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THE PROBLEM OF A HISTORICAL EVALUATION OF THE ANCIENT JAINA TEXTS

K. K. Dixit

A historical evaluation of the contents of the ancient Jaina texts is a task beset with several serious difficulties. The most formidable of them is the circumstance that we do not know for certain as to which of the Jaina texts – or text-portions – are really ancient. Of course, this particular difficulty is not peculiar to the students of Jain literature, for even in the case of an allegedly ancient Brahmanical or Buddhist text the question almost invariably arises as to whether it is really ancient. Hence it is one of the foremost tasks of the students of ancient Indian literature – Brahmanical Buddhist or Jaina – to decide upon the criteria for determining the chronology of the texts sought to be evaluated. In this connection we may speak of an external criterion and an internal one. By external criterion is to be understood a specific reference made to the text under study by a document – archeological or literary – that is of known date; by internal criterion is to be understood the specific character exhibited by this text – in respect of its form or in that of its contents. The two need separate treatment.

Since hardly any ancient Indian text is of known date there is little question of such a text referring to the text under study; at the most we can say that a text making reference to another one must be posterior to the latter – this on the supposition that the reference in question is not a later interpolation (which it well might be). Again, it is in extremely rare cases that an archeological document makes reference to a literary text. An Aśokan inscription mentioning certain Buddhist scriptural texts is one such case and the same might in a way be said of a certain ancient sculptured relief – of known date – depicting certain Jātaka stories. But on the whole, this class of evidence just like the class just mentioned is virtually unavailable to a student of ancient Indian literature. Thus deprived of what we have called the external criterion for determining chronology he is bound to fall back upon what we have called the internal such criterion. And it is to this latter that we turn next.

Light might be thrown on the chronology of a text by the study of its form as also by that of its contents – these being two aspects of the application of the internal criterion for determining chronology. By the form of a text are to be understood its language, its metre, its style of composition

and in the case of each it is often possible to distinguish between an archaic type and a recent one. However, an allegedly ancient text might exhibit an archaic linguistic usage, metre or style of composition not because it is really ancient but because a recent author has deliberately resorted to archaisms. Similarly, an allegedly ancient text might be free from all distinctly recent linguistic usage, metre or style of composition not because it is really ancient but because a recent author has deliberately refrained from resorting to novelties. It is only in case a text exhibits a distinctly recent linguistic usage, metre or style of composition that we can legitimately conclude that it is not ancient – again on the supposition that the passage in question is not a later interpolation (which it well might be). All this means that the criterion of contents is the most crucial criterion for determining the chronology of an ancient Indian text. But the application of this criterion has its own difficulties and pitfalls. For in order to be able to apply the criterion in question we must be in a position to say that certain problems were raised in an ancient period but not in a recent one – or vice-versa; but how are we to say this except as a result of studying those very texts which we intend to subject to the criterion in question? In a word, we are here apparently faced with a vicious circle. The way out is to broaden our source of information and enhance our power of generalization. Thus a broadest possible consulting of sources and a boldest possible drawing of generalizations should form the basis of our saying as to what problems were or were not raised in an ancient (or in a recent) period.

These preliminary remarks should facilitate one's comprehension of the historical evaluation of the contents of the ancient Jaina texts that follows.

Jainism – like Buddhism – is a monastic religious sect – that is, a sect in which intellectual and moral leadership is exercised by monks. By way of contrast we may think of Brahmanism which is a religious sect where intellectual and moral leadership is exercised by the Brahmins usually leading the life of a householder. Now in broad outlines this seems to be the situation since long and one tends to think that in all details such it has been since ever. In point of fact, however, the whole thing is the result of a long course of evolution and it is this course of evolution that deserves serious study in a correct perspective.

Taking Brahmanism first, it is obvious that it took its rise within the fold of the Vedic Aryan society which, to begin with, was unfamiliar with the fourfold division into *Brahmins* (correctly *Brāhmaṇas*), *Kṣatriyas*, *Vaiśyas* and *Śūdras*, a division—the celebrated *Varna* system—which is the hall-mark of Brahmanism and which was resorted to under certain specific conditions. For it so happened that when the Vedic Aryans – for long confined within the

borders of the present-day Punjab and North-West Frontier regions—started the process of an all-round ‘colonization’ of the country, they – at least, a good number of them — felt the need for having a hereditary warrior class and a hereditary working class – the working class being again subdivided into an upper grade and a lower grade. It was the hereditary warrior class which was designated ‘*Kṣatriya*’, the hereditary upper-grade working class which was designated ‘*Vaiśya*’ and the hereditary lower-grade working class which was designated ‘*Śūdra*’. Besides there stood the hereditary priest class designated ‘*Brahmin*’. Much of all this information concerning the social conditions then prevalent we glean from the texts called ‘*Brahmaṇas*’ which the Brahmins thought fit to compose in order to serve their priestly purposes. However, Brahmanism was not merely – not even primarily – a social phenomenon. For essentially and primarily it was a religious phenomenon. Certainly, in the subsequent course of history perhaps nowhere and never were the provisions of Varṇa-system followed in all strictness. But the theological twists and turns which the Brahmins took care to introduce now and then profoundly influenced the religious scene of the country. Thus the Vedic Aryans were accustomed to offer collective worship by means of simple ceremonies to their numerous gods – mostly the personifications of natural powers. But the *Brahmaṇa* texts recommend the performance of highly complicated rituals at which the Brahmin officiates and which the client pays for. Later on these rituals were treated in a rather summary but systematic fashion in the texts called ‘*Śrautasūtras*’ but it was at the same time realised that the period of these rituals was well-nigh over. And so were composed the texts called ‘*Gṛhyasūtras*’ which recommend numerous but simple rituals – mostly needing the assistance of a Brahmin priest and to be performed by a householder on all sorts of occasions arising in his everyday life.

All this multifarious striving in the fields social and religious was in the air when Buddha appeared on the scene. Buddha was born and he had his movements in the midst of Aryan colonizers. Of course, the Aryan colonies always included some amount of aboriginal population and may be in Buddha’s time and in his part of the country this amount was comparatively larger. Again, the Aryan colonizers were more or less lax in following the precepts of Brahmanism and may be in Buddha’s time and in his part of the country they were particularly so lax. In any case, Buddha thought it possible to substitute for the Brahmanical social ideal one of his own conception and to lay the foundation of a community that subscribed to the latter. Thus in the eyes of Buddha the ideal man was not one who led the regular life of an ideal *Brahmin*, *Kṣatriya*, *Vaiśya* or *Śūdra* but one who took leave of the regular society and led the austere life of an ideal monk. It is difficult to fathom Buddha’s motive in its entirety but he seems to have been overwh-

elmed by the lust for worldly well-being that he found raging all around himself in society. So in order to mitigate the evil he thought it necessary to place before society an ideal group of persons – the monks of his persuasion who renounced all such lust and reduced their worldly requirements to the minimum. But just like Brahmanism Buddhism too was not merely – not even primarily – a social phenomenon; for essentially and primarily it too was a religious phenomenon. Perhaps with the aboriginal population of Buddha's part of the country it was an article of faith that one who leads the life of self-imposed austerities comes to develop miraculous powers – in other words, it had faith in what we nowadays call 'Shamanism.' In any case, Buddha seems to have been of that view. Again, with the aboriginal population of Buddha's part of the country the transmigration of soul was perhaps another article of faith. In any case, Buddha did believe that such transmigration takes place there – this notwithstanding his nominal opposition to the doctrine of soul. So when Buddha declared that man's summum bonum was to put an end to his transmigratory cycle – positively speaking, to attain *nirvāṇa* – and that the sole possible means for it was the life of an ideal monk he was in effect saying that the pursuit of an ideal life generates in a monk the miraculous power to put an end to his transmigratory cycle. Thus viewed Buddha's central religious preaching seems to be a natural evolution out of the preceding thought-current available to him – just as the theological tenets of contemporary Brahmanism were a natural evolution out of the preceding thought-current of the Vedic Aryans. One point of similarity between the two needs emphasis. The entire ritual of the Brahmin was a more or less powerful act of miracle while the doctrine of the transmigration of soul he came to embrace at a fairly late date and in a rather stray fashion. As a result, one has the impression as if Brahmanism is all miracle-working and its faith in the doctrine of transmigration but skin-deep. On the other hand, the Buddhist texts speak so much of transmigration and *nirvāṇa* while they are comparatively reticent about the miracle-working capacity of a monk. As a result, one has the impression as if Buddhism is all *nirvāṇa*-working and its belief in miracles but negligible. As a matter of fact it took no time for Brahmanism to develop a very deep faith in the doctrine of the transmigration of soul and for Buddhism to develop a very deep interest in the problem of miracle-working. This takes us to the next stage in the evolution of Indian religious thought.

The aboriginal population of India, in the midst of which the Vedic Aryans had spread out their 'colonies', seems to have had some tradition of a polytheistic idol-worship. Brahmanism now took up the thread and began to develop a cult of idol-worship based on a polytheistically tinged monotheism. Thus various theological sects – each believing in the efficacy of

Idol-worship and each advocating the necessity of an attitude of devotion (*bhakti*) towards its chosen deity which it declared to be the supreme deity—came to be fostered within the fold of Brahmanism. All these sects held out to their adherents the prospect of a success in worldly endeavours now and a cessation of the transmigratory cycle in the end. The same sort of influences affected Buddhism as well. But in this case idol-worship took a rather round-about course. Of course, nothing new was offered to the monk, but the lay-follower of Buddhism was asked to pay homage to the *stūpas* (funerary mounds) erected in the honour of holy men. Thus devoted circumambulation around a Buddhist *stūpa* promised to a Buddhistic layman almost all that devoted worship of a Brahmanical temple deity did to a Brahmanist layman. For some time Buddha in an anthropomorphic form was not made an object of worship – so much so that even sculptured reliefs decorating the exterior of a *stūpa* would, in the case of need (as for example, while depicting a Jātaka story), represent Buddha in a symbolic rather than anthropomorphic form. But soon enough the attitude was given up and the anthropomorphic representation of Buddha began to find place in Buddhist sanctuaries. Nay, the Buddhist now chose to worship not one Buddha but the numerous ones – and the numerous Bodhisattvas in addition. Thus the second stage in the evolution of Indian religious thought culminates in a phase where almost the only thing that distinguishes a Buddhist layman from his Brahmanist counterpart was the name of the deity worshipped. But that was after all a minor distinction, and in that respect even one Buddhist layman might differ from another or one Brahmanist layman from another. By the end of this stage Brahmanism received its classical form – its standard ‘Purāṇic’ form – and it is in this form that it made all subsequent progress which was fairly considerable. For Buddhism in spite of – perhaps because of – its Tantric innovations (which too had their Brahmanical counterpart but of meagre significance) was now definitely on the downgrade and gradually left the scene for good.

It is in this background that we have to assess the vicissitudes undergone by Jainism as a religious sect. An enquiry into the origins of Jainism is a matter of much controversy and much idle speculation and let us not enter into that. Instead it will be profitable to establish – on the basis of the tangible evidence at hand – a relative chronology of the several trends exhibited by the corpus of Jaina tenets as we find it today. Thus certain texts throw significant light on the motives that impel one to embrace monkhood. The problem is of the first-rate importance and was in a way touched upon also by the Buddhists when they, in the course of elaborating the fourfold Noble Truths, contended that desire is at the root of all one’s worldly miseries – the implication being that a monk’s life of desirelessness is an

effective antidote to the root-cause of these miseries. But the Buddhist explication of what constitutes the life of worldly desires is rather jejune. By way of contrast the Jaina texts in question undertake a vigorous denunciation of the life of hankering after worldly possessions and of indulging in violence for the sake of the same. One is left in no doubt that on the Jaina's showing one embraced monkhood in order to protest against the spirit of acquisitiveness and the consequent spirit of violence that were making themselves felt in certain social circles in the times of Buddha and Mahāvīra. A casual reader – or even a thorough reader – of the Jaina texts might not be convinced of all this at once. It will, therefore, be advisable to add that a most clear-cut instance of the type of texts we have in mind occurs in the *Ācārāṅgasūtra* I *Śrutaskandha* II *Adhyāyana* entitled *Lokavijyā*. The very fact that this trend of argumentation is almost or entirely absent in the other Jaina texts argues the antiquity of the *Ācārāṅga* passages in question. Of course, the trend was not forgotten in toto. For in these passages acquisitiveness or *parigraha* and violence or *himsā* (for which a more usual Jaina term is *ārambha*) turn out to be the root-evils and the tradition of so treating them persisted for some time (it is evident at other places in the *Ācārāṅga* I *Śrutaskandha* as also in the *Sūtrakṛtāṅga* I *Śrutaskandha*). This is particularly noteworthy because *parigraha* and *ārambha* are just two of the five *avratas* (i.e. indisclines) so well known to the students of Jainism. The idea is that the texts dilating on the 5 *avratas* as root-evils must be chronologically posterior to the just mentioned texts dilating on *parigraha* and *himsā*; nay, even after the doctrine of 5 *avratas* gained full currency *parigraha* and *ārambha* were attributed a special significance by being incorporated in the list (rather in one of the two lists) of 5 *kriyās* (i.e. evil deeds). The items of the list are *ārambha*, *parigraha*, *māyā*, *apratyākhyāna*, and *mithyādarśana*. Of course, the list as such has not played much important role in the evolution of Jaina thought but it is this list that stands at the basis of the celebrated scheme of the *guṇasthānas* as will become obvious if the traditional order of items is changed into the following: *mithyādarśana*, *apratyākhyāna*, *parigraha*, *ārambha*, *māyā*. Then it can be seen that the sway of the first item extends upto the 3rd *guṇasthāna*, that of the second upto the 4th, that of the third upto the 5th, that of the fourth upto the 7th, that of the fifth upto the 10th. Thus the trend of argumentation exhibited by the above *Ācārāṅga* passages led to the formulation of the doctrine of 5 *avratas* on the one hand and to that of the 14 *guṇasthānas* on the other. However, the latter doctrine also incorporates the tradition of several other trends and let us consider them in turn.

The Jainas had a tradition of cataloguing evil mental state and submitting that an ideal monk is free from them all. In the course of time

four of these got crystallized under the technical general name *kaṣāya*; they were *krodha* (anger), *māna* (pride), *māyā* (deceit), *lobha* (greed). In the *guṇasthāna* scheme it is conceded that even a monk – nay, even a monk who has given up violence altogether – might still be under the sway of *kaṣāyas*. Thus the monk free from all violence has to traverse the *guṇasthānas* 8th to 10th just with a view to getting rid of *kaṣāyas*.

Similarly, the Jainas had a tradition of submitting that an ideal monk attains *mokṣa* at the end of his life. But in the course of time it began to be added that a monk who is to attain *mokṣa* at the end of his life first becomes omniscient and that he does so as soon as he gets rid of *kaṣāyas*. Thus the monk who has got rid of *kaṣāyas* in the 10th *guṇasthāna* automatically reaches the 12th and becomes omniscient.

Again, since long had the Jainas been speaking of one under the sway of *kaṣāyas* and one not under their sway. But in the course of time a distinction began to be made between one who has got rid of *kaṣāyas* (called *kṣīṇakaṣāya*) and one who has only suppressed them (called *upaśāntakaṣāya*). And it was argued that it is only a *kṣīṇakaṣāya* who becomes omniscient and attains *mokṣa* in this life while an *upaśāntakaṣāya* must fall back to a state vitiated by *kaṣāyas* before he can make progress again. Thus one who only suppresses *kaṣāyas* in the 10th *guṇasthāna* reaches the 11th and then falls back to a lower one.

Lastly, since long had the Jainas been speaking of an ideal monk attaining *mokṣa* but they did not conceive of some ritual necessarily preceding *mokṣa*. Of course, it was laid down that a monk who, owing to old age or the like, is not in a position to strictly follow the rules of monasticism ought to put an end to his life (presumably in order to ensure his *mokṣa*) but that is a different matter. However, in the course of time it began to be maintained that a brief-duration ritual in the form of entering a state of absolute motionlessness must necessarily precede the attainment of *mokṣa*. It is this ritual – called *śaileśīkaraṇa* – that is to be performed in the 13th *guṇasthāna* while *mokṣa* itself is attained in the 14th.

The full-fledged scheme of 14 *guṇasthānas* is to be found in certain texts which prove to be of rather late origin precisely because a good number of other texts, even while containing what might be called steps immediately preparatory to this scheme (some of the most important of these steps being hinted in the above paragraphs), are innocent of this scheme itself. A veritable mine of the latter type of texts is the *Bhagavatsūtra*. But the texts collected in the *Ācārāṅgasūtra* I *Śrutaskandha* and *Sūtrakṛtāṅgasūtra* I *Śrutaskandha* (also certain texts collected in the *Uttarādhyayanāsūtra*) are representative of an even earlier stage – not only because they are innocent of the so many technical

terms which even the *Bhagavatsūtra* employs (to say nothing of the late texts with finally standardized technical terms) but also because of their general outlook on life. This leads us to consider a question of very great importance.

Today it seems obvious that the Jaina church should be divided into a class of monks and a class of laymen. But there exist certain Jaina texts to which such division is perhaps foreign. There we find the class of monks confronted with the regular society as a whole – undivided into a Jaina sector and a non-Jaina one. The reason is that in the time of Buddha and Mahāvira and in their part of the country the regular society collectively stood host to the mass of monks grouped in the form of numerous fraternities. Not that every monk was welcome at every door. For people had the freedom to make choice of the particular monks they would like to entertain – as also the freedom to refuse alms to a monk. But they were not grouped in the form of various lay communities owing allegiance to the respective fraternities of monks. All this of course means that the society in question felt the necessity of having in its midst so many monks – and the monks of so many persuasions. The necessity was substantially of the same kind as was served by the Brahmin – that is to say, essentially and primarily a religious kind of necessity. Nay, the Brahmin himself was present by the side of these monastic fraternities and found himself almost in the same situation as the latter – that is to say, he too was without a fixed clientele. How and why the situation took such a turn is a matter for investigation but that it did so seems certain. Gradually, however, the regular society did get divided into several lay communities owing allegiance to Buddhism, Jainism, Brahmanism etc. But since most of the Jaina texts now before us postdate this religious subdivision of the society an impression is created as if there was no period when the Jaina monks catered to the needs of the society as a whole rather than to those of a subsector thereof. But a careful reading of the *Ācārāṅga* I *Śrutaskandha*, *Sūtrakṛtāṅga* I *Śrutaskandha* (as also certain chapters of the *Uttarādhyayana*) should convince one that these texts do not envisage the possibility of there being a fixed community of Jaina laymen. Here contrast is constantly made between the life of a monk and that of a householder – the former something to be commended, the latter something to be condemned. In this connection the later texts make use of the crucial concept of *śraddhā* (abbreviation for *samyak-śraddhā* and having for its synonyms *samyaktva*, *samyagdr̥ṣṭi*, *samyagdarśana*) and they tell us that what distinguishes a Jaina householder from the non-Jaina is that *śraddhā* is present in the former and absent in the latter. Again, these texts detail a number of ethico-religious performances which a particular Jaina householder undertakes and which set him midway between an ordinary Jaina householder

and a Jaina monk. Thus we hear of the twelve vows of a pious Jaina householder and of his eleven *pratimas*. In the *guṇasthāna* scheme a kind of final seal was put on the whole development and we are told that the *guṇasthānas* 1st to 3rd cover a person in whom even *śraddhā* is absent, the 4th a householder in whom *śraddhā* is present but who undertakes no additional pious performances, the fifth a householder in whom *śraddhā* is present and who undertakes additional pious performances ; (the *guṇasthānas* 6th onward cover the various grades of Jaina monks but we need not consider them in the present context). Of all this multifarious preoccupation with the problems of Jaina laity there is virtually no hint in texts like the *Ācārāṅga* I *Śrutaskandha* and *Sūtrakṛtāṅga* I *Śrutaskandha* and the conclusion is inescapable that they represent the earlier stratum of Jaina ethical speculation just as the texts delineating the *guṇasthāna* scheme in its final form represent its latest stratum ; (a large mass of texts representing the intermediate stratum is to be found in the *Bhagvatīśūtra* – but a good number elsewhere too). In terms of absolute chronology the society's subdivisions into numerous lay communities was complete nearabout the time of Aśoka whose policy of religious tolerance was partly a cause and partly a consequence of this subdivision. For Aśoka must have seen that the mutual antipathies of the rival religious sects had the sinister possibility of marring the peace of society ; on the other hand, each such sect, as a result of being allowed the freedom of propagation, must have found itself in a position to contribute its maximum to the wellbeing of society and thus win permanent adherents. In any case, ever since the problem of laity entered the thought-horizon of Jaina authors ever-new themes and motifs began to characterize Jaina texts. For example, texts like *Ācārāṅga* I *Śrutaskandha* and *Sūtrakṛtāṅga* I *Śrutaskandha* assured to a monk the prospect of *mokṣa* and nothing but *mokṣa*. But a householder, however pious, could not be promised *mokṣa* and yet he had to be promised something. He was promised the life of a god in some heavenly region ; and then it was added that a monk too, in case his conduct was somewhat short of the ideal, would be next born as some similar god. This in its turn led on the one hand to an elaboration of a complete cosmography incorporating an account of numerous heavenly regions and on the other hand to a composition of legends describing how a pious householder or a Jaina monk came to earn the title to be born in one of these heavenly regions. This, for example, is the motif present in a large majority of legends that have been collected in the *Bhagavatīśūtra*. Again, thus was given an impetus to the composition of independent stories narrating how a character received - in this life or in another - the good or bad consequence of his corresponding deeds. Thus, for example, came into existence the stories collected in the *Jñātīdharmakathā*, *Upāsakadaśā*, *Antakṛddāśā*, *Anuttaraupapātikadaśā*, *Vipākāśruta*, *Nirayāvalikā* – texts which stand at the head of that mighty and magnificent stream of story-literature produced by the later Jaina authors. Particularly

noteworthy in this connection are the biographies – often covering numerous rebirths – devoted to what came to be designated *mahāpuruṣas* or *śalākā-puruṣas* (i.e. mighty personages). These include 24 fundamental preachers of Jainism (*Tīrthāṅkara*), 12 universal monarchs (*Cakravartin*), 9 triplets of two heroes (*Baladeva* and *Vāsudeva*) and one villain (*Prativāsudeva*). Lastly, the need was felt for providing the Jaina householder with a daily short-service, and it was promptly devised. To judge from the *Bhagavatisūtra*, *sāmāyika* was its name and it consisted of a temporary mental renunciation of all one's worldly possession (though we can form no idea of the procedure in all its details). But later on, this service came to consist of six steps – viz. *Sāmāyika*, *Catūroṃśalīlāva*, *Vandanā*, *Pratikramaṇa*, *Kāyotsarga* and *Pratyākhyāna*, steps collectively called *Āvaśyaka* and described in the *Āvaśyakasūtra*. Curiously the texts seldom touch upon the question of *stūpa*-worship, idol-worship or the like, though the archeological evidence definitely proves the prevalence of these modes of worship among the Jains of the post-Aśokan period. The *Bhagavatisūtra* describes *sāmāyika* as being performed in a place called *śramaṇopāśraya* and it gives the name *paṇḍhaśālā* to the place where the householders undertake special pious performances – but neither of these seems to be the description for a *stūpa*-house or a temple. It is in connection with the cosmographical accounts that the texts speak of *stūpa*, *caitya-vṛkṣa* and *jinālaya* – as adorning the various heavenly regions; nay, in this context we even hear of the bones-of-a-Jina placed in a basket and hanging from a peg attached to a column. From this we might suppose that the authors of these texts were having in mind the fact that the contemporary Jaina community was used to the worship of *stūpas*, *caitya-vṛkṣas*, *jinālayas*, the bones-of-a-Jina. In any case, these modes of worship were specifically suited to the requirements of a householder and a monk had little use for them. That is to say, the impetus in this direction too came from the circumstance that a body of householders had come to form a part and parcel of the Jaina Church.

The developments detailed just above had their repercussion in the very organisational method of the Jaina monks themselves, and that deserves a close study. In the time of Buddha and Mahāvira and in their part of the country the cult of wandering ascetics had become a recognized institution. Most emphatically is it indicated by Aśoka's bracketing together of *Śramaṇas* and *Brāhmaṇas* as the two types of holy men flourishing in his regime. For *Śramaṇas* are none else but these wandering ascetics and their being placed on a par with the Brahmins is significant. Of course, the *Śramaṇas* had their own differences on questions of theory and practice but that follows from the very fact of their being grouped in the form of various sects and is a different matter. In any case, the Jains were one of the various *Śramaṇa* sects of those times and they are the only such sect to survive in the coun-

try upto this day. There exist number of Jaina texts that deal with the organisational principles of the life of an authorized monk. The picture of such life that emerges from the texts like *Ācārāṅga* I *Śrutaskandha* and *Sūtrakṛtāṅga* I *Śrutaskandha* is one of extreme austerity. Thus while incidentally mentioning where a monk was to be found seated the *Ācārāṅga* speaks of the cremation-ground, the root of a tree, the open sky, the quarter of a potter – the implication being that these are the only places where a monk might seek shelter. By way of contrast we might refer to the texts which lay down as to what type of quarters with a householder a monk might accept for residence and what type of them he might not. But even these texts do not speak of a regular quarter specially meant for the residence of monks – not because residence in such quarters posed no problems but because it involved the violation of certain scruples. Thus one of the most conspicuous injunctions addressed to a monk is that he should not accept food, clothing, begging-bowl etc. that are specially prepared for his sake. And this means that he could also not seek residence in quarters that are specially prepared for his sake. But archeological evidences definitely prove that since pretty old days had the Jaina monks been putting up in quarters specially built for themselves. We have already referred to the *Bhagavatsūtra* mentioning *śramaṇopāśraya* and though the context does not decisively settle the issue the probability is that we are here hearing of the residence-quarters sheltering the monks. Another evidence is also perhaps relevant in this connection. In the narrations of the *Bhagavatsūtra* Mahāvīra is usually described as taking shelter in a *caitya* and the point seems to be that the Lord was in the practice of putting up at a public place but at a public place that was not specially built for his sake. Be that as it may, Jaina monasteries came into existence in all those parts of the country where Jainism found support – just as Buddhist monasteries came into existence in those where Buddhism did. A monastery was usually equipped with a shrine so that the laity would then have an occasion both to listen to the sermon and to worship the deity; (the *Bhagavatsūtra* accounts of Mahāvīra's public addresses are perhaps but a prototype for this state of affairs). In later times, when constructing independent temples became a widespread practice the residence-quarters of the monks began to be built in utter separation from the temples. Thus a historical study of the Jaina monk's quarter of residence is bound to throw interesting light on the ideal envisaged for him by his spiritual guides. For the rest we have got special texts devoted to the problems of monastic life and they are broadly divisible into two sets : viz. (i) the problems of how a monk has to behave in relation to his fellowmonks – to those senior to him in status, to those equal to him, to those junior to him ; (ii) the problems of how a monk has to behave in relation to the laity – while begging for food, clothing, shelter and the like. For the former

set of problems the basic text is the *Vyavahārasūtra*, for the later the *Kalpa-sūtra* (plus the *Paryuṣaṇakalpa* of the *Daśāśrutaskandha*) ; the *Niśūthasūtra* is a somewhat peculiar sort of compilation of both the sets of problems. The problem of expiation – to be incurred in the case of the violation of monastic rules – is also dealt with in the *Vyavahārasūtra* (while the peculiarity of the *Niśūthasūtra* lies in its arranging its entire material in terms of the expiations to be thus incurred). The problems of begging etc. discussed in the *Kalpasūtra* etc. are not arranged in a systematic fashion but a definite step in that direction is taken in the *Ācārāṅga* II *Śrutaskandha* I and II *Adhyayanās*. For in this text we stand almost on the doorstep of the celebrated doctrine of 5 *saṃitis*. The 5 *saṃitis* are the five items in connection with which a monk has to be well vigilant ; they are (i) *eṣaṇā* (begging) (ii) *vṛyā* (movement) (iii) *bhāṣā* (speech) (iv) *ādāna-nikṣepa* (receiving things and putting them at a proper place) and (v) *uccāra-prasrāva* (evacuation and urination). As can be seen, the first three items are of the utmost importance and they receive a considerable detailed and systematic treatment in the text in question ; (the fifth item too is here touched upon but the fourth is conspicuous by its absence). This proves that the text, though fairly late, was yet earlier than the date of the formulation of this doctrine of *saṃitis*. Lastly we may take note of the popular-didactic texts devoted to these very problems which are the province of the texts like *Kalpa*, *Vyavahāra*, *Niśūtha*. The most important text belonging to this class is the *Daśavaikāṭikasūtra* but certain chapters of the *Uttarādhyāyanasūtra* and many of the *Daśāśrutaskandha* fall in the same category.

In the end one more facet of the activity of the Jaina authors deserves consideration. It pertains to their preoccupation with ontological problems. In a text like *Ācārāṅga* I *Śrutaskandha* the one ontological tenet to be treated at length is the noteworthy Jaina doctrine of the six classes of living beings. According to this doctrine, a living being might belong to one of the following six classes : earth, water, fire, air, plant, mobile being. Of course, the text also throughout presupposes that a soul resides in a body which it leaves at the time of death in order to take up another one – unless it has earned the right of *mokṣa*. But the ontological queries connected with this whole doctrine are not raised here. In fact, it is in the *Bhagavatīsūtra* that most of the fundamental tenets of Jaina ontology are mentioned at a greater or lesser length. Considering the logic of the situation it appears probable that the following has been the order of these tenets engaging the attention of the theoreticians :

- (i) the nature of soul
- (ii) the nature of body
- (iii) the nature of matter in general

- (iv) the nature of *ākāśa*, *dharma*, *adharma*
- (v) the nature of *kāla*.

Thus we have arrived at four viewpoints for tracing the historical evaluation of the contents of Jaina texts : viz.

- (i) the viewpoint of a systematic treatment of ethical problems
- (ii) the viewpoint of a reference to the problems pertaining to laity.
- (iii) the viewpoint of an elaboration of the rules of monastic life.
- (iv) the viewpoint of a full-fledged treatment of ontological problems.

Additional clues for determining the chronology of Jaina texts are provided by a consideration of their form – that is, their style of composition, their metre, their language. As for style of composition, the earlier Jaina texts seem to have been of the form of ethical exhortation such as we find in the *Ācārāṅga* I *Śrutaskandha*, *Sūtrakṛtāṅga* I *Śrutaskandha*, *Daśavaikālika* and *Uttarādhyayana*. The *Uttarādhyayana* also contains stories and parables which too seem to be rather old as is to be judged from an assessment of their contents. A new form of composition is introduced in the *Daśāśrutaskandha* – viz. a number-wise cataloguing of entities, a form whose classic efflorescence is to be seen in the *Sthānāṅgasūtra* and *Samavāyāṅgasūtra* which, however, contain material from all ages. This was a form of composition suited to the most elementary level of theorization, but a more advanced such form appears in the *Bhagavatsūtra* where a question is posed, an answer to it is proposed and the reason stated for the same. Really speaking, what we have here is the seed-form of the later commentary literature where too the reasoned statements are made in support of a theory under consideration. Then there are texts which contain pure descriptive accounts such as the *Ācārāṅga* I *Śrutaskandha* ballad in praise of Mahāvīra and the portions of *Jvābhigamasūtra* and *Jambudvīpaprājñapti* which seek to work out an elaborate cosmographic scheme. Sometimes theoretical matters too appear under the form of a descriptive account and a classic such case is the *Prajñāpanāsūtra*. But this text is to be viewed rather after the manner of the Brahmanical sūtra-texts to which a commentary was to be provided orally. That is to say, in the *Prajñāpanāsūtra* theses are put forward but reasons in support of them are left to be understood with the help of a commentary–oral or otherwise.

As for metre, the Jaina texts are composed in Prakrit and the standard Prakrit metre is *Āryā*. But *Āryā* is a later metre and we have before us texts which contain no *Āryā* simply because they belong to an age when *Āryā* was yet to make its appearance. Thus the *Ācārāṅga* I *Śrutaskandha*

contains (besides prose) *Anuṣṭubh*, *Triṣṭubh*, *Jagatī*, old *Āryā*, the *Sūtrakṛtāṅga* I *Śrutaskandha* contains *Anuṣṭubh*, old *Vaitāliya*, *Vaitāliya*, old *Āryā*, *Daśavaikālika* and *Uttarādhyāyana* mostly contain *Anuṣṭubh* (and rarely old *Vaitāliya* and old *Āryā*). That is to say, in all these texts (mostly composed in verse) *Āryā* in its later standard form is conspicuous by its absence. It is in the *Niryuktis* which represent the earliest stratum of the commentary literature that *Āryā* in its later form comes to be employed rather exclusively and the tradition is continued by the subsequent versifiers.

As for language, the Jaina texts exhibit an almost regular uniformity but this is because they are mostly composed in prose and so in the course of transmission even in the older texts the archaic linguistic forms come to be replaced by their standard counterparts. It is only in the case of the *Ācārāṅga* I *Śrutaskandha* that we find archaic linguistic forms present in prose as well as verse. The *Sūtrakṛtāṅga* I *Śrutaskandha*, *Daśavaikālika* and *Uttarādhyāyana* are exclusively in verse and they contain a good number of archaic linguistic forms.

Lastly, a word about a bit of external evidence useful for determining the chronology of Jaina texts. The Jainas are unanimous in maintaining that the twelve texts classed as *Āṅga* are the composition of Mahāvīra's immediate disciples. The Digambaras further maintain that these texts are all lost but the Śvetāmbaras are in possession of what they consider to be 11 of them—that is, all of them minus the *Dṛṣṭivāda*. A close study of these 11 texts should convince one that they are not the composition of one time; it is even difficult to point out to a nucleus that was composed at one time and later on filled up with much extraneous material to give us these texts of ours. That is to say, the orthodox tradition regarding the composition of Jaina texts is a later growth and substantially unsound. Under these conditions what alone remains to be done is to establish the relative chronology of Jaina texts—*Āṅgas* and the rest—on the basis of an examination of their contents and form—particularly the former. On all counts the *Ācārāṅga* I *Śrutaskandha* and *Sūtrakṛtāṅga* I *Śrutaskandha* contain the oldest material and fairly old material is preserved also in the *Daśavaikālika* and *Uttarādhyāyana*. A close study of these four texts should form a good starting point for a historical evaluation of the ancient Jaina texts.

ON SOME SPECIMENS OF CARCARI

(A type of verse Composition in Classical Sanskrit, Prakrit,
Apabhraṃśa and Old Gujarati)

H. C. Bhayani

1. Onwards from about the seventh century, we find in Sanskrit and Prakrit works numerous references to *Carcari* or *Carcarika* (Prakrit forms *caccari*, *caccariā*; Early New Indo-Aryan forms *cāmcari*, *cācari* etc.) as a type of dance associated with the Spring Festival. The dancing parties which, on these occasions, were taken out in procession, or which performed in the public park, were also called *Carcari*. The dance was accompanied by music and song. We find numerous references to *Carcari* in above-noted senses in classical works e.g. Harṣa's *Ratnāvali*, Haribhadra's *Samarāṇṇikā*, Uddyotana's *Kuvalayamālā*, Rājasekhara's *Karṣṇarāmāñjarī* and other works including several Apabhraṃśa and Early New Indo-Aryan poems.

2. Further, we find the terms *Carcari*, *Carcarika*, *Cācari* etc. used also in one of the following meanings :-

- (1) a type of musical composition (used in the *Carcari* dance)
- (2) different types of metres (mostly Apabhraṃśa)
- (3) a type of *Laya* or *Tāla*
- (4) different types of literary compositions.

Obviously these meanings are interconnected. In fact the history of the character, form and structure of *Carcari* over the long period stretching from about the sixth to the sixteenth century has multifarious aspects, and it requires to be worked out from very widely scattered bits of information that are mostly to be gleaned from vague descriptions and casual references.

3. The present paper, however, has quite a limited aim. It seeks to give some idea of the form and character of *Carcari* songs on the basis of a few actual specimens traced in Prakrit, Apabhraṃśa and Sanskrit works. One considerably complicating factor in this matter is the fact that *Carcari* seems to be closely allied to some other *Uparūpaka* types like *Rāsaka*, *Hallisaka* and *Nāṭyarāsaka*. All these had quite obviously several features in common, so much so that at times one of the types is said by some of the *Alaṃkāra* authorities to be the same as some other one : *Rāsaka* is identified with *Hallisaka* or *Carcari*, *Carcari* is identified with *Nāṭyarāsaka*, etc. In fact there has been considerable confusion and uncertainty about the shared and exclusive features of these types – especially in later writings, which had

no direct contact with a living tradition. This state of affairs appears more or less irremediable, because there is very little that is available by way of actual specimens of these literary types.

4. Now we shall examine the following passages from some Prakrit and Sanskrit works for the light they can throw on the form and features of *Carcari* :

- (1) The *Carcari* song at *Kuvalayamālā*,¹ § 9, p. 4, l. 27 to p. 5, l. 7.
- (2) The *Carcari* song at *Kuvalayamālā*, § 235, p. 145, l. 7-8.
- (3) The *Carcari* song at *Caupannamahāpurisacariya*,² p. 1, 91.
- (4) The *Rāsa* song at *Upamitibhavaprapaṇcākaṭha*,³ pp. 272-273.
- (5) The *Rāsa* song at *Prabhāvākacarita*,⁴ p. 60, ll. 11-15 and *Prabandhakośa*.⁵
- (6) The *Carcari* description at *Karpūramanjari*,⁶ iv, vv. 16-19.

THE CARCARI SONG AT KUVALAYAMĀLĀ, p. 4-5.

5. At *Kuvalayamālā* §9 (pp. 4-5) Uddyotana narrates how Sudharmasvāmin enlightened five hundred robbers by performing before them a *Rāsa* dance during which he sang an instructive *Carcari* song.⁷ Fortunately for us, Uddyotana has also given this song.⁸ It consists of four stanzas (*Vastuka*) and a refrain (*Dhruvaka*). It begins with the *Dhruvaka* which is repeated after each of the *Vastukas*. If we symbolize the *Dhruvaka* by D and the *Vastuka* by V, the arrangement is like this : D V₁ D V₂ D V₃ D V₄ D.

6. The metre of the *Dhruvaka* is to be identified as *Māgadhī* or *Māgadhikā*,⁹ in spite of slight difficulty in the third and the fourth *Pāda*. It is a *Mātrā*-metre with the scheme 4 + 4 + √ - √ (14 *Mātrās*) for the odd *Pādas*, and 6 + 4 + √ - √ - (16 *Mātrās*) for the even *Pādas*. The rhyme scheme is a, b; c, d. The text of the third and the fourth *Pāda* seems to be defective, as it is short by one *Mātrā* in the later part. The metre of the *Vastukas* is *Mañjari*.¹⁰ It is a Prakrit metre of the *Khañjaka* class with the scheme 3 + 3 + 4 + 4 + 4 + √ - (21 *Mātrās*) for each of its four *Pādas*.

7. From the typical pattern of arrangement of the *Dhruvaka* and the *Vastukas* in this *Carcari* of the *Kuvalayamālā* we can easily identify its structure as *Dvipadī*. A *Dvipadī* according to Virahāṅka consists of four *Vastukas* each of which is followed by a *Gītikā*. Between a *Vastuka* and a *Gītikā* we can interpolate, if we choose, any one of the following four : a *Vidārī*, a *Dvipaṭhaka*, an *Ekaka*, a *Vistāritaka*. But when the intervening *Vidārī* is a *Dhruvaka*, i.e. it is used as a refrain to be repeated after each *Vastuka*, the following *Gītikā* was to be omitted. This means that in the latter case the *Dvipadī* consisted of four *Vastukas* each of which was followed by the *Dhruvaka*. This structure of *Dvipadī* is given by Virahāṅka on the authority of reputed prosodists Kambala and Aśvatara, Satavāhana and Harivṛddha.¹¹

The *Jānāśrayī*¹², composed towards the end of the sixth century A D., defines *Dvipadī* as a complex of a *Bhaṅga-dvipadī* and a *Gītikā* in that order. At times a *Vidārī* was interpolated between the two. Each one of the four lines of a *Bhaṅga-dvipadī* stanza consisted of three to seven *Gaṇas* of either the *Caturmātra* or the *Pañcamātra* type. Each one of the four lines of a *Vidārī* stanza contained fourteen *Mātrās*. The commentary on *Jānāśrayī* 5-44 says that *Dvipadī* was among that class of metres which was in vogue with the common people.

8. Moreover there is also some other significant information that we gather from Virahāṅka. According to VJS. IV 50 one class of the *Rāsaka* type of Prakrit compositions was characteristically made up of *Dvipadīs* that had *Vastukas* followed by *Vistāritakas* or *Vidārīs*. The *Carcarī* song at *Kuvalaya-mālā* §9 closely resembles this class of *Rāsakas* composed in *Dvipadīs*. The difference between them was possibly this that as against the longer *Rāsaka*, the *Carcarī* song was made up of only one *Dvipadī* that contained four complex units. The *Jānāśrayī* too has treated the *Rāsaka*¹³ along with the *Dvipadī*.

9. The form of the *Carcarī* at *Kuvalayamālā* §9 perfectly fits in the scheme of Virahāṅka's *Dvipadī*. In the absence of definite illustrations the precise character of the latter has remained considerably obscure. The metrical form of this *Kuvalayamālā* *Carcarī* provides us with a clear instance of the *Dvipadī* and this fact enhances its importance.

10. We may digress here a bit and note that at *Caupannamahāpurisacariya* p. 186, st. 90-97, for the description of the leave-taking of warriors prior to a march, Śilāṅka has employed a *Dvipadī*. The eight verses in the passage are made up of four metrically identical units, each of which has two constituents, viz. a stanza in *Mañjarī* (or *Khaṇḍaka*) followed by a stanza in *Gītikā*. Similarly we have on pp. 190-191 (st. 137, 139) of the same work two instances of the *Mañjarī-Gītikā* combination and it is significant that here the subject of description is spring season. As already noted, the *Jānāśrayī* defines *Dvipadī* as made up of a *Bhaṅga-Dvipadī* followed by a *Gītikā*.

11. Thus our examination of the *Carcarī* song at *Kuvalayamālā* §9 has yielded the following facts about the form and function of *Carcarī* :

1. *Carcarī* was a song in Prakrit sung while performing the *Rāsa* dance.
2. It could be in the form of a *Dvipadī* which consisted of four *Vastukas* accompanied by *Dhruvaka*. This type of *Dvipadī* has been described by Virahāṅka on the basis of an earlier prosodic tradition,

3. One class of the *Rāsaka* type of Prakrit poems closely resembled the *Carcari* in form.
4. The four-partite *Dvipadī* is not treated by some well-known prosodic authorities like Svayambhū and Hemacandra. But they do treat its basic units under the *Dvibhaṅgikā* and *Tribhaṅgikā* in the *Śrīṣaka* class of metres. Actually their scheme of metrical classification has a different basis, while the VJS prosodic tradition appears to be based on a type of Prakrit poems that went out of vogue during the later times. The *Caupannamahāpurisacariya* has specimens of both the uses of *Dvipadī*.

THE CARCARI SONG AT *KUVALAYAMĀLĀ*, p. 145.

12. At *Kuvalayanālā* § 235, p. 145, ll. 7-8 we have another specimen of a *Carcari* song.⁴ Prince Dappaphaliha, who was drugged and out of his mind, is described there as dancing a *Carcarikā*, which did not have any connected meaning or acceptable grammar. This nonsensical *Carcarikā* song is in slightly Prakritized Sanskrit and it is made up of a rhymed stanza in the *Chittaka* or *Toṭaka* metre¹⁵. (Each line has four *Sa-gaṇas* i.e. ∪ ∪ - × 4). Unlike the *Carcari* at *Kuvalayamālā* §9, this instance has no connection with the Spring Festival. The language of the song is modified Sanskrit and not Prakrit. The song has only one stanza and its metre is such as is common to Sanskrit and Prakrit.

THE SONG AT *UPAMITIBHAVAPRAPAÑCĀKATHĀ*, pp. 272-273.

13. King Ripudaraṇa is described at *Upamitibhavaprapañcākathā* pp. 272-273 as forced to dance a *tri-tālaka Rāsa* and the accompanying song¹⁶ is given in st. 438-442. From the two *Carcaris* of the *Kuvalayamālā* discussed above we know that the song accompanying the *Rāsa* dance was called *Carcari*. So even though the song in the above-given context of the *Upamitibhavaprapañcākathā* is not actually called *Carcari*, we may take it as the same functionally. And a formal analysis of this song justifies our assumption. The song consists of four *Vastukas*, each of which is followed by *Dhruvaka*. But here the *Vastukas* and the *Dhruvaka* are in the same metre, while the prosodists seem to prescribe different metres for them. This deviation apart, the metre of the song is significantly the same as employed in the *Vastukas* of the first *Carcari* of the *Kuvalayamālā*, viz., *Mañjarī*. Even though it has been given the appearance of a Sanskrit *Vṛtta*, and as such it has the form *Ra + Na + Bha + Bha + Ra* (i.e. ∪ ∪ ∪ ∪ ∪ ∪ ∪ ∪ ∪ ∪), which would define it as the metre called *Sundara*, *Ramaṇya* or *Mañbhūṣaṇa*,¹⁷ really speaking its structure is intended to reflect the moraic form 3+3+4+4+4+~-. Employment of rhyme (clear rhymes in 438 a, b; 439 a, b; 441 a, b; c, d;

442 a, b) too gives out the Prakritic source of the metre. We can therefore take this song as a Carcarī with a *Dvipadī* structure.

THE SONG AT PRABHĀVAKACARITA, p. 60.

14. In the *Vṛddhavādī-prabandha* of the *Prabhāvakacarita*, Vṛddhavādin is described as composing extempore a *Rāsaka* song in Prakrit and giving a dance performance on the basis of that song, before a group of cowherds. The actual song is also given¹⁸ (p.60, ll. 11-15). This incident is narrated also in the *Prabadhakośa* (p. 16) with some variation. There the song is said to be in *Ghindhī* metre. No metre of this name can be traced in the available manuals of Prakrit metres. Actually the metre of the stanza can be identified as *Chittaka* (with some irregularity in the third line). And we know that the second Carcarī of the *Kuvalayamālā* is in this very metre, which is also found in one of the Apabhramśa songs in the fourth act of the *Vikramorvaśīya* and is treated by Virabhāṅka.¹⁹ So we see that for using the metre *Chittaka* for Carcarī songs there was a well-established tradition.

THE CARCARĪ DESCRIPTION AT
CAUPANNAMAHĀPURISACARIYA, p. 191.

15. So far we have considered some passages which either contain a Carcarī song so specified or a song that was used in the *Rāsaka* dance. Besides these, we have to note a few passages which indirectly throw some light on the character of the Carcarī songs. These passages purport to describe the performance of a Carcarī dance or simply a Carcarī at a spring festival, but the mode of description seems to have implications that are useful for our present purpose.

16. First we take up the description of Carcarī occurring at *Caupannamahāpurisacariya*, p. 191 (st. 143 and 144) This forms a part of the description of the Spring Festival for which purpose the author has commonly used the *Gāthā* metre, but as a significant variation, twice (In st. 137 and 139) he has used *Dvipadī*²⁰ and in the two stanzas under discussion, he has used a special *Sama-Catuṣpadī* metre of twentyfour *Mātrās* per line. The language of these stanzas is mixed with Apabhramśa. From the available works on Apabhramśa metres I have not been able to identify this metre. But it seems to be a variation of the *Rāsaka* with two *Mātrās* added in the beginning and with the final syllable lengthened. The general structure and rhythm is very close to those of the *Rāsāvalaya* (21 *Mātrās* per line divided as 6+4+6+— with some variations²⁰, which was the standard metre of the Apabhramśa *Rāsabandha* and which is also used by Jinadattasūri for his *Jinavallabhasūri-Carcarī* in Old Gujarati, composed in the beginning of the twelfth century.

THE CARCARI DESCRIPTION AT *KARPŪRAMAÑJARĪ*, IV, 16-19.

17. Similarly in the vivid and detailed description of *Carcari* given by the *Vidūṣaka* in the fourth act of the *Karpūramañjarī* (vv. 10-19), we find that the metre for the first six stanzas is *Upajāti* of *Indratājrā* and *Upendra-vajrā* while that for the remaining four stanzas is *Svāgatā*. The latter is defined as *Ra+Na+Bha+Ga+Ga* i.e. ~~~~~~. As a *Varṇavṛtta* it resembles the metre employed in the *Rasa* song of the *Upamitibhavaṇṇapāṇcāka*²¹ in that if we cut down the last four syllables of the latter and treat the eleventh syllable (now final) as long we get *Svāgatā*. Looked upon as a *Mātrā* metre its structure and rhythm are those of the very widely used Apabhramśa metre *Vadanaka* (scheme 6+4+4+2, the last four *Mātrās* having the form ~~~ or - -).

LATER DEVELOPMENTS IN THE FORM OF CARCARI

18. Thus our examination of the Sanskrit and Prakrit passages from various texts having some direct or indirect bearing on determining the formal character of *Carcari* songs has shown that in the earlier period *Dvīpāṇī* was used for composing these songs, but other metres also like *Chittaka* and perhaps *Rāsāvalaya*²² and *Vadanaka* were employed for this purpose.

19. *Carcari* became established in later Apabhramśa and Early Vernacular literatures as a literary type or genre. And here also we can see how the Prakrit studies are quite indispensable for a thorough understanding and assessment of Early New Indo-Aryan literatures. In many a matter of language and literature there has been a continuous tradition without break from Prakrit through Apabhramśa to Early New Indo-Aryan, and much of the last cannot be even properly understood without help from the other two.

CARCARI IN APABHRAṂŚA AND OLD GUJARATI

20. We know about two *Carcari* poems from the Apabhramśa literature. One is the *Caccari* composed in the twelfth century by Jinadattasūri to eulogize Jinavallabhasūri²³. It consists of fortyseven stanzas in the *Rāsāvalaya* metre²⁴. It is the same metre in which the Apabhramśa poem *Samdeśarāsaka* is principally composed²⁵.

The other *Caccari* is known to us only by its name. While giving his personal account Vira, the author of the Apabhramśa poem *Jambūsāmīcarīya* (11th cent.) informs us that one of the four poems composed by his father was *Śāntināthacaccari*²⁶, i.e. a *Carcari* about the Jain *Tīrthaṅkara* Śāntinātha. Nothing more is known about it.

21. Some six *Caccarīs* or *Cācarīs* are known to us from Early Gujarati literature. They were composed in the 14th Century. Some details about them are given below²⁷.

Title	Author	Form and extent	Subject
<i>Carcarikā</i>	Solaṇa	38 <i>Dohās</i>	Pilgrimage to Mount Girnar.
<i>Caccarī</i>	Anonymous	30 „	„
<i>Dharma-Caccarī</i>	„	20 „	Jain religious practices and vows.

Besides, *Jinacandrasūri-carcarī* by Hemabhūṣaṇa (25 *Dohās* about the greatness of *Guru*), *Jinaprabodhasūri-carcarī* by Somamūrti (a eulogy in 16 *Dohās*) and a *Caccarī* by Jinaprabhasūri are still in the manuscript form.

22. These *Carcarīs* in Apabhramśa and Early Gujarati were didactic works composed by Jain authors on the model of contemporary popular and purely literary compositions. They indicate that during its long course of evolution *Carcarī* got transformed from a short festive lyrical song to a substantial poem with some narrative and descriptive content. The connection with the festival and dance also altered substantially and the original metrical form and structure too changed beyond recognition.

23. These general observations about *Carcarī* with some inevitable elements of surmise can be verified only when huge gaps in our information are filled up, and that depends upon finding out actual specimens of *Carcarī* from classical texts belonging to the period between sixth to the thirteenth century. It was also a part of the purpose of the present paper to show that a close scrutiny of published Prakrit and Apabhramśa works is likely to be rewarding in such matters.

APPENDIX

1. *Kuvalayaṃāṭā* § 9, p. 4, 25-5, 4.

जहा तेण केवलिणा अरण्णं पविसिऊण पंच चोर-सयाई रास-णच्चण च्छलेण
महामोह-गह-गहियाई अक्खिविऊण इमाए चच्चरीए संबोहियाहं । अवि य —
संबुज्झह किं ण बुज्झह, एत्तिए वि मा किंचि मुज्झह ।
कीरउ जं करियव्वयं, पुण हुक्कइ तं मरियव्वयं ॥ इति धुवयं ।

कसिण-कमल-दल-लोयण-चल-रेहंतओ
पीण-पिहुल-थण-कडियल-भार-किलंतओ ।
ताल-चलिर-वलयावलि-कलयल-सदओ
रासयम्मि जइ लब्भइ जुवई-सत्थओ ॥ संबुज्झह०
असुइ-मुत्त-मल-रुहिर-पवाह-विरूवयं ।
वंत-पित्त-दुग्गंधि-सहाव-विलीणयं * ।
मेय-मज्ज-वस-फोप्फस-हड्ड करंकयं
चम्म-मेत्त-पच्छायण-जुवई-सत्थयं ॥ संबुज्झह०
कमल-चंद-णीलुपल-कंति-समाणयं
मूढएहि उवमिज्जइ जुवई-अंगयं ।
थोवयं पि भण कत्थइ जइ रमणिज्जयं
असुइयं तु सव्वं चिय इय पच्चक्खयं ॥ संबुज्झह०
जाणिऊण एयं चिय एत्थ असारए
असुइ-मेत्त-रमणूसव-कय-वावारए ।
कामयम्मि मा लगह भव-सय-कारए
विरम विरम मा हिंडह भव-संसारए ॥ संबुज्झह०

2. *Caupannamahāpurisaccariya*, p. 186, ll. 15-27.

तओ ढक्कारवमायणिऊण पडिबुद्धो सयलो वि सामंततलवग्गसंदोहो त्ति ।
तओ य किं काउं पयत्ता ? अवि य —

* The word is recorded in the form चिलीणय as well as विलीणय. The former seems to be the correct form. See H. C. Bhayani, 'Studies in Hemacandra's *Deśināmāṭā*', 1966, p. 13, s. v. चिलिच्छिल ; R. N. Shriyan, *A Critical Study of Mahāpurāṇa of Puṣpa-danta*, 1969, no. 955.

सिद्धिलिङ्ग दइयं पियं गुदलसालयं, कोइ सिद्धिगणफलहरवच्छविसालयं ।
गंदणं व विरहुगयतावपणासयं, सामिकज्जि बहु मण्णइ णवर पवासयं ॥९०

अण्णाए कंठवलइयं, मोइज्जइ कह वि ओसुहेल्लयं पि ।

सुहंहेण सामिकज्जए, दइयालइयसिणेहपासयं व ॥९१

विल्लियसिद्धिलिङ्गसचडुलीकयचंचलवालयं, संठवेसु देवरतणुतरलयवालयं ।
भणइ कोइ मह सुन्दरि ! मुय माणल्लयं, वयणयं च मा वुम्भउ बाहजलोल्लयं ॥९२
उपपत्तीए कवयं, कीए वि रक्खासहं ति दइयस्स ।

आलिगिज्जइ बहुसो, गुणाण रज्जइ जणो ण रूवस्स ॥९३

जंतदइयमवयच्छिय कीए विसालयं, उण्णवेवि मुहमुम्भउजणियविओलयं ।
दुण्णिमित्तसंकाए विसायवसुम्भए, वाहओ पहोलिज्जइ लोयणमज्जाए ॥९४

सुपडित्थिरपरिसप्पयं, को वि समारुहइ संसए वि मिलियाण ।

ववसायं पि व तुरययं, सहाययं आवईए संसियाण ॥९५

को वि गलियकरडयडपलोडियदाणयं, गुरुविपक्खभेयक्खमदीहविसाणयं ।
णिययपुरिसयारं पिव परभडभंजयं, आरुहेइ गुरुमयगलमइदप्पुज्जयं ॥९६

कीए वि गओ ति दइयओ, विरहभयाहित्थवेविरंगयाइ ।

अविलम्बियाइ तुरिययं, वयंसियाए व्व णवर मुच्छयाए ॥९७

3. 190, Ibid, p. II. 25-28.

अवि य —

सुरहिपरिमल्लदामपलोडियदाणओ चूयमंजरीजालविणित्तविसाणओ ।
गयवतीण वित्थारियविरहुदुहासओ वारणो व्व पवियम्भइ माहवमासओ ॥१३७
कयगुरुविरहुव्वेययं, भमंतभसलालियासमीवयम्मि ।
पहिएहिं संभमाउलं, पलोइया कुवियकालसंकलो व्व ॥१३८

Ibid, p. 190, last line - p. 191, II. 1-3.

एत्थंतरम्मि य पडियं बंदिणा ---

उच्छलन्तकलचच्चरिरुंजियरसणओ धवलमल्लिउम्मिल्लियदीहरदसणओ ।
चडुलपल्लवुव्वेल्लिरतरलियजीहओ महुणिहाइ ! पवियम्भइ माहवसीहओ ॥१३९
जह जह दाहिणपवणओ णराण परिमुसइ मासलंगयाइ ।
मयणगिणा समहियं तह तह संतावियाइ हिययाइ ॥१४०

4. *Kuvalayamāla*, § 235, p. 145, ll. 5-8.

कइया वि कर्हि पि परिभममाणो इमं असंबद्धकरगालावरइयं चच्चरियं
णच्चमाणो । अवि य —

यदि कश्चि विपश्चि न जातु सखे यदि सर्कर सर्करला न भवेत् ।

यदि चन्द्र-मुनीन्द्रमनङ्ग चितः यदि सोऽस्ति नमोऽस्तु नमोऽस्तु ततः ॥

5. *Upamitibhava prapañcākaṭhā*, p. 272-273, vv. 439-442.

प्रवृत्तास्ते तालारवं कर्तुम् । समवतारितोऽहं रासमध्ये । ततो मां नाटयन्तः
प्रारब्धास्ते मनुष्यास्त्रितालकं रासं दातुम्, कथम् ? ।

यो हि गर्वमविवेकभरेण करिष्यते, बाधकं च जगतामनुतं च वदिष्यते ।

नूनमत्र भव एव स तीव्रविडम्बनां, प्राप्नुवोत निजपापभरेण भृशं जनः ॥ध्रुवकः॥

* * *

पश्यतेह भव एव जनः कुतूहलं, शैलराजवरमित्रविलासकृतं फलम् ।

यः पुरैष गुरुदेवगणानपि नो नतः, सोऽद्य दासचरणेषु नतो रिपुदारणः ॥यो हि गर्व०

* * *

शैलराजवशवर्तितया निखिले जने, हिण्डितोऽहमनृतेन वृथा किल पण्डितः ।

मारिता च जननी हि तथा नरसुन्दरी, तेन पापचरितस्य ममात्र विडम्बनम् ॥यो हि गर्व०

योऽत्र जन्ममतिदायिगुरूनवन्यते, सोऽत्र दासचरणाधतलैरपि हन्यते ।

यस्त्वलीकवचनेन जनानपतापयेत्, तस्य तपननृप इत्युचितानि विधापयेत् ॥यो हि गर्व०

नो नतोऽसि पितृदेवगणं न च मातरं, किं हतोऽसि रिपुदारण पश्यसि कातरम् ।

नृत्य नृत्य विहिताहति देवपुरोऽधुना, निपत निपत चरणेषु च सर्वमहीभुजाम् ॥यो हि गर्व०

6. *Prabhāvakacarita*, p. 60, ll. 11-15.

सूरयस्तत्सदभ्यस्तगीतहुंबडकैस्तदा । भ्रान्त्वा भ्रान्त्वा ददानाश्च तालमेलेन तालिकाः ॥

प्राकृतोपनिबन्धेन सद्यः सम्पाद्य रासकम् । ऊचुस्तत्प्रतिबोधार्थं तादृशमीदृगौचिती ॥

तथा हि —

नवि मारिअइ नवि चोरिअइ पर-दारह अत्थु निवारिअइ ।

थोवाह वि थोवउं दाइअइ तउ सग्गि दुगुदुगु जाइअइ ॥

The texts of the song as given in the *Prabhāvakacarita* and the *Prabandhakośa* (6, p. l. 8) slightly differ from each other. The context of the event is differently given in the latter. There the line preceding the song is as follows :

ततो बृद्धवादी कालज्ञः कच्छं ददं बध्वा । धीन्दिणिच्छन्दसा क्रीडति ।

7. *Caupannamahāpurisacariya*, p. 191, ll. 15-19.

पेच्छई य चच्चरिं । सा य केरिसा ?
 अलिउलचलपम्हउडवियासियसुमणदलो
 उम्भडमहुमासो वि वियम्भइ भूसियभुवणयलो ।
 उम्भिण्णचूयणवपल्लवक्सिलयसदलए
 'को पिउ वज्जेवि वच्चइ ?' कूविउ कोइलए ॥१४३॥
 जइ दइयविओए विवज्जइ ता कहे दुच्चरिउ
 इय चित्तंतो कलयंठिए 'तुह तुह' उच्चरिओ ।
 इय एव वियंभियमणहरबहुविहचच्चरिओ
 णिसुणंतु जणदणो लीलए वियरइ सच्चरिओ ॥१४४॥

8. *Karpūramāñjarī*, IV, vv. 16-18.

का-वि वाइअकरालहुडुक्का रम्ममदलरवेण मअल्ली ।
 दोल्लआहिं^१ परिवाडिचलाहिं चल्लिकम्मकरणम्मि पअट्टा ॥१६॥
 किङ्किणीकअझणज्झणमण्णा कण्ठगीइलअजन्तिअतालं ।
 जोइणी व लअणच्चणलीलं तारणेउररवं विरअन्ति ॥१७॥
 कोउहल्लवसजङ्गमवेसा वेणुवाअणपरा अवराओ ।
 कालवेसवमहासिअलोआ ओसरन्ति पणमन्ति हसन्ति ॥१८॥

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Notes

1. Date of composition, 878 A.D.
2. Date of composition, 869 A.D.
3. Date of composition, 906 A.D.
4. Date of composition, 1278 A.D.
5. Date of composition, 1349 A.D.
6. Date of composition, first quarter of the 11th Cent.
7. A.N. Upadhye has suggested that the source of this episode is an almost identical incident given by Nemicaṇḍra in his commentary on the eighth chapter of the *Uttarajjhāyā* which is attributed to Kapila. The latter is said to have converted five hundred robbers by dancing before them and singing a song which was the same as *Uttarajjhāyā* VIII.
8. For the text of the song see the Appendix.
9. Ch. 3, 62; KD. 2, 18.

10. See Ch. 4, 61; KD. 2, 22 Commentary. A.N. Upadhye, the learned editor of the *Kuvalayamālā*, identifies the metre of the Vastukas as Galitaka (with the Gaṇa scheme $5+5+4+4+3=21$ Mātrās). But Yamaka, one of the defining characteristics of the Galitaka, is absent from the Vastukas under discussion.

In this connection it may be noted that the metre of the verse expressly associated with Carcarī dance at *Vikramorvaśīya* IV, 11 (Sahitya Akademi edition) is Mañjarī, though the initial 6 Mātrās of the fourth Pāda there are not divisible as $3+3$.

Further we may also note that the Tribhaṅgī illustration at Ch. 4, 89,1 has Mañjarīas its first unit.

11. See VJS. 2, 4-8.
 12. *Jānāśrayī*, 5, 60-68.
 13. *Jānāśrayī*, 5, 69-72.
 14. For the text see Appendix.
 15. For the text of the Carcarī see Appendix.
 16. In this connection we may note that the metre of *Vikramorvaśīya* IV, 14 is also Chittaka. In the stage direction that precedes it, the associated Laya or the specific Tāla characterizing the rhythmic dance movement is termed Bhinnaka. VJS. IV, 54 treats the Chittaka, and the metre treated next, with the form $-vv \times 3 + -$, is called Bhittaka, which may well stand for *bhinnaka*.
 17. For the text of the song see Appendix.
 18. Ch. 2, 256; Jayakīrti's *Chandonuśāsana*, 2, 191.
 19. For the text of the song see Appendix.
 The word *ghinḍini* (v. l. *ghinnana*) occurs in a thirteenth century old Gujarati poem, *Śāntinātha-bolikā*, to be shortly published. There it is used in the sense of a circular dance movement connected with the Rāsa dance.
 20. See note 22.
 21. See p. 18.
 22. See Ch 5, 26; *Saṁdeśarāsaka*, Introduction pp. 53-55 and the sources indicated there.
 23. See *Apabhraṁśakāvyatrayī*, ed. by L. B. Gandhi.
 24. See note 22.
 25. The commentator of the *Caccarī* has wrongly identified the metre as Kunda. (*Apabhraṁśakāvyatrayī*, p.) According to Ch. 5, 6 the Gaṇa scheme of Kunda is $4 + 5 + 5 + v - v + -$ and this is different from the Gaṇa Scheme of the Rāsāvalaya (Ch. 5, 26), viz. $6 + 4 + 6 + 5$ (the last three Mātrās to be all short).
 26. 'Caccariabandhi viratu sarasu, gājjai Sāmtiū tārajasu,' *Jambāsāmicariya*, I, 4, 5.
 27. Of these the first two are published in the *Prācin Gurjar Kāvya Saṁgrah*. The third is being published in the forthcoming *Prācin Gurjar Kāvya Saṁcay* (L. D. Institute of Indology).

*

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ŚABDA-VILĀSA OR PĀRASINĀMAMĀLĀ OF MANTRĪ SALAKṢA
AND
MAHĪPA-KOŚA OF SACIVA MAHĪPA

U. P. Shah

The *Parasiprakāśa*, a bilingual kośa of Persian and Sanskrit, composed by Kṛṣṇadāsa, a contemporary of Akbar, is well-known and was published long ago, in V. S. 1923 (= A.D. 1866) by Pandit Mannalal of Varanasi.¹ Some more works of this type have since then been found in different manuscripts collection.²

One such work is found in the collections of Śrī Nitivijaya Jaina Pustakālaya, Cambay. It is a manuscript on paper, size 9.7 x 4.1 in., and has 20 folios. Folios 1-8 contain the *Apavarga-nāmamālā* of Jinabbhadra sūri, while folios 8-20 contain Śabdavilāsa, also called *Parasināmamālā*. The beginning is as under :-

Folio 8a.

॥ द. ॥ ॐ नमः श्री सर्वज्ञाय ।
नमः श्री सोमनाथाय सोमाकाराय शंभवे ।
भवेद्यस्य गुणान्वक्तुं न क्षमाऽपि श्रुतिर्मदात् ॥ १ ॥
या विभूषयति विश्वमशेषं यत्नतो नरपतिं शुचिवेषम् ।
देवतांशमिह साऽभिभजन्ती शर्म वो दिशतु वाग्विलसन्ती ॥ २ ॥
सर्वभाषासु कौशल्यं के नेच्छन्ति नरोत्तमाः ।
यतो हि विज्ञतासंपत् प्राप्यते राजसंसदि ॥ ३ ॥
सर्वदेशप्रसिद्धा ये सर्वशास्त्रविशारदाः ।
न ते कस्यां हि भाषायां जायन्ते दोषभाषिणः ॥ ४ ॥
ऊचे वराहमिह(हि)रो मिह(हि)रोत्तमश्री(श्रीः)
स क्रेयताउरिमुखान्यवनेशवाचा ।
मेषादिभिः सुविदितान्ज(ञ्ज)नतोपकृत्यै
क स्थान वाचि कुशली खलु विश्वदृष्टा ॥ ५ ॥

1. A. Weber also Published *Pārasī-Prakāśa* Das Krishnadas (Berlin 1877, Glossary), (1889, Grammer).
2. A manuscript of *Pārasī-Nāmamālā*, composed by Vedāṅgarāya, preserved in the Oriental Institute, Baroda. Vedāṅgarāya says that he has highly favoured by Shah Jahan.

सच्छ्रोत्रियो ब्रह्मविदां वरेण्यो वरेण्यवाचोऽयमपि प्रपंच ।
निश्चित्य चैवं गिरमारवीं स प्रतापभट्टोऽलिखदप्यवोचत् ॥ ६ ॥

सर्वज्ञतेति पदमस्त्वह चेत्प्रसिद्धयै
नाज्ञानृताज्ञानृता(नाज्ञानृता)ऽपि विषये विदुषः क्व भातु ।

उक्तेरितीलवरणेश-हरिभ्रमस्य
नामालिमाशु तनुते सचिवः सलक्षः ॥ ७ ॥

ग्राम्याः पौरजनं जडाश्च सुजनं जाल्माश्च विद्वज्जनं
न्यूना विज्ञजनं खला गुणजनं दीना वदान्थं जनम् ।

सभ्याः सभ्यवरं निर्गलगिरो निन्दन्ति सर्गः कले-
रेवं सत्यपि तावदस्त्वह गिरां गुम्फोऽयमारभ्यते ॥ ८ ॥

The author's Praśasti at the end is as follows :-

Folio 20 a.

एवं देवमनुष्यकाण्डयोरेकविंशतिः ।
वर्गाः सत्तेषुबाणाढ्याः श्लोकाः सर्वाङ्गतोऽभवन् ॥ १ ॥
अस्मिन् रुद्रमहालये प्रथमदिग्द्वारे प्रवेशे यातां(यतां ?) ।
दक्षागस्य(क्षाङ्गस्थ)गवाक्षपक्षदृषदि श्रुत्यङ्गवृत्तान्वितम्(तैः)
पङ्क्त्यर्थैर्विवृतं च षट्शतमितैर्ग्रन्थैर्विरच्योत्तमं
श्लोकं स्रग्धरया सुधीः सुविबुधाऽभीष्टं सलक्षोऽलिखत् ॥ २ ॥
सोऽयं सूक्तिलतामलङ्कृतिचयं, वाग्देवतायाः स्तवं
भाष्यं सूर्यशतस्य, चातिविशदां वृत्तिं ततश्छांदसीम् ।
वेरीश्लेषमयं स्वार्थैरचितं पद्यं च चित्रार्णवं
कृत्वा शब्दविलासमप्यरचयद्विद्वत्प्रमोदप्रदम् ॥ ३ ॥
वर्षं यत्समभूच्चतुर्दशशतं श्रीविक्रमार्कान्तरा-
दद्वाविंशत्यधिकं मघोः समुदये संवत्सरेऽस्मिन्शुभे ।
श्रीविद्यानिलयेलदुर्गनगरे राज्ञो हरिब्रह्मणो
भूमीन्द्रस्य निदेशतो विरचितो नाम्नां निधिः सान्वयः ॥ ४ ॥

Folio 20 b.

इतिशब्दविलासाङ्के(सारख्ये) यावने शब्दवैभवे ।
द्वितीयो मानवः काण्डः साङ्गोपाङ्गो निरूपितः ॥ ५ ॥

इति शब्दविलासाख्या पारसीनाममाला समाप्ता ॥ शुभं भवतु कल्या-
णमस्तु ॥ ६ ॥ संवत् १६७० वर्षे फाल्गुन सुदि १३ दिने तपागच्छाधिराज
श्री श्री श्री सोमविमलसूरिशिष्यपंडितश्रीमाणिक्यविजयगणेशिष्य पं. लक्ष्मीनन्दि-
गणेशिष्याणुना उदयनन्दिमुनिना लिखिता । श्रीपूज्यसोमविमलसूरिराजकृते

The author pays his respects to Somanātha, the Śiva at Prabhāsa-Pāṭaṇ or Somanath in Saurashtra, and requests Vāk or speech for happiness. In the third verse, and the following verses, the author tries to defend his composition of a lexicon of names in a foreign language by showing that the learned always desire to have proficiency in various speeches in order to obtain a place of honour in different royal courts. In the fifth verse, he cites the example of the famous astronomer Varāhamihira, who was resplendent like the sun (*mihira*), referred to the various *rāśis* like *meṣa* etc., in *yavana* terms like *kriya*, *tāuri* (*taurus*) etc. Hence Pratāpa Bhaṭṭa wrote and spoke in the Arabic language. We do not know of the Arabic work or works composed by Pratāpa Bhaṭṭa.

The seventh verse is not quite clear, and there may be some scribal error but it suggests that due to a remark of Haribhrama (Guj. Harabhama), king of Ilavaraṇa (modern Īḍar, Īḍadurga), the minister Salakṣa composes this list of names, i.e., Pārasīnāmamālā. The name Haribhrama is spelt Haribhrahma in verse 4 at the end and this seems to be a Sanskritization of Harabhama or Harabhamji, the name of a local ruler.

Īlavaraṇa must be regarded as the same as Īḍadurganagara referred to in verse 4 at the end. Īḍar was called Īḍadurga.³

Verse 2 at the end, suggests that the wise (*vibudha*, learned) Salakṣa had composed and (got) written (i.e. engraved) on the stone slab (or slabs) on the side (or sides) of the gavākṣa on the south while entering the eastern-gateway of the Rudramahālaya - a Śloka in the sragdharā metre, which had a commentary in six different metres, the extent of the commentary being 600 granthas or perhaps 106 granthas. It may be difficult to imagine such a long text of 600 granthas (18200 letters) inscribed on one or both sides of the gavākṣa. Perhaps *ṣaṣṣatamitaiḥ* has to be interpreted here as *Ṣaḍadhikam śatam*. Śloka can here refer to a Stuti or Stavana, a hymn of praise (composed in the Sragdharā metre).

According to verse 3, Salakṣa had composed a *Sūkti-latā*, an *Alamkṛti-caya* (which was probably called *Alamkāra-samuccaya* ?), a *Vāgdevatā-stavana*, a *bhaṣya* on the *Sūrya-śataka* (of Mayura!), lucidly written work called *Chandovṛtti*, and a poetical work called *Citrārṇava*, which latter was full of *beri* (?) - *śleṣa* and then he composed the *Śabdavilāsa*.

3. See Rāsamālā (Gujarati, 3rd ed.), Vol. I., p. 411.

In the verse 4, the author says that in the year 1422 of Vikrama era, in the beginning of the month of Caitra, he composed this corpus (*nidhi*) of names (i.e. this *Pārasīnāmamālā*) at the desire of king Haribhramha in the city of Iladurga, which was the residence of both Śrī (Prosperity) and Vidya (Learning).

Thus according to our author Īdar was a seat of learning and a prosperous city in V.S. 1422 (= A.D. 1365) when this work was composed. The author's claim does not appear to be wholly unwarranted, since he himself had composed several works.

We do not know anything about the history of king Haribrahma (Harabhamji) or Haribhrama. However, it would be interesting to note here that one Rāmadeva Vyāsa, who composed three *Chāyā-nāṭakas* (namely, *Subhadrāpariṇaya*, *Rāmābhyudaya*, and *Pāṇḍavābhyudaya*), was patronised by king Haribhrama and his grandson king Raṇamalla. Rāma kavi refers to Haribhrama as his patron in his *Subhadrāpariṇaya*, but to "Raṇamalla the grandson of Haribhrama" as his patron in the *Pāṇḍavābhyudaya*. A manuscript of *Pāṇḍavābhyudaya* is preserved in the India office Library (no. 2353), from which, Shri Khiste has quoted relevant passages in the introduction to his edition of *Subhadrāpariṇaya*.

In *Subhadrāpariṇaya*, the author clearly says that his patron was Rāṣṭra-aṇḍha-cūḍāmaṇi, i.e. a scion of the Rāṭhoḍ family.

We know that King Raṇamalla, a ruler of the Rāṭhoḍ family of Īdar was a valiant king who is the hero of the famous old Gujarati poem "Raṇamallī-Chanda" composed by one Śrīdhara, and who (Raṇamalla) lived around A.D. 1390 — A.D. 1400. Muslim historians have referred to the successive attacks on Īdar and the fights with the king or kings of Īdar, especially Raṇamalla who refused to pay tributes voluntarily. Raṇamalla is certainly a historical figure. But authentic genealogy of his predecessors is not yet known.

The *Rāsamālā* (3rd ed., Guj. ed. pp. 415, 432) gives the following genealogy of the Rāṭhoḍs of Īdar —

Rāva Sonāṅgajī

↓
Ehemalajī

↓
Dhavalamalajī

↓
Lūṇakaraṇajī

↓
Kharahatajī

↓
Rāva Raṇamalla

Thus it is likely that Lūṇakaraṇajī was probably also called Haribhrama or Haribrahma. But the above genealogy may not be absolutely reliable and more research is necessary.

Salakṣa or Salakhaṇa is a name known from Praśastis of Jaina donors, and it is not unlikely that Salakṣa was of Bania-caste.

A manuscript (no. 12121) of a lexicon (Śabdaratnākara) called *Mahīpakōśa*, preserved in the Oriental Institute has the following entry at the end of the first kāṇḍa (folio 10 b) -

इति सचिवमहीपकृतौ महीपकोशनाम्नि शब्दरत्नाकरे साङ्गोपाङ्गः स्वर्गादिप्रथमः
काण्डः परिसमाप्तः ॥

At the end of the second kāṇḍa, we have, on folio 38 b, -

इति नन्दपट्टेन्द्रसभासरोजिनीमरालस्य सचिवमहीपस्य कृतौ महीपकोशनाम्नि
शब्दालङ्कारे भूमिकाण्डो द्वितीयः ॥

Then, at the end of the fourth and the last chapter, we have on folio 42b-

पाणिन्यमरहेमादिशास्त्रेभ्यः शब्दसंग्रहम् ।

सन्महीपः समतनोऽप्राग्वाटनरपुंगवः ॥ १५ ॥

इति सचिवमहीपकृतौ महीपकोशनाम्नि शब्दरत्नाकरे सामान्यकाण्डश्चतुर्थः ॥
× × × × सं. १४९३ वर्षे अश्विन शुदि १३ गुरौ लिखिता पुस्तिका ॥

Thus Mahīpa, a scion of Prāgvāta family was a minister in the court of the ruler of Nandapādra which may be identified with Nānod (also called Rajpipla in modern times) in Broach district.

But at the end of chapter 3, on folio 39b, we have

इति सचिव-सलक्षात्मज-महीपकृतौ महीपकोशनाम्नि शब्दरत्नाकरे पाताल-
काण्डस्तृतीयः परिसमाप्तः ॥

So minister Mahīpa was the son of minister Salakṣa. Now the manuscript of Mahīpakōśa is dated in V. S. 1493 = A. D. 1436. The work was probably composed some years earlier. The known date of composition of Salakṣa's *Śabdavilāsa* is A. D. 1365. It is, therefore, highly probable that minister Mahīpa was the son of minister Salakṣa, the author of *Śabdavilāsa*. Both father and son were learned scholars and ministers in different courts. That there was considerable literary activity at Idar in this age can be also gleaned from the fact that the Jaina monk Guṇaratna sūri composed his *Kṛiyāratnasamuccaya* in Idar in V.S. 1466 = A.D. 1400. There seem to have been Jaina manuscripts libraries here from olden days ; at

present there are two Bhāṇḍāras, one Digambara and the other Śvetāmbara; the Śvetāmbara collection has a well-known palm-leaf manuscript with illustrations, painted in c. 14th century A.D. The Digambara collection also contains some illustrated manuscripts, recently discovered by Shrimati Sarayu Doshi, which go to prove continued and considerable art activity at Īḍar even in the fifteenth and sixteenth centuries.

It may further be noted that Mahīpa the author of *Anekārtha-Tilaka* (Kośa)⁴ can now be identified with confidence with Mahīpa, the author of *Śabda-Ratnākara* or Mahīpakōśa referred to above. At the end of the *Anekārtha-Tilaka* we find the following verse.

श्रीमान्सोमभवः सलक्षसचिवो वाक्कण्ठभूषाङ्कभृ-
त्संप्रासूत सुतं महीपममलं सौभाग्यदेवी च यम् ।
संकीर्णख्य इहोज्ज्वलः समुचिते विद्वद्गिरां पूर्णतां
ग्रन्थे तदचितेऽसमे यमभजत्काण्डचतुर्थः परम् ॥ २१३ ॥⁵

The editor of *Anekārtha Tilaka*, in his Introduction, has missed the real name of the father of Mahīpa. He writes : "In the verse, he (i. e. Mahīpa) states that he was the son of Soma (or of Lunar Race) and that his mother's name was Saubhāgyadevi"⁶. Now we can see that the father of Mahīpa was Salakṣa-Saciva (i. e. Minister Salakṣa) born of Soma (i. e. son of Soma or of Lunar Race). It seems that Salakṣa was called Sarasvatī-kaṇṭhābharāṇa (Vakkaṇṭhabhūṣāṅkabhr̥t).

M.M. Patkar the editor of *Anekārtha-Tilaka*, has shown that the earliest ms. utilised by him was copied in Samvat 1490 = 1434 A.D. He also notes that Stein (in Cat. of Kashmir and Jammu mss. p.52) records the date of composition of *Anekārtha-tilaka* as Samvat 1430 = A.D. 1374, on the basis of a ms. existing in the library at Jammu.

Since the known date of composition of *Śabdavilāsa* by Minister Salakṣa the father of Mahīpa is 1365 A.D., it is not unlikely that Mahīpa composed his *Anekārtha-Tilaka* in c. 1374 A.D. and the *Śabda-Ratnākara* or *Mahīpakōśa* in about 1375 A.D. or even little later, but it is certain that *Mahīpakōśa* was composed before 1436 A. D. and the *Anekārtha-Tilaka* before 1434 A. D. .

It is important to note that according to the *Yavananāmamālā* of Salakṣa referred to above, some more parts of Rudramahālaya were in situ around A. D. 1365.

4. *Anekārtha-Tilaka* of Mahīpa, Critically edited by Madhukar Mangesh Patkar, publ. by the Deccan College Post Graduate Research Institute, Poona (1947).

5. *Anekārtha-Tilaka*, p. 88.

6. *Ibid.*, Intro., p. 2.

FRESH LIGHT ON BHĀMAHA-VIVARAṆA

V. M. Kulkarni

Till recently Udbhaṭa's commentary on the *Kāvyaḷaṃkāra* of Bhāmaha, generally known as *Bhāmaha-vivaraṇa* (BV) was presumed to have been lost beyond recovery. In 1962, however, Gnoli published some fragments from this commentary¹. Gnoli's identification of his publication with BV, was doubted by Dr. Raghavan.² In his paper on *Punaruktavadābhāsa*³ Dr. K. Krishnamoorthy came to the conclusion that the published fragments do represent the genuine *Bhāmaha-vivaraṇa* of Udbhaṭa himself.

The study of *Kalpalatāviveka*⁴ (KLV), however, throws some interesting light on this controversy, and goes a long way in support of Gnoli's claims. Numerous passages of the commentary published by Gnoli are, beyond any shadow of doubt, the source of numerous passages in KLV. They shed abundant light on some of the obscure, ambiguous and knotty verses in chapter V (*Nyāyanirṇaya*) of Bhāmaha's *Kāvyaḷaṃkāra*. It borrows most of the passages from BV when treating of *doṣas*. A good many of its *pratīkas*, referring to Bhāmaha's text, present variant readings from the printed texts. Some of them are convincingly genuine readings. The text of BV bristles with uncertain and doubtful readings; it is often mutilated as syllables, words, phrases and occasionally sentences are partly or entirely lost. I quote below about a dozen passages from KLV which throw light on and render the corresponding passages from BV intelligible.

(1) **Fr. 16 (a) 11 2-8** : These lines which treat of anyārtha doṣa (Bhāmaha I. 40) could be restored with the help of the following passage from KLV⁵ :

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- 1) Udbhaṭa's commentary on the *Kāvyaḷaṃkāra* of Bhāmaha, Roma, Istituto Italiano per II Medio Ed Estremo Oriente, 1962.
 - 2) Presidential Address, The Twenty-first All India Oriental Conference, Srinagar, October, 1961.
 - 3) *Punaruktavadābhāsa* and Genuineness of the published Fragments from Udbhaṭa's *Bhāmahavivaraṇa*, *The Journal of the Karnatak University VIII*, 1964.
 - 4) L. D. Series No. 17, Lalbhai Dalpatbhai Bharatiya Sanskriti Vidyamandira, Ahmedabad - 9.
 - 5) Vide p 7 ll 17-28.

ननु चैवं शब्दहीनेऽस्यान्तर्भावः । विषयान्तरप्रयोगेऽप्यपशब्दो भवति न केवलं लोपागमवर्णविकारादीनामयथाकरणे । तथा च—

“अस्वगोष्यादयः शब्दाः साधवो विषयान्तरे” [वाक्यपदीय १.१४९] इति तेन विपूर्वो हरतिः पादविक्षेपे प्रसिद्धसम्बन्धः, अस्य च परिमोषप्रयुक्तावपशब्दतैव । अप-शब्दस्य च स्वप्नेऽप्यप्रयोगादनित्यदोषमध्येऽस्य पाठो न संबद्ध इत्याह—.... उपसर्ग-वशेनेत्यर्थः ।वीत्त इति । “अच उपसर्गात्तः” [पाणिनि७-४-४७] इति तत्त्वम् । विदत्तशब्दे तु न दृश्यते तत्त्वमिति विशब्दस्यात्र निपातत्वमिति सिद्धम् । विद्वत्तं च इति विजहुरिति । विहरणं च तत् पादविक्षेपलक्षणायां क्रोडायां प्रसिद्धम् न त्वपहरण इत्यर्थः प्रसिद्धार्थः इति प्रसिद्धोऽर्थः पादविक्षेपलक्षणादिः ।

(2) Fr. 19 11 5-8 : The commentator, when commenting on Bhāmaha II. 8 treats of the figure *Punaruktābhāsa*⁶ and distinguishes it from *Yamaka* and *Lāṭānuprāsa*. The following extract from KLV is based on these lines of BV :

अयमभिप्रायः । सारूपाणां स्वरव्यञ्जनसमुदायानां विन्यासे पुनरुक्ताभासतैव संगच्छते, को ह्यनुमत्तः पुनरुक्तं ब्रूयादिति । तत्र चार्थाभेदेऽपि तात्पर्यभेदश्चेत्तदा लाटीयोऽनुप्रासः उतार्थभेदस्ततो यमकालङ्कार इति कुतः पुनरुक्तदोषप्रसङ्गः, कथं च लाटानुप्रास-पर्यनुयोग इति । पुनरुक्ताभासतापि शब्दसारूप्येऽर्थैकत्वनानात्व-योः शब्दसारूप्याभावेऽपि अर्थैकत्वाभासे भवतीति त्रिविधा । अवान्तरभेदापेक्षया तु बहुप्रभेदा वक्ष्यते । अत एव च पुनरुक्ताभासेषु लाटीयोऽनुप्रासः तदपवाद-द्वारेण च यमकालङ्कारश्च भवतीत्येतदेव वक्तुं न्याय्यमित्यर्थः ।—पृ. १८६ पं. २४—पृ. १८७ पं. ४.

(3) Fr. 27 a 11 3-4 : In the context of Bhāmaha II. 43 the commentator endeavours to show that the *upamā-dōṣa*, called *Hīnatā*, is, really speaking, no defect at all. The following passage from KLV which is, no doubt, adopted from BV makes these lines intelligible to a great extent :

‘हीनता’ इति....अत्र विकल्पद्वयम् । उपमानोपमेययोर्ययोः सामस्त्येन साधर्म्यं तयोरेवोपमेति वा । उपमेये वा यानि पदानि तान्युपमानोपमेयविशेषण-भूतानि साधर्म्यवाचीनि कर्तव्यानि । तत्राद्यं पक्षमधिकृत्याह—सर्वं सर्वेण [भामह २.४३] इति । न च पक्षान्तरमस्तीति न हीनतालक्षणो दोष इत्यर्थः । —पृ. २४५, पं. २५—पृ. २४६ पं. ९

6) Read in this connection Prof. Krishnamoorthy's paper, mentioned in f.n. 3; *supra*.

Gnoli has correctly hit on the right reading *vikṣpadvaya* in his f.n. 2 (p. 25).

(4) Fr. 39 (b) 11 6-7 : Gnoli discusses this passage in his Introduction (p. XXXVI, paragraph no. d where he mentions this Fragment twice as fr. no 27, which is clearly an error. The topic, discussed here, is about the figure *śliṣṭa* (that is *śleṣa*). A perusal of this entire fragment produces a strong impression that the commentator has introduced here a discussion of the famous doctrine '*Arthabhedena tāvat śabdā bhidyante*.' For restoring these lines the following passages from (Hemacandra's) *Kāvyaṇuśāsana* and *Kaṭpalatāvivēka* should prove useful : श्रुत्यैक्यग्रहणं लोकप्रतीति-तुल्यत्वपरिग्रहार्थम् । तेन दन्त्यौष्ठचौष्ठचकारबकारादिवर्णभेदे लघुप्रयन्तरालघु-प्रयन्तरकृते च भेदे.....यमकबन्धो न विरुध्यते ।⁷— p. 299 ll. 14-17. And, अयमाशयः ।....वाक्यान्तरप्रतिभा वा [V.L. वाक्यार्थान्तरप्रतिभा वा] इति । अलङ्कारान्तरपर्यवसायित्वेनालङ्कारान्तरप्रत्याशया संगृहीताप्युपक्रमावस्थायामलङ्कारान्तरस्याप्रतीतेर्वाक्यार्थान्तरप्रतिभा पृथगुपदर्शिता ।— p. 258 ll. 3-7.

The two lines of the fragment when restored would read as : यत्र तु शब्दानामत्यन्तसरूपाणामपि दन्त्यौष्ठेचलघुप्रयन्तरकृतो भेदोऽस्ति तत्र वाक्यार्थान्तरप्रतिभा । तथालङ्कारान्तरे वाक्यान्तरे वा प्रतिभोत्पद्यते ।

(5) Fr. 45 (b) 11 5-6 : The commentator intends this passage to serve as an introduction to Bhāmaha V.2. In a corresponding passage from KLV we have all the words of this fragment in tact, which fact clearly indicates that the author of KLV has adopted the passage from BV. The passage runs as follows :

ननु किमिति युगतसिद्धान्तप्रमाणयोरेव विचारणम् । सर्वसिद्धान्तानुवर्तनपरो हि काव्यप्रवाहस्तेन कः पक्षगतो बौद्धसिद्धान्तं प्रतीत्याह—प्रायेण

[Bhāmaha V. 2]

(6) Fr. 47 (a) : The text of this fragment is, on the whole, quite intelligible. This fragment may, however, be read with profit along with KLV (pp. 57-59). A few expressions and lines of this Fr., however, need correction :

1 2 : शब्दाभिव्यक्ति × × × should be read as शब्दाभिव्यक्तिवादिनं प्रति⁸..

अन्यतरसिद्ध [

7) In the *Saṅketa* commentary of Māṇikyaśāstra on *Kāvyaaprakāśa* we have almost an identical passage in the same context. Probably they have adopted the quotation from a common source and this source was possibly the *Bhāmaha-vivaraṇa*.

8) vide KLV p. 57 l. 18.

1 3 : should be read as साधयितुमिष्टो यो धर्मस्तदनुगमने यः सदृशः पक्षः स सपक्षः । तत्र च यः सन् स हेतुरित्यर्थः⁹ ।

1 5 : सामान्यमिह संवृतिसद्भिनाभिप्रेतम् from this line should be read as सामान्यमिह संवृतिबुद्धिरभिप्रेता¹⁰ ।

1 8 : should be read as तं च दर्शयितुमाह—इति द्वयैकानुगतिव्यावृत्ती लक्ष्म—साधुता ॥ V. 25 ॥ इति सा पूर्वोक्तया भङ्ग्या¹¹ × [

(7) Fr. 50 (a) 11 2-3 : This passage is easy to restore with the help of the following passage from KLV :

‘सो अज्ञानो दोषः’ इति । असिद्धत्वमित्यर्थः । ततो हि साध्यस्य ज्ञानं नास्ति । इमे दोषाः इति । इत्थमेव समासो युक्तः । ये पुनरज्ञानं च संशयज्ञानं च विपर्ययश्चेति समस्य तान् कुर्वन्तीत्यज्ञानसंशयज्ञानविपर्ययकृत इति व्याचक्षते तेषामज्ञानस्य ज्ञानप्रागभावस्यानुत्पाद्यमानत्वात् तत्करणविरोधः¹² ।

(8) Fr. 50 (a) 1 6 : The following passage from KLV¹³ throws some light on this line :

ननूपमानमेवास्त्विति । उपमाने खलु बिम्बप्रतिबिम्बोपन्यासो दृष्टः । चन्द्र इव मुखमित्यत्र मुखस्य बिम्बता, चन्द्रस्य तु तत्प्रतिबिम्बत्वम् । दृष्टान्तेऽपि च “तनुरियं क्व विलोचनहारिणी” इत्यादौ बिम्बप्रतिबिम्बभावो विद्यते, तत् कथमुपमायामन्तर्भावोऽस्य न स्यादित्यर्थः ।

(9) Fr. 50 (a) 1 7 : The following line from KLV¹⁴ should help us in restoring this line :

उपमानोपमेयभावविवक्षा साम्यमिवादिप्रयोगश्च..... ।

When restored it would read : साम्यमिवादिप्रयोगश्च । ‘तदृष्टान्ते नास्ति’ इति नोपमायामन्तर्भावोऽस्याशङ्कनीयः ।

(10) Fr. 50 (a) 1 8 : The following passage from KLV¹⁵ throws some light on this line: न चैवंविधं लक्षणं “तनुरियं क्व विलोचनहारिणी” इत्यादौ दृष्टान्ते न विद्यते । तनुतापसयोर्यथाक्रमं नवमालिकाकुशगुणाभ्यां सहोपमानोपमेयभावस्याशाब्दत्वात् ।

9) Vide KLV p. 57 ll. 21-22.

10) Vide KLV p. 57 l. 22 11) vide KLV p. 58 ll. 23-24.

12) Vide p. 70 ll. 4-7.

13) Vide p. 70 ll. 8-11.

14) Vide p. 71 l. 1.

15) P. 70 ll. 18-19.

The line “तनुरियं.....” forms a quarter of a stanza; possibly the stanza occurs in the poem *Hayagrīvavadha*, now lost.¹⁶

(11) Fr. 50 (a) 11 3-5 : These lines are easy to restore with the help of the following passage from KLV¹⁷ :

किं पुनः कारणं साध्यसाधनोपन्यास उपमाने न क्रियते । सुखमिन्दुरिवेत्येति ।
एतदुक्तं भवति । उपमाने कुत्सितः साध्यसाधनोपन्यासः सहृदयद्वयहरणश्रृंगारस-
ङ्गात् । यथेवं क्रियते सुखमिदमाह्लादकरं कान्तिविशेषातिशययोगादिन्दुरिवेति तदा
क्लिष्टं काव्यं स्यात् । यथेदं वक्ष्यमाणमुदाहरणम् । एतदेव दर्शयति—तदाह इति ।

These numerous passages, which have their source in “*Udbhaṭa’s Commentary on The Kāyālāmkāra of Bhāmaha*” clearly suggest that *Bhāmaha-vivaraṇa* itself must have been ready at hand for the author of KLV¹⁸.

Finally, I refer to one passage from KLV which unambiguously corroborates this inference. The author of KLV (pp 70-71) comments at length on Bhāmaha V. 56. In this comment we read :

“तदुक्तम्—

इवादेरप्रतीतापि शब्दसंस्कारतः क्वचित् ।

उपमा गम्यतेऽन्यत्र केवलार्थनिबन्धना ॥ इति ।

यत्त्र विवरणकृता उपमानोपमेयभावविवक्षा साम्यमिवादिप्रयोगश्चेति त्रितयमु-
द्घोषितं तद् बाहुल्याभिप्रायेण न तु लक्षणातया ।.....”

Now, the quotation “*ivāderapratitāpi*” etc. is found introduced in his *Laghuv-
ṛtti* (p.29, Banhaṭṭi’s edition) by Pratiharendurāja with the words “*tadāhuh.*”
The author of KLV identifies this quotation as originating from *vivaraṇakṛt*,
i.e. Udbhaṭa, the author of (Bhāmaha-)Vivaraṇa and thus indicating that
he must have had *Bhāmaha-vivaraṇa* in front of him.

- 16) This surmise is based on the context supplied by KLV (p. 78 ll. 5-13) : On a festive occasions Hayagrīva sends his son to bring Narakāsura with him. He goes to his capital but learns from the subjects of Narakāsura’s death at Kṛṣṇa’s hands, and his daughter’s departure to forest on account of her bereavement. He then proceeds to meet her in the forest with a view to offering condolences to her; seeing her practising austerities he is struck with love and points out the great disparity between her tender youthful body fit for love’s joy and her hard penance.

But there is one serious difficulty which prevents us from making such a surmise. And it is the metre in which the two verses (i तनुरियं... etc and ii नव-वयसि etc on p. 78) are composed. The quarter, however, unmistakably, reveals the influence of Kālidāsa (Kumārasambhava, canto v. 4).

- 17) p. 71 ll. 9-12.

- 18) So it was to Hemacandra who quotes some passages from it. For a contrary view, however, vide Kane’s *History of Sanskrit Poetics* (p. 127, 1951 ed).

IN THE VESTIBULES OF KARMA

T. G. Kalghatgi

I. "The sage Jābāli turned round and looked at me," said the parrot Vaiṣampāyana skilled in the *Śāstras*, "with an effort to recognise something that he had known before spoke gently thus 'this one too is reaping the fruits of his own misconduct.'" The *Kādambari* is a story of action and their fruits in the successive lives of living beings. *Yaśodharacarita* presents a story of Yaśodhara and his mother Candramati who suffered the effects of their misconduct in a series of births. The sage Sudatta said Yaśodhara and his mother had to undergo countless suffering in successive births for having sacrificed a cock made of flour paste. Similar stories bound in earlier Jaina romances like *Samarāṅgacakāhā*. In the Buddhist literature we get narratives of this type. It is reported that the Buddha described the previous life forms of men closely connected with him. The Buddha, as the Bodhisattva, passed through numerous previous births, as a lion, and Sumedha. The Pali canon relates an account of a Brahmin, who was able to assess by seeing only the skull of a being, where his previous possessor was reborn.¹ Apart from the interest in these accounts from the point of view of romance and literature, they present a deep-rooted concept of man, his actions and his destiny. The concept of Karma and rebirth have been woven in the very texture of Indian thought and society.

It appears that such prophecies of Karma and consequent rebirths were pronounced by intuition. It is not only in India we have such experiences, but there are evidences to show that the beliefs in future births existed in other people like the Greeks and the Jews.

The belief in life after death has been present in varying forms in the writings of Khalil Gibran. The early stories indicate a belief in the doctrine of reincarnation that seems more than a literary device. In the *Nymph of the Valley* there is a story of two lovers who meet again after two thousand years in the ruins of the Astarte.² But later, Gibran joined the Neoplatonists in their belief in the return of the individual soul to God.

Karma and rebirth are the basic concepts which cannot be considered in isolation. The two concepts present a chain of causation, perhaps two sides of the same coin. The two have been woven in the texture of Indian belief. The stories concerning Karma and rebirth in literature and mythology present the foundation of Indian thought and society. "The common feature of all the religious systems of India is the dogma of retribution, causality of the

1. W. Geiger : *Sāmyutta Nikāya* Part I. p. 289

2. *A tear and smile* : Introduction by Robert Hilager.

deed (*Karma*) and conditioned by this, the beginningless chain existences following one another.’³

Life in this planet is inexplicable in many ways. Happiness and misery are facts of life. Fleeting moments of joy are interspersed by moments of pain. In his Sermon at Banaras the Buddha said to his disciples that the first noble truth is the tyranny of pain. “Birth is painful, decay is painful, disease is painful, death is painful, union with the unpleasant is painful, painful is the separation from the pleasant” “What think, ye disciples whether is more, the water which is in the four great oceans or the tears which have flown from you and have been shed by you while you strayed and wandered on this long pilgrimage’⁴. Kant while refuting the optimism of Leibniz, said “Would any man of sound understanding who has lived long enough and has meditated on the worth of human existence care to go again through life’s poor play...?’⁵ Schopenhauer was exasperated with the false optimism of the modern philosophers, as man is essentially a creature of pain. Life is but a pendulum swinging between pain and pleasure, desire and boredom. Happiness is negative state and only positive state is pain. In such a scheme of things there is no place for hope. But there were others who saw that the world is a pleasure garden. And man is the central figure in the drama of life. With Robert Browning they said that “God is in heaven and all is right with the world.” These are the alternating emphases on life and its vicissitudes.

Happiness and misery are distributed in equal ways, some are happy and some miserable. All seek the pleasant things of life, but only some get them while others eat the bitter fruits. Very often we find good men suffer while evil men prosper in this life. King Hariścandra suffered untold misery for his truthfulness. *The book of Job* present the life of Job which is at once noble and piognantly miserble. In modern society incorruptible men suffer immensely and the dishonest prosper. This kind of personal and social inequalities have been a perennial problem of provident and social injustice.

Attempts have been made to find suitable philosophical solutions to this problem. In the garden of Eden Eve ate the fruit of knowledge that was man’s first disobedience ‘and the fruit of that forbidden tree whose mortal taste brought death into this world and all our woe’.⁶

3. Glasenapp : *Immortality and Salvation in Indian Religion* : Trans. E. F. J. Payne (Sushila Gupta 1964) Author’s Preface.

4. Oldenberg : *Buddha*, pp. 216-17.

5. Kant : *Failure of every philosophical attempts in Theodicy* : Article.

6. Milton (John) : *Paradise Lost* I

Fatalists have tried to explain away the problem by referring to fate. The moving finger having writ moves on and not a word can be changed of it.

“And that inverted Bowl we called the sky,
Lift not thy hand to it for help – for It
Rolls as impotently on as Thou or I”

“Yes, the first Morning of Creation wrote
What the Last Dawn of Reckoning shall read.”⁷

There are philosophers who have made both physical and moral evil, from the highest point of view, nonexistent. The Universe is perfect and everything is good in so far as it exists, as Augustine put it. Spinoza identified reality with perfection. Regarded *sub specie eternitatis* everything is good. To Hegel also evil is unreal existing from partial point of view.

But all such theories of evil considering it as unreal cannot satisfy the craving minds of the individuals who do suffer and suffer unequally. “Pain is a terrible reality to him who experiences it, and the higher point of view of philosophic wisdom is untrue to facts if it ignores the experienced reality of pain.”⁸ There were others who blinked at the misery of life and its inequalities in the quietistic optimism, as in the attitude of Robert Browning. Attempts were also made to relieve God of the responsibilities for evil by the Dualistic theory of making good and evil independent co-eternal realities. Philosophic justification of evil has come from another side. Evil is flavour to the sauce and

“Our sincerest laughter,
With some pain is wrought”

And “Mere enjoyment is not our adequate end of creative purpose, nor is God (if there be a God) to be thought of as a kind of Santa clause whose one business is to make his creatives happy”.⁹ “Do you not see”, asked Keats, “how necessary a world of pain and trouble is to school an intelligence and to make a soul?” To the question why one man has to suffer for another’s wrong doing, “we can only say that this seems to enhance morality, for it tends to bind men together in the bonds of social solidarity and helps them to realise that the life of all is involved in the life of each.”¹⁰ Christianity has set the symbol of vicarious suffering. But the problem of

7. *Rubaiyat* of Omar Khayyam L II L III.

8. Miall Edward : *Philosophy of Religion* (Progressive Publication, 1953), pp. 245.

9. *Ibid.*

10. *Ibid.*

moral evil associated with physical evil has been a mystery and attempts to solve this mystery have not all been satisfactory. Why should the Good suffer and evil prosper. We do not know.

The theories of accident and Necessity (*Niyativāda*) have failed to satisfy the enquiring minds. The advancement of empirical knowledge in the field of sciences has given command over nature but has not pointed to any solution of the problem. We may have to say with Omar Khayyam :

"Myself when young did eagerly frequent Doctor and Saint, and heard great Argument About it and about but ever more came by the same door as in I went."

If we survey the ancient Indian thought, the doctrine of Karma has been suggested as a possible solution to this problem and it is intimately connected with the doctrine of the reincarnation of soul. It is, therefore, necessary to study the problem of unequal distribution of misery and happiness in this life in the light of this theory and to see whether we can justify the ways of man to man and of God to man.

There are evidences to show that belief in future birth existed in other people like the Greek and the Jewish People

Karma and rebirth are the two concepts which cannot be considered by themselves in isolation. The two are causally connected. They present the foundation of Indian thought and Society. "The common basis of all the religious systems of India is the dogma of retribution, casuality of the deed (*Karma*) and conditioned by this the beginningless chain of existence following one another."¹¹ "The notion of retribution governs all the great metaphysical systems in India so much, that Indian authors see in it the common fundamental assumption of every religious world view in general. For all the great Indian systems Karma is foundational principle operating in the universe and is the driving force that keeps every individual existence permanently at work. The Indian systems of Philosophy could explain the mystery of the inequality of existence and all that is enigmatic in existence by the concept of Karma.

"Oh Gautama, just as a sprout has a seed for its *hetu*, as there is a *hetu* for happiness and misery; since it is a *Kārya*. That *hetu* is the Karma."¹² "Misery comes in unequal ways; this difference cannot be without any *hetu* which is not seen. This very unseen *hetu* is Karma."¹³

In the *Mahābhārata* there is emphasis on the force of Karma. The *Upaniṣads* have envisaged a theory that all creatures are bound by Karma and

11. Glasenapp : *Immortality and Salvation in Indian Religions*. p. 25.

12. *Vīṣeṣādvāīyakabhāṣya : Gaṇadharavāda* 1611-12 and commentary.

13. *Ibid.*

are released by wisdom¹⁴ Some times Karma of the fore-fathers affects even their descendants.¹⁵

The doctrine of Karma is one of the most significant tenets of Indian thought. It has profoundly influenced the life and thought of the people in India.¹⁶ It is the basal pre-supposition of Hinduism, Jainism and Buddhism. "One finds an unanswerable truth in the theory of Karma, – not necessarily in the form the ancients gave to it, but in the idea at its centre, – which at once strikes the mind and commands the assent of the understanding. Nor does the austerer reason, distrustful of first impressions and critical of plausible solutions, find after the severest scrutiny that the more superficial understanding, the porter at the gateways of our mentality, has been deceived into admitting a tinsel guest, a false claimant into our mansion of knowledge. There is a solidity at once of philosophic and of practical truth supporting the idea, a bed-rock of the deepest universal undeniable verities against which the human mind must always come up in its fathomings of the fathomless ; in this way indeed does the world deal with us, there is a law here which does so make itself felt and against which all our egoistic ignorance and self-will and violence dashes up in the end, as the old Greek poet said of the haughty insolence and prosperous pride of man, against the very foundation of the throne of Zeus, the marble feet of Themis, the adamantine bust of Ananke. There is the secret of an eternal factor, the base of the unchanging action of the just and truthful gods, *devānām dhruvavratam*, in the self-sufficient and impartial law of Karma."¹⁷

As man sows, so does he reap. Our actions have their effects. These effects cannot be destroyed. They have to be experienced and exhausted. If we cannot exhaust the effect of our actions in this life, we have to complete the cycle of births and deaths to earn the fruits of all that we have done. No man inherits the good or evil of another man. The doctrine of Karma is thus closely associated with the reincarnation of soul. Every evil deed must be expiated and every good deed must be rewarded. If it is not possible to reap the fruits in one single empirical existence, it must be experienced on earth in a fresh incarnation. Plato has made a reference to this theory in the *Laws* perhaps under the influence of Orphic mysticism, and refers to the tradition which is firmly believed by many, and has been received from those who are learned in the mysteries.¹⁸ In Indian thought, the doctrine of Karma has been developed on philosophical and scientific

14. "Karmanā badhyate jantum vidyayā tu pramucyate."

15. *Śānti Parva*. 240

16. Cave (Sedney) : *Living Religions of the East*. p. 31

17. Aurobindo : *The Problem of Rebirth*, (Pondicherry, 1952), p. 84.

18. Ibid. p. 85

bases. "This truth of Karma has been always recognised in the East in one form or else in another; but to the Buddhists belongs the credit of having given to it the clearest and fullest universal enunciation and the most insistent importance. In the West, too, the idea has constantly recurred, but in external, in fragmentary glimpses, as the recognition of a pragmatic truth of experience, and most as an ordered ethical law or fatality set over against the self-will and strength of man."¹⁹ The Jainas have developed the doctrine of Karma on a scientific basis.

Karma etymologically means whatever is done, any activity. It got associated with the after-effects of action, both physical and mental. Every *jīva* (living being) is constantly active, expressing the activity in the three fold functions of body, speech and mind. It leaves behind traces of after-effects in the physical and psychic forms. Every action, word or thought produces, besides its visible, invisible and transcendent effects. It produces under certain conditions potential energies which forge the physical effects in the form of reward or punishment. As in the case of a bond which continues to operate until, but loses its validity on, the repayment of the capital; so does the invisible effect of an action remain in potential form after the visible effect has disappeared. Actions performed in this life would be the causes.²⁰ And the present life is the result of actions performed in previous lives. So is the chain of life connected in the series of actions and their effects realised. The Karma doctrine involves the idea of eternal metempsychosis.

Karl Potter in his *Presuppositions of Indian Philosophies*²¹ has tried to interpret Karma as a form of habit. Human being faces challenges from many sides which have to be met by birth, social action and by the application of scientific techniques in order to be free from the bondage in life. But the more subtle challenges lie underneath the surface, and arise from habits themselves, which continue after the conditions that engender them have been removed, and which engender new habits which in turn must be removed somehow. This round of habits breeding habits is a part of what is called in Sanskrit *Samsāra*, the wheel of birth, which is governed by Karma, the habits themselves. Karma is described in the Jaina Philosophy as a kind of dirt which accretes to the otherwise pure *jīva* by virtue of one's actions. In the *Bhagavadgītā* the dirt is described as of three kinds: "one may think of these as types of habits."²² I have not been able to

19. Ibid p. 85

20. Glasenapp (Von H.) : *The Doctrine of Karma in Jaina Philosophy*. (German Edition, 1942) Preface.

21. *Presuppositions of Indian Philosophies*. (Prentice Hall, 1963).

22. Ibid.

understand how Potter interprets Karma as a type of habit. Psychologists tell us that habit is a learned activity that has become almost automatic, and habit has the same relation to learning as the secondary automatic reaction has to the reflexes. The function of habit is to simplify the movements required to achieve a given result, to make the actions more accurate and to diminish fatigue, because we have a structure weak enough to yield to an influence but strong enough not to yield at once. Karma is least to be considered as habit in this sense. I cannot understand Potter's interpretation. I can only say one must be steeped in the Indian tradition in order to understand the nature and significance of Karma.

C. J. Jung, while distinguishing, Personal and the Collective Unconscious, hints at the possibility of comparing the archetypes of the Collective Unconscious to the Karma in Indian thought. The Collective Unconscious stands for the objective psyche. The personal layer ends at the earliest memories of infancy, but the collective layer comprises the pre-infantile period that is the residue of ancestral life. The force of Karma works implicitly and determines the nature and development of personality. The Karma aspect is essential to the deeper understanding of the nature of an archetype.²³ Although it is possible to say that Karma has essentially a reference to individual differences and hence a personal acquisition, yet each individual has a common heritage which he shares with the community and which shapes his being. The archetypes refer to the common heritage. To this extent they refer to the Karma aspect. However, Jung was primarily concerned with interpretation of dreams and fantasies in presenting his theory of the Collective Unconscious. 'Had he developed the archetypes of the collective unconscious, he would have reached the doctrine of Karma, the store-house of the physical and psychical effects of the past.'²⁴

Fundamentally, "the meaning of Karma is that all existence is the working of a universal Energy, a process and an action and a building of things by that action, – an unbuilding too, but as a step to farther building, – that all is a continuous chain in which every one link is bound indissolubly to the past infinity of numberless links, and the whole governed by fixed relations, by a fixed association of cause and effect, present action the result of past action as future action will be the result of present action, all cause a working of energy and all effect too a working of energy". The moral significance is that all our existence is a putting out of an energy which is in us and by which we are made and as is the nature of the energy which is put forth as cause, so shall be that of the energy

23. Jung (C. J.) : *Essays in Analytical Psychology* (Personal and Collective or Transcendental Unconscious) p. 76, Footnote.

24. Radhakrishnan (S) : *Indian Philosophy*, Vol. I. (1941). pp. 109–110.

which returns as effect, that this is the universal law and nothing in the world can, being of and in our world, escape from its governing incidence. That is the philosophical reality of the theory of Karma, and that too is the way of seeing which has been developed by physical science.²⁵

II. It is difficult to say when and where the concept of Karma originated in India. Some traced the origin of Karma in the principle of *Rta*. *Rta* is the cosmic principle. It prevades the whole world, and gods and men must obey it. It is the anticipation of the law of Karma. The concept of *Rta* must have been originally suggested by the regularity of the movement of the sun and the moon and the uniformity in the phenomenal world. The vedic *Rsis* think that *Rta* exists before the manifestation of all phenomena. "The *Maruts* come from the seat of the *Rta*." *Viṣṇu* is the embryo of the *Rta*, and heaven and earth are what they are by reason of *Rta*. It is difficult to say that Karma must have originated from *Rta*. The doctrine of Karma does not appear in the old hymns of the *Rgveda*. The vedic seers were mainly interested in the good of this life; and when death came they went the way of their fathers to the world where *Yama*, the first to die, ruled. The doctrine must have developed against a number of other doctrines about creation. Some regarded time as the dominant factor of creation. Others believe in nature (*Svabhāva*) as the prominent factor. There were other theories as well. Some, like the Jainas, rejected these views and said that even time and *Svabhāva* are determined by Karma.²⁶

The concept of Karma must have existed atleast a thousand years, before the beginning of the Christian era and has since become the basis and centre of religions.²⁷ It is probable that Karma and Rebirth must have been pre-Aryan doctrines which were important in the *Śramaṇa* culture and later assimilated in the Aryan thought by the time the *Upaniṣads* were clearly formulated.

The Indian view of Karma was doubtless of non-Aryan provenance and it was a kind of natural law.²⁸

The doctrine of Karma for the first time appears in the *Upaniṣad* and was considered a secret doctrine conveyed only to the initiates.²⁹ It is possible that the concept of Karma was taken over from the pre-Aryan inhabitants of India, as it has been established that a high culture existed in the

25. Sri Aurobindo : *The Problem of Rebirth*, pp. 85-86.

26. Tatia (N) : *Studies in Jaina Philosophy* (1951) p. 220.

27. Glassenapp (Von H.) : *The Doctrine of Karma in Jaina Philosophy*. Preface to the German Edn.

28. Ninian Smart : *Doctrine & Argument in Indian Philosophy* (Allen & Unwin 1964) p. 163.

29. *Br. Upaniṣad* 3. 2. 13

Indus Valley before the invasion of the Aryan conquerors. "Therefore a hypothesis could be advanced that the Indo-Aryans arrived at their doctrine of metempsychosis in a manner similar to that of the Celtic Druids who also appear to have taken it over as a sacred doctrine from the pre-Aryan people."³⁰ Karma was closely associated with the doctrine of reincarnation of soul. With the gradual emphasis of asceticism under the influence of *Śramaṇa* culture, came the awareness of one's responsibility, here and hereafter. Karma was linked up with the doctrine of reincarnation of soul.

However, Karma doctrine has been widely accepted in the ancient Indian thought except by the *Cārvāka*. Karma theory has been expressed in a variety of ways from the most extreme realism which regards Karma as a complexity of material particles infecting the soul to the most extreme idealism, where it is a species of newly produced invisible force, in its highest unreal. In the *Sanyāsa Upaniṣad* we are told that *jīvas* are bound by Karma.³¹ A man becomes good by good deeds and bad by bad deeds.³² And while we thus live we fetter ourselves with the effects of our deeds. In the *Mahābhārata* the emphasis is on the force of Karma. Of the three kinds of Karma, *Prārabdha*, *Sañcita* and *Āgāmi*, mentioned in the *Bhagavadgītā*, *Āgāmi* and *Sañcita* can be overcome. Karma theory was gradually being developed in the *Bṛhadāraṇyaka* and other Upaniṣads. It has received prominence in the *Mahābhārata*. However fast man proceeds, the Karma of the past life always follows. It is there when he sleeps, when he gets up and when he walks about. He has to experience the fruits of the Karma of the actions.³³ Karma is accreted due to *vāsanā* and *vāsanā* is created and intensified due to the force of Karma; and there is thus the beginningless cycle of causation.³⁴ Karma as the after-effect of action has been intimately linked up with the Karma as action, as the effects of action have been primarily referred to the actions of the individuals. Manu has divided the actions of men into bodily (*kāyika*), verbal (*vācika*) and mental (*mānasika*) as, for instance, murder and threat are *kāyika*, speaking untruth is *vācika* and desiring wealth of another is *mānasika*.³⁵ Karma as act has also been differentiated as *sāttvika* (right), *rājasa* (charged with emotions) and *tāmasa* (ignorant). But regarding the effects of action Karma gets *sañcita*, *prārabdha* and *āgāmi* distinctions. The distinction between *sañcita* (accumulated), *prārabdha* (operating) and *āgāmi* (in future) is also important. *Sañcita* has to be

30. Glasenapp (Von H.) : *Immortality and Salvation in Indian Religions* (Sushil Gupta, 1961) p. 22.

31. *Sanyāsa Upaniṣad*, ii. 18.

32. *Br. Upaniṣad*, iii. 2, 13.

33. *Sānti Parva*, 181.

34. *Ibid.* 211.

35. *Manusmṛiti*, 12, 5, 7.

exhausted and it cannot be experienced at once as some portion of it may bear bad and some good effects. For instance, some may produce effect in the 'svarga' and some in the 'naraka' and therefore they have to be experienced at different times ; but all that Karma has to be exhausted. That part of the *Sañcita Karma* which begins to operate is called '*Prārabdha Karma*'. The *Vedānta sūtra* mentions the distinction between *prārabdha* and *anārabdha karmā*. The Karma which has started operating and which an individual has brought with him out of *Sañcita* needs to be exhausted. The *anārabdha Karma* can be destroyed by *jñāna*. However, one who has attained *jñāna* has also to await till the *prārabdha Karma* that he brought with him at the time of birth gets completely exhausted. But if he forcibly decides to give up his life before the *prārabdha Karma* is exhausted he has to be reborn to experience the fruits of the remaining karma.³⁶

In Buddhism there is no substance as soul. What transmigrates is not a person but his Karma.³⁷ When the series of mental states which constitutes the self resulting from a chain of acts ends, there would still be some acts and their effects which continue and the *viññāna* projects into the future due to the force of the effects of Karma. The Buddhists distinguish acts accompanied by *āsrava* (impure acts) from pure acts which are not accompanied by *āsrava*. *Samsāra* is the effect of Karma. Our present happiness and misery are the fruits of what we have done in the past. Operation of Karma can be considered as a principle of moral life, as a force limiting and particularising personality and as a principle of conservation of energy in the physical world. Buddhism also accepts the principle that inequalities in life are due to the accretion and operation of Karma in individuals. In the *Milinda Pañhā* "venerable Nāgasena", asked the king, "why are men not all alike, but some short-lived and some long, some sickly and some healthy, some weak and some strong, some poor and some rich, some base and some noble, some stupid and some clever ... ?"

"Why, your majesty", replied the Elder, "are not all plants alike, but some astringent, some salty, some pungent, some sour, and some sweet ... ?"

"I suppose, your Reverence, Because they come from different seeds."

"And so it is with men ! They are not alike because of different Karmas. As the Lord said 'Beings each have their own Karma. They are born through karma, they become members of tribes and families through Karma, each is ruled by Karma, it is Karma that divides them into high and low.'"

"Very good, your Reverence !"³⁸

36. *Vedānta Sūtra*, 4.1, 13-15.

37. *Abhidhamma Kośa Bhāṣya*, iii. 24.

38. *Milinda Panhā* (Trenckner), p. 65.

In Buddhism Karma has an extensive function as it determines not only his individual qualities, the circumstances of his life and fate, but also creates an external world to be experienced by the being in question.³⁹ According to *Sarvāstivādins*, the sun, the mountains and the rivers are only contents of my consciousness determined by Karma. Not only the fate of all earthly communities but those of an entire world system are determined by the Karma of all the apparent individuals who were born in it.⁴⁰ The fruits of retribution of acts include not only the sensation but also everything that determines sensation. Three kinds of acts produce agreeable (*sukha-vedanīya*), disagreeable (*duḥkha*) and indifferent sensations. Similarly, some acts produce immediate effects because their retribution cannot be interrupted by an act allowing the fruit in another existence as, for instance, matricide, patricide and murder of an *arhat* etc. In other cases the retribution may be arrested by an acquisition of spiritual stage called *kṣānti* (patience), *anāgāmi* (quality of a saint) and arhatship. An existence is projected or caused by Karma and human existence cannot be projected except by good Karma. The fruits of Karma may be of general kind as for instance towards the end of a cosmic period (*antarakalpa*) plants are crushed by rains and stones and they bear little fruits. The creation of Karm is the result of Karma.

The idea of the pollution of the soul due to karma has been largely allegorical in other religious philosophies in India, while the Jainas 'have adopted it in the real sense of the word' and have worked out into an original system.⁴¹ The Jaina conception of Karma must have been completely developed after a thousand years of Mahāvira's *nirvāṇa*. The *Sthānāṅga*, *Uttarādhyaṇasūtra* and the *Bhagavatisūtra* contain general outline of the doctrine and the details have been worked out in the *Karmagrantha*, *Pañcasanḡraha* and the *Karmaprakṛti*. In working out the details, there have been two schools of thought i) *Āgamika* and ii) *Karmagranthika*.

Jainism is, in a sense, dualistic. The universe is constituted of the two fundamental categories : *Jīva* (living) and *ajīva* (non-living); soul (*jīva*) has been described from the noumenal and the phenomenal points of view. From the pure and ultimate point of view, *jīva* is pure and perfect. It is characterised by *upayoga*, the hormic energy. It is simple and without parts. It is immaterial and formless.⁴² It is characterised by *cetana*. It is pure consciousness. From the phenomenal point of view *jīva* is described as possessing four *prāṇas*. It is the lord (*prabhu*), limited to his body

39. Yamakami Sogen : *Systems of Buddhist Philosophy*. (1912), pp. 50-66.

40. Glasenapp. *Immortality and Salvation in Indian Religion*. p. 29.

41. Glasenapp (Von H.) : *The Doctrine of Karma in Jaina Philosophy*. p. 15.

42. *Dravyasaṅgraha*. 2.

(*dehamātra*), still incorporeal, and it is ordinarily found with Karma.⁴³ The *jīva* comes in contact with the external world, *ajīva*. The *jīva* is active, and the activity is expressed in the threefold forms—the bodily, in speech and mental. This is called *yoga*. *Yoga* brings its after-effects in the form of Karmic particles, which veil the pure nature of the soul. The souls are contaminated by the Karma which is a foreign element, and are involved in the wheel of *samsāra*. This contamination is beginningless, though it has an end. It is difficult to say how the souls got involved in the wheel of *samsāra*. Caught in the wheel of *Samsāra* the soul forgets its real nature and the efforts to search for the truth are obscured by the passions. The inherent capacity of the soul for self-realisation is also obstructed by the veil of Karma.⁴⁴ It is subjected to the forces of Karma which express themselves first through feelings and emotions, and secondly, in the chains of very subtle kinds of matter invisible to the eye and the instruments of science. It is then embodied and is affected by the environment, physical and social and spiritual. We, thus, get various types of soul existence.

Karma, according to the Jainas, is material in nature. It is matter in a subtle form and it is a substantive force. It is constituted of finer particles of matter. The kind of matter fit to manifest Karma fills the universe. It has the special property of developing the effects of merit and demerit. By its activity due to the contact with the physical world, the soul becomes penetrated with the particles of Karmic body (*Karma śarīra*) which is constantly attached to the soul till it succeeds to be free from it. 'Nowhere has the physical nature of Karma been asserted with such stress as in Jainism.'⁴⁵ A moral fact produces a psycho-physical quality, a real and not merely a symbolic mark, affecting the soul in its physical nature. This point of view has been worked out in detail in the form of mathematical calculations, in the *Karmagrantha*.

The Jaina tradition distinguishes two aspects: i) the physical aspect *dravya-karma* and ii) the psychic aspect (*bhāva-karma*). The physical aspect comprises the particles of Karma (*Karma-pudgala*) accruing into the soul and polluting it. The psychic aspect is primarily the mental states and events arising out of the activity of mind, body and speech. They are like the mental traces long after the conscious states experienced vanish. The physical and the psychic Karma are mutually related to each other as cause and effect.⁴⁶ The distinction between the physical and the psychic

43. *Tattvārtha-sūtra*, 6.1.

44. *Ibid.*

45. Glasenapp (Von, H.) : *The Doctrine of Karma in Jaina Philosophy*. Foreword by Zimmerman.

46. *Aṣṭasahasrī* (N. S. Press, Bombay, 1915), p. 51

aspects of Karma is psychologically significant, as it presents the interaction of the bodily and the mental due to the incessant activity of the soul.

This bondage of the soul to Karman is of four types, according to nature (*prakṛti*), duration (*sthiti*), intensity (*anubhāga* or *rasa*) and quantity (*pradeśa*).⁴⁷

Even as a pudding (*modaka*) having ingredients used for curing gastric trouble cures the ailment, as does the pudding having ingredients removing biliousness or phlegm, so also the Karmic particles which have become *Jñānāvaraṇīya* Karma veils knowledge, *darśanāvaraṇīya* veils *darśana*. Similarly the effect of one *modaka* is restricted to one day and another for two days so the duration of Karma working for long time like Thirty *Sāgaropamas* or short time of forty-eight minutes. In the case of varied intensity, as the pill measuring a *prasthi* or two, so have the Karma particles under the influences of passions (*Kaṣāyas*) due to *Yoga* (bodily, speech and mental activity) the soul attracts Karmic matter (*Karma pudgala*) which is then associated with the soul. As a lamp with its wick draws in the oil and converts it into the flame which is its body, so does the soul attract, due to attachment etc. the material aggregates and transforms them into Karmic matter.⁴⁸

Karma can be distinguished into eight types: 1) *Jñānāvaraṇīya*, that which obscures right knowledge; 2) *darśanāvaraṇīya*, that which obscures right intuition, 3) *vedanīya*, arousing affective states like feelings and emotions; 4) *mohanīya*, that which deludes right faith; 5) *āyu-karma*, determining the age of the individual; 6) *nāma karma*, which produces various circumstances collectively making up an individual existence like the body and other special qualities of individuality; 7) *gotra karman*, which determines the family, social standing, etc. of the individual; and 8) *antarāyakarma* which obstructs the inborn energy of the soul and prevents the doing of good actions.

Each kind of Karma has its limits in time within which it must exhaust itself. The accumulated Karma brings a transcendental hue or halo to the soul which is called *leśyā*. There are six *Leśyās*. These *Leśyas* have predominantly a moral resultant.

Karma is a substantive force. It has the property of developing the effects of merit and demerit. The Karmic particles build up a special body which is called *Karma-śarīra* which does not leave the soul till its emancipation. Karma has its psychic effects also. *Bhāva-Karma* is immediate to the *Jīva*, while *Dravya-karma* belongs to the body. Five classes of Karmic conditions are mentioned. On account of the rise (*udaya*), suppre-

47. *Karma grantha*, 3.2.

48. *Tattvārtha Sūtra Bhāṣya Tīkā* (pt. I).

ssion (*upaśama*), annihilation (*kṣaya*), suppression-and-annihilation, (*kṣayo-paśama*) and psychological effect (*pariṇāma*), the soul has five conditions of thought and existence.⁴⁹ In the usual course of things, Karma takes effect and produces results. The soul is said to be in *audayika* state. Karma may be prevented from its operation for sometime. In this state it is still present, like fire covered by ashes. The soul is in the *auśāṃika* state. When Karma is annihilated, it is in a *Kṣāyika* state. The fourth state is the mixed state. The last, unconditioned, state leads to *mokṣa*.

The distinction between the types of karma is based on the types of *mūlaprakṛti* and a number of *uttaraprakṛti*. They in turn get into smaller divisions. Of these we have eight *mūla prakṛtis* and 148 *uttara-prakṛtis*. On the basis of the five categories of knowledge, there are five types of *jñānā-varaṇīya karma*. The first four produce greater or less degree of obscurations. But the last one destroys omniscience altogether. There are nine types of *darśanāvaraṇīya karma*. The first four : (1) *cakṣu* (2) *acakṣu*, (3) *avadhi* and (4) *kevala* obscure intuition. The effects of the remaining intuition obscuring karma are felt in (1) sleep (*nidrā*), deep sleep (*nidrā-nidrā*), (3) sleep while standing (*pracalā*), (4) sleep while walking (expressing bodily action) (*styā-nagrddhi*). This is analogous to somnambulism. They produce psycho-physical conditions which exclude all possibility of perception. The *vedanīya karma* has two types : (1) causing pleasant feeling (*sātāvedanīya*) and (2) unpleasant feeling (*asātāvedanīya*). In gods and men *sātāvedanīya* is predominant. *Mohanīya karma* has two groups (1) those deluding the right intuition, and there are three of them (i) *mithyātva vedanīya*, (ii) *saṃyaktva vedanīya*, (iii) *miśravedanīya*. The second group *cāritra-vedanīya* has two sub-groups (i) *kaṣāya vedanīya* and (ii) *nokaṣāya vedanīya*. There are sixteen *kaṣāyavedanīya* based on the four passions and four degrees of intensity of each passion. The second group has nine types based on six quasi passions (*nokaṣāya*) like laughter etc. and three sexes. The *Āyu Karma* has four subtypes which determine the life span of an individual in hell, plant and animal life, human life and celestial world.

The *Nama Karma* has a large number of subtypes according to the various forms of embodied existence, with reference to *gati*, *jāti* and *śarīra*. *Gotra Karma* determines the status of an individual as of high and low. *Antarāya-Karma* is of the following types :

- (1) that which obstructs the inclination of giving gifts
- (2) that which prevents the enjoyment of things
- (3) that which lasts only for the period of enjoyment
- (4) that which prevents the enjoyment of things that lasts for some time and
- (5) that which prevents the free expression of energy.

49. *Pañcāstikāyasāra*. 62.

Of the eight main types of Karma, the four *jñānāvaraṇīya*, *darśanāvaraṇīya*, *mohanīya* and *antarāya* are *ghāti Karma*, as they obscure the capacity of knowledge and intuition, delude the soul into wrong ways and obstruct its inherent energy. Some of them are completely obscuring (*sarvaghāti*) and others are partially obscuring (*deśaghāti*). But even in this the soul still retains an element of right knowledge and intuition, as a very dark and dense cloud cannot completely cover the lustre of the sun or the moon. In that case it would mean the conversion of spirit into matter.⁵⁰ The infinitesimal part of the pure and perfect knowledge ever remains, as a rule, uncovered in any form of existence of the soul.⁵¹ For example, Karma which covers *Kevalajñāna* is regarded as *sarva-ghāti* while other subtypes of *Jñānāvaraṇīya Karma* are considered as *deśa-ghāti*. Same is the case with Karma covering *Kevala-darśana* and that which covers other types of *darśana*. The predilection for untruth (*mithyātva*) completely obscures the desire for truth. Still the desire and capacity for knowing the truth about wordly things remains unobscured. The analogy of the cloud is useful here also. ⁵² The soul, thus, cannot lose all its characteristics even if it is infected by *sarva-ghāti Karma*; otherwise it will be matter. *Deśa-ghāti Karma* obscures knowledge partially. It also obstructs in the same way intuition and energy. For instance, even the least developed organism has the minimum necessary energy for the process of metabolism and movement of individuals into different births due to *antarāya Karma*.

The *aghāti Karma* (non-obscuring) consists of all the sub-types of (1) *vedanīya*, (2) *nāma* (3) *gotra* and (4) *āyu Karma*. They do not obscure any fundamental quality of the soul. They only appear like *ghāti karma* when experienced along with them.⁵³

Karma has also been classified into (1) auspicious (*Śubha*) and inauspicious (*Aśubha*) types. Those which lead to enjoyment of pleasure are auspicious and those which lead to suffering are inauspicious. However, perfect state is to be realised when all activities, auspicious or inauspicious, are stopped. Thereby both types of Karma are not accreted to the soul. Such activities lead to influx of *Karmāśrava* by which Karma matter flows into the soul.⁵⁴

The Buddhists have classified Karma on the basis of different principles. There are four types of Karma on the basis of the functions they

50. *Karma Grantha*. 2.

51. *Nandī Sūtra*. 2.

52. *Ibid.*

53. *Ibid.*

54. *Tattvārtha Sūtra*. VI. 1-2.

perform. (i) Karma which conditions birth after death, (ii) that which sustains other Karma but does not itself cause rebirth, (iii) Karma which obstructs and weakens other Karma and (iv) Karma which obstructs and overpowers other weak Karma. On the basis of the priority of fruition we get four types : (i) serious Karma like killing the mother, (ii) that which is just before death, (iii) Karma which is repeatedly done and (iv) Karma which is of a light kind. According to the time of fruition, we get (i) Karma which gives its effect in this life, (ii) that which gives effect in the next life, (iii) Karma giving effect in some later life and (iv) that which is ineffective. On the basis of the plane of the life of fruition there are (i) inauspicious Karma producing misery, (ii) auspicious Karma producing better life of desire (*kāmāvacara bhūmi*), (iii) moral Karma which produces its effects in the plane of form (*rūpāvacara*) and (iv) that which produces Karma in the formless plane. But Buddhism maintains that involuntary actions whether of body, speech and mind, do not constitute Karma and therefore cannot bring about the results accruing to Karma. It only means that unwilled actions do not modify character. Vasubandhu says that an act is karmically effective to the full extent which has been willed and carried out and which is approved after completion. If, for instance, the carrying out of an action is omitted or the completed action is regretted, then the karmic effect is thereby lessened. In Buddhism the motive of the action is also important for determining the extent of creation of Karma of an individual.

We shall now briefly analyse the classification of Karma as mentioned by the Yoga School. The traces of action (*Karmāśaya*) fructify into enjoyment and sufferings and these are the merits and demerits. The passions of (i) lust, (ii) greed, (iii) delusion and (iv) anger produce the traces. On the basis of the nature of fruition of Karma, Yoga has classified Karma determining the nature of the next life as (i) various kinds of birth like human, subhuman and divine (ii) different spans of life and (iii) various enjoyments and suffering.⁵⁵ These can be compared to the *nāma, āyu* and *vedanīya Karma* of the Jainas. These karma fructify either in this life or in the life to come hereafter. Yoga also gives a four-fold distinction of karma based on the consideration of the nature of the activity that produces it.⁵⁶ The cruel activities are under the grip of passions and they give rise to the dark Karma. There are also mixed activities which give rise to dark and white Karma. Similarly, white karma traces are generated by moral activities, and the colourless karmic traces are produced by activities which are neither motivated by selfish nor by wordly desires. Only the ascetics can express such activity. The colourless karmic activity leads to emancipation. The

55. *Yoga Darśana*. II.

56. *Ibid.*

Yoga classification of karma traces on the basis of the colour of the action of the individual souls can be compared to the Jaina conception of the influx of Karma (*Karmāśrava*) into the soul and consequent colouration of the soul.

III. It is difficult to give logical proofs for the principle of Karma as producing the effects for the cycle of birth and death. Discursive and rational argument cannot be put forward for the proofs of Karma and its effects. The inequality in the status of individuals is an evidence to show that there are some reasons which must have produced these inequalities.

In the absence of the belief in the Karma operating in the individuals as a consequence of good or bad actions, it is difficult to explain the variety of living beings and their varying states in this empirical world. Ideas of fate and necessity cannot explain the predominant inequality in the status of individuals.⁵⁷

The doctrine of Karma is a self-evident principle which cannot be proved nor need it be proved. It is a postulate which no philosopher has found it necessary to prove.

For all the great Indian systems Karma is just the all-ruling principle operating in the whole universe, the driving force that keeps every individual existence permanently at work. Even the theistic systems have never ventured to dispute the force of Karma that operates with iron necessity. God is not able to rule arbitrarily without the law of Karma; on the contrary, Karma is the guiding force to which he must conform for the creation and the governance of the world.⁵⁸

The real proof of the truth of Karma theory is to be found in the words of the revealed scriptures or in the utterances of the great enlightened ones. These revelations and utterances have been handed down for centuries to posterity. In them they seek the really unshakeable foundation of their faith, just as Christian theologians derive the unassailable certainty of the immortality of the soul not from rational proofs, but from the revelations.⁵⁹

The logical justification for the doctrine of Karma, the Jainas say, is not possible from the ultimate point (*niscaya-naya*). It is the expression of the highest knowledge and experience of the seers. We must accept it as authority. Similarly when the ascetic, named Kaladevala, saw the newborn Siddhartha Gautama he was at once delighted and sad, delighted because

57. *Saṅkhyā Sūtra*. V, 20; VI, 41; *Karma Grantha* I.

58. Glasenapp : *Immortality and Salvation in Indian Religions*. p. 34.

59. *Ibid.*

he saw the vision of Siddhārtha as one to be the Buddha, and sad because he saw that he would not live to see that glorious day. This need not be taken as mere fable. It has a great significance in presenting the experience of a seer. And, "Oh Agnibhuti, Karma is *pratyakṣa* to me, the omniscient being, just as your doubt is *pratyakṣa* to me."⁶⁰

IV. The problem is how to escape from the bonds of Karma. In ancient India philosophers referred to it in various ways. The Mīmāṃsā school has found out a way for obtaining the release from the bonds of Karma by giving instructions for performing certain types of acts. Acts are divided into three types: (1) *Nitya* (daily acts), like Sandhyā (2) *Naimittika* (occasional) like performance of rituals and worships on special occasions. Both these kinds have to be performed. (3) *Kāmya* are actions motivated by desires and impulses. Then there are acts which are to be prohibited *niṣiddha* as they are motivated by desires and impulses. By performing the *kāmya* actions one has to take a series of births according to the effects of Karma accrued and has to experience the effects in these births. These also should not be performed as they bring the influx of Karma. One has to balance the effects of Karma by performing some actions like *Nitya* and *Naimittika* and avoiding *Kāmya* and *Niṣiddha* actions. The *prārabdha* karma is exhausted by it being experienced in this life. When suffering in this world, in heaven and hell are exhausted, the *Ātman* reaches the state of release. This is the *karma mukti*, and *naiṣkarmya siddhi*. But the Vedāntins do not think that by *naiṣkarmya* one succeeds in reaching the goal as *Naiṣkarmya* does not result from abstinence of actions nor does one obtain release by giving up actions.⁶¹ Moreover, *sañcita* Karma cannot be exhausted in this way because of the effects of two contrary *sañcita* Karma like heavenly happiness and suffering in hell, and it is not possible to experience both at the same time. Sometimes meritorious actions previously performed by a man wait for fruition until he has escaped from the pain of this wordly life. Therefore, the Vedāntins say that by the Mīmāṃsā way the release is not possible, nor is it possible to give up action altogether as no one can even for a single moment escape *karma* (action) in the world altogether.⁶² The only way to escape from the wheel of life is by *jñāna*, knowledge in the sense of the realisation of the identity of the self and the absolute. In this sense *karmaṇa vidyate jantuḥ, vidyayā tu pramucyate* is to be understood. All Karma is reduced to ashes in the fire of knowledge.⁶³ As the seed which has been burnt does not take root, so the Karma which has been destroyed by *jñāna*

60. *Vīśeṣāraṇya Bhāṣya, Gaṇadharavāda*, 1611-1612.

61. *Bhagavadgītā*, 3.4.

62. *Ibid.*

63. *Ibid.*

does not fructify.⁶⁴ One who has acquired knowledge is not defiled by Karma as the lotus leaf does not hold water.⁶⁵ The Absolutist philosophy does preclude the possibility of detailed instructions of how to realise this state of release on the basis of the attainment of *jñāna*. Some of the paths to be persued would be *yoga* of Patañjali, meditation on the absolute and self, *bhakti* (devotion) and renuciation of the fruits of efforts.

The impact of the Karma theory was so profound in Indian thought that detailed and casuistical attempts were made to calculate the fruits of Karma experienced by individuals in the cycle of births. In the *Manusmṛti* we get the description of the fruits of Karma one experiences due to various activities that he performs. For example, one who steals gold will be afflicted in the next life with poor nails. He who takes alchohol will have black teeth. He who kills a Brahmin will suffer from consumption. One who is unchaste with the wife of his teacher will have skin disease.⁶⁶ One who steals the property of a good man or Brāhmin descends into the hot hell of *pāṣāṇakūṇḍa* for as many years as there are hairs on his body, he is then reborn three times as a tortoise and so on.⁶⁷ And for good actions : he who digs a pond or improves an old one reaches the heaven of the gods. He who gives food obtains good memory and other mental gifts in the next life. The story of Yeśodhara and Amṛtamati is a narrative of the long series of effects of Karma in their chain of existences. The Buddha narrates the successive life story of a man who was greedy and was reborn as an elephant.⁶⁸

Such statements cannot be interpreted literally. They can be understood in the sense that a definite deed has a tendency to mature and fructify in a definite Karmic effect. This tendency is strongly modified more or less by the effects of other actions. The Indian doctrine of Karma is not merely, like the doctrine of retribution in western religions, a theory of rewards and punishments which we have to expect in the future for our deeds in this existence, but it will show the causes why we are in our present life precisely as we are in our present life and why we have the fate that we are experiencing.⁶⁹ Schopenhauer said that the moral meaning of metempsychosis in all Indian religions is not merely that in a subsequent rebirths we have to atone for every wrong we commit, but also that we must regard every wrong befalling us as thoroughly deserved through our misdeeds in a

64. *Mahābhārata Vanaparva*, 199-206.

65. *Chān. Upaniṣad*, 4.14.3.

66. *Manusmṛti*, XI. 49 and *Yājñavalkya smṛti*, III. 209.

67. *Devībhāgavata Purāṇa*, IX. ch. 33.

68. *Āṅguttara Nikāya*, 10, M 177.

69. Glasenapp : *Immortality and Salvation in Indian Religion*, p. 30.

former existence.⁷⁰ This gives the double character of Indian doctrine of Karma as presenting retribution and also explanation for the present state of existence of an individual.

The analysis of Karma and the involvement of *jīva* in the wheel of *samsāra* due to the impact of Karma on it raises a fundamental question as to how the soul which is immaterial and simple is affected by the karmic particles which are material in nature. Some think such a contact between contradictory entities is difficult to accept. But Indian philosophers have discussed the problem of relation of the spiritual and the non-spiritual from different points of view. The relation of the spirit and the non-spirit is responsible for worldly existence. Apart from the gross body, there is the subtle body (*sūkṣma śarīra*) which links the spiritual. The Nyāya-Vaiśeṣika and the Mīmāṃsā regard the unseen potency (*adr̥ṣṭa*) as a quality of the soul and is responsible for the formation of gross body with the help of the mind (*manas*). According to Sāṃkhya-Yoga *linga śarīra* is the subtle body and it is formed due to the perversion or the affliction (*kleśa*) of the principle of *buddhi* which is an evolute of the *prakṛti*. With the Sāṃkhya-Yoga *puruṣa* is immutable and it undergoes no change and the *prakṛti* and its evolutes are changing. The subtle body of the Jaina is a karmic body. It has a number of potencies. The nature of karmic body is determined by this integrated existence of the soul which is at any moment of existence is an integration of these potencies. Due to its relation with karma the soul gets passions (*kaṣāyas*). This relation is beginningless. And the question why the pure soul should come to be invested with the impurity of matter is one of fact as ultimate as its own existence. We find that the soul is not free and perfect which the demands of logic makes us accept as the indubitable presupposition. As the soul is immortal and timeless, so also is matter. "It is not profitable to question the possibility of a fact. It is there."⁷¹

According to the Nyāya-Vaiśeṣika the conditions of bondage like *pāpa* and *puṇya* inhere in the soul as qualities and in the absence of the bondage the soul becomes free. The Sāṃkhya-Yoga believes that the world process and their conditions belong to *prakṛti*. The conscious principle, *puruṣa* does not belong to it although it is involved in the world process. The Vedāntin distinguishes the spiritual from the material. But this distinction is empirical and karma belongs to the world of illusion and is not something belonging to the spirit. But the Jainas do not accept the quality of distinction between Spirit and Matter. The Jaina presents the relation of identity and difference between the spiritual soul and matter. They become somehow identical in the state of worldly existence. The material (*mūṛta*) can affect

70. *Parerga* II, para 188.

71. Tatia N. : *Studies in Jaina Philosophy*. (Banaras) p. 223.

the spiritual (*amūrta*). The existence in this world is a concrete association of the spiritual and the material, as consciousness which is non-material is affected by intoxicating drugs which are material. In the state of worldly existence, the soul, in common with karmic matter, gets material form (*mūrtatva*) which is regarded as only a characteristic of material form.⁷² Jainas distinguish between material karma (*dravya karma*) and psychic aspect (*bhāva karma*). *Dravya karma* and its psychic aspect are mutually related as cause and effect, each of other.⁷³ The Jainas believe in the concrete identity of the soul and the karmic matter in the state of bondage. The karmic matter mixes with the soul in much the same way as milk mixes with water or fire with iron. In the stage of bondage the soul gets a kind of susceptibility to establish relation with the non-soul and this susceptibility is a state of the soul in conjunction with matter. The influx of karma (*āśrava*) and the bondage (*bandha*) into the soul are due to the inherent activity (*yoga*) and passion (*kaṣāya*). The intensity (*anubhāga*) and the duration (*sthiti*) of the bondage of the soul with karmic matter depends on the passions. In the case of *aśubha karma* the stronger the passion the longer and the more intense are the duration and the fruition of karma. But the intensity of fruition of *śubha karma* varies inversely as the strength of the passion.⁷⁴ The Jainas have given a fabulous mathematical calculation of the duration and the intensity of karma ranging from thirty *sāgaropama koṭikoṭi* years of the maximum for *antarāya karma*, seventy for deluding (*mohanīya*) karma and thirty for *āyu* and *nāma karma*. The minimum duration is 48 minutes. The intensity of karma depends on the depth of the pleasurable and painful experience. In the case of *aśubha karma* the depth of suffering varies directly with the intensity of the function of karma and the gradation of intensity is of four degrees ; (1) *eka sthānika*, (2) *dvī sthānika*, (3) *trīsthānika* and (4) *catuṣsthānika*. The first intensity group consists of those intensity classes (*rasa spardhaka*) whose groups have atoms of less intensity than in those of the second group. Similarly less intensity will get the second as compared to the third group and so on.⁷⁵ The stronger of the passions (*anantānubandhi*) leads to bondage of the fourth degree group. The second type of passions (*apratyākhyānāvaraṇa*) belongs to the second intensity. *Pratyākhyānāvaraṇa* has the third intensity and *saṃjvalana* belongs to the first group of only seventeen types of *aśubha karma* as : (1) 5 *antarāya karma*, (2) first four *jñānāvaraṇīya karma*, (3) first three *darśanāvaraṇīya karma*, (4) karma that arouses urge for male sexes, (5) and four types of karma giving

72. *Dharma Saṃgraha Gāthā*, 626.

73. *Aṣṭasahasrī*, p. 51.

74. *Karma Grantha*. 2.

75. *Ibid.*

rise to fourth type of *saṃjvalana kaṣāya*.⁷⁶ In the case of *śubha karma* the bondage is reverse. The *anantānubandhi kaṣāya* leads to the second degree of bondage of *śubha karma*, as there is no bondage of the first.⁷⁷ The Jainas have worked out the analysis of the bondage of intensity (*anubhāga-bandha*) of karma.

The influx of karmic matter into the soul is incessant due to the activities (*yoga*) of the soul. The bondage of the soul with reference to the volume of karmic matter and the space of the soul occupied by it is called *pradeśa bandha*. The volume of karmic matter entering the soul varies directly as the measure of the activity of the soul. The function of *yoga* is two-fold, (1) *pradeśa bandha* and (2) *prakṛti bandha*, which determine the nature and type of bondage like *jñānāvaraṇīya* etc. But the nature of the activity is determined by the types and intensity of *kaṣāya*. However, although *mithyātva* (perversity), *avirati* (non-renunciation) and *kaṣāya* (passion) are absent, the *yoga* alone produces *pradeśa* (space) occupied by the karma particles around the soul. *Prakṛti bandha* of the *vedanīya* in some spiritual stage gives subsidence (*upaśama*) of karma.

76-77. Ibid.

તેઓએ છૂટા પડતી વખતે દુઃખ અને વેદના અનુભવ્યાં. આઠેક દિવસથી સ્નાન નહીં કર્યું હોવાથી હોથલ ચકાસર સરોવરમાં વસ્ત્રો ઉતારીને નહાવા પડી.

ઓઢો એકલો ચાલી નીકળ્યો. તેનો ઘોડો ક્યાંક દૂર નીકળી ગયો હતો, તેથી તેની ભાળ મેળવવા તે ઊંચાણવાળી જગા-તળાવની પાળ પર ચઢ્યો. તેણે હોથલના ઘોડાને ઝાડ સાથે બાંધેલ જોયો. તેનાં વસ્ત્રોને ઝાડ નીચે પડેલાં જોયાં અને હોથલને તળાવના પાણીમાં તરતી તેણે જોઈ. ઓઢો જામ ઝાડ નીચે આવી હોથલનાં વસ્ત્રો પર બેસી ગયો, ત્યારે હોથલે તેને વસ્ત્રો છોડીને જવા કહ્યું, પણ ઓઢા જામે તે ન માન્યું ત્યારે જરા ક્રોધમાં કહ્યું : ‘તમે હાલ અહીંથી આઘા જાઓ, પછીથી આપણે વાતચીત કરીશું’

ત્યારે ઓઢા જામે કહ્યું : ‘તું મને પરણવાનું વચન આપ તો હું તને કપડાં આપું.’

તે ક્ષણે હોથલે દુહો કહ્યો : ઉઢા અરગોથી સે, લંગે સરવર પાર;

કંધાસુ, સેજ ગાલ, જિકો તોજે મનમેં !

“હે ઓઢા, તું સરોવરની પાળ ઓળંગી આઘો જા, પછી આપણે તારા મનમાં જે વિચાર છે, તે કરીશું અર્થાત્ પરણીશું.”

પછી હોથલે ઓઢા સામે શરતો મૂકી :

(૧) આપણાં લગ્ન થયા પછી હું તમારી સાથે તમારા ઘરે નહીં આવું, પણ જ્યાં હું રહું ત્યાં તમારે પણ રહેવું પડશે,

(૨) હું કોણ છું, મારું નામ શું, આ વિગતો કોઈને કહેવી નહીં,

(૩) આ શરતોનો લંગ થશે કે તરત જ હું તમને ત્યજી જઈશ.

ઓઢા જામે આ શરતોનો સ્વીકાર કર્યો અને તેઓ પરણ્યા. તેઓ હુંગરની ગૂફામાં દશેક વર્ષ રહ્યા. જખરા અને જેસંગ નામના બે પુત્રો થયા. એક દિવસે ઓઢો જામ તેના બે પુત્રો સાથે હુંગરની પથરશિલા પર બેઠો હતો, ત્યારે મોરે ડોકના ત્રણ કડકા કરીને ઝીંગારવ કર્યો, જખરાએ મોરના માથે પાણકનો ઘા કર્યો. ત્યારે ઓઢા જામે જખરાને કહ્યું કે મોરલો વિસરાયેલ સગાંવહાલાંઓની યાદ તાજી કરાવે છે તો તેને મારીએ નહીં. ઓઢાને તે ક્ષણે વહાલું વતન અને સગાંવહાલાં યાદ આવ્યાં. તે ઉદાસ બન્યો. તે જ ધડીએ તે સ્થળે હોથલ આવી ચઢી, ને ઓઢા જામને ઉદાસ જોઈને કારણ પૂછ્યું ત્યારે ઓઢા જામે કહ્યું કે વતનની યાદ ઉઠાસી બનાવે છે, સગાંવહાલાંનો વિયોગ હવે સાલે છે.

બંને વચ્ચે લાંબી વાતચીત થઈ અને છેવટે નક્કી કર્યું કે ઓઢા જામના વતનમાં જવું ખરું, પણ વતનમાં હોથલ કોઈ પુરુષ કે સ્ત્રીને મળશે નહીં અને ઓઢા જામે હોથલ અંગેની કોઈ વાત કોઈને કહેવી નહીં.

તેઓ વતનમાં ગયાં. હોથીએ નાના ભાઈનો સ્વીકાર કર્યો. તેની પત્ની મીણાવતી મૃત્યુ પામી હતી. તેથી ઓઢાના દુઃખનું હવે કોઈ કારણ ન હતું. હોથીએ ઓઢાના હાથમાં રાજ્યની લગામ સોંપી. ઓઢો જામ મેડીવાળા મૂળ મહેલમાં હોથલ સાથે રહેવા લાગ્યો, હોથલ કોઈને મળતી નહીં, તેથી હોથલના અંગે સગાંઓ વારંવારે ઓઢાને પૂછા કરતા પણ તે મોં બહાર એક વેણ પણ કાઢતો નહીં, આથી લોકોમાં વાતો થવા લાગી કે ઓઢા

જામે કોઈક અજાણી સ્ત્રીને ઘરમાં રાખી છે, ને લોકો ઓઢા જામની અને હોથલની નિંદા કરવા લાગ્યા કે ખબર નથી કે તે હલકી સ્ત્રી કોણ છે ?

ઓઢો જામ એક વખતે નશામાં ચક્રૂર હતો ને લોકો તેની અને તેની સ્ત્રી હોથલની નિંદા કરવા લાગ્યા, પૂછા પણ કરવા લાગ્યા, ત્યારે ઓઢાએ કહ્યું કે મારા ઘરમાં અનેક સિદ્ધિઓને વરેલી સ્વર્ગની દેવાંગના અને બાંભણાસરના ઘણા સોઢા સામે બહારવડું કરનાર પ્રસિદ્ધ સાંગણુ નિમાગરાની પાળક પુત્રી છે. અમે લગ્નથી જોડાયેલ છીએ.

આમ, ઓઢા જામે ગુપ્ત વાતને પ્રગટ કરી દીધી. તે સમાચાર હોથલના કાને આવ્યા કે તરત જ તેણે ચાર ચિટ્ટીઓમાં જુદું જુદું લખ્યું :

- (૧) તમે કબૂલ કરેલ શરતોનો ભંગ કર્યો છે, તેથી તમને તજું છું.
- (૨) હું તમને નિત્ય જોઈ શકીશ, પણ તમે મને નહીં જોઈ શકો.
- (૩) હું તમારી અને બંને પુત્રોની કાળજી અંતરિક્ષમાં રહીને રાખીશ.
- (૪) આપણા બંને પુત્રોના લગ્ન વખતે તેમને પોંખવા આવીશ.

આ ચિટ્ટીઓ આપીને તે ચાલી ગઈ. ઓઢાને જ્યારે આ ખબર પડી ત્યારે તે વિયોગના લીધે ગાંડા જેવો બની દિવસો કાઢવા લાગ્યો.

ઓઢા જામના પુત્રો વયમાં આવ્યા અને યજ્ઞના જે સોઢા સરદારોની ખુબસૂરત કન્યાઓ સાથે બંનેનાં સગપણ ને વિવાહ થયાં. બંને કુંવરો પરણી ખેરડે આવ્યા, ત્યારે તેમને પોંખવા હોથલ હાજર રહી. મોટી વહુએ સાસુ પાસેથી નવલખો હાર માગ્યો, જે હોથલે આપ્યો. પણ નાની વહુએ સંભાળ અને નિરંતર સામીપ્યની માગણી કરી.

હોથલે તેનો સ્વીકાર કર્યો અને પછી કાયમ ઓઢા જામ સાથે હોથલ રહી.

કચ્છની ભૂમિ પરની આ દંતકથા ઋગ્વેદ કાળ જેટલી જૂની છે. ઋગ્વેદમાં ઉર્વશી પુરવાની કથા છે, તેની સાથે આ કથાનો અનુબંધ છે. ઉર્વશી-પુરવાની કથા સાથે આ લોકકથાને ધણું મળતાપણું છે.^૫

પુરવા પૃથ્વી પરનો મર્ત્ય માનવ છે, જ્યારે ઉર્વશી અપ્સરા છે, હોથલ પણ અપ્સરા હતી,^૬ તેવું કહેવું છે. બંને ગંધર્વ લગ્નથી પરણે છે, અને પરણતી વખતે ઉર્વશી ત્રણ શરતો મૂકે છે. (૧) દિવસમાં ત્રણથી વધુ આલિંગન ન લેવા (૨) નગ્ન દેહે પુરવાએ ઉર્વશીને દષ્ટિ સમીપ ન થવું (૩) ઉર્વશીની ઈચ્છા વિરુદ્ધ સહાયન ન કરવું અને જો આમાંથી કોઈ શરતનો ભંગ કરવામાં આવશે કે તરત જ ઉર્વશી પુરવાનો ત્યાગ કરી ચાલી નીકળશે. પણ લગ્ન પહેલાં જ પુરવાએ આ શરતોનો સ્વીકાર કર્યો હતો જ.

સ્વર્ગ મૂકાને પૃથ્વી પર આવેલ ઉર્વશીનો વિયોગ ગાંધર્વો ન સહી શક્યા, તેથી તેઓએ શરતભંગ કરાવવા માટે યુક્તિઓ લડાવીને પુરવા નિર્વાસન સ્થિતિમાં ઉર્વશી સમીપ ઉપ-સ્થિત થયાં, અંધકારને વિદારવા વિદ્યુતને પણ ચમકાવી અને ઉર્વશીની નમ્ર પુરવા પર દષ્ટિ પડતાં તેને શરતભંગ થયો લાગવાથી ઉર્વશી, હોથલની જેમ, ચાલી નીકળી અને પુરવા ઉર્વશી વિના પાગલ બની ગયો. હંસરૂપે રનાન કરતી ઉર્વશીએ કુરુક્ષેત્રના સરોવર તીરે પુરવાને જાણ્યો. તેને દયા ઉપજી અને ઉર્વશીરૂપે તે પુરવાની સમીપ થઈ. ત્યારે પુરવાએ ઉર્વશીને વિનવણી કરી કે તું પાછી આવ.

અંતે દેવોના વરદાનથી પુરવાએ ઉર્વશીની પુનઃ પ્રાપ્તિ કરી.

આમ ત્રણેક હજાર વર્ષ જૂની પુરાણકથા—Myth—સાથે હોથલ પદમણીનો નાતો હીક હીક જોડાયેલ દેખાય છે. ઉર્વશી-પુરુરવાની કથા અતિ પ્રાચીન પ્રેમકથા છે.^૭ તેનો કલા-પક્ષ તેને અમર બનાવે તેવો બળવત્તર છે. વળી આ કથા પ્રતીકાત્મક પણ છે.^૮ ઉર્વશી-પુરુરવાની આખી ઘાટદાર કથા ઋગ્વેદમાંથી મળતી નથી, પણ શતપથ બ્રાહ્મણમાંથી સાંપડે છે. ઋગ્વેદ માં માત્ર અદાર સંવાદાત્મક સૂકતો મળે છે. પણ આખી કથા ‘શતપથ બ્રાહ્મણ’માં છે. પેન્ડરના મત પ્રમાણે મહાભારત, વિષ્ણુપુરાણ અને અન્ય પુરાણોમાં પણ આ કથા મળે છે.^૯ ઉર્વશી-પુરુરવાની કથામાં આટલા મુદ્દાઓ તુલનાત્મક દષ્ટિએ ઉપયોગી છે.^{૧૦}

- (૧) અમર્ય નારી માનવને વરે છે.
- (૨) લગ્ન માટે સ્વીકારવાની શરતો દેવાંગના માનવને કહે છે.
- (૩) શરતભંગ થાય છે અને દેવાંગના માનવનો ત્યાગ કરે છે.
- (૪) દેવાંગના હંસકુમારી રૂપે પરિવર્તનને પામે છે.
- (૫) દેવાંગના એકાંતવાસ સેવે છે.
- (૬) વ્યથિત માનવ પ્રત્યે દેવાંગનાને અનુકંપા જન્મે છે અને છેવટે
- (૭) પુનઃમિલન.

હોથલની લોકકથા નીચેના મુદ્દાઓ પરત્વે જ ઉર્વશી-પુરુરવાની પુરાણ કથાને મળતી છે :

- (૧) દેવાંગના જેવી હોથલ-નારીનું ઓઢા જન્મ સાથે લગ્ન.
- (૨) લગ્ન અંગેની હોથલની શરતો.
- (૩) શરતભંગ અને ઓઢા જન્મનો ત્યાગ.
- (૪) હોથલનો એકાંતવાસ.
- (૫) પુનરાગમન અને ઓઢા જન્મ સાથેનો કાયમી વાસ.

આમ ઓઢા જન્મ અને હોથલની દંતકથા ઋગ્વેદની અને શતપથ બ્રાહ્મણની ઉર્વશી-પુરુરવાની કથા સાથે અકલ્પ્ય સામ્ય બતાવે છે.

ઉર્વશી-પુરુરવાની કથા પુરાણકથા Myth છે જ્યારે ‘હોથલ’ની કથા સ્થાનીય દંતકથા—Local Legend બનવા પામે છે. તે કથામાંનો પ્રસંગ નવમી સદીનો હોવાનું કહેવાય છે, તેમ જ તેના રાજવંશ, કુળ પિતાબ્રાતાનાં નામો, વસવાટ સ્થળો, ભ્રમણસ્થળો ઇત્યાદિનાં નિશ્ચિત નામો મળે છે. આમ ભ્રમણશીલ અને પાંખાળી પુરાણકથા દંતકથા બનેલ છે, પણ મૂળમાં તો ઉર્વશી-પુરુરવાની કથા જ છે, કેમ કે આ બંને કથાનું આધાર—બીજ એક જ છે, પેન્ડર લખે છે કે આ આધાર—બીજ હંસકુમારી (Swan-Maiden) નું છે, અને તે પ્રાચીન સંસ્કૃત સાહિત્યમાં જડે છે.^{૧૧}

સંસ્કૃત સાહિત્યમાં આ પુરાણકથા પૂર્ણપણે વિકસી અને રૂપને પામ્યા પછી તે ભારતીય અન્ય ભાષાઓ અને બોલીઓમાં લોકભોગ્ય બની^{૧૨} અને તેમ બનતાં હીક હીક સમય પણ વ્યતીત થઈ ગયો.

જે કે ઉર્વશી-પુરુરવાની પુરાણકથાના પૂર્વ અને પશ્ચિમના દેશોમાં અનેક રૂપાંતરો મળે છે.^{૧૩} ગ્રીસમાં તે કથા ક્યુપિડ અને સાઇકની^{૧૪} કથાના નામે, જર્મનીમાં ‘સ્વાન મેઇડન’^{૧૫} ના નામે, ફ્રાંસમાં મેલુસિનાની^{૧૬} કથા તરીકે, સ્કોટલેંડમાં ‘ધ સીલ વુમન’^{૧૭} તરીકે અને બ્રિટીશીઓની લોકકથાઓમાં ‘ધ વિન્ડ મેઇડન’^{૧૮} તરીકે ઓળખાય છે. ‘કથા સરિતસાગર’માં મરુભૂતિની કથા છે, તે પણ આજ આધારબીજની કથા છે.^{૧૯} ભાગવત

પુરાણમાં કૃષ્ણ ગોપીઓના વસ્ત્રોનું હરણ કરે છે, તે પ્રસંગ પણ આવો જ છે, તે પણ અત્ર નોંધવો રહ્યો.^{૨૦} આમ ઋગ્વેદમાંથી જન્મેલ આ કથા ભારત ભૂમિ પર લખાયેલ શતપથબ્રાહ્મણ, વિષ્ણુપુરાણ, ભાગવતપુરાણ અને અન્ય પુરાણોમાં વિકાસ પામી આ ધરતી પર લાલન પાલનને પામે છે.^{૨૧}

યુરોપની પ્રાચીન મૂળ લોકકથામાં ‘હંસકુમારી’ના આધાર-બીજનો જરાય અણસારો મળતો નથી. તે કથા અને તેના આધાર-બીજ ભારતવર્ષમાંથી યુરોપના^{૨૨} દેશોમાં આવેલ છે.^{૨૩} આ જ રીતે આ પુરાણકથા આફ્રિકાના અને મધ્ય એશિયાના દેશોમાં પ્રસારને પામેલ છે, ભારત પર થયેલ મુસ્લિમ-આક્રમણોને લીધે.^{૨૪}

પૂર્વના દેશોમાં પણ આ પુરાણ-કથા અને તેનું આધાર-બીજ ધૂમતું જોવા મળે છે. જાપાનમાં ઉર્વશી-પુરૂરવાની પુરાણ કથાએ નામ બદલ્યું અને ત્યાં તે બાણીતી છે હિકો-હોહો-ડેમીના નામે^{૨૫}. મહાભારતમાં શાંતનુ અને ગંગાની પુરાણકથા પણ આ જ આધાર-બીજની કથા છે. રાજસ્થાનમાંની ધાંધલની કથા પણ આનું જ પરિવર્તન લાગે છે.

આમ, આ પુરાણકથા, ખૂબ વ્યાપક, વૈશ્વિક છે, ૨૬ કેમ કે તેનું કથાવસ્તુ અતિ મોહક છે. જગતના વાર્તા સાહિત્યમાં આવું અદ્વિતીય કથાવસ્તુ ભાગ્યે જ જોવા મળે છે. એ કથાવસ્તુ છે માનવ અને દિવ્ય તત્ત્વ વચ્ચેના પ્રેમ સંબંધનું.

આવી કથાઓનાં લક્ષણો અને આધાર બીજની ચર્ચા સ્થિત થોમ્પસને વિગતે કરી છે.^{૨૭} અને સારૂપે તારવ્યું છે કે દેવાંગના જોડે માનવ પુરુષ શરતોતો સ્વીકાર કરી લગ્ન કરે છે અને શરત ભંગ થતાં દેવાંગના પુરુષને ત્યજીને ચાલી જાય છે.^{૨૮} ટૂંકમાં, એ પ્રેમીઓ લગ્નથી ગંડાય છે પણ તેમની વચ્ચે શરતો છે અને શરતોતો ભંગ થતાં દેવાંગના ચાલી જાય છે. સ્થિત થોમ્પસને બાણે હોથલ અને ઝોઢા જામની વાર્તા બાણી હોય અને તેના પર જ લખતા હોય તેવી અદ્વાયે કથાવસ્તુનું માળખું આપતાં કહે છે : નાયક દેવાંગનાને વરે છે અને સુખમાં દિવસો નિર્ગમે છે.^{૨૯} કોઈ એક પ્રસંગે નાયકને વતનમાં જવાનું યાદ આવે છે. પત્ની તેના માટે સંમતિ પણ આપે છે...અને સ્ત્રી નાયકને કડક શબ્દોમાં કહે છે કે જો શરતભંગ ન થાય, તેની પૂરેપૂરી કાળજી લેજો. તે પણ કહે છે કે તેનાં મોંએથી તેનું નામ ન ઉચ્ચારાય કે તેની જામેથી તેના નામનો સાદ પણ નહીં દે ! નાયક વતનમાં જાય છે અને પોતાની પત્ની અંગેની ડંદાશ હાંકે છે, ત્યારે તે તેની પત્નીને ગુમાવે છે. પતિ પોતાની પત્નીની શોધમાં નીકળે છે. અનેક મુશ્કેલીઓમાં આવી પડે છે. તેને તે પાર કરે છે, છેવટે બંનેનું પુનઃમિલન થાય છે.

હોથલ અને ઝોઢા જામની આ જ લોકકથા છે તેનું આધાર-બીજ પણ ‘શરત-ભંગ અને ત્યાગ’નું છે. સ્થિત થોમ્પસને તેના માનક (Type)નો ક્રમાંક ૪૦૦ આપે છે.^{૩૦}

હોથલ અને ઝોઢા જામની સ્થાનીય દંતકથાનો માણકતંતુ આમ, જગતની અનેક લોકકથાઓ સાથે જોડી શકાય, અને જગતની લોકકથાઓના ડાયરામાં તેને પણ માનવંતુ સ્થાન જરૂર મળે.

હોથલ અને ઝોઢા જામની દંતકથામાં વચનભંગના આધાર-બીજ ઉપરાંત પણ બીજા અનેક આધાર-બીજો સમાવિષ્ટ છે, જેના માટે એક અલગ લેખ લખવો જરૂરી અને !

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सागरचंद-रइउ

सीयाहरण-रासु

संपादक

प्राध्यापक हरिवल्लभ चू. भायाणी

प्रास्ताविक

अपभ्रंशोत्तर कालकी एक विरल रासकृति

जो ताडपत्रीय हस्तपत्र से यहां पर प्रस्तुत सागरचन्द रचित 'सीयाहरण-रासु' का सम्पादन किया गया है उसका वर्णन इस प्रकार है :

स्थान एवं स्वरूप :

ला० द० विद्यामंदिर अमदाबाद उज्जमबाई भंडार नं० १७७४१३

परिमाण आदि : पत्र संख्या : १६

नाप : ३९×५

पंक्ति संख्या : ५

अक्षरसंख्या : ६६

छन्द संख्या : ८०

सागरचन्द ने अपने को सरवाल गच्छ के 'वधसूरि' (=वर्धमानसूरि) का शिष्य बताया है। सरवाल गच्छ की उत्पत्ति विक्रमीय १२वीं शताब्दि के आरम्भ में राजस्थान के श्रीमाल या भिन्नमाल नगर से मानी गई है। उस गच्छ के आचार्यों के ईसवी १२ वीं-१३वीं शताब्दी के उल्लेख प्राप्त हैं। मुनि कान्तिसागर के जैन धातुप्रतिमालेख (प्रथम भाग १९५०) में वि. सं. १२८६ के एक प्रतिमा लेखमें सरवाल गच्छ के वर्धमानसूरि के शिष्य जिनेश्वरसूरि का निर्देश मिलता है (पृ० ३) वही हमारे सागरचन्द के गुरु थे या उससे भिन्न यह निश्चित रूप से नहीं कहा जा सकता। गणरत्नमहोदधि के कर्ता वर्धमानसूरि का समकालीन पण्डित 'सागरचन्द्र' ईसवी बारहवीं शताब्दी का गण्य मान्य विद्वान होनेका निर्देश मोहनलाल दलीचंद देशाई के जैन साहित्य के संक्षिप्त इतिहास में पाया जाता है (पृ. २२४, २५४)। यह सागरचन्द्र गुजरात के चौलुक्य नृपति सिद्धराज के मन्त्री उदयन का पुत्र था। यह सीयाहरण रासु के कर्ता से भिन्न ज्ञात होता है। भाषा दृष्टि से हम देखें तो 'सीयाहरण रासु' की भाषा ईसवी १२ वीं १३ वीं शताब्दी की जान पड़ती है। यह भाषा उस समय की है जब साहित्य भाषा में अपभ्रंश से प्राचीन गुजराती में संक्रमण हो रहा था। इन सब के आधार पर हम 'सीयाहरण रासु' का रचना काल १२ वीं १३ वीं शताब्दी के बीच रख सकते हैं। इस समय में रची हुई कृतियाँ बहुत कम पाई गई हैं। रामायण-विषयक प्राचीन रास कृतियाँ भी अत्यन्त विरल हैं। इस दृष्टि से 'सीयाहरण-रासु' का महत्व स्वयंप्रतीत है। इसकी जोड़ की कृति 'सीयादेवि-रासु' भी इसके पश्चात् प्रकाशित की जायगी।

सम्पादक

pāla's description is confirmed by Pandit Vishnudatta, the author of the *Nāmacandrikā* commentary on the *Amarakoṣa*, who explains this word as denoting a type of *Tilaka* drawn with saffron, black Aguru, and other fragrant substances on the breasts, cheek, and etc.³ *Tilaka* and *Viśeṣaka* seem to denote the auspicious tiny round or vertical mark put on the forehead between the eyebrows.⁴ This also is supported by Pandit Vishnudatta.⁵ About *Patraccheda* Dhanapāla has not given a definite idea, except that it was of many kinds like *Drāviḍa* and others, and that it was one of the fine arts which could entertain refined persons.⁶ Bhagavatsimhji has noticed this term as the name of one of the sixty-four arts to be learnt for the perfect fulfilment of the *Kāma Puruṣārtha*.⁷ But Vātsyāyana, the author of the *Kāmasūtra*, lists, not '*Patraccheda*', but '*Patracchedya*' or '*Viśeṣakacchedya*', which, according to Yaśodhara the author of *Jayamaṅgalā* commentary on it, is a sort of a *Tilaka* consisting of trimming leaves of trees like birch, etc., in different shapes and figures to be applied to the forehead.⁸ Srinivasacarya, the commentator of Śūdraka's *Mṛcchakaṭika* explains the term *Patracchedya* as referring to a type of picture in which artistically cut tiny pieces of fine leaf-thin sheets of wood or metal were utilized for enhancing the effect of variety.⁹ This art seems to be very old one as it is mentioned in the various texts of the Jain Canon, such as the *Samavāyāṅga-sutta* and *Āyārāṅga-sutta*.¹⁰ Śrīdhara, the commentator of *Śrīmad*

3. Cf. Nām. on Amarakoṣa II, vi 122 :

पत्रलेखा ॥ (१) ॥ पत्राङ्गुलिः ॥ (२) ॥ समे स्त्रियाम् ॥ द्वे स्तनकभोलादौ कैसरादिना
रचितस्य तिलकविशेषस्य;
TM (N) p. 161 (3ff.) :
वत्कलितकालगुरुतिलकशोभम्.... ।

4. TM (N), p. 289 (4ff.) :

राजकन्यानामलिकलेखासु तिलकानकापीति । अहमपि स्वहस्तरचितविशेषका....आदाय वदना-
वलोकनव्याजेन मणिदर्पणम्.... ।

5. Cf. Nām. Can. on Amarakoṣa II, vi, 123 :

तमालपत्र...तिलको...चित्रकं.. विशेषको....चत्वारि ललाटकृतस्य तिलकस्य ॥

6. TM (N), p. 363 (13ff.) :

द्राविडदिषु पत्रच्छेदमेदेष्वन्येषु च विदग्धजनविनोदयोग्येषु वस्तुविज्ञानेषु... ।

7. cf. *Bhagavad-gomāṇḍalā-koṣa*, Vol. VI, p. 5294, Col. 2.

8. cf. *Jayamaṅgalā* on Km. Su. I. iii. 16, p. 30 :

विशेषकरितिलको यो ललाटे दीयते, तस्य भूर्जादिपत्रमस्यानेकप्रकारं छेदनमेव च्छेद्यम्,
पत्रच्छेद्यमिति वक्तव्यम् ।

9. cf. Karmarkar's Notes on *Mṛcch.* V. 5, p. 428 :

पत्राणां छेदोऽस्मिन्निति पत्रच्छेद्यं पत्राकाराणां लोहदार्वादिफलकानां बहुविधाकारकर्तृनेन
निष्पाद्यमानं चित्रं पत्रच्छेद्यमित्युच्यते ।

10. *The Kālās* by A. Venkatsubbiah, Madras, 1911, p. 16.

'पडिवन्नउ वरु हुंतउ अम्हेहि'
 सो मगिउ केगइ सुणि तुम्हिहि' ॥
 अवितह-वयणारंभा नर हुंति जि सिद्धा
 [2A] तेण मइं वण-गमणे तुम्हि सिद्धा इट्ठा' ॥६
 तावहँ पभणइ राहवु वयणु
 'रक्खेवउ मइँ पियरह ऊणउँ' ॥
 सीया-लक्खण-सहिओ वणि गउ पउमाभो
 दसरहु लेइ पवज्जा महि भुंजइ भरहो ॥७
 गय-गंडा-हरि-सरह-भरीए
 पत्ता विन्नि-वि तहि' अडवीए ॥
 एत्थंतरि पउमेणं वुच्चइ सोमिच्ची
 'अच्छहुँ भाय सुहेणं छड्डिय पिय-मुत्ती ॥८
 बहु-गिरिवर-तरुयर-संछन्ने
 अच्छहुँ तिन्नि-वि डंडारन्ने' ॥
 गय-गज्जिय हय-घोरे वणि अच्छइ पउमे
 लक्खणु चवल-सहावो आहिंडइ रन्ने ॥९
 कत्थइ खेलावइ भिंमल करि
 कत्थइ पुणु उत्तासइ केसरि ॥
 कत्थइ कलुण-गिणं मोहइ सारंग्गा
 कत्थइ करिण कलाए दमिया मायंग्गा ॥१०
 कत्थइ पुणु उम्मूलइ तरुयर
 मुट्ठि-पहारिहि' चूरइ गिरिवर ॥
 कत्थइ मज्जण सलिले सेच्छाइ रमेइ
 कत्थइ भिल्ल-पुलिंदा संगामि जिणेइ ॥११
 कत्थइ सीया-राम-गुरूणं
 आणइ वण-फल लेवि तरूणं ॥
 एवं-विह लीलाए वणि अच्छइ लक्खणु ।
 तेत्थु पुणु संवुक्को साहइ विज्जा खणु ॥१२

१०. १. कच्छइ. २. ३. ४. कथइ. ११. १. हुंमूलए तरुयर. २. चुरए. ३. कथइ मज्जण.
 ४. सेछाए. ५. कथइ. १२. १. कथइ; गुरूणं. २. तरूणं. ४. अछइ लक्खणु. ५. संवुक्को.
 ६. बीजा.

खरदूसण अनु चंदनहाए
 अंगरुहो भूसिउ विज्जाए ॥
 पइसिउ वण-जालीए अ[2B]सि साहइ रन्ने
 लक्खणु तेत्थु पराओ संवुक्कासन्ने ॥१३
 तावह तहिँ रवि-किरण-सहरसु ।
 देखइ लक्खणु खग-पहासु ॥
 तं लेविणु हत्थेहिँ वाहिउ वण-जालिहिँ ।
 छिन्निसिरु संवुक्का सिद्धउँ फल आसिहि ॥१४
 देखेविणु तहिँ सिरु रुहिरारुणु
 चिंतइ लक्खणु 'किं एउ दारुण' ॥
 अगणित-सत्तु भवोहा गउ राहव-पासे ।
 पणमिवि खग-करगो साहइ वित्तं से ॥१५
 'विरुयउ भाइय पइँ किउ कज्जू
 आवेसइ को गविसउ अज्जू' ॥
 एत्थंतरि तसु माया आवइ लेवि भत्तु ।
 ता देखइ महि-वट्टे गय-जीविउ पुत्तु ॥१६
 सा देखइ संवुक्कह मरणं
 रोयइ चंदनही अइ करुणं ॥
 'हा हा पुत्त स-रूया गुण-निहि संवुक्का
 केण तुमं मारंते मारेविणु मुक्का' ॥१७
 पुणु पुणु रोयइ करुण-पलावे
 सुमरंती संवुक्क-दुहावे ॥
 वियलिय-सोगत्ताए लगिय पय-मग्गे
 'केण पुणु महु पुत्तो पट्टवियउ सग्गे' ॥१८
 केत्तिय-मग्ग-गया सा देखइ
 विन्नि कुमर कीडंता पेक्खइ ॥
 पिच्छिवि काम-सरूवा सुरवर-संठाणा
 चंदनहिय स-वियारा संचलिया पाणा ॥१९

१३. १. चंदनिहाए. २. भुसिऊ. ४. साहए. ५. तथु. ६. संपुक्का. १४. १. किरिण.
 २. देखइ. ५. संपुक्का. ६. सिद्धउँ. १५. २. चिन्तए. ६. स. १६. १. कज्जू; २. अज्जू.
 ६. पुत्तह. १७. २. यइ. ३. सरूया. १८. ६. पट्टवियओ सग्गे. १९. २. पिन्नि.

ता किज्जइ विज्जाइ वलेणं
 तरुण-तरुइँ रूउ खणेणं ॥
 आधो-गय-कर-जुयला [3A]विहसिय-नयणुला
 नव-जोयण-संपन्ना ससहर-वयणुला ॥२०
 आइ(?)वि चंदनहा स-वियारा
 ता संभासिय वे-वि कुमारा ॥
 कोइल-कल-कंठेणं पभणिज्जइ रामू
 'भुंजि मइं वर-तरुणी सफलउ करि जम्मू' ॥२१
 एत्थंतारि वुच्चइ रामेणं
 'न य भुंजउँ पर-तिय नियमेणं ॥
 जो भुंजइ पर-नारी विसयामिस-लुद्धउ
 सो नरु नरइ पडेइ कस-घाय-समिद्धउ' ॥२२
 जावेवंविह-वयणहिँ वारिय
 ताव पओहर नहिहिँ विदारिय ॥
 तोडिय-सिर-केसाए तणु नहिहिँ वियारिउ
 गय रोयंत नहेणं खरदूसण साहिउ ॥२३
 'सामिय पइं नाहेण अनाहो
 महु मारिउ संवुक्कु गुणोहो ॥
 दसरह-राय-सुएहिँ लच्छीहर-रावहिँ
 मारिउ असि-लट्टिएहिँ अइ निम्भय-पावेहिँ' ॥२४
 तोडिय केस नहेहिँ विदारिय
 तिण रोयंती एत्थु पराइय' ॥
 रोसारुण-मुह-नयणो थिउ भीसणु दूसणु
 हक्कारिउ दहवयणो मारेवउ लक्खणु ॥२५
 खरदूसणु चउरंग-वलेणं
 सच्चवियउ ईंतउ रामेणं ॥

२०. १. कीज्जए बीज्जाए; 'पलेणं' सुधार कर 'वलेणं' ५. संपत्ता. २१. १. चंदनिहा.
 २२. २. परतिय. ३. भुंजइ. ४. लुद्धआ. ५. नरए. २३. नहिहि. ६. साहिउ. २४. ५.
 अट्टिल्लिएहि. २५. १. विदारिय. २. तेण; एत्थु पराय. ६. मारवउ.

‘लक्खण जो तइँ वहिओ तसु केरउँ सेन्नु
 आवइ गयणयलेणं भाइय आसन्नू’ ॥२६
 [3B] तावहँ लक्खणि वुच्चइ रामो
 देव जिणेवउ मई संगामो ॥
 अच्छि तुमं रक्खंतो सामिय वइदेही
 सीह-नीनाउ मुएसु जइ जीतु अरीहिं’ ॥२७
 धावइ तावहँ खग्ग-करग्गो
 जुत्तिहिँ लक्खणु पर-वल्लि लगो ॥
 उम्मूलइ गिरि-तरुणो मारइ गय-तुरया
 मुट्ठि-पहार-भुयाहिं संचूरइ रहिया ॥२८
 जुञ्ज करेविणु तेत्थु पहुत्तु
 मारिउ खरदूसणु वल्लंतु ॥
 अक्खिउ सेणिय तुञ्जु संवुक्क-विहाणउँ
 निसुणह सीया-हरणं जं वीतु चिराणउँ ॥२९

*

[२. सीया-हरण]

एत्थंतरि लंकापुरि-नाहो
 बहु-भड-चडयर-वीर-सणाहो ॥
 पुप्फ-विमाणारूढो चारण-थूवंतो
 आवइ गयणयलेणं देक्खइ सीय इंतो ॥३०
 ‘किं सग्गह हुंतिय वण-वासे
 भाइय अच्छर वम्मह-पासे ॥
 ता किं महु रूवेणं विञ्जा-लच्छीए
 जइ एवंविह-रूया न रमउँ सुहछीए ॥३१

२६. १. खरदुसणु, पलेण. २. रामेण. ४. सेन्नु. ५. यलेण. ६. आसन्नू.
 २८. १. करग्गु; २. परवल्लि. ५. पहार. २९. १. खरदु. ४. विहाणउ. ३०. ४-६. मार्जिन
 में दी गई हैं. ५. वलेणं. ३१. १ हुन्तिय.

आभोगिणि-बीजा-नाणेणं
 जाणइ रावणु सच्चु खणेणं ॥
 दसरह-सुउ एहो रामो अनुविजिय सीया
 ओ जुञ्झइ संगामे लक्खणु अभइया (?) ॥३२
 अत्थि कियउ दोहिं वि संकेओ
 सीह-निनाइं जाणित भेओ ॥
 मुच्चइ सीह-निनाओ रावणिं कवणेणं
 गउ राहवु वेगेणं लक्खण-नाएणं ॥३३
 कारिवि विज्जए रूयउं अंतरु
 नीजइ वइदेही देसंतरु ॥
 रा[4A]हवि अनु सुह-सीले सा निरु नेहाउल
 हीरंती विलवेइ गुरु-विरइ-भयाउल ॥३४
 'हा हा राहव हा सोमिती
 केणइ हउं हीरउ विलवंती ॥
 निसुणिवि सीय-पलावा अइ-निट्टुर घोरा
 रोयहिं अंसु-जलदा वण-देवय-नियरा ॥३५
 भावु मुणिवि विलवइ हीरंती
 सीलारक्खणि दढ-निय-विती ॥
 बहुविह सीय-पलावा निसुणिवि भारंडु
 पहणइ चंचु-पहारे दहवयणु पयंडु ॥३६
 जा निहणइ चंचू-पहरेणं
 ता मारिउ सो पंखि खणेणं ॥
 'अहव न जोयसि सुहए लोयण-जुयलेणं
 ता ' जंपए दहवयणो 'पहणिसु पाएणं' ॥३७
 एव भणेप्पिणु चळ्ळिउ जावहँ
 तसु विज्जाहर सम्मुह तावहँ ॥
 रयणजडि नामेणं भामंडल-भीचो
 निय-सामिहिं निरु भत्तो विट्ठुरि वि नोभिच्चो ॥३८

३२. १ बीज. ३४. ५. विलवेइ. ३५. १. सोमेती; 'हीरउं' मार्जिन में दिया है
 ३५.३.निसिणिवि. ५. अंस. ३७.१. पहारेणं; ५. तां. ३८.१. भणेपिणु.

तक्खणे सीय-पलाव सुणेइ
 विज्जाहरु तावहँ चितेइ ॥
 'का पुणु विलवए नारी एह करुण-सरेण'
 जाव नियइ जा दिट्ठा ता सीय खणेणं ॥३९
 'एह महु सामिहि' भइणि निरुत्ती
 को पुण एहो अवहरइ तुरंती' ॥
 ता पेच्छइ दहयणो काम-सरहि' विद्धउ
 चितइ 'पर-तिय-हरणो एहो चोरु पसिद्धउ ॥४०
 अच्छउ सामि-पासि जाएवउँ
 एउ मइँ निय-पहु-कज्जु करेवउँ'
 एउ चितेवि मणेणं सो हकइ रावणु
 किर पत्तउ वेगेणं सीहह पंचाणणु ॥४१
 'रे रे पाव हयास सुणेही
 कहि' चल्लिउ हरेवि वइदेही ॥
 एह राहव-[4B]वर-भज्जा भामंडल-भइणी
 सोमिच्छिहि' भउजाया अम्हहँ पुणु पहुणी' ॥४२
 एव भणिउ सो तसु आहिइइ
 जिह गय-कलहु गइंदह दुकाइ ॥
 विणिह-वि वज्ज-सरीरा निय-जाणहि' चडिया
 जुज्झहि' पडिपहरेहि' गुरु-मच्छर-भरिया ॥४३
 एक्कु वलवं अनु समर-वियक्खणु
 तह-वि हु दससिरु पाडिउ तक्खणु ॥
 सो जंपिज्जए तेण 'किर तुहुँ वलवंतउ
 किं पक्खहि' पहरेणं मुच्छा संपत्तउ' ॥४४
 पुणरवि × × खेउ करेवी
 उट्ठाविउ दससिरु विजेवी ॥
 'किर तुहुँ रक्खसनाहो भरहद्ध[ह] सामिउ
 विज्जा-लद्ध-पयावो तह-वि हु ओहामिउ ॥४५

३९. १. चितेइ ५. नियए. ४०. १. अवतरए. ४. पेच्छए. ५. चितए परितियहरणे.
 ४२. ३. वरह. ४३. १. आहिहए; ३. पिणिहवि. ४. चडिया. ४४. १. पलवं. ३. तेण;
 ६. संपत्ताओ. ४५. ३. रक्खस.

निसुणिवि उट्ठइ कोह-पलित्तउ
 विज्जा-छेउ करइ तुरंतउ ॥
 रयणजडी हिय-विज्जो सो किउ पय-चारी
 रामणु सीय हरेवी गउ लंकह पारी ॥४६
 तेण सीय उववणि मेळेविणु
 मंदायरि आइट्ट हसेविणु ॥
 'तुहुँ किरि विज्ज-गुणोहा मिउ वयण-वियक्खण
 तिह करि जिह एह भज्जा महु होइ स-लक्खण' ॥४७
 मंदोयरि तसु वयणु सुणेवी
 पत्ता सीय-पासि विहसेवी ॥
 पुंवि संभासेवी वुच्चइ वइदेही
 सहि बहु-गुणु हिउ पत्थु महु वयणु सुणेही ॥४८
 सहि लंकाहिवु विज्ज-सणाहो
 भरहद्धह बहु-खयरहँ नाहो ॥
 जिं लद्धउ रणे इंदो दिगुपालहिँ सहि[5A]यउ
 नव गह हुय वसि जासु सुर-खयरहिँ नडियउ ॥४९
 जसु वर-विज्जहँ तिनि सहरसा
 सिद्धा हुय जिह किंकर-दासा ॥
 जो सोहग्गह खाणी लावन्नह कोट्टउ
 रइ-रमणिहि मण-हरणो सहि पई सइ दिट्टउ ॥५०
 जो तिहुयण-आणंदणु सच्छउ
 सो तुह दससिरु आण-वडिच्छउ ॥
 तम्हा सो तुहुँ इच्छे सुहु माणह कामो
 अम्हहँ सामिणि होही करि सफलउ जम्मो' ॥५१
 सा तसु तणउँ वयणु निसुणेप्पिणु
 भणइ सीय मणि हासु करेप्पिणु ॥
 मंदोयरि तुह धन्ना जा निय-पइ-भत्ती
 उज्जालिय सइ-लीहा पइ अज्जु तुरंती ॥५२

४६.१. पलित्तओ. २. करेए तुरंतओ. ४७.१. सय; वियक्खण. ६. सलक्खण, ४९.५. उगह-
 ५०.१. तिनि. ५१. ६. जमो,

जं पइँ रामण-चेट्ट पवन्नी
 ते महु चीति भंति ऊपन्नी ॥
 किं एह असइहि वंसे राँवण-चरिएणं
 तो मयरायह तणया लक्खउँ भणिएणं ॥५३
 हउँ इच्छउँ राँवण सर-जालहिँ
 रण-मुहे चक्क-कुंत-करवालहिँ ॥
 सिर-छेओ जिय-नासो राहव-हत्थेणं
 लच्छीहर-सहिएणं किं बहु-भणि[5A]एणं ॥५४
 महु भत्तारु रासु जिणु सरणु
 अन्नु न मज्झु जइ-वि जिय-हरणु ॥
 तह-वि न वयणु करेमी मंदोयरि तुज्झु
 छंडि एहु तुहु गाहो एहु नीछउ मज्झु ॥५५
 जं वीचए (?) दसरह-निव-तणयहँ
 तं अक्खउँ सुणि सेणिय सुहयहँ ॥
 दीसइ लक्खणिँ रामो निय पुरउ सुसंठिउ
 'सीह-निनाउ न मुक्को किं राहउ आइउ' ॥ ५६
 एउ चित्तिवि तिं वुच्चइ भाइउ
 'विरुयउँ पहु किउ जं तुहुँ आइउ' ॥
 पडिवोलइ 'हउँ पत्तो तुहु सीह-सरेणं
 'तो मई वर पु(?)हु मुक्को' 'किउ केणं ते णं' ॥५७
 'जाहि तुमं रक्खहि वइदेहि
 अहवा को-वि हरेविणु नेही' ॥
 तेत्थु न देखए सीया संपत्तउ रामो
 ऊवसिहुयउ तामं तसु इंदि[य]-गामो ॥५८
 'हा हा सीए दइए सुह-लक्खणे
 केण हरिय कहिँ गइय वियक्खणे ॥

५३-२. ऊपनी ५५. १. रामव. २. अंनु; जिहयरणं. ५. छडि. ५६. ३. लक्खणि. ५७.

१. वरुयउँ; ६ केणं. ५८. ३. तेथु न देखए.

कमलाणि सुह-नेत्ते घण-पीण-पओहरि
'सुंदरि सुहवे सुरूवे तिवलिय-खामोयरि ॥५९

किं मइ निदुदुर-हिय नीकरुणइँ
सारस चक्र विओइय मि[5 B]हुणइँ ॥

किं सुर-स्वयर-जुगाइँ विहडिय दुक्खत्तइँ
किं लय-वलि-गणाइँ ऊखणिय फलंतइँ ॥६०

हा हा रे रे विहि अ-वियक्खण
जइ महु दीन दइय सुह-लक्खण ॥

ता अवहारिय कीस हय सुक्ख अयाणा
किं तुहु सयण न वंधु सुहि मज्झु समाणा ॥६१

सेणिय तासु विलाव अणंता
को सकइ वन्नेवि महंता ॥

जा आवइ सोमिन्ती मारिउ खरदूसणु
ता देक्खइ निय भाया सीयह विणु दूमणु ॥६२

करुण पलाव करेविणु तत्था
गय पायाललंक सु-विसत्था ॥

वत्त सुणेविणु ताणं वानर-सूगीवो
आवइ चलण-पणामे छड्ढिवि निय-दीवो ॥६३

चलण नमिवि पभणइ कवि-नाहो
'निसुणहु वयणु अम्ह पउमाहो ॥

अत्थि पिया महु तणइ तारा नामेणं
साहसगइ-कुमरेणं ऊदालिय तेणं ॥६४

करेवि विज्जाइ वि महु रूवो
भुंजइ तारा वलि(?)-सुग्गीवो ॥

अप्पावहि महु देव तुह आणा-किंकरु'
पुणु वि य जंपए वयणु सुग्गीव-महानरु ॥६५

नि[6A]सुणहु सामिय वयणु महारउँ
जं नेमिन्तिइँ कहिउ सु-सारउँ ॥

जो मारेसइ समरे खरदूसणु राखसु
राहव साहसगईणं मरणउँ हत्थिहिँ तसु ॥६६

खरदूसण लक्खणि वावाइउ
तेण समीवि तुम्ह हउँ आइउ ॥
सत्त-दिणहँ जि न मज्जे सिय-वत्त लहेमी
तो जालावलि-जलिण हुयवहि पइसेमी' ॥६७

ताव गया केक्किधे नहेणं
मारिउ साहसगइ कुमरेणं ॥
भुंजइ रज्जु सुगीवो सहियउ ताराए
राहव-हियए न सोक्खो सीयह वाहाए ॥ ६८

पट्टविया सुगीव-निवेणं
गविसा वन्नर खयर नहेणं ॥
रयणजडिय खयरेणं सुगीवि कहिज्जइ
'नीया रावणिँ सीया राहव किं किज्जइ' ॥ ६९

तावहँ वन्नर-खयर-जुयाणा
संजाया संमउलिय-वयणा ॥
अवरोप्परु जंपंती वानर भड मिलिया
'अम्हहँ पडु खय-कालो जम-राएं गिलिया' ॥ ७०

अग्नि भणंति 'कु वीहए तासु
जो रामणु पर-तिय-अहिलासु' ॥
ता पभणइ जंपंतो 'निसु[6B]णहो महु वयणु
देव न जीपए समरे अम्हहँ दहवयणू ॥७१

जि ऊपाडिउ गिरि कविलासू
गिरिवरि पाणिउ हूय हयासू ॥
निज्जिउ दुज्जय-राओ रिउ रास(?)खयंकरु
भूय पिसाय वेयाला असुराण भयंकरु ॥७२

६६. ६. मरणउँ. ६७. २. भमीवि, आइउं. ६८. १. तावा. ३. सगीवो. ४. सहियउ.
६९. १. पट्टवेया. २. वन्नर. ७०. २. त्तिय. ७१. ६. वयणु. ७२. १-४. 'उ गिरि'
से 'खयंकरु' पर्यन्त मारिजिन में दिया गया है ।

वद्धउ जेण जिणेविणु इंदो
 नव गह खडह पाइ स इंदो ॥
 भाइ विहीसणु जासु अन्नु वि कुंभयन्नो
 घण बाहण-इंदइया पुत्तेहिं सउन्नओ ॥७३
 जो विज्जाए सहसू धरेइं
 जसु जसु जगि पयडंतु भवेइ ॥
 जासु पुरी वर लंका नव-जोयण-पिहुला
 दीहत्तहिं सा तीसा मणि-कंचण-साला ॥७४
 एवंविह-वल-जुत्तउ रावणु
 दुज्जउ वइरिय-भड-भंजावणु ॥
 तावच्छउ रणु दूरे जो नरु तहिं जाए
 एत्थु न देखववि सो-वि राहव सुणि भाए ॥७५
 एककु मुयवि पवणंजय-पुत्तो
 विज्जाहरु वलियउ हणुयंतो' ॥
 हक्कारिउ सिरिसेलु पट्टवियउ लंकह
 'जाह जिणे तुहुं समरे विज्जाहर बहुए ॥७६
 संपत्तउ लंका-पुरि पारे
 वेयालिय जीतिय पुणु समरे ॥
 पइठउ लंकह मज्जे हणुयउ नंदन-वणि
 ता देखइ बइदेही ज्ञायंती रघु-मणि ॥७७
 नावइ पउमिणि रवि-अत्थवणे
 नावइ सा रयणी[7A] ससि-विरहे ॥
 विरलिय-केस-कलावा मलिणंसुय-धारणि
 सयलाहरण-विमुक्का तह-वि हु मण-हारिणि ॥७८
 पुणु पणमइ हणुयउ पइसेवी
 संभासइ सीय वि विहसेवी ॥
 'खेमु कुसल रे हणुया पिय-माय-सपुत्तहं
 कहि कुसलं सुह-वयणो लच्छीहर-जुत्तह' ॥७९

७३. २. गह खटह. २. 'सा' सुधार कर 'स'. ६. सउंतओ. ७६. १. पवणजय.

३. हाक्कारिउ.

'अच्छहिँ कुसलहिँ राहव-लखण
 देवासुर-नर-नयणाणंदण ॥
 सामिणि चडि महु खंधे गम्मइ आवासे
 जेण मुहुत्तह मज्जे नेमि राहव-पासे' ॥८०
 तावुच्चइ सीयाए हणुउ वि
 'अंगि न लगइ महु नरु को-वि ॥
 एक्कु जि मेल्लिवि रामो दसरथ-निव-पुत्तो
 विहसिय-सयवत्ताभो सुललिय-गुणवंतो' ॥८१
 नियमु लएविणु सीयाएवी
 जिण-सिद्धाईहिँ सखिखकरेवी
 'ज[इ] राहवह मिलेसु तो महु गिहि-धम्मो
 अह न मिलइ वय-गहणे तो स सेलउ (?) जम्मो' ॥८२
 एत्थंतरि सिरिसेलु स-वइरि
 ऊपइयउ पुणु भंजए नयरी ॥
 चूरइ धवलहराइ घर-देउल-सिहरा
 पण्हि-पद्दार-भुयाहिँ पाडइ पायारा ॥८३
 वियरइ नंदण-वणि कीडाए
 उम्मूलइ तरुयर लीलाए ॥
 रामा-यणु तासेइ[7B] मोडए गय-खंभा
 ताँवहँ रावण-सुहडा धावहिँ सारंभा ॥८४
 सम-रथिउ तसु इंदइ धावइ
 हणुवंतो अप्पउँ वंधावइ ॥
 नीजइ रावण-पासे हणुयउ सुहडेहिँ
 संभासइ दहवयणो निट्ठुर-वयणेहिँ ॥८५
 किं रे हणुया तइँ ववहरिउं
 जं संमाणिउ तं वीसरिउं ॥
 तुहुँ धुया-पइ होवी विलोडसि दुचरियइँ
 अवस न जायउ पवणि लक्खिज्जसि चरियइँ' ॥८६

८०. २. णंदण. ८१. ३. मेल्लिवि. ८२. १. सीयाएतां (?) २. सखि ३. मिलसु.
 ६. समेलओ. ८४. २. उम्मूलइ. ८५. १. तमु २. पंधावइ. ४. हणयओ. ८५. १. ववहरेडे.
 ३. तुहं. ५. दुच्चं. ८६. ६. लखि.

ता हणुयउ पभणइ वयणाइं
 'किं रावण जंपह कडुयाइं ॥
 सुणि दससिर महु वयणु ससहर-कर-धवलउं
 मइलिउ कुलु अ-कलंकु रयणासव-केरउं ॥८७
 अवस न जायउ तुहुँ रयणासविं
 जं छडिसि पर-नारि[य] तुहुँ न-वि ॥
 अज्जि-वि किं न गयं ते अप्पहि वइदेही ॥
 लच्छीहर-रामेहिं सहुँ संधि करेही ॥८८
 अच्छिसि भुंजंतउ निय-रज्जु
 तुह समरंगणिं मरणि न कज्जु ॥
 अहव न ढोयह सीया लंका-परमेसर
 नित्तुलु मरह असरणु पर-महिला-तक्कर ॥८९
 जावेवंविह-वयणहि कोविउ
 ता हणुयउ रावणि माराविउ ॥
 तोडिवि संकल-बंधा रावण-धवलहरू
 चूरइ वाहु-वलेणं मणि-कंचण-पवरू ॥९०
 वइसन्नरिं पुणु लंक दहेवी
 गउ हणुयउ रावणु कोवेवी ॥
 सियए दीना[8A]सीसा हणुयंत नहेणं
 जाइवि पणमइ पाया राहवह खणेणं ॥९१
 स-हरिसु राहवु भणइ तुरंता
 'कहि रे हणुया सीयहे वत्ता' ॥
 'सामिय तुहु विरहेणं सीया सुसियंगी
 निय-जूहह परिभट्टा नावइ सारंगी ॥९२
 नवि सा रमइ न बोळइ सामिय
 नीद पणट्ठिय तेजोहामिय ॥
 मंदोयरि-पमुहाहि कोमल-भासाहिं
 मन्नावीजइ वयणु रावणह प्रियाहिं ॥९३

८८. २. छडिसि; तुहुं. ६. महुं. ८९. २. तुहु. ९०. २. हणुयओ; ५. चुरए^०, पलेण.
 ९१. २. हणुयओ. ५. पणमह. ९२. ५. जूहह परभट्टा. ९३. १. पोलइ. ५. मना^०.

तो वि न मन्नए दढ-चारित्ता
तुह विरहे सामिय दुक्खत्ता ।
अच्छइ पइ समरंती तव-सोसिय देही
एह चूडामणि देवा पेसिय स-सणेही ॥९४
लंक स-तोरण पज्जालेविणु
हुँ आइउ रावणु कोवेविणु ॥
को किर वीहइ तासू सामिय दहवयणह
हट्ट-चरित्त-अणज्जा- अइ-निग्घिण-कम्मह' ॥९५
इत्थंतरि पभणइ पउमाहो
'के-दूरे लंकापुरी-नाहो' ॥
'दाहिण-लवण-समुदे जोयण-सय सत्ता
लंघिवि रक्खस-दीवो लंका सु वि भत्ता' ॥९६
राहवि^१ वुच्चइ ता कवि-नाहो
'देक्खेवउ मइँ लंका-नाहो ॥
पभणइ अवसरु जाणे निवु वानर-नाहो
'निसुणहु महु वयणाइँ सामिय पउमाहो ॥९७
अन्नु ज णेमिच्चिँ परिकहियउँ
तं अम्हह एवहँ संभरियउँ ॥
कोडि-[8B]सिला सुर-सहिया जो उप्पाडेसइ
तसु हत्थहि^२ जज्जरिउ दहवयणु मरेसइ ॥९८
एउ चित्तिउ गउ कोडि-सिलाहिं
उप्पाडइ लक्खणु वाहाहिं ॥
कहियउँ सीय-विहाणुं तुहु सेणिय-राया
एवँह सुणि संगामो दोहं पि महाया(?) ॥९९

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९४. १. मन्नए. २. अच्छइ. ३. देवी. ९५. ६. निग्घिण कम्मह. ९६. ३. समुदे. ५. रक्खस'.
९७. २. देखेवओ. ९८. १. अंतु ज णेमि, कहियउं. २. संभरे'. ३. 'सु' के पश्चात् दण्ड.
५. हथ हिं जज्जरिओ. ९९. १. चित्तिउ गओ. २. लक्खणु पाहाहिं. ३. कहेयउँ.

[३. राम-रावण-संगाम]

सिल ऊपाडिय लखणिँ जावहँ
 जाया वन्नर रण-सुह तावहँ ॥
 एत्थंतरि स-विलासा समरंगण-केरी
 अफालहि संतुट्ठा पवरंगण भेरी ॥१००
 भेरिहि सट्ठु सुणेवि मिलंती
 नल-नीलाइ-भड आवंती ॥
 पवणंजउ हणुमंतो भामंडलु राया
 जयसेणु वि सह-पुत्ता रवि-रिक्ख पराया ॥ १०१
 अंगय-कुमय-अणंत-परक्कम
 जयवंतय-जंववंत स-विक्कम ॥
 हय-गय-रह-जोहेहिं बहु-भड-कोडीहिं
 वद्धइ राहव-सेन्नू जिँव चंदु कलाहिं ॥१०२
 एवं-विह बहु वन्नर-लक्खा
 मिलिया राहव-ठाहिय सुपक्खा ॥
 दिव्व-विमाणारूढा लच्छीहर-राहव
 सुग्गीवेण समणा नज्जंति सुराहिव ॥१०३
 जंति नहेण[9A] स-सयणा वानर
 अफालिय-वर-तूर महा-भर ॥
 हय-गय-रह-आरूढा पहरण-संपुण्णा
 लंकह वाहिरियाहिं जाइवि अवइण्णा ॥१०४
 निसुणवि पर-वलु वारि पराइउ
 ताव बिहीसणि वुच्चइ भाइउ ॥
 'राहव-लच्छीहराणं सुग्गीव-समाणा
 मिलिया वन्नर-राया एक्केक्क-पहाणा ॥१०५

१००. १. ऊपाडिय लखणिं. २. वन्नर. ३. एत्थं. ५. अफा. १०१. १. सट्ठु.
 २. नीलाइ, आवती. ६. रिख. १०२. २. जयवन्तय जंववन्त. १०३. १. वन्नरलक्खा.
 २. सुगखा. १०४. २. अफा. ६. अवइना. १०५. १. पारि. ६. एक्केक.

आवहिँ निव संगामि न भंती
 कि-वि होइ न-वि जाणहुँ अंती ॥
 रक्खि कुल-क्खउ देव अप्पह वइदेही
 अखलिउ भुंजह रज्जु मह वयणु करेही' ॥१०६
 ताँवहँ तसु सो आवइ घायहिँ
 पहरंतउ धरियइ कुंभाइहिँ ॥
 'अवसहिँ छीजइ जीहा वोलंतह एवं
 पाव विहीसण तुज्जु वइरिय-सिरु जे'व' ॥१०७
 पुणरवि सुह-वयणहिँ वुज्जावइ
 हिउ जि वयणु तसु विसु जिह भावइ ॥
 भणइ विहीसणु 'देव परिहरि पर-तारी
 इह-लोए अयसो हो[इ] पर-भवि दुह-कारी ॥१०८
 सुणिवि दसाणणु असुहउँ जंपइ
 अमरिस-वसहिँ निरारिउ कंपइ ॥
 'रे रे पा[९B]वह पासा पमाइ दुवोल्लिउ
 न सुणउँ वयणु वि तुज्जु गच्छहि मोक्कलिउ' ॥१०९
 देखेवि हीणत्तणु निय-पहुणो
 कियउ विहीसणिँ राहुवु सुयणो ॥
 कोवानल-पज्जलिओ ता पभणइ दससिरु
 'ताडावहि रण-भेरी लेवउँ वइरिय-सिरु' ॥११०
 तावहँ ताडिय भेरी तुरंती
 गुरु-सदहिँ दस-दिसि पूरंती ॥
 भेरिहि सद सुणेवी केइ-वि भड भीया
 अन्नहँ रण-उकरसो केइ-वि गय-जीया ॥१११
 हरिसहिँ तहिँ सन्नज्झिवि रक्खस
 आवहिँ गयण-तलेण ते स-हरिस ॥
 सुय-सारण-मारीची अनु हत्थ-पहतथा
 वज्जमुह-वज्जकरवा वेलंधर-पत्था ॥११२

१०६. ३. 'खउ. १०७. २. पहरंतओ. १०८. ४. नरी. १०९. ६. मोक्कलिउ.
 ११०. १. देखेवि. २. कियओ. १११. २. सदहि. ३. सद. ११२. ४. हथ. ५. वज्जखो;
 ६. पथा.

रणकुंडल-रणगीव महावल
 एवं-विह मिलिया वहवे भड ॥
 ण्हाओ कय-बलि-कम्भो वर-वत्थ-विहूसिउ
 सिय-कुसुमाभरणेहिँ दहव[य]णु अलकिउ ॥११३
 आरूढउ करिवरे दहवयणो
 थुवंतउ चारणिँ गुण-गहणो ॥
 चलियउ लंकह हुंतो सो लंका-नाहो
 घणवाहण-इंदइया [10A] पुत्तेहि सणाहो ॥११४
 तावहँ छिन्निउ मग्ग अहीणउँ
 हय हीसहि गय गज्जहिँ दीणउँ ।
 वरिसहिँ जलहर रुहिरो अइ-निट्टुर-धारउ
 नह-मग्गहि पुणु सूरु दुहुँ भायहिँ जाओ ॥११५
 निट्टुर-सदहिँ सिव फेक्कारइ
 वण-देवय अइ-करुणउँ रोयइ ॥
 पडियउँ रावण-छत्तु सहुँ राय-करीणं
 विफुरइ दाहिण-अंगो रावण-नारीणं ॥११६
 एत्थंतारि वुच्चइ मंतीहि
 'देव न गम्मइ अवसउणेहिँ' ॥
 ताव भणइ दहवयणो 'किं जंपह भीया
 को अवसउण गणेइ जंवुय-वहे चलिया' ॥११७
 संपत्तउ पर-वल-आसन्नो
 णाणाविह-भड-घड-संपुन्नो ॥
 एतउँ देखिउ नियडे वलु रावण-केरउँ
 जेम जलहि उत्थल्लो वानर-भड-सिविरउँ ॥११८
 ता सन्नद्धइ वे-वि वलाइं
 आवडियइँ अवरोप्परु ताइं ॥

११३. २. पहवे. ३. 'कम्भो. ४. वथ. ११४. २. थुवंतओ. ११५. १. छिन्निउ.
 ४. निट्टुर. ५. मग्गहि, ११६. १. सद, ११७. ३. ताप.

आलगउ संगामो दोहिं पि वलाहं
हिसिय गजिय घोरा हय-हत्थि-भडाणं ॥११९

तहिँ अफालिय तूर-घणाइं
क[10B]नि पडियउँ [न] सुम्मइ काइं ॥
उच्छलियउ रण-रोलो सहुँ धूलि-रवेणं
न-वि दीसइ पहरंतो सुहडो सुहडेणं ॥१२०

रोस-महाभर-भरिय भिडंती
उच्चारिय कुल-नाम मरंती ॥
आवडिया कवि-सेन्ने भड हत्थ-पहत्था
मुंचंता सर-निवहे धणु-वाणा-हत्था ॥१२१

भगगउँ वीहिँ वि वानर-सेन्नू
ओसरियउँ दूरेण विसन्नू ॥
एत्थंतरि नल-नीला वानर-सोडीरा
उट्टहिँ समुहा ताणं बहु-रोस-सरीरा ॥१२२

जुञ्जहिँ विन्नि-वि तुरयारूढा
नल-नीला सयलि-वि जगि रूढा ॥
असि-मोगर-सर-कुंता बहु-पहरण-लक्खहिँ
हत्थ-पहत्था विहया नल-नीलहिँ दक्खहिँ ॥१२३

तावंतरि बहु-सुहडाहिट्टिय
सुय-सारण-मारीवि समुट्टिय ॥
जुञ्जहिँ पह[11A]रिय-रोसा समरंगणि ते-वी
मारिय सर-निवहेहिँ नल-नीला वे-वी ॥१२४

हय-गय-रहवर-गण-संजुत्तउँ
रक्खस-सुहडहिँ किउ परहुत्तउँ ॥

११८. १. संपत्तओ, आसंनो. २. संपुनो. ३. देखेउ. ५. डयल्लो. ११९. १. वलाइं.
४. दोहि. १२०. १. ताहिँ अफलेय. २. कनि; सुमइ. ४. संहुं. १२१. ३. सेने. ४. हथ-
पहथा. ६. वाणा. १२२. १. वीहिँ, सेनू; २. ओसरे, विसनू. १२३. १. तुरया. ३.
मोगर. ४. लक्खेहिँ. ५. हथपहथा. ६. दक्खहिँ. १२५. १. रममर. २. रक्खस.

देखिखवि-भग्गउँ सेन्नु उट्टइ हणुयंतो
 बहु पहरण मेळंतो सुहडा घायंतो ॥१२५
 के-वि हया दढ-मुट्ठि-पहारहि
 अन्न मुया तसु निव्वर-घायहि ॥
 बहु-पहरण-जज्जरियउ देखिखवि निय-सेन्नु
 घणवाहण-ईदइया उट्टइ कुंभयन्नु ॥१२६
 जुज्झहिँ ते रक्खस अइ-वलिया
 तावह नासहिँ वन्नर भीया ॥
 तावुट्टइ सुग्गीवो बहु-वन्नर-लक्खहिँ
 भामंडल-कुमुएहिँ पवणाइ-सपक्खहिँ ॥१२७
 जुज्झहिँ अवरोप्परु मच्छरिया
 निय-कित्तिहि खंडण-भय-भीया ॥
 आवडिया पसरता असि-[11B]तोमर-घायहिँ
 सब्बल-कुंत-झसेहिँ मोगगर-संघायहिँ ॥१२८
 तावहँ ताहिँ उच्छलियउ रेणुं
 अच्छाइउ गयणीयले भाणुं ॥
 मयगल हत्तिण-भडाणं तुरया तुरयाणं
 रह आभिष्ट रहाणं सुहडा सुहडाणं ॥१२९
 के-वि भडा जज्जरिय-सरीरा
 लेढहिँ महियलि गय-तोणीरा ॥
 खणि खणि खगगहं सदी हण हण मणुयाणं
 हाहा-रउ उट्ठेई सरणं न नराणं ॥१३०
 के-वि भडा घण-घाय-विमारिय
 जुज्झहि अज्ज-वि पदु-सम्माणिय ॥
 के-वि भडा गय-जीहा लोट्टहिँ महि-वट्ठे
 उट्ठिय-वइस करंती निय-पहु-कज्जट्ठे ॥१३१

१२५. १. देखिखवि. ५. मेळंतो. १२६. २. अन्न. ४. देखिखवि, सेन्नु. ६. कुंभयन्नु.
 १२७. ४. वारळखहिँ १२८. २. कोत्तेहि.; ३. पसरता. ५. ज्झसेहिँ. ६. मोगगर.
 १२९. १. ताहिँ उच्छलेयओ. १३०. २. ०णागारा. ३. सदी. १३१. २. संमाणिय.
 ४. लो हिँ.

के-वि दीसहि कर-छिनिय-पाया
 के-वि फुरहिँ फुरुफुरिय-निनाया ॥
 मोगर-सर-कुंतेहिँ घाइय नरयंदा
 रुहिर-पवाह वहंती नचंचति कयंदा ॥१३२
 कथइ दीसहिँ रुंड-निकेरा
 कथइ अंगोवंगह नियरा ॥
 मंस-रसालुद्धाओ सिव-निवह रंडती
 अधारिय-रण-भूमी नहे गिद्ध भमंती ॥१३३
 दस-दिसि भूय निनाय सुयंती
 बेयाला रक्खस नचंचती ॥
 तावहँ सुग्गीवेण वज्झइ इंदइ-भ[12 A]डु
 भामंडलि कुंभयन्नो हणुयएँ धणवाहणु ॥१३४
 इंदइ धणवाहणु कुंभयन्नो
 वद्धा देखिखवि भग्गउँ सेन्नू ॥
 अवहत्थिय-रिउ-दप्पो स-परक्कम राओ
 रण-रस-वस-फुरियंगो अवयरइ नहाओ ॥१३५
 तावंतरि गल्लगज्जिय-वयणो
 पहणइ पवयंगम दहवयणो ॥
 उच्छलियउ रण-रोलो आहंस-भरेणं
 अंधारिय दिसि-निवहा नइ अंनुहरेणं ॥१३६
 खुहिया नहे सुर खयर-नरिंदा
 टलिटलिहूया गिरिवर-यंदा ॥
 उत्थल्लउ जल-निवहो मेयणि फुट्टेइ
 कडयड तरु भज्जंती भुवि-कंपुट्टेइ ॥१३७
 नइ तिहुयणु मिलि[य]उँ एगद्धा
 भय-भीया वन्नर सुर नद्धा ॥

१३२. १. छिनिय. ३. मोगर. १३३ १. कथइ. ६. नठे गिध. १३४. २. रक्खस.
 १३५. १. कुंभयन्नो. २. देखिखि; सेनुं. १३६. ६. नए. १३७. हुया. ३. उत्थल्लओ.
 १३८. १. मिलेओ (?). २. वन्नर.

मेल्लइ सर-जालाओ रावणु अइ-वलियउ
ताव विहीसणु भाया अहिमुहु तहे चलियउ ॥१३८

देक्खेविणु पभणइ दहवयणू

‘किं रे तुहु आसन्नउं मरणू ॥

ओसरि दिट्ठि-पहाओ अनयारि विहीसण
नहि जुत्तउं मारेउं भाया समरंगणि’ ॥१३९

ताव विहीसणिं वुच्चइ वयणुं

‘मं मरि भाइय एत्थु अ-सरणुं ॥ [12 B]

रक्खहि जीविउ देव इंदइ-पमुहाणं
विरमसु संधि करेही मन्नह महु वयणं’ ॥१४०

जावेवं सिक्खवियउ वयणहिं

ताव विहीसणु छाइउ वाणहिं ॥

अलि-उल-कज्जल-वन्नो उत्तंग महानरु
ता देक्खइ निय-पुरओ सुहडउ लच्छीहरु ॥१४१

पभणइ रावणु ‘ओसरि वाला

सहिवि न सक्किसि महु सर-जाला ॥

जाहि वणे फल भुंजे को रणि अहिगारो
लक्खण अमलिय-माणो माणह संसारो’ ॥१४२

पभणइ लक्खणु ‘गज्जिसि काइं

जाइसु लेविणु दस वि सिराई’ ॥

ता मुक्कि[य] सुमरेवि रावणिं सुर-सत्ती
सा भिंदइ वच्छयलो पडियउ सोमित्ती ॥१४३

पडियउ देक्खिस्सवि महियलि लक्खणु

रामु समुट्ठिउ समर-वियक्खणु ॥

सुणि सेणियरणु अइसो न-वि सुयउ न दिट्ठउ
रहु-रावण-रायाणं जं वित्तु अणिट्ठउ ॥१४४

१३८. ३. मेल्लइ. ४. वलियओ. ५. चलियओ. १३९. १. देखे. २. आसनउं मरणुं.
१४०. २. एत्थु. ४. इंदइ. १४१. १. सिक्खवेयओ. २. पाणहिं. ३. वन्नो. ५. देखइ. ६. सुहडओ.
१४२. ५. लक्खण. १४३. ३. मुक्के. १४४. ४. सुयओ, दिट्ठओ. ६. अणिट्ठओ.

वे-वि रणंगणि लद्ध-पयावा
 जुञ्जहिँ अवरोप्परु सम-भावा ॥
 राहवु रोस-वसेणं मेळण सर-निवहो
 कीजइ दससिरु सत्ता वारउ तिं वि-रहो ॥१४५
 तह-वि न सक्किउ मारिउ रामण
 विज्जा-परमेसरु अइ-[13 A]दारुणु ॥
 पुणु लंकह पइसेवी साहइ वहरूविणि
 संतिहरे झाणत्थो नीखोभु जहा मुणि ॥१४६
 अंगय-भामंडल हणुयाइहिँ
 जंपहिँ मिलिय कुमर-समुदाराहिँ ॥
 'संतिहरे पइसेवी राँमण खोभिज्जइ
 बहु उवसगग करेवी जिं विज्ज न सिज्जइ ॥१४७
 एव भणेवि पवंगम चवला
 वेगहिँ पत्ता लंकह जमला ॥
 पइसहिँ नयरिहि मज्जे तक्खण तूरंता ।
 जणु नासंतु भणेइ 'वन्नर संपत्ता' ॥१४८
 ते संतिहरु नियंत न पेच्छहिँ
 तक्खणि नयरि को-वि नरु पुच्छहिँ ॥
 तिं दंसिज्जइ ताणं जिण पडिमहँ भरियउँ
 फलिहमयाविमलाए वेइइ अंतरियउँ ॥१४९
 वेइ न चियहिँ ते रहसहि वलिया
 तक्खणि तहे आभिड्डिउ पडिया ॥
 काहँ वि भग्गा दंता सिर-नास-कवोलइ
 जणुहय-कोप्पर काहँ अन्ने महि लोलइ ॥१५०
 तक्खणि उट्टिबि भय-संभंता
 कर फरिसहि संतीहरि पत्ता ॥

१४५. २. अवरोपर. ४. मेळण. ६. पारओ. १४७. २. मिळिय. १४८. ६. वन्नर.
 १४९. २. तखणि ६. अंतरियउं. १५०. १. वलेया, २. तखणि, पडेया. १५१. १. संभत्ता.
 ४. देखइ. ५. अखमाल,

मंत-जवणि थिर-चित्तो ते देखहिँ रावण
अखमाल-कर-जुत्तो भीयह भीसावणु ॥१५१

वहु उवसगु करहिँ ते घोरु
तह-वि हु मणु न चलइ जिह मे[13B]रु ॥
केइ-वि गले बंधेवि अखमाल हरंती
दससिरु वलदु भणेवी मूलहिँ वीकंती ॥१५२

अन्ने पुणु तसु माया-पियरइँ
कलुणु चवंतां दंसहिँनियडइ ॥
सहु अंतेउरु तासु अइ निरु नेहाउलु
विलवइ पासे पासु वन्नरह भयाउलु ॥१५३

रोयइ मंदोयरि विलवंती
'देखिख देव मईँ कथ-विउत्ती ॥
कि-वि गंजहिँ तुहु रोहु अग्नि हरहिँ निरुत्तउँ
किं विज्जाए करेसी जणवए वीगुत्तउ' ॥१५४

तो-वि न चलिउ चीतु दढ-सत्तह
छम्मासा उवसग्ग सहंतह ॥
तक्खणे सिद्धिय विज्जा आवइ तसु पासे
पभणइ 'काईँ करेमी महु दइ आएसु' ॥१५५

सो आएसइ विज्ज वियक्खणु
'रणमुहे मारि स-सेन्नउ लक्खणु' ॥
एउ मुणेवि कुमारा सहु नट्टा तक्खणि'
राहवु रोयइ कलुणु महि पडियइ लक्खणि ॥१५६

सुग्गीवाइ-भडेहिँ निवारिउ
'अत्थि उवाउ देव सु-विसारउ ॥
अत्थि विसल्ला नामं कन्ना-रयणं वरु
तासु सलिल-फुसियंगो जीवइ लक्खणु भडु' ॥१५७

१५२. ४. अखमाल. ६. वन्नरह. १५४. २. देखि, वथ'. ६. वीगुत्तओ. १५६. १. वियक्खणु. २. ससेनओ लखणु. ३. कुमारो. ४. तखणि; ६. पडेयए लखणि. १५७. २. अयि; उवाओ. सुविसारओ- ३. अथि. ४. कंना; वर. ६. लखणु.

भामंडल हणुयंतु नहेणं
 महिलाउरि पट्टविय खणेणं ॥
 आणिय सा इ विसल्ला फंसइ लक्खण-उरु
 नीसरिया सह सत्ती वच्छयलाणं तणु ॥१५८
 ता उट्ठि[14 A]उ अंगइ मोडंतउ
 राहवु वन्नर विहसावंतउ ॥
 दससिर साहिय विज्जा जाणेविणु लक्खणु
 थिउ विक्कम-वल-सहिउ संगामह तक्खणु ॥१५९
 दससिरु संतिहरह नीखत्तउ
 थिउ तक्खणि अत्थाणि तुरंतउ ॥
 जाणिवि जीवइ वइरी सुमरिवि धाहा मुय
 पुणु समरत्थी ताँवं अवलोयइ निय भुय ॥१६०
 ता सन्नद्धा वन्नर सव्वे
 परहुत्ता के-इ राँवण-जुज्जे ॥
 तावहँ अमिलय-माणा राहवु अनु लक्खणु
 गरुडद्वय-सीहेहिं आरूढा तक्खणु ॥१६१
 जुज्जइ लच्छीहरिँ सहु राँवणु
 बहुविह-पहरणहिं वीहावणु ॥
 छिन्न-कवय-तोणीरो किउ दससिरु लक्खणिँ
 वहरूविणि-विज्जाए दीसइ वर-संदणि ॥१६२
 जं जं छिन्नइ लक्खणु अंगू
 तं तं वदइ दु-गुणउँ चंगू ॥
 वियलि[य]-पहरण-हत्थो समरइ सहसारु
 तरुणारुण-रविर्विवो रवि-तेय-सुसारु ॥१६३
 तावह मेल्लइ राँवणु चक्को
 जाइवि लक्खण-हत्थि विलगो ॥

१५८. ४. लखण. ५. निसरिया. १५९. १. मोडंतओ. २. वन्नर; वतओ. ४. लखण.
 ५. सहिओ. ६. तत्तणु. १६०. १. नीखत्तओ. २. तक्खणि अत्थाणि तुरंतओ. ४. धाहा. ५.
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उपनउँ हल-मुसलो राहवह खणेणं
 तावह वनर-सुहडा हरिसिय चित्तेणं ॥१६४
 उप्पन्ना हलहर-नारायण
 जाणिवि मंसासण हुय दुम्मण ॥ [14B]
 पभणइ लक्खणु ताँव 'राँवण किं चित्ह
 लेमि सिरं अनयारो तूरं णं तलि फुत्तह' (?) ॥१६५
 'कि रे इयरा गव्वु करेसी
 जं पाहाणह खंडु वहेसी ॥
 लक्खण लेमि सिरं ते कीरउ किं वहुणा
 सहँ राहव-हणुएहि सुग्गीव अ(?)करुणा' ॥१६६
 तं मेल्लइ लक्खणु सहसारु
 तिं छिन्नइ राँवण-सिर-सारु ॥
 अंजणगिरि-सच्छाओ पडिओ धरणीयलि
 गउ पर-लोय-पहेणं फिट्ठिय लक्खण-सलि ॥१६७
 देखिखवि पडिउ विहीसणि राँवणु
 निय-छुरियए जा पहरइ निय-तणु ॥
 ता धरियउ रामेणं लच्छीहर-जुत्तहिँ
 सुह-वयणहिँ उवसंतो तक्खणि निय-चित्तहिँ ॥१६८
 रोयहिँ मंदोयरि पमुहीओ
 भाय विहीसणु अन्नु जणीओ ॥
 'हा हा राँवण पुत्ता किं मुक्क अणाहा
 लंक स-तोरण रउजु अंतेउर-नाहा ॥१६९
 एत्थंतरि मारिउ दहवयणो
 नच्चहिँ वानर पूरिय-गयणो ॥
 बहु-भड-जण-रोलेणं पत्ता लंका-पुरि
 कोइ-त्थिय-लोएणं दीसहिँ हरि-हलहर ॥१७०
 'एहु नारायणु चक्क-विहत्थउ
 वीजउ हल[ह]रु हल-मुसल-[ह]थ[15A]उ ॥

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 ५. गओ. ६. फिट्ठिय. १६८. ३. धरियओ. ४. जुत्तहिँ ६. तक्खणि. १६९. २. अनु. १७०. ६.
 दीसहिँ (?). १७१. १. विहत्थओ. २. पीजओ; थओ.

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ता देकखइ तरु-हेट्टे राहवु वइदेही
 गय-लायन्न मिलाणा पुणु दुव्वल-देही ॥१७१
 ता उप्पाडइ कर-जुयलेणं
 आरुहियई करिवरि नाहेणं ॥
 रोयइ कंठ-विलग्गा 'सामिय बहुयाईं
 राहव तुहु विरहेणं पत्ताईं दुहाइ ॥१७२
 अज्ज-वि अमलिय-सीला सामि[य]
 तइ मेलेविणु अन्न न रामिउ ॥
 इंदइ-सुहडाईया समरंगणि वद्धा
 मेलाविय रामेणं तक्खणि पडिबुद्धा ॥१७३
 'इह संसारि न के-इ सहेज्जा
 पिय-माया भाया वि न भज्जा ॥
 एककु जि मेल्लिवि धम्मो जिणमइ-उवइट्ठो
 सासय-सिव-सुह-फलओ भवियायणि इट्ठो ॥१७४
 जेण सुरासुर-गेवेज्जाणं
 पाविज्जइ उप्परि सुह-ठाणं ॥
 ता सेवह भव-भीया जर-मरण-पणासणु
 कम्म-महा-वण-पवणो(?) जिण-धम्म-हुयासणु ॥१७५
 एउ चित्तिवि पत्ता केवल्लिणो
 भावि य आराहईं तसु चलणो ॥
 लेविणु पंच-वयाईं छट्ठाइ-तवेणं
 सोसहिं निय-तणु ते-वी संजम-नियमेणं ॥१७६[15B]
 अणुदिणु आराहईं जिण-चलणं
 परिपालहिं पुणु पुणु गुरु-वयणं ॥
 पंच-महव्वय-भारो परिवालिउ तेणं
 पत्ता परम-पयम्मी अच्छंति सुहेणं ॥१७७

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१७२.३. देखइ. ५. लायन्न. ६. दुवल. १७३.२. मेलेविणु अनु. ४. समरंगणि. ५. मेलाविय.
 ६. तक्खणि. १७४. ३. एकु; धंमो. १७५. ५. कम्म १७६.४. छट्ठाइ. १७७. २. परिपालहिं. ५. पयंमी.

जेत्यु गया सिव-सोखइं एए
 तं सिव-सुहु सु-पसिद्धउँ लोए ॥
 ता सेणिय संसारे महिला-वइसन्नरि
 पडिया सप्पुरिसा वी आवय मइ संहरि ॥१७८
 एउ निसुणेपिणु धम्मु करेहो
 निम्मलु जिणवर-वयणु सुणेहो ॥
 सिरि-सरवालए गच्छे वर-गयणि मियंका
 आणंदिय-जण-निवहो वध-सुरि अ-कलंका ॥१७९
 रासु रइज्जइ तसु सीसेणं
 राँवायणु सागरचंदेणं ॥
 जे य पढंति सुणंती अनु जिणहरे दिंती
 सपुरिस-नाम-गहणे दुरियइँ नासंती ॥१८०

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१७८ १. जेत्यु, सोखइं. ४. वइसन्नरि. ६. मए. १७९. १. धंमु. १८०. २. राँवायणु.
 अन्तः छ ॥छ॥ सीयाहरणं संमत्तं । मंगल महा श्री ॥छ॥[16A].

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