तालिज्जंत (ताडयन्) beating. भेरी (भेरी) a kettle drum. झलरी (झलरी) a cymbal. दुंदुभि (दुंदुभि) a large kettle drum. मुरय (मुरज) a kind of drum. मुङ्ग (मृदङ्ग) tabor. नंदीमुङ्ग (नंदी-मृदङ्ग) a big tabor. उत्तालिज्जंत (उत्तालनं) being sung out of tune—Present passive participle from उत्ताल. आलिङ्ग (आलिङ्ग) a kind of drum. कुतुंब (कुस्तुम्ब) a kind of musical instrument. गोमुही (गोमुखी) a kind of wind instrument e. g. bugle etc. मद्दला (मर्दला) a kind of instrument. मुच्छिज्जंत being played upon. विपंची (विपञ्ची) a seven stringed harp. बल्लकी—lute; guitar. कुट्टिज्जंत (कुट्टनं) being beaten; being struck. महती (महती) a lute of hundred wires. कच्छभी (कच्छपी

a kind of lute. चित्तवीणा (चित्रवीणा) a wonderful guitar with six strings. सारिजंत (सार्यमान) being played upon. बद्धीसक a musical instrument. सुघोसा (सुघोषा) a bell so named. नंदिघोसा (नंदिघोषा) a chorus of a set of twelve kinds of musical instruments. फुट्टिजंत—being beaten. भामरी (भ्रामरी) a lute. छंभामरी (षड्भ्रामरी) a harp. परिवाइणी (परिवादिनी) a lute of seven wires. छिपंती—a musical instrument which gives out tunes in rapid succession (Here different reading is also available. छिपतूर). तूणा (तूणा) a kind of musical instrument. तुंबवीणा (तुंबवीणा) a lute made of gourd. आमोडिजंत (आमोड्यमान) being twisted a little. आमोय (आमोद), कुंभ (कुंभ) and नउल (नकुल)—some kinds of musical instruments. अच्छिजंतीणं—being played upon. मुगुंद (मुकुंद) a divine musical instrument. हुडका—a particular musical instrument. विचिकी—a musical instrument. वाइजंत (वाद्यमान) being played upon.. करड (करट) a kind of musical instrument. डिंडिम a kind of drum. किणिया (किणिका) musical instrument. कडंब musical instrument. ददरग (दर्दरक) a kind of musical instrument. ददरिगा (दर्दरिका) a kind of musical instrument. कलसिया (कलशिका) some kind of drum. मडुय (मडुक) a kind of drum. आवडिजंत

being beaten heavily. तल—clapping of hands. ताल—cymbal. कंसताल (कांस्यताल) cymbals made of bronze. घट्ट—to touch, to give motion. गिरिसिया (गिरिसिका) a musical instrument. लत्तिया (लत्तिका) cymbal. मगरिया (मकरिका) a kind of musical instrument. फूमि-जंत (✓फूम=बीज) being blown. वंस (वंश) flute. वेलु (वेणु) a flute made of bamboo. चाली—a musical instrument. परिली — a sort of musical instrument. बद्धग (बद्धक) musical instrument. अभुय (अद्भुत) one of the nine sentiments viz. sentiment of wonder. उप्पिजलभूअ (उत्तिजलभूत) troubled; distracted in mind. कहकह bustling noise. पवत्त (प्रवृत्त) proceeded;

(24) **Summary**—In this Sutra the description of the dance constituted by thirty-two types of dramas is forwarded in glowing terms. This Sutra is very important as it throws search light on the problems concerning the list of the instruments, and peculiar types of dramas of the bygone days. Scholars should here consult old Indian musicians and find out equivalent terms. (Due to very short span of time I was not able to carry it out). The thirty second type of drama is concerning the whole of the biography of Lord Mahavir from his last but one incarnation to his obtaining the *summum-bonum* of life. Here students are advised to go through the biography of Lord Mahavir. In fine

those celestial beings displayed heavenly brilliance, glory and splendour in the presence of Goyama and others, by revealing those dramas. Afterwards they conveyed back the report of the execution of the order, to Suriyabha god.

24 तं चेव भाणियन्व (तं चेव भणितव्यं) all that is described before is to be inserted here. आवडपच्चावडसेढिपसेढि — (आवर्त+प्रत्यावर्त+अग्निप्रश्नेणि) circles, cross-circles, lines and cross-lines. एकेक्रियाए (एक+एकस्मिन्) in each and every. वक्र (वक्र) crooked. खुहं goad shaped. चक्रवाल—a wheel of a cart; a stand or base for the throne to rest upon. चंदावलिपविर्भात्ति—a drama representing a row of moons. वलियावलि प०—a drama with a particular arrangement of 'Āvliś'. सूरालि प०—a drama representing a row of suns. एगावलि (एकावली) a single string of beads, pearls etc. चंदुगमण (चंद्र+उद्गमन) rising of the moon. सूर (सूर्य) sun. आगमण (आगमन) appearance. अणागमण (अनागमन) disappearance. आवरण—covering; obstructing; eclipsing. अत्थमण (अस्तमन) setting (of the sun). मंडल (मंडल) halo. महोरग (महोरग) type of celestial beings; great serpent; [a kind of serpent whose least length is one finger and at most, is one thousand Yojanas. (one yojana= eight miles). It is born on land, outside the

region of men but even moves in water].
 उसमललियविक्रंत (ऋषभ+ललितविक्रान्त) possessing a
 beautiful gait like that of an ox. हयविलंबिय—
 the gait of a horse. मत्त—intoxicated. दूत—
 messenger. सागर प०—a drama having scenes of
 seas. चंपा प०—a drama in which the beautiful
 bazaar of चम्पा is exhibited. मच्छंड—a drama
 having a special arrangement of eggs of fish.
 जारा—a class of aquatic animals. कत्तिककार and
 खत्तिलकार प० the dramas representing the shapes of
 the letters क and ख. घत्तिघकार, डत्तिडकार, गत्तिगकार—
 dramas exhibiting the shapes of the letters
 घ, ड and ग respy. (In the same way other
 dramas exhibiting the letters च, ट, and प were
 enacted.) असोयपल्लव प०, अंबपल्लव प०, कोसंब प० dramas
 exhibiting (a bower; sprout etc.) of the leaves
 of Ashok, Mango, and Koshamba trees respec-
 tively. अंचिय, रिभिय, अंचियरिभिय, आरभड, भसोल,
 आरभडभसोल, these are the names of 25th, 26th,
 27th, and 28th dramas respy. [रिभिय—Com.
 यत्र स्वरोऽक्षरेषु घोळना स्वरविशेषेषु च संचरमाणो रंगतीव
 प्रतिभासते स पदसंचारः रिभित, उच्यते ।] उप्पयनिन्नय
 (उत्पात+निपात) ascending and descending; a kind
 of drama. संकुचित—contracting. प्रसारित—extend-
 ing. भंतसंभंत (भ्रांत संभ्रांत) illusive. चवणचरिय-
 निबद्धं (ज्यवन+चरित्र+निबद्धं) pertaining to the life

period of dropping down from heavenly region. **संहरण** (**संहरण**) removing from one place to another or from one womb to another. e. g. Lord Mahavir was removed to **त्रिशल्यादेवी's** womb from **देवानंदा**, a Brahmin lady. **निकलमण** (**निष्क्रमण**) renouncing the world and entering an order. **णाणुप्पाय** (**ज्ञान+उत्पात**) the production of knowledge, (omniscience). **तित्थपवत्तण** (**तीर्थप्रवर्तन**) establishing the four-fold order viz. monk (**साधु**), nun (**साध्वी**), layman (**श्रावक**); and laywoman (**श्राविका**). Jains believe that their religion is eternal, but at times, when it is on the point of extinction, **तीर्थंकर** appears and revives the faith by re-establishing the four-fold order. This act is termed as **तीर्थप्रवर्तन**. **निप्परिनिव्वण** (**चरमपरिनिर्वाण**) the last occasion of life on this mortal world i. e. the time of attaining **मोक्ष**. **वाइत्त** (**वादित्र**) musical instrument. **तत** (**तत**) stringed musical instruments. e. g. lute etc. **वितत** (**वितत**) a non-stringed musical instrument e. g. drum tabor etc. **घण** (**घन**) bronze metallated instruments, [**कंसिकादि**]. **झुसिर** (**सुषिरं**) wind instruments e. g. conch, bungle. **उक्खित्त** (**उत्क्षिप्त**) a song sung in high pitch. **पयत्त** (**पदात्त**) the second of the four varieties of songs; versified song. **मंदाय** (**मंदाक**) a tune which is slowly

sung. रोइयावसाण (रोचित+अवसान) having desirable end. अभिणय (अभिनय) dramatic gestures; acting. दिट्ठुतिय (दाष्टान्तिक) gestures pertaining to the parable. पाडियंतिय (प्रात्यन्तिक) gestures about manners and customs of barbarian countries. सामन्तेवणिवाइय gestures in general. अन्ते-मज्झावसाणिय (अंत+मध्य+अवसान) gestures about the beginning, middle and an end of the era.

(25) **Summary**—Then Suriyabha god contracted all divine splendour and atoms within himself, paid homage to the Lord and getting in that divine vehicle went back to his destination.

25 पडिसाहर (प्रतिसंह) to take back; to contract within oneself. खण (क्षण) moment. एगभूए (एकभूतः) became one. नियगपरिवालसद्धि (निजकपस्त्रिवारसार्धम्) with all his retinue.

(26) **Summary**—Curious Goyama the first disciple of Lord Mahavir asked where the celestial glory of Suriyabha god had gone? Thereupon Lord Mahavir answered that it was contracted by Suriyabha god. Goyama not being satisfied by this meagre explanation, Lord Mahavir gave the following analogical precept. Just as a crowd of persons at the time of hurricane goes to the Kudagarshala, in the same way all the paraphernalia begetted by Suriyabha god for the dance has again gone back in his body. This analogical precept is not satisfactory.

26 अनुपविष्टे (अनुप्रविष्टः) intermingled; entered. वुच्च (वच् to speak) passive base. कुडागारसाला (कुडाकारशाला) a house carved out or situated on a mountain peak; a house having the shape of a mountain peak. लिप्ता (लिप्ता) besmeared with (cow-dung etc.). गुप्ता (गुप्ता) protected by (rampart etc.), having concealed doors. निवाय (निर्वात) in which air cannot penetrate; place sheltered from wind. अभ्रवद्वल्लग (अभ्रवार्दलक) a tempest; hurricane; clouds filled with water. [अपो विभर्तीति अभ्रम् । वारो-जलस्य दलकं वार्दलकं]. वासा (वर्षा) rain. इजमाण (आयन्तम्) coming;

(27) **Summary**—In this Sutra being questioned by Goyama Lord Mahavir describes the whole Suriyabha abode. On the southern side of Mandar mountain innumerable crores of Yojanas high up there is Sohamma heaven. It is of fabulous size and contains one lac abodes of Sohamma gods. Exactly in the middle of it there are five lofty mansions viz:—Ashok, Saptparna, Champak, Chuyag, and Sohamma in the middle. On the eastern side, in oblique direction upright at a height of innumerable lacs of Yojanas, Suriyabha abode is situated. Its dimensions are lacs of Yojanas and it is surrounded by a very huge rampart, which is expansive at the base, diminished in the middle, thin at the top, and contains one thousand entrances on each side. Thereafter the description of those doors is given, the idea of which is very hard

to be formed even by persons of high intellect. The walls, the ceiling, the roofs, the mats over the roofs, coverings over the mats, and various decorations are put forth. For the formation of every part nothing but variegated jewels are used.

(27) पन्नत्त (पन्नत्त) Expounded; propounded. वीईवइत्ता (व्यतिव्रजित्वा) having gone; having proceeded. Gerund of विईवय. सोहम्मकप्प (सौधर्मकल्प) Saudharma heaven. It is the first of the twelve heavens according to Shwetambar Jains and the first of the sixteen heavens according to Digambar Jains. पाईणपडीणआयत्त—the length (आयत्त) [beginning] from east to west (प्राचीन+प्रतीचीन). उदीणदाहिणविच्छिन्न—the breadth (विस्तीर्ण) [extending] to north and south. संठाण (संस्थान) form; specimen. अच्चिमाळिभासरासिवण्णाभे dazzling with (वर्णाभे), the lustre (भास्वरराशि), of the thousands of rays [of the sun] (अर्चिमाळि). परिक्खेव (परिक्षेप) circumference. वडिसग (अवतंसक) the celestial abode having the configuration of a crown. It is an affix applied to aerial abodes of divine beings *e. g.* असोगवडिसय सत्तवण्णवडिसय, चूयग (mango tree) व० etc. तिरियं (तिर्यक्) in slanting or oblique direction. अद्धत्तेरस (अर्धत्रयोदश) twelve and a half. गुणयालीस (एकोनचत्वारिंशत्) thirty nine. अडयाळ (अष्टचत्वारिंशत्) forty-eight. विक्खम (विष्कम्भ) Breadth; extension. पणवीस

(पञ्चविंशति) twenty five. संखित्त (संक्षिप्त) compressed; diminished. तणुय (तनुकः) thin. कवि-
सीसर (कपिशोर्षकः) cornices or horizontal moulded
projections crowning a building. किण्ह (कृष्ण)
black. देसूग (देश+ऊन) a little less. बाहा (बाहु)
side. धूमियागा (स्तूपिका) small peak. कोट्टिमतल
(कुट्टिमतल) the surface of the ground; the floor
studded with gems and jewels. एलुय (एलुक)
threshold. निम्मा (नैम) the part of the wall rising
from the surface of the ground under the frame
of the door. गोमेज्जमया (गोमेदमया) set thickly
with 'Gomeda' jewels. इंदकील (इंद्रीकाल) a door-
bolt fastening the two doors of a gate; a por-
tion of a city gate. जोइरसमया (ज्योतीरसमया)
made of 'Jyotirasa' jewel. उत्तरंग (उत्तरंग) an
arch surmounting the door frame. अगला (अगला)
a bolt; bar (for fastening a door); latch. आ-
वत्तणपेटिया (आवर्तनपीठिका) the receptacle of the
bolt of a door. अंकुत्तरपासग (अंकु+उत्तर+पाशक)
the upper noose or hatter of 'Anka' gem. निरंत-
रियवणकवाडा (निरंतरित+घन+रूपाडा) strong and joint-
less doors. भित्तिगुलिया (भित्तिगुलिका) a platform.
गोमाणसिया (गोमानसिका) a bed; a long verandah. कुड्ड
(कुड्य) a wall. नाणामणिरयण etc. (नानामणिरत्नजा-
लपंजर + मणिवंशकलोहिताख्यप्रतिवंशक + रजतभौमानि) the
cage like windows made of various sorts of

jewels and gems were jutting out from the main building, whose bars were of precious stones, the cross bars that of gems known as "Lohit" and the storey prepared out of silver. पक्ख (पक्ष) the roof of a house. वंस-कवेलुया (वंश+कवेलुका) bamboos slantingly placed on two sides of a roof; कवेलुग is also spelt as कवेलुय. पट्टिया (पट्टिका) a wooden board; strip. ओहाडणी (अवघाटनी) a mat made of thin strips of wood knit together. उवरिपुंछणी (उपरिपुंछिनी) a strong covering (made of straws) upon a mattress ceiling. कूड the upper part of a gate; peak. संखतलविमल etc.—(शंखतलविमलनिर्भल+दधिघन+गोक्षीर-फेन+रजतनिकर+प्रकाश) whose lustre was as pure and white as that of the upper part of conch, the heaps of curds, the foam of the milk of cow, and mass of silver. तिलगरयणद्वचंद-चित्ता (तिलकरत्न+अर्धचंद्र+चित्रा) which was painted with various figures such as:—Mark on the forehead and half moon. सण्ह (श्लश्ण) soft; greasy; glossy. पत्थड (प्रस्तृत) stretched or spread.

- (28) **Summary**—The description of the very abode is continued here. On those both the seats of the two sides of the doors there are series of sixteen sandal pitchers, sixteen tusks of elephants containing

clusters of garlands bound by coloured threads. On these tusks, the same number of series of other types of tusks containing multitudes of loops with vessels for burning incense, are set up. By the burning of the incense the whole of the place is transformed into fragrance incarnation. Again on those both the seats of the two sides of the doors there are series of sixteen dolls decorated with innumerable ornaments, placed on Ashok tree casting coquettish glances, putting on beautiful dress and fascinating the eyes of everybody.

(28) निसीहिया (नैषेधिकी) seat. परिवाडी (परिपाटी) serial order; (tradition; custom; way). कयचच्चा (कृत+चर्चा) smeared with sandal paste. आविद्धकंठेगुणा—having put on a gold string used as an ornament for the neck. पिहाण (पिधान) a cover; a lid. इंद्रकुंभ (इंद्रकुंभ—कुंभानामिंद्र इंद्रकुंभः) a big pot. नागदंत (नागदंत) a peg-like tusk. मुक्ताजालंतखसिय etc. (मुक्ताजाल+अंतर+उत्सृजहेमजाल+गवाक्षजाल+किङ्किणीघंटाजाल+परिक्षित) which was surrounded on all sides (परिक्षित), by the collection of garlands of small bells (किङ्किणीघंटाजाल), the wreaths of particular kinds of gems having the structure of small windows (गवाक्षजाल) and pearl garlands the intervening space of which was occupied by the pendant golden necklaces (मुक्ताजालांतरोत्सृजहेमजाल). अहेपन्नगद्धरुवा (अधस्+पन्नगअर्थ+रूपा) whose

downward form was like half serpent. वग्गारिय (प्रलंबमान) Extended; elongated. [Desi word]. लंबूसग (लंबूसक) a particular ornament; a cluster of garlands. सुवण्णपयरमंडिया (सुवर्णप्रतरमंडिता) the back side of which was studded with golden plates (or leaves). सिकग (शिक्यक) a loop or swing to suspend articles. धूववडो (धूमवटी) a vessel in which incense is burnt.

पिणद्ध (पिनद्ध) worn; put on. मुट्ठिगिज्झसुमज्झ the middle part (मध्य), was beautiful (सु), and which could be grasped by the fist (मुष्टिग्राह्य). आमेलगजमलजुयल etc. (आमेलक+यमलयुगल+वर्तित+अभ्युन्नत+पीन+रचित+संस्थित+संस्थान+पयोधरौ) whose pair of breasts (पयोधरौ), were well built (पीन), naturally strong (वर्तित), well placed (रचित), and the nipples of which were raised up (अभ्युन्नत आमेलकः-शिखरः). रत्तावंग (रक्त+अवांग) The corner of the eyes being red. असियकेसी (अश्वेत-केशा) of black hair. मिडविसयपसत्थलक्खण etc. [मृदु+विशद (निर्मल) + प्रशस्त+लक्षण+संवेलिताग्रशिरोजाः] the hair on whose head were curly at the top (संवेलिताग्रशिरोजाः), very tender (मृदु), pure (विशद), equipped with the characteristics such as:—untraceable ends and beautiful (प्रशस्तलक्षण). वामहत्थगसाजा (वामहस्त+अग्रशाखा) holding the ends of branches by the left hand. ईसि अद्धच्छिउक-

इक्ष्वचिद्विषणं (ईषत्+अर्ध+अक्षि+कटाक्ष+चेष्टितेन) by casting coquettish glances. ललसमाणी captivating the hearts. खिज्जमाणी (खिद्यमाना) making love sick; afflicting the mind. सासयभावमुक्ताया (शाश्वत भावमुपगता) attained permanence. पुटविपरिणामा (पृथिवीपरिणामरूपा) made of earth. विज्जुवणमरीचिसूर etc. (विद्युत+घनमरीचि+सूर्य+दीप्ततेज+अधिकतर+स-विकाशा) the brilliance of which was far more surpassing than that of the dazzling light of the sun, and a thick line of lightning.

(29) **Summary**—In this Sutra too, the same description is continued. On those both the seats of the two sides of the doors there are series of sixteen lattices, bells, garlands reaching the ankles and small verandahs. On each of those verandahs there are lofty mansions, two hundred-fifty Yojanas in height and one-hundred-twenty five Yojanas in breadth. They are equipped with umbrellas, banners, and peaks as if scratching the surface of the sky. Above the two sides of the doors there are series of sixteen arches. In front of each of those arches there are two puppets, tusks, pairs of horses, men..., lotus creepers, Sama creepers, Disa-Sotthiya, sandal pitchers, jars, mirrors, big dishes, bowls, vessels, square-platforms, caskets of jewels, necks of horses, men.....umbrellas, tins of oil, Tamal leaves, Choyak fruits, cardamoms etc. Here everything is made of variegated jewels and precious stones.

(29) जालकडग (जालकटक) a wall etc. in which windows are beautifully carved or engraved. लाला (लाला) a pendant ball inside a bell. घंटा-पासा (घण्टापाश्वर्गः) sides of a bell. संखला (शृङ्खला) chain. रज्जु (रज्जु) a cord; a rope. ओहस्सरा (ओघ-स्वरा) continuous noise or sound. मेहस्सरा (मेघ-स्वरा) thundering noise. मंजु (मञ्जु) sweet; pleasing; handsome, beautiful. छप्पय (छट्पद) bee. पंगडग (प्रकण्ठक) a kind of small desk; seat. अड्ढाइज्ज (अर्धतृतीय) two and a half. अभुग्गयमूसि-अपहसिया (अभ्युद्गत+उत्सृत+प्रभासित) lofty, well spread, and shining. जालंतरयणपंजरम्मिलियव्व (जाल+अन्तर+रत्न+पंजर+उन्मीलित+इव) it was shining just like the bulging gems studded in the intervening parts of cage like windows. हेट्ठा-below. संवाड (संवाद) a pair. मिहुण (मिथुन) a couple. अकखय (अक्षय) undecaying; imperishable. भिगार (भृङ्गार) jar; pitcher. आयंस (आदर्श) a mirror; a looking glass, “आसमन्तादृश्यते यस्मिन् स आदर्शः” थंभया (स्तंभका) a mirror frame. दोवारंग (द्वारांग) handle of a mirror. अणोघसियनिम्मला (अन + अवघर्षित + निर्मलता) though uncleansed yet pure; (naturally pure). छाया—lustre; brightness. पडिणिकास (प्रतिनि-काश) similar to; like. वइरनाभथाला—a big dish having the navel of adamant. अञ्जति-

च्छडिय etc.— (अच्छा+त्रिछादित+शालितंडुल + नखसं-
दिष्टैः+परिपूर्णः इव) — appearing as if filled
with pure and white rice which are
pounded thrice by means of a pestle. पाई (पात्री)
a small pot or bowl. अच्छोदगपरिहृत्य (i. e.,
स्वच्छपानीयपरिपूर्णः) completely filled with clear
water. फलहरिय (फलभरित) filled with fruits. गोक-
लिजसमाणा just like a big circular basket from
which cows are fed. मणगुलिया (मनोगुलिका) a
square—platform. गवच्छ (अच्छादन) covering;
curtain. वायकरग (वातकरक) an empty pot of
water. फलिहपडलपच्चोयडे (स्फटिक+पटल+अवच्छादितः)
covered by a thin plate or layer of crystal.
साए पहाए—with one's own lustre. चंगेरी—a flat
basket to keep the flowers in. चुण्ण (चूर्ण) a
miraculous powder which subjugates a man
when thrown upon him; powder; flour. सिद्धतथ
(सिद्धार्थ) mustard. लोमहत्य (लोमहस्त) a mop
made of peacock feathers. कन्निया (कर्णिका) the
inner part of an umbrella. सलागा (शलाका)
thin bars. सव्वोडयसुरही (सर्व+कतुक+सुरभी) the
fragrance of a garden blooming in all seasons.
वल्लिया—creeper. सुहुमरययदीहवाला (सूक्ष्म+रजत+दीर्घ+
वाला) having long, fine silvery hair. तेलसमुगय
(तैल+समुद्रक) an oil-tin; a bottle of oil. कोट्ट (कोष्ठ)

a kind of fragrant substance. चोयग (चोयक) a kind of fruit. एला cardamom plant; cardamom.

(30) **Summary**—In this Sutra the same description of Suriyabha abode is continued. There are one thousand and eighty flags of different types, and sixty-five kinds of floors decked by auspicious seats for every door. In fine there are four-thousand doors from one end to the other. On the four sides of Suriyabha abode there are four forest-groves such as-Ashok, Sapt-parna, Champak, and mango. Those forest groves are twelve and half lacs of Yojanas in length, five-thousand Yojanas in breadth, and protected by a rampart.

30 चक्रझया (चक्रध्वजा) a banner on which the figure of wheel of a chariot is painted. सउणि (शकुनि) a bird; sparrow. चउविसाण (चतुर+विषाण) four tusks. नागवरकेउ (नागवर+केतु) the flag on which the figure of the best elephant is drawn. सपुव्वावरेण (सपूर्वापरेण) with former and latter. भेम (भौम) a piece of earth; a particular place. पत्तेय (प्रत्येक—एकमेकप्रतीति) every, वणखंड a forest region where trees of different kinds grow.

(31) **Summary**—The inside ground of the forest is extremely charming. The noise created by grass made of jewels, moved by the wind is described by analogical similies. First simile is of the sound created by the moving of chariots, litters etc. with their parapher-

nalīa, second is of Vaikalik lute played by dexterious persons and the third is of the noise produced by the celestial beings in Bhadrāsālavana, Nandan grove, or in the caves of Himalaya, Malaya, and Mandar mountains, when gathered in congregations, and singing dancing, playing upon musical instruments, according to their sweet will and with absolute freedom. Lord Mahavir explains that the first two similes are insufficient to give the correct idea of the noise, but the last one only serves the purpose.

31 जहकम (यथाक्रम) In due succession; regularly. एइय (एजित) quaked. वेइय (व्येजित) shaken; particularly trembled. कंपिय (कंपित) trembled. चालिय (चालित) moved. फंदिय (स्पंदित) throbbed; quivered. घट्टिय (घट्टित) caused to collide; moved in such a way so as to cause friction. खोमिय (क्षोभित) agitated; distracted. उदीरियां (उदीरिता) caused to move heavily. केरिसए (किटशः) of what sort or nature. सीया (शिबीका) a palanquin. संदमाणिआ (स्यंदमानिका) a palanquin as long as a man. सखिखणिहेमजाल-परिक्खत्त—surrounded (परिक्षित), by the golden ornaments (हेमजाल), with small bells (सकिङ्किणी) हेमवयचित्तिणिस्सकणगणिज्जुत्तदारुय—(हैमवत+चित्र+तैनिश+कतकनिर्युक्त+दारुक) made of the excellent wood of 'Tinish' tree growing on Himvata mountain, and inlaid with gold. सुसपिणद्दारगमंडलधुरा the

series of spokes (आरकमंडल) and the yoke (धुरा) of which are well fastened (सुसंपिन्न). कालायस-सुकयगेमिजंतकम्मा (कालायस+सुकृत+नेमि+यन्त्र+कर्मा) the felly of the wheel is well set up and made of iron. आइण्णवरतुरगसुसंपउत्त (आकीर्णवरतुरगसुसंप्रयुक्त) the excellent horses of noble breed are yoked. कुशलनरञ्जेयसारहिसुसंपग्गहिय (कुशलनरञ्जेकसारथि+सुसंप्रग्रहित) well controlled by the charioteer who is the best among the dexteious persons. सरसयवत्तिसत्तोणपरिमंडिय (शरशत+द्वात्रित+तूण+मण्डित) encircled by thirty two quivers each containing hundred arrows. सकंटकावयंसग (सकंटकावतंसक) a thorny ornament as an armour over the head. सचावसरपहरणावरणभरियजुज्झसज्ज ready for the battle being equipped with (भरित), bows (चाप), arrows (शर), weapons(प्रहरण), and armours. (आन्नरण) रायंगणंसि (राज+अंगणे) in the courtyard of the palace; Loc.sing. अभिघट्टिज्जमाण—going fast. नियट्टिज्जमाण returning. वेयालिय (वैकालिक) the name of a lute. उत्तरमंदा (उत्तरमंदा) one of the seven notes of Indian gamut; the first note of the Madhyama scale. परियट्ट (परिवर्त) change, alteration. कोण the key-note of a musical instrument. पुव्वरत्त etc. (पूर्वरात्र+अपररात्र+कालसमये) at mid-night. this is an oft repeated phrase. वेइय (व्येजित) particularly trembling. कथगेय (कथ्यगेय)

narrative song. गज (गद्य) prose writing. पज (पद्य) metre verse. कथ (कथ्य) Nāya and other scriptures including stories and historical matter पयबद्ध (पद्यबद्ध) metrical छदोसविप्रमुक्तं (छदोषविप्रमुक्तं) devoid of six flaws. एकारसालंकार (एकादश+अलंकार) eleven metrical ornaments. अष्टगुणोपपेतं (अष्टगुणोपपेतं) possessed of eight qualities such as Com. पुणं रतं च अलंकृतं च वतं तदेव अविद्युष्टं । मधुरं समं सललितं अष्ट गुणा हान्ति गेयस्स ॥ (1) singing in all terms of musical notes (पूर्ण), (2) singing according to to the metre (रक्तं), (3) singing in distinct tunes (अलंकृतं), (4) singing in a distinct manner (व्यक्तं), (5) singing without discordance (अविद्युष्टं), (6) singing as sweetly as a cuckoo (मधुरं), (7) singing with a proper measure of time (समं) and (8) enchanting (सललितं).

(32) **Summary**—In those forest-groves there are small wells, lotus-pools, zig zag rivers, having silvery banks of equal level, adamant stone at the base, sand of gold and silver, and covered by thin layers of crystal, adamant, etc. They are filled with unfathomable cold water, lotus leaves, stalks and different types of lotuses. Further it is stated that some of them are filled with milky water, natural water and water resembling the spiritual liquor, sugar cane juice, Ghee, etc. On the four sides of those wells there are staircases. There are mountains viz. Utpata, Niyati

etc. bowers of various creepers and various types.

In those bowers there are numerous seats of different shapes, and slabs of smooth stones having excellent shapes. There, multitudes of residential gods and goddesses, relax, play and enjoy the fruits of glorious and meritorious deeds, they have accomplished in the past incarnation.

32 खुडाखुडिया (शुद्राशुद्रिका) small; very small. वावी (वापी) well. पुक्खरिणी (पुक्करिणी) lotus-pool; lake. दीहिया (दीघिका) oblong well; straight river. गुंजालिया (गुञ्जालिका) zig zag river. बिलपंति (बिलपंक्ति; here बिल=कुप) well arranged series of small wells. कूल—a shore. तीर—bank. तल—surface. सुओयारसुउत्तार (सुखावतार+सुखोत्तार) comfortable to enter and very easy to come out. तिथ (तीर्थ) ford; passage; a descent into river. संछन्न (संछन्न) covered. आसवोयग (आसवोदक) the water resembling spiritual liquor. खीरोयग (क्षीरोदक) milky water. खारोयग (क्षार+उदक) saltish water. घओयग (घृतोदक) water appearing like Ghee. खारोयग (क्षोद-इक्षुरस) the water like the sugar cane juice. उयगरस (उदकरस) natural water. उप्पायपव्वय (उत्पातपर्वत) name of a mountain where couples of divine beings of Vyantara class come and formulate various bodily figures to play. नियइप० the name of a mountain situated in Sūriyābha forest. जगरप० a mountain in Sūri-

yābha forest. दारुहज्ज प० a mountain in the forest of Sūriyābha Vimāna which is made of wood. दगमंडव (दकमंडप दक=स्फाटिक) crystalline bower; a particular bower in which sprays of water drip down. दगमालगा (दकमालका) the mansion prepared out of crystals. दगमंचगा (दकमंचका) a raised seat or sofa made of crystals. उसड्डा (उत्सुता) lofty; raised up. अंदोलगा (आन्दोलका) swinging beds. पक्खंदोलगा (पक्ष्यान्दोलका) oscillating beds which could be moved by birds also. उण्णय (उन्नत) raised; elevated. पणय (प्रणत) stooping. पक्खासन (पक्ष्यासन) seats having the form of birds. There were various kinds of seats having different shapes e. g. सिंहासन; गरुडासन, हंसासन etc. दिसासोवत्थिया आ० (दिक् स्वस्तिकासन) the seats having the middle portion carved out or painted like 'Swastik' figure. आलिघरग (आलिगृहक) the bower prepared out of 'Āli' plant. मालि घ० (मालिगृहक) the enclosure erected from 'Māli' plant. अच्छणघ० (अवस्थान गृ०) an arbour in the garden meant for rest. पिच्छण घ० (प्रेक्षण) the recess of a garden from which spectacle or show can be easily observed. पसाहण घ० (प्रसाधनगृ०) bower meant for toilet and decoration. गम्भघ० enclosure having the shape of a cellar.

दधिवासुया म० (दधिवासुका म०) bower made from
 'Dhdhivāsuk' plant. तंबोलिय (ताम्बूली) betel
 plant. मोहनघ० (मोहन गृ०) bower meant for
 romance. मुहिया (मृद्वीका) creeper of grapes.
 सालघरगा (साल गृ०) saloons of Sāla. नागलया (नाग-
 लता) piper betle. जालघरगा—bowers having small
 windows. अश्मुत्तयलया (अतिमुत्तक ल०) A kind of
 creeper (माधवी, Mar. कुसरी or कस्तुरमोगरा) repre-
 sented as twisting itself round a mango tree.
 चित्तघरगा (चित्र गृ०) enclosures which are promi-
 nently characterised by paintings. कुसुमघ०
 (कुसुमगृह) arbour made of flowers. अण्फेवमं०
 a bower intermingled with a strong creeper;
 e. g. grape creeper; नागलता etc. गंधव्वघ० (गंधर्व गृह)
 enclosure meant for musical performances.
 आयंस घ० (आदर्श गृह) bower as if made of mirrors.
 मंसलघुट्टविसिट्टसंठाणसंठिया—(slabs of stones) well
 established (संस्थिता), having excellent shapes
 (विशिष्ट संस्थान), soft (घृष्टा), and smooth (मांसल).
 निसीय (निषीद्) taking seat. आसय to sit com-
 fortably; to lie down. तुयट्ट (त्वग्वर्तन) to recline.
 सुपडिक्कंताणि (सुप्रतिक्रान्तानि) meritorious actions that
 were performed. मालुगा (माटुका) a kind of
 creeper, the fruit of which contains a stone.
 अण्फेया—name of a creeper.

(33) **Summary**—There are lofty and colossus palaces amidst those forest-groves, where Asoya, Sattavanna, Chamak and Chuyag types of Devas are residing. (Students should here note that:—the names of the forests, palaces and the types of Devas are same). At the entrance there are huge Uvagariya-layans. wholly made of Jambunaya jewels.

(33) पलिओवमडिइया (पल्योपमस्थितिकाः) having the life period of पल्योपम. पश्य is a fabulous measurement of time. It is explained as—the time required for emptying a well one Yojana in breadth and one Yojana in length which is filled to the brim with indivisible particles of hair, each to be taken out after hundred years. उवगारियालयन (उपकारिकालयन) a raised square for the entrance at the gate of a palace. धनु (धनु) a bow. It is a measument used for measuring the heights of mythical persons (in mythology); four cubits length. किंचिविसेमूण (किंचित+विशेष+ऊन) a little bit less. सप्तवर्ण (सप्तपर्ण) name of a tree. (सप्तपर्णी a sensitive plant.)

(34) **Summary**—Paumvarveiya is surrounded on all sides by one forest-grove whose parts and minor parts are prepared out of a good number of variegated jewels and is decked by different types of wreaths and garlands. It is entitled as Paumvarveiya because

there are blue, white, hundred petaled and thousand petaled lotuses everywhere. Here Goyama puts a question to the Lord, concerning the nature of the altar. Thereupon Lord gave the explanation that it is both permanent and impermanent. This topic is vitally important in Jain philosophy as Jainas always consider a thing from two view points *viz.* substantial and modificatory.

(34) उवगारियलेणसमा (उपकारिकालयनसमाना) same in proportion like the square kept at the entrance. पइट्ठाण (प्रतिष्ठान) foundation. कडेवर (कलेवर) body, physical body. संवाडग (सङ्घाटक) group of two; pair. पक्खवाहा (पक्षवाहु) the projecting eaves of a house. आच्छादण (आच्छादन) covering. पुडंतर (पुटंतर) a cavity between two evenly joined articles. हेमजाल—the collection of wreaths made up of gold and kept in a pendant posture. गवक्खजाल (गवाक्षजाल) the heaps of garlands having the shape of windows. खिखिणी (किङ्किणी—भुद्रघंटिका) a smell bell. वीहि (वीथि) series, rows, ranges. खंभसीसेसु (स्तंभशोषेसु) at the top of the pillars. वासिकउत्तसमाण (वार्षिक-छत्रसमान) like a big umbrella used in rainy season. केवचिर (कियत्+चिर i.e. कियन्तं कालं), how long; upto what period. भुवं (अभूत्) happened, occurred, took place, irregular form of Past tense, derived from Sk. ध्रुवा (ध्रुवा) permanent. निइया (नियता or नित्यका) destined, steady, eternal.

अव्यया (अवयया) without decay; not going out of existence. अवट्टिया (अवस्थिता) steadfast; unchanging. चक्रवालविकलंभ (चक्रवाल विष्कम्भ) the diameter of a circle or of the wheel of a chariot. द्रव्यदृष्टा (द्रव्यार्थतया) by substantial point of view. This is a particular view point of Jains. It provides only the knowledge of a substance without minding the modifications. According to this, every substance is indestructible and exists in one form or another. The various ornaments prepared out of gold can be transformed but the substance itself viz. gold ever remains unchanged. पञ्जवेहि (पर्यायैः) by modificatory point of view. This point of view takes into consideration only the modifications of a substance without noticing the substantial nature. According to this view every substance is undergoing changes and therefore unreal. पासादीया ४—The numerical figure ४ occurring after a word stands for three words, synonymous with the one which precedes it. Thus पासादीय ४ = पासादीय, दरिसणिजे, अभिरूवे, पडिरूवे.

(35) Summary—Exactly in the middle part of the surface of the square kept at the entrance there is a colossus palace. It is surrounded by four lofty mansions, which are again surrounded by lofty villas. Those villas are encircled by other four magnificent

banglows. The proportion of all these banglows is half of the former one, taken in serial order i. e. The first four lofty mansions were half of the main palace and so on.

(35) तयदुच्चतःप्रमाणमेत (तद् + अर्ध + उच्च + व + प्रमाण + मात्र) the proportion of height was half of it. बावट्टि (द्वाषष्टि) Sixty two.

(36) Summary—In this Sutra, Sohamma assembly hall, the surrounding parts, doors, pedestals, theatrical bowers, Mahinda and other banners, Manvag sacred pillar, and Paumvarveiya, are described in glowing words. On Manavag pillar, the bones of the thighs of the prophets are kept in adamantine boxes which are worthy to be worshipped by Suriyabha god and other gods and goddesses.

(36) साइरेग (स + अतिरेक) a little bit more. तावइयंचेव पवेसेण (तावन्त्येव प्रवेशेन) by the entrance of the same size. मुहमंडव (मुखमंडप) a platform in front of a temple or a house. थूम (रतूप) a mound erected for keeping sacred relics. मणिपेठिया (मणिपीठिका) a stool made of gems. जिणुस्सेहपमाणमेत (जिन + उत्सेह + प्रमाण + मात्र) having the same height (उत्सेह) as that of the prophets. सन्निखित्त (सन्निक्षिप्त) placed; installed. सपर्ययकनिसन्न (स + पर्यङ्कासननिषण्णः) sitting in पर्यंक posture. वद्धमाण (वर्धमान) Lord Mahāvīr. He is known by different names viz. सन्मति; वीर, वर्धमान श्रमण, महावीर, etc. वारिसेण (वारिषेण) the twenty fourth

Tirthankar born in Airāvatakshetra in this very era. उव्वेह (उव्वेध) depth. चंदणण (चंदानन) first Tirthankar appeared in Airāvatakshetra. खंध (स्कंध) trunk. विडिमा (विडिमा) main branch shooting forth from the trunk. सव्वंग—the whole; from top to bottom. मूला—roots. कंदा—bulbs. रुइला (रुचिरा) charming; pleasing; beautiful. साला (शाखा) branch. साहण्णसाहा (शाखा + प्रशाखा) branches and sub-branches. बिंद (वृंत) stalk. वरंकुरमासिहरा (वर + अंकुर + अग्र + शिखरा) tops of excellent sprouts. नमिय—bent. महिंदज्झया (महेन्द्रवज्रा) the great banner. वहरामयवट्टलट्टसुसिलिट्ट etc. (वज्रामय + वृत्त + लट्ट + संस्थित + सुश्लिष्ट + परिघृष्ट + मृष्ट + सुप्रतिष्ठिता) which were firmly established, very smooth due to rubbing, exceedingly charming due to roundness of their form, and made of adamant. कुडमि—small flag. अभिलंघमाण (अभिलंघमान) transgressing. अडयालीस (अष्टचत्वारिंशत्) forty-eight. गोमाणसिया (गोमानसिका) bed; a long verandah. मनोगुलिया (मनोगुलिका) a stool; a seat. अंसि (अंश्रि) corner. माणवण (मानवकः—चैत्यस्तंभः) the name of a pillar. अडयालिसइकोडीए and अडयालीसइविमाहिण—here *com.* is unable to explain and therefore states—, ‘संप्रदायगम्यं’ however it seems that these two expressions mean—fourty eight edges and forty-eight planes (of that

sacred pillar). ओगहेत्ता (अवगाह्य) having come or plunged down. वज्जेत्ता (वर्जयित्वा) having left; having omitted. जिनसकहाओ (जिनसकथीनि) bones of the thighs of the prophet. N. The idea is very queer because when the prophet secures salvation on this mortal world nothing but hair and nails remain, and other parts of the body are as if evaporated or vanished like camphor exposed to air, due to the destruction of नाम-कर्म. Naturally it is very strange that the bones of the thighs of the prophets are secured by celestial beings and kept. अञ्चणिज्ज (अर्चनीय) worthy to be worshipped.

(37) **Summary**—On the western side of that Manvag pillar there is a colossus pedestal upon which there is a special bed for a celestial being. Here we come across the graphic description of that celestial bed.

(37) सयणिज्ज (शयनीय) bed, couch. विच्च (D. वर्त्मन्) the middle. पडिपाया-prop; base. तूली (तूली) a bed filled with cotton. गण्डोवहाणया (गण्डो-पधानिका) pillow meant for cheeks. विम्बोयणा (उपाधानक) pillow. नयगंभीर (नत+गंभीर) bent down and deep. सालिगणवट्टिअ (सालिगनवर्तिक) the bed having the size of the body. गंगापुलिण etc. (गंगापुलिण+वालुकावदात+सदृशक) it was soft like the sand of the Ganges which goes down as soon as one steps on it.

(38) **Summary**—On the north-eastern side of that celestial bed there is a pedestal, where a small Mahinda banner beautified by auspicious umbrellas and flags, is erected. On the western side of that Mahinda banner, there is a store-room of weapons known as 'Choppal', where, sharp-edged, and brandished, swords, shields etc. are kept.

(38) **चोपाल** Name of कोशागार. **पहरणकोस** (प्रहरणकोश) a store-room of weapons. **फलिह** (परिघ) a stick or club studded or tipped with iron; an iron club in general. **निसिया** (निशिता) sharp; brandished.

(39) **Summary**—On the north-eastern side of Sohamma Sabha there is a specious temple of Siddhas, where one hundred and eight idols of the prophets are consecrated on a magnificent raised pedestal. (Each and every limb of those idols is described). At the back of those idols there are images of umbrella holders, Nagas, Jakkas and others.

(39) **सिद्धायतण** (सिद्धायतन) temple of Jina. **देवछंदप** (देवछंदकः) a raised place for the installation of images. **पडिसेग** (प्रतिषेक) inner part of the nose; delicate portion under the nails. **जंघा** (जंघा) shank; leg from the ankle to the knee. **जाणु** (जानु) knee. **ऊरु** (ऊरु) thigh. **गायलट्टि** (गात्रयष्टि) limbs of the body. **यष्टि** is added to indicate the long parts of the body i.e. hands and feet.

रोमराह—series of small hair on the body. चुचुया (चुचुका) the nipples or teats of the breast— [also spelt as चुच्चुय.] सिलप्पवाल (शिलाप्रवाल) coral; a stone grant. तालुया (तालुका) palate. अच्छि (अक्षि) eye. तारा—the pupil of the eye; retina. अच्छिपत्ताणि (अक्षिपत्राणि) eye lashes. भ्रु (भ्रू) eyebrow. कवाल (कपोल) cheek. णिडाल (ललाट) forehead. सीसघडी (शीर्षघटी) bones of the head. केसंतकेसभूमि (केशांत-केशभूमि) the skin from which the roots of hair grow. मुद्दय (मूर्धज) hair (of the head). पिट्ठ (पृष्ठ) back. हिमरयकुंद—etc. having the lustre (प्रकाश), like that of snow (हिम), silver (रजत), jasmine (कुंद) and moon (इंदु). आयवत्त (आतपत्र) umbrella. कुंडधार (कुण्डधार) a celestial being; a type of god. धारेमाणी—holding; here Feminine gender is used instead of Masculine; it is the defect in Pra. of not observing gender strictly, (Com. सूत्रे स्त्रीत्वं प्राकृत्वात्). थाला (स्थाला) dish. वायकरग (वातकरक) a kind of empty earthen pot. चित्तगरग (चित्रकरक) a pot painted with various pictures. धूपकडुच्छुक (धूपकडुच्छुक) a vessel in which incense is burnt; a laddle for incense.

(40) Summary—On the north-eastern side of that temple of Siddhas there is Uvavaya hall. In the north-eastern direction of which there is, a spacious lake,

Alankariya Sabha, Abhiseya Sabha, Vavasaya Sabha and Nanda lotus-pond. Each of them is situated in the north-eastern direction of the preceding one. Here we are told that in Vavasaya Sabha there is a scriptural volume whose letters, leaves, ink, strings etc. are of variegated jewels.

40 उववायसभा (उपपातसभा) the assembly hall where celestial beings are instantaneously born. अलंकारियसभा (अलंकारसभा) the hall meant for decorating one's body. ववसायसभा (व्यवसायसभा) a hall meant for business purposes. पोत्थयरयण (पुस्तकरत्न) the religious volume; कंबिआ (कंबिका) rod. गंठि (ग्रंथि) knot. लिप्पासण (लिप्पासन) ink-pot. छंदण (छंदन) the lid; a covering over an ink-stand. संकला (शृङ्खला) fetter; chain. मसी (मषी) ink. लेहणी (लेखनी) pen. अक्खराइं (अक्षरानि) words. धम्मिअ (धार्मिक) religious. सत्थ (शास्त्र) scripture. सरिस (सदृश) just like. बलिपीढ (बलिपीठ) altar for oblation.

(41) **Summary**—Lord Suriyabha when took instantaneous birth in the Uvavaya hall, was overwhelmed by the dilemma, concerning his antecedent and subsequent missions. Thereupon Samaniya class of gods, having comprehended it approached near Suriyabha god and drew his attention towards the duty of paying homage to the bones of the thighs of the prophets, located on Manvag sacred pillar and the idols of Siddhas, with due procedure.

41 अहुणोववण्णमित्त (अधुना+उपपन्न+मात्र) recently born. पज्जत्ति (पर्याप्ती) completion. within one Antarmuhurta, the gaining by the soul of the capacity to develop fully the characteristics of the body into which it incarnates. The developments are of six kinds; 1st 4 only in one sensed souls; 1st 5 in 2, 3, 4, and 5 sensed souls without mind, and all the six in others.

1 आहार प०-in taking of the molecules to make the body. 2 इन्द्रिय प०-development of the body. 3 सरीर प०-development of sensed organs. 4 आणवाण प०-development of respiratory organs. 5 भासा प०-development of vocal organs. 6 मण प०-development of the organs of mind.

गय (गत) obtained; got; accomplished. अभ्यर्थित (अभ्यर्थित) desired. चिंतिय (चिन्तित) thought. पत्थिय (प्रार्थित) longed. मणोगय (मनेगत) pondered. संकप्प (संकल्प) inclination. अज्झत्थिय (आध्यात्मिक) deep inward musing. सेयं (श्रेयस्) beneficial. निस्सेसाय (निःश्रेयसाय) for blessed condition; for salvation. अनुगामियत्ता (अनुगामिकता) the happiness which accompanies continuously all incarnations. समभिजाणिता-having comprehended, Gerund. शिरसावत्त (शिरसावर्त) taking the folded hands to the forehead.; turning the folded hands in circular way in front of the forehead.

(42) **Summary**—When god Suriyabha was advised by Samaniya gods about his missions, he went to the Nanda lotus-pond and having sported in water approached to the Abhiseya-Sabha where coronation water was sprinkled on him, for which lotuses, medicinal herbs, rape-seeds etc. were brought by Abhiyogik gods from mountains, rivers, and holy places, situated in human regions. Thereafter he went to Alankariya-Sabha and decorated himself with various ornaments, clothes etc. In this Sutra the installation ceremony of Suriyabha god is described in a very graphic manner.

(42) **उवन्नग**—one who is born. **जलावगाह**—entering into the water. **किडा (क्रिडा)** sport; play; **आयंत (आचांत)** rinsing the mouth by sipping water; washing the hands and face with water. **पञ्चोत्तर (प्रति+अवतर)** to come out. **वयासी**—‘spoke’. Past tense of **वय (वच or वद्)** for all persons and numbers. This appears to be the remnant of an Aorist form. **भेमिज्ज (भौमेय)** earthen pot. **साभाविय (स्वाभाविक)** natural. **उक्किट्ट (उत्कृष्ट)** excellent. **खोरोद-यसमुद्द (क्षीरोदकसमुद्र)** name of ocean. [The oceans referred in Jain mythology are **लवणसमुद्र, कालोदधिसं, पुष्करवरसमुद्र, वारुणीवरसं, क्षीरवरसमुद्र, घृत-वरसं, इक्षुवरसं, नंदीश्वरसं, अरुणवरसमुद्र** and **स्वयंभूरमणसमुद्र**]. **पुक्खरोदय सं (पुष्करोदक सं)** this very name is referred in Tatvārtha Sutra as **पुष्करवरसमुद्र. समयखेत्त (मनुष्यक्षेत्र)** the mortal world

where human beings live. भरहेरवयाई—भरत, हैम, पेरावत, हरि, विदेह, रम्यक, and हैरण्यवत—these are the seven divisions of Jambudvīp according to Jain geography. मागहवरदामपभासाई—holy lands such as:—Māgah, Vardām, and Pabhās. We are at loss to know that why the celestial beings were prompted to take the earth, water, and flowers from the mortal world, which is filled with foul and nasty smell. तिथ्याई—holy places. गंगासिंधुरत्तारत्तवईओ—गंगा, सिंधु, रोहित, रोहितास्या, हरित, हरिकान्ता, सीता, सीतोदा, नारी, नरकान्ता, सुवर्णकूला, रुच्यकूला, रक्ता, रक्तोदा—these are the fourteen rivers which flow in the seven Kshetras of जम्बूद्वीप (two in each respectively). चुल्लहिमवंतसिहरीवासहरपव्वया—are fabulous mountains, the whereabouts of which we cannot trace in the map of the modern world. सव्वतुयर (सर्वतुवर) all sorts of pulses. सव्वोसहि all sorts of medicinal herbs. सिद्धत्थ (सिद्धार्थ-सर्पक) rape-seed. हेमवयपरवयाई—हिमवंत, पेरावत etc.—are the continents in Jambudvīp. रोहियरोहियंसा etc. names of rivers. सदावइ, वियडावइ वट्टवेयडु, महाहिमवंत—names of mountains. महापउम, महापुंडरीय names of the lakes. दह (हृद) lake (Interchange of syllables or Metathesis) हरिवा-

सरम्भगवासाई (हरिवर्ष, रम्यकवर्ष, etc.) names of continents. गंधावद्मालवंत—Gandhāvai and Mālvant mountains situated in Harivāsa and Hiranyavāsa respectively. निसदणीलवासहरपव्वया—निषध, नील, हिमवान्, महाहिमवान् रुक्मी, शिखरी—these six mountains are situated in Jambudvip by which it is divided into six parts. तिगिच्छिकेसरिद्दहाओ—तिगिच्छि, पद्म, महापद्म, केशरी, महापुण्डरीक, and पुण्डरीक are the six lakes situated on the top of six prominent mountains of 'Jambudvip'. सीतासीतोदा—rivers in Videhakshetra. सव्वचक्रवट्टिविजया (सर्व+चक्रवर्तिन्+विजयाः) all particular territories of a sovereign prince. सव्वंतरणई (सर्व+अन्तरनदी) all the rivers situated in the interior. वक्खारपव्वय (वक्षस्कापर्वत) Vakkhāra mountain situated like the shoulders of a horse. भद्दसालवण—the forest known as Bhadrasāl situated in the valley of Meru mountain. मिलायंति (✓म्लै) assembled. आसियसम्मज्जिओलित्तं (आसित्त+सम्मज्जित+अवलित्तं) (The ground) sprinkled with water, cleansed and plastered with cow-dung. सुइसंमट्ठरत्थंतरावणवीहि (शुचि+संमृष्ट+रत्थान्तर+आपणवीथि) the roads in the bazaar and the royal roads were cleaned and freed from dust. मंचाईमंच (मंचातिमंच) a raised seat above another; gallery. नाणाविहरागोसियं painted with diverse

colours. लाउल्लोइय (D.) plastering the ground by cow-dung and white washing the walls. आभरण—ornament. बुक्कार—to shout. लासेति (लास्यरूपं नृत्यं कुर्वन्ति) performed wild dance. A dance accompanied by singing and instrumental music, लास्य—a dance in which the emotions of love are represented by means of various gestures. पीण (पीन) to be fat. गुक्कार to produce the sound expressing contempt. तंडवैति—they performed dance. (तांडव is the frantic or violent dance of Shiva.) वग (वल्ग) to leap; to kick the legs like a horse. अण्फोड (आ+स्फुट=स्फाल) to pat, to strike gently with the hand. तिवइं छिदंति—broke into three-step dance. *com.* 'तिवइं' ति त्रयाणां पदानां समाहारः—त्रिपदी—मल्लस्येव रङ्गभूमौ पदत्रयविन्यासी विशेषः—तां छिनत्ति,—करोति, हयहेसियं (हयहेषितं) Neighing. हथिगुलगुल (हस्तिन+गुलगुल) gargling sound of an elephant. रहघणघणाइय (रहघनघनार्थित) tinkling sound of a chariot. उच्छल—(उत्+छल्) to jump. पोच्छल (प्रोत्+छल्) to jump high up. निवय (निपात) falling from above. परिवय (परिव्रज) to go; to walk. उण्णय (उत्पात) leaping up. उक्किट्टि (उत्कृष्टि) a voice of joy. सिंहनाय—roaring like lion. दहरय (दर्दरक) pattering sound made by feet. भूमिचवेडा (भूमि+चपेटा) slapping the ground. गज्ज (गर्ज) to roar; to

thunder. विज्जुयाय—to produce lightning. Denominative from विज्जुय—lightning. जल—to burn. तव (तप) to heat. पतव (प्रतप) to heat exceedingly. थुक्कार—to exclaim 'Fie upon'. सन्निवाय (सन्निपात) accumulation. देवुकलिय (देव+उत्कलिक) one kind of inaudible sound produced by divine beings. दुहदुह (दुहदुह) saying "Duha Duha" चेलुकखेव (चेल+उत्क्षेप) the shower of clothes; waving of garments (in the sky). सागरोवम—an imaginary division of time which is explained as:—ten (crore × crore) paliovamas. This limitless and infinite number of years taken as a measurement of time which is beyond the scope of great mathematicians, indicates exaggeration. पम्हलसुमाल (पम्हलसुकुमार) delicate or soft garment, (पम्हल—पम्हल= a wooly garment), गंधकांसाइए (गंधकाषायिकः) a fragrant or scented cloth used as a towel. लूह (लूह) to clean; to wipe. अणुलिंप—to daub with. वोज्झं (वाह्य) fit to be carried. Potential passive participle directly received from Sk. form. चक्खुहर—(anything) that charms or delights the eyes. हयलालापेलवाइरेगं—exceeding (अतिरेक), the softness (पेलव), of the saliva (लाला), of a horse (हय). नियंस (नि+वस्) to cause to put on; हारअद्धाहार—necklaces. com. अष्टादशसरिकः of eighteen strings.

नवसरिकः of nine strings. **एकावली**—a necklace of various gems *com.* **विचित्रमणिका**. **अंगय (अङ्गद)** a bracelet worn on the upper arm; (Guj. आङ्गुलध) **कडिसुत्त (कडिसूत्र)** an ornamental belt for the waist (Guj. -कडरपट्ट). **दसमुद्दणतग (दशमुद्रिकान्तक)** a particular ring. **वत्थसुत्तगं (वत्थ-सुत्तकं)** an ornamental string for the waist. **चूडामणि**—crown, diadem. **गेथिमवेदिमपूरिमसंघाइम—ग्रंथिम**=a garland of flowers etc. knit up with a thread; **वेष्टिम**—a ball made of rags, flowers etc. **पूरिम**—wreaths made of flowers strung on a bamboo needle; **संघातिम**—anything made by putting together small things e. g. a garland. **भुखंड**—besmear; apply, **पालंब**—a long rosary to be worn in the neck.

(43) **Summary**—Having accomplished the decoration work, Suriyabha god went to the business chamber, read the scriptural volume, comprehended religious topics, and after washing his hands and feet started forth towards the temple of Siddhas.

(43) **मुयइ**—to place on the lap or on stool etc. (*Compare*—Guj. मुड्डु); or **मुच्च**—to loosen (the string). **विहाड (वि+घट)** to open; to disclose. **वापइ** reads. **पक्खाल (प्र+क्षाल)** to wash. **पहारेत्थ (प्रधारितवत्)** a thing resolved or decided. (It is also spelt as **पहारिथ**).

(44) **Summary**—Thereafter Suriyabha god went to the temple of Siddhas, paid homage, with due procedure and repeated one hundred eight stanzas. Then he wiped all the prominent parts such as sacred

pillar, sacred tree, Mahinda banner etc. with the mop of peacock feathers, besmeared with sandal paste and offered flowers. In this way proceeding from place to place he went to the business chamber, paid homage to the religious volume and approaching to the oblation altar, offered oblations. Then he asked the celestial beings to perform worships at various places, they did according to his order. Then he with his paraphernalia went to Sohamma assembly-hall, and took his seat facing to the east. This Sutra suggests the ritualistic nature of Jainas and according to some scholars, this has crept in, due to the influence of other religions.

(44) पिङ्गओ (पृष्टतः) from the back. आलोप पणामं करोइ (आलोके प्रणामं करोति) bowed down (to the image) at the sight of it. अहय (अहत) whole; sound; unbroken. पुष्पाखण (पुष्प+आरोहण) offering flowers. अच्छरस—very clean; transparent. अणुबिम्बं—pervaded. महावित्तेहिं (महावृत्तैः) with great and long metres. संथुण (सम्+स्तु) to praise; to worship. पच्चोसक्क (प्रत्यव+ष्वक्) to descend. निहट्ठु—having placed; *Gerund.* निवाड (नि+पात) to cause to fall; to make to fall. Causal form. परामुस (परा+मृश) to touch, to grip; to hold. अब्भुक्ख (अभि+उक्ष) to sprinkle with water. आलिह (आ+लिख) to draw a picture चच्च (चर्च) to smear with sandal paste etc. or to worship. चच्चग (चर्चाक) sprinkling. दारचेडी (द्वारचेटी) a door frame. चेइयथूम (चैत्यस्तूप) a beautiful pillar situated on मणिपीठिका and in the

middle of a memorial tree and a particular house. जिणसकहा (जिन+सकिथ) the molar of a Tirthankar. अग्गेहि (अग्रैः) with best. वरेहि (वरैः) with choicest. चोप्पाल—name of the weapon-house of Suryābha God. आययणसरिस (आयतनसदृश) just like a temple. विसज्जण (विसर्जन) offering; presenting. सिंघाडय (शृंगाटक) open place. तिय (त्रिक) where three roads meet. चउक्क (चतुष्क) where four roads meet. चच्चर (चत्वर) squares. चउमुह (चतुर्मुख) from where roads start to four sides. महापह (महापथ) royal road. अट्टालआ (अट्टालक-प्राकार-स्थोपरि भृत्याश्रय विशेषः) abodes meant for servants on the rampart. चरिया (चरिका) the road eight cubits in breadth between the rampart and the city. गोपुर—gates of the rampart. काणण—grove; forest. वणसंड (वनखण्ड) a forest having different kinds of trees. वणराइ (वनराजि) a row of trees of the same kind.

(45) Summary—Thereafter four chief queens, members of the inner, middle, and outer chambers, seven commanders of the armies, and sixteen thousand body-guards took their seats which were already arranged in that Sohamma assembly-hall.

45 अग्मितरिय प० (अभ्यंतरपरिषद्) internal council. बाहिरिय प० (बाह्यपरिषद्) outer assembly. सन्नद्धवस्मियकवया (1) (सन्नद्ध+बद्ध+वर्मित+कवच) one

who has put on (सन्नद्ध) fastened (बद्ध), armour (वर्मित), for protection (कवच). (2) ready with (सन्नद्ध), mail (वर्मित) and armour (कवच) tied on his body. उत्पीलियसरासनपट्टिया (उत्पीडित+शरासन+पट्टिका) (1) who has bound fast (उत्पीडित) his arm-guard for the bow. (शरासनपट्टिका). (2) one who has tightly fastened a band of leather to the bow. बद्धआविद्धविमलवरचिन्धपट्टा (बद्ध+आविद्ध+विमलवर+चिह्नपट्टः) who has put on and fastened his taintless and excellent tablet of insignia. चिन्ध=चिह्न=sign. पिण्डगेवेज्ज (पिण्डग्रैवेयक) who has put on (पिण्ड) a necklace. (ग्रैवेयक). गहियाउहपहरणा (गृहीत+आयुध+प्रहरणः) who has equipped himself (गृहीत), with his arms (आयुध) and missiles (प्रहरण). तिण्याणि (त्रिन्तानि) bent at three places such as:- at the top, in the middle, and at the end. तिसंधियाई (त्रिसन्धोनि) joined at three places such as:- at the top, in the middle, and at the end. कांडि (कोटि) the top most parts; tips; points. परियाय-कंडकलावा (पर्याप्तकाण्डकलापा) holding enough number of arrows. नीलपाणिगो (नीलपाणयः) those whose hands are blue on account of bluish arrows. रक्त पा० (रक्त पा०) those whose hands are appearing reddish due to red coloured arrows. चाव पा० (चाप पा०) a having bow in the hand. चारु पा० (चारु-पा) holding a weapon by name 'Chāru'. चरु

(चर्म) a leather covering the fingers and the thumb. e.g. leather handglove. डंड पा० (डंड पा०) holding a club. पास (पाश) snare; net. रक्षोवगया (रक्षोवगताः) engrossed in protecting. intent upon guarding. गुत्ता—those who do not reveal the secrets of the Lord. गुत्तपालिया (गुत्तपालिकाः) those who do not allow others to enter. जुत्ता (युक्ता) equipped with the qualities of servant i.e. ideal servants. समयओ (समयतः=आचारतः) by behaviour; with due courteousness. किकरभूया (किकरभूता) becoming servants. In heaven the servile gods are not actual servants but they are regarded to be so.

(46) Summary.—Here curious Goyama inquires from Lord Mahavir, the life-period of Suriyabha god and Samaniya gods. Thereupon Lord Mahavir answers that their life-duration is four Paliovas.

(46) केवइव (कियत्) how much. डिइ (स्थिति) life duration; period of existence. उववण्णग (उपपन्नक) born; उपपात—is a technical term specially used for the births of celestial and hellish beings. महिड्ढी (महा+क्रद्धि) great prosperity. महज्जुइ (महा+द्युति) possessing great lustre. महव्वल (महाबल) great prowess. महायस (महायश) far-fetched fame. महासोक्ख (महासौख्य) great happiness. महाणुभाय (महानुभाग) great dignity.

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