

RĀYAPASENAIJJAM.

The second Upāṅga of the Jain Canon.
Text, edited with Commentary, Introduction,
Notes, & Translation.

(Prt II)

BY

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I undertook the present edition of ~~Rāyapaseṇaijjam~~ (Rājapraśniyam) part I, at the suggestion of my publisher, Mr. R. P. Kothari. There was no edition available in the market, the Āgamodaya Samiti edition being out of print. For the Second part there is already an excellent edition by Dr. P. L. Vaidya.

I have mainly followed the text as given in the Āgamodaya Samiti edition, correcting the obvious misprints and removing 'तश्रुति' & other such bad writings. I have given the Commentary in full (even for the Second part), as the text is very terse, and I thought the commentary would be of great use to the students. the translation is, as far as possible, literal and the notes leave nothing unexplained. The introduction deals only with points relevant to the first part. I hope the edition will be of use for the Intermediate students, for whom it is meant.

N. B. Mr. Tripathi's book is independent of mine, and I am in no way connected with it.

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INTRODUCTION

1

The sacred Literature of the Svetāmbara Jains—the Sidhānta or Āgama as they call it—consists of the following 45 works.

I. Eleven Āngas :

(1) आचारंग (आचाराङ्ग); (2) सूयगडंग (सूत्रकृताङ्ग); (3) ठाणंग- (स्थानाङ्ग); (4) समवायंग (समवायाङ्ग); (5) विवाहपण्णत्ती (व्याख्याप्रज्ञप्ति) —generally referred to as भगवतीसूत्र; (6) नायाधम्मकहाओ- (ज्ञाताधर्मकथा or ज्ञानुधर्मकथा); (7) उवासगदसाओ- (उपासकदशा:); (8) अन्तगडदसाओ- (अन्तकृतदशा:); (9) अणुत्तरोववाइयदसाओ- (अनुत्तरौपपातिकदशा:); (10) पण्हावागरणाइं-प्रश्नव्याकरणानि; (11) विवागसुयं-विपाकश्रुतम्.

II. Twelve Upāṅgas :

(1) ओववाइय- (औपपातिकसूत्र); (2) रायपसेणइज्ज or राय-पसेणिय (राजप्रश्नीय- 'Wrong but traditional rendering of the title'); (3) जीवाभिगम, (4) पणवणा (प्रज्ञापना); (5) सूर or सूरियपण्णत्ती—सूर्यप्रज्ञप्ति; (6) जम्बुद्वीवपण्णत्ती—चम्बूद्वीपप्रज्ञप्ति; (7) चन्दपण्णत्ती—चन्द्रप्रज्ञप्ति; (8) निरयावली; (9) कप्पवडंसिया or कप्पावडंसियाओ- (कल्पावतंसिका:); (10) पुप्फियाओ- (पुष्पिका:); (11) पुप्फचूलियाओ- (पुष्पचूलिका:); (12) वण्हिदसाओ (वृष्णिदशा:)

N. B.—It should be noted, however that the last five उपाङ्गस (8-12) comprise only one book viz. 'निरयावल्याओ.' The remaining four, being very small in extent, are regarded as four sections of निरयावली.

III. Ten Prakīrṇas :

(1) चउसरण- (चतुःशरण); (2) आउरपच्चक्खण- (आतुर-प्रत्याख्यान); (3) भत्तपरिण्णा- भक्तपरिज्ञा; (4) संथार- (संस्कार);

† Dr. Hoernle, in the introduction to his Uvāsaga Dasāo refers to this Āṅga as 'Dharmadnyātakathā; certainly a better arrangement of words in the compound.

(५) तण्डुलवेयालिथ—(तण्डुलवैतालिक?); (६) चन्दाविज्जय—(or चन्दाविज्ज or चन्दावेज्जा?); (७) देविदत्थव—(देवेन्द्रस्तव); (८) गणिविज्जा (गणिविद्या); (९) महापञ्चकखाण—(महाप्रत्याख्यान); (१०) वीरत्थव—(वीरस्तव).

IV. Six ChhedaSūtras :

(१) निसीह—(निशीथ); (२) महानिसीह—महानिशीथ; (३) ववहार—(व्यवहार); (४) आयारदसाओ—(आचारदशा:); or दसासुयक्खन्ध—(दशाश्रुतस्कन्ध); (५) विहक्कप्प—(वृहत्कल्प); (६) पञ्चकल्प—(पञ्चकल्प).

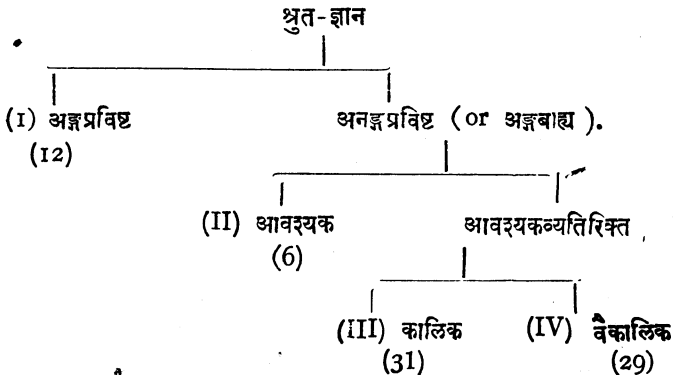
V. Four MūlaSūtras :

(१) उत्तरज्झयण—(उत्तराध्ययन); (२) आवस्सय—(आवश्यक); (३) दसवेयालिय—(दशवैकालिक); (४) पिण्डनिग्गुत्ति—(पिण्डनिर्युक्ति).

VI. An unnamed group of two works :

(१) नन्दिस्सुत्त—(नन्दीसूत्र); (२) अणुओगदार (अनुयोगद्वार).

The above list is given by J. Charpentier in his edition of the उत्तराध्ययनसूत्र. Dr. Bühler gives 5-7 of the उपाङ्गs in the order 6, 7, 5. There are also other lists : e. g. The one given by Rajendralal Mitra (Notices of Sk. Mss. III. 67) enumerates 50 works instead of 45. In the canon itself, in the नन्दीसूत्र composed by देवद्विगणिन्, we get the following classification:—



In all, according to this division, there are 78 works. But all the 78 works are not available; e. g. the twelfth Āṅga, दृष्टिवाद is long extinct. It should also be noted, that even the 45 works that constitute the canonical literature are regarded so by the Śvetāmbaras only. In this connection, the following tradition should be noted.

“ In the Second century after Mahāvira’s death, a very severe famine, lasting for twelve years, devastated the country of Magadha. At that time Chandragupta, the Maurya, was king of Magadha and Sthavira Bhadrabābu was the pontiff or head of the undivided Jain community. As a result of the famine Bhadrabābu, accompanied by a portion of the Jain community, emigrated into the Karnata, in the South of India. Sthavira Sthūlabhadra was at the head of the community that remained behind.

Towards the end of the famine (C. 300, B. C.), during the absence of Bhadrabāhu, a council assembled at Pāṭalīputra (Modern Patna). This council collected the Jain Canon, consisting of the eleven Āṅgas and the fourteen Pūrvas (Pūrvas-Ancient texts). The Pūrvas were included in the Twelfth Āṅga, Dīṭhivā (दृष्टिवाद). The famine also necessitated a change in the life, manners and customs of the community that had stayed in Magadha. The original practice of going nude was supplanted by the use of white garments (श्वेताम्बर). On the other hand, the emigrants, who were more zealous than their stay-at-home brethren, insisted on nudity. When therefore, on the restitution of peace and plenty the exiles returned to their country, this divergence in conduct became the main cause of disruption in the community. And thus the founda-

tion was laid of the great division between the two sects of the Digambaras (The sky-clad ones i.e. naked), and the Śvetāmbaras or ('White-robed' ones). As a consequence of the difference the Digambaras refused to acknowledge the canon established by the Council of Pāṭaliputra; they declared that the Pūrvas and the Aṅgas were irrevocably lost. The difference, however, did not result in a definite schism (निन्द्व) at once. The actual separation took place in the year 79 or 82 A. D.

In the course of time the Canon, or Siddhānta, fixed in the Council of Pāṭaliputra fell more or less into disorder until it was in danger of becoming totally extinct, owing to the scarcity of manuscripts. It was found necessary, therefore, to reduce it to order and to fix it in an authorised edition of manuscript books. This was done at a Council held in Vallabhī (in Gujarat) under the presidency of Devardhi Gani Kshamāshramaṇa. This Council was convened 930 (or 993) years after the निर्वाण of महावीर, i. e. probably in 454 (or 467) of the Christian era. Our present classification is based on the decisions of this Council."

The first part of the text is mainly taken up by the pilgrimage of the God Sūryābha to Mahāvīra. The whole narration is tedious and dull, full of detailed descriptions of various buildings, the celestial aerial car, and various other things. It also gives us the topography of the Sūryābha Vimāna, Jambūdvīpa, and various other places. The thirty two types of dances are also described at length, though it is very difficult to have an exact idea of them.

The style of almost all the Jain Canonical works is, as Winternit puts it, 'dry as dust, dull, and uninteresting'. The first part of the Rajaprasniya at least certainly conforms to this description. There is very little in it of interest to a general reader; & even for a specialist, there is not much to engage his special attention or study. The second part, on the other hand, is full of interest. It contains a philosophical discussion on the existence or otherwise of the soul apart from the body, between king Paesi and the monk Keśikumara Śramaṇa. The monk at last proves, with many illuminating and interesting examples and allegories, that the soul has a separate and independent existence apart from the body.

with the lotuses being sucked by the bees, and filled with pure crystal-like (or bright) water; some of them possessed water having the taste of spirituous liquor; others contained water of (khora?), others like ghee, milk, and salt; while others had water having the taste of sugar-cane juice (V. L. Kṣoda), and all were beautiful. etc. These wells...upto...rows of small wells, had four flights of stairs in the four directions. The description of those stairs...the flags on the arches, and umbrellas upon umbrellas..should be understood (as before). In between those wells etc...there were, in many places, various mountains like the Utpāta mountains, Niyati mountains, Jagati mountains, (artificial) mountains made of wood; there were also crystal bowers, water-bowers [Page 159] and Daga-manchakes; there were also swings for men as well as birds, some of them high and others low, all made of precious stones, bright...upto...beautiful. On those various mauntains...upto...the swing, there were many swan-seats, crane-seats, and eagle-seats, some of which were raised up, others low, some were long, some had birds carved underneath; there were some Bhadrāsanaś, bull-seats, lion-seats, lotus-seats, and seats having Dikswastika marks under them,—all made of jewels, bright...upto..beautiful. In those forest-grove places, there were bowers (or houses covered with) Āli or Māli creepers or plantain trees, or with creepers; there were rest-houses, theatres, toilet-rooms, houses with inner apartments, houses for Love's sport, houses [Śālāgrhas], houses with lattice-work, houses with art-galleries, houses decked with flowers, or with scents, and mirror-houses, all made of precious stones etc.. upto..beautiful. In these various houses also, there were

numerous seats like the swan—seats,...upto..the seats with the Dikswastika markes underneath, all made of jewels etc..upto..beautiful. In these forest—groves, there were in various places, numerous bowers of Jāti creepers, of Yūthikā creepers, of Navamālika creepers, of Vāsanti creepers, of Sūramallikā creepers, of Dadhiyāsukā creepers, of Tāmbūla creepers, of Mr̥dwikā creepers, of Nāgalatā creepers, and of Atimuktaka creepers, of Apphoyaga creepers, and of Mālukā creepers...all..upto..beautiful. In those various bowers, there were placed numerous slabs of stone, some of the shape of Swan—seats,...upto...of the shape of seats with Dikswastika signs below; there were also placed many other slabs of stones, of various shapes, soft, rubbed and polished, O Long-lived Monk! and they had as soft a touch as that of deerskin, cotton, or Būra plant, or butter, or very fine cotton; they were all made of jewels, bright ...upto...beautiful. [Page 160] And there, numerous Vaimānika gods and goddesses go and sit, lie down, roll at pleasure, laugh, make themselves merry, indulge in games and sports, talk (with one another), enjoy love's sport, and thus enjoy the auspicious fruit of their good actions done well in the past.

[Page 170] (*Sūtra* 33) In the midst of each of those forest-groves, there were some special palaces. Those palaces were five-hundred yojanas in height, two hundred and fifty yojanas in breadth, were lofty, high and gay: their floors were very level and beautiful... their ceiling.....throne.....with all the other things (the description as before). There, (in those palaces), dwelt four gods; of great prosperity etc...upto..of one Palyo-pama duration; e.g. Aśoka, Saptaparna, Champaka, and

Chūta. The interior of the celestial Vimāna Sūryābha, is said to be very level (or smooth) and charming, e.g. deleting the description of the forest-grove...(the rest to be supplied upto)...numerous Vaimānika gods and goddesses come and sit there and enjoy. Right in the very centre of that very smooth and level piece of ground, there is a pavilion, one hundred thousand yojanas in in length and breadth, 3006227 yojanas, six miles, twenty-eight hundred (or one hundred and twenty-eight) Dhanus, and slightly less than thirteen and a half Angulas in circumference. A yojana in thickness (?), all made of Jāmbūnada gold, bright...upto...beautiful.

[Page 171] (*Sūtra* 34) That (pavilion) is surrounded on all sides by an altar of beautiful lotuses, and by a forest-grove. [Page 172] The beautiful lotus-altar is half a yojana in height, five hundred Dhanus in breadth, and like (i. e. of the same measure as) the pavilion in circumference. The beautiful lotus-altar could be described as follows: e.g. the foundation was made of diamonds; the supports were of Rīṣṭha gems, the pillars of lapis-lazuli, the planks of gold and silver, the nails of rubies, the human figures, carved there, were of various gems; the pairs of human figures also were of various different gems; the images and their pairs were of various gems; the side-wings were of anka gems. The bamboos (or beams) and the cross-beams were of Jyotirasa, the small slabs (or pieces of planks) were of silver, the bolts were of gold, the upper support (of the bolt), and the covering (or plastering) was of silver. That beautiful lotus-altar was surrounded on all sides by a lattice-work of gold, by a network of windows, by a network of small bells and big bells, by a net work

of pearls, and gems, and gold, and jewels, and loutses... and those garlands had golden pendants...etc. In various parts of that beautiful lotus-altar, there were numerous pairs of the figures of horses,...upto..pairs of bulls (or bears),...all made of gems, bright...upto...beautiful...upto rows, lines, pairs, and creepers. "O Revered Sir ! why is the Padmavaravedika called by that particular name"? "O Gautama ! there, on that beautiful lotus-altar, on the various altars, or on their wings, or on their plants, or in between the two altars, or on the pillars or their sides, or on their tops, or in between the rows of pillars on the screws; on the sides or their wings, on the edges of the wings, etc...there are numerous lotuses like the Utpalas, Padmas, Kumudas, Nalinas, Subhagas, Saugandhikas, Pundarikas, Mahāpundarikas, Śatapatras, and Sahasrapatras, all made of gems, bright, and beautiful, and of the size of umbrellas used in the rainy season, O Long-lived Monk ! And it is for this reason, O Gautama ! that the place is called Padmavaravedikā. "Sir, is that Padmavaravedika eternal?" "O Gautama ! may be it is eternal as well as non-eternal." "O Revered Sir ! why do you say that it may be eternal as well as non-eternal"? "O Gautama ! considered from the point of view of the substance, it is eternal; but considered from the point of the various modifications, as colour, smell, taste and touch, it is non-eternal. And it is for that reason, O Gautama ! that it is said to be both eternal as well as non-eternal." "O Revered Sir ! what is the duration of this beautiful Lotus-altar"? "O Gautama ! It was never non-existent (in the past); it is never non-existent (now); and it shall never be non-existent (in the future); it did exist (in

the past); it is existing (now), and it will continue to exist (in the future); it is permanent, eternal, indestructible, without any damage, without any change, firm and perennial. (The beautiful Lotus-altar was surrounded by a forest-grove). The forest-grove was slightly less than two yojanas in diameter, and had the same circumference as that of the pavilion;...the description of the forest-grove (above) should be inserted...upto (they) enjoy. In the four directions of that pavilion, there are four beautiful flights of stairs, their description,...arches, flags, and umbrellas upon umbrellas; above that pavilion there is a very smooth and charming piece of land... ..upto...the touch of gems.

[Page 179] (*Sūtra* 35) Just in the centre of that very level and beautiful piece of land, there is a big and beautiful palace. The palace is five hundred yojanas in height, two hundred and fifty yojanas in breadth, lofty, high...(description)...the floor, the ceiling, the throne, and all the other attendant things...to be inserted; the Eight Auspicious things, flags, and umbrellas upon umbrellas. This original (or centre) palace is surrounded on all sides, by four other palaces, having half the measurements and dimensions of the central one. Those palaces were two hundred and fifty yojanas in height, and one hundred and twenty five yojanas in breadth...the description. These palaces also were surrounded by four other palaces, were one hundred and twenty five yojanas in height, sixty-two and half yojanas in breadth, lofty, high...etc...the description...the floor, the ceiling, the throne and the other things...to be inserted,..the Eight Auspicious things, flags, and umbrellas. Those palaces were surrounded on all sides by

four other palaces which were half in measurement and proportion to the first. These four palaces were sixty-two and half [page 180] *yojanas* in height, thirty one *yojanas* and two miles in breadth,...the description.. the ceiling, throne, the other paraphernalia, and the Eight Auspicious things on the palace, flags and umbrellas upon umbrellas.

[Page 182] (*Sūtra* 36) To the north-east of the first (or central) palace, there is situated the Sudharmā Assembly hall. It is one hundred *yojanas* in length, fifty *yojanas* in breadth, seventy-two *yojanas* in height, supported on many hundreds and thousands of pillars, lofty, having beautifully made altars of diamond and arches set in with beautiful dolls.....upto.....crowded with large groups of divine nymphs, and beautiful etc. This Sudharmā Assembly hall has three doors in the three directions, as follows:—(one each) to the east, south, and north. These doors are sixteen *yojanas* in height, eight *yojanas* in breadth, the same dimensions at the entrance (or depth ?), white, having tops made of fine gold,... upto..the wild-creepers. On those doors, there are the Eight Auspicious things, flags, umbrellas upon umbrellas. In front of each of these doors, there are Mukha mandāpas one hundred *yojanas* in length, fifty *yojanas* in breadth, more than sixteen *yojanas* in height, the description like that of the Assembly. In the three directions of those Mukhamandāpas, there were three doors, (i. e. one in each quarter), as follows:—To the east, to the south, and to the north. These doors are sixteen *yojanas* in height, eight *yojanas* in breadth, the same number of *yojanas* in depth (Praveśa ?); they were white, with their tops made of fine gold.....upto....wild creepers.

The floors and the ceilings of the Mukhamandapas... etc....on those Mukhamandapas there were the Eight Auspicious things, flags, and umbrellas upon umbrellas. In front of those Mukhamandapas there is in each direction an Audience hall (or a theatre), the description being the same as that of the Mukhamandapa...upto...the doors, floor and ceiling. In the very centre of these very level and beautiful [Page 183] piece of ground, there is in each (quarter) a gymnasium, built with precious stones. In each of these diamond-gymnasiums, in the centre, there are placed jewelled platforms. Those jewelled seats are eight yojanas in length and breadth, four yojanas in thickness, all made of jewels, bright,...upto...beautiful. Above these jewelled-platforms, on each of them, there are placed lion-seats, the whole of the description of the thrones (to be inserted). Above these theatres, there are Eight Auspicious things, flags and banners upon banners. In front of each of these theatres there are jewelled-platforms. These jewelled platforms are sixteen yojanas in length and breadth, eight yojanas in thickness, all made of jewels, bright, and beautiful. Above each of these (jewelled platforms), there are domes (or Stūpas). These Stūpas (or pillars) are sixteen yojanas in length and breadth, and more than sixteen yojanas in height; they are white, resembling the conches, kunda flowers, water drops, the cluster of foam, or nectar being churned, all made of gems, bright..upto...beautiful. On those Stūpas there are the eight Auspicious things, flags, and banners upon banners. In all the four directions of these Stūpas there are jewelled platforms. These jewelled platforms are eight yojanas in length and breadth, four yojanas in thickness, all made of jewels, bright...up-

to beautiful. On these jewelled platforms, there are installed four idols of the Jinas, of the measurement and height of the Jinas themselves (i. e. life-size images), sitting in Paryanka posture, & facing the Stūpas. They were as follows:—(1) Rṣabha, (2) Vardhamāna, (3) Chand-rānana, and (4) Vāriṣeṇa. In front of each of those Stūpas there are placed jewelled platforms.

[Page 184] On those jewelled-platforms, on each of them, there are Chaitya trees (i. e. the sacred trees with a raised basin). Those Chaitya trees are eight yojanas in height, eight yojanas in depth (or girth ?); their trunks were two yojanas in height, half a yojana in breadth, their branches were six yojanas (in height), in the centre they (i. e. the trees) were eight yojanas in length and breadth, and were more than eight yojanas at the extreme top. Those Chaitya trees could be described as follows:—the roots of those trees were made of diomands, their branches were properly fixed in silver, their broad bulbs were made of Rīṣṭha jewels, their trunks were beautiful and made of lapis-lazuli, with their roots made of gold and grown up, having broad branches; they had leaves and stems made of various gems, and jewels, and their branches and sub-branches were made of lapis-lazuli; they were adorned with red, soft and tender sprouts made of Jāmbūnada gold, they had beautiful blossoms and tips; their branches were bent low under the burden of various flowers and fruit made of gems and jewels, they were giving great mental satisfaction and delight; they had fruit having nectar-like taste, were beautiful, shining, glorious, resplendent and beautiful. On those sacred trees there are Eight Auspicious thing; flags and

umbrellas upon umbrellas. In front of these sacred trees there were jewelled-platforms on each side of them. These jewelled platforms are eight yojanas in length and breadth, four yojanas in thickness (or width), were made of gems, and were bright...upto...beautiful. On each of those jewelled-platforms there are great Indra—banners. These 'great banners in honour of Indra' are sixty yojanas in height, one yojana in depth; and a yojana in breadth; [page 185] they are made of diamonds, are circular, soft, polished, cleaned, and well balanced (firmly planted); they are beautiful and charming, being decorated with many thousands of five-coloured and beautiful small banners; there were also many Vaijayanti banners, proclaiming victory; and which were being moved by the wind; they were endowed with umbrellas upon umbrellas, were lofty, with their tops scraping (or touching) the sky, and beautiful...with the Eight Auspicious things, flags, and umbrellas upon umbrellas. In front of each of those big Indra-flags, there is a lake named as Nandā. These Nandā Puṣkarinīs are one hundred yojanas in length, fifty yojanas in breadth, ten yojanas in depth and bright...the description. Some of them were full of water, and each of them was surrounded by a beautiful lotus altar...and each surrounded by a forest grove. To the three quarters of these Nandā Puṣkarinīs, in all the three quarters, there are beautiful staircases, arches, flags, and umbrellas upon umbrellas. In the Sudharmā Assembly there are forty-eight thousand Manogulikās (or peculiar seats); they were (divided) as follows: sixteen thousand to the east, sixteen thousand to the west, eight thousand to the south, and eight thousand to the north. On those Manogulikā (seats) there were

placed many planks made of gold and silver. In these planks of gold and silver there were many ivory pegs set with diamonds. On these ivory pegs set with diamonds, there were hanging many garlands and wreaths, that were circular and woven in black threads. In the Sudharmā Assembly there are forty-eight thousand Gomānasikas (or sofas),...just like the Manogulikās...upto the ivory pegs. On these ivory pegs there are many suspenders made of silver. On these silver hangers (or suspenders), there are many incense-pots...made of lapis-lazuli; on these incense pots...there was excellent Kālāguru...etc. [Page 186, Inside the Sudharmā Assembly hall there is a level and charming piece of ground...upto...decorated with gems...the touch of gems...and the ceiling. In the centre of that very smooth, even and beautiful piece of ground, there is a big jewelled dais (or platform), sixteen yojanas in length and breadth, eight yojanas in thickness...all made of jewels...upto...beautiful. On that jewelled-platform there is a sacred pillar Māṇavaka, sixty yojanas in height, one yojana deep, one yojana in breadth, having forty-eight corners, having forty-eight tips (or tops), and having forty-eight reflection (?)...the rest (of the description) like that of the big Indra-banner. Leaving twelve yojanas above and twelve yojanas below, on the thirty two yojanas in between, there are many slabs of gold and silver. On these slabs of gold and silver, there were many ivory pegs set in with diamonds. On those ivory pegs set in with diamonds, there were many suspenders made of silver. On these silver-suspenders, there were many round and circular caskets. In those round and circular diamond caskets, there were kept many bones

of the Jinas. Those bones were (an object) worthy of being bowed down to...upto...waited upon by the God Sūryābha as well as by many other gods and goddesses. Above the Sacred pillar of Māṇavaka, there were the Eight Auspicious things, flags, and banners upon banners.

[Page 193] (*Sūtra* 37) To the east of the Sacred pillar Māṇavaka, there is a big jewelled platform, eight yojanas in length and breadth, four yojanas in thickness, all made of gems, bright...upto...beautiful. On that big jewelled platform, there is a big throne... ..description with all its paraphernalia. [Page 104] To the west of that Sacred pillar Māṇavaka, there is a big jewelled platform, eight yojanas in length and breadth, four yojanas in thickness, all made of gems, bright...upto...beautiful. On that jewelled platform there is a large bed of Gods. The following is the description of that Divine bed; e. g. the cross-legs of that Divine bed were of various jewels, the legs were of gold, the knobs of the legs were of various jewels, the other parts were made of Jāmbūnada gold; the centre (or the middle portion) was made of various gems, the cushions (or the upholstery) were made of silver; the pillows were made of gold, and the other pillows (Bibboyaṇas) were made of rubies. That sofa had pillows on both the sides, was raised up on both the sides, was pressed low in the middle, was of the measure of the body (lit. could embrace the body), resembling the sandy beach of the Ganges sinking in (under pressure); with its covering properly arranged, having another cover of silken garment, and then covered with red garment; it is also very charming, soft, and in touch like the deer-skin, cotton, Būra plant, butter, or the soft cotton.

[Page 195] (*Sūtra* 38) To the north-east of that Divine bed (or sofa), there is a big jewelled platform, eight yojanas in length and breadth, four yojanas in thickness, made of gems...upto...beautiful. On that jewelled platform, there is a small Indra-flag, sixty yojanas in height, one yojana in breadth, made of diamonds, round, soft, polished, and well-shaped...upto...beautiful, and above that the Eight Auspicious things, flags, and umbrellas upon umbrellas. To the west of that small Indra-flag there is the armoury named Chatuṣ-pāla of the God Sūryābha, all made of diamonds, bright...upto...beautiful. There were placed [Page 196] many of the best arms and weapons, like clubs, or jewelled swords, or maces, and bows of the God Sūryābha; these weapons were bright, sharp, having sharp edges and beautiful etc. On the Sudharmā Assembly there are the Eight Auspicious things, flags, and umbrellas upon umbrellas.

(*Sūtra* 39) To the north-east of the Sudharmā Assembly, there is a big temple dedicated to Siddhas; it is one hundred yojanas in length, fifty yojanas in breadth, seventy-two yojanas in height,...after the type of the Assembly...upto...the Gomānasikas, floors, and ceilings also like that. Just in the centre of that Siddha temple, there is a big jewelled platform, sixteen yojanas in length and breadth and eight yojanas in thickness. On that jewelled platform there is prepared a big seat for the Jina (Devacchandaga). [Page 197] It is sixteen yojanas in length and breadth, more than sixteen yojanas in height, all made of jewels...upto...beautiful. There are placed on that (seat), eight hundred images of the Jinās, of their own height and mea-

sure (i. e. life-size images). Those idols of the Jinas could be described as follows:—the palms and the soles (of the feet) were made of gold; the nails were of anka jewels, with the lohitaṅka rubies inserted within, the legs and the knees were of gold; (so also), the thighs and the other limbs were of gold; the navels were of burnished gold; the lines of the hair (on the body) were of Rishṭha jewels; the nipples and the Śrīvatsa (marks on the chest) were of burnished gold; the lips were of coral; the teeth were of crystal; the tongues and the palates were of bright gold; the noses were of gold, having the infusion of lohitaṅka rubies within; the eyes were of anka jewels with the lohitaṅka rubies inserted within the pupils (of the eyes) were of Rishṭha jewels, the eyelids (or eyelashes) were of Rishṭha jewels; the eyebrows were of Rishṭha jewels; the cheeks were of gold; the ears and the forehead were of gold, the heads (or the pot-like head or skulls) were of gold; the roots of the hair were of burnished gold; and the hair above (the head) were of Rishṭha jewels. Behind each of those idols of Jinas, there were the standing images of the chowrie bearers. These images of the umbrella-bearers held gracefully in their hands the umbrellas which were as white in lustre as snow, silver, kunda flowers, or the moon, or the wreaths of korāṇṭa flowers. On both the sides of those idols of Jinas, there were the images of chowrie-bearers. Those images of chowrie-bearers were standing erect, holding gracefully in their hands (the chowries)...that were costly, bright and studded with jewels set in gold. In front of these idols of the Jinas, there were pairs of [Page 198] the images of snakes, Bhūtas, Yakṣas, servant (gods),...all made of dia-

monds, bright..etc. In front of these idols of the Jinas, there were placed eight hundred bells, eight hundred pitchers, eight hundred vases (or earthen vessels)...and a similar number of mirrors, or plates, of small utensils, of tripods, of Manogulikas, of empty pots, of wonderful jewelled caskets, of precious stones like the horse necks ...upto..the bull necks...of baskets filled with flowers... upto...of baskets filled with feathers, of layers of flowers, of caskets, of oils,...upto..of caskets of collyrium; as also there were eight hundred incense pots. Over that Siddha-temple, there were the Eight Auspicious things, flags,...and umbrellas upon umbrellas.

[Page 201] (*Sūtra* 40) To the north-east of that Siddha-temple, there is a big Upapāta Assembly (i.e, where gods meet),..as in the case of the Sudharmā assembly, similarly here also...upto...the jewelled platform ...eight yojanas...the divine bed the same description... the Eight Auspicious things, flags,...umbrellas upon umbrellas. To the north-east of that Upapāta Assembly, there is built a big tank, one hundred yojanas in length, fifty yojanas in breadth, ten yojanas in depth. To the north-east of that tank, there is a big Coronation-assembley, after the type of the Sudharmā assembly..upto.. the Gomānasika seats, the jewelled platform, the throne, the other surrounding things..upto the garlands. There are placed in that assembly many articles necessary for the coronation belonging to the god Sūryābhā,..as also the Eight Auspicious things. To the north-east of that Coronation-assembley, there is the hair-dressing apartment...just like the Sudharmā assembly...the jewelled platform of eight yojanas..the throne and the other things. There are kept in that Hair dressing department

many articles necessary for hair dressing, and belonging to god Sūryābha...the rest as before. To the north-east of that hair-dressing department, there is a big Assembly for transacting business—(Court-chamber)—just like the Upapāta Assembly...upto...the throne...the jewelled platform, the other things [Page 202]...and the Eight Auspicious things. There is kept, in that 'Vyavasāya Assembly'...the Best Book (or the Sacred Book) of the god Sūryābha. That Best Book could be described as follows:—e. g. the leaves were made of jewels, the cover was of Rīṣṭha jewel, the threads (i. e. the stitchings) were of gold; the knots were of various gems; the inkpot was of lapis-lazuli; the lid (of the ink-pot) was of Rīṣṭha jewels; the chain was of gold; the ink was of Rīṣṭha Jewels; the pen was made of diamonds, the letters were of Rīṣṭha jewels, and the preaching (i. e. the matter) was religious. Above the Court-chamber (or (Vyavasāya Sabhā), there are the Eight Auspicious things. To the north-east of that Court-chamber, there is a Nandā-Puṣkarīṇī...just like the lake. To the north-east of that Nandā puṣkarīṇī, there is a big Balipīṭha,...all made of jewels, bright...upto...beautiful.

[Page 204] (Sūtra 41) In those days, at that time, the god Sūryābha, being recently born, attained the five-fold development, viz. the development food, the development of the body, the development of the senses, the development of breathing and the development of speech and mind. Then after the god Sūryābha had attained the complete five-fold development (of all these faculties), there occurred to him these various thoughts, ideas, and musings: "What should I tend to first? "What ought to be done afterwards" ? "What would be

beneficial to me, (if done) before" ? "What would be in my interest if done later" ? "what would be for my benefit, happiness, comfort, and welfare; and what would accompany me to the other world" ?

[Page 205] Then the gods, seated in the 'Assembly for his Equals' (Sāmānika), having learnt of these thoughts etc. of the god Sūryābha, went toward him, greeted him with hail and victory with their hands folded and heads clasped in their folded hands, and said [—"In the Sūryābha Vimāna of the Beloved of the gods, in the Temple of the Siddhas, there are installed eight hundred life-size idols of the Jinas themselves. They are to be bowed down to and worshipped by you, O beloved of the gods, and by all the other Vaimānika gods and goddesses. So this is fit to be attended to first, as well as last, by you, O Beloved of the gods; this would be beneficial to you before as well as after and it would be in your interests, for your happiness, comfort and welfare, before as also after, and it would accompany you to the other world.

(Sūtra 42) Then the God Sūryābha, having heard this from the gods seated in the Assembly for gods who were his equals in status (i. e. the Samānikas), was delighted at heart...etc..and got up from his bed, went out of the Upapāta Assembly (i. e. where gods are born) by the eastern door, went toward the lake, went round it, and entered it by the eastern arch (or porch), ascended it by the eastern beautiful stair-case, plunged and bathed (or dived) in the water, sported in the water, performed the coronation ceremony with water, page 206] having sipped the water (after first purifying himself), and being spotlessly clean, and very pure, he came out

from the lake, went toward the Coronation chamber, and going round it, entered the same by the eastern door, went toward the throne, and sat down on the excellent throne facing the east. Then the gods of the Sāmānika assembly of the god Sūryābha called the Ābhiyogika gods and said to them:—"Quickly, O Beloved of the gods! make preparations for the great Indra-like, great, costly, valuable and pompous coronation ceremony of the god Sūryābha.' Then those Ābhiyogika gods, being thus addressed by the Sāmānika gods, were delighted...etc....and placing their heads on the folded hands, said, "Just as you order, O Lord," and agreed to the words of command with deference. They then went in the north-eastern direction, performed the magic physical mutation, and then numerous yojanas...upto...accomplished the magic physical mutation for the second time, and then created by their supernatural power, the following objects:—(1) Eight thousand golden pitchers; (2) eight thousand silver pitchers, (3) eight thousand jewelled pitchers, (4) eight thousand silver and gold pitchers, (5) eight thousand silver and jewelled pitchers, (7) eight thousand silver, gold, and jewelled pitchers, (8) eight thousand earthen pitchers; and similarly (eight thousand) vases (or Bhṛṅgāras, mirrors, plates, small utensils, tripods (or supports), jewelled caskets, flower-baskets,...upto...baskets filled with feathers, bundles of flowers...upto...bundles of feathers, umbrellas, chowries, oil-flasks, [Page 207]...upto ...collyrium boxes, and eight thousand incense-pots; having created all these articles, they took them, natural as well artificial (lit. created by supernatural power), all those pitchers...upto...incense-pots, and went out of the Sūryābha vimāna, and then crossing the space with the

excellent, and brisk gait of the gods, they went toward the Milky ocean, took the water of the Milky Ocean along with such lotuses, and sahasrapatras as were available there, and then went to the Puṣkarodakā ocean, and took the water of that ocean along with such varieties of lotuses as were available there; then they went to the Samaya Kṣetra, towards the Bhārata and Airāvata Varṣas, towards the sacred places like Māgadha, Varadāman, and Prabhāsa, and took the water and earth (or clay) from those sacred places; then they went to the great rivers like the Ganges, the Indus, the Raktāraktavati etc., and took the water of these rivers and the earth from both the banks (of these rivers); then they went towards the Kṣudra Himavat and towards the Varṣadhara mountain, took the water from them, as well as all the (types of) Tuvāra (corn), all (types of) flowers, scents, garlands, herbs, and white mustards; then they went towards the Padma and Puṇḍarīka lakes, took water from the lakes as well as all the varieties of lotuses available there; then they went towards the Haimavata and Airāvata Varṣas, towards the great rivers like Rohitā, Rohitāmṣā, Suvarṇakūlā, Rūpyakūlā etc., took water from those rivers, as well as the earth from both the banks; then they went towards the series the Śabdāpāti, and Vikatāpāti mountains, as well as the Uttara Vaitāḍhya mountains,...and took all types of Tuvāra (corn etc.). Then they went toward the Mahā Himavat, Rukmi and Varṣadhara mountains [Page 208]... etc; then they went toward the lakes Mahāpadma and Mahāpuṇḍarīka, took water from those lakes...as before; then they went toward the Harivarṣa and the Ramyakavarṣa, toward the Harikāntā and Nārikāntā rivers.....as before...

Then they went to the series of the mountains Gandhāpāti and Mālyavat mountains, to the Vṛtta Vaitādhya mountains...just as before; then they went toward the Niṣadha, Nīlavat, and Varṣadhara mountains..... as before; then they went toward the Tigicchi and Kesari lakes..., then they went toward the Mahāvideha Varṣa, toward the great rivers Śīta and Śītodakā....as before; then toward the Vijayas of the Sovereign monarchs, toward all the sacred places like the Māgadha, Varadaman, and Prabhāsa, took water from those holy places,..then toward all the rivers in between, then toward all the Vakṣaskāra mountains, and took all the (types of) Tuvāra corn etc.; then they went toward the Mandara mountain, toward the (forest) Bhadrāśālavana, took all the (types of) Tuvāra (corn), all the varieties of flowers, garlands, all herbs, and white mustards; then they went to Nandanavana, took all types of Tuvāra..upto...all herbs, and white mustards, and juicy (or fresh) Gośirṣa sandal, divine garlands of flowers, and perfumes and scents like the thick and fragrant Malaya sandal; they then collected (or put together) all these things, and with that brisk gait...etc... went toward the Saudharma Kalpa, toward the Sūryābha Vimāna, toward the Coronation hall, toward the god Sūryābha; they then bowed down to him with their folded hands and bent heads, greeted him with hail and victory, and placed all that material for the great Indra-like coronation (of the god Sūryābha). Then the four thousand Sāmānika chief queens, of the God Sūryābha, with their attendants, (the members of the) three Assemblies, the seven Commanders-in-chief,..upto...many other [Page 209] gods and goddesses, who were the residents of the Sūryābha Vimāna, crowned the god Sūryābha with the great Indra-like coronation ceremony, with eight thousand golden pitchers...upto..eight thousand

earthen pitchers, some of them natural and some artificial (lit. created by supernatural power), which were placed on beautiful lotuses, and filled with excellent fragrant water, which were smeared with sandal paste, to which the threads were fastened on the neck, and which had lotus-petals for their lids, and which were taken on the palms of their very tender hands, as also with all the waters, all the (types of) earths, all Tūvaras,...upto... with all herbs and white mustards, and to the accompaniment of various instruments. Then as the great Indra-like coronation of the god Sūryābha was going on, some of the gods sprinkled the Sūryābha Vimāna with a divine shower of fragrant water, with moderate quantity of water, so as not to cause too much mud, and calculated to destroy the dust by sprinkling it sparsely. Others rendered the place free from dust, with all the dust removed, destroyed, suppressed or put down and settled down. Some other gods sprinkled with water, cleaned, and smeared the Sūryābha Vimāna, and made the roads and the shops and the space between them quite clean and polished. Others equipped the Sūryābha Vimāna with conches upon conches. Others decorated the Sūryābha Vimāna with flags, and banners upon banners, that were high and had various colours. There were others who smeared the Sūryābha Vimāna with cow-dung and purified it, and marked it (or the walls) with thick prints of palms (lit. five fingers) dipped in Gośirṣa, and fresh red-sandal. There were other gods who filled the Sūryābha Vimāna with sandal pitchers, and placed the sandal-pitchers under the beautiful arches and at the entrance. There were others who hung and suspended collections of plenty of round garlands in the Sūryābha Vimāna. There were some gods who scattered the offerings of five-coloured fragrant flowers in the

Sūryābha Vimāna. While there were others who rendered the place charming [Page 210] with the spreading aroma of Kālāguru, excellent Turukka, Turuṣka, and incense (being burnt). Some of the gods rendered the Sūryābha Vimāna full of fragrance, as if it were a wafer of perfume, while there were others who showered showers of gold (wrought and unwrought), silver, diamonds, flowers, fruit, garlands, perfumes, powders, and ornaments. Some of the gods apportioned (or gave) the duty of (distributing or putting on?) gold, jewels, flowers, fruits, garlands, scented powder, garments, and scents, (to other gods), as well as the task of putting on ornaments; while others played on four types of musical instruments, viz. stretched, fully extended, thick, and hollow. There were some who gave performances of four types of vocal music, viz. Utkṣipta, Pāyattāya, Mandāya, and Rochitāvasāna; while there were others who displayed the Druta type of dramatic performance, or the Vilambita type, or the Drutavilambita type. And thus there were gods who performed the following types of dramatic performances, viz. Anchita, Ārabhaṭa, Bhasola, Ārabhaṭa-bhasola, Utpāta—nipāta, Pravṛtta, Saṃkuchita—prasārita, Riyāriya, and Bhrānta—sambhrānta. Some of the gods gave the performance of the four types of acting, viz. Dārṣṭāntika, Prātyantika, Samanyatovinipātika, and Loka-anto-madhyāvasānika; while others produced the peculiar Bukkā sound (i.e. a sort of roaring sound); while still others are puffed up (or inflated) (V. L. dance about), make it fragrant, or shout about, or instruct (others?), or perform the Tāṇḍava type of dance. There were some who jumped and struck (the ground etc.); others first struck and then jumped and danced the three-stepped

dance. Others produced the neighing sound of a horse, or the rumbling sound of an elephant, or the rattling of a chariot, while still others [Page 211] produced the combination of all these sounds put together. Some tossed and threw themselves up, while others produced the sound of revelry, while others did all the three. Some jumped down, some jumped up, others jumped cross-wise, while others did all the three. Some roared like lions, some gave blows, some gave slaps on the ground, while others did all the three. Some thundered (or roared), some produced the sound like that of the lightning, some dropped down showers, while others did all the three. Some were burning, some were heating, while others were scorching (?), and others did all the three. Some howled, some gave loud outbursts of 'fie' (on others), some despised others, some declared their own names, while others did all the four. Some of the gods arranged a gathering of gods, some made a divine illumination, some arranged a small gathering of gods, some were engaged in asking 'How do you do' ? Others produced the "Duha-Duha" noise, others waived their garments while others did all of these (actions). Some ran and rushed here and there with lotuses in their hands..upto..with lotus petals etc. in their hands; some with pitchers..upto..with incense pots in their hands, and delighted..at heart, they moved on all sides. Then those four-thousand Samānikas..upto.. sixteen-thousand body-guards, as well as many other gods who were the residents of the metropolis of the god Sūryābha, performed the great, pompous and Indra-like coronation ceremony of the god Sūryābha, and then every one of them bent down his head and placed it on

his folded hands [Page 212] and said :—"Victory to you ! O delightful one ! Hail to you, O Auspicious one ! May you conquer (things) unconquered (yet); guard those that are conquered; stay among those whom you have brought under your power; may you be like Indra among the gods, like the Moon among the stars, like Chamara among the demons, like Dharāṇa among the Nāgas (serpents), like Bharata among the mortals; may you live many Palyopamas, many Sāgaropamas, many Palyopamas and Sāgaropamas; may you be the ruler of the Sūryābha Vimāna as well as of the four-thousand Sāmānika gods..upto..the (sixteen) thousand body-guards, as also of the many other gods who reside in the Sūryābha Vimāna"—and with these words they again hailed him with victory. Then the god Sūryābha, being thus crowned with great eclāt by the Indra-like coronation ceremony, went out of the Coronation hall by the eastern door, then went toward the toilet room (or the Hair-dressing apartment), and going round, entered the same by the eastern door, then went toward the throne, and sat down on the excellent throne facing the east. Then the Sāmānika gods placed before him all the toilet requisites. Then the god Sūryābha first of all wiped off his body with a perfumed, fragrant, soft and tender red garment. He then anointed his limbs with the fresh Gośirṣa sandal, then put on pair a of celestial garments which could be carried away (or wafted) even by the breath (i.e. it was so light), very charming (lit. ravishing the eye), having (beautiful) colour and (very soft) touch, even more tender and delicate than the saliva of a horse; it was white, having golden embroidery, and resembling in lustre the Ākāśa crystal; then

he fastened the necklace, the half-necklace, the Ekāvali, the pearl-necklace, and the jewelled necklace; [Page 213] then he put on various ornaments like the armlets, the bracelets, the wrist-ornaments, the arm-bands, the waist band, the ten rings, the Vikaccha Sūtra, the Muravi, the pendant (or amulet), the ear-rings, the crest-jewel, and the crown; then he decked himself like the Desire-yielding tree with four types of garlands, that are prepared by tying together the threads, by being bound up (or tied around), by being filled up, and by being joined; then he smeared (Bhukhandei?) his limbs with sweet and profuse sandal paste, and wore celestial garland.

[Page 218] (Sūtra 43) Then the god Sūryābha, being decked with four-fold ornaments, viz. the hair-ornaments, the ornaments of wreaths, the ornaments (of gold, silver and precious stones), and the ornaments in the form of fine apparel, being fully decked, got up from his seat, and went out of the Toilet-hall by the eastern door, and went toward the Court-chamber, and going round the same, he entered it by the eastern door, and going toward the throne..sat upon it. Then the Sāmānika gods brought the Best Book (or Gospel) to the god Sūryābha. Then the god Sūryābha took the Best Book, loosened it, and then having opened the same, began to read it. Then he took to religious duties (or made pious resolves), then placed the Best Book (in its proper place), got up from the throne, and went out of the Court-chamber by the eastern door; he then went toward the Nandāpuskariṇī, ascended the same by the eastern arch and the eastern beautiful stair-case, washed his hands and feet, and thus being purified and clean, and abso-

lutely pure, he took a big, white, and bright silver vessel filled with water, resembling the mouth of an elephant and like a big pitcher; he also took such varieties of lotuses as were available there, and then descended down the Nandāpuṣkarīṇī, and proceeded to go toward the the Temple of the Siddhas.

[Page 219] (*Sūtra* 44) Then the four-thousand Sāmānika gods...upto...the sixteen-thousand body-guards and many other gods and goddesses, carrying various varieties of lotuses in their hands, followed the god Sūryābha. Then the numerous Ābhiyogika gods and goddesses, some with pitchers in their hands, while others carrying the incense-pots, went after the god Sūryābha. Then the god Sūryābha, surrounded by the four-thousand Sāmānika gods....upto...by many other gods and goddesses, went toward the Temple of the Siddhas with great pomp and eclāt and to the accompaniment of the sound (of musical instruments). He then entered the Temple by the eastern door, and went toward the seat of the Jina, and toward the idols of the Jinas; he then bowed to the idols at the sight (of them), took the broom of feathers, cleaned the idols with it, and then bathed the idols of the Jinas with fragrant and scented water; he then anointed the limbs (of the idols) with fresh Gośirṣa sandal, then wiped off the limbs with a red. scented and perfumed piece of cloth; he than put on celestial and whole (or uncut) pairs of garments on the idols, and then put on the flowers, garlands, scents powders, cosmetics (or colours), garments, and ornaments; he then put on and suspended (on the idols), round and big collections of garlands; he then offered the offerings of the

clusters of five-coloured flowers that had slipped down from the hair as they were seized by the hand; he then painted the Eight Auspicious signs before the idols of the Jinas with rice that were pure, soft, made of silver (or like silver), and very bright (so as to reflect the objects near by), [Page 220] viz. the swastika...upto...the mirror. And after that he took the incense-pot made of lapis-lazuli and having a bright handle made of lapis-lazuli and diamonds and jewels bright like the moon; it was also decorated with paintings and gems and jewels set in gold; it was filled with Kālāguru, excellent Kundurukka, Turuška, and incense, the fragrance of which was spreading everywhere, and which was giving out a column of (fragrant) smoke; and thus having given the incense to the idols of the Jinas, he praised them with eight hundred pure and elaborate words, full of great sense, and having no repetition; he then went seven or eight steps, bent his left knee, and placing the right knee on the ground he touched the ground with his head; then he raised his head slightly, and holding his head in his hands which were folded, he bowed down and said:-“Bow unto the Adorable ones...upto...who have attained...and thus saluted and bowed down, and then proceeded toward the seat of the Jina, toward the centre of the Temple of the Siddhas, and took the broom of feathers; with that he cleaned the central portion of the Temple of Siddhas, sprinkled it with a divine shower of water, painted a circle of the surface of the hand (lit. five-fingers) with fresh Gośirṣa sandal, offered an offering of the cluster of flowers....etc.,...put incense (before them), and then went toward the southern gate of the Temple of Siddhas, took

the broom of feathers, and with it he cleaned (the images of) the servant girls at the entrance, as well as the dolls, the images of serpents, and then bathed them with a shower of heavenly water, and gave applications of fresh Gośirṣa sandal; he then put on them the flowers...etc. upto...ornaments,...placed garlands etc...upon them and then went toward the northern row of pillars of the southern Mukhamandapa [Page 221] and took the broom of feathers, and then cleaned the pillars, the dolls, as well as the images of the serpents, just as in the case of the western door,...upto placed the incense before them; then he went toward the eastern door of the southern Mukhamandapa, and there...the slave girls etc...just as before; then he went to the southern theatre, toward the centre of that, toward the gymnasium (or gambling place?) made of diamonds, toward the jewelled platform, toward the throne, and then he took the broom of feathers and cleaned the gymnasium, the jewelled platform, and the throne; he then sprinkled it with a shower of celestial water, and applied the fresh Gośirṣa sandal, and then put on flowers,..etc....upto...put the incense; he then went toward the western door of the southern theatre...then toward the northern door..just as in the case of the eastern door; the same (is the description) in the case of the southern door; he then went to the southern Sacred Pillar, and sprinkled with divine shower the pillar as well as the jewelled platform,...upto...put incense; he then went toward the western jewelled platform, toward the western idol of the Jina,...the same description as before. Then toward the northern Jina-image; the same description; he then went toward the eastern jewelled platform, toward the eastern Jina image

...the same as before; then...the southern jewelled platform, and the southern Jina..image...as before; then he went toward the southern Sacred Tree, [Page 222] toward the great flag in honour of Indra, toward the southern Nandāpuṣkarīṇī, took the broom of feathers, and cleaned with it the arches, the stairs, the dolls, and the images of serpents; then he bathed them with a divine shower of water, and put incense before them, and applied Gośirṣa sandal; then, going round the Temple of Siddhas, he went toward the northern Nandāpuṣkarīṇī,...as before; then he went toward the northern Sacred Tree, toward the northern Sacred Pillar..as before; then toward the western platform, toward the western idol of the Jina,...as before; then toward the northern Theatre...whatever is told with regard to the southern (theatre), that should be repeated here; the southern row of pillars..., then toward the northern Mukhamandapa, toward the centre of the northern Mukhamandapa ..as before; then toward the western door,...northern door...the southern row of pillars...the rest as before; then toward the northern door of the Temple of Siddhas then toward the eastern door of the Temple of Siddhas,...as before; then toward the eastern Mukhamandapa, toward the centre of the eastern Mukhamandapa...as before,. The northern door, the western row of pillars at the southern entrance of the eastern Mukhamandapa,..as before; the same regarding the eastern door; then toward the eastern theatre, similarly, the Pillar, the Jina images, the Sacred Trees, the great Indra-flag, the Nandā-puṣkarīṇī,..as before..upto burnt incense;.. then he went toward the Sudharmā Assembly, and [Page 223] entered it by the eastern

entrance, and then he went toward the Sacred Pillar Māṇavaka, toward the circular and round diamond boxes; he then took the broom of feathers, cleaned the round and circular diamond boxes with it; and then opened them; he then cleaned the boxes of the Jinās with the broom of feathers, washed them with fragrant and perfumed water, then worshipped them with the best and fresh flowers and scents, and then replaced the bones of the Jinās in those round diamond boxes; he then cleaned the Sacred Pillar Māṇavaka, and gave applications of fresh Gośirṣa sandal after first bathing them with divine shower; then the putting on of flowers...upto...the burning of incense; then he went toward the throne,...as before...toward the Divine bed (or Sofa),...as before, toward the small Indra-flag,...as before; he then went toward the Chatuspāla armoury, and took the broom of feathers, and cleaned the armoury with it, then sprinkled a shower of heavenly water, and gave applications of fresh Gośirṣa sandal,...the putting on of flowers...garlands...upto...the burning of incense; he then went toward the centre of the Sudharmā Assembly, toward the jewelled platform, toward the Divine bed (or sofa), took the broom of feathers, and cleaned the sofa and the jewelled platform with it...upto...burnt the incense; then he went toward the southern door of the Upapāta Hall (where gods are born),...just like the Coronation Hall, ...upto...the eastern Nandā-puṣkariṇī; then he went toward the lake,...then the arches, the stairs, the dolls, the images of serpents...then he went toward the Coronation Hall, [Page 224] the throne, the jewelled-platform,...the rest as before...after the manner of the temple ...upto the eastern Nandāpuṣkariṇī; then he went toward

the Toilet Hall,...as in the case of the Coronation Hall, then he went toward the Court-chamber, took the broom of feathers, and cleaned the Holy Book with it; then he sprinkled it with a divine shower and worshipped it with the best of scents and garlands; then the jewelled platform, the throne, the rest as before; the eastern Nandā-puṣkarinī; then he went toward the lake,...the arches, the stairs, the dolls, and the images of serpents, ..as before. He then went toward the Balipīṭha, gave offerings, called the Ābhiyogika gods, and said unto them:—"Quickly; O Beloved of the gods, perform worship in the places where three roads meet, in triangular places, in squares, in circles, in Chaturmukhas (four-cornered places ?), in the Royal roads, on the ramparts, on the turrets, on the turret-paths, in the doors, in the gates and arches, as well as gardens, parks, forests, rows of forests, woods, and forest-groves, and then report to me quickly." Then those Ābhiyogika gods, being thus addressed by the god Sūryābha,..upto..having agreed.. did as ordered, then went back to the god Sūryābha, and reported to him. Then the god Sūryābha went toward the Nandāpuṣkarinī, [Page 225] ascended it by the eastern stair, washed his hands and feet, came up from it, and then started to go toward the Sudharmā Assembly. Sāmānika gods, upto....sixteen thousand. Then the god Sūryābha, surrounded by four-thousand body-guards, and by many other gods and goddesses who were the residents of the Sūryābha Vimāna, in great pomp and éclat,..upto...to the sound (of musical instruments), went toward the Sudharmā Assembly, and entered it by the eastern gate; he then

went toward the throne, and sat on it, with his face toward the east.

[Page 233] (*Sūtra* 45) Then, to the north-west and the north-east quarters of the god Sūryābha, there were seated the four-thousand Sāmānika gods, on the four thousand auspicious seats. Then, to the east of the god Sūryābha were seated his four chief queens on the four auspicious seats. Then to the south-east of the god Sūryābha there were seated the eight thousand gods belonging to the Inner-assembly (Chamber) on eight-thousand Bhadrāsanas. Then to the south of god Sūryābha, there were seated on the Bhadrāsanas, the ten thousand gods, who were the members of the Middle Chamber. Then to the south-west of the god Sūryābha, [Page 234] there were seated on the Bhadrāsanas, the twelve thousand gods, who were the members of the Outer Chamber. Then to the west of the god Sūryābha there were seated the seven Commanders-in-chief of the god Sūryābha on seven auspicious seats. Then to the four quarters of the god Sūryābha, there were seated sixteen thousand Body-guard gods, on the sixteen thousand Bhadrāsanas, 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 and fastened armours and coats-of-arm, had tied arm-bands for the bows, had put on ornaments on the neck, had fastened and wore bright and beautiful emblems, had taken weapons and missiles, and having taken bows that were bent in three places, which had three joints, the tips (or the ends), of which were of diamonds, and having taken large collections of bows, e.g. some of them having dark bows in their hands,

some carrying the yellow ones, others having red ones, some carrying the bows (?), others having beautiful bows, some having leathern straps, some carrying staffs, some having swords, some carrying nets, while others carrying all these things in their hands,—those Body-guards, who were on the guard duty, were guarded, whose lines were guarded (and were therefore unassailable), standing close to one another, singly and in ranks, and each of those Body-guards was standing respectfully in a proper position, and like a servant.

NOTES

N. B.—The references are to the pages of the Text, and the numbers of Sūtras: Thus, 2. 1. means Page 2, Sūtra 1. Com.=commentary.

2. 1. तेण कालेण etc. Instrumental used for the Locative; तेन कालेन तस्मिन् काले. Another way of reading the same phrase is, 'ते ण काले ण', and then ण is वाक्यालङ्कारार्थे and ते is Loc. sing. 'In those days' etc. The Com. says 'At the time when Lord Mahāvira moved about.' रिद्ध etc. ऋद्धा—Prosperous; स्थिमिया—स्तिमिता—Peaceful; free from fear of foreign invasion; समिद्धा—समृद्धा. जाव-यावत्—Upto. the word जाव is used when the passage is merely indicated but not given in full. There are particular वर्णक or stereotyped sets of descriptions in Aṅg. which are used by the authors. Thus, a ~~city, a king, a queen, a~~ mountain and so on, are described in one place, and that description is merely referred to in other places. Sometimes it is done by the word 'वर्णओ' (वर्णकः), and sometimes, as in the present case, by giving the first and the last words of that passage and joining them by जाव. प्रासादीया—प्रासादीया—प्रासादेषु भवा—Abounding in palaces; or from प्रसाद 'giving delight, or satisfaction. दरिसणिज्ज—दर्शनीय—Pot. pass. part. अभिरूप and प्रतिरूप—Beautiful and Charming.

2. 2. बहिया—बहिः—Outside. उत्तरपुरस्थिम—उत्तरपौरस्थ—North-east. दिसीभाअ—दिग्भाग—Quarter; (or sub-quarter). अंब—आम्र. चेइए—चैत्यम्—A sanctuary; a jain temple. होत्या—Past tense, third person singular and plural from 'अस्-to-be.' पोरण—पुराण—Ancient.

7. 3. पायव—पादप—A tree. पुढवि—पृथ्वी. सिलाबट्टय—शिलापट्ट-

Slab of stone; the whole expression would mean, 'a large daṛs of earthen blocks.' वस्तुव्या-वस्तुव्यता-Description. ओववाइय-औपपातिक-The name of the first Upāṅga. गम-Type or manner. नेय-हेय-Should be known; (Pot. pass. part).

20. 4. समोसदे-समवसृतः (P. P. P.)-Arrived. समवसरण- The arrival of a saint, or prophet. The word समोसरण is used by the Jains even now. परिसा-परिषत्-Assembly, congregation. पज्जुवासइ-पर्युपासते-Serves, waits upon.

30. 5. सोहम्म कप्प-सौधर्म कल्प. " Some distance above our earth begins a series of celestial spheres. These comprise twelve Kalpas, which are styled (in the ascending order) as follows—सौधर्म, ऐशान, सनत्कुमार, माहेन्द्र, ब्रह्मलोक, लान्तक, महाशुक, सहस्रार, आनत, प्राणत, आरण, and अच्युत. There are then the nine प्रैवेयक, and the nine अनुत्तर विमान. These latter are supposed to contain palaces or विमान, inhabited by the वैमानिक gods." सामाणिय-सामानिक-Equal in status. अगमहिंसी-अग्रमहिषी-The chief, or the crowned queen. अणिय-अनीक-Army. The seven armies are enumerated thus, by the Com. 'हयानीकं गजानीकं रथानीकं पदात्यनीकं वृषभानीकं गन्धर्वानीकं नाटयानीकम् । The first five are useful in war, the last two are for enjoyment. अणियाहिवई-अनीकाधिपति:-Commander-in-chief. सोलस-शोडष. आयरक्ख-आत्मरक्ष-Body-guard. सद्धि-सार्धम्-With. संपरिवुडे-संपरिवृत:-Surrounded. महायाइय-महया+आहय or महया+अहय. आहय-Com. 'आख्यानकप्रतिबद्धानि इति वृद्धाः' अहत-Unbroken, continuous. नट्ट-नाट्य. तन्ती-तन्त्री-वीणा. तल-What is called as 'टाल' in Mar. मुद्ग-मृदङ्ग. पटुप्पवाइय-पटुप्रवादित-Beaten loudly. भुंजमाणे-भुज्जान:-Pres. part. (A. P.)-Enjoying. केवलकल्पम्-Com. 'ईषदपरिसमाप्तं केवलज्ञानम्' But the Dict. gives the meaning of केवलकल्प as 'complete,' and this sense fits better; so translate-'The whole of this जम्बूद्वीप'...etc. जम्बूद्वीप-is the name of the continent in which India is situated. There are ten such continents

according to the Jains. विउलेण ओहिणा-‘ विपुलेन अवधिना’-By extensive Avadhi knowledge. According to the Jains सम्यग् ज्ञान-or Right knowledge is divided into five divisions : (1) मतिज्ञान, or the knowledge acquired by means of the senses and mind; (2) श्रुतज्ञान-The knowledge of scriptures; (3) अवधि-The knowledge acquired by the soul directly, without the help of the senses. It is innate to gods and hellish beings; (4) मनःपर्याय-Knowledge of the thoughts of others; and (5) केवलं-The highest knowledge or Omniscience. By this the soul knows and sees everything.

P. 33. भारहे वासे-भारते वर्षे. Note the change of त् to ह् in भारत. अहापडिरूव-यथाप्रतिरूप-As is proper, or fit. उगगह्-अवग्रह-Residence. उगिण्हित्ता-उद्ग्राह्य-Having accepted. अप्पाणं-आत्मानम्. आत्मन्-is changed to अत्त and अप्प. भावेमाणं-Purifying himself; exercising penance. 2 त्ता-the figure 2 means that the previous verb is to be repeated and त्ता means that the termination of the indeclinable past participle is to be added to it; thus, 2त्ता here stands for पासित्ता. हट्ठ-हृष्ट. सोमणस्सिए-सौमनस्यितः-Gratified; pleased. हरिस-हर्ष. हियय-हृदय. पयलिय-प्रचलित-Stirred. मउड-मुकुट. विरायंत-विराजमान. वच्छ-वक्षस्- Chest. पालंब-प्रलम्ब-The pendant. घोल्न्त-Pres. part. (from घूर्ण)-Moving or dangling. अब्भुद्देइ-अभि+उत्तिष्ठति. पायपीठ-पादपीठ-Foot-rest. एगसाडियं उत्तरासंगं करोइ-एकशाटिकं उत्तरासंगं करोति-He put on the upper garment tidily and folded it round the neck. The usual manner of wearing the upper garment is round one shoulder and under the other arm-pit. But at the time of bowing down, the mode of wearing was changed. सत्तइ-सप्ताष्ट-Seven or eight, cp. Mar. सात आठ. वाम-Left. जानु-Knee. अंच्-To bend. दाहिण-दक्षिण-Right. It also means ‘south’. we also get दक्खिण from दक्षिण. Cp. H. दक्खन्. निहट्टु-(Gerund,) निक्षिप्य-Having

placed. तिखुत्तो-त्रिः-Three-times. खुत्तो is the termination to show 'number of times', from 'कृत्वस्' in Sk. मुद्धान्-मूर्धानम्. Acc. Sing.-(Head). ईसि-ईषत्. Slightly. दसणह्-दशनख- The (collection of) ten nails; the hand. सिरसावत्तं-शिरसावर्तं- Moving the head round and round. मत्थअ-मस्तक. Cp. Mar. माथे. कट्ठ-कृत्वा. वयासी-Form of the past tense of वद् for all persons and numbers. अरहंत or अरिहंत-from अर्हत्-The Adorable ones. अरिहंत is also derived from अरि+हन्-Those who have destroyed the enemies in the form of passions. आङ्गर-आदिकर-The First Maker of the Law. तित्थगर-तीर्थकर-The maker or giver of the 'ford' or 'passage' in the ocean of worldly existence. Later on तीर्थ also came to mean 'Order'; the four orders, viz. the Monks, the Nuns; and the Laymen and Lay women. सयंसंबुद्ध-स्वयंसंबुद्ध-Self-enlightened. गंधहस्ती-This is a smell-giving elephant whose smell is very repellent to other elephants, and who, therefore, run away from him. पईव-प्रदीप. मग्ग-मार्ग-The right path. Cp. 'माग' Mar. which means 'trail'. (P. 34). चाउरंत-चतुरन्त-संसार. चतुरन्त-Having four ends. The souls in this world can have only four ends; e. g. they may be reborn as gods, hellish beings, lower creatures, or human beings-(not taking into consideration those who get salvation). चतुरन्ता-also means the Earth. अप्पडिहय-अप्रतिहत-Unobstructed, unimpeded. दंसण-दर्शन-Faith. वियइच्छउमाणं-Free from obscurity, or covering (of the mind or vision). A छद्मस्थ sage is one who has not yet acquired केवलज्ञान. जिन from जि to conquer; one who has conquered passions. जावय-Should be taken from the causal of जि-जापक-One who enables others to conquer passions. Correct the text to मोयग-मोचक-One who releases others from bondage. सब्वन्नू-सर्वज्ञ-Omniscient; 'ज्ञ' in Sk. is generally changed to 'न्नू' in Prakrit. अहयं-अहजम्-Free from pain. अणंत-अनंत-Infinite. अपुणरावत्त-अपुन-

रावर्त-From which there is no return. तत्थगय-तत्रगत-Seated there.

(Sūtra 6) एयारूव-एतद्रूप-Such. अज्झत्थिय-आध्यात्मिक-Inward musing. The other spelling of the word is अम्भत्थिय-अभ्यर्थित-Longings. The four words are synonyms. समुप्प-जित्था-Past tense third Person sing. and plural-Occurred; arose in mind.

Page 36. तहारूव-तथारूप-Of that sort; famous, illustrious. नामगोत्र-Name and family name. (Page 37) सवणयाए-It is practically the form of the Dative. किमंग पुनः-How much more. अभिगमन-Approach. आयरिय-(1) आचरित-That which is practised; or which conforms to the Law; (2) आचार्य. The first sense is preferable here. सवणयाए-श्रवणतायै-श्रवणाय. विउलस्स अट्टस्स etc. 'How much more beneficial it would be to drink deep at the fountain of knowledge'. कल्लणं मंगलं etc. are words in apposition. पेच्चा-प्रेत्य-After death. आणुगामियत्ताए-आनुगामिकत्वाय-For progress; or something which would accompany him after death. सद्दावेह-शब्दापयति-Calls; causal 3rd. per. sing. from the Denominative of शब्द (सद्). Correct the text to उगिणिहत्ता in L. 11.

38. 6. साहेह-Imperative second person plural of साह an आदेश (or substitute) for कथ्. आयाहिणपयाहिण-आदक्षिणप्रदक्षिण-Starting from the right and keeping the image or person to one's right; going round, or circumambulation. सब्बओ समंता-सर्वतः समन्तात्-On all sides. ज्ञोयण-योजन. Initial 'य' is generally changed to 'ज्'. सकरं-शर्कराम्-Sand. चोक्खं (Deṣi)-Pure. अचोक्ख-Impure, dirty. पूइयं-पूतिकं-Filthy. दुग्धिगंध-दुग्धिगंध-Having foul smell. आहुणिय-आहत्य-Beating, or collecting together; or from आधूय-Shaking, removing. एड्-To carry. नच्चोदगं-नात्युदकम्-In such a way as not to sprinkle too much water. मट्ठिया-मृत्तिका. Cp. मट्ठी H. पफुस्सिय-प्रस्पृष्ट-Touched. वास-वर्ष-Shower. वासह-वर्षयत-Imper.

2nd. per. plural. थलय-स्थलज-Growing on land. भासुर-Shining. पभूय-प्रभूत-Plenty of. विटङ्गाह-वृन्तस्यायि-Standing on their stems. दसद्ववण दशार्धवर्ण-Five-coloured. दशार्ध-Five; (lit. half of ten). जाणुस्सेह-जानु+उस्सेह-Height upto the knees. मित्त-मात्र ओहि-The Com. gives ओघेन-सामान्येन. The Dict. does not give that meaning for the word ओहि. कालागुहetc. All these are varieties of sandal wood. मघमघत-Onomoto-poetic; cp. घमघमाट. गंधवट्टिभूयं-Like an incense-water; or concentrated essence of fragrance. कारवेह-कारयत-Imper. 2nd. per. plu. from the causal of कर. खिप्पामेव-क्षिप्रमेव-Quickly. आणत्तियं-आज्ञितिकाम्-Order. पच्चप्पिणह-प्रत्यर्पयत-(Lit.) return. The whole expression means: ' And report to me after you have carried out my orders '.

41. 8. समाण-Pres. part. from अस्-to be. वुत्त-उक्त. ' एवं देवो तहत्ति '-एवं देवो तथा इति । It is just as you say, My Lord ! आणा-आज्ञा. पडिसुण-प्रतिश्रु-To promise to undertake. उत्तरपुरत्थिमं-उत्तरपौरस्त्य-North-eastern. वेउम्बियसमुघाणं-वैक्रिय-समुद्घातेन-By magic transformation of the body. There are five kinds of bodies : (1) औदारिक-The gross body, or the ordinary *human* body of *all* creatures in this world; (2) तैक्रिय-The outer fluid body of gods and hellish beings which can be changed at will; (3) आहारक-This can be acquired by those who know the 14 पूर्वs. With the help of this body, the soul can go and consult the Arhats in other worlds, about difficult points in scriptures; (4) तैजस-The fiery or magnetic body. It is from this body that the hot and cold flashes emanate; and (5) कर्मण-Body of karmic atoms. " A समुद्घात is a process by which a जीव makes emanate soul-particles, together with the karmic matter which is inseparable from them, for some particular purpose. There are seven kinds of समुद्घातः-वेदनीय, कषाय, वैक्रिय, मारणान्तिक, तैजस, आहार, and केवलिसमुद्घात. The

वैक्रिय समुद्घात is performed when a strong new Vaikriya-body is wanted for a special work. A soul that has the Vaikriya power (gods, hell-inhabitants and some humans)-makes emanate soul-particles (जीवप्रदेशs) which take the form of a staff with the breadth and thickness of the body, but many yojanas long. The length is to collect new matter. Then he (The जीव) destroys the coarse matter of the old Vaikriya-body and retains the fine. Then new matter consisting of all kinds of jewels is collected, of which the coarse part is rejected and the fine retained, to make a new Vaikriya-body. The commentators note the difficulty that jewels are Audārika-matter, whereas only Vaikriya-matter can be used here. They explain it, therefore, as 'matter as precious as jewels,' or the Audārika-matter is transformed into Vaikriya-matter." (Miss Helen Johnson. Triśaṣṭi). समोहण-समुद्+हन्- To make emanate soul particles. संखेज्-संख्येय-—Numerous. दंड-A staff. रयण etc. These are all various kinds of jewels. वयर-वज्र-Diamonds. वेरुलिय-वैदूर्य-Lapis-lazuli. लोहियक्ख-लोहिताक्ष-Ruby. जायरूव-जातरूप-gold. फलिह-स्फटिक-Crystal. आहावायर-यथावाद्-whatever gross matter there be. पुद्गल-Atom. परेसाड-परिशातय-To discard, throw away. अहासुहुम-यथासूक्ष्म-whatever subtle matter there be. परियाय-पर्यादद्-Accept. दोच्चंपि-द्वितीयमपि वारम्-For the second time. उत्तरवेउविय-उत्तरवैक्रिये-The new Vaikriya-body; the Dict. gives the meaning as 'Different from the natural or normal Vaikriya-body; or a created Vaikriya-body.' उकिट्ठ-उत्कृष्ट. जयणा-जवना-Speed. तिरियं-तिर्यक्-Obliquely. वीईवय-व्यतिव्रज्-To cross. जेणव तेणव-In the direction where....etc.

43. 9. जीचं-जीतं-Custom, manner. किच्च-कृत्य; करणिज्-करणीय; both these are Pot. pass. participles.

P. 44. आङ्गं-आचीर्णम्-Practised. भवणवद् etc. These are the four types of gods.

44. 10. Correct the text to जोयणाङ् (L. 20). दंड-A staff. संवट्वाभ-संवर्तवात्-Name of a particular wind. से-अथ, से stands also for सः and तस्य. जहानामए-यथानाम-For instance. भइयदारए-भृतिकदारकः-A servant-boy. सिया-स्यात्-Pot. 3rd per. sing.

P. 45. जुगवं-युगवान्-Com. कालोपद्रवरहितः-Free from the ravages of time; or योगवान्-skilled. अप्पायंके-अल्पातङ्कः-Having no disease; 'अल्पशब्दः अभाववाची. थिरसंघयणे-स्थिरसंहननः-Of a firm built: (The Com. omits this expression). अगहृत्थ-अग्रहस्त-Fingers. पडिपुण्ण-(Com. V. L. दह)-प्रतिपूर्ण-(or दह). The Com. also omits 'संघाय' in the compound. परिणभ-परिणत-Fully developed. वट्ट-वृत्त-Circular. निचित-Firm; thickset. वलित-Round. चम्मेट्टग-चर्मेट्टक-A leather-club. द्रुघण-A mace. मुट्टिय-मुष्टिका-Fists; boxing. उरस्स-उरस्य Belonging to the chest. समन्नागए-समन्वागतः-Endowed with. तल-Palm-tree. जमल-यमल-In a line; (It also means a pair). फलिहनिभ-परिघनिभ-Like the city bolt or beam of a gate; (the Com. omits this expression). लंघन-Crossing. पवण-प्लवन-Jumping. जङ्ग-जवन-Speeding; running. पमङ्ग-प्रमर्दः-Boxing; V. L. वायामण-व्यायामन-Exercise. छेए-छेकः-Wise; Com. 'skilled in seventy-two arts.' दक्ख-दक्ष-skilled. पट्टे-प्रष्टः-Orator. The same word (पट्टया or पट्टे) is used in Mar. as a complement; probably originally it was a complement for some literary activity. मेहावी मेघावी-Intelligent. सिप्प-शिल्प. महं-महत्-Big. दंड-Handle. संपुच्छणि-संपुच्छनी-संमार्जनी-A broom-stick. सलागा-शलाका-Small stick. हत्थग-हस्तक-Collection. The Com. omits this compound. वेणुसलाइयं-वेणुशलाकिकं-Bamboo sticks. गहाय-गृहीत्वा-(Indeclinable past participle)-Having taken. अंतेउर-अन्तःपुर-Harem. देवकुल-(देवउल and then देऊळ

Mar.)-Temple. पवा-प्रवा-A caravansarai; lit. a place where water is distributed free ; Mar. पाणपोई. निरन्तरं-Thoroughly, or completely. संपमज्जेज्जा-संप्रमार्जयेत्-Should clean; (Pot. 3rd per. sing). परिमंडल-The area round about. अब्भवदल-अब्रवादल-A storm of clouds ; Cf. वादळ Mar. दग-उदक-Water. वारक etc. different kinds of earthen vessels. आवरिसेज्जा-आवर्षयेत्-would shower. (Pot. 3rd per. sing). पयणुत्तायन्ति-Com. अनुकरणवचनमेतत्-(Onomatopoeic)-Produced the thundering noise. विज्जुयायन्ति-Denominative from विद्युत्-Produced lightning flashes.

(P. 46). तच्चपि-तृतीयमपि वारम्-For the third time. पडलग-A bunch, or cluster. चंगेरियं-(Deśi)-Basket. छजियं-छायिका-A basket with a lid. कचग्गाह-कचग्राह-Holding the hair. विप्पमुक्क-विप्रमुक्क-Fallen; discharged. पुंज-cluster. उवयार-उपचार-Formality. करेज्जा-कुर्यात्-(Pot. 3rd. per. sing.) एवामेव-एवमेव-Note the lengthening in 'वा' which is irregular ; cf. खिप्पामेव above. कारयन्ति-Causal, present 3rd. per. plural. अंतिय-अन्तिक-Near. पडिनिक्खम-प्रतिनिष्क्रम्-To go out.

50. 11. सोच्चा निसम्म-श्रुत्वा निश्चम्य-Having heard and listened. पायत्ताणियाहिंवह-पदात्यनीकाधिपति-General of the Infantry. मेघोघ-मेघोघ-A series of clouds. रसित-The thundering sound. मधुर-मधुर-Sweet. उल्लालेमाणे-Nom. sing. from the pres. part. उल्लालयन्-ताडयन्-striking. उगघोसेमाणे-Nom. sing. fr. the pres. part. उद्घोषयन्-Proclaiming. अभिवंदए-अभिवन्दकः. जाण-यान-Conveyance. दुरूढ-आरूढ. अकालपरिहीनम्-Without any loss of time. पाउब्भवह-प्रादुर्भवत-Imper. 2nd per. plural.; Appear; present yourself.

53. 12. तए णं तीसे etc. The construction is Locative Absolute. विमान-Heavenly abode. निक्खुड-निष्कुट-Pleasure-grove, or harem. आवडिय-आपतित. सद्-शब्द, (cf. साद Mar). Correct the text to घंटा. पडिसुया-प्रतिश्रुता or प्रतिश्रुति-Echo;

the resounding sound. संकुल—Crowded or filled with. यावि-
चापि. एगंत—एकान्त—Absolutely; too much. रइ—रति—Pleasure.
पसत्त—प्रसक्त—Addicted. निच्च—नित्य. पमत्त—प्रमत्त—Intoxicated.
मुच्छिद्य—मूर्च्छित—Engrossed in. बोल—(Deśi)—Noise. पडिबोहण—
प्रतिबोधन—Awakening. कोउहल—कुतूहल—Curiosity; we also get
कोउहल, कुलहल etc. दिन्न—दत्त—P. P. P. उवउत्तमाणस—उपयुक्तमानस—
With their minds attentive, or properly employed. तंत्ति etc..
Loc. Absolute construction. हंत—A particle expressive of
joy (and sorrow also). वयणं—वचनम्—Words. हियसुहृत्थं—हितसुखार्थम्.
आणवणिया—आज्ञापनिका—Order.

(55. 13) अपेगइया—अप्येककाः—Some. वत्तियाए—प्रत्ययेन—or
better प्रवृत्त्या—with the intention of; प्रत्यय would mean.
' Decision '. असुय—अश्रुत—Unheard of. सुणिस्सामो—Future 1st.
per. plural from सुण. पसिण—प्रश्न. (This is an instance of
स्वरभक्ति or the division of a conjunct by the addition of
a vowel). वागरण—व्याकरण—Explanation. पुच्छिस्सामो—Future 1st
per. plural from पुच्छ—to ask. (P. 56) अणुयत्तमाण—Pres.
part. from अणुयत्त (अनु+वृत्)—To comply with. अन्नमन्नं—
अभ्योऽन्यम्—Each other. Note the insertion of म् in the
compound. In the 3rd line correct the text to अपेगइया.

(Sūtra 14) खंभ—स्तम्भ—Pillar. Cp. खांब Mar.
संनिविट्ठ — संनिविष्ट — Supported on. लीलद्विय — लीलास्थित —
Standing gracefully. सालभंजिया—शालभञ्जिका—Doll. ईहामिय—
ईहामृग—A wolf; or an artificial deer. उवम—वृषभ—Bull; or
ऋषभ—Bear. वालग—Serpent (वालक). हह—Deer. सरभ—शरभ—
A fabulous animal, having eight legs and stronger than
a lion; or a young elephant; or a camel. चमर—A yak. कुंजर—
Elephant. पउम—पद्म—Lotus. भत्ति—भक्ति—Decoration, painting.
वइर—वज्र. वेइया—वेदिका—Altar. जंत—यन्त्र—Mechanical contrivance.
जुत्तं—युक्तं—Accompanied by. अचची—अर्चिस—Ray. ° मालिणियं—
मालिनीकं—Endowed with. रुवग—रूपक—Images; reflections.

भिसमाणं-भासमानं-Shining; the Com. adds मिम्भिसमाणं-देदीप्यमानम्.
 चक्षुःश्लोचयलेसं-चक्षुर्लोकनलेद्य-Beautiful, attracting or arresting
 the eye. फास-स्पर्श. सस्तिरीय-सश्रीक-Beautiful, glorious. घंटावलि-
 A row of bells. सर-स्वर-Sound. निउण-निपुण-Skilful. खचिय-
 खचित-Studded, or inset. मिसिमिसित-देदीप्यमान-Shining, or
 dazzling; cf. मुसमुसणं Mar. परिक्खित्त-परिक्षिप्त-Surrounded.
 विस्तिण्ण-विस्तीर्ण-Expansive. विउव्वाहि-Imper. 2nd per. sing.
 (57. 15) विउव्वित्तं-Infinite; (to create). पवत्ते-प्रवृत्तः-Began.
 तिदिसि-त्रिदिशं-In three directions. तओ-त्रयः-Three. सोवाण-
 सोपान-Staircase. पडिरूवअ-प्रतिरूपक-Beautiful. वण्णावास-वर्णदयास-
 A detailed description.

(P. 58) पणत्त-प्रज्ञप्त-Laid down (by the prophets).
 णिग्मा-नेमयः or नैमाः-Com. (and Dict. also)-ऊर्ध्व निर्गच्छन्तः
 प्रदेशाः-The raised ground; a sort of a pedestal. रिट्ट-A par-
 ticular jewel. पड्डाण-प्रतिष्ठान-Base, support. फलग-फलक-wood-
 en plank. सूर्ह-सूचि-Nail; screw; (cp. सूर्ह Mar.). संधि-Joint.
 Correct the text to अवलंबणबाहाओ. पुरओ-पुरतः-In front of.
 मुत्तंतरोवचिया-मुक्ता+अन्तरा+उपचिता-Set in with pearls in be-
 tween. तारा-Star.

(P. 61) उप्पि-उपरि-Above. अट्ठ-अष्टाष्टौ-Eight. मंगलगा-
 मङ्गलकानि-The auspicious things. The eight auspicious
 things are placed in the sanctuaries and all sacred places.
 किण्ह-कृष्ण-Black; we also get कसिण from कृष्ण. झअ-ध्वज. सुक्किल-
 White (शुक्ल). अच्छ-अच्छ-Pure, clean. सण्ह-श्लक्ष्ण-Soft. रूपपट्टे-रौप्यपट्टः-
 Having a silver cloth. जलय-जलज-A lotus (growing on
 water). छत्ताइच्छत्त-छत्रातिच्छत्र-Umbrellas upon umbrellas, जुगल-
 युगल-Pair. पडागा-पताका-Banner. उप्पल-उत्पल-A lotus. हत्थ-
 हस्त-समूह-Collection. कुमुद-Etc. These are all different
 varieties of lotuses. अन्तो-अन्तः-Within. अइसम-Very level
 and smooth. रमणिज-रमणीय-Charming.

(P. 63.) आलिग-Com. मुरज-A drum. पुक्खर-पुष्कर-The
 leather-surface (which is stretched, and is, therefore,

quite even). 'इ'-इति. The Com. reads परिपूर्ण before सरस्तलं-
 The surface of a lake. मंडल-Orb. सूर-सूर्य. आयंस-आदर्श-
 Mirror. उरभ-उरभ-A ram. वसह-वृषभ-Bull. वराह-Boar.
 वघ-व्याघ्र. मिग-मुग. छगल-छाग-Goat. दीविय-द्वीपी-Leopard.
 चम्म-चर्म-Hide, skin. संकु-शंकु-Screws. कीलग-कीलक-Nails.
 (cf. खिळा Mar.). वितअ-वितत-Stretched. आवर्त etc. All these
 are the different characteristics of various precious stones.
 सच्छाएहि-सच्छायै:-Full of splendour. मरीइ-मरीचि-Rays. उज्जोअ-
 उज्जोत-Dazzling light. लोहिअ-लोहित-Red. हलिइ-fr. (हरिद्रा)-
 Yellow; Cf. हळद Mar. जीमूयअ-जीमूत:-Cloud. अंजण-अञ्जन-
 Black ointment or a jewel. खंजण-खज्जन-The lamp-soot.
 कज्जल-Collyrium; (cp. काजळ Mar.). गवलं-The horn of a bu-
 falo. गुलिया-गुटिका-A concentrated pill of the same. भमर-
 भ्रमर-A bee. आवलि-A row. पतङ्ग-Wings. सार-Essence. अद्रिद्रि-
 A gem. कोमलः काकः-The young one of a crow (and therefore
 very black). the Dict. does not note the word. परहुअ-
 परभृत-A cuckoo; कोकिला is called परभृत-'Reared
 by others', because it is a belief that the cuckoos
 get their eggs incubated by the crows. As there is no
 difference in the eggs of the two birds, the crows do
 not find out that they are rendering a free service to
 others. गय-गज. कलभ-Young one. केसर-The Bakula tree.
 धिगल D. A patch; cp. ढिगळ Mar. The Com. says 'the
 patch of sky which is free from clouds in autumn, looks
 very black'; probably by contrast with the rest of the
 sky which is white. भवे-भवेत्-Pot. 3rd. per. ङिङ्. नो इण्हे
 समहे-नायमर्थः समर्थः-This is not proper; it is not meet or
 fair to say so. ओवम्म-ओपम्यं-उपमामात्रम्-Merely for the sake
 of a simile, or comparison. The teacher says, that these
 objects are enumerated just to give you some faint idea
 of those gems. इत्तो-Ablative sing. from इदम् (अस्मात्).

इष्टतर-इष्टतर; मणाम and मणुण-मनोज्ञ-Charming. भिग-मृङ्ग-A bee. Com. कीटविशेषः. पत्त-पत्र-Wing.

(P. 64.) सुए-शुकः-A parrot. चासः-चाषः-The blue Jay bird. नीली-Indigo. भेदः-A variety. सामा-श्यामाक-A kind of corn. उच्चन्त-Com. उच्चन्तको दन्तरागः-The black tooth-paint called as दांतवण in Mar. हलधर-The plough-bearer i. e. Bala-rāma. वसन-Garment ; his garments were नील. मोर-मयूर. गीवा-प्रीवा-Neck. अयसी-अतसी (अलशी Mar.); we also get अलसी from अतसी. रुहिर-रुधिर-Blood. इन्द्रगोव-इन्द्रगोप-A red insect. दिवायर-दिवाकर-The sun. बालः-The early, rising sun. सङ्गभराग-संश्याभराग-Ccolour of clouds in the evening during the rainy season. गुजद्ध-गुंजार्ध-The half of गुंजा seed (which is red; the other half is black). जासुमिण-जपासुमन; Cf. Mar. जास्वंदी. पालियाय-पारिजात. जाइहिगुलए-जात्य-हिङ्गलकः-Excellent vermilion. पवाल-प्रवाल-Coral. लोहितवस्त्रमणी-लोहिताक्षमणिः-Ruby. लकखारस-लाक्षारसः-Lac-dye. किमिराग-कृमिराग-Scarlet; (किरमिजी Mar.). चीणपिट्ट-चीनपिट्ट-A variety of vermilion. रासी-राशिः-A heap. छल्ली-D. त्वक्-Bark or skin; cf. साल Mar. भेदः-A cut or rind in the tree. हरियालिया-हरितालिका-A yellow orpiment. चिउर-चिकुर-Com. रागद्रव्यविशेषः-A particular cosmetic. निघस-निकष-A touch-stone; or a line on the touchstone.

(P. 65.) सिप्पा-(शिप्रा ?): Shell. The Com. omits this. वरपुरिसे-वरपुरुषः-Kṛiṣṇa or Viṣṇu. कुहण्डिया कूष्माण्डी. (कोहाले in Mar.). घोसेडिया-घोशातकी-(घोसावळे in Mar.). दहि-दधि. सारइय-शारदिक-Autumnal. बलाहए-बलाहकः-A cloud. धंत-ध्मात-Purified in fire. धोय-धौत-Washed and cleaned. पिठ-पिट्ट-floor; cf. पीठ Mar. सुक्क-शुष्क-Dried. छिवाडी or छेवाडी-A plant which, when dried, becomes extremely white. पिहुणं or पेहुणं-मयूरपिच्छं-The peacock's feather. मिंजिया-The central part of it which is very white. भिस-बिस-The

lotus-root. मुणालिया-मृणालिका-Lotus-stem or fibre. दल-Petal. सेअ-श्वेत.

(P. 73) कोट्ट-कोष्ठ-Com. गन्धद्रव्यम्. पुट-Layer. एला-Cardamom plant. दमणा-दमनक-Cf. देवणा Mar. उशीर-उशीर-A cool and fragrant plant; (Mar. वाला.) मरुआ-मरुह-A plant. केयगी-केतकी (केवडा-Mar.). पाडलि-पाटलि-The trumpet-flower. कप्पूर-कर्पूर-Camphor; कापूर Mar. अणुवायंसि-अनुवाते-In a spot where the breeze is favourable. ओभिज्जमाण-उद्धिद्यमान-Being broken; Pres. part. from the passive. Similarly the other forms कुटथमान, भिद्यमान, उत्कीर्यमाण, विकीर्यमाण, परिभुज्यमान (Being enjoyed), परिभाज्यमान- (Being shared); संहियमाण-Being tranferred. ओराल-उदार-Noble. घाण-घ्राण-Sense of smell. निव्वुड्-निर्वृति-Satisfaction.

(P. 73) आङ्ण-अजिनकं-Deer-skin. रुए-(D.) Cotton. बूर-A particular plant; probably its flowers were very soft. नवनीत-Butter. हंसगर्भतूली-Soft cotton used for beds. निचय-Collection. महं-महत्. पिच्छाघरमंडवे-प्रेक्षागृहमंडपः-An Assembly hall; A theatre. अभ्युगय-अभ्युद्गत-Lofty. सुसिलिट्-सुसिलष्ट-Well-arranged; well-fitted. लट्-लष्ट-Charming. संठिय-संस्थित-Shaped. सुविभत्त-सुविभक्त-Well-divided.

(P. 74.) ° थम्-स्तूप-Dome; pillar. चवलं-चपलम्-Moving; (brightly dazzling). विणिम्मयंतं-(विनिर्मुञ्च). Acc. sing. from the pres. part. लाउल्लोइयमहियं-(D.) Smeared with cowdung and white-washed. गोसीस-गोशीर्ष-A variety of sandalwood. सरस-Fresh; (full of juice). दहर-दर्दर-Thick, profuse. पंचंगुलि-पञ्चाङ्गुलि-Five fingers. पडिदुवार-प्रतिद्वार. ओसत्त-उत्सक्त-Hanging up. वधारिय-D. प्रलम्बित-Suspended. मल्लदाम-माल्यदाम-Garland. कलाव-कलाप-Collection; correct the text to मघमघंत (Line 8.) तुडिय-तुटित-Musical instruments. अच्छर-अप्सरस्. विकिण्ण-विकीर्ण-Scattered over with. उल्लोय-उल्लोक-Ceiling. अक्खाडग-अक्षवाटक-(1) Gambling place, (2) Gymnasium; or

(3) An arena, or Casino. महैगं-महत्+एकम्. पेढिया-पीठिका-Dais; platform. तवणिज्ज-तपनीय-Burnished gold. चक्कल-Slabs; (or a wooden seat?); or probably wheels. पायसीसग-Knobs of the legs. जंबूणय-जाम्बूनद-Gold. वेच्च-D. cim. तज्जात; or hinges. (सं) सारसार-Very precious.

(P. 75) अत्थरग-अस्तरक-Covering. मिउ-मृदु-Soft; we also get मउय from मृदु; (Cp. मउ Mar.). मसूरग-मसूरक-A circular seat or a pillow; (something like गिरदी in Mar.) णवतयं-नवत्वक्-(The tips of Kuśa grass, which are fresh or new-born). लिब-D. आस्तरणविशेष-A particular covering. केसर-Pollen of flowers. पच्चत्थुय-प्रत्यवस्तुत-Spread. रयत्ताण-रजस्वाण-Covering for dust. खोम-क्षौम-Linen, or silk. दुगुल्ल-दुकूल-A very fine silk garment; muslin. पढिच्छायण-प्रतिच्छादन. रत्तंसुअ-रत्तांशुक-Red garment. संवुअ-संवृत-Covered.

(P. 79) विजयदूस-विजयदूष्य-The Com. quotes the gloss on ञ्जोवभिगमसूत्र-' विजयदूष्यं वस्त्रविशेष इति ' । अमय-अमृत. महिय-मथित-Churned. फेण-फेन-Foam. संनिगास-संनिकाश-Resembling. अंकुस-अङ्कुश-Com. अङ्कुशाकारम्-Something like a hook, for hanging garlands on. कुंभिक-~~or~~ कुम्भाप (?) -A particular measure in मगध, तदङ्गुलपमाणेहि-तदङ्गुलपमाणैः-Having half the measurements of these. लंबूसग-A ball-like golden ornament. पयरग-प्रतरक-Leaves; or सुवर्णप्रतरक-A golden circular leaf-like ornament. मंडियग-मंडिताप-With its top decorated. असंपत्त-असंप्राप्त or असंपृक्त. वाएहिं-वातैः-By winds or breezes. मंदाय मंदाय-Adv. मन्दं मन्दम्-Slowly, gently. एज्जमाण-or एज्जमाण-Pres. part. from आ+इ. पलंबमाण-प्रलम्बमान-Hanging, suspended. पेज्जंजमाण-Com. शब्दायमानानि-Making sound; but this word is not noted in the Dict. V. L. पज्जंजमाण has the same meaning. आपूरेमाण-आपूर्यमाण-Filling. अवत्तरेण-अपरोत्तरेण-To the north-west. भद्दासण-भद्रासन-The auspicious seat.

(P. 80) दाहिणपुरत्थिमेणं-दक्षिणपूर्वस्याम्-To the south-east. अभिन्तर-अभ्यन्तर-Internal ; inner. मज्झिम-मध्यम-Middle. Line 5 Correct the text to °पच्चत्थिमेण. बाहिर-बाह्य-Outer. बारस-द्वादश-Twelve. आयरक्ख-आत्मरक्ष-Body-guard. अङ्कुरगय-अचिरोद्गत-Newly arisen. हेमन्तिय-हैमन्तिक-Autumnal. बालसूरिय-बालसूर्य-Newly rising sun. खयरिगाल-खदिराङ्गार-Burning embers of Khadira wood. रत्ति-रात्रौ. पज्जलिय-प्रज्वलित. जवा-जपा. संकुसुमित-Flowered.

(83-16) अन्तिए-अन्तिके-Near. (P. 84) दुरुह-आरुह. उत्तरिह-^{उत्तरिह}Situated to the north. पत्तेयं-प्रत्येकम्-Each. पुव्वण-^{पुव्वण}त्येहि-पूर्वन्यस्तेषु-Placed before. अवसेस-अवशेष-Remaining. अद्धानुपुव्वीए-यथानुपूर्व्यम्-In due order. संपत्थिय-संप्रस्थित-Started. देसणरइया-दर्शनरतिका:-Of agreeable sight. आलोय-आलोक-Sight; for the difference between the two see Com. वैजयन्ती-वैजयन्ती-A victorious banner; or वैजयन्ती is the name of a flower. ऊसिय-उच्छिन्न-High. अणुलिह-अनु-^{अनु}लिख्-To scratch; (Sky-scraping). भिसंत-भासमान-Shining. समुस्सियं-समुच्छिन्न-Lofly. आयबत्तं-आतपत्रम्-Umbrella. पाउयाजोय-पादुकायोग-Pair of wooden shoes. समाउत्त-समायुक्त-Endowed with. किंकरामर-(अमरकिंकर)-God-servant. संपत्थिय-संप्रस्थित-started.

(P. 85) परिघट्ट-परिघृष्ट-Well-polished or cleaned. मट्ट-^{मट्ट}मृष्ट-Cleaned; polished. सुपट्ठिअ-सुप्रतिष्ठित-Well-arranged; properly placed. कुडभी-कुटभी-Small banner. तुंग-Lofty. सिहर-शिखर-Peak. महइमहालय-महत्+महत्-Very big; huge. महिदज्झअ-महेन्द्रध्वज-A banner in honour of Indra. जेवत्थ-नेपथ्य-Dress. परिकिच्छिय-परिकक्षित-Fastened. भट्ट-भट-warrior. चडगर & पहगर-are Deśi words in the sense of ' a group ' or ' collection '. सएहि-स्वकैः. विंद-वृन्द-Group. जेज्जाएहि-(?) The word is not noted in the Dict. The Com. omits the bracketed portion. Line 12. Correct the text to रवेण.

(88. 17) कङ्कजमाण-कृष्यमाण-Being carried. Pres. part. fr. the passive of कङ्क (कृष्). मज्झमज्जेण-मध्यमध्येन- Through the heart of. जुह-शुति-Splendour. अणुभाव-अनुभाव-Prowess. उवदंसेमाणे-उपदर्शयन्-Displaying. निज्जाणमग-निर्याणमार्गे-Exit. विग्गह-विग्रह-Com. क्राम; Dict. spiral or circular movement. ओवयमाणे-अवपतन्-Descending. वीईवयमाणे-व्यतिव्रजन्-Crossing. पडिसाहर-प्रतिसं+ह-+To withdraw. पडिसंखेव-प्रतिसं + क्षिप्-+To contract.

(P. 89.) ठवेह्-स्थापयति-Places; Present causal third per. sing. पच्चोह-प्रत्यवरुह-+To descend.

(Sūtra 18) Correct the text to 'सूरियाभा.' (Page 90) पच्छा-पश्चात्-Afterwards. Cf. Guj. पछि. साइ-स्वानि. साह-An आदेश for कथ्.

(Sūtra 19) णच्चासण्णे-न+अत्यासन्न:- Not very near. णाइदूरे-न+अतिदूरे-Not very far. To sit too near the preceptor is a sign of impertinence, while to sit at a great distance is indifference. सुस्सुसमाणे-शुश्रूषमाण:-Lit. Desirous of listening; with great difference. अभिमुहे-अभिमुख:-Facing. पंजलिउडे-प्राञ्जलिपुट:-With his hands folded.

(92. 20.) जामेव दिस्सि Etc.-यामेव दिशं प्रादुर्भूता तामेव प्रतिगता-Went away toward the direction from which it had come; dispersed. (Sūtra 21) उद्गाए उद्देह-उत्थया उत्तिष्ठति; उत्था-Com. उत्थानम्; but it should be understood in the sense of a 'jerk,' and rendered by 'briskly.' ' He got up quickly, ' or ' He sprang up to his feet quickly. ' भवसिद्धि-भवसिद्धः or भव्य:-One who is destined to get salvation, (though it might be after numerous births). Souls are divided into two categories-(1) भव्य and (2) अभव्य. सम्महिट्ठी-सम्यग्दृष्टि:-One possessing Right faith. सम्यक्त्व or Righteousness is the seed (बीज) of the tree of मोक्ष. मिच्छा-मिथ्या-False. परित्तसंसारि-परीतसंसार:- Whose transmigratory

existence is limited. परित्त-परिमित-Limited. अणंत-अनंत-Infinite. सुलहबोहि-सुलभबोधिकः-I whose case enlightenment is easy. दुलह-दुर्लभ. आराह-आराधकः-Propitiator. विराह-विराधकः-Offender. चरिमे-चरमः-Com. One who is destined to get salvation in the next birth; one who is in his penultimate birth.

(P. 93) जाणह-जानीय-Pres. 2nd per. plural. पासह-पश्यथ. भाव-Modification. पुर्वि-पूर्वम् - Before. After. लब्ध-लब्ध. पत्त-प्राप्त. अभिसमन्नागय-अभिसमन्नागत-Attained. भत्तिपुव्वगं-भक्तिपूर्वकम्-With devotion. समण-भ्रमण-Monk. निगगन्थ-निर्ग्रन्थ-One who has cut off all worldly ties; a Jain Monk. वत्तीसइवद्धं-द्वात्रिंशद्बद्धं-V. L. ° विधं -Divided into thirtytwo types. नट्ट-नाटय-Dramatic performance; or Dance. उवदसित्तए-उपदर्शयितुम्-To display; Inf. from the causal.

(Sūtra 23) आढाह-आद्रियते-Respects. परियाण-fr. परि+ज्ञा-(परिजानाति)-To acknowlege; Mahāvīra showed that he did not even hear the words of Sūryābha. तुसिणीए-तूष्णीकम्-Silent. संचिह-संतिष्ठ-To stand. दोच्चं-द्विः or द्वितीयं वारम्-For the second time.

(Page 94) वण्णओ-वर्णकः-A set description. उल्लोय-उल्लोक-Ceiling. आलोए पणामं करेइ-आलोके प्रणामं करोति-Salutes him within sight; i.e. as soon as he sees Mahāvīra; it is an orthodox method of salutation and is current even now. अणुजाणउ-अनुजानातु-May permit; Imper. 3rd per. sing. तप्पहमयाए-तत्प्रथमम्-In the first instance. महारिह-महार्ह-Precious. पीवर-Fat; plump. दाहिण-दक्षिण-Right. भुयं-भुजम्-Arm. पसारेइ-प्रसारयति-Stretches; Causal present 3rd per. sing. सरिसय-सदृश-Similar. सरित्तय-सदृक्त्वच्-Having similar skin. जोव्वण-यौवन-Youth. Cp. जोवन (H.) वसण-वसन-Garment. णिज्जोअ-निर्योग-Requisites; the necessary

articles. दुहओ-द्विधातः—On both the sides. संवलिय-संवलित—Turned round; tucked in. V. L. संवेलिय-संवृत. नियत्य-न्यस्त—Placed, or निवस्त—Dressed. आविद्ध—Fastened; put on. तिलय—The तिलक mark on the forehead. आमेल-आपीड—The crest-garland; ornamental head-dress. पिणिद्ध-पिनद्ध—Put on. नेविज्ज-नैवेयक—Neck-ornaments; necklace. कंसुय-कंसुक—Under-garment; bodice. उत्पीलिय-उत्पीडित—Fastened, tied. चित्तपट्ट-चित्रपट्ट—A spotted piece of cloth. परियर-परिकर—Skirt. सफेन-कार्वत—Com. यस्मिन्नावर्तने फेनविनिर्गमो भवति सः सफेनकार्वत उच्यते । Probably it was a peculiar white foamy dress, having folds. संगत—In keeping with; harmonious; matching. चित्त-चित्र—Variegated. चिल्लगं (D.) Shining; brilliant. नियंसण-निवसन—Dress. परिहत्थ D.—पूर्ण—Filled with; completely equipped with. चंदाणणा-चन्द्रानना. चन्दद्ध-चन्द्रार्ध—The half or crescent-moon. निलाड-Irregular from ललाट (forehead); we also get निडाल; Cf. निडालाचा घाम. सोम-सौम्य—Gentle. दंसण-दर्शन. उक्का-उत्का—Meteor. उज्जोवेमाण-उद्योतमान—Shining. सिंगारागार-शङ्काराकार—Amorous appearance; charming exterior. संलाव-संलाप—Conversation. उवयार-उपचार—Formality, courtesy. आउज्ज-आतोद्य—Musical instrument.

(Page 95) संखवाय-शंखवादक—Blower of conch. सिंग-शृङ्ग. पेया-महती काहला. For the rest see Com. एगूणपण्ण—एकोनपञ्चाशत्—Forty-nine. आउज्जविहाणाइं-आतोद्यविधानानि—Different types of musical instruments. विधान—Type. कायव्व-कर्तव्यम्—Pot. pass. part.

(Page 96) Correct the text to समोसरण-समवसरण. पंति-पङ्क्ति—Line; series. पंति बंध—To form lines. पंतिओ नमंसंति etc.—Bowed down in a line. समामेव—Note the lengthening—सममेव—Simultaneously. सहियामेव-सहितमेव—Together. थिमियामेव-स्थिमितमेव—Steadily; slowly. ओणम-अवनम्—To bend; Cf. ओणवा Mar. पवाएसु—(प्रवदितवन्तः)—Past

tense, 3rd. per. plural; similarly पगाइंसु-(प्रगीतवन्तः), and पण-चिंसु-प्रानृत्यन्. उरेण-उरसा-By chest. तार and वितार—Higher and higher pitch. रेयग-(?)—गुञ्जा—Humming. अवक्र—Straight. कुहर—Cave. उपगूढ—उपगूढ—Concealed; and then filling up. रत्त-रक्त—Impassioned. ठाण-स्थान. See Com. Correct the text to वंस (l. 10.). लय—Beating. गह-ग्रह-रसविशेष—A particular sweet note. रिभिय-रिभित-Com. the repetition of notes. सुनति—Having a good end, or cadence. उद्धमंत-उद्धमायमान—Being blown, The Com. notes—‘अत्र सर्वत्रापि षष्ठी सप्तम्यर्थे । आहमंत-आहन्यमान. अप्फालिज्जमाण-आस्फाल्यमान. ताल-ताडय. For the rest of the verbs see Com. (Page 97) अब्भुअ-अद्भुत. उत्पिजलभूए-उत्पिजलभूतम्—Full of excitement. कहकहभूए-भूतम्—Full of revelry or merry din; or the sound of asking questions like ‘How do you do’? देवरमण—A sport of gods. पयत्त-प्रवृत्त—Started. The first type of Dance is displayed by dancing like the figures of the Eight Auspicious things. The Com. remarks that all these different types of dancing performances are obscure and cannot be satisfactorily explained, as the treatises wherein they were thoroughly explained are lost to us.

(III. 24.) भाणियव्व-भणितव्य—Should said, or repeated. आवड etc. see Com. In line 4 correct the text to पसेदि. These are the names of the different kinds of gems. एक्केक-एकैक—Each. Line 10 correct the text to ईहामिय. एगओ-एकतः—On one side. दुहओ-द्विधातः. खुई-? The Com. omits the bracketed portion as well as the first clause. चक्कवालं-चक्रवालम्—Going round in a circle. पविभत्ति-प्रविभक्ति—Division. वलियावलि—The Com. reads वलयावलि—A row of bracelets. उग्गमण-उद्गमन—Rising. (P. 112) आवरण—Veiling, obscuring. चंद्रावरण—Probably an eclipse of the moon. अत्थमण—

अस्तमन-Setting. जक्ख-यक्ष-A demigod. रक्खस-राक्षस. महोरग-A great serpent. उसम-वृषभ-A bull, or ऋषभ-A bear. ललित-Graceful. वक्कन्त-अवक्रान्तम्-Walking, gait. विलम्बिय-विलम्बित-Name of a peculiar dance. दुयविलम्बिय-दुतलिम्बित-(This is also the name of a metre); this name occurs in the ~~कन्दुकनृत्य~~ in दशकुमारचरित. Ch. VI. सागर-The ocean. नागर-Citizen. नन्दा-(1) Name of a पुष्करिणी; or (D.) a cow. चंपा-Name of a plant. कत्ति ककार-Probably they arranged themselves like the letters क, ख etc. अंब-आम्र. अंचियं-अंचित-A kind of dance; similarly रिमित etc. उप्पय-उत्थात-Jumping up. निवय-निपात-Jumping down. पसारिय-प्रसारित-Stretched, expanded. The Com. omits रया. Correct the text to रेवय-(D.)-A salutation. पुव्वभव-पूर्वभव-Previous birth. चरिय-चरित-History. चवण-च्यवन-Fall (from the heaven). संहरण-Removal. This refers to the removal of the embryo from the womb of देवानन्दा (who was a Brahmin lady to the womb of त्रिशला-(a Kṣatriya lady). अभिसेअ-अभिषेक-The coronation ceremony of the prophets immediately after their birth, which is performed by इन्द्र and other gods, on the mountain मेरु. निक्खमण-निष्क्रमण-Renunciation. णाणुप्पाय-ज्ञानोत्पाद:-Rise of केवलज्ञान. तित्थ-तीर्थ-The Order. पवत्तण-प्रवर्तन-Propagating, preaching. परिनिव्वाण-परिनिर्वाण-Final liberation; Salvation. चरिम-चरम-Last. चउब्बिह-चतुर्विध-Four-fold. वाहत्तं-वादित्रं-Musical instruments. तत-Stretched; वित्त-Fully stretched. सुसिर-शुषिर-Hollow. See Com. for उत्क्षिप्तम्-etc. P. 114. अभिनय-अभिनय-Acting. The four अभिनयs are: दार्ष्टान्तिक, प्रात्यन्तिक, सामान्य-तोविनिपातं, and लोकमभ्यावसानिक. The Com. remarks: These should be ascertained from people skilled in the histrionic art !

(Sutra. 25) पडिसाहर-प्रतिसंह-To withdraw. खणेणं-क्षणेन-

Within a moment. एकभूतः—Became one. All those magic creations vanished.

(118. 26) कर्हि-क्-Where; (Cf. कर्हो H.) केणट्टेणं-केन अर्थेन-
On what grounds? How? वुच्चइ-उच्यते-Pres. pass. 3rd. per.
sing. कूडागार-कूटाकार-Of the shape of a mountain peak.
साला-शाला-A building. लिप्त-लिप्त-Smeared. गुप्त-गुप्त-Guarded;
well-secured. दुवार-द्वार; we also get दुआर, दार and बार from
the same. णिवाय-निवात-Free from wind. अदूरसामंते-Neither
far nor too near; अदूरे and असामंते. वास-वर्षा-Shower or
rain. इज्जमाण-Pre. part. from इ. अणुपविसित्ता-अनुप्रविश्य-(Gerund)
Having entered. तेणट्टेणं-तेन अर्थेन-On that analogy.

(124. 27.) रयणप्पभा-रत्नप्रभा-Name of one of the Seven
earths उड्डं-ऊर्ध्वम्. चन्दिम-चन्द्रम्. सूरिय (or सूर)-सूर्य. पाईण-
प्राचीन-Eastern; पडौण-प्रतीचीन-Western. आअय-आयत्-Stretched;
expanded. उदीण-उदक्-North. संठाण-संस्थान-Shape. संठिअ-संस्थित-
Shaped. अच्चिमालि-अर्चिमाली-The Sun; (lit. one who possesses
rays). भास (Com. omits it) : Brilliance; or it can also
be from भस्म. रासि-राशि-Heap. वण्णाभ-वर्णाभ-Resembling in
colour etc. आयाम-Lengh. विष्कम्भ-Breadth. परिक्खेव-परिक्षेप-
Circumference. भवन्तीति मक्खायं-भवन्तीति+आख्यातम्. Note the
insertion of 'म्'. L. 20 correct the text to वडिसए. वडिसअ-
अवतंसक-An ornament; or a particular palace.

(P. 125.) पणत्त-प्रज्ञप्त-Laid down; said to be. अद्धतेरस-
अर्धत्रयोदश-Twelve and a half; (lit. half less than
thirteen). गुणयालीसं-एकोनचत्वारिंशत्-Thirty nine. बावन्नं-द्विपञ्चाशत्.
Fifty two. अडयाल-अष्टचत्वारिंशत्-Forty eight. Cp. Mar. एकूण
चाळीस, बावन, अट्टेचाळीस etc. तिन्नि-त्रीणि-Three. उच्चत्तेण-उच्चत्वेन-
In height. मूले-At the bottom. उप्पि-उपरि-At the top. पण-
वीस-पञ्चविंशति-Twenty five. संखित्त-संक्षिप्त-Contracted, narrow.
तणुए-तनुक-Slender, small. गोपुच्छ-Cow's tail. कविसीअ-कपि-
शीर्षक-Cornice. देसूणं-देशोनम्-A quarter less (than a

yojana); (three-fourths of a yojana). बाह्य-Wing. अर्धतृतीय-Two and a half. (Cp. अर्धच Mar.). तावद्वयं चैव-ताव-
 देव-The same number of yojanas etc. (P. 126) सूइ-सूचि-
 Needle or screw. कोटिम-कुटिम-Floor set in with mosaic
 or jewels. हंसगन्ध-हंसगर्भ-A variety of gems. एतुया-एतुका-
 Threshold. गोमेज्ज-A kind of gem. इंदकील-इन्द्रकील-A bolt
 (of the door); or a banner of Indra (Apte's dict.) दारचे-
 ङीओ-Com. द्वारशाखा-Part of the door. जोईरस-ज्योतीरस-Name
 of a jewel. उत्तरंग-उत्तराङ्ग-The upper part. समुगय-समुदगक-
 Generally it means a box, or a casket; the Com. explains it
 as कृचिकागृहाणि. अगला-अर्गला-The wooden bar (what is call-
 ed as अडसर in Mar.). अगलापासाय-अर्गलाप्रासाद:-Com. 'यत्र
 अर्गला नियम्यते'-The place where the bolt is fixed. आवत्तनपे-
 ढिया-आवर्तनपीठिका-Com. यत्र इन्द्रकीलको भवति-A particular
 raised seat or platform. अंकुत्तरपासगा-अंकुत्तरपार्श्वकाणि-Com.
 अङ्करत्नमयानि उत्तरपार्श्वं येषां द्वाराणाम्...etc. With their upper
 sides made of Anka jewels. निरन्तरिय-निरन्तरित-Without any
 crevice; close. घन-Thick. कवाड-कपाट-Door; (Cp.Mar.कवाड).
 भित्तिगुलिषा-भित्तिगुलिका:-Balls in the wall; गुलिका also means
 perfumed matter. छप्पन्न-षट्पञ्चाशत्-Fifty-six; (Cp. छप्पन Mar.)
 गोमाणसिया-गोमानसिका:-Beds, or sofas. तइया-तावन्मात्रा:- The
 same number. कुटुया-Com. कूडो माडभागः. कुडया-wall. उस्सेह-Com.
 उच्छय:-Top. पंजर-Cage. जालपञ्जर-Lattice-work. वंसग
 वंशक-Bamboos. भोम-भौम fr. भूमि. पक्ख-पक्ष. वंसकवेल्लुया-
 Small bamboos placed crosswise on large ones. ओहाइणी-
 अवघाटिनी-A particular door bolt. पुच्छणा-पुच्छनी Some thick
 covering of grass etc. सेय-श्वेत. आच्छायण-आच्छादन-Cover-
 ing. कूड-कूट-शिखर-Peak or top. संखतल-The surface of a
 conch. गोखीर-गोक्षीर-Cow's milk. निगर-निकर-Collection. अन्तो
 अन्त:-From within; बहि-बहि:-From without. बालुया-बालुका-
 Sand. पर्यहा-प्रस्तुता-Spread over with.

(Page 132) पास-पार्श्व-Side. निसीहिया-नैवेधिकी-A seat. Probably what is called as देवडी in Mar.

(P. 133) कलस-कलश-A pitcher; (Cp. कलशी Mar.) पडिपुण्ण-प्रतिपूर्ण-Filled with, चच्चा-चर्चा-Smearing the body with unguents. इंदकुम्भ-A big pitcher. नागदंत-Ivory, tusks of an elephant. परिवाडी-परिपाटी-Series. अन्तर-Inside. ऊसिय-उत्सृत-Com. लम्बमान-Suspended. गवक्ख-गवाक्ष-Window. खिखिणी-किङ्किणी-Small bells. अभिनिसिद्ध-अभिनिःसृष्ट-Protruding. तिरिय-तिर्यक्-Oblique, cross-wise. अहे-अधस्-Below. पन्नग-A serpent. समणाउसो-श्रमणायुष्मन्-O Long-lived monk. वट्ट-वृत्त-Circular. लंबूसग-Pendent. सिक्कग or सिक्कक-A woven rope-hanger; (what is called as शिके in Mar.) धूपघडी-धूपघटी-Incense-pot.

(Page 134) सालभंजिया-शालभञ्जिका-Doll. मुट्ठि-मुष्टि-Fist. गिज्झ-प्राह्य. मज्झ-मध्य-Waist. ' Whose waists were so slender that they could be held in the fists. आमेल-आपीड-Crest-ornament. अब्भुण्णय-अभ्युन्नत-Raised; exuberant. पीन-Fat; plump. पओहर-पयोधर-Bosom. रत्त-रक्त-Red. अवंग-अपांग-Corner. असिय-असित-Black, (lit. not white). विवय-विशद-Clear, not entangled. पसत्थ-प्रशस्त-Auspicious. लक्खण-लक्षण-Sign, mark. संवेल्लिय-संवेल्लित or संवलित-Curled. सिरय-शिरोज-Hair. अग-अग्र-Top, end. साला-शाखा-Branch. अद्धच्छि-अर्धाक्ष-The half-(closed)-eye. कडक्ख-कटाक्ष-Side-long glance. लसमाणीओ-(लषयन्त्य)-Harassing, teasing the hearts (of the onlookers). खेज्ज or खिज्जमाण-खिद्यमाना-Teasing (one another); Cf. खिज्जविणे Mar. पुढवि-पृथ्वी. परिणाम-Result. पृथ्वीपरिणाम-Made of earth. Correct the text to सासुय-शाश्वत-Eternal. Though Made of earth, they were eternal. विज्जुय-विद्युत्; (cf. वीज Mar.). मिरिय-मरीचि-Rays.

(138. 28) जालकडग-जालकटक-Com. जालककीर्णो रम्यसंस्थानः प्रदेशविशेषः-A particular charming latticed spot. (Page 139) लाला-the gong (of the bell). संखला-शङ्खला.

रज्जु-Rope. ओहस्सरा-ओघस्वरा-Having a continuous sound. ओघ-प्रवाह (or सातत्य). मेह-मेघ-Cloud. सीह-सिंह-V. L. Com. हंस. हुंदुहि-हुन्दुभि-Drum. कुंच-क्रौञ्च. नन्दि-Com. द्वादशविध-तुर्यस्वर:-The harmonious sound of twelve musical instruments; Orchestra. मंजु-Sweet. दुम-द्रुम-Tree. किसलय-Sprouts. समाउल-समाकुल-Crowded with. छप्पय-षट्पद-Bee. परिभुज्यमाण-परिभुज्यमान-Being enjoyed. सोहन्त-शोभमान. पगंठग-प्रकण्ठक-Com. पीठविशेष- A particular platform, or Dais. पणवीसं-पञ्चविंशति- Twenty five. बाहल्ल-बाहल्य-Thickness. पहसिया-प्रहसिता- Full of laughter, gay; this is a transferred epithet; the people inside were gay. The Com. splits the words as प्रभा & सिता. जालंतरयण-The com. reads this as a different sentence. पंजर-cage. पञ्जरोन्मीलित-Shining through a cage.

(Page 140) पउम-पद्म. हस्थग-हस्तक-Collection. सघाट संघाट-A pair; Com. 'संघाटशब्दो युग्मवाची.' वीही-वीथि:- Two rows; पंती-पङ्क्ति:-A line or row. मिहुण-मिथुन-A couple. (See the Com. for the difference in meaning). कुसुमिय-कुसुमित-Flowered अक्खय-अक्षत; Com. omits the word. दिसासोवत्थिय-दिक्सावस्तिक-Com. दिक्प्रोक्षक-Dict. A दक्षिणवर्त स्वस्तिक. भिगार-मृत्तार-Earthen vessel. आगिइ-आकृति. मुह-मुख. आयंस-आदर्श-A mirror. Note the insertion of the nasal. सुरय-? The Com. omits the word and the Dict. also does not note it. अणुघसिय-अनवघसित-Not scratched. Correct the text to छयाए. पडिनिगास-प्रतिनिकाश-सदृश. अर्धकाय-अर्ध कायस्य-अर्धकाय:-Half the body.

(Page 141) वड्ढनामथाल-वज्रनामस्थाले or (° लानि). स्थाल-Plates. वज्रनाम-Com. वज्रमयो नाभिः ययोस्ते । Plates having diamonds in the centre. तिच्छडिय-त्रिच्छटित-Thrice-thrashed; (छट्-Mar. सडणें); with the husk removed. णख-नख; the Com. says-नखाः सन्ध्या मुशलादिभिः येषां ते । 'नख'

is to be taken in the sense of chaff or husk. संदिग्ध-
Com. reads संदद्. चक्रवाल—चक्रवाल or चक्र-Wheel. पार्ह-पानी-
Small vessel. परिहृत्य D. Filled with. अच्छोदक—Pure water.
हरियग-हरितक—Green (leaves etc.). गोकलिजर—The trough, or
manger (in which fodder is served to cattle). सुपद्म-
सुप्रतिष्ठक—आधारविशेषः—Supports; or probably tripods etc. भंड-
भाण्ड—Articles. विरइय-विरचित—Arranged. मणगुलियाओ-मनोगुलिका
Com. पीठविशेष—A particular platform, or raised seat.
फलग-फलक—Planks; boards. सुत्त-सूत्र—Thread. गवच्छिद्य D. आच्छा-
दित—Covered with; Com. takes it as गवच्छिका; गवच्छा—Cover-
ing. वायकरग-वातकरक—Pitchers filled with air, i. e. empty
vessels. रयणकरंडग-रत्नकरण्डकाः—Jewelled caskets. फलिह-स्फटिक-
Crystal. रन्नो-राज्ञः—Gen. sing. चाउरंतचक्रवटि-चतुरंतचक्रवर्तिन्-
Sovereign monarch of the entire universe. चतुरन्ता—The earth.
चाउरंत—Also means संसार. पच्चोयड D. आच्छादित—Covered. साए-
स्वया. पहा-प्रभा—Lustre. ओभासइ-अवभासयति—Illumines.

(Page. 142) ह्यकण्ठा—Com. ह्यकण्ठप्रमाणौ रत्नविशेषौ । एवं
सर्वेऽपि कण्ठा वाच्याः । i. e. they were some gems of the
size of the neck of a horse and so on. Or these were
probably the figures of the faces of different animals.
चंगेरी D. Wicker-basket. चुण्ण-चूर्ण—Perfumed powder.
सिद्धत्थ-सिद्धार्थ—White mustard. लोमहत्थ-लोमहस्त—A broom of
feathers (generally peacock's feathers). कण्णिआ-कर्णिका—Corner.
सलागा-शलाका—Bar; rod. दद्दर-दर्दर—A pitcher, whose mouth
is covered with leather, or cloth; see Com. मलय—i. e. मलयज-
चन्दन. सव्वोउय-सर्वतुक्—Pertaining to all seasons. सीमल-
शीतल. चंदागार-चन्द्राकार. उवमा-उपमा—Comparison. खचिय-खचित-
Studded with. दण्ड—Handle. वल्लिय—Curved; Com. omits
this word. सुहुम-सूक्ष्म—Soft, fine. दीह-दीर्घ. वाल—Hair; (cf.
बाल H.). तेल-तैल. तैलसमुद्रक—Jars filled with scented oils. कोट्ट-
कोष्ठ—A kind of perfume. पत्त-पत्र—Leaves kept in vessels.

Pot-pourri. Similarly तगर, एला, हरिताल, हिङ्गुलक, मनःशिला and अञ्जन are various fragrant things.

(151. 29) झय-ध्वज-A flag. सउणि-शकुनि-A bird; पिच्छ-A feather. सेय-श्वेत-White. चउविसाण--चतुर्विषाण विसाण-Elephant's tusks. केउ-केतु-Banner. पुव्वावर-पूर्वापर-East and west. अस्मेयं-अशीति-Eighty. पण्णट्ठि-पञ्चषष्टि:-Sixty-five. भोम-भौम-A place like a city; a suburb; or probably a palace (?); Com. विशिष्टानि स्थानानि. उत्तमागार-उत्तमः i. e. उपरितनः आकारः The Com. notes the V. L. ' उवरिमागारा ; ' The top-most part. सत्तिवण्ण-सप्तपर्ण-Name of a tree. चूयग-चूतक-(आम्र)-Mango. चउदिसि-चतुर्दिशम्-In the four directions. अबाध्वाए-अबाधम्-Without a break; continuously; at a stretch. वणसंड-वनषंड-A forest-grove.

(Page 152). साइरेग-सातिरेक-A little more. पत्तेयं-प्रत्येकम्-each. पागार-प्राकार-Rampart, wall. किण्होभास-कृष्ण+अवभास-Black sheen.

(156. 31.) णेयव्व-ज्ञातव्य-Pot. pass. part. Should be known. जहक्कमं-यथाक्रमम्-In due order. तण-तृण-Grass. चालिय-चालित-P. P. P. fr. the causal. फंदिय-स्पन्दित. केरिस-कीदृश-Of what sort. सह-शब्द-Sound. सीया-शिबिका-A palanquin. सन्द-माणी-स्यन्दमानी-A rolling conveyance; (very comfortable one). रह-रथ. हेमन्-gold. हेमवय-हैमवत-Belonging to, or growing on the Himawat Mountain. तिनिश-A tree. निज्जुत्त-निर्युक्त-Made of; prepared from. दाह-Wood. धुरा-धुर्-Yoke. कालायस-Iron. सुकय-सुकृत-Properly manufactured. णेमि-नेमि-Rim, or the felly of a wheel. आइण्ण D. जात्यश्व-A noble steed; the Com. takes it as आकीर्ण-गुणैः व्याप्त-Full of noble qualities. संपउत्त-संप्रयुक्त-Yoked; harnessed. छेअ-छेक-Skilled. सारहि-सारथि-Charioteer. सुसंपगहिय-सुसंप्रगृहीत-Well-taken; i.e. with the reins in proper control. सर-शर-Arrow. बत्तोस-द्वात्रिंशत्-Thirty-two. तोण-

तूण-Quiver. कण्टकः-कवचम्-Armour. अवतंस-Com. शेखर-
 Top; i. e. it was properly covered with an armour
 at the top. पहरण-प्रहरण-Weapon. आवरण-Covering. भरिय
 -मृत-Filled. जुञ्ज-युद्ध Cf. जुज Mar. सज्ज-सज-Ready.
 अभिक्षण-अभीक्षणम्-(Adv.) Incessantly; always. अभिघट्टिजमाण
 -अभिघट्यमान-Being struck against: Pres. part. fr. the
 pass; similarly. नियट्टिजमाण-निवर्त्यमान-Being turned around.
 वेयालीय-वैतालिक-A bard. उत्तरमन्दा-मध्यमग्राम की एक मूर्च्छना
 (Dictionary, पाइअसदमहणव). मूर्च्छना is a part of music;
 i. e. when the lute was played to the particular
 music. अङ्क-Lap. कोण-D. A fiddlestick. परियट्टिय-परिवर्तित-
 Stirred; set in motion. पुव्वरत्तावरत्तकालसमयसि-पूर्वरात्रि+अपररात्रि+
 कालसमये-At the close of the first part of the night and in the
 beginning of the latter half; i. e. at the hour of midnight, मंदायं-
 Adv. मन्दम् Gently. Correct the text to निव्वुइकरा. नन्दनवन-
 Indra's paradise. गच्छ or कच्छ ?-(mountain) side; or range.
 सप्रन्नागय समन्वागत-Come. समुवविट्-समुपविष्ट- Seated. पमुइय-प्रमुदित-
 Rejoicing. पक्कीलिय-प्रक्कीडित-Playing, sporting. गज्ज-गय. पज्ज-पय.
 कथं-कथम्-Chronicles. गेयं-Something which could be sung.
 पय-पद. पाय-पाद. सत्तसर-सप्तस्वर's viz. the षड्ज, ऋषभ, गांधार etc.
 or which are known as सा, रे, ग, म, प, ध, नी and सा.
 छ-षट्-Six. विप्पमुक्क विप्रमुक्क-Free from; for the six faults
 in singing, see Com. एक्कारस-एकादश-Eleven. गह-प्रह-Com.
 रसविशेषः. महुर-मधुर-Sweet. समम्-Harmonious; being sung to
 the beat of time. (Page 158) सुणइ-सुनति-Having a good
 cadence. So, just as this sound might be very pleasant
 and charming, similarly the sound of those jewels and
 the blades of grass also was charming. (Sūtra 32) तत्थ-
 तत्र. तट्ठि-तस्मिन्. खुट्ठ-क्षुद्र-Small. खुट्ठाखुट्ठियाओ-क्षुद्रक्षुद्रकाः-Very
 small. वावी-वापी-Well. पुक्खरिणी-पुष्करिणी-Tank. दीहिया-दीर्घिका-
 A well-built well. गुंजालिया-गुंजालिका-Com. वक्का नदी-A zigzag

stream; (see Com. for the different shades of meaning). सर-सरस्-Lake. पंति-पङ्क्ति-Row. कूल-Bank. पाषाण-पाषाण. तल-Surface. सुख-शुभ्र. वालुया-वालुका-Sand. फालिय-स्फटिक Crystal. ओयार-अवतार-Descent; ford; (the word is used in Guj. in the same sense). उत्तार-Ascent; the Ghât. चतुष्कोण-चतुष्कोण-Four-cornered; (cf. चौकोन Mar.) अणुपुव्व-अणुपूर्व्य-In due order. गंभीर-Deep. सीयल-शीतल-Cool. संछन्न-Covered. भिस-बिस-Lotus-fibres. मुणाल-मृणाल-Lotus stalk. केसर-Pollen. फुल्ल-Full-blown. परिभुजमाण-Pres. part. fr. the pass. of परि+भुज-Being enjoyed, or drunk. आसवोयग-आसवोदक-Filled with the water of nectar. उयग-उदक. The Com. reads a few compounds more before this. खोर? probably it should be खीर. घअ-घृत. खीर-क्षीर-Milk. खार-क्षार-Salt. उप्पाय-पव्वयगा-उरपातपर्वतकाः-Where the gods and goddesses come and enjoy, having first assumed different bodies. नियइ-नियतिपर्वतकाः-Com. नैयत्येन व्यवस्थिताः पर्वताः V. L. नियथ ° नियत-Which were the permanent resorts for pleasure. जगइ-जगतीपर्वताः. दाइइज्ज-दारुमयपर्वत-Artificial mountains made of wood. दगमंडव-दकमंडप-स्फटिकः मंडपः-Crystal-bower. दगमंडव also means a bower where water is dripping from above. दगणालग or V. L. ° मालग-not noted in the Dict. (Page 159.) दकमञ्चक-A crystal sofa, or couch. उड्डु D. उत्तसूत-Lofty or high. खुड्डु-क्षुद्र-Low. अंदोलग-आंदोलक-A swing. These various seats had different carvings on them. उण्णय-उन्नत-Lofty. पणय-प्रणत-Bent. आलियघरगा-आलिकगृहकाणि-Bowers of आलि-creepers. आली-A particular creeper; similarly माली-creepers. कयली-कदली-Plantain-creeper. अच्छण-अवस्थानगृहम्-A rest-house, पिच्छण-प्रेक्षणगृह-Theatre. मंडनगृह-Toilet-apartment. पसाहण-प्रसाधन-Decoration; putting on ornaments. गर्भगृह-Inner part of the house. मोहनघर-मोहनगृह-Places used for Love's Sport. सालघर-शालागृह-Com. पडशाल-

प्रधानं गृहम् । जालगृहम्—A house having latticed windows. आयंस०—आदर्शगृह—Mirror-palace, जाइ-जाती, यूथिका etc.—Names of various plants. मंसल-मांसल—Thick and soft. घुट्ट-घृष्ट—Polished. आसयन्ति—आसते. निसीय-निषीद—To sit. तुयट्ट-त्वग्वर्त्—To roll. लल्—To behave at pleasure. किट्ट-कीर्तय्—To talk. मोहेति—मोहन्ति—मैथुनसेवां कुर्वन्ति—Enjoy pleasures. पुरा—Ancient, former. सुचिष्ण-सुचीर्ण—Well-practised. सुपडिक्कन्त—सुप्रतिक्रान्त or Com. पराक्रान्त—Well-performed. सुम (or सुह also) शुभ—Auspicious. विवाय-विपाक—Ripening, result. पच्चणुब्भवमाणा—प्रत्यनुभवन्तः—Experiencing, Nom. plural from the pres. part.

(170. 33) पलिओम—(or generally पलिओवम) द्विद्या-पत्योपम-स्थितिकाः—Having the duration of life of one पत्योपमा. It is measured thus: Take a well of hundred yojanas in every dimension; then it should be so densely packed with fine and smooth hair, that if a river were to flow over it, not a drop should get in. Then take out one hair at the interval of every hundred years. The time thus required to empty the well is one पत्योपमा. Many thousand पत्योपम's make one सागरोपमा. These are huge incalculable periods of time. विहूण-विहीन—Without; bereft. उपगारिया-उपकारिका or उपकार्या—Tent, pavilion. लयण-लयन—Resort; abode; (cf. लेणी Mar.), सत्तावीसं-सप्तविंशति—Twenty-seven. घणु-घनुस्—A measure of four hastas. तेरस-त्रयोदश—Thirteen. अंगुल—A finger's breadth. विसेसूण-विशेष+ऊन—Slightly less. बाहल्ल-बाहल्य—Thickness.

(171. 34.) वेइया-वेदिका—Altar. (Page 172) कडेवर-कलेवर—Body. रूव-रूप—Form; image. हेमजाल—Golden net-work. वेदिकाबाहा-वेदिकापार्श्व. पुडंतर-पुटान्तर—The intermediate space between two वेदिकाs. सीस-शीर्ष—Head; top. पेरेंत-पर्यन्त—End; outskirts. (Page 173) वासिकय-वार्षिक—Pertaining to the rainy season; being produced in the rainy season.

स्थि सासया-etc. स्यात् शाश्वती-May be eternal, or may not be eternal. This is the doctrine of अनेकान्तवाद- or स्वाद्धाद-the Relative Pluralism of the Jainas. They say, that you can not make any single positive assertion about anything. द्रव्यद्रव्याए-द्रव्यार्थेन or द्रव्यार्थिकनयेन-By the mode of, or taking into consideration the द्रव्य, or the Substance. There are Seven Modes or नयः and thus स्याद्धाद is also called सप्तभङ्गीनय पञ्चव-पर्याय-Modification, change. So, considered from the point of view of the substance, or Matter, it is eternal; (cf. e.g. the law viz. 'Matter is indestructible'); but considered from the point of view of its various modifications-which are not permanent-it is non-eternal or temporary. केवचिरं कियच्चिरम्-How long? होइ-भवति-Pres. 3rd per. sing. fr. भू or हो नासि-नासीत्-Past tense 3rd per. sing. from अस्- to be, अस्ति-आस्ति-Pres. 3rd per. sing. from अस्. भविस्सइ-भविष्यति-Fut. 3rd per. sing. भुवि-Irregular form of the past tense. 3rd per. sing. from भू. ध्रुवा-ध्रुवा-Steady. गिइय (or गिच्च)-नित्य. अवय-अव्यय-Not undergoing any change or modification. अवद्रिया-अवस्थिता-Firm. देसूण-देशेन-Slightly less.

(179. 35.) Last line on this page: correct the text to पासायवडेंसगा. बावटि-द्वाषष्टि-Sixty-two.

(182. 36.) बावत्तरि-द्वासप्तति-Seventy-two. मुहमंडव-मुखमंडप-Bowers at the entrance (?). (Page 183) सरिस-सदृश. पेक्खाघर-प्रेक्षागृह. थूम-स्तूप-Sacred pillar. उस्सेह-उत्सेध-Height. पमाण-प्रमाण. मित्त or मेत्त-मात्र. संपलियंक-संपर्येङ्क-पद्मासन. निसण्ण-निषण्ण-Seated. संनिखित्त-संनिक्षिप्त-Placed. उसभ-ऋषभ-The first of the twenty-four jinas. वड्ढमान-Another name for Mahāvira, the twenty-fourth Jina. चन्दाणण-चन्दानन-Name of the First Jina in the Airavata Kṣetra. वारिषेण-Name of the twenty-fourth Jina in the Airāvata Kṣetra.

(Page 184) चेद्य-चैत्य-Sanctuary. रुक्ख-वृक्ष-A tree. उब्बेह-उद्बेध-Depth. खंघ-स्कन्ध-Trunk of a tree. विडिमा D. Branches; (it also means a tree). सव्वग्गेणं-सवप्रिण-By the tips; i. e. measuring the top-most portion. कंद-Bulb. रुक्खि-रुचिर-Charming. सुजाय-सुजात-Well-grown. पढमग-प्रथमक. विसालसाला-विशालशाखाः—Having big or expansive boughs. साहप्पसाहा-शाखाप्रशाखा—Branches and sub-branches. विट-वृन्त-stalk. मउय-मृदुक-Soft. सुकुमाल-Delicate. पवाल-प्रवाल Coral. नमिय-नमित-Bent. अहियं-अधिकम्-More.

(Page 185) कुड्डी-Small banner. उद्धूय-उद्धत-Wafted; shaken. सिहर-शिखर-Peak. अट्ठासीसं-अष्टचत्वारिंशत्-Forty-eight. मणोगुलिया-मनोगुलिका-पीठिका-A sort of raised seat.

(Page 186) अंसि-अस्त्रिकः—Cornered; (having forty-eight corners). अट्ठासीसं सङ्कोडीए अट्ठासीसं सङ्विगहि-Com. remarks, ... 'इत्यादि सम्प्रदायगम्यम्'—It should be ascertained from tradition!

ओगाहेत्ता-अवगाह्य i. e. वर्जयित्वा—Leaving. हेडा-अधस-Below. Line 14. Correct the text to तेसु. गोलवट्ट-गोलवृत्त-Round, and circular. सकहाओ-सक्थीनि-Bones; remains; or ashes. अच्चणिज्ज-अर्चनीय-Pot. pass. part. Worthy to be worshipped.

(194 37) पच्चत्थिमेणं-पश्चिमेन or पाश्चात्येन—To the west. सयणिज्ज-शयनीयम्-Bed. पडिपाय-प्रतिपाद-Cross-legs or cross-supports. सोवणिण्य-सौवर्णिक-Golden. पायसीसग-पादशीर्षक-Knobs of the legs. विच्च or वेच्च Com. व्यूतं-विशिष्टवानम् (?); तूली-cotton; or cushions. गंड-Cheeks. उवहाणया-उपधानिका-Pillow. विच्चोयणा. A kind of pillow. ऊभओ विच्चोयणा-Having pillows and foot-cushions. उण्णअ-उन्नत elevated-णय-नत-Bent. गंभीर-Deep. सालिगणवट्टि-सालिङ्गनवर्तिकम्-Having a pillow embracing the whole of the body; (what we call लोड in Mar.). गङ्गापुलिन-The sandy beach of the Ganges. ऊद्दाल Com. अवदालनम्-Depression, sinking or going down. The idea is, that the

bed was as soft as the sandy beach of the Ganges; just as the foot sinks in it, similarly here also, the man went in. रयत्ताण-रजत्ताण-Dust cover.

(195. 38) महेगे खुड्हुए-महदेकं क्षुद्रकम्-This is a sort of contradiction in terms. चोष्पाल-चतुष्पाल, पहरणकोस-प्रहरण-कोष-Armoury. (Page 196) फलिह-परिघ-An iron-mace, or club. रयण-रत्न-Best of. गया-गदा-Mace. पहरणरयणा-प्रहरणरत्नानि-The best of weapons; choice weapons. उज्जल-उज्ज्वल-Bright. निसिय-निशित-Sharp-edged. सुतिक्खधारा-सुतीक्ष्णधारा-Having a very sharp edge.

(Sutra 39) सिद्धायण-सिद्धायतन-A temple dedicated to the Siddha (or Liberated) souls. सभागमेण-After the type or manner of the Assembly. देवच्छन्दए-देवच्छन्दक-A seat of the Jina.

(Page 197) नक्ख-नख-Nail. अन्तो-अन्तर्-Inside. पडिसेग-प्रतिषेक-Infusion; putting in. 'With The Lohitakṣa (rubies)- (or their Instre)-infused inside the nails; i.e. the nails were as red as the Lohitakṣa rubies. जंघा-Leg. ऊरु-Thigh. गायलट्ठी-गात्रयष्टि-The frame of the body. Note the word 'लट्ठी' from यष्टि A stick; (cf. Mar. लाठी); गायलट्ठी of. ' देहयष्टि '. नाभि-Navel. रोमराई-रोमराजि-Row or line of hair (cf. राई Mar.) आमराई. चुचुया-चुचुका-Nipple. सिरिवच्छ-श्रोवत्स-The mark on the chest. सिलप्पवाल-शिलाप्रवाल-A kind of coral. ओठ-ओष्ठ-Lips. फालिय-स्फटिक. जीहा-जिह्वा. तालुया-तालु Palate. नासिगा-नासिका Nose. अच्छि-अक्षि-eye. तारा-Pupil of the eye. अच्छिपत्त-अक्षिपत्र-Eyelash. भमुहा-भ्रुकुटि-Eye-brow. कबोल-कपोल-Cheek. सवण-श्रवण-Ear. निडाल-ललाट-Forehead. सीसघडी शीर्षघटी-Round head; or the skull. केसंतकेसभूमि-The part just under and in between the hair. मुद्रय-मूर्धज-Hair. पिठ्ठो-पृष्ठतः-From behind. षडिमा-प्रतिमा. हिम-Snow. आयवत्त-आतपत्र An umbrella. धारेमाणी Pres. part; Nom. Sing. Fem. fr. धार.

(Page 198). कुंड-Command. कुंडधार-A servant. Correct the text on line 3 to पुरओ. चित्तगर-चित्रकर-A painter; but this sense does not suit here. The Com. omits the word.

(201. 44.) उववायसभा-उपपातसभा-The place where gods are born; उपपात-Birth of gods or hellish beings. They are born spontaneously, and fully developed, without any embryonic stages. हरए-हृदः-A pond; pool; we also get दह or डह from the same; (cp. डोह Mar.). अभिसेगसभा-Coronation chamber. भंड-भाण्ड-Articles. अलंकारियसभा-अलंकारिकसभा-Toilet room, or Hair-dressing apartment. अलंकारिक-A hair-dresser. ववसायसभा-व्यवसायसभा-The Audience-hall; Court-chamber.

(Page 292). पोत्थयरयण-पुस्तकरत्नम्-The Best-book; Gospel-book. पत्तग-पत्रक-Leaf. कम्बिआ-कम्बिका-Cover-page. दोई D. String; (cf. दोरा Mar.). गंठी-ग्रन्थिः-Knot. लिप्पासण-लिव्यासन Com. 'मषीभाजनम्' इत्यर्थः-Ink-pot. छंदण-छादन-Lid; cover. संकला-शङ्खला-मसी-Ink. लेहणी-लेखनी. Pen. अक्खर-अक्षर-Letter. सत्थ-शास्त्र-Science; i.e. the Book dealt with religious science.

(204. 41) अहुणोववण्णमित्तए-अधुनोपपन्नमात्रः-Being just born; immediately after his birth; though he was born recently. पंचविह-पञ्चविध-Five-fold. पज्जत्ति-पर्याप्ति-Development; ripening; growth. The idea is, immediately after his birth on the देवशयनीय, under the देवदूष्य, he got all these faculties and senses, fully developed. आणपाण-आनप्राण-Inhaling, and exhaling; breathing. भासामणपज्जत्ति-भाषामनःपर्याप्ति-The full development of the faculty of speech and mind. सुयाए Probably it ought to be सुहाए. The Com. also reads सुहाए, and elsewhere also, it is read as सुहाए.

(Page 205). माणवअ-माणवक-Name of the sanctuary. (Sūtra 42). जलावगाहं-अवगाहनं-Plunging in the water. मज्जन Bath. किट्ट-क्रीडा-Sport. (Page 206) आयंत-आचान्त-One who has sipped water (called as आचमनं.) चोक्ख D. Pure; (cf. चोख Mar.) सुई-शुचिः-Purified. सामाणिय-सामानिक-A god who

was his equal in status. महर्घं-महार्घम्—Of great value; (cf. महाग Mar.) उवह्वेह-उपस्थापयत—Prepare, arrange. Imper. 2nd per. plural. भोमिज्-भौमेय—Earthen; made of earth. पडलग-पटलक—A bundle, or heap. (cf. पोटली Guj.). धूव-धूप. कडुच्छुय D. Incense-pot. साभाविअ-स्वाभाविक Natural, समयखेत्त-समयक्षेत्र—The Human world. तित्थ-तीर्थ—Sacred place; place of pilgrimage. वरदामन् and प्रभास—Names of the तीर्थs. मट्टिया-मृत्तिका—Mud; clay, or earth. नई-नदी. उभओकूल-उभयकूल—Both the banks. चुळहिमवत्-धुरहिमवत्, सिहरी-शिखरी. दग-दकउ-दक. तुघर-तुवर—Fragrant earth, or alum. ओसहि-ओषधि—Herbs. सिद्धत्थ-सिद्धार्थ—Mustard. दह-हद (cf. डोह Mar.) परियाग-पर्याय—Series; ranges; or probably पर्याय means 'name.'

(Page 208) निसढ-निषध, वासधर-वर्षधर, विजय Name of a क्षेत्र. सुमणदाम-सुमनोदाम—Wreath of flowers. दहर-Com. चीवरावनद्धं कुण्डिकादिभाजनमुखं तेन गालितं तत्र पक्वं वा मलयजं खण्डम्. It seems to be a peculiar strainer for sandal. एगओ मिलायन्ति—Gather together.

(Page 209). चच्चिअ-चर्चित—Smeared. कंठेगुण—Threads on the neck. पिहाण-पिधान or अपिधान—A lid, or cover. आसिय—आसिक्त Com. उदकच्छटकेन—By sprinkling with water. संमज्जिअ सम्मार्जित—Cleaned. उवलित्त-उपलित्त—Smeared with cow-dung. संमट्ठ-संमृष्ट—Wiped. रत्थंतरा-रथ्यन्तरा—The space between the streets. रथ्या—A street. आवण-आपण—A shop. वीहियं-वीथि-का—Row; or avenue. मंचाहमंच-मञ्चातिमञ्च—Sofas upon sofas; i.e. rows of sofas, probably arranged as in a stadium: the preceding rows being on a higher level. राग—Colour. ऊसियं उच्छित्तम्—High; लाउल्लोइय D. Smearing the floor, and plastering or whitewashing the walls. महिय-महित-पूजित Worshipped. दहर-दर्दर—Thick; or the peculiar strainer for sandal juice. दिण्ण-दत्त P. P. P. दुवार-द्वार.

कलियं-कलितम्-Endowed with. हिरण्य-हिरण्य-Unwrought gold
 सुवर्ण-wrought gold. भांति-भाजयन्ति-Distribute. Line 14
 correct the text to उप्पयनिवयपव्वयं. बुक्कारेति-Produced a
 sound. पीणेन्ति-पीनयन्ति Lit. made themselves fat; i.e.
 were elated, assumed airs. वासेति-वर्षयन्ति; V. L. (लासंति
 लासयन्ति-Performed the लास्य dance. हक्कारेति-आकारयन्ति
 Called one another, shouted at one another; (cf. हांक
 मारणं). विणंति-विनयन्ति (?) Thrust people aside. Correct the
 next word to तंडवेन्ति-Performed the तण्डव dance. वग्गन्ति
 वलगन्ते-Jumped. अफोडंति-आस्फोटयन्ति-Beat the ground
 etc. तिवइं छिन्द-त्रिपदी छिद्-To perform a three stepped
 dance; something like playing the लेजीम of modern days.
 हयहेसियं-हयहेषितं-Neighing of a horse. हत्थि-हस्ति. गुलगुलाइयं
 (Onomatopoeitic)-Rumbling or the gurgling sound produced
 by an elephant. घणघणाइयं-Rattling of a chariot.

(Page 211). उच्छोलेंति-उच्छालयन्ति-पच्छोलेंति. प्रोच्छालयन्ति-
 Tossed themselves up. उक्किट्ठियं उत्कृष्टि-हर्षयन्ति;-Sound of
 revelry or merry-making. उवायन्ति-अवपतन्ति-Jump down.
 उववाय or उत्पतन्ति (?). परिवय-परिपत् To Jump cross-wise.
 दहरयं D. or दर्दर A blow; or a particular musical instru-
 ment. चवेडा-चपेटा-slap. दल-दा to give. गज्ज-गर्ज To
 Thunder. विज्जुयायति-Denominative from विद्युत्-Produced
 lightning. जलंति-ज्वलंति. पववेति Probably it should
 be पयवेति-प्रतपन्ति. थुक्कारेन्ति-थूक्कुर्वन्ति-Despise;
 abhor; insult, or slight. धक्कारेन्ति The Com. it; The
 Dict. also does not note it. The sense appears to be
 something like 'Push or jostle rudely. सन्निवाय-संनिपात
 Assemblage, collection, multitude. उज्जोय-उज्जोत- Something
 like 'Fireworks'. उक्कलियं-उत्कलिका-A small group, or gath-
 ering. कहकहगं-कहकहक:-The noise produced by many
 people talking simultaneously; probably the noise of

'How do you do's; कथं भवान्, कथं भवान् etc. दुहदुहग The com. simply says ' अनुकरणमतत् । The Dict. does not note the word. चेलुक्खेव-चेलोक्खेप-waving the garments; fluttering of kerchiefs (at the time of parting). आहाव-आहाव्-To run away. रायहाणि-राजधानी-capital. वत्थव्वा-वास्तव्या:-Residents.

(Page 212) जय नंदा Etc. The usual words of greeting. अजियं-अजितं-Unconquered. जिणाहि-जय Imper. 2nd. per. sing. Similarly वसाहि from वस. चमर-The Lord of असुर. धरण-The Lord of serpents. भरह-भरत The sovereign monarch, after whom the land is named as भारतवर्ष. आहेवच्च आधिपत्यम्-Supremacy; Lordship. पउंज-प्रयुञ्ज्-To employ; to use. समाणे-सन् Nom. Sing. from the Pres. part. of अस् to be. तप्पढमयाए-तत्प्रथमतया-At first; at the outset. पम्हल-पक्ष्मल (Having good eye-lashes); here it means shaggy; सूमाल-सुकुमार. गंधकासाइए-गंधकाषायिक्या-By a red coloured garment; i.e. he wiped his body with a red-coloured towel (a sort of a Turkish-bath towel). गाय-गात्र Limb. ल्ह-ल्ह-To wipe. अणुलिप-अनुलिम्-To anoint. नीसास-निश्वास-Breath. वाय-वात wind. वोज्झ-वाह्य-Which could be carried, चवखुहर-चक्षुर्हर-Ravishing the eye. फरिस-स्पर्श; (also फास). हयलाला-The saliva of a horse. पेलव-Tender, delicate or soft. अइरेग-अतिरेक-More (than); in excess to. अन्तकम्म-अन्तकर्म-The border. आगासफालिय-आकाश-स्फटिक. देवदूस-देवदूय-Celestial garment. जुयल-युगल Pair. नियंस-निवस्-To put on. अंगय-अङ्गद-बाहुभूषण Ornaments for the arms. (1) केयूर, (2) कटक, (3) त्रुटित (1) Armlet (or बाजूबंद); (2) Bracelet; (cp. कडें Mar.). and (3) A particular ornament (बाहुक्षक). कडिसुत्तग-कटिसूत्रक Waist-band. दसमुवाणन्तग-दशमुद्रिकानन्तम् i. e. Ten rings for the ten fingers. विकच्छसुत्तग-Probably a girdle. मुरवि D. मुरजिन्-A particular ornament. मउड-मुकुट. गंथिम Com. ग्रन्थेन

निर्वृत्तं-प्रन्थिमं 'भावादिमः प्रत्ययः' that which is tied with strings. वेदिमं-वेष्टितं-Covered; enveloped; पूरिम-पूर्यते इति By means of which a cage etc. is covered; संघातिम which is joined to another. चउद्विह-चतुर्विध-Fourfold. कप्परुक्ख-कल्प-वृक्ष-Desire-yielding tree. अलंकिय-अलंकृत. मुखंडेइ (?) Probably 'Anoints'; smears. सुमणदाम-सुमनोदान-A wreath of flowers.

(211-43). मुयइ-मुञ्चति-Loosens; unfastens. विहाडेइ-विघाटयति Opens. वाएइ-वाचयति-Reads. धम्मिय ववसाय-धार्मिक व्यवसाय-Pious, or religious resolution. पहारेत्य-प्राधारयत्-Past Tense, 3rd. per. sing; Decided. गमगाए गमनाय-To go.

(219-44). सुरभि Fragrant. गंधोदअ-गंधोदक Scented water. ण्हाणेइ-स्नापयति Pres. 3rd. per. sing, from the causal of स्ना (or ण्हा); ण्हाण-स्नान; cf. Mar. न्हाणें or न्हाण which has a special restricted sense. अहय-अहत or अक्षत i. e. अखण्डित Whole; not divided or cut into pieces. अच्छरसा-अच्छो रसो येणु-Of bright lustre so that the objects near about could be seen reflected there in.

(Page 220) अनुविद्ध-Pervaded with. धूववट्ठि-धूपवर्ति column of smoke. वर्ति-'The wick'. विणिम्मुय-विनिर्मुच्-To discharge; to give out. पग्गहिय-प्रगृह्य-Having taken. पय-त्तेणं-प्रयत्नेन. दाऊण-दत्त्वा-Indeclinable past, part. 'Having given. गन्थ-ग्रन्थ- Words. अत्थ-अर्थ-Sense, significance. अपुण-रुत्त-अपुनरुक्त-Not repeated. महावित्त-महावृत्त. वृत्त-Metre; or Adj. well-known; famous. संथुणइ संस्तुनोति-Praises. पच्चोसक्क-प्रत्यवच्चक्क-To move forward. निवाडेइ-निपातयति Pres. 3rd. per. sing. from the causal of नि+पत्. मंडलग-A circle. परामुस्-परामृश्-To touch; to reach for; to take. चेडी-चेटी A female servant; here दारचेडी would mean the image of a female servant. चच्चअ-चर्चा Smearing. थंभ-खंभ-स्तम्भ. अग-अग्र Best; or प्रत्यग्र-Fresh. (p. 124) आययण-

आयतन—Abode. बलिद्विसज्जन बलिद्विसर्जन—offering of oblations or worship etc. to the deities. सिंघाडअ—शङ्काटक—A place where four roads meet. त्रिक—Triangular—place. चउमुह—चतुर्मुख—Having four openings (?). पागार—प्राकार Rampart; wall. अट्टालअ—अट्टालक—A turret; (बुरुज in Mar.); See com. चरिया चरिका—A road, eight हस्त wide, on the wall. गोपुर Gates of the wall.

(Page 225) पक्खालेइ—प्रक्षालयति—Washes. (233. 45) अट्ठिभ—तरिय—आभ्यन्तरिक—Inner. बारस—द्वादश—Twelve (cf. the marathi word बारसे which has a special restricted sense). संनद्धबद्ध—Having fastened and put on. वम्मिय—वर्मिक—Armoured; उप्पीलिय—उत्पीडित Fastened. सरासण—शरासन Bow. गेविज्ज—त्रैवेय—Neck-ornament; a cravat. चिंघ—चिह्न—Sign; emblem. तिणय—त्रिनत—Bent in three places (आदिमध्यावसानेषु). तिसंघिय—त्रिसंधिक—Having three joints. कोडि—कोटि—Tip; or edge. पगिज्झ—प्रगृह्य—Having taken. पडियाइय V. L. परियाइय. Having taken. कण्ड—काण्ड Arrow. कलाव—कलाप Collection, multitude. नीलपाणयः etc, नीलः (काण्डकलापः) पाणौ येषां ते. चम्म—चर्मन् Leather to cover or protect the fingers: पास—पाश Net. रक्खोवगया—रक्षोपगता: Entrusted with the work of guarding. गुत्तपालिया—गुप्तपालिका—Whose ranks were well guarded and therefore invulnerable. जुत्त—युक्त—Joined, or close together, समयओ—समयतः com.—आचारेण In action; in practice; i. e. by their behaviour. किकर—A servant. किकरभूताः As if they were his servants.

