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‘Much Ado About Religion’
A Critical Edition and Annotated Translation of the *Āgamaḍambara*, a Satirical Play by the ninth century Kashmirian philosopher Bhaṭṭa Jayanta

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This thesis contains a critical edition and annotated translation of the *Āgamaḍambara*, a four act play by Bhaṭṭa Jayanta. The *Āgamaḍambara* is a unique college-drama written by an eminent ninth century Kashmirian *naiyāyika* philosopher, which gives a comprehensive picture of the contemporary religious debates as well as the ‘Religionspolitik’ of the royal court.

The introduction provides an account of Bhaṭṭa Jayanta’s life and works, placed in the intellectual and historical context of his time. The question of conservative versus pragmatic attitude towards the heterodox religious schools is also dealt with.

The introduction next examines what makes Jayanta’s play so unique and unorthodox. It also considers the phenomenon of ‘philosophical plays’ in the light of the discussions on the nature and relation of poetry and *śāstra*, doctrinal or scientific literature. An analysis of the dominant aesthetic mood *(rasa)* of the play closes this section.

There follows a description of the sources consulted for the text of the *Āgamaḍambara*. These comprise two manuscripts in Jaina Devanāgarī script, and the *editio princeps*. The methodology of the edition of the Prakrit passages in classical Indian dramas in general and in the *Āgamaḍambara* in particular is also discussed.

Three registers of apparatus contain variants to the accepted text of the play, a Sanskrit translation *(chāyā)* of the Prakrit sentences, and testimonia from Jayanta’s *magnum opus*, the *Nyāyamañjarī*. In the notes to the translation the reader will find long quotations from various Sanskrit works. The aim of these quotations is to place Jayanta’s ideas in the intellectual context of his age and thereby to make their interpretation more accurate.

Part I

Introduction

Chapter 1

Bhaṭṭa Jayanta's life

Although several details of Bhaṭṭa Jayanta's life are lost for us, his personality takes a more distinct shape than that of many classical Indian poets and philosophers. His son, Abhinanda introduces his epitome of the *Kādambarī* with a short genealogy:[1]

> ***śakti****nāmābhavad gauḍo bhāradvājakule dvijaḥ|*
> *dārvābhisāram āsādya kṛtadāraparigrahaḥ* ||5||
> *tasya* ***mitrā****bhidhāno 'bhūd ātmajas tejasāṃ nidhiḥ|*
> *janena doṣoparamaprabuddhenārcitodayaḥ* ||6||
> *sa* ***śaktisvāminaṃ*** *putram avāpa śrutaśālinam|*
> *rājñaḥ karkoṭavaṃśasya* ***muktāpīḍasya*** *mantriṇam* ||7||
> ***kalyāṇasvāmi****nāmāsya yājñavalkya ivābhavat|*
> *tanayaḥ śuddhayogarddhinirdhūtabhavakalmaṣaḥ* ||8||
> *agādhahṛdayāt tasmāt parameśvaramaṇḍanam|*
> *ajāyata sutaḥ kāntaś* ***candro*** *dugdhodadher iva* ||9||
> *putraṃ kṛtajanānandaṃ sa* ***jayantam*** *ajījanat|*
> *āsīt kavitvavaktṛtvaphalā yasya sarasvatī* ||10||
> *vṛttikāra iti vyaktaṃ dvitīyaṃ nāma bibhrataḥ|*
> *vedavedāṅgaviduṣaḥ sarvaśāstrārthavādinaḥ* ||11||
> ***jayanta****nāmnaḥ sudhiyaḥ sādhusāhityatattvavit|*
> *sūnuḥ samudabhūt tasmād* ***abhinanda*** *iti śrutaḥ* ||12||

> There was a *gauḍa* Brahman by the name Śakti, [born] in the Bhāradvāja family, who moved to Dārvābhisāra and married [there]. He had a son called Mitra, a treasury of majestic luster, whose rise was hailed by the people, roused due to the cessation of dangers, *like the sun [Mitra] whose rising is worshipped by the people who have woken at the end of the night.* He obtained a son, Śaktisvāmin,

[1] *Kādambarīkathāsāra*, pp. 1f. Cf. Bühler 1873, pp. 103ff. Bühler identified this Abhinanda with the author of the *Rāmacarita-mahākāvya.* The latter poet, however, calls himself the son of Śatānanda (see *Rāmacarita*, p. 39.)

> versed in the Vedas, the minister of king Muktāpīḍa of the Karkoṭa dynasty. He had a son called Kalyāṇasvāmin, who shook off the dirt of existence with wealth acquired by pure means, like Yājñavalkya, *who destroyed the stains of existence with the accomplishment of pure Yoga*. From that man of profound heart a beautiful son was born: Candra, an ornament of the Supreme Lord, *as the lovely moon* [Candra], *Śiva's ornament, was produced* from the milk-ocean *of unfathomable depth*. He begot a son, Jayanta, who made people happy, and who became poet and teacher as a result of his eloquence. Then to that wise man named Jayanta, who had a well-known second name 'The Commentator', was learned in the Vedas and the ancillary Vedic sciences, and expounded the meaning of all *śāstra*s, a son was born, known as Abhinanda, conversant with the true nature of good literature.

From these verses it appears that Jayanta's ancestors were Gauḍa (Bengali) Brahmans who traced their descent back to the sage Bharadvāja. One of them, called Śakti, settled in Dārvābhisāra, a territory at the frontiers of Kashmir, which, as Stein pointed out, "comprised the whole tract of the lower and middle hills lying between the Vitastā and Candrabhāgā."[2] In the mid-ninth century a rich merchant, called Nara, set up his own throne there;[3] a few decades later, as Kalhaṇa reports,[4] the lord of Dārvābhisāra fled from king Śaṅkaravarman (883–902), who was leading a campaign against Gūrjara. Later the same Kashmirian king assassinated Naravāhana, the king of Dārvābhisāra.[5]

Reverting to Jayanta's ancestors, Śakti's son, Mitra, was held in great esteem by his contemporaries, while his grandson, Śaktisvāmin, gained influence on the political life of Kashmir: he became the minister of king Lalitāditya-Muktāpīḍa of the Karkoṭa dynasty (c. 724–761).[6]

Jayanta himself gives us valuable information about his grandfather in the *Nyāyamañjarī* (vol. I, p. 653):[7]

> *asmatpitāmaha eva grāmakāmaḥ sāṃgrahaṇīṃ kṛtavān| sa iṣṭisamāptisamanantaram eva gauramūlakaṃ grāmam avāpa|*

[2]RT(S), vol. I, p.32 (note ad *Rājataraṅgiṇī* 1.180).

[3]*Rājataraṅgiṇī* 4.712.

[4]*Rājataraṅgiṇī* 5.141.

[5]*Rājataraṅgiṇī* 5.209. Nara and his son Naravāhana figure in the pedigree of the Kashmirian Lohara dynasty (see *Rājataraṅgiṇī* 7.1282).

[6]On the chronology of the Karkoṭa dynasty see RT(S), vol. I, pp. 66ff. Kalhaṇa does not mention Śaktisvāmin. He does however mention a minister of Lalitāditya called Mitraśarman (*Rājataraṅgiṇī* 4.137f.).

[7]It is remarkable how stubbornly some mistakes endure. Stein in his note to *Rājataraṅgiṇī* 8.1861 wrongly attributed the *Nyāyamañjarī* to Abhinanda (RT(S), vol. I, p. 144), but he corrected his mistake in the *Corrigenda et Addenda* (RT(S), vol. II, p. 555). One might think that after several publications of the *Nyāyamañjarī* its authorship is public knowledge, still Majumdar writes the following in his *Concise History of Ancient India* (New Delhi, 1983 [!], vol. III, p. 764): 'However, Abhinanda the author of the *Nyāyamañjarī* has quoted Vācaspati several times, and Abhinanda's son [!] Jayanta declares himself to have been Rājaśekhara's contemporary.' (This is all the more surprising since on pp. 695, 731, and 811 Majumdar refers to 'Jayanta's *Nyāyamañjarī*'.)

> 'My own grandfather, desiring a village, performed the *sāṃgrahaṇī* sacrifice. Immediately after the completion of the sacrifice he obtained the village of Gauramūlaka.'

Gauramūlaka, as Cakradhara, the commentator of the *Nyāyamañjarī*, remarks, was Jayanta's ancestral village.[8] According to Stein,[9] Gauramūlaka or Ghoramūlaka was situated to the north of Rājapurī (Rajaurī), in the direction of the Rattan Pīr range. On the other hand, the state of Rājapurī was included in Dārvābhisāra.[10] If my interpretation is sound, Abhinanda might refer to this improvement of Kalyāṇasvāmin's financial position in verse eight above.

Jayanta also mentions his father, Candra, in the *Nyāyamañjarī* with highly appreciative words: 'he filled the quarters with [his] fame, brilliant as the moon'.[11] Raghavan suggests that Candra was a devotee of Śiva;[12] on the other hand, the expression *parameśvaramaṇḍanam* might refer to the fact that Candra rendered valuable services to the monarch.

From the information we have gleaned above it appears that Jayanta was born in a wealthy and respected orthodox Brahman family. He soon turned out to be a child genius: at a tender age he composed a commentary to Pāṇini's grammar and earned the name "(New) Commentator", (Nava-)Vṛttikāra.[13] Later he made himself master of various *śāstra*s and *āgama*s,[14] distinguished himself in scholarly debates,[15] and passed on his knowledge to a circle of students.[16]

Jayanta seems to have written three works on Nyāya, of which only two are extant: his *magnum opus*, the *Nyāyamañjarī* ("A Cluster of Flowers of [the] Nyāya[-tree]"), and the *Nyāyakalikā* ("A Bud of [the] Nyāya[-tree]").[17] A Third work called *Pallava* (possibly *Nyāyapallava*, "A Twig of [the] Nyāya[-

[8] *Granthibhaṅga*, p. 35: *gauramūlakākhyo granthakṛdabhijanagrāmaḥ|*

[9] RT(S), vol. II, pp. 144f. (note to verse 8.1861)

[10] RT(S), vol. I, p. 33 (note to verse 1.180), vol. II, pp. 144f. (note to verse 8.1861); see also *Rājataraṅgiṇī* 8.1531.

[11] *Nyāyamañjarī*, vol. II, p. 718: *... vyāptadigantarasya yaśasā candrasya candratviṣā ...*

[12] *Āgamaḍambara (ed. pr.)*, p. i.

[13] See *Āgamaḍambara*, Act Four, verse 52: *bālakaver ... jayantasya*; *Āgamaḍambara*, Prologue: *śaiśava eva vyākaraṇavivaraṇakaraṇād vṛttikāra iti prathitāparanāmno bhaṭṭajayantasya*. Also *Kādambarīkathāsāra*, verse 11 (quoted above), *Nyāyamañjarī*, vol. II, p. 718: *anvartho navavṛttikāra iti yaṃ śaṃsanti nāmnā budhāḥ|*

[14] See *Kādambarīkathāsāra*, verse 11 (quoted above), *Āgamaḍambara*, Act Four, verse 52: *avalokitasakalaśāstrasārasya ... tattvavido bhraṣṭabhrānter jayantasya*, *Āgamaḍambara*, Act Two, ll. 405f.: *aśeṣabhavāgamapārage bhaṭṭajayante.*

[15] See *Nyāyamañjarī*, vol. II, p. 718: *vādeṣv āttajayo jayanta iti yaḥ khyātaḥ satām agraṇīḥ.*

[16] Jayanta's play was staged by his *śiṣyapariṣad*.

[17] According to Steinkellner (1961, p. 159), '[d]ie verffentlichte Nyāyakalikā ist kein Jayantawerk, sondern eine späte Kompilation von Jayanta-Sätzen' (note 16: 'Nach Angaben von V. Raghavan, Madras.') Marui, however, after careful consideration, is inclined to accept Jayanta's authorship (see MARUI). A cursory glance at a manuscript of the *Nyāyakalikā* (Banaras Hindu University, 328405) made it clear to me that a critical edition of the text is a desideratum. According to Marui (p. 97; unfortunately the edition of Ganganath Jha, Allahabad, 1925, was not at my disposal) the *Nyāyamañjarī* and the *Nyāyakalikā* share the opening verse starting *namaḥ śāśvatikānanda....* The BHU MS, however, does not contain this verse, and the text begins with the verse *surāsuraśiroratnamarīcikhacitāṅghraye...*, which is the third verse at the beginning of the *Nyāyamañjarī*. Marui also quotes the closing sentences

tree]") is quoted in the *Syādvādaratnākara*;[18] Raghavan assumed that it was a 'moderately sized metrical gloss on Gautama'.[19] From the opening and closing benedictory verses of the *Nyāyamañjarī* we can presume that Jayanta was a devotee of Śiva,[20] while the fact that he thinks very highly of the Atharvaveda[21] might indicate, as Raghavan pointed out, 'that Jayanta belonged to the Atharvaveda'.[22]

As we have seen Abhinanda admires his father's poetic talent,[23] and in one of the *maṅgala*-verses, instead of praising Bāṇa (the author whose work he epitomizes), he extols Jayanta's eloquence:[24]

> *sarasāḥ sadalaṃkārāḥ prasādamadhurā giraḥ|*
> *kāntās tātajayantasya jayanti jagatīguroḥ||*
>
> 'Victorious are the pleasing words of my father Jayanta, the teacher of the world, which are full of *rasa*s, endowed with proper *alaṅkāra*s, and sweet with lucidity, *like beloved women who are full of feeling, wear beautiful ornaments, and are charming with graciousness.*'

Though the style of the *Nyāyamañjarī* amply confirms Abhinanda's above quoted words, only one *kāvya* work of Jayanta is extant: the *Āgamaḍambara*, a play in four acts. Since a verse that is quoted in the play (Act Four, verse 53) as Jayanta's wise saying (*sūktam*) is also found in the *Nyāyamañjarī* (vol. I, p. 640), it seems probable that Jayanta wrote the *Āgamaḍambara* following his major work on Nyāya.[25]

The *Āgamaḍambara* provides valuable details about Jayanta's political career. We learn that he was the adviser (*amātya*) of king Śaṅkaravarman (883–902), and played a great part in banishing the heterodox sect of the Black-Blankets from Kashmir.[26] The *nīlāmbara*s and their sad fate are also mentioned

of the *Nyāyakalikā*, which contain a lacuna in the edition. With the help of the BHU MS we can complete and improve the text: **ity etad aprabhāvitasvamatabhedam akṛtaparamatākṣepaṃ* (conj. : *ity apramāvita°* MS, *ity etad +++++* ed.) *ṣoḍaśapadārtha*tattvaṃ* (ed. : *°tattvāṃ* MS) **bālavyutpattaye* (ed. : *vālavyupattaye* MS) **kathitam|* (MS : om. MARUI, ed.?) **ajāta*(ed. : *ajñāta°* MS)*rasaniṣyandam anabhivyaktasaurabham| nyāyasya kalikāmātraṃ jayantaḥ paryadīdṛśat||*

[18] See STEINKELLNER 1961, p. 159; *Āgamaḍambara (ed. pr.)*, p. v, note 8; MARUI, p. 93.

[19] *Āgamaḍambara (ed. pr.)*, p. v.

[20] The first verse in the *Nyāyamañjarī* is addressed to Śambhu, the second to Bhavānī, the third to Gaṇapati. In the penultimate verse of his work Jayanta says that he composed the *Nyāyamañjarī* 'meditating on the feet of [Śiva] whose diadem is the crescent' (*candrakalārdhacūḍacaraṇadhyāyī*), and in the closing verse he again pays reverence to Śambhu.

[21] Cf. *Nyāyamañjarī*, vol. I, p. 5: *tatra vedāś catvāraḥ| prathamo 'tharvavedaḥ...*; in the section on *vedaprāmāṇya* Jayanta spares no pains to prove the Veda-status of the Atharvaveda, and he even asserts that it is actually the foremost of all the four Vedas (*Nyāyamañjarī*, vol. II, p. 626: *atharvaveda eva prathamaḥ*).

[22] *Āgamaḍambara (ed. pr.)*, p. iii.

[23] *Kādambarīkathāsāra*, verse 10, quoted above.

[24] *Kādambarīkathāsāra*, verse 2.

[25] Actually there are many more parallel passages in the two texts (without the indication of the source in the play), as the register of *testimonia* in the edition will show.

[26] See Act Two, ll. 405ff.: *nanv asau rājā śrīśaṅkaradevaḥ| sa hi varṇāśramadharmamaryādācāryas tribhuvanarakṣādīkṣito devaḥ svata eva pratikriyām atra jānāti, viśeṣato 'śeṣabha-*

in the *Nyāyamañjarī*[27]:

> *asitaikapaṭanivītāviyutastrīpuṃsavihitabahuceṣṭam|*
> *nīlāmbaravratam idaṃ kila kalpitam āsīt viṭaiḥ kaiścit||*
> *tad apūrvam iti viditvā nivārayām āsa dharmatattvajñaḥ|*
> *rājā śaṅkaravarmā na punar jainādimatam evam||*
>
> *asitaika*° em. ISAACSON : *amitaika*° ed; °*āviyuta*° Pāṭhāntaras and Śodhanas, at the end of vol. II. : °*āniyata*° ed. ('unrestrained')
>
> 'Some rakes, as we are told, invented this Black Blanket Observance, in which men and women wrapped together in a single black veil make various movements. King Śaṅkaravarman, who was conversant with the true nature of Dharma, suppressed this practice, because he knew that it was unprecedented, but he did not [suppress] the religions of Jains and others in the same way.'[28]

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vāgamapārage pārśvavartini tatrabhavati bhaṭṭajayante|; Act Three, ll. 34ff.: *dāluṇe khu lāe śaṃkalavamme| tado vi viśame śe bamhaṇe taśśa amacce dulāālajayaṃte, jehiṃ te tavaśśiṇo ṇīlambalā vaḍia piṭṭiya vedavāhila tti laṭṭhādo ṇivvāśidā|*; ibid. verse 8: *rājāsau bhuvaneṣu viśrutaguṇo dharmaikatānāśayo, mantrī śāstramahāṭavīviharaṇāśrānto jayanto 'py asau|*

[27] *Nyāyamañjarī*, vol. I, p. 649

[28] This verse started an avalanche of misinterpretations. First Jacob made the following observation (JACOB 1911, p. 511): 'From the concluding words it would appear that the king was a Jain.' Then M. R. Kavi deleted Yaśovarman of Kanauj from the pages of history (KAVI, pp. 45ff), and identified the Kashmirian Śaṅkaravarman, who is called Yaśovarman in the Āgamaḍambara, with the patron king of Bhavabhūti and Vākpatirāja (ibid. p. 50). The fact that 'Kalhaṇa devotes a vague and dark page in depicting this sovereign's [Śaṅkaravarman's] conquests and political career' induces Kavi to think that 'pages in Kalhaṇa's transcript were misplaced and several lines referring to Lalitāditya should come in the history of Śaṅkaravarman' (p. 47). To quote some more of Kavi's utterly unfounded assertions: 'All these characters [in the *Āgamaḍambara*] are real persons and may be assumed as contemporaries of Jayanta and Śaṅkaravarman' (p. 48); 'Viśvarūpa is spoken of in high terms in the drama and as a great mīmāmsaka' (ibid.); Viśvarūpa is the same as the commentator of the Yājñavalkya Smṛti, who is also called Bhavabhūti; Umbeka is also called Bhavabhūti: therefore 'Umbeka, Bhavabhūti, Viśvarūpa [. . .] are the different names of the same person' (ibid.); 'Viśvarūpa of the drama can be suggested as his [Śaṅkaravarman / Yaśovarman's] court poet Bhavabhūti' (p. 49); 'Sāhaṭa, also called Dhairyarāśi is described as the guru of Jayanta' (ibid.); 'Mañjīra, an officer of the king, was a poet representing one of the three schools of poetic composition as detailed by Kuntaka in his Vakroktijīvita' (p. 50), etc. etc.

Now Hegde in his article about Bhaṭṭa Jayanta ingeniously combined Jacob's and Kavi's guesswork in the following way (HEGDE, pp. 5f): 'The king Śaṅkaravarman, according to Mr. Ramakrishna Kavi who dates it on the basis of the *Rājataraṅgiṇī* of Kalhaṇa, lived about 850 A.D. (. . .) A certain prince of the name of Śaṅkaravarman is mentioned in the *Rājataraṅgiṇī*, who was a Jaina by religious practice. Mm. Gopinath Kaviraj notices that the *Rājataraṅgiṇī* has fixed the time of this prince in between 883 A.D. and 902 A.D. and also that he was worthless. Śaṅkaravarman alias Yaśovarman also was a Jaina. It is not possible to find out the relation between these two Śaṅkaravarmans, because that part of the *Rājataraṅgiṇī* is missing, or to think otherwise, not properly descriptive in nature. But the time gap between these two persons is only 30 to 50 years. Hence Śaṅkaravarman who lived between 883 and 902 A.D. might have been an immediate or the next successor of the king Śaṅkaravarman otherwise called Yaśovarman who lived in 850 A.D. Due to some failures in the statesmanship of Bhaṭṭa Jayanta, Śaṅkaravarman, the prince, might have put him to jail. But as we do not observe even a single word of censure of the king Śaṅkaravarman from the pen of Bhaṭṭa Jayanta, we can easily assume that the king was controlled by the prince Śaṅkaravarman who

We know from Abhinanda that Jayanta's great-grandfather, Śaktisvāmin was a minister of the Kashmirian king Muktāpīḍa-Lalitāditya, who reigned between c. 724–761.[29] This information makes it probable that Jayanta was in his fifties-sixties at the end of the ninth century.[30]

Kalhaṇa does not give a favourable account of the king whom Jayanta served as adviser. Having secured the throne for himself by defeating a rival *yuvarāja*, king Śaṅkaravarman embarked on a campaign against Gūrjara.[31] Naravāhana, the king of Dārvābhisāra fled from the advancing army to the mountains[32] Śaṅkaravarman uprooted the king of Gūrjara, who handed over the Ṭakka-land to save his own country[33] After his successful *digvijaya* the king of Kashmir founded Śaṅkarapura, and together with his wife, Sugandhā, the daughter of Svāmirāja, 'the ruler of the northern region' (*udakpathaprabhoḥ*), they built two Śiva-temples there: Śaṅkaragaurīśa and Sugandheśa.[34] As Kalhaṇa remarks with his usual malice: 'Poets and kings of these modern times augment their own work by plundering the poems or the property of others. Thus this ruler, who possessed but little character, had whatever was of value at Parihāsapura [the town built by Lalitāditya], carried off in order to raise the fame of his own city.'[35]

Later Śaṅkaravarman came more and more under the sway of avarice and became 'master in exploiting his people'.[36] Since his campaigns had probably emptied the treasury, the king introduced fines, taxes, systematic forced labour, and established two new revenue offices.[37] He also deprived the temples from the profits they had from the sale of various articles of worship, simply 'plundered', as Kalhaṇa puts it, sixty-four temples through special "supervising" officers,[38] resumed under direct state management villages held as *agrahāra*s by

brought the circumstantial force on the king to put Jayanta in an isolated dungeon. The verse in the *NM*: *rājñā tu gahvare 'sminn aśabdake ...* etc. supports the above argument positively.'

[29] On the chronology of the Kārkoṭa dynasty see RT(S), vol. I, pp. 66ff.

[30] Cf. HACKER 1951, pp. 110ff.

[31] *Rājataraṅgiṇī* 5.136 seqq. 'The name *Gūrjara* is preserved in that of the modern town of *Gujrāt*, situated in the Panjāb plain about five miles from the W. bank of the Cināb [...] The name of the modern town is also used in an extended sense for the designation of the neighbouring territory, comprising the upper portion of the Doāb between the Jhelam and Cināb rivers to the foot of the Bhimbhar hills. [...] It appears that the older name *Gūrjara* had, at the time of the events here related, a much wider territorial application.' (RT(S), vol. I, p. 204, note ad vv. 143–144.)

[32] *Rājataraṅgiṇī* 5.141; a few years later Śaṅkaravarman assassinated him, see *Rājataraṅgiṇī* 5.209.

[33] *Rājataraṅgiṇī* 5.150.

[34] *Rājataraṅgiṇī* 5.156–158. The ruins of Śaṅkarapura can bee seen at the modern town of Paṭan (RT(S), vol. I, pp. 206f, note ad v. 156). 'Svāmirāja may be supposed to have been a ruler in the Dard territory, or in some neighbouring tract.' (RT(S), vol. I, p. 207, note ad v. 157.)

[35] *Rājataraṅgiṇī* 5.160–161, tr. Stein in RT(S), vol. I, p. 207.

[36] *prajāpīḍanapaṇḍitaḥ*, *Rājataraṅgiṇī* 5.165.

[37] *Rājataraṅgiṇī* 5.167ff.

[38] *Rājataraṅgiṇī* 5.168–169: *dhūpacandanatailādivikriyottham samādade| draviṇaṃ devaveśmabhyaḥ krayamūlyakalācchalāt|| pratyavekṣāṃ mukhe dattvā vibhaktair adhikāribhiḥ| catuḥṣaṣṭiṃ suragṛhān mumoṣetarad añjasā||*

the temples, and manipulating the weight in the scales he cheated the temple-corporations (*parṣad*s), reducing the allotment assigned as compensation for the villages.[39] The villages gradually sank into poverty under the fiscal oppression, while clerks, secretaries, and tax-collectors (*kāyastha*s, *divira*s) ruled.[40]

Unlike his father Avantivarman, who showered honours and fortunes on scholars and poets,[41] Śaṅkaravarman was not a liberal patron of arts: as Kalhaṇa says, it was due to him that the learned were not respected.[42] The king was so afraid of spending money that he turned his back on the worthy, and as a result such eminent poets as Bhallaṭa had to live in penury,[43] while the low-born Lavaṭa, who was made treasurer (*gañjavara*), thrived.[44] Śaṅkaravarman himself, giving proof of his boorishness, refused to speak Sanskrit, and used *apabhraṃśa* instead, a language fit for drunkards in Kalhaṇa's esteem.[45]

Jayanta gives a more favourable account of king Śaṅkaravarman in his *Āgamaḍambara*. He is said to be 'supremely devoted to Śiva', and 'merciful to all religious schools'.[46] The Śaiva Abbot also holds a high opinion of the king: 'The merits of this king are celebrated all over the world, and his attention is solely devoted to social and religious order';[47] 'As long as His Majesty Śaṅkaravarman righteously rules the country which has fallen to him, the kingdom belongs to the virtuous alone, but he supports it.'[48] In the fourth act the hero of the play, looking at the assembly of scholars, exclaims as follows: 'How wonderful! Now the kingdom looks exactly like Brahmā's heaven—the kingdom of His Majesty Yaśovarmadeva[49] of holy fame, whose heart is with the Destroyer of the Cities [of the demons, i.e. Śiva], an ocean of enviable virtues, who adorns his ear by listening to the valuable [advices] of the learned, and fulfils the wishes of every honest man.'[50]

The two *sādhaka*s in the play, however, who represent a more antisocial form of Śaivism, are not satisfied either with the king,[51] or with the present state of the kingdom, because 'in every region, every single town, every village, everywhere the sound of Veda-recitation grates on the ear, the smell of ghee stings

[39] *Rājataraṅgiṇī* 5.170–170, see also Stein's notes in RT(S), vol. I, pp. 208f.

[40] *Rājataraṅgiṇī* 5.175ff.

[41] *Rājataraṅgiṇī* 5.33f. Kalhaṇa mentions Muktākaṇa, Śivasvāmin (the author of the *Kapphinābhyudaya*), Ānandavardhana, and Ratnākara (who composed the *Haravijaya*) as members of Avantivarman's *sabhā*.

[42] *Rājataraṅgiṇī* 5.179: *nimittaṃ sarvavidyānām anādare.*

[43] *Rājataraṅgiṇī* 5.204: *tyāgabhīrutayā tasmin guṇisaṅgaparāṅmukhe| āsevantāvarā vṛttīḥ kavayo bhallaṭādayaḥ||*

[44] *Rājataraṅgiṇī* 5.177, 205.

[45] *Rājataraṅgiṇī* 5.206.

[46] *Āgamaḍambara*, Act Three, ll. 159f.: *paramamāheśvaro hi rājā śaṅkaravarmadevaḥ, sarvāśrameṣu ca dayāluḥ|*

[47] Ibid. verse 8a: *rājāsau bhuvaneṣu viśrutaguṇo dharmaikatānāśayo.*

[48] Ibid. ll. 219f.: *śrīśaṅkaravarmaṇi dharmeṇa medinīṃ samāgatāṃ śāsati sādhūnām eva rājyam, tasya paraṃ bhṛtiḥ|*

[49] Śaṅkaravarman used the same name on his Karkoṭa-style coins (see Ray).

[50] *Āgamaḍambara*, Act Four, ll. 76ff.: *aho bata puraharahṛdayasya spṛhaṇīyaguṇodadher vibudhaguṇākarṇanakarṇālaṅkārasya pūritasakalasādhujanamanorathasya puṇyayaśasaḥ śrīyaśovarmadevasya brahmalokanirviśeṣam evedaṃ dṛśyate rāṣṭram|*

[51] *Āgamaḍambara*, Act Three, l. 34: *dāluṇe khu lāe śaṃkalavamme.*

the nose, the smoke of sacrifice brings tears to the eyes'.[52] They are particularly upset because the king, shoulder to shoulder with his 'rough' (*viṣama*) adviser, Jayanta, has 'nabbed the mendicant Nīlāmbaras, beat them to jelly, and expelled them from the kingdom, on the grounds that they were outside Vedic religion. And if any other mendicant is caught, who is outside Vedic religion, he'll be beaten up, killed, thrown in jail, [or] slain.'[53] And indeed a herald comes and proclaims the order of the king:[54]

> *ye 'trānādijagatpravāhapatitā nānāgamāḥ sādhavas*
> *te tiṣṭhantu yathāsthitāḥ svasamayādiṣṭāś carantaḥ kriyāḥ|*
> *ye tu prastutadharmaviplavakṛtaḥ pāpās tapopāyinas*
> *te ced āśu na yānti ghātayati tān dasyūn iva kṣmāpatiḥ|*

> Those virtuous people who have fallen into the beginningless stream of the world and belong to various religions—they should remain as they are, performing practices prescribed by their own religious discipline. Those criminal false ascetics, however, who devastate the established social and religious order—if they don't leave immediately, the king will strike them like thieves.

On the basis of the information gathered from Jayanta's play and the *Rājataraṅgiṇī* we can sketch the portrait of a king who kept a fast hold on his country. Śaṅkaravarman appears to have exercised tight central control over both fiscal and religious matters in Kashmir, and preferred his subjects to be dutiful and conformist. He certainly disliked the squandering of money, and a nobleman who organized lavish dinners for mendicants instead of offering his wealth and services to the king could surely expect the confiscation of his property.[55]

In a verse in the *Nyāyamañjarī* Jayanta gives curious details about the circumstances among which he wrote his *magnum opus*:[56]

> *rājñā tu gahvare 'sminn aśabdake bandhane vinihito 'ham|*
> *grantharacanāvinodād iha hi mayā vāsarā gamitāḥ||*

> 'I had been transferred by the king to this forest, a wordless place of confinement. I have spent the years here with the pastime of writing a book.'

Cakradhara, the commentator of the *Nyāyamañjarī* supplements this rather enigmatic verse with the following information:[57]

[52] Ibid. ll. 81ff.: *viśae viśae ṇaale ṇaale gāme gāme thale thale vedajjhayaṇaśaddeṇa tuṭṭaṃti kaṇṇā, ajjagaṃdheṇa tuṭṭadi ghāṇe, jaṇṇadhūmeṇa galaṃti aṣkīī|*

[53] Ibid. ll. 34ff.: *jehiṃ te tavaśśiṇo ṇīlambalā vaḍia piṭṭiya vedavahila tti laṭṭhādo ṇivvāśidā| aṇṇe ya je vedavāhile tavaśśī labbhadi, śe piṭṭīyadi mālīadi baṃdhīadi ghallīadi|*

[54] *Āgamaḍambara*, Act Three, verse 1.

[55] Cf. *Āgamaḍambara*, Act Two, ll. 315ff. Śaṅkaravarman's policy in religious matters was revived by Yaśaskara (939–948), who restored order in Kashmir after the chaotic reigns of various debauched kings following the death of Śaṅkaravarman. Yaśaskara, himself a Brahman and elected as king by an assembly of Brahmans, was a champion of orthodoxy, and, similarly to Śaṅkaravarman, he was not favourably disposed towards anti-dharmic religious practices (cf. *Rājataraṅgiṇī* 6.108ff).

[56] *Nyāyamañjarī*, vol. II, p. 199.

[57] *Granthibhaṅga*, p. 167.

> *kaśmīre kvacit khasadeśe cirakālam *aṭavyām asau* (conj., or possibly *āraṇye 'sau* : *āraṇyā[nyā]m asau* ed.) *śrīśaṅkaravarmaṇo rājña ājñayā sthitavān iti vārtā|*
>
> 'The report runs that he spent a long time by His Majesty king Śaṅkara|varman's order in the forest, somewhere in Khasa-land in Kashmir.'

As Wezler has already pointed out,[58] it is unlikely that Jayanta wrote the *Nyāyamañjarī* as a political prisoner like Gandhi or Nehru. The territory of the *khasa*s or *khaśa*s was, according to Stein, 'restricted to a comparatively limited region, which may be roughly described as comprising the valleys lying immediately to the S[outh] and W[est] of the Pīr Panṯsāl range, between the middle course of the Vitastā in the W[est] and Kāṣṭavāta (Kiṣṭvār) in the E[ast].'[59] We also gather from the *Rājataraṅgiṇī* that the rulers of Rājapurī (Rajaurī) were *khaśa*s, just like their troops.[60] On the other hand, the hill-state of Rājapurī was included in Dārvābhisāra,[61] where Jayanta's forefathers had settled, and Ghoramūlaka or Gauramūlaka, Jayanta's ancestral village was, as Stein writes, 'probably situated to the north of Rajaurī in the direction of the Rattan Pīr range'.[62] It appears that Jayanta was sent by the king to this hill-region of the *khaśa*s, not very far from his homeland.[63] Since Śaṅkaravarman led his campaign through territories lying to the southwest from Kashmir, one might think that Jayanta was sent there with some kind of political commission.[64] The word *bandhana*, however, suggests that this may not have been a promotion, but it was not a life-long exile either since he seems to have returned to the circle of his students as their professor.

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[58] Wezler 1976, p. 344.

[59] RT(S), vol. I, p. 47, note *ad* verse 1.317.

[60] Cf. e.g. *Rājataraṅgiṇī* 7.979, 1271, 1276 seqq., and Stein's note quoted above.

[61] *Rājataraṅgiṇī* 8.1531, RT(S), vol. I, p. 33, note *ad* verse 1.180.

[62] RT(S), vol. II, p. 144, note *ad* verse 8.1861.

[63] To the east from Rājapurī lies the valley of the upper Āns River, which was called *Pañcagahvara* and was inhabited by *khaśa*s (see RT(S) vol. I, p. 47, note *ad* verse 1.317). Could the word *gahvare* in Jayanta's verse refer to this territory?

[64] In fact Kalhaṇa makes mention of the son of a minister whom Śaṅkaravarman made 'lord of the Gate' (*dvārādhipa*), and who was killed at a place called Vīrānaka (*Rājataraṅgiṇī* 5.214). As Stein has shown, '[t]he term *dvārādhipa* [...] along with its equivalents, *dvārapati, dvāreśa, dvārādhīśvara, dvāranāyaka, dvārādhikārin* [...] designated the high officer who held charge of the passes leading into Kaśmīr' (RT(S) vol. I, p. 213, note *ad* verse 214). In *Rājataraṅgiṇī* 7.217 we read about a *dvārādhikārin* who fell in a battle with the *khaśa*s, while in 7.576 seqq. Kalhaṇa writes about another 'lord of the Gate' who led expeditions against Rājapurī.

Chapter 2

A champion of orthodoxy

The leading character of Jayanta's play is a young and dynamic Mīmāṃsaka who has just finished his Vedic studies and so become a 'graduate', *snātaka*. His ardour knows no bounds: he is eager to find someone who dares to be an 'enemy of the Veda' (*vedadviṣ*), in order to stamp him flat with the ram of reasoning:[1]

> *svādhyāyaḥ paṭhito yathāvidhi parāmṛṣṭāni cāṅgāni ṣaṇ*
> *mīmāṃsāpi nirūpiteti vihitaṃ karma dvijanmocitam|*
> *nityādhūtakutarkadhūsaragirāṃ yāvat tu vedadviṣāṃ*
> *nyakkāro na kṛtaḥ kṛtārtha iva me tāvan na vidyāśramaḥ||*
>
> 'I have duly studied the Veda, mastered the six auxiliary sciences, and examined Mīmāṃsā as well. Thus I have performed the duties appropriate for a twice-born person. But until I humiliate the enemies of the Veda, who dirty their speech with incessantly brandished pernicious [or: faulty] argumentation, the efforts I made in my studies will be as if fruitless.'

The *raison d'être* of Nyāya, as delineated by Jayanta in the *Nyāyamañjarī*, appears to be remarkably similar to the Graduate's mission. According to Jayanta, the primary task of Nyāya is to protect the authority of the Veda (*vedaprāmāṇyarakṣā*).[2] However, as Kataoka pointed out,[3] this *prayojana* does not tally with the statements of older Naiyāyikas, who proclaim that Nyāya provides us with the knowledge of the real nature of the objects of cognition (*prameyatattvajñāna*, and above all *ātmajñāna*), which results in liberation (*apavarga*), independently of the Veda.[4] Vātsyāyana includes Nyāya in the traditional list

[1] *Āgamaḍambara*, Act One, verse 11.

[2] Cf. *Nyāyamañjarī*, vol. I, p. 7: *nyāyavistaras tu mūlastambhabhūtaḥ sarvavidyānāṃ vedaprāmāṇyarakṣāhetutvāt|*; ibid. p. 11: *yasya hi vedaprāmāṇye saṃśayānā viparyastā vā matiḥ, taṃ prati śāstrārambhaḥ|*

[3] Kataoka, pp. 5ff.

[4] Cf. *Nyāyasūtra* 1.1.1: *tattvajñānān niḥśreyasādhigamaḥ*; *Nyāyabhāṣya* ad loc., p. 2: *ātmādeḥ khalu prameyasya tattvajñānān niḥśreyasādhigamaḥ|*, ibid. p. 6: *iha*

of four sciences, identifying it with *ānvīkṣikī*.[5] Each of the four sciences provides us with the true knowledge (*tattvajñāna*) of its own subject, and leads us to the appropriate benefit (*niḥśreyasa*). Accordingly Nyāya reveals the true nature of the Self, and thus it liberates us from transmigration.[6]

Beside fulfilling its particular purpose (*prayojana*), Nyāya also contributes to the other sciences, furnishing them with a valid method of argumentation. Says Vātsyāyana:[7]

> *seyam ānvīkṣikī pramāṇādibhir vibhajyamānā—*
> *pradīpaḥ sarvavidyānām upāyaḥ sarvakarmaṇām|*
> *āśrayaḥ sarvadharmāṇāṃ vidyoddeśe prakīrtitā||*
>
> 'This *ānvīkṣikī*, which is divided into such categories as *pramāṇa*s etc., is proclaimed in the treatment of sciences to be the light of all sciences, the means of all actions, and the substratum of all *dharma*s.'

We find the same verse in the *Arthaśāstra*, in the section describing the four sciences:[8]

> *ānvīkṣikī trayī vārttā daṇḍanītiś ceti vidyāḥ|*
> (...)
> *tābhir dharmārthau yad vidyāt tad vidyānāṃ vidyātvam|*
> *sāṃkhyaṃ yogo lokāyataṃ cety ānvīkṣikī|*
> *dharmādharmau trayyām arthānarthau vārttāyāṃ nayānayau daṇḍanītyāṃ balābale caitāsāṃ hetubhir anvīkṣamāṇā lokasya upakaroti vyasane abhyudaye ca buddhim avasthāpayati prajñāvākyakriyāvaiśāradyaṃ ca karoti|*
> *pradīpaḥ sarvavidyānām upāyaḥ sarvakarmaṇām|*
> *āśrayaḥ sarvadharmāṇāṃ śaśvad ānvīkṣikī matā||*
>
> '*Ānvīkṣikī*, the three Vedas, economics, and politics: these are the sciences. (...) The sciences are called *vidyā*s since one can know (*vidyāt*) *dharma* and *artha* with their help. Sāṅkhya, Yoga, and Lokāyata: these [come under the heading] *ānvīkṣikī*. *Ānvīkṣikī*, inasmuch as it investigates with logical reasons [what is] religious merit and demerit in the three Vedas, profit and loss in economics, good and bad conduct in politics, and the strong and weak points of these [sciences], is of service to mankind, steadies the mind in bad and

tv adhyātmavidyāyām ātmavijñānaṃ tattvajñānam, niḥśreyasādhigamo 'pavargaprāptir iti| *Nyāyavārtika*, p. 10: *paraṃ tu niḥśreyasam [= apavarga] ātmādeḥ prameyasya tattvajñānād bhavati|* On the differences among Naiyāyikas regarding *apavarga*, see SLAJE, 'Niḥśreyasam...'.

[5] *Nyāyabhāṣya*, p. 2: *imās tu catasro vidyāḥ pṛthakprasthānāḥ prāṇabhṛtām anugrahāyopadiśyante, yāsāṃ caturthīyam ānvīkṣikī nyāyavidyā|*

[6] *Nyāyabhāṣya*, p. 6: *tad idaṃ tattvajñānaṃ niḥśreyasādhigamaś ca yathāvidyaṃ veditavyam| iha tv adhyātmavidyāyām ātmavijñānaṃ tattvajñānam, niḥśreyasādhigamo 'pavargaprāptir iti||*

[7] *Nyāyabhāṣya*, p. 5.

[8] *Arthaśāstra* 1.2.1; 1.2.9–12.

> good luck, and makes one skillful in thinking, speaking, and acting. *Ānvīkṣikī* has always been accepted as the light of all sciences, the means of all actions, and the substratum of all *dharma*s.'

From Kauṭilya's description it appears that the category of "investigative science" includes several schools of learning which are not necessarily rooted in Vedic orthodoxy. For Vātsyāyana, Nyāya fulfills the role of *ānvīkṣikī* inasmuch as it establishes and employs the method of logical inquiry; the results of this inquiry, however, must be in conformity with the information received from sense perception and scripture:[9]

> *kaḥ punar ayaṃ nyāyaḥ? pramāṇair arthaparīkṣaṇam| pratyakṣāgamāśritaṃ cānumānam| sānvīkṣā| pratyakṣāgamābhyām īkṣitasyārthasyānvīkṣaṇam anvīkṣā| tayā pravartata ity ānvīkṣikī nyāyavidyā nyāyaśāstram| yat punar anumānaṃ pratyakṣāgamaviruddhaṃ nyāyābhāsaḥ sa iti|*
>
> 'But what is this Nyāya? The examination of things with the help of means of valid cognition. As for inference, it is based on sense perception and verbal testimony. It is the same as *anvīkṣā*. *Anvīkṣā* is a subsequent examination of something that has been examined by sense perception and verbal testimony. That [science] which operates with this [*anvīkṣā*] is *ānvīkṣikī*, alias the science of Nyāya, or the doctrine of Nyāya. That inference, however, which contradicts sense perception or verbal testimony is an illusive reasoning.'

Orthodox writers on *dharmaśāstra* also expressed the view that not every kind of reasoning is commendable. *Manusmṛti* 7.43 mentions *ānvīkṣikī* among the sciences a king should study. Medhātithi (ninth century) comments on this verse as follows:[10]

> *ātmane yā hitānvīkṣikī sā tarkāśrayā, tāṃ śikṣeta (...) yā tu bauddhacārvākāditarkavidyā sā nātīva kṛtvā kvacid upayujyate| pratyutāstikyam upahanti *tasya* (conj. : om. ed.) *yo nātinipuṇamatiḥ|*
>
> 'That *ānvīkṣikī* which is beneficial for himself is based on reasoning: he should study that. (...) That [*ānvīkṣikī*], however, which is the science of reasoning of Buddhists, Cārvākas, and other [heretics], is not useful anywhere at all, on the contrary, it destroys conviction in orthodox Vedic values[11] if one is not very intelligent.'[12]

[9] *Nyāyabhāṣya*, p. 3.

[10] Jha, vol. 2, p. 14. Medhātithi takes *ānvīkṣikīṃ cātmavidyāṃ* belonging together, and interprets *ātmavidyāṃ* in a slightly forced way.

[11] Cf. Medhātithi ad *Manusmṛti* 4.30 (Jha, vol. 1, p. 342): *haitukāḥ nāstikāḥ| nāsti paralokaḥ, nāsti dattaṃ, nāsti hutam ity evaṃ sthitaprajñāḥ|*

[12] Cf. Medhātithi ad *Manusmṛti* 2.11 (Jha, vol. 1, p. 72): *hetuśāstraṃ nāstikatarkaśāstraṃ bauddhacārvākādiśāstraṃ yatra vedo 'dharmāyeti punaḥ punar udghuṣyate|*; Medhātithi ad *Manusmṛti* 12.106 (Jha, vol. 2, p. 485): *tarkeṇeti tarkapradhānā granthā laukikapramāṇanirūpaṇaparā nyāyavaiśeṣikalokāyatikā ucyante| tatra vedaviruddhāni bauddhalokāyatikanairgranthādīni paryudasyante|*

According to Jayanta, Nyāya is not only in conformity with scripture but it is also "the main supporting-pillar of all sciences, because it is the means of the protection of the Veda's authority".[13] It is Akṣapāda's Nyāya which is referred to as *tarka* and *nyāyavistara* in the list of the fourteen sciences,[14] and not any other doctrine:[15]

> *yataḥ, sāṃkhyārhatānāṃ tāvat kṣapaṇakānāṃ kīdṛśam anumānopadeśakauśalaṃ| kiyad eva tattarkeṇa vedaprāmāṇyaṃ rakṣyate, iti nāsāv iha gaṇanārhaḥ| bauddhās tu yady api anumānamārgāvagāhananaipuṇoddhurāṃ kandharām udvahanti, tathāpi vedaviruddhatvāt tattarkasya kathaṃ vedādividyāsthānamadhye pāṭhaḥ| anumānakauśalam api kīdṛśaṃ śākyānām iti pade pade darśayiṣyāmaḥ| cārvākās tu varākāḥ pratikṣeptavyā eva| kaḥ kṣudratarkasya tadīyasyeha gaṇanāvasaraḥ| vaiśeṣikāḥ punar asmadanuyāyina evety evam asyāṃ janatāsu prasiddhāyām api ṣaṭtarkyāṃ idam eva tarkanyāyavistaraśabdābhyāṃ śāstram uktam|*
>
> For, what sort of skill do the mendicant Sāṃkhyas and Jains, to begin with, have in teaching reasoning? To what extent is the authority of the Veda protected by their *tarka*? Thus it does not qualify to take it into account here. As for the Buddhists, although they walk with their head high in the air because of their dexterity in delving deep into the ways of reasoning, nevertheless, because their *tarka* is opposed to the Veda, how could it be mentioned among the sciences headed by the Veda? And we shall also demonstrate at every step what the Buddhists' skill in reasoning is like. As for the wretched Cārvākas, they must simply be discarded. What scope is there for counting their trifling *tarka* among [the fourteen sciences]? The Vaiśeṣikas, on the other hand, just follow us [Naiyāyikas]. Thus, even if this group of six *tarka*s is well-known among the people, it is this *śāstra* [of Akṣapāda] alone which is referred to with the words "*tarka*" and "*nyāyavistara*".'

Jayanta's rigour with which he separates Veda-protecting Nyāya from heterodox *tarka*s will appear even more marked in the light of the works of some earlier Naiyāyikas. Bhāvivikta, who appears to have written a commentary on

Rājaśekhara in his *Kāvyamīmāṃsā* (Third Adhyāya, p. 4) divides *ānvīkṣikī* or *tarka* into two main categories: *pūrvapakṣa* (*prima facie* view) and *uttarapakṣa* (the established view). To the former type belong the heterodox schools of the Buddhists, Cārvākas, and Jainas, while the latter comprises Sāṃkhya, Nyāya, and Vaiśeṣika. Jayanta in the *sarvāgamaprāmāṇya* section of his *Nyāyamañjarī* (vol. I, p. 648) also rejects the teaching of Lokāyata on the ground that it is based on *pūrvapakṣa* arguments.

[13] *Nyāyamañjarī*, vol. I, p. 7: *nyāyavistaras tu mūlastambhabhūtaḥ sarvavidyānāṃ vedaprāmāṇyarakṣāhetutvāt|*

[14] *Nyāyamañjarī*, vol. I, p. 8, quoting *Yājñavalkya-smṛti* 1.3 and another verse of unknown source. As Kataoka pointed out (Kataoka, pp. 17ff.), this fourteen-fold list enables Jayanta to limit the scope of all sciences to the transcendental (*adṛṣṭa*), and to place the *four* Vedas (and not *trayī*) headed by Atharvaveda on the top of the hierarchy of *vidyā*s.

[15] *Nyāyamañjarī*, vol. I, pp. 8f.

the *Nyāyabhāṣya* probably in the period between Dignāga and Dharmakīrti,[16] was, according to Cakradhara, one of the "old Cārvākas" (*cirantanacārvākāḥ*)[17] mentioned by Jayanta in his *Nyāyamañjarī*.[18] Similarly Aviddhakarṇa, who also wrote a *Bhāṣyaṭīkā* before the time of Dharmakīrti, seems to have composed a Cārvāka *Tattvaṭīkā* as well.[19] As Wezler observes,[20]

> 'Beide, Aviddhakarṇa wie Bhāvivikta, scheinen mir gute Zeugen dafür zu sein, daß sich das Nyāya-System nicht nur das Wort *ānvīkṣikī* als Selbstbezeichnung angeeignet hat, sondern daß sich seine Vertreter, zumindest in einer bestimmten Epoche, auch nicht der—gestellten oder selbst gewählten—Aufgabe entzogen haben, ein fremdes, aber ebenfalls *ānvīkṣikī* enthaltendes System mitzubehandeln, eine Aufgabe, die zu erledigen für sie vielleicht nicht wissenschaftlich interessant war, sich ihnen aber doch als gewinnbringend oder politisch ratsam empfohlen haben mag.'

Jayanta, far from making excursions to the field of heterodox *tarka*s, takes a strong line against "depraved logicians" (*duṣṭatārkikāḥ*) and their destructive speculations:[21]

> *vedeṣu hi *tārkika*(Śāradā MSS as reported by Dr. Isaacson in an email of 2. vii. 2003. : *dustārkika*° ed.)*racitakutarkaviplāvitaprāmāṇyeṣu śithilitāsthāḥ katham iva bahuvittavyayāyāsādisādhyaṃ vedārthānuṣṭhānam ādriyeran sādhavaḥ| kiṃ vā *tadānīṃ* (Śāradā MSS as reported by Dr. Isaacson in the above cited email : om. ed.) *svāmini parimlāne tadanuyāyinā mīmāṃsādividyāsthānaparijanena kṛtyam iti| tasmād aśeṣaduṣṭatārkikopamardadvārakadṛḍhataravedaprāmāṇyapratyayādhāyinyāyopadeśakṣamam akṣapādopadiṣṭam idaṃ nyāyavistarākhyaṃ śāstraṃ śāstrapratiṣṭhānanibandhanam iti dhuryaṃ vidyāsthānam|*
>
> For why would the pious take the trouble to perform what the Vedas teach, which can be accomplished [only] by spending a lot of money and [by exerting] a lot of effort etc., if their confidence in the Vedas, the authority of which has been ruined by the vile *tarka* invented by logicians, is shaken? Or, once the master has withered, what should then the attendants, Mīmāṃsā and the other sciences, do, who follow him? Therefore this *śāstra*, taught by Akṣapāda and called Nyāyavistara, which is able to teach reasoning that inspires a firmer confidence in the authority of the Veda through erasing all depraved logicians, is the support of the foundation of the *śāstra*s, and thus it is the principle science.'

[16] Cf. STEINKELLNER 1961, p. 153; WEZLER 1975, p. 143.
[17] *Granthibhaṅga*, p. 197.
[18] *Nyāyamañjarī*, vol. II, p. 249.
[19] Cf. STEINKELLNER 1961, pp. 153ff.
[20] WEZLER 1975, p. 145.
[21] *Nyāyamañjarī*, vol. I, p. 7.

According to Jayanta, Mīmāṃsā, the science which could be regarded as the primary Veda-protector, has a different, more important task: the examination of the meaning of Vedic texts (*arthavicāra*).[22] On the other hand, Mīmāṃsakas are "rambling on an illusive path on which progress is blocked by the multitude of thorns of faulty speculation" (*kutarkakaṇṭakanikaraniruddhasañcāramārgābhāsaparibhrāntāḥ*),[23] and thus their theories of *svataḥprāmāṇya* ("all means of cognition are valid by themselves") and *apauruṣeyatva* ("the Veda has no author") are inadequate to protect the Veda. It is only the Nyāya theory of *āptoktatva* ("verbal testimony is valid because it has been pronounced by a reliable person", who is God himself in the case of the Veda) that is able to establish and defend the authority of the Veda,[24] which is, in Jayanta's view, Nyāya's principal mission.[25]

Considering all this it may seem surprising that the leading character of Jayanta's play, the crusader of Vedic orthodoxy, is a Mīmāṃsaka. In the first act Saṃkarṣaṇa systematically refutes in front of distinguished and 'unbiased' umpires[26] the *bhikṣu*'s arguments about "Universal Momentariness" (*kṣaṇikatva*) and "Consciousness as the Only Reality" (*vijñānavāda*). Thus he scores his first victory against the depraved logicians who try to undermine Vedic order,[27] and summons the Buddhists to stop deceiving themselves and others with the promise of a better afterlife for those who follow the Buddha's doctrine. In the second act the Mīmāṃsaka lets another heterodox teacher, a Jain monk, slip, not considering him a significant threat to the established socio-religious order.[28] The debauched behaviour of the Black-Blankets, however, requires instant measures, as do the shady practices of the Śaiva adepts.

Problems start to emerge for our hero in the third act of the play, when he has to refine the circle of those sects whose presence in the kingdom is unwanted. In fact, the Mīmāṃsaka is ready to form an alliance with the Saiddhāntika Śaiva professor against the irreligious Cārvākas, represented by the arrogant Vṛddhāmbhi who outlines a clear program: 'I am going to take this opportunity to do away with God, set aside the world-to-come, demolish the validity of the

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[22] *Nyāyamañjarī*, vol. I, p. 10.

[23] *Nyāyamañjarī*, ibid. Cf. KATAOKA, pp. 26ff.

[24] Cf. *Nyāyamañjarī*, vol. I, p. 10, pp. 430ff, KATAOKA, pp. 27ff.

[25] As for the true knowledge of *ātman* and the other *prameya*s provided by Nyāya, Jayanta certainly does not deny that it leads to liberation, but he adds that the *fact* that it leads to liberation is understood on the basis of scripture alone (*tasya tu prameyasyātmāder apavargasādhanatvādhigama āgamaikanibandhanaḥ*, *Nyāyamañjarī*, vol. I, p. 22). See KATAOKA, pp. 23ff.

[26] One of them is called Viśvarūpa, whose name might echo that of a commentator of the *Nyāyabhāṣya* (cf. STEINKELLNER 1961, p. 158; WEZLER 1975, pp. 139ff.)

[27] The *bhikṣu* whom the Mīmāṃsaka defeats is called Dharmottara, just as one of Dharmakīrti's most prominent followers, who, according to the *Rājataraṅgiṇī* (4.498), settled in Kashmir. His arguments are similar to those of Dharmakīrti on the one hand, and to the views of *vijñānavāda* as presented by Kumārila. The Mīmāṃsaka in his refutation (just as Jayanta in the *Nyāyamañjarī*) draws upon Kumārila's *Ślokavārtika*.

[28] As Jayanta reports, king Śaṅkaravarman also gave quarter to the Jains (*Nyāyamañjarī*, vol. 649). On the other hand, the Jain theory of *anekāntavāda* is not far removed from certain ideas expounded by Kumārila (cf. UNO).

Vedas, and thereby turn this king back from this wrong path and establish him on the right track, so that he, concentrating on worldly prosperity, can enjoy his kingship for a long time.'[29] Now the question may arise whether the Cārvākas or Cārvāka ideas had a real influence on the Kashmirian monarch. According to Kalhaṇa's account, Śaṅkaravarman was a king who 'concentrated on *artha*' above all, and he had no scruples about fleecing the temples in order to fill the treasury. On the other hand, as Jayanta shows in the *Nyāyamañjarī*, Lokāyata was not a long-forgotten philosophy in the ninth century. Apart from such "old Cārvākas" (*cirantanacārvākāḥ*) as Bhāvivikta,[30] Jayanta also had to deal with "well-educated Cārvākas" (*suśikṣitacārvākāḥ*), such innovators as Udbhaṭa,[31] whom he simply calls "the shrewd Cārvāka" (*cārvākadhūrtaḥ*).[32] It is certainly tempting to identify this Udbhaṭa with the *sabhāpati* of king Jayāpīḍa (*Rājataraṅgiṇī*, 4.495, 7.482, 8.2227) and / or with the *ālaṃkārika* author of the *Kāvyālaṅkārasārasaṅgraha*. The former would also indicate that a Cārvāka could occupy an influential post in the royal court at the end of the eighth century. Whatever may be the truth about the identity of these Udbhaṭas, the fact that Jayanta took the trouble to refute the ideas of the Cārvāka Udbhaṭa on several pages of the *Nyāyamañjarī* shows that this tradition was very much alive in his time, and a king like Śaṅkaravarman may well have been responsive to its anti-religionist ideas.

The Mīmāṃsaka and the Śaiva professor defeat their Cārvāka opponent with an exemplary division of labour. Dharmaśiva proves the existence of the soul, transmigration, and God, while Saṃkarṣaṇa keeps his own counsel: it would indeed be strange if a Mīmāṃsaka brought up arguments in support of the existence of an omniscient, omnipotent Creator. But he immediately hurls himself into the fray when the authority of the Veda is to be established, while the Śaiva *ācārya* keeps in the background, perhaps because Śiva's scriptures are nearer to his heart, or because, as he himself points out to the Mīmāṃsaka, he would use the *parataḥprāmāṇya* argument instead of *svataḥprāmāṇya* to prove the validity of scripture. The moral is that, notwithstanding a few doctrinal differences, Mīmāṃsakas and Saiddhāntika Śaivas should join their forces to defeat the *nāstika*s and thereby prevent the king from ruling in an inordinately materialistic way.

The *viṣkambhaka* preceding the final act makes it clear that Saṅkarṣaṇa has lost the trust of Vedic Brahmans:[33]

> *śaivapāśupatapāñcarātrikāḥ sāṅkhyasaugatadigambarādayaḥ|*
> *sarva eva hi yathāsthitā ime snātakasya dhig apārthakaṃ śrutam ||*

[29] *Āgamaḍambara*, Act Three, ll. 232ff. As Raghavan suggested, 'Vṛddhāmbhi is likely to be an echo of the ancient school of Arthaśāstra, cited by Kauṭilya as the Āmbhīyas' (*Āgamaḍambara (ed. pr.)*, pp. xxiv f.). According to these Āmbhīyas, the prince should be tempted, in order to prove him, with hunting, gambling, alcohol, women, and suggesting him to seize power from his father. Kauṭilya rejects this theory (*Arthaśāstra*, 1.13).

[30] Cf. *Nyāyamañjarī*, vol. II, p. 349, *Granthibhaṅga*, p. 197.

[31] Cf. *Nyāyamañjarī*, vol. I, pp. 94, 326, 451; vol. II, pp. 8, 348, 687; *Granthibhaṅga*, pp. 19, 197, 198.

[32] *Nyāyamañjarī*, vol. I, p. 168; *Granthibhaṅga*, p. 43.

[33] *Āgamaḍambara*, Act Four, ll. 5ff.

> Śaivas, Pāśupatas, Pāñcarātrikas, Sāṅkhyas, Buddhists, Sky-Clad Jains and other [heretics]: all of them have remained as they were. Shame on the useless learning of the Graduate!

This lamentation of the *ṛtvij* makes a sharp contrast to the entrance verse of the Mīmāṃsaka in the first act, in which he took an oath to humiliate all the enemies of the Veda, and thereby to make his learning fruitful. 'But, my friend,' explains the (perhaps older and more experienced) *upādhyāya* to the *ṛtvij*, 'he has become the king's man by now. And the king is supremely devoted to Śiva, so Saṃkarṣaṇa has to be completely focussed on propitiating Him. For in a monarch's vicinity [his] men keep repeating his words, but, eager to increase their own influence, they do not distinguish between good or bad, like echoes.'[34]

Saṅkarṣaṇa is indeed in a great dilemma: either he should enter into a debate and prove the falsity of the teachings of the Bhāgavatas, an *āgama* supported by the queen and another member of the court, just as he did in the case of the *nāstika*s, or he should defend them, in which case he would completely lose his face before the Vaidikas. That the Bhāgavatas were indeed striving to achieve Vedic status for their *āgama* in Jayanta's time is also indicated by Cakradhara's following remark:[35] 'Bhagavat Puṣkarākṣa, the principal mendicant, who wrote a commentary to the *sūtra*s of Bhagavat Bādarāyaṇa, accepted the view that the Pañcarātra and other [*āgama*s] are based of the Veda.' Saṅkarṣaṇa cannot resolve the tension between his devotion to Viṣṇu and his duty to reject all non-Vedic scriptures as a Mīmāṃsaka. It is the great *naiyāyika* scholar, Dhairyarāśi, who smoothes all differences away as the arbitrator appointed by the court in the debate between Vaiṣṇavas and Vaidikas. Saṅkarṣaṇa's only task is to give tacit support, which he happily accepts.

Dhairyarāśi's mission is not to enter into a controversy or to defeat anybody in a debate; on the contrary, he comes to pour oil on troubled waters. Accordingly he delivers a long lecture instead of discussing things, and his overwhelming authority gives even more emphasis to his words. He proves to be a real *sarvāgamaprāmāṇyavādin* ("one who holds the validity of all religious scriptures"), and his argumentation mirrors exactly the views presented by Jayanta in his *Nyāyamañjarī*.[36] In his *magnum opus* Bhaṭṭa Jayanta, the orthodox Brahman and *naiyāyika* philosopher, concludes the first part of his comments on the validity of scriptures with the following words: 'Any religion which is outside the Veda is nothing but deception.'[37] The circle of acceptable religions, however, is wider for Jayanta than for a Mīmāṃsaka such as Kumārila, since he also includes the Pañcarātra and the Śaiva *āgama*s, on the grounds that, firstly, their author, just as the author of the Veda, is a "reliable person", namely God,

[34] *Āgamaḍambara*, Act Four, ll. 11ff.: *bho vayasya, nanu rājapuruṣo 'sāv adya saṃvṛttaḥ| rājā ca paramamāheśvara iti tadārādhanaikatānabuddhinā tena bhavitavyam. yataḥ, samīpato bhūmibhṛtāṃ hi pūruṣās taduktam evānuvadanta āsate| svavṛddhilubdhās tu na sādhv asādhu vā vivecayanti pratiśabdakā iva||*

[35] *Granthibhaṅga*, p. 112: *bhagavadbādarāyaṇasūtravṛttikṛtā bhagavatpuṣkarākṣeṇa parivrājakamukhyena pañcarātrāder vedamūlatvam aṅgīkṛtam|*

[36] *Nyāyamañjarī*, vol. I, pp. 640ff.

[37] *Nyāyamañjarī*, vol. I, p. 639: *vedabāhyas tu yaḥ kaścid āgamo vañcanaiva sā|*

and, secondly, they are not incompatible with the Veda.[38] On the other hand the Buddhists and the so called "liberators from transmigration" *saṃsāramocaka*s, are still considered as *vedabāhya* and therefore not authoritative.

At this point Jayanta's exposition about the validity of scriptures takes a surprising turn: 'Others have accepted the validity of *all* scriptures because cognition without supersession [by a subsequent cognition] or uncertainty has arisen from all of them.'[39] He does not tell us explicitly who hold this peculiar view, nor if he supports or rejects *sarvāgamaprāmāṇya*. Still it is significant that he presents it as the concluding *pakṣa* in the context of the validity of religions, and he takes pains to enumerate arguments supporting this position. One has the impression that Jayanta must have suffered real pain, especially when he tries to find excuses even for Buddhism. He manages to show that the doctrine of *nairātmya* serves only 'to induce the relaxation of the Self',[40] and that the Knowledge that Buddhists strive after is 'very similar to the Self because of its freedom and independence'.[41] He also demonstrates that the Buddha is just as omniscient as Kapila and the other sages, and finally 'as for the refutation of the doctrine of caste in Buddhist scriptures, its purpose is [only] to laud the high degree of [the Buddha's] compassion that seeks to help all [creatures], and it should not be taken literally'.[42] If one holds the view that God is the author of all valid scriptures, says Jayanta, then we may argue that only the body of the Buddha was the son of Śuddhodana, his soul was Lord Viṣṇu personally.[43] If one says that all valid *āgama*s must be based on the Veda, then assiduous experts are ready to find some Vedic grounds even for wearing red robes, or for smearing oneself with ashes and carrying a skull.[44]

The key to Jayanta's turnaround is given at the end of the section dealing with *āgamaprāmāṇya* in the *Nyāyamañjarī* (pp. 648–649). First Jayanta enumerates those criteria on the basis of which an *āgama* can be regarded as valid: it must have obtained celebrity with which nobody finds fault, many learned people should accept it, it should not appear to be unprecedented, its *raison d'être* must not be greed, etc., and finally it should not cause abhorrence among people.[45] Then Jayanta gives an example how these liberal principles can be put into practice: king Śaṅkaravarman suppressed the practice of the Black-

[38] *Nyāyamañjarī*, vol. I, p. 637: *ataḥ āptapraṇītatvād vedāviruddhatvāc ca na tayor* [i.e. *śaivapañcarātrayor*] *aprāmāṇyam|*

[39] Ibid. p. 640: *anye sarvāgamānāṃ tu prāmāṇyaṃ pratipedire| sarvatra bādhasandeharahitapratyayodayāt||*

[40] Ibid. p. 641: *nairātmyavādinas tv ātmaśaithilyajananāya tathopadiśanti|*

[41] Ibid.: *svacchaṃ tu jñānatattvaṃ yat tair iṣyate, tat svātantryāt anāśritatvāt ātmakalpam eva|*

[42] Ibid. p. 643: *yad api bauddhāgame jātivādanirākaraṇaṃ tad api sarvānugrahapravaṇakaruṇātiśayapraśaṃsāparaṃ na ca yathāśrutam avagantavyam|*

[43] Ibid. p. 644: *śarīram eva śuddhodanasyāpatyaṃ nātmā. ataḥ pratiyugaṃ viṣṇur eva bhagavān dharmarūpeṇāvataratīty āgamavidaḥ pratipannāḥ.*

[44] Ibid. p. 647: *evaṃ raktapaṭaparigrahabhasmakapāladhāraṇādimūlam apy abhiyuktā labhanta eva|*

[45] Ibid. p. 648: *naitad asty avigītāṃ ye prasiddhiṃ prāpur āgamāḥ| kṛtaś ca bahubhir yeṣāṃ śiṣṭair iha parigrahaḥ|| adya pravartamānāś ca nāpurvā iva bhānti ye| yeṣāṃ na mūlaṃ lobhādi yebhyo nodvijate janaḥ|| teṣām eva pramāṇatvaṃ āgamānām iheṣyate|*

Blankets, but he spared for instance the Jains.[46] Thus the criterion of validity is not so much the veracity of propositions in a given scripture, but rather the degree of its recognition and its inherent possibilities of overthrowing social order.[47] This was probably fitting in the broader 'Religionspolitik' of the king, which, as Wezler pointed out, could motivate Jayanta's whole exposition of the *sarvāgamaprāmāṇya*-theory in his *Nyāyamañjarī*.[48] That this was really the case is clearly demonstrated in the *Āgamaḍambara*, which, as Wezler observes, 'hat es im wesentlichen den Charakter eines, wie wir sagen würden, Dokumentarspiels, das jene religionspolitische Maßname König Śaṅkaravarmans, ihre Vorgeschichte und ihre Folgen zum Gegenstand hat'.[49]

We should keep in mind that, while Dhairyarāśi is delivering his lecture, the Mīmāṃsaka sits in the audience and is supposed to agree fully to such ideas as 'Śiva, Paśupati, Kapila and Viṣṇu, Saṃkarṣaṇa, the Sage Jina, the Buddha, or Manu are one',[50] 'let all these sacred scriptures have no beginning, similarly to the Veda',[51] etc. Dhairyarāśi declares that infatuation cannot be regarded as the cause of acceptance in the case of old-established religions, and 'if someone objects that we cannot know that there were Buddhists in former times, then the same suspicion may be raised concerning the Brahmans'.[52] 'Or if you say,' continues Dhairyarāśi, 'that greed and the like are the visible source in this case, the heterodox will retort that the Veda is also a means of livelihood.'[53] And the Mīmāṃsaka applauds with enthusiasm.

When Dhairyarāśi makes the peroration of his most elaborate speech, Saṅkarṣaṇa bursts out in jubilation: 'Honourable Dhairyarāśi, be sure that, in a manner of speaking, we have been revived, beatified, purified, nourished, made to experience the goal of this worldly existence by this novel river of erudition which has risen from Your Honour. How wonderful!'[54] Then he manages to collect the remains of his former adamance and declares that the various religious traditions should remain clearly separated from each other, while those who spoil *śāstra* and *dharma* with their ill-conduct must be banished.[55]

And the right person to decide such delicate issues as 'which conduct is wicked enough to be suppressed', and 'what are the criteria of this wickedness',

[46] *Nyāyamañjarī*, vol. I, p. 649, quoted above.

[47] On the ground of *sarvāgamaprāmāṇya* only anti-social sects and Lokāyata are rejected, the latter because its statements are based merely on *pūrvapakṣa* statements in Vedic texts (cf. *Nyāyamañjarī*, vol. I, pp. 647f).

[48] See WEZLER 1976, p. 340.

[49] Ibid.

[50] *Āgamaḍambara*, Act Four, ll. 330f.: *ekaḥ śivaḥ paśupatiḥ kapilo 'tha viṣṇuḥ saṅkarṣaṇo jinamuniḥ sugato manur vā*; cf. how the hungry ascetic blurs the distinction between the Buddha and the Jina in Act Two.

[51] Ibid. l. 405: *tenānādaya eva vedavad ime bhavantv āgamāḥ*

[52] Ibid. ll. 442ff.: *vyāmohāc ca hi vartante kāmaṃ katipayair dinaiḥ| so 'yaṃ yugapadasthāyī vyāmoha iti vismayaḥ|| purāpi saugatā āsann iti kenāvagamyate| purāpi śrotriyā āsann iti kenāvagamyate||*

[53] Ibid. l. 446f.: *lobhādi dṛśyamānaṃ vā yadi mūlam ihocyate| vedo 'pi jīvikopāya iti jalpanti nāstikāḥ||*

[54] Ibid. ll. 488ff.: *ārya dhairyarāśe, vayaṃ tāvad ucchvāsitā iva, śālitā iva, pavitrīkṛtā ivāpyāyitā jīvalokaphalam anubhāvitā iva bhavatprabhavayābhinavayā sarasvatyā| aho āścaryam!*

[55] Ibid. ll. 508ff.

is the king himself, and those people in his service who put his orders into effect. Saṅkarṣaṇa's position in these questions, just as his career and livelihood as a married householder, depends on the will of his superiors, as Jayanta, who served king Śaṅkaravarman as his adviser, knew very well.

Chapter 3

A curious play (*kimapi rūpakam*)

Considering the fact that fate was not merciful to such celebrated and outstanding plays as Viśākhadeva's *Devīcandragupta*, and that whole dramatic genres such as the *vīthī* survive only in meagre quotations (apart from its late 'reincarnation' in an altered form),[1] we should be grateful to the Jains of Gujarat who preserved, thanks to their commendable diligence and curiosity, a unique college-drama written by a Kashmirian philosopher. The dramatic qualities of the *Āgamaḍambara* leave much to be desired by classical Indian standards of dramaturgy. As Raghavan remarks in his introduction, 'when he [Jayanta] made his debut on the stage with this new play of his, he knew he was making the pandits of Nāṭya Śāstra prick their ears.'[2] In this chapter we shall examine what makes Jayanta's play so unique and unorthodox. First we shall deal with the Prologue, which already reads as a parody of a traditional *prastāvanā*. A closer look will, however, reveal that although Jayanta was using the standard introductory devices in a novel way, his Prologue, in spite of all its strangeness, alludes elegantly both to the plot and the leading aesthetic relish of the play. Then we shall consider the phenomenon of 'philosophical plays' in the light of the discussions on the nature and relation of poetry and *śāstra*, doctrinal or scientific literature. Finally we shall study the predominant *rasa* of the *Āgamaḍambara*.

3.1

Indian dramatists had an excellent means with which they could gently introduce the spectators to the world of the play. The prologue (*prastāvanā, sthāpanā* or *āmukha*) of a classical Indian play provides information about the author, the

[1] Cf. Raghavan 1978, pp. 872ff.
[2] *Āgamaḍambara (ed. pr.)*, p.viii.

story, the characters, and the main sentiment or savour the audience is going to relish during the performance. In usual practice the Director (*sūtradhāra*) enters the stage after the preliminaries (*pūrvaraṅga*) are over and the initial benediction (*nāndī*) has been recited. In the Bhāsa-plays he is just about to make an announcement when a sound coming from off-stage interrupts him and at the same time introduces the first character who is about to enter the stage. In other plays the Director has a chat with an actress (*naṭī*), who is also his wife, or the comic actor (*vidūṣaka*), or an assistant (*pāripārśvika*) about the actual occasion of the performance, the qualities of the sponsor, the author, and the audience, then sometimes about domestic matters, which turn out to be similar to the story of the play. The end of the prologue is always linked in a more or less direct way to the plot: the Director infers from some noise that one of the characters is about to enter, sometimes because he has overheard (and misunderstood, as in the *Mudrārākṣasa*) the words of the *sūtradhāra*.

The prologue can be defined in semiotical terms as one of the 'rhetorical' or 'presentational' devices that draw the attention of the audience to the theatrical and dramatic realities, to the fact that what is going on is actually a performance. Although they appear outside the theatrical frame, in fact they confirm it 'by pointing out the pure facticity of the representation'.[3] To employ another method of analysis,[4] the prologue with the actor talking to another actor about the play to be performed and about (or to) the audience whose favour is to be gained, appears to belong to the actual world, as opposed to the world of the drama. At the end of the Sanskrit *prastāvanā*, the two worlds almost seem to merge: the action happening off-stage and already inside the drama-world, e.g. the crying of the *apsaras*es because the demons have kidnapped Urvaśī, is *audible* for the Director, just as the words said by the *sūtradhāra*, e.g. reciting a verse about the eclipse of the moon (*candrasya grahaṇam*), can be *overheard* by a character belonging to the world of the play. This proximity of the two worlds ensures the smooth transition of the audience between the actual and the fictitious worlds, but in a way that the two worlds are kept separate: the Director exits before the *apsaras*es or Cāṇakya enter.

'But surely', one might object, 'the Director, the Actress, and the Assistant all say the words contained in their script, they also play rôles, how could they belong to the actual world?' The objection is correct: the *prastāvanā* is certainly part of the play. In it the drama-world is disguised as the actual world. The *sūtradhāra* is a character just like Cāṇakya; he is never the actual referent but only a possible surrogate, even if he is played by the actual director.[5] Abhinavagupta has already observed this with his usual acumen in his commentary to the Nāṭyaśāstra. He observes that one of the obstacles to aesthetic experience is 'one's emotional response to pleasure and pain even if it is restricted to another person' (*paragatatvaniyamabhājām api sukhaduḥkhānāṃ saṃvedane*). The solution is the blurring of the actual identity of that 'other person': the costume and

[3] Elam, p. 90. Other 'presentational' devices are e.g. the epilogue, the induction, the play-within-the-play, the aside directed to the audience, etc.

[4] Elam, pp. 99ff.

[5] Cf. Elam, pp. 109f.

other theatrical conventions hide the 'actor-ness' of the actors, which has, however, been revealed in the preliminaries and the prologue (*pūrvaraġānigūhanena prastāvanāvalokanena ca … naṭarūpatādhigamas*).[6]

So far so good. But why does Bharata describe the *prastāvanā* twice in the *Nāṭyaśāstra*: once as part of the *pūrvaraṅga*, and for the second time as part of the *bhāratī vṛtti* (the dramatic style in which the verbal aspect is predominant)? Abhinavagupta has the following answer:[7]

> *dvividhā prastāvanā bhavati—pūrvaraṅgasyāṅgabhūtā anyasya vā| tatra pūrvaraṅgāṅge *'syāṃ* (GOS : *'syāḥ* Parimal) *kavir udāsīnaḥ| sthāpaka eva svatantro nirmā*tāstv* (conj. : °*tā tv* eds.) *anyo vā kavir dhruvāgānādāv api|* (…) *sā dvitīyā yā vṛttibhedamadhye paṭhitā| evaṃ prarocanādāv api mantavyam| yad āha—"tatra *kādācit* (conj. : *kācit* eds.) *kāvyābhimukhaṃ nīyate pūrvaraṅgavidhiḥ tadabhimukhaṃ vā kāvyārambhas, tad bhavati sā dvividhā" *ityādi* (GOS : *ityādiḥ* Parimal)|
>
> The prologue is of two kinds: that which is part of the preliminaries, and [that which is part] of something else. Of these two, the poet is not involved in that one which is part of the preliminaries. The *sthāpaka* may be its independent composer, or another poet, as well as in the case of the *dhruvā*-songs. (…) The second kind [of prologue] is that which is mentioned among the varieties of dramatic style. The same should be held about the exciting of the spectators' interest, etc. As [someone] said: "There [in the prologue] sometimes the performance of the preliminaries is directed towards the play [i.e. the drama written by the playwright], or the beginning of the play [is directed] towards that [i.e. the preliminaries]. Therefore it [the *prastāvanā*] is of two kinds.", and so forth.

Commenting on the second occurrence of the prologue in the Nāṭyaśāstra, Abhinava says:[8]

> *evaṃ ca yadā sthāpako 'pi sūtradhāratulyaguṇākāro rāmādivad eva prayujyate tad *eva* (conj. : *evaṃ* eds.) *kavikṛtam āmukhaṃ bhavati|*
>
> And thus, when the *sthāpaka*, having similar qualities and bearing as the *sūtradhāra*, is also presented on the stage like Rāma and other [characters], that alone is the prologue written by the poet.

[6] *Abhinavabhāratī* (Parimal), vol. I, p. 279; *Abhinavabhāratī* (GOS), vol. I, p. 274; Gnoli 1968, pp. 15f., cf. also *Abhinavabhāratī* (Parimal), vol. I, p. 251; *Abhinavabhāratī* (GOS), vol. I, pp. 244f.

[7] *Abhinavabhāratī* (GOS), vol. I, pp. 247f., *Abhinavabhāratī* (Parimal), vol. I, p. 254.

[8] *Abhinavabhāratī* (GOS), vol. III, p. 93, *Abhinavabhāratī* (Parimal), vol. III, p. 89; cf. *Nāṭyadarpaṇa*, p. 136: *kadācit tu sanāndīkaṃ raṅgam anuṣṭhāya viśrānte sūtradhāre tattulyaguṇākṛtiḥ sthāpaka āmukham anutiṣṭhati| tathā cānaṅgavatyāṃ nāṭikāyāṃ dṛśyate—pūrvaraṅgānte sthāpakaḥ| atra ca pakṣe āmukhānuṣṭhāne 'pi kaver vyāpāraḥ, sthāpakasya sūtradhārānukāriṇo rāmānukāriṇo naṭasyeva kavinaiva praveśāt|*

What we have in practice is essentially the latter kind of prologue. All the existing Sanskrit (and Prakrit) plays begin with a *prastāvanā, āmukha,* or *sthāpanā*, and it is unlikely that any of these these prologues preserve the impromptu (or precomposed) introduction by a director. But precisely because the actors appear *as actors* in the prologue, the audience perceives their performance *as if* it were part of the actual world. This enables the poet to address the audience through the Director: he can introduce (or even praise) himself and the merits of his play, or he can defend his work against its critics. Since the prologue has metadramatic functions, that is, it focuses the attention of the audience on the theatrical and dramatic realities, it also provides an excellent opportunity for the playwright to 'talk shop': he can define his position on dramaturgical questions, on the justification of dramatic art, or on the relation between the actual world and the drama-world. The *prastāvanā* of the Āgamaḍambara, however unusual it may seem at first sight, fulfills these functions of the prologue of a classical Indian play.

3.2

But at first sight it *is* a very strange prologue. At the beginning of an ordinary Sanskrit play, the Director usually enters the stage in high spirits. He feels happy and honoured to put on the most excellent play of the most excellent poet to the most excellent audience, not to mention the most distinguished sponsor. Certainly there are individual differences among the playwrights: Rājaśekhara has a particular weakness for self-admiration (*yad vā kiṃ vinayoktibhiḥ?*),[9] while Kālidāsa vindicates a place for himself with proper pride by the side of his glorious predecessors. The criticisms against his art seem to cut Bhavabhūti to the quick, but he is confident that the merits of his plays are conceded by some people, or at least will be acknowledged in the future. The Director in Śyāmilaka's *bhāṇa* summons the wet blankets and hypocrites to leave, because the wags want to enjoy the performance. A typical example of the *sūtradhāra*'s efforts to kindle the interest of the spectators in the poet and his work is found in the plays of king Harṣa:[10]

> *śrīharṣo nipuṇaḥ kaviḥ pariṣad apy eṣā guṇagrāhiṇī*
> *loke hāri ca vatsarājacaritaṃ nāṭye ca dakṣā vayam|*
> *vastv ekaikam apīha vāñcitaphalaprāpteḥ padaṃ kiṃ punar*
> *madbhāgyopacayād ayaṃ samuditaḥ sarvo guṇānāṃ gaṇaḥ||*
>
> The illustrious Harṣa is a clever poet, and this audience can appreciate the merits [of one's art]. The story of King Vatsa has a grip on people, and we are experts in theatrical art. Each one [of the above] facts could be the cause of obtaining the desired result on the present occasion, how much more this whole group of merits which has arisen due to the accumulation of my good fortune?

[9] *Bālabhārata*, verse 5.
[10] *Ratnāvalī*, p. 327, also found in *Priyadarśikā* and *Nāgānanda*.

In glaring contrast with the confidence of an average *prastāvanā*, Jayanta's play promises to be a dead frost right in the beginning. The Director does not beam on the audience as usual, on the contrary, he is utterly fed up with his profession and tired of life in general. Moreover, he is supposed to stage a trashy play of a dilettante poet (Jayanta), and it is insufficient solace for him that the audience is equally dilettante (students of philosophy).

However if we examine the prologue of the *Āgamaḍambara* closely we shall discover that Jayanta achieved his highly unconventional *prastāvanā* by utilising entirely conventional techniques. The *Nāṭyadarpaṇa* mentions several established methods of transition from the (pseudo-real) world of the prologue to that of the drama. One of these methods is the *avalagita*, which is defined by some theoreticians as follows: 'doing something else having entrusted one's own occupation to another character'.[11] The example which is cited to illustrate this dramatic device is strikingly similar to what happens in the prologue of Jayanta's play:

> *yathā kṛtyārāvaṇasyāmukhe—*
> *sūtradhāraḥ (niḥśvasya)—ārye, nanu bravīmi,*
> *vākprapañcaikasāreṇa nirviśeṣālpavṛttinā|*
> *svāmineva naṭatvena nirviṇṇāḥ sarvathā vayam||*
> *tad gacchatu bhavatī putraṃ mitraṃ vā kamapi puraskṛtya kramāgatām imāṃ kujīvikām anuvartayitum|*
> *tataḥ kramād āha—*
> *parigrahorugrāhaughād gṛhasaṃsārasāgarāt|*
> *bandhusnehamahāvartād idam uttīrya gamyate||*
> *atra svajīvikāṃ dāreṣu nikṣipya paralokahetukāryakaraṇaṃ svayam āśritam|*
>
> As in the prologue of the *Kṛtyārāvaṇa*:
> 'Director (*sighing*). Why, I'll tell you, my lady.
> I have become completely disillusioned with [my profession of] being an actor, which only consists of verbosity and the moods of which are wishy-washy and trivial, as if with a boss *whose tongue is always wagging and who gives a small salary without any discrimination [among his employees].*
> So, my lady, please carry on with this wretched profession I inherited, and put at the head [of the troupe] anyone, [either] a son or a friend.'
> Later on he says:
> 'Here I go ashore from the ocean of secular life in the household, which abounds in large crocodiles: the members of my family, and has great whirlpools: the affections for one's relatives.'
> Here [in this prologue the director] entrusts his own profession on his wife and becomes himself engaged in an activity which is a means of [attaining a better] afterlife.

[11] *Nāṭyadarpaṇa*, p. 132: *kecit tu pātrāntare svavyāpāraṃ nikṣipya yat kāryāntarakaraṇaṃ tad avalagitam ity āhuḥ|*

Judging from its fragments surviving in quotations, the *Kṛtyārāvaṇa* must have been a remarkable play. It was well-known in Kashmir, and Śaṅkuka quoted from its sixth act, which means that Jayanta might also have been familiar with it.[12] But already the prologue of king Harṣa's play, the *Nāgānanda*, contains a very similar scene. The director's wife tells her husband that his parents have renounced this world and left for the forest. The Director is deeply moved by this news and is ready to give up his inherited wealth (*tyaktvaiśvaryaṃ kramāgatam*) and follow his parents, just as Jīmūtavāhana, the hero of the play, relinquishes his kingdom to serve his parents in the forest. We can trace this motif back as far as the *Lokānanda*, a Buddhist play by Candragomin surviving only in Tibetan translation.[13] The *Nāgānanda* is a play in which quietude (*śānta*) is the leading aesthetic relish, which is well suggested by the resigned, disillusioned attitude of the Director. The *Lokānanda*, apart from being also a *śāntarasa*-play, is called '*nāṭaka-śāstra*' (*zlos gar gyi bstan bcos*) in its colophon,[14] that is a play in which a doctrinal subject (the Buddha's teaching in this case) is introduced. The *Āgamaḍambara* was perhaps the first classical Indian play which had *śānta* as its dominant *rasa* and which presented the teachings of various religions, but definitely not from the Buddhist perspective.

Apart from such introductory devices as the *avalagita*, the entire behaviour of the actors conversing in the Prologue foretells in many ways the story of the actual play. Sometimes the actors tell us explicitly which role they are going to take, and the Director often becomes the protagonist, as for instance in the *Priyadarśikā*,[15] or one of the first characters who enter the stage.[16] Therefore it is very tempting to imagine that in the *Āgamaḍambara* the Director re-enters after the Prologue as the Vedic graduate and the Assistant as the Boy, his sidekick. The Director gives up his profession with the resolution to 'strive to reach the highest goal of man' and to 'acquaint himself with holy places', starting with a Buddhist monastery. And this is more or less the agenda of the Graduate, with the exception that he already knows how worthless most teachings are and he is 'testing' them for the sake of demolishing their false doctrines. We might say that the Graduate is as uncompromising in doctrinal truths as the Director is in questions of dramaturgy. On the other hand, both the Assistant and the Boy represent a more conformist attitude: they also observe the rule of falsity in the world, but they do not consider it as their duty to lead a crusade against *māyā*, Universal Delusion. Everyone has to make a living somehow, either as an actor, or as a Jain monk. Are we entitled to ruin their

[12] *Abhinavabhāratī* ad *Nāṭyaśāstra* 19.88 (ed. Parimal, vol. III, p. 52), pointed out by Raghavan (Some lost Rāma plays, p.30). On Śaṅkuka's date see p. xxxviii.

[13] According to Hahn he is probably identical with the grammarian Candragomin, and can be dated to the fifth century A.D. (*Candragomins Lokānandanāṭaka. Nach dem tibetischen Tanjur herausgegeben und übersetzt von Michael Hahn.* Wiesbaden, 1974.) See also Steiner, pp. 23ff.

[14] Hahn's edition, pp. 196f; he translates it as 'lehrreiche Schauspiel'.

[15] In the *Karpūramañjarī*, the Director and his wife are said to have taken the roles of the king and the queen.

[16] E.g. in the *Mālatīmādhava* and the *Viddhaśālabhañjikā*. In the *Uttararāmacarita*, the Director turns into a resident of Ayodhyā already in the Prologue.

existence in the name of some Ultimate Reality? The Graduate permits the Buddhists to go on with their hypocritical conduct as a way of livelihood, but he asserts roundly that Buddhism is actually harmful for someone who hopes for a better afterlife. But what about the Jains, Śaivas and Vaiṣṇavas? Does one have the right to upset their beliefs? And what of the depraved practices of the *nīlāmbaras*? Should we persecute them, or should we just wave our hand in resignation and refer to general tendencies in the Age of Decadence? And what happens if our sponsor, may he be a king or the producer of a play, requires us to act against our principles?

We shall return to these questions, but first let us see what is exactly that makes this play so despicable for an actor who has turned grey in the honourable service of dramatic art.

3.3

According to Indian authorities on aesthetics, certain types of man are simply incapable of appreciating the beauties of poetry. It is pointless to test the veracity of poems, says Ānandavardhana, and if somebody had the impudence to employ for instance the methods of logic to prove that a piece of art is true or false, he would only make himself ridiculous.[17] Such a person, as Abhinavagupta remarks in his commentary, is certainly not a connoisseur, but only 'a fellow who is hard-hearted because of the application of dry logic, and who is therefore unable to feel [aesthetic] delight'.[18] Ritualists were considered perhaps the most hopeless cases in this respect. Uttuṅgodaya at least, who wrote a commentary on Abhinavagupta's *Dhvanyālokalocana*, has a poor opinion of them: he mentions the *mīmāṃsaka*s and the *śrotriya*s as the typical representatives of those who are quite incapable of art and honeyed phrases.[19]

The cobbler should stick to his last, and one should not apply *mīmāṃsaka* exegesis in the interpretation of poetry.[20] And what's more, one should not write a poem in the style of a scientific treatise. *Kāvya*, poetry, and *śāstra*, doctrinal or scientific literature,[21] have always been regarded in Indian aesthetics as two distinct worlds. Bhāmaha, the ancient Kashmirian *ālaṅkārika*, holds a much

[17] *Dhvanyāloka* 3.33+ (Krishnamoorthy, p. 222; Masson-Patwardhan 1970, vol. II, p. 179): *kāvyaviṣaye ca vyaṅgyapratītīnāṃ satyāsatyanirūpaṇasyāprayojakatvam eveti tatra pramāṇāntaravyāpāraparīkṣopahāsāyaiva sampadyate|*

[18] *Locana ad Dhvanyāloka* 3.33 (quoted in Masson-Patwardhan 1970, vol. II, p. 143): *nāyaṃ sahṛdayaḥ kevalaṃ śuṣkatarkopakramakarkaśahṛdayaḥ pratītiṃ parāmarṣṭuṃ nālam ity eṣa upahāsaḥ|*

[19] Uttuṅgodaya's *Kaumudī ad Locana* (quoted in Masson-Patwardhan 1970, vol. II, note 144): *adhikārī ca kāṣṭhāprāptasahṛdayabhāvaḥ kaścid eva na sarvaḥ, mīmāṃsakaśrotriyādes tatprakārādarśanāt|; anye tv iti| mīmāṃsakaśrotriyādīnām īdṛśī cāṭūktiḥ durlabheti sahṛdayānām ity uktam|*

[20] This is why Abhinavagupta criticizes Bhaṭṭa Nāyaka's way of analysing a poem (*Locana ad Dhvanyāloka* 2.1, ed. *Kāvyamālā*, p. 77): *jaiminīyasūtre hy evaṃ yojyate na kāvye 'pi|*

[21] This category includes technical literature, law-books, and any kind of specialist book, but also manuals on ritual and philosophy, and even the Vedas themselves. We may say that *śāstra* is a treatise which contains teaching about the real nature of things.

higher opinion of a poet's work than pure scientific knowledge:[22]

> *adhanasyeva dātṛtvaṃ klībasyevāstrakauśalam|*
> *ajñasyeva pragalbhatvam akaveḥ śāstravedanam||*
> *vinayena vinā kā śrīḥ kā niśā śaśinā vinā|*
> *rahitā satkavitvena kīdṛśī vāgvidagdhatā||*
> *gurūpadeśād adhyetuṃ śāstraṃ jaḍadhiyo 'py alam|*
> *kāvyaṃ tu jāyate jātu kasyacit pratibhāvataḥ||*
>
> If someone who is not a poet knows the *śāstra*s, it is just as the munificence of a pauper, the dexterity of an effeminate in handling weapons, or the pretentiousness of a fool. What is wealth without self-control? What is night without the moon? What skill in speech can there be if one is not a true poet? Even a thick-headed person can learn *śāstra* following the teaching of his master, but poetry is born rarely and only for a few people who have inspiration.

Rājaśekhara also distinguishes these two genres, but he thinks that there are some channels of contact:

> *iha hi vāṅmayam ubhayathā śāstraṃ kāvyaṃ ca| śāstrapūrvakatvāt kāvyānāṃ pūrvaṃ śāstreṣv abhiniviśet| na hy apravartitapradīpās tamasi tattvārthasārtham adhyakṣayanti|* (...)
> *bhavati prathayann arthaṃ līnaṃ samabhiplutaṃ sphuṭīkurvan|*
> *alpam analpaṃ racayann analpam alpaṃ ca śāstrakaviḥ||*[23]
>
> For here [in our system] literature is of two kinds: *śāstra* and *kāvya*. Because [the study of] *śāstra* must precede [the writing of] poetry, first one should delve into scientific works, for those who do not use a lamp cannot observe the multitude of real things. (...) The *śāstrakavi* is someone who exposes hidden things, makes obscure things clear, composes an extensive [treatise] out of a small [subject], and a concise one out of a vast [subject].
>
> *pratibhāvyutpattimāṃś ca kaviḥ kavir ity ucyate| sa hi tridhā| śāstrakaviḥ, kāvyakavir, ubhayakaviś ca| 'teṣām uttarottarīyo garīyān' iti śyāmadevaḥ| 'na' iti yāyāvarīyaḥ| yathāsvaviṣaye sarvo garīyān| na hi rājahaṃsaś candrikāpānāya prabhavati, nāpi cakoro 'dbhyaḥ kṣīroddharaṇāya| yac chāstrakaviḥ kāvye rasasampadaṃ vicchinatti, yat kāvyakaviḥ śāstre tarkakarkaśam apy artham uktivaicitryeṇa ślathayati| ubhayakavis tūbhayor api varīyān yady ubhayatra paraṃ pravīṇaḥ syāt| tasmāt tulyaprabhāvāv eva śāstrakāvyakavī| upakāryopakārakabhāvaṃ tu mithaḥ śāstrakāvyakavayor anumanyāmahe| yac chāstrasaṃskāraḥ kāvyam anugṛhṇāti śāstraikapravaṇatā tu nigṛhṇāti| kāvyasaṃskāro 'pi śāstravākyapākam anuruṇaddhi kāvyaikapravaṇatā tu viruṇaddhi| tatra tridhā śāstrakaviḥ| yaḥ śāstraṃ vidhatte, yaś ca śāstre kāvyaṃ saṃvidhatte, yo 'pi kāvye śāstrārthaṃ nidhatte|*[24]

[22] *Kāvyālaṅkāra* 1.3–5.
[23] *Kāvyamīmāṃsā*, Second Adhyāya, pp. 2f., 5.
[24] Ibid. Fifth Adhyāya, p. 17.

> That poet is called [real] poet who has imagination and learning. And he is of three kinds: the poet who writes *śāstra*, the poet who writes *kāvya*, and the poet who writes both. According to Śyāmadeva, the above order is also the order of their excellence. Rājaśekhara disagrees. Each of them exceeds [the other two] in his own field. For the swan is not able to drink moonlight, nor the Cakora bird to separate milk from water. As for the poet who writes *śāstra*, he ruins the harmony of aesthetic flavours in a poem; as for the poet who writes *kāvya*, he makes flaccid with the variety of diction in a technical work even a subject which is tough because of logical arguments. But the poet who can write both [*śāstra* and *kāvya*] is better than either of the other two if he is skillful in both fields in the highest degree. Therefore the poet who writes *śāstra* and the one who writes *kāvya* are of equal rank. We admit, however, that the poet who writes *śāstra* and the one who writes *kāvya* can mutually benefit each other. For education in *śāstra* benefits poetry, but exclusive proficiency in *śāstra* suppresses it. Education in *kāvya*, too, aids the perfection of sentences in a scientific work, but exclusive proficiency in *kāvya* suppresses it.
> Of these two, the poet who writes *śāstra* is of three kinds: the one who composes a doctrinal or scientific treatise, the one who introduces poetry in a *śāstra*, and the one who puts a doctrinal or scientific subject into poetry.

This passage makes it clear that the word *kavi* could also be applied to writers of doctrinal and scientific works.[25] There also seems to have been a view, represented here by Śyāmadeva, which placed the writers of *kāvya* before the authors of *śāstra*, and preferred those who could stand the test in both fields. If we have a look at the history of Sanskrit literature, we do find examples of such 'crossbreeds' of a swan and a *cakora*-bird. Ānandavardhana is just one of these geniuses, who is not far removed from Jayanta's time and who was also his compatriot. Today he is best known for his highly influential work on aesthetics, but he composed several poems as well. Of these only a *citrakāvya*, the *Devīśataka* survives, but he also refers to his *mahākāvya*, the *Arjunacarita* (*Dhvanyāloka*, 3.10–14+) and a Prakrit poem called *Viṣamabāṇalīlā* (*Dhvanyāloka*, 3.15+). He must have had great confidence in his erudition in philosophy, which is proved by the fact that he ventured to interpret Dharmakīrtian ideas in a commentary on Dharmottara's *Pramāṇaviniścayaṭīkā* (mentioned in *Locana ad Dhvanyāloka* 3.47).

[25] When Bhāmaha classifies poetry according to its subject matter, he does mention *śāstra* as a possible subject (*Kāvyālaṅkāra* 1.17):

> *vṛttadevādicaritaśaṃsi cotpādyavastu ca|*
> *kalāśāstrāśrayaṃ ceti caturdhā bhidyate punaḥ||*
>
> Then [*kāvya*] is [also] divided into the following four categories: that which relates the past feats of gods and other [heroes], that which has a fictitious story, that which is about art and that which is about doctrine or science.

Being such a versatile writer, it is natural that Ānandavardhana also took interest in the nature of relation between *śāstra* and *kāvya*. His work on this topic, the *Tattvāloka*, is unfortunately lost for us, but the following passage from the *Dhvanyāloka* and Abhinavagupta's commentary thereon throws some light on it:[26]

> Ānandavardhana: *tad evam anukramaṇīnirdiṣṭena vākyena bhagavadvyatirekiṇaḥ sarvasyānyasyānityatāṃ prakāśayatā mokṣalakṣaṇa evaikaḥ paraḥ puruṣārthaḥ śāstranaye, kāvyanaye ca tṛṣṇākṣayaparipoṣalakṣaṇaḥ śānto raso mahābhāratasyāṅgitvena vivakṣita iti supratipāditam|*
>
> So thus it has been well established that the sentence announced in the chapter of contents, which reveals that nothing is permanent except for the Lord, wishes to express that with regard to the *śāstra* aspect it is the single supreme goal of man, namely *mokṣa*, which is predominant in the *Mahābhārata*, and with regard to the *kāvya* aspect it is the aesthetic relish of quietude, which is characterised by the full development of the dying away of desires.
>
> Abhinavagupta: *śāstranaya iti| tatrāsvādayogābhāve puruṣeṇārthyata ity ayam eva vyapadeśaḥ sādaraḥ, camatkārayoge tu rasavyapadeśa iti bhāvaḥ| etac ca granthakāreṇa tattvāloke vitatyoktam iha tv asya na mukhyo 'vasara iti nāsmābhir darśitam|*
>
> 'With regard to the *śāstra* aspect.' Since it [i.e. the *śāstra* aspect] has no connection with aesthetic relishing, it is this term alone [i.e. "goal of man"] which is appropriate, inasmuch as "man strives to obtain it"; but when [in the *kāvya* aspect] there is a connection with aesthetic wonder, then the designation of *rasa* [is appropriate]: this is what he means. And the author has set this forth in detail in the *Tattvāloka*, but in the present context is not the best occasion for [discussing] it, so I have not expounded it.

Some works could be regarded both as *śāstra* and as *kāvya*, depending on the way of approach. This was especially true in the case of literary pieces that also had a religious importance, such as, for instance, the *Mahābhārata*. Bhoja lists both *kāvyaśāstra* and *śāstrakāvya* among the varieties of *śravyakāvya*.[27] He mentions the *Bhaṭṭikāvya* and (extending the category to *dṛśyakāvya*) the *Mudrārākṣasa* as examples of *kāvyaśāstra*, that is a poetic composition in which a scientific or doctrinal subject is introduced (*yatrārthaḥ śāstrāṇāṃ kāvye niveśyate*). *Śāstrakāvya*, on the other hand, is apparently a scientific composition written in the manner of poetry, e.g. the *Kāmandakīya-nītisāra*, and the *Ratvilāsa*.[28] Put differently, *kāvyaśāstra* is essentially a piece of poetry which also teaches us some *śāstraic* subject, while *śāstrakāvya* is essentially a *śāstra*-treatise 'dressed up' as a poem. As Raghavan observed, among Rājaśekhara's

[26] *Dhvanyāloka ad* 4.5 (ed. Krishnamoorthy, p. 278); *Locana ad loc.*, Kashi ed. p. 533.
[27] Raghavan 1978, p. 593.
[28] Ibid. pp. 607f.

*śāstrakavi*s, the second type writes *śāstrakāvya*, and the third type writes *kāvya-śāstra*.[29]

Nevertheless there are clear differences between poetic and scientific dictions, and if a Fachidiot *śāstrakavi* ventures to write pure poetry, the consequences, as Rājaśekhara pointed out, can be disastrous.[30] We have already met the view that the source of poetry is the poet's imagination or inspiration (*pratibhā*) rather than his erudition. In the opinion of Udbhaṭa, the 8th century Kashmirian rhetorician, poetry and science also differ in their domains:[31]

> *astu nāma niḥsīmārthasārthaḥ| kiṃtu dvirūpa evāsau, vicāritasusthaḥ, avicāritaramaṇīyaś ca| tayoḥ pūrvam āśritāni śāstrāṇi, tad uttaraṃ kāvyāni|*
>
> Let there be a limitless multitude of subjects, but this [multitude] is only twofold: [either] well-established [even] after they have been analysed, or pleasing [only] as long as they are not analysed.[32] Of these two, scientific works are concerned with the former, poems with the latter.

According to a certain Āparājiti, who is probably the same as Bhaṭṭa Lollaṭa, another Kashmirian living perhaps in the ninth century, only those things are worth including in a poetic composition which are 'tasty' in an aesthetic sense.[33]

Rājaśekhara, however, considers the expressions of the poet more important in this respect than the chosen subject:[34]

> *ām iti yāyāvarīyaḥ| asti cānubhūyamāno rasasyānuguṇo viguṇaś cārthaḥ, kāvye tu kavivacanāni rasayanti virasayanti ca nārthāḥ, anvayavyatirekābhyāṃ cedam upalabhyate|*

[29]Ibid.: *yaś ca śāstre kāvyaṃ saṃvidhatte, yo 'pi kāvye śāstrārthaṃ nidhatte*, cf. above.

[30]Bhāmaha put it clearly (*Kāvyālaṅkāra* 1.12):

> *nākavitvam adharmāya vyādhaye daṇḍanāya ca|*
> *kukavitvaṃ punaḥ sākṣānmṛtim āhur manīṣiṇaḥ||*
>
> If someone is not a poet, this fact is not a sin, it does not result in disease or punishment. The wise say, however, that being a bad poet equals incarnate death.

[31]Quoted in *Kāvyamīmāṃsā*, p. 44. On Udbhaṭa see p. xx above.

[32]The concept of *avicāritaramaṇīyatā* appears in Cārvāka context as well, e.g. in the conclusion of Jayarāśi's *Tattvopaplavasiṃha* (TUS (GOS), p. 125): *upapluteṣv eva tattveṣv avicāritaramaṇīyās sarve vyavahārā ghaṭanta iti.* Jayanta also quotes this Cārvāka view both in his *magnum opus*, and in his play: *Nyāyamañjarī*, vol. I, p. 317: *avicāritaramaṇīyataiva tattvaṃ na tu lakṣaṇaniyamaḥ śakyakriyas tasyeti*; *Āgamaḍambara*, Act Three, ll. 324f.: *tad ayaṃ avicārita eva ramaṇīyo vyavahāraḥ, etad eva ca tattvam iti tattvavidaḥ.* As we have seen above (p. xx) Cakradhara, the commentator of the *Nyāyamañjarī* identifies the 'well-trained *Cārvākas* (*suṣikṣitacārvākāḥ*)' with Udbhaṭa and co. (*udbhaṭādayaḥ*), and the 'cunning Cārvāka (*cārvākadhūrtaḥ*)' with Udbhaṭa himself.

[33]Quoted in *Kāvyamīmāṃsā* (Ninth Adhyāya, p. 45): *astu nāma niḥsīmārthasārthaḥ, kiṃ tu rasavata eva nibandho yukto na nīrasasya iti āparājitiḥ|* Āparājiti is probably another name of Lollaṭa, since the second one of the two verses following this sentence, also written by Āparājiti according to Rājaśekhara, is attributed to Lollaṭa by Hemacandra in the *Kāvyānuśāsana*, p. 307.

[34]*Kāvyamīmāṃsā*, ibid.

> 'Amen', says Rājaśekhara. Certain things that we perceive are congenial to aesthetic relish, others are uncongenial. In poetry, however, it is the expressions of the poet which do or do not possess aesthetic relish, and not the subject, and we ascertain this fact through positive and negative concomitance.

Perhaps the most important difference between *śāstra* and *kāvya* lies in their function. While we study the *śāstra*s in order to receive instruction about the true nature of things, this does not seem to be enough reason to read poetry. Bhāmaha named proficiency (*vaicakṣaṇya*) in the four goals of man and the arts, pleasure (*prīti*), and fame (*kīrti*), as the threefold gift of poetry.[35] Later aestheticians, however, disagreed. Dhanañjaya and Dhanika felt strongly on this point:[36]

> *ānandaniṣyandiṣu rūpakeṣu*
> *vyutpattimātraṃ phalam alpabuddhiḥ|*
> *yo 'pītihāsādivad āha sādhus*
> *tasmai namaḥ svāduparāṅmukhāya||*
>
> Homage to that holy fool, who has turned his back on charm, and who says that the only fruit in plays that drip bliss is learning, similarly to legends and the like.
>
> *Avaloka ad loc.*:
> *tatra kecit—dharmārthakāmamokṣeṣu vaicakṣaṇyaṃ kalāsu ca| karoti kīrtiṃ prītiṃ ca sādhukāvyaniṣevaṇam|| ityādinā trivargādivyutpattiṃ kāvyaphalatvenecchanti tannirāsena svasaṃvedyaḥ paramānandarūpo rasāsvādo daśarūpāṇāṃ phalaṃ na punar itihāsādivat trivargādivyutpattimātram iti darśitam| nama iti sollunṭham|*
>
> In this context some people assert with verses such as the following that the fruit of poetry is learning the three goals of man, etc.: 'Adherence to [i.e. reading and composing] good poetry bestows proficiency in *dharma*, *artha*, *kāma*, *mokṣa*, and the arts, and it also gives fame and pleasure.' In order to refute this it has been shown that the fruit of the ten kinds of plays is the tasting of aesthetic relish, which everyone experiences in himself, and which is of the nature of the highest bliss, and [this fruit is] not just education in the three goals of man, etc., like in the case of legends, etc. The word "homage" is used ironically.

Bhaṭṭa Nāyaka expressed a similar opinion on this subject. He held that the major effect of poetry is the enjoyment (*bhoga*) of aesthetic relish, which enjoyment is similar to the Brahman-experience (*brahmāsvāda*). Any instruction a poem may give us is secondary (*vyutpattir nāma apradhānam eva*).[37]

[35] *Kāvyālaṅkāra* 1.2.
[36] *Daśarūpaka* 1.6.
[37] Quoted by Abhinavagupta in *Locana ad Dhvanyāloka* 2.4.

Abhinavagupta also quotes Bhāmaha's verse to show that the audience can derive both instruction and pleasure from poetry, but then he remarks that of these two pleasure is the predominant result.[38] Then he relates one of his favourite allegories to illustrate that different literary genres teach us in different ways: the Veda (= *śāstra*) instructs in the manner of a master, we learn from the legends in the way we learn from our friends, and poetry teaches us after the fashion of a loving wife.[39] Abhinavagupta takes the view (following his teacher) that it is pointless to separate pleasure and instruction in poetry, since without delight coming from the tasting of *rasa* no lesson can enter the hearts of the connoisseur audience.[40] Accordingly drama, too, does not instruct us as a rigorous professor, but rather it 'increases our understanding.'[41] Certainly the conduct of the hero is set as a good example to the spectators, but still before that their imagination is expanded through the savoring of *rasa*, which is an (at least) equally important side of instruction.[42]

Poetic diction can facilitate the mastering of any kind of teaching. Princes, for instance, must be educated to become righteous kings. But, given their natural inclinations, they would be bored to tears while listening to the *śāstra*s. Poetry, however, is an excellent way to engage their interest: 'entering into the hearts [of the princes, etc.]', says Abhinavagupta, 'is accomplished by the tasting of aesthetic relish alone.'[43] Reading a scientific treatise can be a painful experience for a *sahṛdaya.* It is like swallowing a bitter medicine, to use this ancient allegory, while reading poetry is almost equivalent to drinking ambrosia, which is sweet *and* healthy at the same time.[44] It is an ancient wisdom that if you don't want to frighten people away from your *śāstra*, the trick is to drip some poetic honey into bitter science.[45] 'How great is the weight put on the poet's shoulders!', sighs Bhāmaha. No wonder: all words and meanings, all arguments and arts, if they deserve their name, become the components of poetry.[46]

[38] The poet's happiness is provided by his fame (*Locana ad Dhvanyāloka* 1.1.)

[39] *Locana* ibid. (ed. Krishnamoorthy, p. 17): *tathāpi tatra prītir eva pradhānam| anyathā prabhusammitebhyo vedādibhyo mitrasammitebhyaś cetihāsādibhyo vyutpattihetubhyaḥ ko 'sya kāvyarūpasya vyutpattihetor jāyāsammitatvalakṣaṇo viśeṣa iti pradhānyenānanda evoktaḥ|* Cf. also *Locana ad Dhvanyāloka* 3.10–14.

[40] *Locana ad Dhvanyāloka* 3.10–14.

[41] *Nāṭyaśāstra* 1.115. (ed. GOS, vol. I, p. 41): : *dharmyaṃ yaśasyam āyuṣyaṃ hitaṃ buddhivivardhanam| lokopadeśajananaṃ nāṭyam etad bhaviṣyati||* Abhinavagupta *ad loc.*: *nanu kiṃ guruvad upadeśaṃ karoti? nety āha| kintu buddhiṃ vivardhayati|*

[42] *Locana ad Dhvanyāloka* 2.4.

[43] *Locana ad Dhvanyāloka* 3.10–14 (ed. *Kāvyamālā*, p.183): *hṛdayānupraveśaś ca rasāsvādamaya eva.* Cf. *Vakroktijīvita*, prose after 1.3 (ed. p. 10): *abhijātāḥ khalu rājaputrādayo dharmādyupeyārthino vijigīṣavaḥ kleśabhīravaś ca, sukumārāśayatvāt teṣām| tathā saty api tadāhlādakatve kāvyabandhasya krīḍanakādiprakhyatā prāpnotīty abhidhatte—dharmādisādhanopāyaḥ|*

[44] Cf. *Vakroktijīvita*, prose after 1.5 (ed. p. 15): *duḥśravadurbhaṇaduradhigamatvādidoṣaduṣṭo 'dhyayanāvasara eva duḥsahaduḥkhadāyī śāstrasandarbhas tatkālakalpitakamanīyacamatkṛteḥ kāvyasya na kathañcid api spardhām adhirohatīty etad apy arthato 'bhihitaṃ bhavati| kaṭukauṣadhavac chāstram avidyāvyādhināśanam| āhlādy amṛtavat kāvyam avivekagadāpaham||*

[45] Cf. *Kāvyālaṅkāra* 5.3: *svādukāvyarasonmiśraṃ śāstram apy upayuñjate| prathamālīḍhamadhavaḥ pibanti kaṭu bheṣajam||*

[46] Ibid. 5.4: *na sa śabdo na tad vācyaṃ na sa nyāyo na sā kalā| jāyate yan na kāvyāṅgam*

3.4

We can ascertain from the foregoing that, according to the standards of classical Indian aesthetics, it was not completely impossible to write a play introducing philosophical subjects, but it was apparently a daring enterprise, and the poet must have reckoned with the scathing criticism of the *sahṛdaya*s.

When Jayanta composed his unique play, probably at the very end of the ninth century, studies in poetics and poetry itself had achieved a high standard in the kingdom of Kashmir. We have already met the name of Bhāmaha, the ancient *ālaṅkārika* (eight century or earlier). Udbhaṭa, who wrote a commentary on Bhāmaha's work, may be identical with the *sabhāpati* of king Jayāpīḍa (779–813) mentioned in the *Rājataraṅgiṇī.* This king sponsored a remarkable circle of intellectuals: Kalhaṇa mentions the poet Dāmodaragupta and Vāmana (possibly the author of the *Kāvyālaṅkārasūtra*), who were also his ministers, and several other poets; the grammarian Kṣīra was the king's teacher, and the Buddhist philosopher Dharmottara also entered his kingdom.[47] About half a century later king Avantivarman (855–883) was a similar patron of literature. Kalhaṇa names four illustrious members of his *sabhā*: Ānandavardhana, Muktākaṇa, Śivasvāmin (the author of the *Kapphiṇābhyudaya*), and Ratnākara (who wrote the *Haravijaya*).[48] As we have seen, Avantivarman's successor and the king of Jayanta's play, Śaṅkaravarman (883–902), was more interested in military conquests than in literature: Bhallaṭa and other poets led a miserable existence during his reign, and *horribile dictu* the king himself spoke *apabhraṃśa* instead of Sanskrit.[49] According to Kalhaṇa, Śaṅkaravarman put a certain Nāyaka in charge of the two new Śiva-temples.[50] It is very tempting to identify this Nāyaka with Bhaṭṭa Nāyaka, the famous aesthetician, who wrote his *Hṛdayadarpaṇa* in order to demolish the *dhvani*-theory.[51] Another important source of aesthetic theory was certainly the *Nāṭyaśāstra.* Its most famous commentary was written by Abhinavagupta, but his work was not unprecedented. He quotes among others three Kashmirian commentators: Udbhaṭa, Bhaṭṭa Lollaṭa, and Śaṅkuka. We know from Abhinavagupta that Śaṅkuka contested the views of Lollaṭa.[52] Kalhaṇa mentions a poet called Śaṅkuka, who composed a *kāvya* about the battle between the mighty Mamma and Utpalaka, which took place around 851.[53] On the other hand, we know about a Lollaṭa who commented on the

aho bhāro mahān kaveḥ||

[47] *Rājataraṅgiṇī* 4.495 seqq.

[48] *Rājataraṅgiṇī* 5.34.

[49] *Rājataraṅgiṇī* 5.204 seqq.

[50] *Rājataraṅgiṇī* 5.159.

[51] On Bhaṭṭa Nāyaka see KANE, pp. 221ff. Abhinavagupta refers to him as one who uses *mīmāṃsaka* ideas in literary criticism (*Locana ad Dhvanyāloka* 2.1, ed. *Kāvyamālā*, p. 77: *jaiminīyasūtre hy evaṃ yojyate na kāvye 'pi*|); and judging from a verse of invocation also quoted by Abhinavagupta he seems to have been a devotee of Śiva (*namas trailokyanirmāṇakavaye śambhave yataḥ*| *pratikṣaṇaṃ jagannāṭyaprayogarasiko janaḥ*||, *Abhinavabhāratī* (GOS), vol. I, p. 6). Now the Nāyaka who was placed in charge of the two Śiva-temples is called both *caturvidyaḥ* and *vāgdevīkulamandiram* in the *Rājataraṅgiṇī.*

[52] *Abhinavabhāratī* (GOS), vol. I, p. 266.

[53] *Rājataraṅgiṇī* 4.703 seqq.

Spandakārikā of Vasugupta,[54] who was the teacher of Kallaṭa, who lived under Avantivarman (855/6–883).[55] Now certainly everything depends on the identity of the above Śaṅkukas and Lollaṭas, but it is at least not impossible that both were roughly of the same age and lived under the reign of Avantivarman. In that case Jayanta might have known their works.

That Jayanta was familiar with the *dhvani*-theory becomes clear from the *Nyāyamañjarī*:[56]

> *etena śabdasāmarthyamahimnā so 'pi vāritaḥ|*
> *yam anyaḥ paṇḍitammanyaḥ prapede kaṃcana dhvanim||*
> *vidher niṣedhāvagatir vidhibuddhir niṣedhataḥ|*
> *yathā*
> *'bhama*[57] *dhammiya vīsattho', 'mā sma pāntha gṛhaṃ viśa'||*
> *mānāntaraparicchedyavasturūpopadeśinām|*
> *śabdānām eva sāmarthyaṃ tatra tatra tathā tathā||*
> *athavā nedṛśī carcā kavibhiḥ saha śobhate|*
> *vidvāṃso 'pi vimuhyanti vākyārthagahane 'dhvani||*
> *tad alam anayā goṣṭhyā vidvajjanocitayā ciraṃ*
> *paramagahanas tarkajñānām abhūmir ayaṃ nayaḥ|*
> *prakṛtam adhunā tasmāt brūmo na bhāty anumānataḥ*
> *tanur api satām arthāpatter viśeṣa iti sthitam||*
>
> By this greatness of the word's signifying power that so-called '*dhvani*' is also refuted to which another self-appointed scholar resorted. [When there is] the understanding of a prohibition from [hearing] an injunction, [and] the comprehension of an injunction from [hearing] a prohibition, as for example [in the verses beginning with the following words]: 'Walk confidently, pious man. . . ', [and] 'Don't enter the house, traveler. . . ', it is nothing but the signifying power of words [which operates] in all such cases in various [appropriate] ways—words that refer to the real nature [of things] which can be precisely determined with the help of other means of valid knowledge. Or rather it is not right [to open] such a discussion with poets. Even the wise go astray on the path which is hardly passable due to [the difficulties in explaining] the sentence-meanings. So let's finish at last this discourse which is suitable [only] for the wise. This highly impenetrable issue is beyond the reach of logicians. Therefore now I shall speak about the subject in hand: it is proved that sensible people do not see the slightest difference between inference and presumption.

It appears that Jayanta was not only acquainted with the *dhvani*-theory, but he probably knew the *Dhvanyāloka* as well, since the two verses he refers to

[54] Gnoli 1968, p. xvii, note 2.
[55] Cf. *Rājataraṅgiṇī* 5.66.
[56] *Nyāyamañjarī*, vol. I, p. 129f.
[57] *bhama*] em. following *Dhvanyāloka* 1.4+ (ed. Krishnamoorthy, p. 8.) : *bhava* ed.

are the first two examples of *dhvani* cited by Ānandavardhana.[58] In this case the 'self-appointed scholar' may well have been Ānandavardhana himself,[59] and this attribute also betrays that Jayanta did not have a high opinion of him. On the other hand Jayanta probably knew that the refined aesthetes shuddered at the views of the 'dry logicians', so while he modestly (?) declines to deal with the impervious subject of words and their meanings, he also suggests that poets or literary critics are even less competent to handle the problem.

This does not mean, however, that Jayanta did not speak about poets with the greatest respect, provided that they stick to their last. 'Kālidāsa's beautiful expressions', he says, 'are, so to say, sprinkled with ambrosia, smeared with sandal, [and] washed by moon-beams. Bāṇa's words bedazzle crowds of poets with the formidable / spacious arrangement of their letters, which is congenial to the aesthetic relish manifested [in the text].'[60] He was probably familiar with the poetry of his native land as well, and he does mention one famous Kashmirian *kāvya*: the *Kuṭṭanīmata* (cf. *Nyāyamañjarī*, vol. I, p. 649).

But Jayanta was not just an appreciative reader of poetry. We find ample evidence in the *Nyāyamañjarī* of his poetic vein and gift for satire. He took care to mix the right quantity of honey into his *śāstra*, although in his opinion the *sūtras* of Gautama are already 'the most excellent juice (*rasa*) extracted from the cluster of the medical plants of *nyāya*'.[61] If we did not know the *Āgamaḍambara* and were to speculate which Indian philosopher might have endeavoured to write a play, Jayanta would be perhaps the most likely guess.

3.5

'My friend,' complains the Director to his Assistant in the Prologue of the *Āgamaḍambara*, 'as is well known, I have exerted myself in the staging of the

[58] *Dhvanyāloka* 1.4+ (ed. Krishnamoorthy, p. 8). The second verse quoted by Ānandavardhana is actually a Prakrit poem which seems to be slightly different from the verse Jayanta refers to, but both illustrate the phenomenon of '*vidhibuddhir niṣedhataḥ*'. Perhaps Jayanta relied on his memory and recalled a verse very similar to the one in the *Dhvanyāloka*. It is interesting to note that Bhaṭṭa Nāyaka also commented on these two verses. According to him it is not the *arthasāmarthya*, that is the suggesting power of the content expressed by the words, which brings about the apprehension of the hidden intention, but the words themselves, when applied in a skillful way (*Locana ad Dhvanyāloka* 1.4, ed. Krishnamoorthy, pp. 29, 31).

[59] Cf. *Granthibhaṅga*, p. 32: *etena paṇḍitammanya ity ānandavardhanācāryaṃ dhvanikāraṃ parāmṛśati|*

[60] *Nyāyamañjarī*, vol. I, p. 582: *amṛteneva saṃsiktāḥ candaneneva carcitāḥ| candrāṃśubhir ivonmṛṣṭāḥ kālidāsasya sūktayaḥ|| prakaṭarasānuguṇavikaṭākṣararacanācamatkāritasakalakavikulāḥ bāṇasya vācaḥ|* The invocatory verses of the *Nyāyamañjarī* and the *Harṣacarita* resemble each other in many respects.

[61] *Nyāyamañjarī*, vol. I, p. 3: *nyāyauṣadhivanebhyo 'yam āhṛtaḥ paramo rasaḥ*. Jayanta placed a high value on correct and clear usage, and he could not refrain from mocking the wise Dharmakīrti who 'could not put together correctly even a pair of words when he wanted to formulate a definition' (*Nyāyamañjarī*, vol. I, p. 259: *iti sunipuṇabuddhir lakṣaṇaṃ vaktukāmaḥ padayugalam apīdaṃ nirmame nānavadyam|*). Both Cakradhara, the commentator of the *Nyāyamañjarī*, and Abhinanda, Jayanta's son, praised the poetic qualities of Jayanta's writings.

ten dramatic styles as taught by Bharatamuni. But today the circle of pupils of this honourable Bhaṭṭa Jayanta, who is also well known as the Writer of the Commentary because he wrote an exegetical work on grammar when he was just a child, has ordered me to put on the work of their teacher, a new, extraordinary play called Much Ado About Religion. So how shall I stage it, since it is not worldly, does not follow the dramatic rules, and has never been performed before? Therefore it is better just to give up this wretched livelihood.'

His last objection against the play, namely that there is no tradition of its performance the director could rely upon, is a well-known complaint since the time of Kālidāsa, although in the *Mālavikāgnimitra* the Director shows more solidarity with the author and actually defends the play against this charge. The first two objections deserve closer attention.

To begin with, why is it a problem if a play is 'not worldly'? Well, a refined connoisseur might say that if a play is riddled with disputes on utterly abstract topics such as, 'Can this pot be destroyed by a hammer, or are there only pot-phases perishing in every moment?', it might prove to be a trifle boring for the average audience (not to speak about the spoiled princes). After all the main purpose of drama is entertainment. Already the gods addressed Brahmā with the following words: 'we want something to play with, which has to be pleasing both to our eyes and our ears.'[62] This 'plaything', says Abhinavagupta, 'is similar to a bitter medicine coated in sugar', a familiar concept, but 'the sole effect of which is the distraction of the mind'.[63] One should find pleasure in watching a play and in listening to it: it is not a means to generate religious merit (*na dharmasādhanam*, *Abhinavabhāratī ad Nāṭyaśāstra* 1.11). The diction of a play should be straightforward and agreeable (*śakyam*), and not for the most part ugly and harsh (*durbhagaparuṣaprāyam*, *Abhinavabhāratī* ibid.).[64] As Dhanañjaya observed with a sharp eye: 'The spectators amusing themselves with characters such as Arjuna are just like children playing with clay elephants: they relish their own zeal.'[65] A good performance holds the audience, diverts their mind from everyday miseries:[66]

> *duḥkhārtānāṃ śramārtānāṃ śokārtānāṃ tapasvināṃ|*
> *viśrāntijananaṃ kāle nāṭyam etad bhaviṣyati||*
>
> This [thing called] drama will be the production of repose in the appropriate time for those who are tormented by suffering, fatigue, or grief, [and also] for ascetics.

[62] *Nāṭyaśāstra* 1.11 (GOS, vol. I, p. 10): *krīḍanīyakam icchāmo dṛśyaṃ śravyaṃ ca yad bhavet|*

[63] *Abhinavabhāratī* on *loc. cit.* (GOS ibid.): *guḍapracchannakaṭukauṣadhakalpaṃ cittavikṣepamātraphalam.*

[64] Another interpretation of *dṛśyaṃ śravyaṃ ca* given by Abhinavagupta (GOS p. 11): *dṛśyam iti hṛdyaṃ śravyam iti vyutpattipradam iti prītivyutpattidam ity arthaḥ.*

[65] *Daśarūpaka* 4.41b–42a: *krīḍatāṃ mṛnmayair yadvad bālānāṃ dviradādibhiḥ| svotsāhaḥ svadate tadvac chrotṝṇām arjunādibhiḥ||*; cf. *Nāṭyaśāstra* verses between 1.119 and 120 (GOS vol. I, p. 44, Abhinavagupta does not comment on them): *vinodakaraṇaṃ loke nāṭyam etad bhaviṣyati|*

[66] *Nāṭyaśāstra* 1.114 (GOS vol. I, p. 40).

So even ascetics, who might be inclined to contemplate the ultimate questions of existence, would prefer to be entertained while watching a play and to forget about their self-afflicted tortures[67] (including the mental tortures of thinking about hammers approaching pots from various angles, our man of taste might add). As for those fortunate ones who are not familiar with suffering, for instance the spoiled princes, drama gives them useful instructions about the way of the world (*lokavṛtte*).[68]

The objection that they do not please the general audience was brought up against *śāntarasa*-plays in general (and, as we are going to see, the *Āgamaḍambara* is such a play, if we can label it in any way at all). 'Even if it is not within everyone's range of experience,' says Ānandavardhana in defence of *śāntarasa* occurring in plays such as the *Nāgānanda*, 'just because of that it cannot be rejected as a special state of mind of illustrious persons who are different from the plebs.'[69] So even a philosophical play can be a hit, one just has to find the right audience. And that's the conclusive argument of the Assistant in reply to the hesitation of the Director: what could be a better audience than the devoted philosophy-students of professor Bhaṭṭa Jayanta? They'll just love the play.

But there are other problems, too, with the *Āgamaḍambara*. Some critics would say that actually it is too *laukika* in the sense that it is very closely linked with the time and place of the author. Abhinavagupta was an eminent promoter of the thesis that aesthetic experience is essentially supramundane, *alaukika*.[70] In his view, 'the heart [of the spectator] becomes similar to a spotless mirror because he forgets about his everyday life in the world due to the relishing of the appropriate songs and music'.[71] 'Due to listening to the recitation [of the actors] and [watching] the entering of other characters', says Abhinavagupta, 'an apprehension arises [in the mind of the spectator]. [This apprehension] has as its object such [characters] as Rāma and Rāvaṇa, it is not embraced by the influence of any particular place or time, [and] it is not the domain of [any] reflection on whether it is to be regarded as a cognition which is correct, or false, or which is a doubt, or a supposition.'[72]

Already Bhaṭṭa Nāyaka had pointed out that when we watch a Rāma-play, we do not regard Sītā as our own beloved, so the erotic *rasa* we relish cannot

[67] Cf. *Abhinavabhāratī ad Nāṭyaśāstra* 1.114 (GOS vol. I, p.39): *tapasvinām anavaratakṛcchracāndrāyaṇādyācaraṇakalitadaurbalyātiśayaparikhinnahṛdayāṇāṃ viśrāntijananaṃ duḥkhaprasaraṇavighātakam|*

[68] Abhinavagupta commenting on *Nāṭyaśāstra* 1.115 (*lokopadeśajananaṃ nāṭyam*) (*Abhinavabhāratī* (GOS), vol. I, pp. 40f): *ye na duḥkhitāḥ sukhabhūyiṣṭhavṛttaya eva rājaputrādyās teṣāṃ lokavṛtte dharmādyupāyavarge upadeśakāry etan nāṭyam| lokaśabdena lokavṛttam| nanu kiṃ guruvad upadeśaṃ karoti? nety āha| kintu buddhiṃ vivardhayati|*

[69] *Dhvanyāloka* 3.26+ (ed. Krishnamoorthy, p. 182): *yadi nāma sarvajanānubhavagocaratā tasya nāsti naitāvatāsāv alokasāmānyamahānubhāvacittavṛttiviśeṣaḥ pratikṣeptuṃ śakyaḥ|*

[70] Most of Abhinavagupta's predecessors did not consider *rasāsvāda* as something essentially different from our everyday experiences.

[71] *Abhinavabhāratī ad Nāṭyaśāstra* 1.107 (GOS vol. I, p. 36): *ucitagītātodyacarvaṇāvismṛtasāṃsārikabhāvatayā vimalamukurakalpībhūtanijahṛdayaḥ.*

[72] *Abhinavabhāratī* ibid.: *pāṭhyākarṇanapātrāntarapraveśavaśāt samutpanne deśakālaviśeṣāveśānāliṅgite samyaṅmithyāsaṃśayasambhāvanādijñānavijñeyatvaparāmarśānāspade rāmarāvaṇādiviṣayādhyavasāye…*

be awakened by the actual Sītā. To say that each spectator remembers his own beloved during the performance might be correct (especially if the performance is boring), but it does not explain how the *play* contributes to our aesthetic experience. As for Rāma, we cannot actually recall his heroism since we have never witnessed his heroic deeds. If we learn them from some written testimony, this knowledge still does not guarantee that we can relish *vīrarasa*.[73] One of the key concepts of Bhaṭṭa Nāyaka's aesthetic theory is 'generalisation', *sādhāraṇīkaraṇa*.[74] Words in poetry have a special function called *bhāvakatva* ("bringing into being") by Nāyaka, which gives rise to the aesthetic experience of *rasa* in the audience. This special operation must necessarily comprise the generalisation (or universalisation, depersonalisation) of the various factors which contribute to the arising of *rasa*, that is to say the *vibhāva*s, *anubhāva*s, and *vyabhicārībhāva*s (eliciting factors, indicatory symptoms, and ancillary mental states).[75] Now if we see king Udayana and Ratnāvalī on the stage, we can easily be convinced that they are not our personal acquaintances, the lovely garden in which they sit is not one particular garden in our city, and the heroin's oblique glances or blushing do not have any personal relationship with us, since they are more than the amorous gestures of just one particular girl. But what happens if the scene of the plot is the city we live in, the time is the reign of our king, and the events happening on the stage give us the strange feeling of *dejà vu*?

The factors that produce the *rasa* are also capable of shielding our aesthetic relish from various obstacles,[76] so if the *vibhāva*s, *anubhāva*s, and *vyabhicārin*s do not function properly, we might expect that the "wonder" *camatkāra* of our aesthetic perception will be blocked. One of the major obstacles occurs when the spectators regard these factors as real, actual, and personal. The right way to counteract this obstacle is to employ the theatrical conventions (*nāṭyadharmin*s), which include various dances, makeups, the stage, costumes, and other *alaukika* accessories. These conventions hide the identity of the actor (which was, however, revealed in the preliminaries of the play), and distance the performance from all actualities.[77] To sum up, they contribute to the aesthetic experience through the accomplishment of the state of generality, *sādhāraṇībhāva*.[78]

Ānandavardhna held that Vālmīki's grief (*śoka*) felt upon the lamentation of the *krauñca*-bird was transformed into verse (*śloka*).[79] But Abhinavagupta

[73]See *Locana ad Dhvanyāloka* 2.4.

[74]It was accepted by Abhinavagupta, and probably already by Tauta (Abhinavagupta follows his teacher when he writes: *nartakāntare 'pi ca rāmo 'yam iti pratipattir asti| tataś ca rāmatvaṃ sāmānyarūpam ity āyātam|*, *Abhinavabhāratī ad rasasūtra*, GOS, vol. I, p. 269; Gnoli 1968, p. 7).

[75]*Locana ad Dhvanyāloka* 2.4. See also *Kāvyaprakāśa*, vol. I, p. 216ff; Gerow-Aklujkar, p. 86.

[76]*Abhinavabhāratī ad rasasūtra* (GOS, vol. I, p. 274): *tatra vighnāpasārakā vibhāvaprabhṛtayaḥ|*

[77]*Abhinavabhāratī* (GOS) ibid. The spectator's cognition cannot rest either in the actuality of the actor, or in the reality of the character.

[78]*Abhinavabhāratī* (GOS), vol. I, p. 275.: *eṣa sarvo muninā sādhāraṇībhāvasiddhyā rasacarvaṇopayogitvena parikarabandhaḥ samāśritaḥ|*

[79]*Dhvanyāloka* 1.5+ (ed. Krishnamoorthy, p. 12): *tathā cādikaver vālmīkes sannihitasa-*

hastens to remark that it was rather *karuṇarasa* that was felt by the first poet and not actual grief, since in the latter case the poet would merely suffer, and he could in no way experience aesthetic pleasure which is indispensable for composing a poem.[80] The same observation holds good with regard to the audience of *kāvya*. According to Bhaṭṭa Nāyaka, if a performance produced sorrow in the spectators, they would never return to the theatre to watch a play in which *karuṇa* is the dominant *rasa*.[81]

It is easy to see that if, for instance, the Rāma-story had been presented to an average Indian audience, no spectator would have had any difficulty in distancing what was happening on the stage from the realities of his own life. But what would have happened if Rāvaṇa himself had been among the audience? This is precisely what occurs in the third act of Rājaśekhara's play, the *Bālarāmāyaṇa*, when the king of the *rākṣasa*s, who is pining for Sītā, sends for the troupe of Kohala to perform Bharata's brand-new play, called *Sītāsvayaṃvara*, in order to distract his mind. He could not have opted for a worse kind of entertainment. First he seems to enjoy the show, gloating over the princes' fiasco as they try to bend Śiva's bow in vain. He becomes a bit annoyed with the playwright when one of the characters remarks that even Rāvaṇa's arms would fail to accomplish this great deed. When king Śatruñjaya is introduced as a great hero who wishes to defeat Indrajit, Rāvaṇa draws his sword to protect his dearest son, and Prahasta, his general, has to remind him that they are just watching a play. But Rāvaṇa has entered too far into the dramatic world. When one of the contestants tries to carry away Sītā forcefully, his anger makes him spring up, just to realise within seconds that he has made a fool of himself again.

When all the other kings have failed to bend Śiva's bow, and the door-keeper is still musing if he should announce finally the young prince of the *sūryavaṃśa*, Rāvaṇa suddenly decides to act and rises to enter into the contest. 'My lord', says Prahasta, 'this is not Janaka's daughter, and this is not the bow of the moon-crested god.' 'What is it then?' asks Rāvaṇa at a loss. And Prahasta benignly informs him: 'It is a play.'[82] Then Rāma enters and vows that either he will string the bow or the bow will break. 'This is indeed the thunder of an actor',[83] laughs Rāvaṇa, and when Rāma does start bending the bow he says, 'This is how an actor shows off'.[84] When the bow miraculously bursts in Rāma's hands, Rāvaṇa accuses the poet that he has given the reins to his imagination: 'This is the wish-granting speech-cow of poets, which gives birth

hacarīvirahakātarakrauñcākrandajanitaḥ śoka eva ślokatayā pariṇataḥ|

[80] *Locana ad loc.* (ed. Krishnamoorthy, p. 39): *na tu muneḥ śoka iti mantavyam| evaṃ hi sati tadduḥkhena so 'pi duḥkhita iti kṛtvā rasasyātmateti niravakāśaṃ bhavet| na ca duḥkhasantaptasyaiṣā daśeti|*

[81] Quoted in *Locana ad Dhvanyāloka* 2.4. We might add that while Abhinavagupta would have no objection against the arising of *karuṇarasa* in the spectators, he would definitely oppose the arising of actual *śoka* in them.

[82] *Bālarāmāyaṇa*, Act Three, verse 67+: PRAHASTAḤ: *deva! neyaṃ jānakī, na cedam ainduśekharaṃ dhanuḥ|* RĀVAṆAḤ: *tat kim idam?* PRAHASTAḤ: *prekṣaṇakam idam|*

[83] Ibid., verse 74+: *idaṃ tan naṭagarjitaṃ nāma|*

[84] Ibid.: *iyam api sā naṭavibhīṣikā|*

[i.e. makes real] even to unreal things'.[85] But when king Janaka places Sītā's hand on Rāma's, Rāvaṇa looses his self-control, and exclaims: 'Ah, what?! This falsely and vainly sophisticated bug of a *kṣatriya*-boy is clutching Sītā's hand, although I, the lord of Laṅkā, am present! So he is as good as dead.'[86] Prahasta cannot help laughing to himself, and remarks somewhat ironically: 'Lord of the *rākṣasa*s! The performance is almost over. So please, Sire, consider the actors' talent in clever acting and the way they intensify the aesthetic relish.' Rāvaṇa pulls himself together and feels like an idiot: 'Why, this is a play. I've become enraged for no reason.'[87] Needless to say, his aesthetic pleasure is completely ruined, and the only thing he feels is fury.[88]

The third act of the *Bālarāmāyaṇa* is an excellent study of the complete failure of a dramatic performance.[89] Rāvaṇa's is a typical example of a gross error in theatrical framing. 'The theatrical frame', writes Elam, 'is in effect the product of a set of transactional [actor-spectator] conventions governing the participants' expectations and their understanding of the kinds of reality involved in the performance. The theatregoer will accept that, at least in dramatic representations, an alternative and fictional reality is to be presented by individuals designated as the performers, and that his own role with respect to that represented reality is to be that of a privileged "onlooker".'[90] But there are cases when the operation of the dramatic and theatrical conventions (*nāṭyadharmin*s) fails, the spectators mistake the performance for real-life activity, and they start collecting money for the liberation of a poor slave-girl they have seen in a soap-opera.[91] But apart from such gross mistakes as running up to the stage and trying to change the course of events, the collapse of boundaries between real and fictional worlds in the mind of the spectator results in the failure of any kind of aesthetic experience, since the adequate emotional answer for something we perceive as actual can only be actual itself, that is, it cannot be *rasa*, only a *sthāyibhāva*.

There was a view current among Sanskrit aestheticians that if the aim of the poet is to satisfy his king, he may present the deeds of the latter in a play.[92] Abhinavagupta, however, did not share this opinion, precisely because

[85] Ibid., verse 77+: *seyaṃ kavīnāṃ vacanakāmadhenuḥ, yad asadbhūtam api sūte|*

[86] Ibid., verse 84+: *āḥ, katham ayam alīkadurvidagdhaḥ kṣatriyabaṭukīṭo mamāpi laṅkeśvarasya purataḥ sītāyāḥ pāṇiṃ pāṇinā pīḍayati! tad eṣa na bhavati|*

[87] Ibid., verse 85+: PRAHASTAḤ: *rākṣasapate! paryavasitaprāyaḥ prekṣāvidhiḥ| tad bhāvayatu caturābhinayāṃ buddhiṃ rasavṛddhiṃ ca nartakānāṃ devaḥ|* RĀVAṆA (*sasmaraṇalajjam ātmagatam*): *kathaṃ prekṣaṇakam etat| mudhā saṃrabdham asmābhiḥ|*

[88] Ibid., verse 90: *yātaḥ padam mama ruṣāṃ ca mṛṣaiva rāmaḥ|*

[89] Other examples from Sanskrit literature are the third act of Harṣa's *Priyadarśikā*, and the seventh act of Bhavabhūti's *Uttararāmacarita*. See also BANSAT-BOUDON p. 148ff.

[90] ELAM, p. 88.

[91] As it actually happened in Hungary. 'Gross errors in framing,' observes ELAM (pp. 89f.), '[...] are less common in the theatre than with popular mass-media drama [...], since the conventionalized markers are much clearer. The legend of the cowboy spectator who shoots the stage villain is fairly apocryphal (although Goffman [...] reports an actual case of a drunken Virginian spectator shooting a "devil" represented by a mere puppet).'

[92] This view is also represented in the *Nāṭakalakṣaṇaratnakośa* (p. 3): *vartamānam api nṛpater mahābhūtasya kavibuddhiprakarṣād āsāditabījabindvādikaṃ yadi bhavati, bhavaty eva nāṭakaviṣayam|*. But cf. *Nāṭyadarpaṇa*, p. 25: *vartamāne ca netari tatkālaprasiddhibādhayā*

he reckoned the spectators should maintain a certain emotional distance from the performance:[93]

> *'prabhuparitoṣāya prabhucaritaṃ kadācin nāṭye varṇanīyam' iti 'yathā daityāḥ surair jitā'* (*Nāṭyaśāstra* 1.57) *ity etasmāl labhyata iti kecid āhuḥ| tad asat, daśarūpakalakṣaṇayuktivirodhāt| tatra hi kiñcit prasiddhacaritaṃ kiñcid utpādyacaritam iti vakṣyate| na ca vartamānacaritānukāro yuktaḥ, vineyānāṃ tatra rāgadveṣamadhyasthatādinā tanmayībhāvābhāve prīter abhāvena vyutpatter apy abhāvāt|*
>
> Some people assert that the view, according to which sometimes the deeds of a ruler may be presented in a play in order to satisfy the ruler, follows from the verse '[at the end of the *nāndī*, a representation was made of] how the gods defeated the demons'. That [assertion] is not correct, because it contradicts the definition of the ten dramatic genres. For, as it will be shown [in the following], in [these dramatic genres] sometimes the deeds of a well-known [hero], and sometimes the deeds of an invented [hero] [are presented]. But the imitation [in a dramatic representation] of the deeds of a contemporary person is not appropriate, since in this case the disciples [i.e. the spectators] could not identify themselves [with the presentation] because of their [various emotions] such as lust, hatred, or indifference; thus they would not feel pleasure, and therefore no instruction could take place either.

If an individual of the real world appears as a character in the dramatic world, their 'trans-world identity' can be the source of problems. Rolf Hochhuth's play *Soldiers* 'was banned in England because the central figure, "Churchill", was seen at once to refer to and to defame (through inventive elaboration) the W_o [real world] original. Arguments in favour of the autonomy of the dramatic world in this case were not persuasive.'[94] The main criterion in determining the 'trans-world identity' of a character in a play and a historical figure is, as Elam pointed out, 'to consider the culturally determined *essential properties* of the figure in question and to judge whether they are preserved in the world of drama'.[95] This question appears in the context of *prasiddhatva* in Sanskrit dramatic theory. Classical Indian plays can be divided into two broad categories on the basis of their plot. On the one hand there are those plays the story of which is the invention of the poet (*utpādyavastu*). Among the classical genres of Indian drama, *prakaraṇa*s are the typical representatives of this group.[96] On the other hand the story of several plays can be traced back

rasahāniḥ syāt|

[93] *Abhinavabhāratī ad Nāṭyaśāstra* 1.58 (*tato brahmādayo devāḥ prayogaparitoṣitāḥ*) (GOS, vol. I, p. 27). Cf. Gnoli 1968, p. 64, note 1; Bansat-Boudon, p. 128, note 212.

[94] Elam, p.106.

[95] Elam, ibid.

[96] *Nāṭyaśāstra* 18.45 (GOS, vol. II, p. 430): *yatra kavir ātmaśaktyā vastu śarīraṃ ca nāyakaṃ caiva| autpattikaṃ prakurute prakaraṇam iti tad buddhair jñeyam||*

to some well-known (*prakhyāta*) source, such as the *purāṇa*s or the epics. The *nāṭaka* belongs to this category. As Bharata teaches in the *Nāṭyaśāstra*:[97]

> *prakhyātavastuviṣayaṃ prakhyātodāttanāyakaṃ caiva|*
> *rājarṣivaṃśyacaritaṃ tathaiva divyāśrayopetam||*
>
> [That play is called a *nāṭaka*] the subject of which is a well-known plot, which also has a well-known, illustrious hero, which presents the deeds of those who belong to the families of sage-like kings, and which is endowed with [the motif of] divine assistance as well.

The above interpretation of *prakhyātavastuviṣayaṃ* is roughly the same as that of Śaṅkuka.[98] Abhinavagupta (following his teacher, Bhaṭṭa Tauta) preferred a more precise definition of *prasiddhatva* (renown, celebrity), consisting of three factors: 'A certain person acted in a certain way in a certain place' (*amuka evaṃkārī amutra deśe*).[99] For example, everybody knows that the scene of king Udayana's adventures is mainly Kauśāmbī, and if a poet continuously presented him as residing in some other place, without mentioning that he has some reason to be there, such a description would not be plausible and therefore it would ruin the aesthetic relish of the play.[100]

This does not mean, however, that a poet cannot modify a traditional story in any way, or cannot expand it with freshly invented episodes. Since the dramatic world is always conceived as a 'hypothetical variation' of the actual reality, even when the two worlds are brought into contact, the characters in a play are only the possible varieties of their real counterparts, who serve as a model or a point of departure for the poet.[101] In fact, sometimes he has to make some modifications in order to preserve the aesthetic unity of the play. Ānandavardhana put great emphasis on the autonomy of the poet in fashioning his own world of poetry.[102] He lists several means which can assist a poetic work in the suggestion of *rasa*s and the like. One of these means is as follows:[103]

> *itivṛttavaśāyātāṃ kathañcid rasānanuguṇāṃ sthitiṃ tyaktvā punar utprekṣyāpy antarābhīṣṭarasocitakathonnayo vidheyaḥ|*
>
> Having left out a situation he met in the context of a narrative, which is in some way not in harmony with the *rasa* [of the poem or play], [the poet] should further introduce a story, even if he has invented it, which is appropriate to the *rasa* he has in mind.

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[97] *Nāṭyaśāstra* 18.10 (GOS, vol. II, p. 412).

[98] *Abhinavabhāratī ad loc.* (GOS, vol. II, p. 411): *prakhyāte bhāratādau yad vastu tad viṣayo 'sya . . . iti śrīśaṅkukaḥ|* ' "Its subject is a story [which is found] in a well-known [source] such as the Mahābhārata", says Śrīśaṅkukaḥ.'

[99] *Abhinavabhāratī*, ibid.

[100] *Abhinavabhāratī*, ibid.: *cakravartino 'pi hi vatsarājasya kauśambīvyatirikte viṣaye kāryāntaropakṣepeṇa vinā yan nirantaraṃ nirvarṇanaṃ tad vairasyāya bhavati, tatra prasiddhikhaṇḍanena pratītivighātāt, kā kathā rasacarvaṇāyāḥ|*

[101] Cf. Elam, p. 109.

[102] Cf. *Dhvanyāloka* 3.42+ (ed. Krishnamoorthy, p. 250): *apāre kāvyasaṃsāre kavir ekaḥ prajāpatiḥ| yathāsmai rocate viśvaṃ tathedaṃ parivartate||*

[103] *Dhvanyāloka* 3.11+ (ed. Krishnamoorthy, pp. 142f.)

But, as Abhinavagupta points out, some stories require too drastic modifications to become fit for dramatic representation. First of all, if a poet presents a deity as the main character of his *nāṭaka*, he has two options to choose from. He can invest his divine hero with human emotions, such as longing for the beloved, fear, or astonishment, but then his hero would become nothing more than a human being. On the other hand, if he stuck to the divinity of his hero, the attribution of mental anguishes to a god would contradict our knowledge about the nature of divine beings. The poet's other option would be to present his hero as a real god, free from all the painful and interesting human emotions, but then the play would lack any variety and therefore it would lose its attraction for the spectators' heart. And since the gods never suffer, how could we learn from their stories the means of obviating our painful experiences?[104]

Roughly the same train of thought can be applied to the presentation of contemporary figures in *nāṭaka*s. Although Ānandavardhana encourages the poets to get rid of any motif which could hinder the aesthetic experience and to insert freely invented stories, since after all their task is to write *kāvya* and not *itihāsa*,[105] still the more recent events are described in a story, the more difficult it becomes to alter any incident without running up against the incredulous indignation of the audience. And if we cling to the bare facts, what's the point in writing poetry? Says Abhinavagupta:[106]

> *ata eva pratītivighātasya vairasyadāyinaḥ sambhavo yatra, tan nāṭake nopanibaddhavyam| tena vartamānacaritaṃ cāvarṇanīyam eva, tatra viparītaprasiddhibādhayādhyāropasyākiñcitkaratvāt|*
>
> For this very reason, if with regard to [some story or other motif in a play] there is a possibility of contradicting common knowledge, which could cause the lack of aesthetic relish, that [sort of story, etc.] should not be written in a *nāṭaka*. Therefore the deeds of a contemporary character should definitely not be related, since in such a case the attribution [of invented qualities to the character] could not succeed because of the opposition of the contradictory common knowledge.

Certainly it would not be fair to accuse Jayanta of crude naturalism. His play is rather a curious mélange of the real and the fictional. One could call it a *Dokumentarspiel*[107] inasmuch as its plot is based on the events of the

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104 *Abhinavabhāratī ad Nāṭyaśāstra* 18.10 (GOS, vol. II, p. 412): *yadi tu mukhyatvenaiva devacaritaṃ varṇyate, tat tāvad vipralambhakaruṇādbhutabhayānakarasocitaṃ cen nibadhyate, tan mānuṣacaritam eva sampadyate, pratyuta devānām *ādhyādhānaṃ* (conj. : *adhiyādhānaṃ* ed.) *prasiddhivighātakam| tatra cokto doṣaḥ| vipralambhādyabhāve tu kā tatra vicitratā, rañjanāyā etat*prāṇatvāt|* (conj. Raghavan : °*pramāṇatvāt* ed.) *ata eva hṛdayasaṃvādo 'pi devacarite durlabhaḥ| na ca teṣāṃ duḥkham asti, yatpratīkāropāye vyutpādanaṃ syāt|*

105 *Dhvanyāloka* 3.11+ (ed. Krishnamoorthy p. 144): *kavinā kāvyam upanibadhnatā sarvātmanā rasaparatantreṇa bhavitavyam| tatretivṛtte yadi rasānanuguṇāṃ sthitiṃ paśyet tāṃ bhaṅktvāpi svatantratayā rasānuguṇaṃ kathāntaram utpādayet| na hi kaver itivṛttamātranirvahaṇena kiñcit prayojanam, itihāsād eva tatsiddheḥ|*

106 *Abhinavabhāratī ad Nāṭyaśāstra* 18.10 (GOS, vol. II, p. 413).

107 Wezler 1976, p. 340.

playwright's recent past: Śaṅkaravarman and Sugandhā were a real royal couple ruling in the last decades of the ninth century, most probably the king did ban the sect of the *nīlāmbara*s, and the concept of *sarvāgamaprāmāṇya* seems to have been an important issue of that period. But we can be sure that for instance the two Śaiva *sādhaka*s in the cremation-ground, or the servant who dupes the Jaina monk, were invented by Jayanta on the basis of his experiences, or rather his prejudices. The same is true about the Buddhist monk, whose name Dharmottara echoes that of the famous Buddhist philosopher, or the hero of the play, the Mīmāṃsaka Saṅkarṣaṇa, who might represent a portion of Jayanta's own character.

The elusiveness of the *Āgamaḍambara* could be very disturbing for an expert in *nāṭyaśāstra*. Should one classify it as a *nāṭaka*, with the king as its real hero? This solution is not very plausible, since the king, apart from being *vartamāna*, does not even appear on the stage, even if his interests stand clearly behind the course of events. Is it then a *prakaraṇa*? Not quite, since its story is not entirely invented, and even if Bharata allows the poet to derive the plot and the characters of his *prakaraṇa* from a text which was 'not handed down by the ancient sages' (*anārṣa*), provided that he endows the events and characters with new qualities,[108] this only means, in Abhinavagupta's interpretation, that the playwright may borrow the plot from such collections as the *Bṛhatkathā* (e.g. the story of Mūladeva), or from the works of some earlier poet (e.g. the deeds of Samudradatta). He certainly cannot pick up a story from just anywhere he pleases (*tatra yo 'nutpādyo 'ṃśo na kutrastho grāhyaḥ*), and I doubt that Abhinavagupta would have rejoiced in a *prakaraṇa* which had a contemporary setting.[109]

On the other hand, a *prakaraṇa* is taught to be a play which presents the stories of Brahmins, merchants, ministers, priests, officials, and travelling tradesmen, and such stories should be 'of various kinds' (*naikavidham*), which in Abhinavagupta's interpretation means, 'connected with various *rasas*' (*anekarasayutam*).[110] And Jayanta does introduce such characters: the hero of the play is a 'twice-born', who becomes later the subordinate of *amātya* Jayanta; we witness the complaints of two Vedic priests in the prelude before the last act, and even a rich merchant, who sponsors a huge feast for the ascetics, gets an important role in the second act (although he does not actually enter the stage). But are there servants, rakes, and courtesans appearing in the play?[111] Well, one could possibly say yes. The *ceṭa* in the prelude of the second act

[108] *Nāṭyaśāstra* 18.46 (GOS, vol. II, p. 430): *yad anārṣam athāhāryaṃ kāvyaṃ prakaroty abhūtaguṇayuktam| utpannabījavastu prakaraṇam iti tad api vijñeyam||*

[109] *Abhinavabhāratī ad loc.* (GOS, vol. II, pp. 429f): *yatra samutpādyaṃ na bhavati tatra yo 'nutpādyo 'ṃśaḥ na kutrastho grāhya iti darśayitum āha 'yad anārṣam' ityādi| 'anārṣam' iti purāṇādivyatiriktabṛhatkathādyupanibaddhaṃ mūladevacaritādi| 'āhāryam' iti pūrvakavikāvyād vāharaṇīyaṃ samudradattaceṣṭitādi|* Cf. SRINIVASAN, p. 73, which contains Schmithausen's emendations proposed for the rest of the passage.

[110] Cf. *Nāṭyaśāstra* 18.48 (GOS, vol. II, p. 431): *vipravaṇiksacivānāṃ purohitānām amātyasārthavāhānām| caritaṃ yan naikavidhaṃ jñeyaṃ tat prakaraṇaṃ nāma||*, and Abhinavagupta's comm. *ad loc.*

[111] *Nāṭyaśāstra* 18.50 (GOS, ibid.): *dāsaviṭaśreṣṭhiyutaṃ veśastryupacārakāraṇopetam|*

does not require further comment. The decadent life of the Buddhist monks is pretty close to a *viṭa*'s, and both the maidservants and the Jain nun (and the *ceṭa* disguised as a Jain nun) are all for amorous entertainment. But can, for instance, the lengthy lecture of the Naiyāyika professor at the end of the play be fitted into a *prakaraṇa*, or indeed into any kind of play?

The Director simply calls the *Āgamaḍambara* 'an extraordinary / strange play' (*kimapi rūpakam*), without any further specification, and I think we should reconcile ourself to the fact that this play is truly *aśāstrīyam*. Still, no Sanskrit drama can oppose the classical tradition to such an extent as not to have a predominant aesthetic flavour, and the nature of this *rasa* is well worth examining.

3.6

Already Raghavan observed that the *Āgamaḍambara* can be fitted in the tradition of 'philosophical plays' in classical Indian literature, other examples of which include the *Śārīputraprakaraṇa* of Aśvaghoṣa, and the *Prabodhacandrodaya* of Kṛṣṇamiśra.[112] He also pointed out that the dominant *rasa* of these plays is *śānta*, the aesthetic relish of quietude.[113] *Śānta* is a relatively new arrival in the system of *rasas*, and its very existence was the subject of serious debate among Indian aestheticians.[114] Nevertheless if we examine two early definitions of *śāntarasa*, the interpolated passage in the *Nāṭyaśāstra*[115] and the verses of Rudraṭa,[116] we find that several of its characteristics are found in Jayanta's play. True knowledge is essential to attain final liberation from the world of eternal rebirth: the Mīmāṃsaka hero of the play is convinced that he possesses this knowledge, and he is ready to defend it against deluded heretics who are completely mistaken about the real nature of things. The quest for liberation

[112] *Āgamaḍambara (ed. pr.)*, p. viii.

[113] Raghavan 1975, p. 40.

[114] Cf. Masson-Patwardhan 1969, *passim*. The verses dealing with *śāntarasa* are clearly interpolations in the text of the *Nāṭyaśāstra*, and already Abhinavagupta mentioned that they could not be found in all manuscripts (Abhinavahupta's comm. on these verses (*Abhinavabhāratī* (GOS), vol. I, p. 333:) *cirantanapustakeṣu 'sthāyibhāvān rasatvam upaneṣyāma' ity anantaraṃ 'śānto nāma śamathāyibhāvātmaka' ityādi śāntalakṣaṇaṃ paṭhyate*|). Cf. Srinivasan, pp. 51ff.

[115] *Nāṭyaśāstra* after 6.82 (GOS, vol. I, pp. 326ff): _atha śānto nāma śamasthāyibhāvātmako mokṣapravartakaḥ| sa tu tattvajñānavairāgyāśayaśuddhyādibhir vibhāvaiḥ samutpadyate| tasya yamaniyamādhyātmadhyānadhāraṇopāsanasarvabhūtadayāliṅgagrahaṇādibhir anubhāvair abhinayaḥ prayoktavyaḥ| vyabhicāriṇaś cāsya nirvedasmṛtidhṛtisarvāśramaśaucastambharomāñcādayaḥ| atrāryāḥ ślokāś ca bhavanti—mokṣādhyātma*samutthas_ (v.l. _°nimittas_) _tattvajñānārthahetusaṃyuktaḥ| *naiḥśreyasopadiṣṭaḥ_ (v.l. _niḥśreyasasaṃyuktaḥ_) _śāntaraso nāma *sambhavati_ (v.l. _vijñeyaḥ_)|| _buddhīndriyakarmendriya*saṃrodhādhyātmasaṃsthitopetaḥ_ (v.l. _°nirodhato 'dhyātmasaṃjñitaś caiva_|) _sarvaprāṇi*sukhahitaḥ_ (v.l. _°hitaḥ khalu_) _śāntaraso nāma vijñeyaḥ|| na yatra duḥkhaṃ na sukhaṃ na dveṣo nāpi matsaraḥ| samaḥ sarveṣu bhūteṣu sa śāntaḥ prathito rasaḥ||_

[116] *Kāvyālaṅkāra* 15.15–16 (quoted in Raghavan 1975, p. 48): *samyagjñānaprakṛtiḥ śānto vigatecchanāyako bhavati| samyagjñānaṃ viṣaye tamaso rāgasya cāpagamāt|| janmajarāmaraṇāditrāso vairāgyavāsanā viṣaye| sukhaduḥkhayor anicchādveṣāv iti tatra jāyante||* Rudraṭa flourished between 825 and 850 according to Kane 1971, p. 155), and was probably Kashmirian.

is incompatible with plunging into mundane pleasures, so no wonder that our hero is deeply shocked and disgusted when he witnesses the depraved practices of the Buddhists and the *nīlāmbara*s, but praises the asceticism of the Jains and the *śaiva*s. He also betrays great compassion when he lets the Jain teacher beat a retreat. The sole obstacle for him in realising complete dispassion is his ambitious nature, but his initial zeal will much abate towards the end of the play.

But already the *nāndī* and the *prastāvanā* indicate clearly the *rasa* of the play. The opening benediction invokes Brahman 'by which beginningless ignorance is gradually destroyed', and 'at the very start of whose "descent" to the level of consciousness desires for the enjoyment of other pleasing objects cease (*śāmyanti*)'. Then in comes the Director whose disillusion with his profession and life in general does not seem to be completely out of place if we consider that *nirveda* was held by many to be the permanent mental state behind *śāntarasa*.[117] Abhinavagupta attributed this view to Ānandavardhana,[118] who actually preferred to use the expression 'bliss of the destruction of desires', *tṛṣṇākṣayasukha*.[119]

As we have already seen, Ānandavardhana believed that Vyāsa had a double objective in view with the *Mahābhārata*: on the level of *śāstra* he wanted to direct our attention towards *mokṣa*, and on the level of poetry he intended to compose an epic with quietude as its predominant *rasa*, and he achieved his goal by evoking dispassion in the reader. This becomes clear from the rather pessimistic conclusion of the *Mahābhārata*, 'which produces sadness by the cruel end of the Vṛṣṇis and the Pāṇḍavas'.[120] The great Bhīṣma's admonishing words are part of this concept:[121]

> *yathā yathā viparyeti lokatantram asāravat|*
> *tathā tathā virāgo 'tra jāyate nātra saṃśayaḥ||*
>
> As the unsubstantial course of worldly things goes gradually amiss, so does disaffection arise with it by degrees, there is no doubt about this.

But the predominance of *mokṣa* and *śāntarasa* has already been suggested in the Contents (*anukramaṇī*) of the epic, namely in the following sentence: 'And the eternal Blessed Vāsudeva is glorified here' (*bhagavān vāsudevaś ca kīrtyate 'tra sanātanaḥ*, *Mahābhārata* 1.1.193). Says Ānandavardhana:[122]

> *anena hy ayam artho vyaṅgyatvena vivakṣito, yad atra mahābhārate pāṇḍavādicaritaṃ yat kīrtyate, tat sarvam avasānavirasam avidyāprapañcarūpaṃ ca| paramārthasatyasvarūpas tu bhagavān vāsudevo*

[117] Cf. *Abhinavabhāratī* (GOS), vol. I, p. 327: *tattvajñānotthito nirveda [śāntasya sthāyī] iti kecit|*

[118] *Locana ad Dhvanyāloka* 3.26, 4.5.

[119] *Dhvanyāloka* 3.26+ (ed. Krishnamoorthy, p. 182): *śāntaś ca tṛṣṇākṣayasukhasya yaḥ paripoṣas tallakṣaṇo rasaḥ pratīyata eva|*

[120] *Dhvanyāloka* 4.5+ (ed. Krishnamoorthy, p. 274): *vṛṣṇipāṇḍavavirasāvasānavaimanasyadāyinīṃ...*

[121] *Dhvanyāloka* ibid., cf. *Mahābhārata* 12.168.4.

[122] *Dhvanyāloka* 4.5+ (ed. Krishnamoorthy, p. 276).

> *'tra kīrtyate| tasmāt tasminn eva parameśvare bhagavati bhavata bhāvitacetaso, mā bhūta vibhūtiṣu niḥsārāsu rāgiṇo, guṇeṣu vā naya-vinayaparākramādiṣv amīṣu kevaleṣu keṣucit sarvātmanā pratiniviṣṭa-dhiyaḥ| tathā cāgre paśyata niḥsāratāṃ saṃsārasyeti| amum evārthā-tiśayaṃ dyotayan sphuṭam evāvabhāsate vyañjakaśaktyanugṛhītaś ca-śabdaḥ| evaṃvidham evārthaṃ garbhīkṛtaṃ sandarśayanto 'nantara-ślokā lakṣyante 'sa hi satyam' ityādayaḥ|*
>
> For by this [sentence] the following meaning is intended as the suggested one: 'Here, in the *Mahābhārata*, the deeds of the Pāṇḍavas and others, which are sung, are all tragic in their conclusion and are essentially the manifold manifestation of ignorance. But [in fact] the Blessed Vāsudeva, whose true nature is the ultimate reality, is glorified here. Therefore concentrate your thoughts only on that blessed Greatest God, do not hanker after unsubstantial riches, and do not focus wholeheartedly just on these few good qualities such as righteous conduct, discipline, valour, and the like. And thus behold in what follows the insubstantiality of the world.' The word "and", which is endowed with the power of suggestion, shines forth clearly, illuminating the same superior sense. The immediately following verses, beginning with 'for he is reality', are seen to reveal the same meaning, which is hidden within them.

It is the same revelation about the shadowy nature of our reality which is the wellspring of the Director's highly unprofessional behaviour. He realised that 'being an actor is indeed an extremely wretched means of supporting one's family, in which one is continuously practicing a display of utterly false behaviour', and he is not consoled by the fact that 'all this multitude of creatures, from Brahmā down to the animals, roams about in worldly existence through Illusion alone'. His disillusion (*nirveda*), which has reached its apex when he was asked to stage an utterly worthless play, turns him towards the highest goal of man, and provides the play the keynote of *śāntarasa*.

Nevertheless there was a significant opposition against the acceptance of *śānta* as the ninth *rasa*, and even those who acquiesced in its existence had serious doubts about the possibilities of its presentation on the stage. The *Daśarūpaka* refers to 'some people' who list *śānta* among the other *rasa*s, but Dhanañjaya hastens to add that 'it cannot thrive in plays'.[123] Dhanika in his commentary mentions the radical view of those who deny *in toto* the possibility of a quietistic *rasa*, 'since it is impossible to destroy desire and hatred which reached [our present age] in a beginningless continuity of time'. Others include it in the heroic, or the repulsive, or other *rasas*.[124] 'However that may be', says Dhanika, 'we do not accept at all that quietude (*śama*) could be the permanent sentiment in *nāṭaka*s and other [kinds of drama] the soul of which is performance,

[123] *Daśarūpaka* 4.35: *śamam api kecit prāhuḥ puṣṭir nāṭyeṣu naitasya||*

[124] *Avaloka ad loc.*, p. 202: *anye tu vastutas tasyābhāvaṃ varṇayanti, anādikālapravāhāyātarāgadveṣayor ucchettum aśakyatvāt| anye tu vīrabībhatsādāv ant-arbhāvaṃ varṇayanti|*

since it is not suitable for performance because it consists of the cessation of all activities.'[125] Therefore the permanent sentiment of the *Nāgānanda* cannot be *śama*, especially because the hero is in love and becomes the king of the *vidhyādhara*s, neither of which facts goes well with quietude. The permanent sentiment of this play is fortitude (*utsāha*), and its *rasa* is the compassionate kind of heroism (*dayāvīra*).[126]

This kind of criticism was already familiar to Ānandavardhana, who spoke up for the presence of *śānta* even in the dramatic genre. According to him, even if its permanent sentiment, that is the pleasure of the cessation of all desires (*tṛṣṇākṣayasukha*) 'might not be part of everyone's experience, still it cannot be rejected as the special mental operation of exalted persons who are not like the other people'.[127] It is not right to include *śānta* in *vīra*, since heroism necessarily contains some egoism, which runs counter with quietude.[128] Abhinavagupta adds that its equation with repulsion is equally misleading, since *jugupsā* is only the transitory ancillary sentiment of *śānta*. He also observes that even if the culmination of *śānta* cannot be presented because of the absence of indicatory symptoms (*anubhāva*s), its earlier phases can, through such signs as self-control, religious observances, and even bearing the yoke of a kingdom.[129]

But even Ānandavardhana's eloquent justification was not enough to dispel all doubts about the aesthetic relish of quietude. The author of the *Candrikā* commentary on the *Dhvanyāloka* remarked that '*śāntarasa* should not be employed as the leading [relish of a poetic work].'[130] Even Abhinavagupta admitted the following:[131]

> *śāntabībhatsarasau tu caramapumarthayogāt, tatra ca sarvasya nādhi*kāre 'pi* (conj. : °*kāro 'pi* ed.) *kasyacid apaścimajanmano 'dhikārāt nāṭake yady api tatphalapradhānatayā prādhānyam avalambeyātāṃ, tathāpi nāsau pracuraprayoga iti tayoḥ puruṣārthapravarapraṇitayor api vīrādirasāntarādhyāvāpenāvasthāpanam|*
>
> But although the *rasa*s of quietude and repulsion, because they are appropriate to the ultimate goal of man [i.e. liberation], and since some extraordinary people of excellent birth *are* qualified [for *mokṣa*], even if not everyone is qualified for it, could become predominant in a *nāṭaka* inasmuch as that [i.e. liberation] is the principally

[125] *Avaloka*, ibid.: *yathā tathāstu, sarvathā nāṭakādāv abhinayātmani sthāyitvam asmābhiḥ śamasya neṣyate, tasya samastavyāpārapravilayarūpasyābhinayāyogāt|*

[126] *Avaloka*, ibid., p. 203: *yat tu kaiścin nāgānandādau śamasya sthāyitvam upavarṇitam, tan malayavatyanurāgeṇāprabandhapravṛttena, ante vidyādharacakravartitvaprāpteś ca viruddham| (...) ato dayāvīrotsāhasya tatra sthāyitvam...*

[127] *Dhvanyāloka* 3.26+ (ed. Krishnamoorthy, p. 182): *yadi nāma sarvajanānubhavagocaratā tasya nāsti, naitāvatāsāv alokasāmānyamahānubhāvacittavṛttiviśeṣaḥ pratikṣeptuṃ śakyaḥ|*

[128] *Dhvanyāloka*, ibid.: *na ca vīre tasyāntarbhāvaḥ kartuṃ yuktaḥ, tasyābhimānamayatvena vyavasthāpanāt, asya cāhaṅkārapraśamaikarūpatayā sthiteḥ|*

[129] *Locana ad loc.*

[130] *Locana*, ibid. (Kashi ed., p. 394): *ādhikārikatvena tu śānto raso na nibaddhavya iti candrikākāraḥ|*

[131] *Abhinavabhāratī ad Nāṭyaśāstra* 18.110 (GOS, vol. II, p. 451); cf. J.C. Wright, 'Vṛtti in the *Daśarūpakavidhānādhyāya* of the *Abhinavabhāratī*' in: BSOAS 26 (1963), pp. 92ff.

> intended result, still this is not an extensive practice. Therefore even if these two [i.e. quietude and repulsion] are animated by the best of the human goals, still they are employed with other *rasa*s such as heroism mixed into them.

Before expounding his own ideas, Abhinavagupta refers to several theories about the *sthāyibhāva* of *śāntarasa*. Among those who held the opinion that it was *nirveda*, some made reference to the *Nyāyasūtra*.[132] Others, however, adopted the belief that any of the eight permanent mental states can be the *sthāyī* of *śānta*:[133]

> *anye manyante| ratyādaya evāṣṭau cittavṛttiviśeṣā uktāḥ| tata eva kathitavibhāvaviviktaśrutādyalaukikavibhāvaviśeṣasaṃśrayāḥ vicitrā eva tāvat| tataś ca tanmadhyād evānyatamo 'tra sthāyī| tatra anāhatānandamayasvātmaviṣayā ratir eva mokṣasādhanam iti, saiva śānte sthāyinīti| yathoktaṃ, 'yaś cātmaratir eva syād ātmatṛptaś ca mānavaḥ| ātmany eva ca santuṣṭaḥ tasya kāryaṃ na vidyate||' iti| evaṃ samastaviṣayaṃ vaikṛtaṃ paśyataḥ, viśvaṃ ca śocyaṃ vilokayataḥ, sāṃsārikaṃ ca vṛttāntam apakāritvena paśyataḥ, sātiśayam asammohapradhānaṃ vīryam āśritavataḥ, sarvasmāt viṣayasārthād bibhyataḥ, sarvalokaspṛhaṇīyād api pramadāder jugupsamānasya, apūrvasvātmātiśayalābhād vismayamānasya mokṣasiddhir iti, ratihāsādīnāṃ vismayāntānām anyatamasya sthāyitvaṃ nirūpaṇīyam|*

> 'Others embrace the following view: "It is delight etc. which are taught as the eight particular kinds of mental operations. It is they that first of all become very diverse when they are connected with special, supra-mundane eliciting factors (*vibhāva*s) such as the study of Scripture, which are different from the [already] mentioned eliciting factors. And therefore any one among just these [eight *vibhāvas*] [can be] its [i.e. *śāntarasa*'s] permanent [mental basis] *sthāyī*. Of these, delight which has as its object one's own self which is full of unimpaired bliss, is a means of attaining liberation, so it is indeed a permanent mental state of *śānta*. As it is taught, 'That man has nothing left to accomplish whose delight is in his Self alone, who is contented in his Self, and who finds complete satisfaction in his Self.' (*Bhagavadgītā* 3.17) Likewise, that person succeeds in attaining liberation who notices that everything is grotesque, who considers the whole world lamentable, who notices that worldly affairs are harmful, who resorts to great heroism which is based on true insight, who is afraid of all the multitude of sense-objects, who is disgusted by women and the like, even if the whole world lusts after them, and who is astonished when he obtains the unprecedented excellence of

[132] *Abhinavabhāratī* (GOS), vol. I, p. 329: *nanu mithyājñānamūlo viṣayagandhas tattvajñānāt praśāmyatīti duḥkhajanmasūtreṇākṣapādapādair vadadbhir mithyājñānāpacayakāraṇaṃ tattvajñānaṃ vairāgyasya doṣāpāyalakṣaṇasya kāraṇam uktam| nanu tataḥ kim? nanu vairāgyaṃ nirvedaḥ|*

[133] *Abhinavabhāratī* (GOS), ibid. (I am following the reading of Raghavan 1975, p. 109.)

> his self. Therefore any one of [the eight permanent mental states] beginning with delight, laughter, etc. and ending with wonder, can be seen as the permanent [basis of *śānta*].'

This could also explain why the *Āgamaḍambara*, an allegedly *śāntarasa* play, resembles a kaleidoscope of various sentiments. The Mīmāṃsaka hero is fully self-confident in his knowledge, which entitles him to enlighten and humiliate those who stray in darkness. He truly admires himself, but he is also capable of appreciating other people's values, such as asceticism. The *baṭu* calls him 'supremely compassionate' when he refrains from beating up the Jains with a stick. He mocks the hypocrite behaviour of the Buddhists, is utterly disgusted and shocked by the eccentric ritual of the *nīlāmbara* couples, and is even unwilling to enter into a debate with them because of the dangers of their impurity. So is Saṅkarṣaṇa a true *śāntarasa* hero? I cannot help hearing a tone of gentle irony in the way Jayanta presents the Mīmāṃsaka. Saṅkarṣaṇa is too much of an idealist, who believes that it is his sacred duty to turn back to the right track all who deviated from it, even in the service of worldly authorities that (mis)use his zeal for their own purposes. He is too self-conceited, therefore he has to fail and realise that his knowledge was not yet adequate.

If we glance over the *Dhvanyāloka*-passages about the role of *śāntarasa* in the *Mahābhārata*, it appears that although Ānandavardhana did distinguish the doctrinal and the poetic aspects of the epic, he also held that the emotions awakened by the narrative can assist the reader in attaining liberation:[134]

> *pāṇḍavādicaritavarṇanasyāpi vairāgyajananatātparyād vairāgyasya ca mokṣamūlatvān mokṣasya ca bhagavatprāptyupāyatvena mukhyatayā gītādiṣu pradarśitatvāt parabrahmaprāptyupāyatvam eva paramparayā|*
>
> Even the description of the deeds of the Pāṇḍavas and other [heroes], since its aim is to produce disillusion, since disillusion is the basis of liberation, and since liberation had been shown in the *Gītā* and other [sacred texts] to be the most important means of attaining the Lord, [therefore even this description] *is* indirectly a means of attaining the highest Brahman.

But the first theoretician who explicitly stated that there is an intimate relation between Brahman-experience and aesthetic relish in general appears to have been Bhaṭṭa Nāyaka, whose ideas are condensed by Abhinavagupta as follows:[135]

> *bhāvite ca rase tasya bhogo yo 'nubhavasmaraṇapratipattibhyo vilakṣaṇa eva drutivistaravikāsātmā rajastamovaicitryānuviddhasattvamayanijacitsvabhāvanirvṛtiviśrāntilakṣaṇaḥ parabrahmāsvādasavidhaḥ|*
>
> 'And after the *rasa* has been produced [through the operation of the words called "*bhāvakatva*, bringing into being"], its enjoyment [becomes possible], which very much differs from [ordinary] cognitions

[134] *Dhvanyāloka* 4.5+ (ed. Krishnamoorthy, p. 278).
[135] *Locana ad Dhvanyāloka* 2.4 (ed. *Kāvyamālā*, p. 83, ed. Kashi, p. 183).

> [whether] direct experience or memory, whose nature is melting, intensity, and expansion,[136] which is characterised by the repose in the beatitude of the true form of one's consciousness which is full of purity (*sattva*) blended with the variety of energy (*rajas*) and darkness (*tamas*), and which is similar to the experience of the highest Brahman.

Mammaṭa also summarises the theory of Bhaṭṭa Nāyaka:[137]

> *kāvye nāṭye cābhidhāto dvitīyena vibhāvādisādhāraṇīkaraṇātmanā bhāvakatvavyāpāreṇa bhāvyamānaḥ sthāyī sattvodrekaprakāśānandamayasaṃvidviśrāntisatattvena bhogena bhujyate—iti bhaṭṭanāyakaḥ|*
>
> 'In poems and in plays the permanent sentiment is transformed [into *rasa*] by the operation of "bringing into being" which is essentially the generalisation of the eliciting factors and [the indicatory symptoms and the temporary mental states] and which is different from [the word's operation called] denotation, [and then *rasa*] is enjoyed with enjoyment which is the same in its essence as the repose in [one's] consciousness which is full of bliss and radiance due to the abundance of purity (*sattva*)'—this is what Bhaṭṭa Nāyaka says.

If we review the opening benediction of the *Āgamaḍambara*, it might appear less puzzling now in the light of Ānandavardhana's and Bhaṭṭa Nāyaka's ideas. The invocation of the Brahman at the beginning of a *śāntarasa*-play seems natural. The Brahman's 'descent' to the path of consciousness might signify the prelude to the highest kind of mystical experience which must entail the arising of disillusion (*virāga, nirveda*) and the gradual awakening to the knowledge of reality. That this experience also involves bliss might sound perhaps unusual from the mouth of a Naiyāyika,[138] but we might say that someone who proceeds on the path leading to final liberation will rejoice as this radiant reality dawns upon him. And one station along this path may well be a play with quietude as its predominant *rasa* which distracts the spectator from the everyday world and directs his attention towards higher truths.

The fictitious world of drama offers an excellent analogy with the illusory nature of the world we live in. The world we call 'actual' 'is nevertheless a possible world in itself—that is, a construct deriving from the conceptual and textual constraints on the spectator's understanding.'[139] The poet has an almost divine autonomy in fashioning his poetic world. 'In the boundless world

[136] Ingalls (-Masson-Patwardhan) translate *vistara* as 'expansion', and *vikāsa* as 'radiance' (*Dhvanyāloka*(HOS), p. 222), Gnoli (1968, p. 108) as 'enlargement' and 'expansion', respectively. *vikāsa* might also have the sense of 'cheerfulness'. Raghavan notes (Raghavan 1978, p. 426, note 1) that in the *Daśarūpaka* the mental state of *vikāsa* corresponds to the erotic and the comic *rasas*, while *vistara* to the heroic and the marvellous.

[137] *Kāvyaprakāśa*, vol. I, pp. 217ff.

[138] Jayanta (together with the mainstream *naiyāyikas*) held that the liberated state of the soul is not a blissful state, since it is equally without suffering *and* pleasure (cf. *Nyāyamañjarī*, vol. II, pp. 436ff). Bhāsarvajña represents another view among the *naiyāyikas*, namely that the liberated soul *does* experience beatitude (cf. *Nyāyabhūṣaṇa*, pp. 594ff).

[139] Elam, p. 108.

of poetry', says Ānandavardhana, 'the poet is the only Creator. This whole universe revolves as he pleases. If the poet is amorous, a world full of flavour arises in the poem. If the same [poet] is disenchanted, all that world is without flavour. In a poem a good poet freely makes insentient things behave as sentient and sentient beings as insentient, as he pleases.'[140] A comparable idea is expressed in the words of semiotic analysis as follows: 'It should not be thought that the "accessibility" of dramatic worlds renders them always and necessarily realistically mimetic. On the contrary, it is precisely the constant assumption that W_D [the dramatic world] is defined in relation to W_O [the actual world] as a hypothetical variation which allows any number of invented and even fantastic elements to be introduced into the drama without destroying the audience's ability to recognize what is going on.'[141]

The actor also participates in the creation of the dramatic universe: he infuses life into the characters invented by the playwright or, put differently, he dissembles his real identity. As the Director says in the *Āgamaḍambara*:[142] 'Shame, for shame, being an actor is indeed an extremely wretched means of supporting one's family, in which one is continuously practicing a display of utterly false behaviour. Hara, Viṣṇu, Brahmā, a sage, a king, a brutish fool, a rake, a coward, a hero, a happy man, a sad one: taking all roles the actor plays, feeling no shame before the people—in reality he is [just] resorting to craft to fill his belly.' But his Assistant reminds him that he is no exception: 'Who among gods, humans or animals has ever escaped from deceit and then reached the supreme goal? All this multitude of creatures, from Brahmā down to the animals, roams about in worldly existence through Illusion alone. Is your lot any worse?' Creative illusion rules the whole world.

Theatre and acting are excellent allegories of the world that surrounds us and the activity of the Creator who puts on the masks of worldly phenomena. In fact, Bharata says in the very first verse of the *Nāṭyaśāstra*: 'I shall teach the science of dramaturgy which was related by Brahmā as an illustration (*udāhṛtam*).'[143] Now it is certainly possible to take the word *udāhṛtam* simply to mean 'announced', but Bhaṭṭa Nāyaka understood this sentence as an allusion to the allegorical nature of drama. This is how Abhinavagupta presents Nāyaka's ideas:[144]

[140] *Dhvanyāloka* 3.42+ (ed. Krishnamoorthy, p. 250): *apāre kāvyasaṃsāre kavir ekaḥ prajāpatiḥ| yathāsmai rocate viśvaṃ tathedaṃ parivartate|| śṛṅgārī cet kaviḥ kāvye jātaṃ rasamayaṃ jagat| sa eva vītarāgaś cen nīrasaṃ sarvam eva tat|| bhāvān acetanān api cetanavac cetanān acetanavat| vyavahārayati yatheṣṭaṃ sukaviḥ kāvye svatantratayā||* Abhinavagupta hastens to add in his commentary *ad loc.* that an 'amorous' poet is not an actual womaniser (*strīvyasanī*), but someone who is filled with the aesthetic relish of the Erotic.

[141] Elam, p. 107.

[142] *Āgamaḍambara*, Prologue, ll. 6ff.

[143] *Nāṭyaśāstra* 1.1 (ed. GOS, vol. I, p. 1): *nāṭyaśāstraṃ pravakṣyāmi brahmaṇā yad udāhṛtam* (v.l. *udīritam*)|

[144] *Abhinavabhāratī ad loc.* (ed. GOS, vol. I, pp. 5f). It seems likely (as already T. R. Chintamani observed in 'Fragments of Bhaṭṭanāyaka', *Journal of Oriental Research*, Madras, vol. I, p. 268.) that Abhinavagupta does not actually quote Bhaṭṭa Nāyaka, but just elaborates an interpretation of what was probably the introductory verse of the *Sahṛdayadarpaṇa*.

*bhaṭṭanāyakas tu 'brahmaṇā paramātmanā yad udāhṛtam, avidyāviracitanissārabhedagrahe yad udāharaṇīkṛtaṃ nāṭyaṃ tad vakṣyāmi| yathā hi kalpanāmātrasāraṃ tata eva anavasthitaikarūpaṃ, kṣaṇena kalpanāśatasahasrasahaṃ, svapnādivilakṣaṇam api suṣṭhutarāṃ hṛdayagrahanidānam, atyaktasvālambanabrahmakalpanaṭoparacitaṃ rāmarāvaṇādiceṣṭitam asatyaṃ kuto 'py adbhutavṛttyā bhāti, tathā bhāsamānam api *caramapumarthopāyatām* (conj. Isaacson : *ca pumarthopāyatām* ed.) *eti, tathā tādṛg eva viśvam idam asatyanāmarūpaprapañcātmakam atha ca śravaṇamananādivaśena paramapumarthaprāpakam, iti lokottaraparamapuruṣārthasūcanena śāntarasopakṣepo 'yaṃ bhaviṣyati, 'svaṃ svaṃ nimittam ādāya śāntād utpadyate rasaḥ' iti| tad anena pāramārthikaṃ prayojanam uktam|' iti vyākhyānaṃ sahṛdayadarpaṇe paryagrahīt| yad āha*
'namas trailokyanirmāṇakavaye śambhave, yataḥ|
pratikṣaṇaṃ jagannāṭyaprayogarasiko janaḥ||' iti|

Bhaṭṭa Nāyaka, however, embraced the following interpretation [of *Nāṭyaśāstra* 1.1] in his *Sahṛdayadarpaṇa*: 'Drama, that was presented as an example by Brahmā, the Supreme Self, that is to say that was made into an example of the grasping of insubstantial multifariousness created by ignorance—that is what I shall teach. For just as the fictitious story of Rāma, Rāvaṇa, and other [characters], which is essentially just fancy and therefore does not have a single, established form, [but] is accompanied by a vast number of fancies in every moment, which [story], though different from dreams, is the cause of rapture, [when it is] performed by the actors who have not abandoned their own identity and who are similar to Brahmā, appears in an extraordinarily wonderful way; [and] even while appearing as such, it becomes a means of [attaining] the highest goal of man, in the same way this whole world is exactly like that [drama], inasmuch as it consists of the diversity of names and forms, and it also leads us to the highest goal of man through reading the scriptures, reflection, and [meditation]. Thus, through referring to the highest goal of man which transcends this world, this [verse] may be an allusion to the aesthetic relish of quietude, on the basis of the verse "resorting to its respective cause [each] *rasa* arises from *śānta* ".[145] Therefore by this [verse] the ultimate object [of the *Nāṭyaśāstra*] has been declared.' [Bhaṭṭa Nāyaka embraced this interpretation] when / for he said, 'Obeisance to Śiva, the poet who composes the triad of the worlds, thanks to whom people relish the performance of the world-play at every instant'.

So illusion is not that harmful after all, at least if we know how to handle it. It

[145] One of the interpolated verses on *śānta*, *Nāṭyaśāstra* 6. (ed. GOS, vol. I, p. 329). The edition actually reads '*svaṃ svaṃ nimittam āsādya śāntād* ***bhāvaḥ*** *pravartate*', something which for Abhinavagupta, who was very particular about the precise differentiation of *rasa* and *bhāva*, would clearly not have suited.

would be a mistake to look upon the imaginary world of theatre as something real or actual, and when we watch the characters on the stage being engaged in wooing or lamenting, their identity as actors always lurks in the back of our awareness. And as the actor's emotions are not 'real' so our emotional responses are different from our everyday sentiments: we savour these sentiments in a pure form while the fictitious world of the play enraptures us. Moreover, precisely through this rapture we also learn a lot about the real, unobscured nature of our mental attitudes: our understanding is augmented.

One of the various terms used to describe aesthetic experience is *viśrānti*, reposeful awareness, that is the cognition of the fundamental emotions in their pure, universalised form, free from all obstacles.[146] This 'mental repose' entails a higher stage of concentration, and it is also a blissful state[147] akin to the beatitude of mystical experience. To regard *śānta* as the basis of all other *rasa*s seems to have been a logical step.[148] As Gerow observed,[149] 'Since all the dramatic *rasa*s aim at a state of mental repose (*viśrānti*), the reductionist "insight" that all the *rasas* are fundamentally *śānti* is neither very daring nor very unexpected, particularly in the spiritual-devotional climate in which Abhinavagupta lived. *Śānta* was a *rasa* whose time had come—which, if it did not exist, would have had to be invented.' In Abhinavagupta's view the relishing of *śāntarasa* is a more conscious kind of aesthetic experience, since in it any emotion can be savoured in its universalised *rasa*-form as a temporary hue on the surface of the uniquely permanent Self.[150] This kind of aesthetic rapture can teach us the most about the true nature of any experience. But even if we regard *śānta* as essentially the artistic representation of disenchantment born from the realisation of the illusory nature of existence, it can still be regarded as occupying the highest rank among all *rasas* since it directs our attention towards liberation, the supreme goal of man.

The characters and their transactions we see on the stage are merely the products of the poet's and the actors' creative skills; still we are both delighted and taught by the play. According to Bhaṭṭa Nāyaka and Abhinavagupta, the same is true about the world outside the theatre. God likes to play. He disguises his real identity with a multitude of appearances, but we can cast a glance behind all these masks with the help of His scriptures and practising meditation. And when we have recognised the illusory nature of all worldly phenomena we still have the choice of being entertained by this illusion, as if watching an amusing performance.

The *Āgamaḍambara* begins with the complaints of an artist, who is fed up

[146] *Abhinavabhāratī ad rasasūtra* (ed. GOS, vol. I, p. 274): *tathā hi loke sakalavighnavinirmuktā saṃvittir eva camatkāranirveśarasanāsvādanabhogasamāpattilayaviśrāntyādiśabdair abhidhīyate|*

[147] *Abhinavabhāratī* ibid. (ed. GOS, vol.I, p. 276): *aviśrāntirūpataiva duḥkham| tata eva kāpilair duḥkhasya cāñcalyam eva prāṇatvenoktaṃ rajovṛttitāṃ vadadbhir ity ānandarūpatā sarvarasānām|*

[148] *Abhinavabhāratī* on *śāntarasa* (ed. GOS, vol. I, p. 333): *tatra sarvarasānāṃ śāntaprāya evāsvādaḥ, viṣayebhyo viparivṛttyā|*

[149] Gerow-Aklujkar, p. 81, note 6.

[150] Cf. *Abhinavabhāratī* (GOS), vol. I, p. 330.

with deceiving people. He wants Truth instead of Delusion, and he hopes to find it among the teachings of philosophies. But what happens if the venerable masters of various doctrines turn out to be more interested in making a good living than in Truth and Reality? What if being a monk or a Vedic priest is just an occupation, a job like being an actor? Or even if we suppose that the followers of these doctrines are not just cynical opportunists but they really believe in what they teach, what guarantees that all these religions are not just roles in the gigantic play of the Lord? Says Kṣemarāja, 'The positions, i.e. the tenets of all doctrines beginning with [that of] the materialists, are the adopted roles of that Self like [those] of an actor, which it takes on at pleasure.'[151] One possible attitude is to say that God fools the followers of all the *other* religions to a higher or lesser degree, but the world-view that *I* follow allows me to understand His real nature. Or one might arrive at an extremely liberal position and say that God takes on various roles to propound various teachings, and he does so not just for fun but out of compassion towards us, miserable creatures with limited capacities. So in fact all scriptures derive from God, each of them being adjusted to our particular needs and talents.

This latter view seems to be triumphant at the end of the *Āgamaḍambara*, but not with the active participation of the Mīmāṃsaka protagonist. He could not resolve the tension between his religion as a devotee of Viṣṇu and his duty to protect the Veda as a Mīmāṃsaka.[152] Or rather, there was one solution for him: devotion to God and asking for his illuminating favour.[153] He visits the nearby Raṇasvāmī-temple where he sings praises to the Lord who 'shows the right path to liberation' (*vyañjate mokṣasanmārgam*). Unfortunately the manuscripts of the play are fragmentary at this place, but from the auspicious omen of the sound of a conch-shell we may safely infer that Viṣṇu dispelled the doubts of his devotee, as a result of which he was able to rejoice in the ultraliberal lecture delivered by the great Naiyāyika scholar.

At the beginning of the play we saw that art could not make the Director, a determined and uncompromising seeker after Truth, entirely happy. Learned scrutiny of the true nature of things may have given satisfaction to the *snātaka*, especially when he defeated his opponents, but ultimately it could not give him serenity and peace of mind. That direct experience of the Lord's grace is superior to both aesthetic rapture and philosophical investigation was expressed by Ānandavardhana in the following beautiful verse:[154]

yā vyāpāravatī rasān rasayituṃ kācit kavīnāṃ navā
dṛṣṭir yā pariniṣṭhitārthaviṣayonmeṣā ca vaipaścitī|

[151] *Pratyabhijñāhṛdayam* 8+ (ed. p. 16): *sarveṣāṃ cārvākādidarśanānāṃ sthitayaḥ siddhāntās tasyaitasyātmano naṭasyeva *svecchayā gṛhītāḥ* (em. SANDERSON : *svecchāvagṛhītāḥ* ed.) *kṛtrimā bhūmikāḥ|*

[152] *Āgamaḍambara*, Act Four, verse 5: *ye viśvasthitisargasaṃhṛtidaśāparyāyasampādanakrīḍāsaktamater mataṃ bhagavato nārāyaṇasyāśritāḥ| taddṛṣṭeḥ katham anyathātvam anayā brūmo vayaṃ jihvayā śakṣyāmaḥ kṛtināṃ trayīmayadhiyāṃ sthātuṃ kathaṃ vāgrataḥ||*

[153] *Āgamaḍambara*, Act Four, verse 7: *pathi vedavirodhadāruṇe nipuṇenāpi na śakyanirṇaye| kim ahaṃ karavāṇi hanta me śaraṇaṃ śārṅgarathāṅgaśaṅkhabhṛt||*

[154] *Dhvanyāloka* 3.43+ (ed. Krishnamoorthy, p. 256.)

te dve apy avalambya viśvam aniśaṃ nirvarṇayanto vayaṃ
śrāntā naiva ca labdham abdhiśayana tvadbhaktitulyaṃ sukham||

That which is the extraordinary, fresh vision of poets, active in making the *rasa*s tasteful, and that which is the [vision] of the wise, opening upon thoroughly ascertained things as its object: resorting to both, while I was ceaselessly observing the world, I became tired and I could not find bliss equal to devotion to you, O God resting on the sea.

Chapter 4

Sources

4.1 The Manuscripts of the Āgamaḍambara

Pā Pāṭan, Hemacandrācārya Jaina Jñānamandira MS 17472. Paper, Jaina Nāgarī. 18 folios of unknown dimensions (only a photocopy was at my disposal) with 16 lines to a side and approximately 53 *akṣara*s per line. Foliation is at the bottom right-hand corner of the rectos. Each page has a blank space in the centre and two double marginal lines on both sides. Undated.

Pu Pune, Bhandarkar Oriental Research Institute, MS 437 of 1892–95. Paper, Jaina Nāgarī. 37 folios of unknown dimensions (only a photocopy was at my disposal) with 9 lines to a side and about 45 *akṣara*s per line. The title of the text appears as *ṣaṭmatanāṭaka* at the top left-hand corner of f. 1^v, and as *ṣa° ma° nā°* at the same place on the following folios. The act number is indicated as *aṅka 1* at the top right-hand corner of fols. 1^v and 2^v, and as *aṅka 2* on f. 16^v. There is foliation both at the bottom of the right-hand and at the top of the left-hand margin of the versos. Undated.

The two manuscripts have several common characteristics: *anusvāra* is used throughout in place of the homorganic nasal, the signs for *ca* and *va* are often hardly distinguishable, and *v* is frequently written in the place of *b* (especially in MS Pā). Both contain a few *propria manu* marginal corrections, insertion points are tagged with *kākapāda*s, and *lacunae* are marked with raised dashes. Both manuscripts are written in a kind of Jaina Devanāgarī, but while Pā consistently uses *pṛṣṭhamātrā*s, in Pu *e, ai, o,* and *au* appear mostly as top-strokes.

Both manuscripts show similarities with other Jaina Nāgarī manuscripts dated to the 15th century, e.g. MS A (dated VS 1541) and MS P (dated VS 1521) of the *Paümacariu*, the Pāṭan MS (dated VS 1484) of the *Vijñaptilekhasaṃgraha*, and MS P of the *Kuvalayamālā* (undated, "but according to expert opinion [...] may be assigned to the 15th century A.D.", p. 2).

Since Pā and Pu share the same *lacunae* in Acts Two and Four as well as

several errors, they plainly appear to be closely related. A relatively long passage in the Prologue (ll. 26f.: °*mārthe paryavasitaḥ? sarva evāyaṃ brahmādis tiryakparyanto jantugrāmaḥ saṃsāre māyayaiva parivartate| bhavataḥ kim adhikaṃ jātam?*) which is omitted by Pu alone makes it clear that Pā could not copy from Pu. On the other hand, while Pā often has the correct reading where Pu's reading is erroneous, there are a few instances where the situation is the opposite, e.g. Act One: l. 264: *sarvaṃ* omitted by Pā (haplography); l. 130: *ihāṃtar* Pu, *ihāṃbhar* Pā; l. 275: *apavarga*° Pu, *avarga*° Pā; Act Two: l. 184: *hiṃsā nāsatyam* Pu, *hiṃsā nāmasatyam* Pā; l. 271: *kvedaṃ* Pu, *kṣedaṃ* Pā; l. 290: *kiṃcid* Pu, *kiṃci* Pā; l. 302: *bhos tapo*° Pu, *bhos tvapo*° (?) Pā; Act Three: l. 219: *kāsmākam ākulatā* Pu, *kāsmākarmakulatā* Pā; l. 429: *evopalabhyate* Pu, *evopapalabhyate* Pā; l. 530: *samayaḥ* Pu, *sasamayaḥ* Pā; l. 532: *eva tathā* Pu, *etathā* Pā; Act Four: l. 35: *bruvāṇās* Pu, *dhruvāṇās* Pā; l. 41: °*mātram* Pu, °*māvam* Pā; l. 105: *saharṣam* Pu, *rāhurṣam* Pā; l. 414: *na jana*° Pu, *jana*° Pā.

While it is not impossible that Pu copied from Pā and occasionally corrected its readings, it might be slightly more probable that both Pā and Pu derive (possibly independently) from the same manuscript. The fact that the title *Ṣaṇmatanāṭaka* figures on f. 1^v of Pu but is nowhere found in Pā perhaps also corroborates the above conclusion (though this title might actually have been invented by Pu's scribe). Furthermore in Act Two l. 166, while Pā clearly reads *jhāijjadi*, Pu indicates a *lacuna* and reads ¯ *ijjadi*.

Written by a Kashmirian author, the *Āgamaḍambara* must have had Śāradā manuscripts. In fact some errors in the existing manuscripts point to a Śāradā archetype, e.g. confusing *śu* and *ā* in Act Three, l. 32.

4.1.1 The interpretation of some unusual *akṣara*s

A very similar letter appears in BÜHLER 1896, Table V. 'Nördliche Alphabete von ca. 800–1200 p. Chr.', XX (Jayaccandra 1175 p. Chr.) / 45, and also in Table VI. 'Alphabete aus nördlichen Handschriften', XVI (Deccan College 1880/1, Ms. no. 57, 1081 p. Chr.) / 49; in both cases it is interpreted as *jya*. The same letter in MS P (BORI No. 154 of 1881-82) of the *Kuvalayamālā* is read as *jja*, and the editors have the following remark about the scribe: "His *jja* looks like *dya* and is read by some as *jya*."[1] In the manuscripts of the *Āgamaḍambara* this *akṣara* occurs only in Prakrit words, and only once in MS Pu (Act One, l. 13: *ajja*° is written with this letter in both manuscripts). In Sanskrit words both Pā and Pu use the usual Devanāgarī form of *jya* and *jja* (e.g. Prologue, l. 55: *niyujyantāṃ*; Act One, l. 347: *salajjam*; Act Three, l. 229: *sāmrājya*°).

When we find this *dy*-like letter in MS Pā,

— in the majority of the cases Pu has the more or less ordinary Devanāgarī ligature *jj*: Act One, l. 72: °*sijjaṃte*; Act Two, l. 36: *ajjo*, l. 161: *pajjaliyaṃ*, l. 166: *jhāijjadi, khavijjaï*, l. 212: *kajjavelā*, l. 308: *caccijjaṃta*, l. 344: *pijjaï*, l. 345: *bhuṃjijjaï, pāvijjaï*, l. 346: *sosijjaï, laṃghijjaï*, l. 348: *parisosijjaï*;

[1] *Kuvalayamālā*, p. 2.

— but sometimes Pu writes the standard Devanāgarī *akṣara jy*: Act One, l. 172: *ujyānesu*; Act Two, l. 7: *pijyadi*, l. 8: *ajya*, l. 65: °*ubbhijya*°, l. 105: *ajya*.

Finally there are instances when both Pā and Pu write the Devanāgarī ligature *jj* in Prakrit words: Act One, l. 41: *vajjadi*; Act Two, l. 7: *khajjadi*, l. 8: *kajjalaā*, l. 43: *nijjiṇe*, l. 56: *lajjā*°, l. 85: *ajja*, l. 267: *ajja*, l. 281: *ajja*, l. 308: °*lakkhijjaṃta*°, l. 312: *ajja*, l. 356: *avijjā*°; Act Three, l. 57: *pajjālide*, l. 71: *laṣkijjaṃtī*, l. 82: *ajja*°, l. 106: °*bhavijjaṃto*; Act Four, l. 134: *ajja*.

This *dy*-like sign is used in MS Pā as an equivalent of Sanskrit *dy* in Śaurasenī (*jy* in MS Pu) and Māgadhī (*jy* and *jj* in MS Pu), of Sanskrit *ry* in Śaurasenī (MS Pu has the same sign) and Māgadhī (*jj* in MS Pu), of Sanskrit *jv* in Mahārāṣṭrī (*jj* in MS Pu), and in passive forms with °*ijja*° in Śaurasenī, Mahārāṣṭrī, Apabhraṃśa (*jj* in MS Pu in these languages), and Māgadhī (*jy* in MS Pu).

We can also observe that when MS Pā writes this *dy*-like sign in Prakrit words other than Māgadhī, MS Pu has *jj*, except in Act One, l. 173 *ujyānesu*,[2] and in Act One, l. 13, where *ajja*° is written with the same *dya*-like sign in both manuscripts. In Māgadhī words, we find either *jj* or *jy* in MS Pu in places where MS Pā has this *dy*-like letter.

In transcribing this *dy*-like *akṣara* I have followed the readings of MS Pu, and indicated its occurrence in the manuscripts with an asterisk in the apparatus.

This *akṣara* occurs in both manuscripts. A very similar letter in BÜHLER 1896, Table VI. 'Alphabete aus nördlichen Handschriften', XVI (Deccan College 1880/1, Ms. no. 57, 1081 p. Chr.) / 23, is interpreted as *jjha*. In the *Āgamaḍambara* it appears once in a Sanskrit word: Act Two, l. 365: °*ojjhita*°, which makes it probable that it should be read as *jjha* in the Prakrit passages as well. Cf. Act Four, l. 134, where Pā writes °*majjhe* with this *yj*-like letter, while Pu uses the approximately standard-looking Devanāgarī ligature *jjh*. In some cases it is very difficult to distinguish this sign from the ligatures *bbh* and *st*.

This sign also occurs in both manuscripts. It looks like a Devanāgarī *ṣka* ligature, and in fact we find it in the Sanskrit word *āyuṣkāmaṃ* (Act Four, verse 48). It appears very frequently in Māgadhī words as the equivalent of Sanskrit *kṣa* (e.g. *luṣke* = Skt. *vṛkṣe*, Act Three, l. 12).

[2] Cf. VON HINÜBER, §249: "In der Kompositionsfuge unterbleibt die Palatalisation [. . .] wegen der Funktionsstärke des anlautenden *y*- [. . .]; Skt. *udyāna* > Aśoka, P[āli] *uyyāna* [. . .], Ś[aurasenī] (BHĀSA) *uyyāṇa* [. . .]."

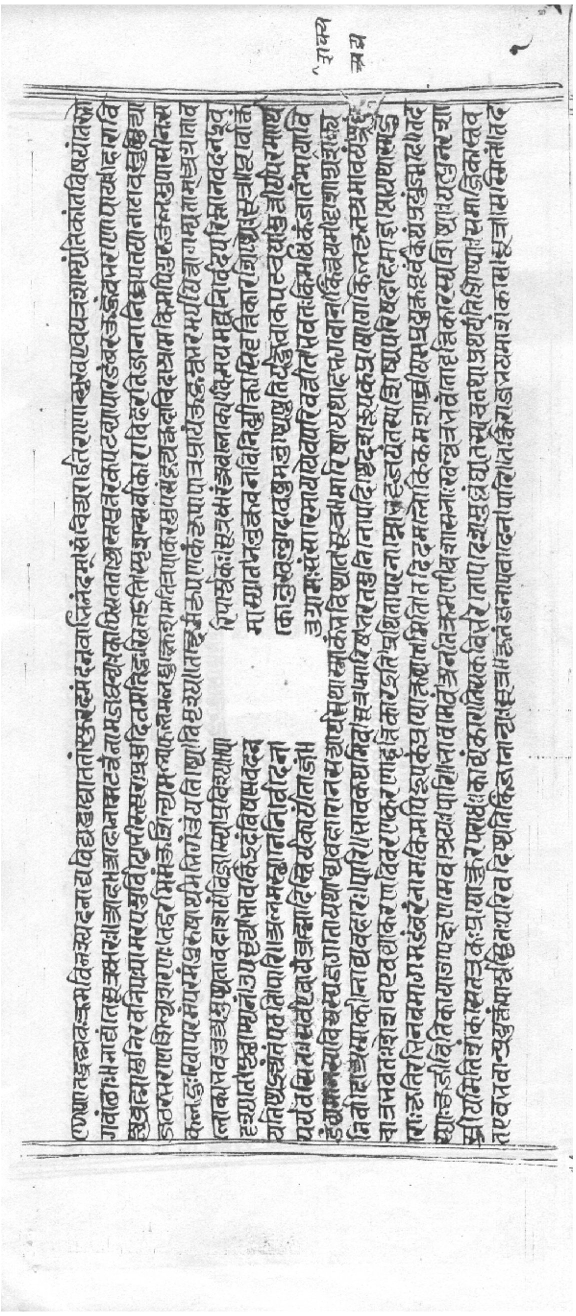

Figure 4.1: MS Pā, folio 1^v

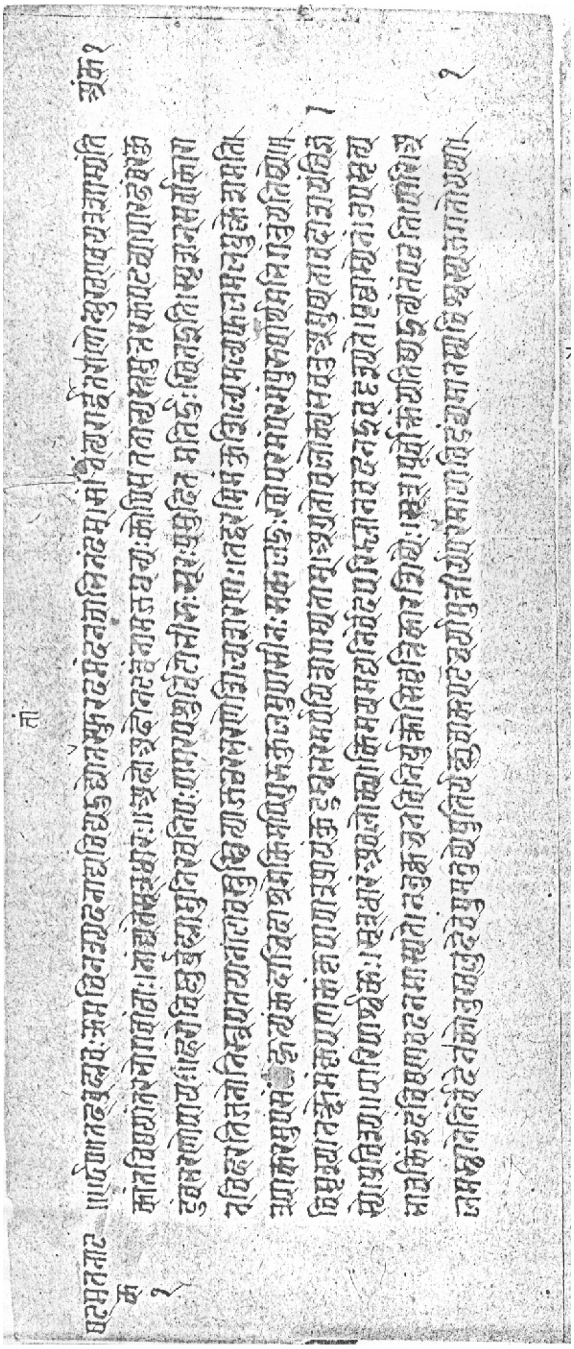

Figure 4.2: MS Pu, folio 1^v

4.2 The *editio princeps*

The *Āgamaḍambara* was first edited by V. Raghavan and A. Thakur, two eminent Sanskrit scholars, in 1964, and was published as 'Ancient text No. 7' in the Mithila Institute Series. The edition was based on the same manuscript material (MSS Pā and Pu) that was available for myself. The book also contains an Introduction in which Raghavan discusses the life and works of Bhaṭṭa Jayanta, the peculiar style of the play, its plot and characters, the various philosophical schools presented in the play, and its relation with the *Nyāyamañjarī*.

As Raghavan and Thakur point out in the Preface,[3] 'The nature of the manuscript materials at the disposal of the editors did not allow them to prepare a faultless text. Especially the Prākṛt portions were very defective and even after corrections and emendations they could not be made quite satisfactory. Dr. P. L. Vaidya, Dr. H. L. Jain and Dr. A. N. Upadhye very kindly read the Prākṛt passages and suggested many important emendations especially in the prākṛt [sic] dialogues and the Apabhraṃsa [sic] song of the Nīlāmbaras towards the end of Act II.' Despite these difficulties the editors succeeded in repairing the text in many cases, often suggesting plausible emendations both in the Sanskrit and the Prakrit portions. Their apparatus draws attention to parallel passages from the *Nyāyamañjarī* and other philosophical texts, and the various appendices (*ślokasūcī, upayuktāni vṛttāni, grathāntarasaṃvādaḥ, viśiṣṭaśabdasūcī, prākṛtasandarbhacchāyā, śuddhipatram*) also prove to be useful. On the whole we can say that the Sanskritists of today may consider themselves fortunate that the first edition of such a difficult text on the basis of such meager manuscript material was prepared by two most erudite scholars.

Nevertheless the *editio princeps* has its own shortcomings. Its careful collation with the manuscripts shows that the editors often resorted to silent emendations or conjectures (marked as "RT (em.?)" in the apparatus). In the Prakrit passages we can frequently observe an inclination on the part of the editors towards "normalising" the text on the basis of Prakrit grammars, while in other cases they leave "anomalous" Prakrit words unchanged. On the other hand it seemed to be possible to improve upon the text of the *Āgamaḍambara* with the help of further emendations, as the apparatus of my edition will hopefully demonstrate. There still remain a few passages where I could not make any useful amendments to the text of the first edition and had to employ crux marks to indicate my puzzlement. I am confident, however, that competent Sanskritists and Prakritists will suggest plausible solutions for these corrupt readings.

[3] *Āgamaḍambara (ed. pr.)*, pp. (2)–(3).

Chapter 5

A note on the edition and the translation

5.1 Conventions

The apparatus is fully positive. In the bottom register each entry consists of a lemma, followed by a lemma sign (]), followed by the sigla of the manuscript(s) (Pā, Pu) and / or the *editio princeps* (RT) that read the accepted text, followed by the variant readings separated by commas. In case neither the reading of the manuscripts nor the emendation of the *editores principes* are considered to be satisfactory, the lemma sign is followed by *em.* (i.e. "emendation", indicating small repairs in the text) or *conj.* (marking bolder conjectures). The difference is of course subjective. The emendations and conjectures of others that I have accepted are attributed, as well as the emendations of the first editors ("*em.* RT", or "RT *em.?*" when the emendation is silent). Other signs employed in the register of variants: A^{ac} = the reading of A before correction (*ante correctionem*), A^{pc} = the reading of A after correction (*post correctionem*); [[*xy*]] = *xy* written in the manuscript and then canceled ([[ ]] = the effaced *akṣara* is not legible); ⊔ = gap in the manuscript or in the *editio princeps*; ¯ ¯ ¯ = *lacuna* in the manuscript (marked with the same signs in the main text of the edition; in the translation *lacunae* are marked as <. . . >); †*xy*† = *xy* is not interpretable for me, probably corrupt (marked with the same signs in the *textus receptus*); ⟨*xy*⟩ = *xy* is omitted in the manuscripts, and has been added as a conjecture (marked with the same signs in the main text).

The middle register of the apparatus (when there are three registers on a page, otherwise the one above the bottom register of variants) records *testimonia* and parallels, mainly from the *Nyāyamañjarī*, and only occasionally from other texts (quotations of parallel passages from other Sanskrit works will be found in the Notes to the translation). The topmost register contains the Sanskrit *chāyā* of the Prakrit sentences if there are any on the page.

5.2 Sandhi, punctuation, orthography

Sandhi has been normalised in the Sanskrit passages of the play. All punctuation is mine and I have not reported when I deviated from the manuscripts in this respect. In several cases I have silently changed the *anusvāra*s of the manuscripts to homorganic nasals. Another feature of the manuscripts not reflected in the apparatus is the confusion of *b* and *v*.

5.3 The Prakrit passages

The *Āgamaḍambara*, just as the majority of classical Indian dramas, is multilingual. Śaurasenī is spoken by the Boy, the Disciple in the first act, the Jain Mendicant, the Nun, and the Ascetic in the second. One of the most remarkable features of Jayanta's play is the length of the Māgadhī passages: the words of the Servant in the second act, and the dialogue of the two Adepts in the third. The *nīlāmbara* couples sing in Apabhraṃśa, and a few verses of the play (e.g. verse 4 in Act Two) are written in Māhārāṣṭrī.

Editing the literary and artificial Prakrits of the dramas has many pitfalls. As Steiner pointed out,[1]

> The problem which an editor faces when dealing with the different Prakrits of a play is that, in contrast to Sanskrit, he is usually confronted with a relatively poor Prakrit textual tradition of less strictly normed languages. Moreover, our knowledge of Prakrit is far below the level attained in Sanskrit. With that the question is open whether, and to what degree, the playwrights actually followed the general rules of Prakrit, or, to what extent the original Prakrit of the plays had already been standardized.

Two extreme positions have been taken in this matter: Pischel and Hillebrandt were of the opinion that the texts should be normalised on the basis of the rules laid down by the Prakrit grammarians, even if this means going against the manuscripts, while Hertel and more recently Salomon expressed the view that the readings of the manuscripts are of greater importance than the grammars.[2] 'In order to be able to write a literary Prakrit different from colloquial language', writes Steiner, 'the playwrights themselves needed a Prakrit grammar which furnished them at least with the general rules.'[3] The editor, however, has to face the fact that the available Prakrit grammars on Śaurasenī and Māgadhī often contradict each other. What would be the preferred course of action when, for instance, in Māgadhī Sanskrit *kṣ* is supposed to become *sk* according to Vararuci (11.8), *ẖk* according to Hemacandra (4.296), *śk* according to Rāmaśarman (2.2.15) and Puruṣottama (12.6), while in the manuscripts

[1] Steiner 2001, p. 63.
[2] Cf. ibid., pp. 63f.
[3] Ibid., p. 67.

of the *Āgamaḍambara* we find either *ṣk* or *kkh* (the latter being the Śaurasenī equivalent of *kṣ*)?[4] Gawroński's following observation seems to be appropriate:[5]

> Die Frage also, ob alle Regeln der Grammatiker gegen die Handschriften durchzufüren sind, ist entschieden zu verneinen. Die Grammatiker bilden eine wichtige Quelle unserer Kenntnisse, aber sie stehen nicht über, sondern neben den Handschriften. Sie müssen immer zur Vergleich herangezogen werden, dürfen aber nie als das a priori richtige enthaltend angesehen werden. Und wenn die Regeln der Grammatiker mit unseren, aus den Handschriften deduzierten Regeln nicht übereinstimmen, wohl aber durch ihre Ungenauigkeit Zeugnis davon ablegen, daß die Praxis der MSS. schon zur Zeit jener mittelalterlichen Grammatiker ebenso inkonsequent war, wie sie heute ist, dann müssen wir unbedingt unseren Regeln eben in dem Grade Vorzug geben, wie man einem kritischen Verfahren vor einem kritiklosen Vorzug gibt.

On the other hand, as Steiner rightly points out, the assumption that 'each poet did in fact write (or dictate) Prakrit in an entirely precise and consistent manner is a problematic one. Was there ever a completely regular Prakrit and, especially, a consistent orthography? Is it not imaginable that the Prakrit speaking persons of a drama occasionally used different grammatical or phonetic forms of one and the same word?'[6] Thus both *appā* and *attā* are used in the Śaurasenī and Māgadhī passages of Jayanta's play, and *pace* Pischel who gives *attā* as the correct form in these dialects,[7] it is not inconceivable that the playwright did not bind himself to either of them.[8] Finally one should also take into account the possibility that 'certain forms used by poets in individual cases could in fact be traced back to the grammarians.'[9] Accordingly the Māgadhī word *ṇasti* (= *nāsti*) in the *Āgamaḍambara* can be connected with Hemacandra 4.289: *saṣoḥ saṃyoge so 'grīṣme*|[10]

Steiner examined the oldest available manuscripts of Harṣa's *Nāgānanda* (AD 1155/56) and discovered several Prakrit forms that appear to be irregular according to Pischel's grammar.[11] While editing the *Āgamaḍambara* I found many of these "irregular" forms in the manuscripts, e.g. *jāṇāmi* and *jāṇāvide*

[4] Another example is Sanskrit *tiṣṭhatu*, which in Māgadhī should become *ciṣṭhadu* (v.l. *ciśṭa°, ciṭṭa°*) according to Vararuci (11.14), *ciṭṭhadu* according to Puruṣottama (12.33), and *ciṣṭhadu* (v.l. *ciṭṭha°*) according to Hemacandra (4.298). The Manuscripts of the *Āgamaḍambara* have *ciṭṭhadu*.

[5] Gawroński, pp. 280f., quoted (approvingly) in Steiner 1997, p. 163.

[6] Steiner 2001, p. 70.

[7] Pischel §401.

[8] Another example is the occurrence of both *°ijjaï* and *°īadi* as passive forms in Śaurasenī and Māgadhī.

[9] Steiner 2001, p. 70.

[10] Hemacandra is certainly later than Jayanta, but many of his rules may well go back to earlier Prakrit grammars. Cf. Gawroński, p. 280: 'wir haben ja allen Grund, zu vermuten ... daß sie [sc. die Grammatiker] zum großen Teil "Beispile wie die Regeln von ihren Vorgängern" herübernahmen.' (quoted in Steiner 2001, p. 69, note 25.)

[11] See Steiner 1997, chapter 9.

in Māgadhī, *ayya* used universally for Sanskrit *ārya*, *khu* after *e* and *o*, etc. Some of these "irregularities" occur already in the fragments of Aśvaghoṣa's plays. These facts also confirmed that normalisation solely on the basis of Pischel's grammar and the mediaeval Prakrit grammarians may not be the only true method of editing dramatic Prakrits.

To summarise, I have preserved many readings of the manuscripts even if these readings were not in perfect conformity with the rules laid down by the Prakrit grammarians (often contradicting each other) or in Pischel's grammar.[12] On the other hand I emended the text when the reading of the manuscripts (often discrepant) went against the most fundamental rules of the given dialect, e.g. *s, r,* and *o* to *ś, l,* and *e* in the Māgadhī passages.

Finally the following observation of Steiner is well worth taking into consideration for the editors of Sanskrit dramas:[13]

> One of the most important criteria for future critical revisions of play editions is the comparative reading of accurately (or at least more accurately) transmitted texts of the same literary genre as well as texts and manuscripts of the same age and place of origin.

5.4 The translation and the notes

Translating the *Āgamaḍambara* has proved to be a demanding enterprise. On the one hand the translator is supposed to transmit (at least to a certain extent) the literary qualities of the play, including Jayanta's sense of humour and satire. On the other hand the reader expects a clear interpretation of the complicated arguments of the philosophical debates. Since I am not a native speaker of English, I could only make an attempt at producing a readable (and in some cases hopefully enjoyable) translation. As for the second task, I have tried to formulate even the more demanding arguments in a lucid way, using square brackets to add information that helps the understanding. Many excellent Sanskritists helped to polish my translation, all remaining shortcomings are due to my inadequacy.

The reader will find long quotations in the notes from various Sanskrit works. The aim of these quotations is to place Jayanta's ideas in the intellectual context of his age and thereby to make their interpretation more accurate. The notes to the first act contain several extracts from the works of Dharmakīrti and Kumārila, Jayanta's two main sources in presenting and refuting the Buddhist theories of *kṣaṇikatva* and *vijñānavāda.* I have also quoted from satires directed against Buddhism in order to point out various patterns also used by Jayanta. The majority of the notes written to the second act treat the problems of editing the Prakrit passages, but the Jain doctrine of *anekāntavāda* and the mysterious sect of the *nīlāmbara*s are also dealt with. The annotation to the third act has quotations from Naiyāyika-Vaiśeṣika and Saiddhāntika Śaiva

[12]The reader will find references to these rules in the endnotes.
[13]STEINER 2001, pp. 71f.

works, showing their affinity in the questions of proving transmigration and the existence of God. Finally the most frequently cited texts in the notes to Act Four are Yāmuna's *Āgamaprāmāṇya*, which attempts to prove the authority of Pañcarātra, and Kumārila's *Tantravārttika*, which presents a strictly orthodox view of the validity of religious traditions, which is challenged by the more liberal and pragmatic theory of *sarvāgamaprāmāṇya*.

Part II

Sanskrit Text

तद् ब्रह्म वः क्रमविनश्यदनाद्यविद्य-
मुद्द्योततां स्फुरदमन्दनवाभिनन्दम्।
संवित्पदे ऽवतरणोन्मुख एव यत्र
शाम्यन्ति कान्तविषयान्तरभोगवाञ्छाः॥ १॥

॥ नान्द्यन्ते सूत्रधारः॥

अहो अहो नटत्वं नाम जघन्यः को ऽपि सतताभ्यस्तसूत्कटकपटव्यापारडम्बरः कुटुम्बभरणोपायः।

हरो विष्णुर्ब्रह्मा मुनिरवनिपः पामरपशु-
र्विटो भीरुः शूरः प्रमुदितमतिर्दुःखित इति।
स्पृशन् सर्वाकारान् विहरति जने निस्त्रपतया
नटो वस्तुस्थित्या जठरभरणे शिल्पशरणः॥ २॥

तद् वरमिमं कुशिल्पमल्पफलमलघुक्लेशमतित्रपाकरमुपसंहृत्य क्वचिदाश्रमे किमपि गुरुकुलमुपासीनः सकलदुःखोपरमं परमं पुरुषार्थमभिगन्तुं यतिष्ये।

॥ विमृश्य॥

तत् क्वेमं कृपणकं कृपापात्रप्रायं कुटुम्बभरमर्पयित्वा गम्यताम्?

॥ अग्रतो ऽवलोक्य॥

भवतु, अमुष्य तावदाशयं विज्ञास्ये।

॥ प्रविश्य पारिपार्श्वकः सूत्रधारमवलोक्य॥

किमयमद्य निर्वेदपरिम्लानवदन इव दृश्यते? पृच्छाम्येनम्।

॥ उपसृत्य॥

भाव, किमिदं विषण्णवदनमास्यते? ननु क्वचन विनियुक्तो ऽसि वृत्तिकारशिष्यैः?

॥ सूत्र॰ पूर्वोक्तं यतिष्य इत्यन्तं पठति॥

॥ पारि॰ ॥

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2 ॰मुद्द्योततां] em. RT, ॰दुद्योततां PāPu[pc], ॰दुद्योत॰ Pu[ac] **3** संवित्पदे ऽव॰] conj. Dezső–Isaacson, संवित्परे ऽर्ध॰ RT (conj. ?), संचित्यरार्द्ध॰ Pā, संचिंत्यरार्द्ध॰ Pu **5** नान्द्यन्ते] PuRT, नाद्यंते Pā **6** अहो अहो नटत्वं नाम] Pā[pc]Pu, अहो अदो नटत्वं नाम RT(misreading Pu?), अहोनामटत्वं नाम Pā[ac] **6** ॰सूत्कट॰] em. RT, ॰मुत्तर॰ PāPu **7** ॰डम्बरः कुटुम्ब॰] em. RT, ॰डंबरकुटुंब॰ PāPu **8** विष्णुर्ब्र॰] PuRT, विष्णुव्र॰ Pā **9** भीरुः] PuRT, भीरु Pā **9** शूरः] PāRT, सूरः Pu **9** ॰मतिर्दु॰] PuRT, ॰मतिदु॰ Pā **10** सर्वाकारान्वि॰] PuRT, सर्वाकाराावि॰Pā **10** जने] conj. Isaacson, जनो PāPuRT **12** ॰पसंहृत्य] PāRT, ॰पसं[[ ]]हृत्यं Pu **12** क्वचिदा॰] em. RT, क्वदाचिदा॰ Pā, कदाचिदा॰ Pu **15** तत्क्वेमं] em. RT, तत्क्षेमं PāPu **21** विनियुक्तो] em., विनिर्युक्तो PāPuRT

अलमस्थाने निर्वेदेन। को नु खलु देवेषु मनुष्येषु तिर्यक्षु वा कपटचर्यामुत्तीर्य परमार्थे पर्यवसितः? सर्व एवायं ब्रह्मादिस्तिर्यक्पर्यन्तो जन्तुग्रामः संसारे माययैव परिवर्तते। भवतः किमधिकं जातम्?

मायाविडम्ब्यमानस्य विश्वस्य जगतो यथा।
व्यवहारो न सत्यार्थस्तथास्माकं भविष्यति॥ ३॥

॥ सूत्र॰ ॥

मारिष, यथाह भवान्। किं त्वयमीदृशो ऽप्यशक्यनिर्वाह आस्माकीनो व्यवहारः।

॥ पारि॰ ॥

भाव, कथमिव?

॥ सूत्र॰ ॥

मारिष, भरतमुनिनोपदिष्टे दशरूपकप्रयोगे किल कृतश्रमा वयम्। अद्य चात्रभवतः शैशव एव व्याकरणविवरणकरणाद् वृत्तिकार इति प्रथितापरनाम्नो भट्टजयन्तस्य शिष्यपरिषदाहमाज्ञप्तो यथास्मद्गुरोः कृतिरभिनवमागमडम्बरं नाम किमपि रूपकं प्रयोक्तव्यमिति। तदिदमलौकिकमशास्त्रीयमप्रयुक्तपूर्वं कथं प्रयुञ्ज्महे? तदस्याः कुजीविकाया उपेक्षणमेव श्रेयः।

॥ पारि॰ ॥

भाव, मैवम्। अनतिक्रमणीयशासनाः खल्वत्रभवन्तो वृत्तिकारस्य शिष्याः। यत् पुनरशास्त्रीयमिति शङ्कसे, तत्र कः प्रयोक्तुरपराधः?

काव्यं करोति स कविर्भरतोपदेश-
मुल्लङ्घ्य, तस्य च तथा प्रथयन्ति शिष्याः।
सामाजिकास्तव त एव, भवान् प्रयुङ्क्तां
पार्श्वस्थितः परिवदिष्यति किं जनो ऽन्यः॥ ४॥

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37 Cf. *Kādambarīkathāsāra* 1.11ab: वृत्तिकार इति व्यक्तं द्वितीयं नाम बिभ्रतः।; NM II 718.6: अन्वर्थो नववृत्तिकार इति यं शंसन्ति नाम्ना बुधाः।

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26 f. ॰मार्थे…जातम्] om. Pu **26** f. संसारे माययैव] Pā, संसारमाययैव RT (em. ?) **28** ॰डम्ब्य॰] PuRT, ॰डंव्य॰ Pā **29** भविष्यति] em. RT, भविष्यते PāPu **31** भवान्] em. RT, भगवान् PāPu **31** ॰मीदृशो ऽप्य॰] PāRT, ॰मीदशो[[ ]] Pu^{ac}, ॰मीदशोप्य Pu^{pc} **31** ॰शक्य॰] Pā^{pc}PuRT, ॰श[[ ]]य॰ Pā^{ac} **31** ॰ह आस्माकीनो] RT^{pc}, ॰हो अस्माकीनो PāPu, ॰हो ऽस्माकीनो RT^{ac} **36** अद्य] Pā^{pc}PuRT, अ[[ ]] Pā^{ac} **37** विवरणकरणाद् वृ॰] PāPu^{pc}RT, विवरणाद् वृ॰ Pu^{ac} **40** कुजीविकाया] em., कुजीवितिकाया PāPu, कुवृत्तिकाया em. RT **42** मैवम्] em. RT, मेवं PāPu **46** सामाजिकास्त॰] PuRT, समाजिकास्त॰ Pā **46** प्रयुङ्क्तां] em. RT, प्रयुक्तं PāPu

॥ सूत्र॰ ॥

कृतं जनापवादेन।

॥ पारि॰ ॥

तत्किं राजभयमाशङ्कसे?

॥ सूत्र॰ सस्मितम्॥

तदपि नास्ति।

॥ पारि॰ ॥

तत्किं विलम्बसे? ननु नियुज्यन्तां तासु तासु सौगतार्हतादिभूमिकासु कुशीलवाः।

॥ सूत्र॰ ॥

मारिष, न शक्नोम्येव दुर्वहमिदमुद्वोढुमिन्द्रजालमायाप्रायं नटवृत्तम्।

अशास्त्रकं वास्तु तदन्वितं वा
काव्यं, जनः कुप्यतु रज्यतां वा।
अहं तु निर्विण्णमनाः स्ववृत्ति-
मुत्सृज्य तीर्थानि चिनोमि तावत्॥ ५॥

भवान्पुनः कृपणकमस्मत्कुटुम्बकं वा संवाहयतु, मामेव वानुगच्छतु। मया त्विदानीमेवास्मिन्महति विहारे वीतरागभिक्षुशतपरिगृहीते नातिदूरनिर्वाणमार्गदेशिनि तत्त्वबुभुत्सुना प्रवेष्टव्यम्।

॥ इति निष्क्रान्तौ॥

॥ प्रस्तावना॥

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58 दुर्वहमि॰] RT (em. ?), दुर्वहमहमि॰ PāPu **60** रज्य॰] PuPā^{pc}RT, रत्य॰ Pā^{ac} **61** तु] PāRT, नु Pu **61** निर्विण्ण॰] PāRT, निर्विण॰ Pu **63** वानु॰] RT (em. ?), चानु॰ PāPu **64** नातिदूर॰] conj. Isaacson, नातिदूरे PāPuRT

॥ ततः प्रविशत्यासनस्थो रक्तपटसंवीतः शाक्यभिक्षुरुपासकश्चाग्रतः॥

॥ भिक्षुः, सवैराग्यम्॥

अनादौ संसारे स्थितमिदमहो मूढमनसां
जनित्वा जन्तूनां मरणमथ मृत्वापि जननम्।
इयं सा दुःखानां सरणिरिति संचिन्त्य कृतिना
निधातव्यं चेतो जननमरणोच्छेदिनि पदे॥ १॥

॥ उपा॰ ॥

भो भदंत, किं खु एदं जणणमरणववहारबाहिरं ठाणं? केण वा उवाएण एदं पावीयदि?

॥ भिक्षुः॥

धीमन्, यदि शुश्रूषुरसि तदिह चतुरार्यसत्यपरिज्ञाने यत्नमाधेहि।

॥ उपा॰ ॥

भो भदंत, काइं उण ताइं चत्तारि अज्जसच्चाइं?

॥ भिक्षुः॥

धीमन्, दुःखं समुदयो निरोधो मार्ग इति चत्वार्यार्यसत्यानि।

॥ उपा॰ ॥

भो भदंत, इत्तियमेत्तेण ण मे पवोहो उप्पण्णो। सवित्थरेण उवदिसदु भवं।

॥ भिक्षुः॥

आयुष्मन्, बोध्यसे—

स्वसंवेद्यं तावत् सुखविसदृशं दुःखमखिलं
यतस्तस्योद्भूतिः स तु समुदयो मोहमहिमा।
निरोधो निर्वाणं सकलपरितापव्युपरम

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8 f. भो भदन्त, किं खल्वेतज् जननमरणव्यवहारबाह्यं स्थानम्? केन वोपायेनैतत् प्राप्यते? 13 भो भदन्त, कानि पुनस्तानि चत्वार्यार्यसत्यानि? 17 भो भदन्त, इयन्मात्रेण न मे प्रबोध उत्पन्नः। सविस्तरेणोपदिशतु भवान्।

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3 ff. = NM II 424.9–12.

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5 कृतिना] PāPuNM, कृतिभिर् RT (em. ?) **6 जननमरणोच्छेदिनि**] RT (em. ?) NM, जननमरणच्छेदिनि PāPu **8 जणण॰**] RT (em. ?), जनन॰ PāPu **8 वा**] PuRT, चा Pā **8 उवाएण**] PāRT, उवाणण Pu **11 शुश्रूषुर॰**] PāRT, शुश्रुषुर॰ Pu **11 चतुरा॰**] PāRT, वतुरा॰ Pu **13 काइं**] conj., किं PāPuRT **13 ताइं**] conj., ते PāPuRT **13 चत्तारि**] PāPuRT^{pc}, चत्वारि RT^{ac} **13 अज्जसच्चाइं**] conj., अज्ज*सच्चा PāPu, अय्यसच्चा RT (em. ?) **15 दुःखं**] PāPu^{pc}RT, ज्ज (?) खं Pu^{ac} **15 समुदयो**] em. RT, समुदायो PāPu **15 चत्वार्यार्यसत्यानि**] em. RT, चत्वार्यसत्यानि PāPu **17 ॰मेत्तेण ण**] em. RT, ॰मेत्तेण PāPu **17 उप्पण्णो**] PāRT, उप्पणो Pu **22 ॰व्युपरम**] RT (em. ?), ॰व्युपरमः PāPu

उपायस्तत्प्राप्तौ कुशलमतिभिर्मार्ग उदितः॥ २॥

⟨॥ उपा॰ ॥ ⟩

भो भदंत, केण दाणि उवाएण अप्पा णं दीहरपबंधपउत्तं मोत्तूण दुत्तरं दुक्खगहणं णिव्वाणे णिवसदि?

॥ भिक्षुः॥

साधो, न साधु बुध्यसे। न खल्वात्मा नाम कश्चिद् यो दुःखसङ्कटमुत्तीर्य निर्वाणमधिगच्छति। ननु,

संसारकारागारस्य दारुणायासकारिणः।
अयमेव दृढः स्तम्भो यः स्थिरात्मग्रहो नृणाम्॥ ३॥

तथा हि,

अयमहमिति पश्यतो हि जन्तो-
र्भवति ममेदमिति ध्रुवं प्रतीतिः।
अहमिति च ममेति चावगच्छन्
न हि विजहाति जडाशयः कुतृष्णाम्॥ ४॥

अविप्रलुप्ततृष्णस्य दूरे वैराग्यभावना।
अनभ्यस्ते च वैराग्ये संसारतरणं कुतः?॥ ५॥

॥ उपा॰ ॥

भो भदंत, जदा दाव णत्थि य्येव को वि अप्पा, को दाणि संसारदुक्खं अणुभवदि? को वा एदं उत्तरिअ णिव्वाणागारअं पडिवज्जदि?

॥ भिक्षुः, सस्मितम्॥

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25 f. भो भदन्त, केनेदानीमुपायेनात्मैतद् दीर्घप्रबन्धप्रवृत्तं मुक्त्वा दुस्तरं दुःखगहनं निर्वाणे निवसति? 40 f. भो भदन्त, यदा तावन् नास्त्येव को ऽप्यात्मा, क इदानीं संसारदुःखमनुभवति? को वा एतदुत्तीर्य निर्वाणागारकं प्रतिपद्यते?

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30 ff. NM II 298.5–10 (*bauddhapakṣa*): तस्मादुत्सृज्यतामेष मूर्धाभिषिक्तः प्रथमो मोह आत्मग्रहो नाम। तन्निवृत्त्या चात्मीयग्रहो ऽपि विरंस्यति, 'अहमेव न, किं मम' इति। तदिदमहंकारममकारग्रन्थिप्रहाणेन नैरात्म्यदर्शनमेव निर्वाणद्वारमवलम्ब्यताम्। तस्य च मार्गः क्षणिकपदार्थनिश्चयः। क्षणिकेषु हि सर्वभावेषु निराश्रयेषु ज्ञानस्याप्याश्रयविरहात् कुतस्त्यमात्मकल्पनमिति।

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24 ⟨उपा॰⟩] em. RT, om. PāPu **26** दुक्ख॰] em., दुःक्ख॰ Pā, दुःख॰ PuRT **26** णिव्वाणे] RT (em. ?), णित्वाणे PāPu **30** ॰रका॰] $Pā^{pc}$PuRT, ॰राका॰ $Pā^{ac}$ **31** ॰ग्रहो] em. RT, ॰गृहो PāPu **31** नृणाम्] RT^{pc}PāPu, नॄणाम् RT^{ac} **36** विजहाति] em. RT, विजहति PāPu **36** जडाशयः] RT (em. ?), जडासयः PāPu **38** वैराग्ये] $Pā^{pc}$PuRT, वैराग्यै $Pā^{ac}$ **40** णत्थि] $PāPuRT^{pc}$, नत्थि RT^{ac} **41** ॰दुक्खं अणु॰] em., ॰दुक्खमणु॰ em. RT, ॰दुःखम॰ PāPu **41** णिव्वाणागारअं] em. Isaacson, णिव्वाणागारए em. RT^{pc}, णिव्वाणागायए PāPu, निव्वाणागारए RT^{ac} **42** भिक्षुः] PāRT, भिक्षूः Pu

वत्स, निरोधो निर्वाणमपवर्गः समाप्तिरिति नित्ये ऽपि सत्यात्मनि सुतरामघटमानम्। न हि नित्यस्य निरोध उपपद्यते। तस्माद् विज्ञानमात्रमेवेदं हर्षविषादाद्यनेकरूपरूषितमनादिप्रबन्धप्रवृत्तविचित्रवासनानुसारसमासादितविततकारभेदममुना नैरात्म्यादिभावनामार्गेण व्यपनीतविविधोपाधिपटलोपहितनानाकारकालुष्यममलसंविन्मात्रनिष्ठमवतिष्ठतां वा सन्तानात्मना, सन्ततिरेव वा विच्छिद्यतामित्ययमेव निर्वाणमार्गो नेदीयान्।

॥ उपा॰ ॥

भो भदंत, जदि णत्थि थिरो अप्पा परलोए कस्स कम्मभोओ? इण्हिं पि कस्स सुमरणणिबंधणा होंति ववहारा?

॥ भिक्षुः ॥

कुशलं बोध्यसे।

अर्थक्रियासाधनतां न नित्याः
क्रमाक्रमाभ्यामुपयान्ति भावाः।
नार्थक्रियां काञ्चिदसाधयन्तो
भवन्ति चैते परमार्थसन्तः॥ ६॥

एवं हि वदन्ति नीतिविदः—

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50 f. भो भदन्त, यदि नास्ति स्थिर आत्मा परलोके कस्य कर्मभोगः? इदानीमपि कस्य स्मरणनिबन्धना भवन्ति व्यवहाराः?

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44 ff. NM I 196.1–2: अत एवेदमपि न वचनीयम्—‘एकमेवेदं संविद्रूपं हर्षविषादाद्यनेकाकारविवर्तं पश्यामः, तत्र यथेष्टं संज्ञाः क्रियन्ताम्’ (PVin I p. 70.9–11) इति।; also NM II 493.10–13 (*bauddhapakṣa*): द्वितीयस्याभावात् स्वच्छत्वाद् ज्ञानस्य कालुष्यमन्यकृतं युक्तमिति चेत्, अविद्यावासनाकृतं तद्भविष्यति। स्वतः स्वच्छमपि ज्ञानमनाद्यविद्यावासनाविभवोपनतमनेकाकारकालुष्यरूषितवपुरिव प्रकाशते। 48 NM II 439.3–4: निर्वाणादिपदाख्येयमपवर्गं तु सौगताः। सन्तत्युच्छेदमिच्छन्ति स्वच्छां वा ज्ञानसन्ततिम्॥ 50 f. NM II 296.11–16: निराश्रयेषु विज्ञानस्कन्धेषु क्षणभङ्गिषु। कथं स्मृत्यादिकार्यं वा परलोको ऽपि वा कथम्॥ सत्यपि परलोके कथमकृताभ्यागमकृतविप्रणाशौ पराक्रियेते? येन हि ज्ञानेन चैत्यवन्दनादि कर्म कृतं, तस्य विनाशान्न तत्फलोपभोगः। यस्य च फलोपभोगस्तेन न तत्कर्म कृतमिति—नैष दोषः, कार्यकारणभावस्य नियामकत्वात्। 54 ff. NM II 300.1–4 (*bauddhapakṣa*): भावानां हि सत्त्वं क्रमयौगपद्याभ्यां व्याप्तम्। नित्येषु च पदार्थेषु व्यापकानुपलम्भनात् (i. e. क्रमयौगपद्यानुपलम्भात्)। तद्व्याप्तमपि सत्त्वं हि बलात् तेभ्यो निवर्तते॥

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45 ॰रूषितम॰] em. Sanderson, ॰रूपितम॰ PāPuRT **47** ॰मवतिष्ठतां] em. Isaacson, ॰मपतिष्टतां PāPu^{pc}, ॰तां Pu^{ac}, ॰मुपतिष्ठतां em. RT **50** णत्थि] PāPuRT^{pc}, नत्थि RT^{ac} **50** कस्स] PāPuRT^{pc}, कस्य RT^{ac} **51** कस्स] PāPu, कस्य RT **51** ॰णिबंधणा] PāPuRT^{pc}, निबंधना RT^{ac} **54** नित्याः] PāRT, नित्या Pu **55** क्रमाक्र॰] Pā^{pc}RT, क्रामाक्र॰ Pā^{ac} (?), क्रमोक्र॰ Pu **57** ॰सन्तः] em. RT, ॰मन्तः PāPu

यदेवार्थक्रियाकारि तदेव परमार्थसत्।

इति। अपि च,

नायं कुम्भो नश्वरात्मान्यथा वा
हेतोर्नाशं मुद्गरादेरुपैति।
व्यर्थो वा स्यादक्षमो वा स हेतुः
कल्पे ऽप्यस्यानागमाद्वा न नश्येत्॥ ७॥

तेनात्मलाभसमनन्तरमेव भावा
नश्यन्ति भान्ति तु तथा समसन्ततित्वात्।
सन्तानवृत्तिमवलम्ब्य च कर्तृभोक्तृ-
स्मृत्यादिकार्यघटनापि न दुःसमर्था॥ ८॥

॥ उपा॰ ॥

जदि सअलो खणभंगुरो भावसत्थो, णत्थि य्येव एदस्स बिइए खणे अवत्थि-

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70 ff. यदि सकलः क्षणभङ्गुरो भावसार्थः, नास्त्येवैतस्य द्वितीये क्षणे ऽवस्थितिः, तत् कथमेष विज्ञानेन विषयीकर्तुं पार्यते? अर्थः खलु विज्ञानेन सहानु वा तेन प्रकाश्यते, विज्ञानं वा जनयन्नपि नो नियन्त्रणमाकारं वा अप्राप्तेन तेन विषयीक्रियते। अन्यथेदं प्रत्यक्षं क्षणभाविनो दुर्लभम्।

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59 NM II 299.3–4 (*bauddhapakṣa*): सत्त्वं तावदर्थक्रियाकारित्वमुच्यते। यथोक्तम्—‘अर्थक्रियासमर्थं यत् तदेव परमार्थसत्’ इति। (cf. PV (Pandey) 2.3ab: अर्थक्रियासमर्थं यत् तदत्र परमार्थसत्।) 61 ff. NM II 306.3–13 (*bauddhapakṣa*): अतश्च क्षणभङ्गिनो भावाः प्रलयं प्रति हेत्वनपेक्षत्वात्। भावो हि स्वतो नश्वरात्मा भवेत्, तद्विपरीतो वा। विनश्वरस्वभावे ऽस्मिन् कृतं प्रलयहेतुभिः। अनश्वरस्वभावे हि कृतं प्रलयहेतुभिः॥ क्व तर्हि मुद्गरादीनां व्यापारः? विजातीयसन्ततिजन्मनीति ब्रूमः। अभावस्तु तज्जन्यो (i.e. मुद्गरादिजन्यो) न संभवत्येव प्रमाणविरुद्धत्वात्। भावो हि स्वरूपेण न भवति न त्वभावो ऽप्यस्य भवतीति। स्वरूपं तु तस्य (i.e. अभावस्य) भवनात्मकं चेत्, सर्वदैव भवेदेव न न भवेत्। अभवनात्मकं तु तदेव न भवेत्, परापेक्षाया अभावात्। न हि मुद्गरादिकारणान्तरसापेक्षः कुम्भादेर्विनाशो भवितुमर्हति, उत्पत्ताविव नाशे ऽपि समर्थासमर्थभिन्नाभिन्नोपकारकारिसहकार्यादिविकल्पकलापानपायात्।; also NM II 307.1–7 (*bauddhapakṣa*): अपि च यदापि तेन नष्टव्यं तदाप्यस्य न स्वरूपादतिरिक्तः कश्चन विनाशहेतुरवतरति। तच्च स्वरूपमाद्ये ऽपि क्षणे तस्य तादृशमेवेति तदैव वा नश्येत्, न कदाचिद्वा। अपमृत्योरपक्रान्तः तस्य चेत् प्रथमः क्षणः। अविनाशिस्वभावत्वादास्तां युगशतान्यपि॥ न चैवमभ्युपगम्यते। तस्मादात्मलाभाविनाभावी भावानां विनाश इति सिद्धः क्षणभङ्गः। 67 f. NM II.296.15–197.3 (*bauddhapakṣa*): नैष दोषः, कार्यकारणभावस्य नियामकत्वात्। अनादिप्रबन्धप्रवृत्तो हि ज्ञानानां हेतुफलभावप्रवाहः। एष एव च सन्तान इत्युच्यते। तत्कृतश्चायं अनुसन्धानादिकार्यनियमः। सन्तानानादित्वात् तदविच्छेदाच्च परलोको ऽपि न क्लिष्टकल्पनः।

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62 हेतोर्नाशं] em. RT^{pc}, हेतोनाशं PāPu, तोर्नाशं RT^{ac} **62** ॰रुपैति] PāPuRT^{pc}, ॰रु ⊔ ति RT^{ac} **63** वा] PuRT, चा Pā **63** ॰दक्षमो] PāRT, ॰दृक्षमा Pu **65** ॰व भा॰] Pā^{pc}PuRT, ॰वाभा॰ Pā^{ac} **66** सम॰] em. RT, मस॰ PāPu **68** ॰नापि] em. (also Pā^{pc}?), ॰नादि Pā(ac?) PuRT **68** दुःसमर्था] PāPu, दुःसमर्थम् em. RT **70** णत्थि] PāPuRT^{pc}, नत्थि RT^{ac}

दी, ता कहं एसो विण्णाणेण विसईकादुं पारीअदि? अत्थो खु विण्णाणेण सह अणु वा तेण पकासिज्जदे, विण्णाणं वा जणेंतो वि णो णिअंतणं आआरं वा अप्पत्तेण तेण विसईकरीअदि। अण्णहा एदं पच्चक्खं खणभाइणो दुल्लहं।

॥ भिक्षुः ॥

आयुष्मन्, यदि स्फुटं पश्यसि तदर्थो ऽपि नाम न कश्चिद् विज्ञानस्य यो विषयभावमुपयाति। ज्ञानमेवेदं नीलपीताद्याकारखचितमवभाति। कुतः?

आकारद्वितयाश्रितं न युगपज्ज्ञानार्थयोर्वेदनं
लोके ऽर्थश्च जडः प्रकाशवपुषा ज्ञानेन चेद् गृह्यते।
स्यादादौ ग्रहणं प्रदीपवदनाकारं च नो गृह्यते
ज्ञानं तेन तदेव भाति विविधाकारं कुतो ऽर्थो ऽपरः? ॥ ९ ॥

तस्मात् सर्वं शून्यं सर्वं क्षणिकं निरात्मकं सर्वम्।

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77 NM II 488.4–13 (*bauddhapakṣa*): उच्यते—इदं तावत् परीक्ष्यताम्, यदेतत् प्रत्यक्षविज्ञानं 'नीलमिदं पीतमिदम्' इत्युत्पद्यते, तत्र किमेक आकारः प्रकाशते उत द्वितयमिति। यदि द्वितयमवभाति, 'अयमर्थो नीलम्, इदं तज्ज्ञानम्' इति, तत् किमत्र विचार्यते? जितं भवद्भिः। जितस्य यदापद्यते, तदस्मासु विधीयताम्। अथ एक एवायमाकारः प्रथते, तर्ह्यस्ति विचारावसरः। कस्यायमाकारः? किमर्थस्य किं ज्ञानस्येति? स चैवं विचार्यमाण आकारः यद्यर्थस्येति तद् भवन्तो जेष्यन्ति। ज्ञानाकारपक्षे तु वयं जेष्याम इति।; also NM II 492.15–493.3 (*bauddhapakṣa*): आकारद्वयप्रतिभासो हि नास्तीत्युक्तम्। अभ्युपगमे वा सुदुस्तरमनवस्थादूषणम्। अर्थाकारश्च प्रत्यक्षः तत्कृतश्च ज्ञानाकारः प्रत्यक्ष इत्युच्यमाने ऽर्थाकारस्तावत् साकारेण ज्ञानेन गृहीतः। स इदानीं ज्ञानाकारो ऽपि ग्राह्यत्वात् साकारज्ञानान्तरं भवेत्। तदपि साकारं ज्ञानान्तरं तथाभूतज्ञानान्तरग्राह्यमेव स्यादित्यनिष्टम्। 78 f. NM II 489.12–17 (*bauddhapakṣa*): अतश्च ज्ञानस्यायमाकारः। ज्ञानं हि प्रकाशकमप्रकाशस्यार्थस्य भवद्भिरभ्युपगम्यते। ततश्चार्थात् प्रथमतरमस्य ग्रहणेन भवितव्यम्, अगृहीतस्य दीपादेः प्रकाशस्य प्रकाशकत्वादर्शनात्। उत्पन्नेष्वपि च घटादिष्वर्थेषु प्रकाशवैकल्याद् वा प्रतिबन्धवैधुर्याद् वा भवत्यग्रहणम्। ज्ञानस्य तूत्पन्नस्य सतो न किंचिद् ग्रहणे प्रतिबन्धकम् (: em. Isaacson, ed.: प्रतिबन्धकः)। न च प्रकाशकान्तरापेक्षणं स्वत एव दीपवत् प्रकाशस्वभावत्वात्। 79 f. NM II 490.15–17 (*bauddhapakṣa*): ज्ञानं च गृह्यमाणमाकाररहितं ग्रहीतुमशक्यमिति बलात् साकारमेव तद् ग्रहीतव्यम्। साकारे च ज्ञाने गृहीते सति द्वितीयकारणाभावात्कुतो ज्ञानातिरिक्तो बाह्यो ऽर्थः?

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71 विण्णाणेण] PāRT, विणाणेण Pu **71 पारीअदि**] em., पारिअदि PāPuRT **72 अणु वा तेण**] em., अणुवावातेण PāPu, अनुवादेण RT^{ac}, अणु वा देण RT^{pc} **72 पकासिज्जदे**] em. RT^{pc}, पकासिज्ज*ते Pā, पकासिज्जंते Pu, पकासिज्जते RT^{ac} **72 जणेंतो**] conj., जिणिंतो PāPuRT **72 वि णो णिअंतणं**] conj. Isaacson, विणाणिअत्तणे PāPu, विणा णिअंतेण RT (em. ?) **73 अप्पत्तेण तेण**] conj., अप्पत्ते तेण PāPuRT **73 °करीअदि**] PāPu, °करीयदि RT^{pc}, °करियदि RT^{ac} **73 पच्चक्खं**] conj., चएक्षू PāPu, च पक्खं RT (em. ?) **75 पश्यसि**] conj. Isaacson, पृच्छसि PāPuRT **76 °ताद्या°**] conj. Isaacson, °तान्बरा° Pā, °तांब्बरा° Pu, °ताम्बरा° RT **76 °खचितम°**] PuRT, °खचिनम° Pā **78 प्रकाश°**] em. RT, प्रकाम° PāPu **79 च नो**] em. Isaacson, मनो PāPuRT

सर्वं दुःखमितीत्थं ध्यायन् निर्वाणमाप्नोति॥१०॥

॥ नेपथ्ये गण्डिकाध्वनिः॥

॥ उपा॰, श्रुत्वा॥

भो भदंत, एसो खु सअलभिक्खुसंघसंघडणवेलापिसुणो गंडिसद्दो समुच्छलिओ, ता एत्थभवं पमाणं।

॥ भिक्षुः॥

यद्येवं तद्यथा वेला नातिक्रामति तथा समाचरामः।

॥ उत्थाय परिक्रम्य दिशो ऽवलोक्य॥

एष खलु मृणालतन्तुधवलयज्ञोपवीतलाञ्छितश्यामवक्षःस्थलो वेणुयष्टिहस्तः को ऽपि ब्राह्मणयुवा इतो ऽभिवर्तते। तद्यावदेष न वेलाविघ्नमुत्पादयेत्तावद्यथाप्राप्तमनुतिष्ठामः।

॥ उपा॰॥

भो भदंत, को वि अ कालो एदस्स बम्हणजुवाणस्स इह ट्ठिदस्स वट्टदि। जस्सिं य्येव खणे इमस्सिं रुक्खमूले भदंतो उवविट्ठो तस्सिं य्येव खणे एसो इह पविट्ठो भदंतेण ण लक्खिदो। लदाजालंतरिदेण एदिणा सयलो य्येव आयण्णिदो भदंतवण्णिदो उवएसो।

॥ भिक्षुः॥

यद्येवं ततः किं तथाविधेनैव वयमिदानीं वेलां लङ्घयामः?

॥ इति सहोपासकेन निष्क्रान्तः॥

॥ ततः प्रविशति यथानिर्दिष्टः स्नातको बटुश्च॥

॥ स्नात॰॥

स्वाध्यायः पठितो यथाविधि परामृष्टानि चाङ्गानि षण्
मीमांसापि निरूपितेति विहितं कर्म द्विजन्मोचितम्।

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85 f. भो भदन्त, एष खलु सकलभिक्षुसङ्घसङ्घटनवेलापिशुनो गण्डिशब्दः समुच्छलितः। तदत्रभवान् प्रमाणम्। 94 ff. भो भदन्त, को ऽपि च काल एतस्य ब्राह्मणयून इह स्थितस्य वर्तते। यस्मिन्नेव क्षणे ऽस्मिन् वृक्षमूले भदन्त उपविष्टः तस्मिन्नेव क्षण इह प्रविष्टो भदन्तेन न लक्षितः। लताजालान्तरितेनैतेन सकल एवाकर्णितो भदन्तवर्णित उपदेशः।

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82 दुःखमि॰] RT (em. ?), दुखमि॰ PāPu **82 निर्वाणमा॰**] PuRT, निवाणमा॰ Pā **90 ॰वक्षः॰**] PāPuRT^{pc}, ॰वक्ष॰ RT^{ac} **95 रुक्ख॰**] em. RT, रक्ख॰ PāPu **95 भदंतो**] PāPu, भदंत RT (em. ?) **96 लक्खिदो**] PāRT, लखिदो Pu **96 एदिणा**] PāPu, om. RT **97 आयण्णिदो**] em. RT, आयसिदो PāPu **97 ॰वण्णिदो**] PāRT, ॰वणिदो Pu **99 वेलां**] PāRT, वेला Pu **100 निष्क्रान्तः**] em., निष्क्रान्तः॥ ⟨॥ विष्कम्भकः॥⟩ em. RT, निःक्रांतः PāPu^{pc}, निक्रांतः Pu^{ac} **103 स्वाध्यायः**] RT (em. ?), स्वाध्याय॰ PāPu

नित्याधूतकुतर्कधूसरगिरां यावत्तु वेदद्विषां
न्यक्कारो न कृतः कृतार्थ इव मे तावन्न विद्याश्रमः॥ ११॥

अग्न्याश्चैते वेदविप्लवकृतां कुबुद्धयः शौद्धोदनिशिष्यकाः। तदेनानेव स्तेनानिव तावन् निगृह्णीमः।

॥ परिक्रामति॥

॥ बटुः॥

अय्य, उवणीदं मए एदं ण्हाणोवअरणं। ण्हादुं पत्थिदो अय्यो।

॥ स्नात॰॥

किं चातः?

॥ बटुः॥

ण खु अणुऊलं उवचिट्ठदि। विहारगामी खु एस मग्गजणो सयलो संचरदि।

॥ स्नात॰॥

नन्वत्र विहारे भिक्षूनवलोक्य ततः स्नास्यामः।

॥ बटुः॥

जं अय्यो आणवेदि।

॥ उभौ परिक्रामतः॥

॥ स्नात॰, अग्रतो ऽवलोक्य॥

अहो विहारस्य रामणीयकम्! इह हि

प्रासादाः शशिरश्मिशुभ्रहिमवच्छृङ्गप्रतिस्पर्द्धिनः
स्निग्धान्याम्रवणानि शाद्वलचिता हृद्या लतामण्डपाः।
उन्मीलद्बिसकन्ददन्तुरशरद्व्योमानुकारोदकाः

111 आर्य, उपनीतं मयैतत् स्नानोपकरणम्। स्नातुं प्रस्थित आर्यः। 115 f. न खल्वनुकूलमुपतिष्ठते। विहारगामी खल्वेष मार्गजनः सकलः सञ्चरति। 119 यदार्य आज्ञापयति।

105 f. NM I 7.6–9: न्यायविस्तरस्तु मूलस्तम्भभूतः सर्वविद्यानां वेदप्रामाण्यरक्षाहेतुत्वात्। वेदेषु हि दुस्तार्किकरचितकुतर्कविप्लावितप्रामाण्येषु शिथिलितास्थाः कथमिव बहुवित्तव्ययायासादिसाध्यं वेदार्थानुष्ठानमाद्रियेरन् साधवः? 122 ff. cf. NM II 347.13–16: नास्त्यात्मा फलभोगमात्रमथ च स्वर्गाय चैत्यार्चनं, संस्काराः क्षणिकाः युगस्थितिभृतश्चैते विहाराः कृताः। सर्वं शून्यमिदं वसूनि गुरवे देहीति चादिश्यते, बौद्धानां चरितं किमन्यदियती दम्भस्य भूमिः परा॥

106 न्यक्कारो] em. RT, त्यक्तारो PāPu **107 अग्न्याश्चैते**] em. RT, अत्र्याश्चैते PāPu **111 अय्यो**] RT (em. ?), आय्या PāPu **115 ण खु**] PāPuRT^{ac}, ण क्खु RT^{pc} **115 ॰मी खु**] PāPuRT^{ac}, ॰मी क्खु RT^{pc} **115 मग्ग॰**] PāRT, मग्ज॰ Pu **119 अय्यो**] RT (em. ?), आय्या PāPu **122 रामणीयकम्**] RT (em. ?), रमणीयकं PāPu **124 ॰न्याम्र॰**] RT (em. ?), ॰न्यास्र॰ PāPu **125 ॰बिस॰**] RT (em. ?), ॰विस॰ PāPu **125 ॰शर॰**] Pā^{pc}PuRT, ॰शिर॰ Pā^{ac}

पद्मिन्यो विहरत्सरोरुहरजोरक्ताङ्गभृङ्गाङ्गनाः॥ १२॥

॥ पद्मिनीं निर्वर्णयन् ॥

अधःशाखैरूर्ध्वस्थितविततमूलैः कमलिनी-
जलं धत्ते लक्ष्मीं पुलिनतरुषण्डैः प्रतिमितैः।
इहान्तर्दृश्यन्ते विटपविनिविष्टाः क्षितिरुहां
विहङ्गाः खादन्तः फलशकलमुत्तानवदनाः॥ १३॥

॥ बटुः॥

अय्य, पेक्ख एयाणं मउअपवणंदोलिअविचित्तधयवडमंडिअमेरुगंडिआणिव्विसेसपासादब्भंतरविणिवेसिदाणं कणअमइआणं पज्झरंतणिरंतरपहावित्थारगसुंदरवण्णाभरणभूसिआणं बुद्धपडिमाणं चंदणघणसारघुसिणमअणाहिविलेवणकुसुमधूवोवहारसामिद्धी। अहो अच्छरिअं!

॥ स्नात॰, निर्वर्ण्य॥

न खलु तपस्विजनमठिकास्थानमिदं, राजोद्यानमेतत्। कष्टं भोः कष्टम्!

विटपथिकलुण्ठ्यमानैर्वन्द्ये पथि जातगहनदिङ्मोहैः।
अस्थाने क्षिप्यन्ते विविधानि धनानि धनवद्भिः॥ १४॥

किलाप्रमाणे ऽप्यस्मिन्नागमे विषयसुखपराङ्मुखमनसां समाधिभावनाभ्याससक्तानां यथा तथा कल्पितप्राणवृत्तीनां किमेवंविधैरनुपशान्तजनोचितैर्भोगसाधनविभवैः?

॥ बटुः॥

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133 ff. आर्य, पश्य एतासां मृदुकपवनान्दोलितविचित्रध्वजपटमण्डितमेरुगण्डिकानिर्विशेषप्रासादाभ्यन्तरविनिवेशितानां कनकमयीनां प्रक्षरन्निरन्तरप्रभाविस्तारकसुन्दरवर्णाभरणभूषितानां बुद्धप्रतिमानां चन्दनघनसारघुसृणमृगनाभिविलेपनकुसुमधूपोपहारसमृद्धीः। अहो आश्चर्यम्।

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127 पद्मिनीं निर्वर्णयन्] em., पद्मिनी निर्वर्ण्णयत् Pā, पद्मिनी निर्वर्णयत् Pu, पद्मिनीं निर्वर्ण्य em. RT **128** ॰रूर्ध्व॰] RT (em. ?), ॰रूर्द्ध॰ PāPu **128** ॰वितत॰] Pā^{pc}PuRT, ॰वितटत॰ Pā^{ac} **130** इहान्त॰] PuRT, इहांभ॰ Pā **130** ॰विनिविष्टाः] RT (em. ?), ॰विनिविष्टा PāPu **133** अय्य पेक्ख] PāRT, अय्या पक्ख Pu **133** एयाणं] PāPu, एआणं RT **133** ॰मंडिअ॰] PāPuRT^{pc}, ॰मण्डिअ॰ RT^{ac} **133** ॰गंडिआ॰] PāPuRT^{pc}, ॰गण्डिआ॰ RT^{ac} **134** ॰णिव्विसेस॰] PāPuRT^{pc}, ॰निव्विसेस॰ RT^{ac} **134** पज्झरंत॰] RT (em. ?), पष्करंत॰ PāPu **135** ॰णिरंतरपहावित्थारग॰] em. RT^{pc}, ॰निरंतरपहावित्थारग॰ RT^{ac}, ॰णिएंतरपहाविस्थब्ज॰ (?) Pā, ॰णिएंतरपहाविस्थद्ग॰ Pu **135** ॰वण्णा॰] RT (em. ?), ॰वअणा॰ PāPu **136** ॰कुसुमधू॰] em. RT, ॰कुसूधू॰ Pā, ॰कुसुधू॰ Pu **136** ॰वोवहार॰] conj., ॰पोपहार॰ PāPuRT **138** तपस्वि॰] RT (em. ?), तपश्वि॰ PāPu **139** ॰गहन॰] PāRT, ॰गहत॰ Pu

अय्य, पेक्ख पेक्ख, एदस्सिं धवलहरसिहरे सुरहिकुसुमधूवगंधपब्भारणिब्भरभरिददसदिसामुहे एदे वंदआ भोअणोम्मुह व्व दीसंति।

॥ स्नात॰ ॥

साधु लक्षितम्। तत् कदाचिदावां दृष्ट्वा स्वव्यापारयन्त्रणामनुभवेयुरेते भिक्षवः। तदिहैव लतामण्डपे तावदेभिरनुपलक्ष्यमाणौ क्षणं पश्याव एषां व्यवहारम्।

॥ तथा कुरुतः ॥

॥ स्नातः, सकौतुकमवलोक्य ॥

अये, केनचिदपि भिक्षुसङ्घभोजनोन्मुखेन नापि स्नातम्।

॥ बटुः ॥

चिट्ठदु ण्हाणं, अंबरपरिवत्तणमेत्तं पि ण कदं!

॥ स्नात॰, निपुणं निर्वर्ण्य ॥

आचमनकल्पो ऽप्येषां शूद्रनिर्विशेषः। कथं चत्वारो वर्णा वर्णसङ्करा अपि वा सर्व एवैकस्यां पङ्क्तौ भुञ्जते! अहो रम्यमाश्रमव्रतम्!

॥ बटुः ॥

अय्य, ण इत्तिअं य्येव एदं। पेक्ख एदाण परिविसंतीण भक्खदाणोम्मुहाण थोरथणमंडलाण दासीण विविहविब्भमा कडक्खा भिक्खुवयणेसु णिवडंति। एदं च किं पि णिम्मलकलसणिक्खित्तं पाणयं उवणीदं।

॥ स्नात॰ ॥

पङ्कारसशब्दनिह्नुतमन्यव्यपदेशमत्र मधुपानम्।

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145 ff. आर्य, पश्य पश्य, एतस्मिन् धवलगृहशिखरे सुरभिकुसुमधूपगन्धप्राग्भारनिर्भरभरितदशदिशामुखे एते वन्दका भोजनोन्मुखा इव दृश्यन्ते। 154 तिष्ठतु स्नानम्, अम्बरपरिवर्तनमात्रमपि न कृतम्! 159 ff. आर्य, न इयदेवैतत्। पश्य, एतासां परिवेषयन्तीनां भक्ष्यदानोन्मुखीनां स्थूलस्तनमण्डलाणां दासीनां विविधविभ्रमाः कटाक्षा भिक्षुवदनेषु निपतन्ति। एतच्च किमपि निर्मलकलशनिक्षिप्तं पानकमुपनीतम्।

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145 **॰धूव॰**] conj., **॰धूय॰** PāPuRT **145** **॰गंध॰**] PāPuRT[pc], **॰गन्ध॰** RT[ac] **146 f.** **॰णिब्भरभरिद॰**] PāRT, **॰णिब्भभरिद॰** Pu **146** **भोअणोम्मुह**] em., **भाअणोम्मुहो** PāPu, **भोअणोम्मुहा** em. RT **146** **दीसंति**] PuRT, **दीसंति** Pā **152** **भिक्षुसङ्घभोजनोन्मुखेन नापि**] conj. Isaacson, **भिक्षुसङ्गभोजनो दुःखेनापि** PāPu, **भिक्षुणा सङ्गभोजने दुःखेनापि** RT (em. ?) **154** **अंबर॰**] em., **अंवर॰** PāPuRT **154** **॰परिवत्तण॰**] RT[pc] (em. ?), **॰पडिवत्तण॰** PāPu, **॰परिवत्तन॰** RT[ac] **156** **शूद्र॰**] PuRT, **सूद्र॰** Pā **159** **इत्तिअं**] em., **इत्तिअ** PāPuRT **159** **एदाण**] PāRT, **एहाण** Pu **160** **॰म्मुहाण थो॰**] PāRT, **॰म्मुहाणा था॰** Pu **160** **कडक्खा**] RT (em. ?), **कडक्ख** PāPu **160** **णिवडंति**] em., **णिवडंता** PāPu, **णिपडंता** RT (em. ?) **161** **पाणयं उवणीदं**] em., **पाणयमुवणीदं** RT (em. ?), **पाणयसुवणीदं** Pā[pc]Pu, **पायण॰** Pā[ac] **163** **पङ्क॰**] PāRT, **पक॰** Pu **163** **॰मन्यव्यप॰**] em. RT, **॰मद्यव्यप॰** PāPu

मांसाशनं च कोटित्रयरहितमहो तपःकृच्छ्रम्॥ १५॥

॥ बटुः॥

अय्य, पेक्ख पेक्ख, एसो भिक्खू

तिसिओ वि पिअइ ण तहा जीहाइ भमंतकुवलअं पाणं।
दिट्ठीहि जहा दासीण विआसिअलोअणं वअणं॥ १६॥

॥ स्नात॰॥

भवतु, दृष्टो वीतरागाणामाश्रमसमाचारः।

॥ बटुः॥

उज्याणेसु णिवासो सुलहं पाणं च सुलहमण्णं पि।
ण य किं पि णियमदुक्खं धण्णो वंदत्तणं लहइ॥ १७॥

॥ स्नात॰॥

अलमिदानीं परिहासेन। एष स महापण्डितः प्रसिद्धो धर्मोत्तरनामा भिक्षुः कृताहारः प्रासादादवतीर्य तरोरधश्छायायां शाद्वलभुवमध्यास्ते। तदुपसर्पाव एनम्।

॥ ततः प्रविशति यथानिर्दिष्टो भिक्षुरुपासकश्च॥

॥ भिक्षुः॥

आयुष्मन्, अपि गृहीतं तद् भवता हृदये दयानिधेर्भगवतो बोधिसत्त्वस्योपदेशजातम्?

॥ उपा॰॥

पुणो वि भदंतो अणुग्गहं करिस्सदि।

॥ भिक्षुः, अग्रतो ऽवलोक्य॥

अयमसावद्यापि ब्राह्मणयुवा स्थित एव। विवक्षोरिवास्य मुखं पश्यामि।

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166 ff. आर्य, पश्य पश्य, एष भिक्षुः तृषितो ऽपि पिबति न तथा जिह्वया भ्रमत्कुवलयं पानम्। दृष्टिभिर्यथा दासीनां विकासितलोचनं वदनम्॥ 172 f. उद्यानेषु निवासः सुलभं पानं च सुलभमन्नमपि। न च किमपि नियमदुःखं धन्यो वन्दत्वं लभते॥ 183 पुनरपि भदन्तो ऽनुग्रहं करिष्यति।

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166 अय्य, पेक्ख] PāPuRT^{pc}, अय्य, षेक्ख RT^{ac} **167** ॰कुवलअं] PāPu, ॰कुवलयं RT (em. ?) **168** दिट्ठीहि] conj., दिट्ठीइ PāPuRT **168** विआसिअ॰] PāPu, विअसिअ॰ RT (em. ?, unmetrical) **168** वअणं] RT (em. ?), चअणं PāPu **172** उज्याणेसु] em. RT, उज्या*णेमु Pā, उज्याणेमु Pu **172** अण्णं] PāRT, अणं Pu **173** ॰दुक्खं] RT (em. ?), ॰दुखं PāPu (unmetrical) **173** धण्णो] PāRT, धणो Pu (unmetrical) **176** ॰रधश्छा॰] PuRT, ॰रधच्छा॰ Pā **176** ॰भुवम्] em. RT, ॰भुवनम् PāPu **178** ॰निर्दिष्टो] PāRT, ॰निर्दिष्टौ Pu **179** भिक्षुः] PāRT, भिक्षु Pu **185** ब्राह्मण॰] PuRT, व्राह्मण॰ Pā **185** विवक्षोरिवास्य] em. RT, विवक्षो एवास्य PāPu

॥ स्नात°, उपसृत्य॥

भिक्षो, कुशलिनो भवन्तः? कच्चिदविघ्नमुपपद्यत इयमाश्रमचर्या?

॥ भिक्षुः॥

स्वागतम्। अनुपहतेयं शाद्वलभूमिः। उपविश्यताम्।

॥ स्नातः, उपविश्य॥

किं पुनरस्योपदिष्टमाचार्येण यत्रैवं ग्रहणं पृच्छ्यते?

॥ भिक्षुः, उपासकमुद्दिश्य॥

ब्रूहि, यदेष पृच्छति।

॥ स्नात°॥

केयमवज्ञा उपासक ब्रूहीति? बटो, शृण्वस्य यदयमाचष्टे।

॥ भिक्षुः॥

ब्राह्मण, शृण्वस्मादिति ननु वक्तुं युक्तम्।

॥ स्नात°॥

भो रक्तपट, न खल्वाख्यातोपयोग इत्यस्य विषय एवंविधाः प्रलापाः। हन्त, नटस्य शृणोतीत्ययमेवात्र न्यायो युक्तः।

॥ भिक्षुः॥

अहो मौखर्यं द्विजन्मनो यस्य त्रिभुवनैकगुरोः परमकारुणिकस्य भगवतो बुद्धस्य ⟨शासनं⟩ प्रलापः!

॥ स्नातः, उपासकमुद्दिश्य॥

त्वमपि कथय तावत्, किमनेन पाठितो ऽसि।

॥ उपा°॥

णं चत्तारि मे अय्यसच्चाइ गुरुणा उवदिट्ठाइ दुक्खं समुदओ णिरोहो मग्गो त्ति।

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207 ननु चत्वारि म आर्यसत्यानि गुरुणा उपदिष्टानि, दुःखं समुदयो निरोधो मार्ग इति।

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199 A 1.4.29.

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187 °पद्यत इयमा°] conj., °पद्यते त इयमा° em. RT, °पद्यत तेयमा° PāPu **191 यत्रैवं**] RT (em. ?), यत्रैव PāPu **194 स्नात°**] PāPu, स्नात°, ⟨स्वगतम्⟩ em. RT **195 °मवज्ञा**] em. RT, °मवक्ता PāPu **195 ब्रूहीति**] PāPu, ब्रूहीति। ⟨प्रकाशम्⟩ em. RT **195 बटो**] PuRT, वटो Pā **195 शृण्वस्य यदयमाचष्टे**] conj., शृणुस्वयमयमाचष्टे PāPu; शृणुष्व यमयमाचष्टे em. RT **197 ब्राह्मण**] PuRT, व्राह्मण Pā **200 युक्तः**] RT (em. ?), युक्ते PāPu **201 भिक्षुः**] PāPu, भिक्षुः ⟨स्वगतम्⟩ em. RT **202 द्विजन्मनो**] PāRT, द्विजन्मयो Pu **203 ⟨शासनं⟩**] conj. Sanderson, om. PāPuRT **205 पाठितो**] em. RT, पठितो PāPu **207 मग्गो**] RT (em. ?), मग्ग PāPu

॥ स्नात॰, सस्मितम्॥

इदं तत्परमकारुणिकशासनम्? अयं च न प्रलापो यत्र नैरात्म्यदर्शनं श्रेयोमार्ग इति गीयते?

॥ भिक्षुः॥

द्विजाते, अग्नीषोमीयादिपशुविशसनं श्रेयःसाधनं साध्वित्येतद्दृष्टिभावनाकलुषितान्तःकरणानां भवद्विधानां प्रलाप इवायमाभाति परमार्थोपदेशः।

॥ स्नात॰॥

कथमयं दुराचारः शाक्यो वेदवाक्येष्वपि विवदते। किं कुर्मः? कस्याग्रतो ब्रूमः? पतितसङ्गसम्बाध एवायं विहारो वर्तते।

॥ दिशो ऽवलोक्य, सहर्षम्॥

अहो बतामी विहारोद्यानदर्शनदोहदिनो ऽतिबहवः पुण्यैरत्रभवन्तो विश्वरूपप्रभृतयो महाविद्वांसः प्राश्निका उपस्थिताः। भवतु, लब्धो ऽवसरः पापानां निग्रहस्य।

॥ ततः प्रविशन्ति यथाविभवं प्राश्निकाः॥

⟨॥ प्राश्निकाः॥ ⟩

एष स्नातकसङ्कर्षण एष च भिक्षुधर्मोत्तरो विवदमानाविव वदनलक्ष्म्यैव लक्ष्येते। हन्त, पश्यामस्तावत्।

॥ गोष्ठीं परिक्रामन्ति॥

॥ भिक्षुः॥

स्वागतमार्याः, इहोपविश्यताम्।

॥ इति शाद्वलभूमिं निर्दिशति॥

॥ प्राश्निकाः, उपविश्य॥

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213 f. cf. NM I 642.9–12: या तु अग्नीषोमीयादिपशुहिंसेतिकर्तव्यतांशस्था, यस्यां क्रत्वर्थो हि शास्त्रादवगम्यत इति वैधी प्रवृत्तिः, तस्यामपि कारुणिको लोकः सविचिकित्सो भवति। वदति च, 'यत्र प्राणिवधो धर्मस्त्वधर्मस्तत्र कीदृशः?' इति। न चैतावता वेदस्याप्रामाण्यम्।

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210 च] em., स PāPuRT **213** ॰विशसनं] RT (em. ?), ॰विशंसनं PāPu **213** ॰त्येतद्दृष्टि॰] conj. Isaacson, ॰तितेद्धृष्टि॰ Pā, ॰तितद्धृष्टि॰ Pu, ॰ति तद्दृष्टि॰ RT (em. ?) **214** प्रलाप इवा॰] conj. Isaacson, प्रलाप एवा॰ PāPuRT **216** विवदते] PāRT, विवदति Pu **217** ब्रूमः] em. RT, ब्रवीमः PāPu **217** ॰सम्बाध] RT (em. ?), संवाध PāPu **219** बतामी] PuRT, वतामी Pā **219** ऽतिबहवः] PuRT, ऽतिवहवः Pā **222** प्रविशन्ति] RT (em. ?), प्रविशति PāPu **223** ⟨प्राश्निकाः⟩] em. RT, om. PāPu **224** ॰धर्मोत्तरो] RT (em. ?), ॰धर्मोत्तरौ PāPu **224** वदनलक्ष्म्यैव] em. RT, दवदनलक्ष्यैव PāPu, दवदहनलक्ष्यौ conj. RT **225** पश्यामस्तावत्। गो॰] RT (em. ?), पश्यामः। तावद्गो॰ PāPu

किमिह प्रस्तुतम्?

॥ इति भिक्षुं पृच्छन्ति॥

॥ भिक्षुः॥

अमुष्य यज्ञोपवीतिनो बोधिसत्त्वोपदेशः प्रलाप इवाभाति।

॥ स्नात॰ ॥

अयमहमेष च भिक्षुः परीक्षकाः कृतधियो भवन्त इति।
सारासारविचारे कुतो ऽन्य एवंविधो ऽवसरः? ॥ १८ ॥

॥ प्राश्नि॰ ॥

न्याय्यं चेदभिधीयते परिमितं सिद्धान्तबीजं वचो
हेयं चेच्छलजातिनिग्रहपदप्रायं कथाडम्बरम्।
नैवेर्ष्या हृदि वाचि नो परुषता न भ्रूविभेदो मुखे
साधूनां यदि वाद एष तदिमे सर्वत्र सभ्या वयम्॥ १९ ॥

॥ भिक्षुस्नातकौ॥

एवमेतद् यथार्याः समादिशन्ति।

॥ प्राश्नि॰ ॥

तत् को ऽत्रभवतोः प्रथमपक्षवादी?

॥ स्नातकः॥

कृत एव भिक्षुणा पूर्वपक्षोपन्यास उपासकं प्रबोधयता।

॥ भिक्षुः, स्नातकमुद्दिश्य॥

अपि श्रुतं तद् भवता?

॥ स्नात॰ ॥

श्रुतम्।

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240 cf. NM I 27.13–28.3: यच् च निग्रहस्थानपरिगणिता अपि हेत्वाभासाः पुनरुपदिश्यन्ते, तद् वादे चोदनीया भविष्यन्तीत्याशयेन। छलजातिनिग्रहस्थानानि जल्पवितण्डोपकरणानि। तेषामवधृतस्वरूपाणां स्ववाक्ये परिवर्जनं, क्वचिदवसरे प्रयोगः, परयुक्तानां च प्रतिसमाधानमित्यादि शक्यक्रियम्।; also NM II 635.1–3: तत्त्वाध्यवसायसंरक्षणं जल्पवितण्डयोः प्रयोजनमुक्तम्। तदङ्गभूतानि छलजातिनिग्रहस्थानानि। यद्यपि च वादे केषांचिदभ्यनुज्ञानमस्ति, तथापि जल्पवितण्डे एव तेषां प्राचुर्येण क्षेत्रम्।

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232 पृच्छन्ति] em. RT, पृच्छति PāPu **234** बोधिसत्त्वो॰] PuRT, वोधिसत्त्वो॰ Pā **236** भवन्त इति] PāPu, भवन्तः। इति RT (em. ?, unmetrical) **237** ॰विचारे कुतो] em. RT, ॰विचारकुतो Pā, ॰विचारं कुतो Pu **241** नैवेर्ष्या] conj. RT, न द्वेषो em. RT, मानैवैषो PāPu **241** परुषता] PāRT, परुषती Pu **242** सभ्या] em. RT, सत्या PāPu, सज्जा conj. RT **244** ॰र्याः] PāRT, ॰र्या Pu **246** ॰भवतोः] PāRT, ॰भवतो Pu **248** उपासकं] PāRT, उसासकं Pu

॥ भिक्षुः ॥

यद्येवं तदनुभाष्यताम्।

॥ स्नात° ॥

बाढम्। सङ्क्षेपत एवानुभाष्यते तावत्।

दुःखं तस्य निमित्तं तदुपरमस्तदुपपत्तये मार्गः।
नैरात्म्यदर्शनाख्यस्तत्सिद्धिः क्षणिकतासिद्धेः॥ २०॥
तत् क्षणिकत्वं सत्त्वान् नाशं प्रति कारणानपेक्षत्वात्।
स्मृत्यादिव्यवहारः सन्ताने हेतुफलभावात्॥ २१॥
क्षणिको ऽपि न बाह्यो ऽर्थः कश्चित् संवित्तिविषयतां याति।
आकारनिचयखचितं चकास्ति विज्ञानमेवेदम्॥ २२॥
तस्मात् सर्वं शून्यं सर्वं क्षणिकं निरात्मकं सर्वम्।
सर्वं दुःखमितीत्थं ध्यायन् निर्वाणमाप्नोति॥ २३॥

॥ भिक्षुमुद्दिश्य॥

अपि भवत्येवम्?

॥ भिक्षुः, सावज्ञम्॥

आं भवति सङ्क्षिप्तम्।

॥ स्नात° ॥

तदत्रेदानीं श्रूयताम्।

॥ प्राश्नि° ॥

अवहिताः स्मः।

॥ स्नात° ॥

अयं यथोक्तः क्षणभङ्गसिद्धौ
  सत्यां भवेदप्यपवर्गमार्गः।
विचार्यमाणास्तु न नैपुणेन
  स्पृशन्ति भावाः क्षणभङ्गुरत्वम्॥ २४॥

॥ भिक्षुः॥

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256 बाढम्] PuRT, वाढं Pā **258** °दर्शना°] Pā^{pc}PuRT, °दर्शनाना° Pā^{ac} **258** °ख्यस्तत्सिद्धिः] Pā^{pc}PuRT, °ख्यस्ततां। स्नात Pā^{ac} **258** °सिद्धेः] PāRT, °सिद्धिः Pu **259** कारणा°] RT (em. ?), करणा° PāPu **261** संवित्ति°] Pā^{pc}PuRT, संस्मात् सर्वं शून्यं सर्वं क्षणिकं निरात्मकं सर्ववित्ति° Pā^{ac} **264** सर्वं] PuRT, om. Pā **266** भवत्येवम्] em. Isaacson, भवत्वेवम् PāPuRT **267** ff. भिक्षुः…श्रूयताम्] om. Pā^{ac}, inserted on the margin Pā^{pc} **272** अवहिताः] Pā^{pc}PuRT, अविहिताः Pā^{ac} **275** °प्यपवर्ग°] PuRT, °प्यवर्ग° Pā **276** नैपुणेन] PāPuRT^{pc}, नेपुणेन RT^{ac}

कुतः ?

॥ स्नात° ॥

हेत्वभावादेव ।

॥ भिक्षुः ॥

ननूक्तो हेतुः सत्त्वादिति ।

॥ स्नातः ॥

सत्त्वाख्यं यदवादि मानमलसदृष्टान्तवन्ध्यात्मनः
सम्बन्धग्रहणं न शक्यमृजुना मार्गेण धूमाग्निवत् ।

॥ भिक्षुः ॥

यद्येवं ततः किम् ? व्यतिरेकमुखेनापि व्याप्तिग्रहो व्याप्तिग्रह एव ।

नित्येभ्यः क्रमयौगपद्यविरहाद् व्यावर्तमानं पुन-
स्तत् सत्त्वं निदधीत भङ्गिषु पदं गत्यन्तरासम्भवात् ॥ २५ ॥

॥ स्नात° ॥

नित्येभ्य इव तेनैव व्यापकासम्भवेन ते ।
क्षणिकेभ्यो ऽपि भावेभ्यः सत्त्वं व्यावर्ततेतराम् ॥ २६ ॥

पश्य,

उत्पद्य काञ्चिदपि यद्ययमारभेत
भावः क्रियां क्षणिकतां न तथा सतीयात् ।
तस्यात्मलाभसमनन्तरमेव मृत्यु-

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285 ff. NM II 303.14–304.3 (*bauddhapakṣa*): अतो यद्यपि कार्यहेतौ धूमाग्न्योरिव, स्वभावहेतावपि वा क्वचिद् वृक्षत्वशिंशपात्वयोरिव पूर्वमिह साध्यसाधनधर्मयोर्ग्रहणं धर्म्यन्तरे न वृत्तम्, तथापि साध्यधर्मिण्येव व्याप्तिग्रहणमुपपत्स्यते विपक्षव्यावृत्तेः सुपरिनिश्चितत्वात् । सैव च विपक्षाद्व्यावृत्तिः, स एव चास्य हेतोः स्वसाध्येनान्वयः । न ह्येवं सम्भवति, नित्येभ्यश्च व्यावृत्तं सत्त्वं, क्षणिकेषु च न निविष्टमिति, तृतीयराश्यभावात्, निराश्रयत्वानुपपत्तेश्च । 289 f. NM II 300.1–6 (*bauddhapakṣa*) भावानां हि सत्त्वं क्रमयौगपद्याभ्यां व्याप्तम् । नित्येषु च पदार्थेषु व्यापकानुपलम्भनात् । तद्व्याप्तमपि सत्त्वं हि बलात् तेभ्यो निवर्तते ॥ न च राशिस्तृतीयो ऽस्ति तेन गत्यन्तरक्षयात् । क्षणिकानेव तान् भावान् सत्त्वं समवलम्बते ॥ 295 ff. NM II 323.11–15: कार्यकारणभाव एष भदन्तसिद्धान्ते दुरुपपादः । परोत्पत्तावव्याप्रियमाणमेव यदि कारणमुच्यते सर्वं सर्वस्य कारणं स्यात् । न चालब्धात्मनस्तस्य व्यापारः परजन्मनि । लब्धात्मनस्तु व्यापारे स्थितिः सिद्धा क्षणान्तरे ॥

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283 ननूक्तो] em. RT, नमुक्तो PāPu **284** ff. ॥ स्नातः ॥ सत्त्वाख्यं … गत्यन्तरासम्भवात्] conj. Sanderson, ॥ स्नातः ॥ 25abcd ॥ भिक्षुः ॥ यद्येवं … व्याप्तिग्रह एव । PāPuRT **285** °वन्ध्या°] em., °वन्द्या° PāPuRT **288** किम्] em. RT, किमा PāPu **290** सत्त्वं] em. Sanderson, तत्वं PāPu, तत्त्वं RT **293** क्षणिकेभ्यो] PāRT, क्षणिकोभ्या Pu **293** व्यावर्ततेतराम्] em. RT, व्यावर्त्तेतरां PāPu **295** उत्पद्य] PāPu, उत्पाद्य RT (em. ?)

क्रोडीकृतस्य करणावसरः कुतो ऽन्यः? ॥ २७ ॥

॥ भिक्षुः ॥

क्षणभङ्गिषु भावेषु नन्वियानेव कार्यकारणभावः। इदं प्रतीत्येदं प्रतीयत इति प्रतीत्यसमुत्पादमात्रम्।

॥ स्नातः ॥

अस्त्यत्रान्यदपि वक्तव्यम्। तदास्ताम्। इदं तु ब्रूमः। अस्मिन् मते कारणत्वमेव न तात्त्विकं भावानां विशेष उपादानकारणत्वात्।

तत्र स्वकर्मफलभोगसमर्थनादि
ज्ञानेषु हेतुफलभावकृतं समग्रम्।
हीयेत, हेतुफलभाव इहास्तु को ऽपि
ज्ञानान्तरेषु परसन्ततिजेषु तुल्यः॥ २८ ॥

॥ भिक्षुः, अधोमुखो भूमिमालिखति॥

॥ स्नात॰ ॥

कार्यकारणभावे वा सिद्धे ऽपि परमार्थतः।
ज्ञानान्यत्वानपायात् का स्वकर्मफलभोक्तृता? ॥ २९ ॥

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300 f. NM II 324.1–3: अथ ब्रूयात्—‘इदं प्रतीत्येदं प्रतीयत इतीदंप्रत्ययतामात्रमेव कार्यकारणभाव’ इति—तथापि लब्धात्मनः क्षणस्य प्रतीतिरिति द्वितीयक्षणावस्थानमपरिहार्यमेव। 304 f. NM II 322.1–6: अपि च क्षणिकत्वे पदार्थानामिदमत्रोपादानकारणं, इदं सहकारिकारणमिति विशेषो ऽपि दुरवगमः। तथा हि—किमिदमुपादानं नाम? किं स्वसन्तानविनाशेन बीजादिवत् कार्यजनकमुपादानम्, उत स्वविशेषसमर्पणेनोत्पादकमिति। यदि पूर्वः पक्षः, परलोकचर्चा चार्वाकवदुपेक्षिता स्यात्, ज्ञानसन्तानविनाशेन ज्ञानान्तरारम्भप्रसङ्गात्।; also NM II 343.5–14: किंच नाङ्गीकरोषि त्वमात्मानं पारलौकिकम्। उपैषि परलोकं च विदितं ते बकव्रतम्॥ कर्म सन्तानिना ऽन्येन यत् कृतं चैत्यवन्दनम्। ततो ऽद्य फलमन्येन भुज्यते ऽकृतकर्मणा॥ न च निर्वृत्तिरप्यस्य चैत्यवन्दनकर्मणा। ज्ञानक्षणेन नैकेन किंचित् कर्म समाप्यते॥ कार्यकारणभावश्च यस्त्वयोक्तः स दूषितः। कार्यकारणभावे ऽपि न ह्यन्यत्वं निवर्तते॥ अनैकान्तिकता चास्य सन्तानान्तरबुद्धिभिः। उपादानत्वरूपो ऽपि विशेषः प्राङ् निराकृतः॥; also NM II 344.1–6: कर्मानुवृत्तिरप्येषा न चैकस्यास्ति कस्यचित्। कार्यकारणयोर्भेदात्कार्पासकुसुमादिवत्॥ अन्यत्रैव हि कर्म स्यादन्यत्रैव च तत्फलम्। न च सन्तानभोगाय कश्चित् कर्मानुतिष्ठति॥ फलमस्मान् ममैव स्यादिति सर्वः प्रवर्तते। सर्वथा शाक्यभिक्षूणां परलोको विसंष्ठुलः॥

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298 करणा॰] em., करुणा॰ PāPuRT **303** अस्त्यत्रान्यदपि] PāPu, अस्त्यन्यदपि RT (em. ?) **307** ॰भाव इहास्तु] conj. Isaacson, ॰भावकृतस्तु conj. RT, ॰भावफलवस्तु PāPu **308** तुल्यः] PāRT, तुल्य Pu

अपि च, क्षणिका भावाः सत्त्वादिति साध्यविपर्ययसाधनाद् विरुद्धो ऽयं हेतुः।

॥ भिक्षुः ॥

कथमिव?

॥ स्नात° ॥

उक्तं क्षणिकानां नार्थक्रियाकारित्वमिति। स्थास्नवस्तु भावाः सहकारिसन्निधाने क्रमेण युगपद्वा निर्वर्तयितुमुत्सहन्त एवेत्यर्थक्रियाकारित्वमिति तत्स्थैर्यसिद्धिः।

॥ भिक्षुः, तूष्णीमास्ते ॥

॥ स्नात° ॥

आत्महानिश्च भावानां हेत्वधीनात्मलाभवत्।
अन्वयव्यतिरेकौ हि सदृशावुभयोरपि ॥ ३० ॥

॥ भिक्षुः ॥

नन्वन्यथासिद्धौ विनाशहेतावन्वयव्यतिरेकौ तस्य विसभागसन्ततिनिमित्तत्वात्। उत्पत्तिहेतावन्वयव्यतिरेकौ कार्यान्तराभावान् न तथा भवितुमर्हतः।

॥ स्नात°, सस्मितम् ॥

किमिच्छया द्वेषेण वा? कार्यान्तराभावो ऽपि केषाञ्चिन् मते दुर्भणो ऽभिव्यक्त्यादेः सम्भवात्।

॥ भिक्षुः ॥

नोत्पत्तिहेतून् विरहय्य दृष्ट-

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313 ff. NM II 325.5–10: अथवा लब्धात्मनः पदार्थस्य परोत्पत्तौ व्याप्रियमाणत्वेन कारकत्वावधारणाद् द्वित्रक्षणस्थायित्वमवश्यमनन्तरनीत्या भवेदिति प्रत्युत सत्त्वादक्षणिकत्वसिद्धेः विरुद्धो ऽयं हेतुः। अतश्चैवं नित्यानामेवार्थक्रियाकारित्वोपपत्तेः समवाय्यसमवायिनिमित्तभेदेन त्रिविधा कारणसामग्री परस्परसंसर्गमागत्य यथासन्निधानं कार्यं प्रसूत इति कृतं क्रमयौगपद्यविकल्पैस्तावकैः। 322 ff. NM II 327.5–8: नश्वरानश्वरत्वादिविकल्पास्तु न साधवः। सामग्र्यधीनः प्रध्वंसः भावानामात्मलाभवत्॥ मुद्गरादिसामग्र्या घटस्य किं क्रियते? मृत्पिण्डादिसामग्र्या किमस्य क्रियते? आत्मलाभ इति चेत्, अनयाप्यात्महानं करिष्यते। 331 ff. NM II 327.13–15: कारकव्यापारकार्यत्वदर्शनादपर्यनुयोग एष इति चेत्, विनाशे च समः समाधिः, उत्पत्तिवद्विनाशस्यापि कारकान्वयव्यतिरेकानुविधायित्वात्।

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313 सत्त्वादिति] em. RT, सत्वादिभि° PāPu **313** °विपर्यय°] em. RT, °विपर्य° PāPu **313** विरुद्धो°] PāPuRT^{pc}, वरुद्धो° RT^{ac} **317** स्थास्नवस्तु] em. Isaacson, स्थास्नु वस्तु PāPuRT **318** °धाने] em., °धानेन PāPuRT **318** निर्वर्तयि°] em. RT, निवर्त्तयि° PāPu **319** तत्स्थैर्य°] RT (em. ?), तस्थैर्य° PāPu **323** °व्यतिरेकौ] RT (em. ?), °व्यतिरेको PāPu **325** नन्वन्यथा°] em. RT, नन्वयथा° PāPu **326** °हेताव°] Pā^{pc}PuRT, °हेतोव° Pā^{ac} **326** कार्यान्तराभा°] RT (em. ?), कार्यान्तरभा° PāPu **328** वा] PāPu^{pc}RT, का Pu^{ac} **331** °हेतून् वि°] em. RT, °हेतुर्वि° PāPu

मुत्पद्यमानं क्वचिदेव कार्यम्।

॥ स्नात॰ ॥

विनाशहेतून् विरहय्य दृष्टं
किं वा विनश्यत् क्वचिदेव कार्यम्? ॥ ३१ ॥

॥ भिक्षुः ॥

ननु विनाशहेत्वसन्निधानान् मन्वन्तरेष्वपि कश्चिन् न विनश्येद् घट इति निर्यासो भवेत्।

॥ स्नात॰, सोपहासम् ॥

कष्टं भोः कष्टम्, नित्यत्वे घटस्य सति समाप्ता लोकयात्रा, उत्सन्नाः प्रजाः, उपस्थितो जगतां घट एव नित्यमृत्युः। यस्य हि नास्ति विनाशकारणमाकाशादेरिव भवत्वसौ नित्यः, किं जातम्? न च नास्ति विनाशकारणमवयविनामवयवविभागादेरवश्यंभावित्वात्। अपि च रे मूढ, भवत्पक्षे ऽपि घटक्षणसन्ततिरनुच्छिन्ना तथैव किं न दृश्यते? आगतं चेदस्यां विसभागसन्ततिकारणं हन्त तर्हि विनाशकारणमपि मत्पक्षे तथैवागमिष्यतीति स समानः पन्थाः। तदयमीदृशः क्षणभङ्गपक्षः।

॥ भिक्षुः, सलज्जमास्ते ॥

॥ उपा॰ ॥

अरे रे दुट्ठबम्हण, कधं भदंतं अधिक्खिवसि?

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349 अरे रे दुष्टब्राह्मण, कथं भदन्तमधिक्षिपसि?

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337 ff. NM II 328.3–12: ननु सापेक्षाणां भावानां नावश्यंभाविता भवेदिति घटस्य विनाशहेतुर्नोपनिपतेदपि कदाचिदित्येवमसौ किं नित्य एव भवत्विति—अहो महान्प्रमादः, उत्सन्नाः प्रजाः, पतितो महान्वज्राशनिः, दुष्परिहरो ऽयं दोष उत्थितः। यदि घटो नित्यो भवेत्, एष कालाग्निरुद्र इव त्रिभुवनमपि भस्मीकुर्यात्। अपि च रे मूढ, सावयवस्याश्रितस्य कार्यस्य च नूनमवयवविभागाद् आश्रयविनाशाद् वा यदा कदाचिद् भवितव्यमेव विनाशेनेति कस्तन्नित्यत्वशङ्कावसरः? तथा हि न रामाभिषेककलशमद्य यावदनुवर्तमानमीश्वरवेश्मन्यपि पश्यति लोक इत्यवश्यंभावी तस्य विनाशहेतुः। तस्मात् सहेतुको विनाश इति न स्वत एव विनश्वरा भावाः।

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337 ॰त्वसन्नि॰] em. RT, ॰तुसन्नि॰ PāPu **337** मन्वन्तरे॰] em. RT, मत्वन्तरे॰ PāPu **338** भवेत्] RT (em. ?), भावत् Pā, भावत Pu **339** सोपहासम्] PāPu, om. RT **341** विनाश॰] RT (em. ?), विनास॰ PāPu **342** ॰कारणमा॰] RT (em. ?), ॰कारणआ॰ Pā, ॰कारणं आ॰ Pu **342** नित्यः। किं जातम्?] conj. Sanderson-Dezső, नित्यः। किं जातम्? न च नास्ति विनाशकारणआ (॰णमा॰ RT) काशादेरिवभवत्वसौनित्यः। किं जातम्? PāPuRT **343** ॰देरव॰] em. RT, ॰दिरव॰ PāPu **343** च] PuRT, व Pā **344** विसभाग॰] em. RT, विभाग॰ PāPu **345** मत्पक्षे] PāPu^{pc}RT, मत्पेक्षे Pu^{ac} **345** समानः] RT (em. ?), समान॰ PāPu **349** ॰बम्हण] RT (em. ?), ॰वम्हण PāPu **349** कधं] Pā, कथं Pu, कहं RT

॥ बटुः ॥

अरे रे वण्णसंकरा, उवज्झाअस्स एवं वाहरसि?

॥ उपा० ॥

कस्स एसो उवज्झाओ? णवरं एअस्स उट्टमुहस्स।

॥ बटुः सक्रोधमुत्तिष्ठन्नुपासकमुखे चपेटां पातयितुमिच्छति॥

॥ स्नातकभिक्षुप्राश्निकाः॥

अलमलमतिचापलेन।

॥ इति निवारयन्ति॥

॥ स्नात० ॥

अपि च स्थैर्यग्राहिण्या स एवायमिति प्रत्यभिज्ञया बाधितो ऽयं हेतुः। तिष्ठतु वा प्रत्यभिज्ञा, यदिदमनिमेषदृष्टेरत्रुटितसत्ताकपदार्थग्राहि प्रत्यक्षं तदपि बाधकमेव। तस्मिंश्च तादृशि प्रत्यक्षे सति, यत् केचिदविचक्षणाः क्षणग्राहि प्रत्यक्षमाचक्षते तदपि प्रतिक्षिप्तमेव क्षणस्य दीर्घकालतानुपपत्तेरिह च तथा ग्रहणात्।

॥ प्राश्नि० ॥

कृतं विस्तरेण।

आकर्णितः कर्णसुखप्रदो ऽयं
त्वद्वर्णितः स्नातक नीतिमार्गः।
तेन व्युदस्तः क्षणभङ्गवादो
विज्ञानवादे त्वभिधत्स्व किञ्चित्॥ ३२॥

॥ स्नात० ॥

भिक्षो, श्रूयताम्।

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351 अरे रे वर्णसङ्कर, उपाध्यायस्यैवं व्याहरसि? 353 कस्यैष उपाध्यायः? केवलमस्योष्ट्रमुखस्य।

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359 ad *pratyabhijñā* cf. NM II 329 ff. 360 ff. NM II 338.8–9: अपि चानिमेषदृष्टेरत्रुटितसत्ताकस्तम्भादिपदार्थग्राहि प्रत्यक्षमुपपद्यते। तत् कथं क्षणिकग्राहि कथ्यते? 371 ff. NM II 496.11–14: यद्यपि ज्ञानमिदमयमर्थ इत्येवमाकारद्वयप्रतिभासो नास्ति तथाप्ययमेको ऽप्याकारः प्रतिभासमानः प्रकाश्य एव प्रतिभाति न प्रकाशकः। इदं नीलमिति ग्राहकाद्विच्छिन्न एव ग्राह्याकारो ऽवभासते न त्वहं नीलमिति तदैक्येनावभासो ऽस्ति।

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351 वण्ण°] RT (em. ?), वर्ण° PāPu **353** उवज्झाओ] RT (em. ?), उवस्ताओ (?) Pā, उवज्झाउ Pu **353** एअस्स] em., एस PāPuRT **353** उट्टमुहस्स] em. RT, उद्दमुहस्स PāPu **355** स्नातक°] RT (em. ?), स्नात° PāPu **356** f. °चापलेन। इति] em. RT, °चापलेति PāPu **359** प्रत्यभिज्ञया] em. RT, प्रत्यभिज्ञाया PāPu **359** बाधितो] RT, वाधितो PāPu

ग्राह्यग्राहकयोर्द्वयोरवगतिर्मा भून् ननूद्द्योततां
ज्ञानात्मा स किमात्मनः प्रकटयत्याकारमन्यस्य वा।
नाहं नीलमिति प्रतीतिरिदमित्येषा तु सङ्गच्छते
विच्छेदावगतिः परत्र तदयं ग्राह्यो ऽस्ति बाह्यो ध्रुवम्॥ ३३॥

॥ भिक्षुः॥

यद्यस्ति किं न संवेद्यते?

॥ स्नात॰॥

क एवाह न संवेद्यत इति? ननु संवेद्यत एव नीलमिदमिति।

॥ भिक्षुः॥

साधो, ज्ञानावभासो ऽयं ज्ञानस्य प्रकाशात्मकत्वात्, नार्थस्यावभासो ऽयं तस्य जडात्मकत्वात्, उभयावभासश्च नास्तीति त्वयाप्युक्तम्।

॥ स्नात॰॥

ज्ञानमपि प्रकाशमानमन्यप्रकाशात्मकमेव प्रकाशते नात्मप्रकाशात्मकम्। प्रकाश्यप्रकाशो ह्यसौ प्रकाशो न प्रकाशप्रकाश एव। अयमेव हि प्रकार उद्द्योतानाम्। तदुक्तं,

त्रयः प्रकाशाः स्वपरप्रकाशा

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381 f. NM II 497.5–11 (*bauddhapakṣa*): ननु नैव ग्राह्यग्राहकयोरन्यत्वमिति यो ऽयं ग्राह्याभास इति भवता ऽभ्युपगतस्स एव ग्राहकावभासः। ग्राहकादन्यो हि ग्राह्यो जडात्मा भवेत्, ग्राहकस्तु प्रकाशस्वभावो ग्राहकत्वादेव, द्वयप्रतिभासश्च नास्तीत्युक्तम्, तत्रान्यतरस्य प्रतिभासने जडप्रकाशयोः कतरस्यावभासितुं युक्तमिति चिन्तायां, बलात् प्रकाश एव प्रकाशते न जडः। निराकारश्च न प्रकाशः प्रकाशत इति तस्मिन् साकारे प्रकाश्यमाने कुतो जडात्मा तदतिरिक्तो ऽर्थः स्यात्? 384 ff. NM II 497.17–498.5: चक्षुर्जन्यो हि प्रकाशो नाम ज्ञानमुच्यते, न चागृहीतः प्रकाशः प्रकाश्यं प्रकाशयतीति—सत्यम्—चक्षुर्जन्यः प्रकाशो ज्ञानमिष्यते। स तु प्रकाशो रूपादिविषयप्रकाशः, न प्रकाशप्रकाशः। न हि चक्षुषा प्रकाशः प्रकाश्यते, अपि तु रूपं प्रकाश्यते। तत्र यद् रूपमुच्यते, स विषयो ग्राह्यः, यत् तत् प्रकाशत इत्युच्यते, स प्रकाशो ज्ञानं ग्राहकम्। तदुत्पत्तिमात्रेण च रूपं प्रकाशितं भवतीति न प्रकाशो ग्रहणमपेक्षते। 386 ff. cf. NM II 499.16–500.10: ननु ज्ञानशब्ददीपाः त्रयः स्वपरप्रकाशा इत्याहुः—तदयुक्तम्—शब्ददीपयोः स्वग्रहणे ऽर्थप्रकाशने च सामग्र्यन्तरसव्यपेक्षत्वात्। शब्दो ऽर्थप्रकाशने समयग्रहणमपेक्षते, स्वप्रकाशने तु श्रोत्रम्। दीपो ऽपि चक्षुराद्यपेक्ष एव गृह्यते ग्राहयति चार्थम्। इयांस्तु विशेषः—घटादिग्रहण आलोकसापेक्षं चक्षुः प्रवर्तते, आलोकग्रहणे तु निरपेक्षमिति। नैतावता दीपस्य स्वप्रकाशता स्यात्। इत्थं च मार्जारादिनक्तंचरचक्षुरपेक्षया सर्व एव घटादयः स्वप्रकाशाः स्युः। ज्ञानस्य परप्रकाशकत्वमेव दृश्यते, न स्वप्रकाशत्वम्, अर्थप्रकाशकाले तदप्रकाशस्य दर्शितत्वात्। मुधैव तस्माद् भणितस्त एते त्रयः प्रकाशाः स्वपरप्रकाशाः।

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372 ननूद्द्योततां] em. Isaacson, ननु द्योततां PāPuRT **374** ॰त्येषा] PāRT, ॰त्येषां Pu **379** ननु] RT (em. ?), न तु PāPu **386** उद्द्योतानाम्] RT (em. ?), उद्योतानां PāPu

इति। न तु तदानीं तत्त्वतो ज्ञानं प्रकाशते। नीलाद्याकारो हि प्रकाशते, न तु ज्ञानं नीलाद्याकारम्, अन्वयव्यतिरेकाभ्यां तस्य गोत्वादिवद् बोधरूपत्वानवधारणादिति।

॥ भिक्षुस्तूष्णीमधोमुखो महीमालिखति॥

॥ स्नात॰ ॥

भो अत्रभवन्तः प्राश्निकाः, कथयत कतरः पक्षो विराजते?

॥ प्राश्नि॰ ॥

किमस्मान् पृच्छसि? भिक्षुणैव मौनमवलम्बमानेन समर्थितो भवत्पक्षः।

॥ स्नात॰ ॥

तद् वयमिदानीं स्नानाय गच्छामः। अनुज्ञातुमर्हथ। भवद्भिरपि दृष्टं प्रेक्षणकम्। इदानीं यथाभिमतमनुष्ठीयताम्।

॥ भिक्षुमुद्दिश्य॥

यद्येष परलोकाय भिक्षवो भवतां श्रमः।
स्थीयतां कृतमेतेन तद्विपर्ययकारिणा॥ ३४ ॥
अथ कौरुकुचीकूर्चडम्बरालम्बनात्मकः।
जीविकार्थः प्रयत्नो ऽयं तद्यथेष्टं विधीयताम्॥ ३५ ॥

॥ इति निष्क्रान्ताः सर्वे॥

॥ प्रथमो ऽङ्कः॥

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388 ff. NM II 508.11–12: न च ज्ञानत्वं नाम सामान्यं ग्राह्यग्राहकयोरनुगतं। गोत्वमिव शाबलेयादौ विभाति।

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388 न तु तदा॰] RT (em. ?), ननु तदा॰ Pā^{pc}Pu, तदा॰ Pā^{ac} **389** ज्ञानं] PāRT, शानं Pu **389** अन्वय॰] PāRT, अत्वय॰ Pu **389** गोत्वादि॰] em. RT, गोत्रादि॰ PāPu **389** ॰द्बोध॰] PāRT, ॰द्बोध॰ Pu **390** ॰त्वानवधारणादिति] conj., ॰त्वावधारणादिति PāPuRT **397** अर्हथ] RT (em. ?), अर्हत PāPu **399** ॰मुद्दिश्य] PāRT, ॰मुद्दीश्य Pu **400** श्रमः] em. RT, प्रेमः PāPu **402** कौरुकुचीकूर्चडम्बरालम्बनात्मकः] em., कोभक्तचीकूर्चडंबरालंबनात्मकः PāPu, कौरुकुचीकूर्चडम्बरालम्बनाशया em. RT

॥ ततः प्रविशति चेटः। चेटः॥

ण पिवीयदि शीयला शुला
ण अ दाशीइ शमं लमीअदि।
शुलहं च ण मंशभोयणं
विशमे बम्हणवाशए इदो॥ १॥

ता किं कलीअदि? णस्ति य्येव णियभट्टके पलिहलिअ अप्पणा गब्भदाशाण गदी। आणं पि तालिशं भट्टके अवेष्कदि येशु ण खज्जदि ण पिज्यदि। जदो अज्य आणत्ते भट्टकेण हगे—अले कज्जलआ, गश्च पेक्ख खवणयवशदीए किं जिणरष्किदभिक्खू अस्ति ण व त्ति। ण अ जाणामि कहिं शा खवणअवशदी।

॥ परिक्रम्य वीथीमवलोकयन् सवितर्कम्॥

एशु विस्तिण्णलुंचिदलोमकिंशालुविशलशवलिदा एदे पंशुकणा लष्कीअंति। ता एशु य्येव लुष्कगहणे खवणअवशदीए होदव्वं।

॥ कतिचित् पदानि गत्वाग्रतो विलोक्य सहर्षम्॥

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2 ff. न पीयते शीतला सुरा न च दास्या समं रम्यते। सुलभं च न मांसभोजनं विषमे ब्राह्मणवासक इतः॥ 6 ff. तत् किं क्रियते? नास्त्येव निजभट्टकान् परिहृत्यात्मना गर्भदासानां गतिः। आज्ञामपि तादृशीं भट्टको ऽपेक्षते (ऽवेक्षते?) यत्र न खाद्यते न पीयते। यतो ऽद्याज्ञप्तो भट्टकेनाहम्—अरे कज्जलक, गच्छ पश्य क्षपणकवसतौ किं जिनरक्षितभिक्षुरस्ति न वेति। न च जानामि कुत्र सा क्षपणकवसतिः। 11 ff. अत्र विस्तीर्णलुञ्चितलोमकिंशारुविसरशबलिता एते पांशुकणा लक्ष्यन्ते। तदत्रैव वृक्षगहने क्षपणकवसत्या भवितव्यम्।

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1 चेटः। चेटः] PāPu, चेटः RT (eyeskip) **3** शमं] em. RT, शेमीं Pā^{ac}, शमीं Pā^{pc}, शमीं Pu **5** विशमे] conj., विशंचते PāPuRT^{ac}(unmetrical), विशंचये RT^{pc} (unmetrical) **5** बम्हणवाशए] conj. RT, वंम्हणवाशीइ PāPu **6** णस्ति] PāPu, णत्थि RT (em. ?) **6** य्येव णिय॰] Pā^{pc}Pu, य्येवा णिय॰ Pā^{ac}, य्येव वणिअ॰ RT (dittography) **6** अप्पणा] em. Isaacson, अप्पणो conj. Bhat, प्पण्णा Pā, प्पणा PuRT **6** ॰दाशाण] RT (em. ?), ॰दासाण PāPu **7** आणं] PāPu, अण्णं RT (em. ?) **7** अवेष्कदि येशु] conj., आविष्कदियसु PāPu, आविक्खदियसु RT (em. ?) **7** पिज्यदि] Pu, पिज्य*दि Pā, पिज्जदि RT **7** जदो] em., जदे PāPu, जाउ em. RT **8** अज्य] Pu, अज्य* Pā, अज्ज RT **8** आणत्ते] PāRT, आणत्वे Pu **8** गश्च] em., गच्च PāPu, गच्छ RT (em. ?) **9** जिणरष्किदभिक्खू] Pā, जिणरष्किदभिक्खु Pu, जिणरक्खिदभिक्खू RT (em. ?) **9** अस्ति] em., अत्ति PāPu, अत्थि RT (em. ?) **9** ण अ] em., णे अ PāPuRT **9** कहिं] PāRT, कहि Pu **9** शा] em., सा PāPuRT **11** विस्तिण्ण॰] conj., विस्तीए PāPuRT **11** ॰लोम॰] conj. RT^{pc}, ॰भोम॰ PāPuRT^{ac} **11** ॰शवलिदा] em. RT, ॰सवलदा PāPu **11** लष्कीअंति] PāPu, लक्खीअंति RT (em. ?) **12** लुष्क॰] PāPu, लुक्ख॰ RT (em. ?) **12** खवणअ॰] PuRT, खवण्णअ॰ Pā **12** ॰वशदीए] em., ॰वशईप PāPu, ॰वशईए RT (em. ?) **13** सहर्षम्] PāRT, सहर्षीं Pu

इअं य्येव शा खवणअवशदी, जदो एशु णिलंतललदापंजलंधयाले लुष्कमूले कुविदं खवणिअं पशादेंते एशे खवणए दीशदि।

॥ क्षणं निरूप्य॥

अदिकोवणा खु एशा दुट्ठा खवणिआ या चलणपडिदं पि एदं खवणययुआणं पलिहलिअ दूलं गदा। एशे वि तवश्शी पलुशवअणे खवणए दीशदि।

॥ ततः प्रविशति पिच्छिकाहस्तः क्षपणकः। क्षपणकः, सास्रम्॥

हद्धी, परलोए दुरासाए पढमं खवणत्तणं मए गहिअं। खलिदस्स तत्थ इण्हिं दिट्ठादिट्ठा खु मे णट्ठा, जदो एसा वि दुट्ठा तावसी चलणपडिदस्स वि मे ण पसीददि।

॥ अक्षिणी प्रमृज्य॥

अइ दुट्ठा बंधइ गच्छ तुवं। किं तए विसरिसं कं वि खवणिअं ण पाविस्सं?

॥ चेटः, विचिन्त्य॥

जाव एशे खवणए मं ण पेक्खदि ताव हगे खवणिआवेशं कदुय एदं खवणअं उवहशिश्शं।

॥ आत्मानं निरूप्य॥

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14 f. इयमेव सा क्षपणकवसतिः, यतो ऽत्र निरन्तरलतापञ्जरान्धकारे वृक्षमूले कुपितां क्षपणिकां प्रसादयन् एष क्षपणको दृश्यते। 17 f. अतिकोपना खल्वेषा दुष्टा क्षपणिका या चरणपतितमप्येतं क्षपणकयुवानं परिहृत्य दूरं गता। एषो ऽपि तपस्वी परुषवदनः क्षपणको दृश्यते। 20 ff. हा धिक्, परलोके दुराशया प्रथमं क्षपणत्वं मया गृहीतम्। स्खलितस्य तत्रेदानीं दृष्टादृष्टाः खलु मे नष्टाः, यत एषापि दुष्टा तापसी चरणपतितस्यापि मे न प्रसीदति। 24 अयि दुष्टे बन्धकि, गच्छ त्वम्। किं त्वया विसदृशीं कामपि क्षपणिकां न प्राप्स्यामि? 26 f. यावदेष क्षपणको मां न प्रेक्षते, तावदहं क्षपणिकावेषं कृत्वैतं क्षपणकमुपहसिष्यामि।

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14 इअं] em., इअ PāPuRT **14 शा**] em., सा PāPu, शे conj. RT **14 °वशदी**] RT (em. ?), °वसदी PāPu **14 णिलंतल°**] em., णिलंभल° PāPu, निलंतले RT (em. ?) **14 °धयाले**] em. RT, °धयाते PāPu **14 लुष्क°**] PāPu, लुक्ख° RT (em. ?) **15 कुविदं**] em. RT, कुविदंठ PāPu **15 पशादेंते**] em., एसादेंतो PāPu, पशादेंतो RT (em. ?) **17 अदि°**] em. RT, अधि° PāPu **17 एशा**] em., एसा PāPuRT **18 पलि°**] PāPu^{pc}RT, पहेलि° Pu^{ac} **18 पलुश°**] RT (em. ?), पलुसे PāPu **19 क्षपणकः। क्षपणकः**] PāPu, क्षपणकः RT (eyeskip) **19 सास्रम्**] PāPu, साश्रम् RT (typo) **20 हद्धी**] RT (em. ?), हड्ढी (?) PāPu **20 खवणत्तणं**] PāPu, खवणअत्तणं RT (em. ?) **20 खलिदस्स**] RT (em. ?), खलिदस्सं PāPu **21 तावसी**] RT (em. ?), भावसी PāPu **24 बंधइ**] PāRT, वंधई Pu **24 तए**] PāPu, तुए RT (em. ?) **24 कं**] em., का PāPu, कां RT (em. ?) **24 खवणिअं**] PāPuRT^{pc}, णवणिअं RT^{ac} **26 जाव**] em. RT, जाद PāPu **26 एशे**] RT (em. ?), एसे PāPu **26 °वेशं**] em. RT, °वेसं PāPu **27 उवहशि°**] RT (em. ?), उवहसि° PāPu **28 निरूप्य**] Pā^{pc}PuRT, निरूप्यं Pā^{ac}

लंबकण्णे खु हगे। ण आणणे मश्शुलोमा मे उब्भिण्णा। ण य खवणियाण वेणिबंधे शीशे शंभावीयदि। ता शुअले मे खवणिआवेशे।

॥ तथा करोति। निरूप्य॥

पिच्छिआमेत्तशुण्णे शंपदं मे खवणिआलूए वट्टदि।

॥ अग्रतो ऽवलोक्य सहर्षम्॥

शाहु, खवणिआए शंधालिदपलिच्चइअं पिच्छिअं गेण्हिअ उवशप्पिश्शं।

॥ तथा कृत्वा॥

अय्य, पणमामि। पलिश्शंत म्हि शंपदं। ता आचक्खशु मं अज्ज कहिं भट्टके जिणरक्खिदभिक्खू वट्टदि।

॥ क्षप॰, साश्वासमात्मगतम्॥

ण एस अत्तपरंमुहो व्व मे देव्वो लक्खीयदि। अण्णा खु एसा तरुणखवणिआ उवणदा।

॥ प्रकाशम्॥

अइ बालतवस्सिणि किं तुज्झ जिणरक्खिदभिक्खुणा? परिस्संता खु दीससि। ता इह य्येव णिज्जणे सिसिरलदागहणे उववििसिअ वीसम मुहुत्तअं।

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29 f. लम्बकर्णः खल्वहम्। नानने श्मश्रुलोमानि म उद्भिन्नानि। न च क्षपणिकाणां वेणीबन्धः शीर्षे सम्भाव्यते। तत्सुकरो मे क्षपणिकावेषः। 32 पिच्छिकामात्रशून्यं साम्प्रतं मे क्षपणिकारूपं वर्तते। 34 साधु, क्षपणिकायाः सन्धारितपरित्यक्तां (?) पिच्छिकां गृहीत्वोपसर्पिष्यामि। 36 f. आर्य, प्रणमामि। परिश्रान्तास्मि साम्प्रतम्। तदाचक्ष्व मामद्य कुत्र भट्टको जिणरक्षितभिक्षुर्वर्तते। 39 f. नैतदात्मपराङ्मुखमिव मे दैवं लक्ष्यते। अन्या खल्वेषा तरुणक्षपणिकोपनता। 42 f. अयि बालतपस्विनि, किं तव जिनरक्षितभिक्षुणा? परिश्रान्ता खलु दृश्यसे। तदिहैव निर्जने शिशिरलतागहने उपविश्य विश्राम्य मुहूर्तकम्।

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29 लंबकण्णे] em., लंबकण्णो PāRT, लंवकणो Pu **29** आणणे मश्शु॰] conj., आणसमस्सु॥ PāPu, आणणे शमश्शु॰ em. RT **29** उब्भिण्णा] RT (em. ?), उब्भिणा PāPu **29** खवणियाण] PāPu, खवणिआणं RT (em. ?) **30** ॰बंधे] em., ॰बंधो PāPuRT **30** शुअले] em., शुअलो PāPuRT **32** ॰शुण्णे] RT (em. ?), सुण्णे Pā, सुणे Pu **32** शंपदं] em., संपअं PāPuRT **32** वट्टदि] em. RT^{pc}, वट्ठदि PāPuRT^{ac} **34** शाहु] em. RT, शाणु PāPu **34** ॰आए] RT (em. ?), ॰आले PāPu **34** शंधालिदपलिच्चइअं] RT (conj. ?), शंधयालिदापलिच्चइअ PāPu **34** ॰शप्पिश्शं] em. RT, ॰शंपिस्सं PāPu **36** अय्य] PāPu, अज्ज RT (em. ?) **36** पलि॰] RT (em. ?), पेलि॰ PāPu **36** शंपदं] em., संघदं PāPu, संपदं em. RT **36** अज्ज] conj., अज्जो* Pā, अज्जो PuRT **36** कहिं] PāRT, कहि Pu **37** जिणरक्खिदभिक्खू] PāRT^{pc}, जिणरक्खिदभिक्खु PuRT^{ac} **37** वट्टदि] em. RT^{pc}, वट्ठदि PāPuRT^{ac} **39** देव्वो] PāPu, दइवो RT (em. ?) **39** लक्खीयदि] PāPu, लक्खियदि RT (typo ?) **39** एसा] RT (em. ?), एशा PāPu **42** बालतवस्सिणि] em. RT, वालतरम्मिणि PāPu **42** दीससि] em., दीसदि PāPuRT **43** णिज्जणे] RT (em. ?), णिज्जिणे PāPu **43** वीसम] em. RT, वीस PāPu

॥ चेटः ॥

कुदो मे णिच्चदुक्खिदाए मंदभग्गाए वीशामे?

॥ क्षप॰, सस्नेहम् ॥

किं इमस्सिं बालभावे वि ते दुक्खकारणं?

॥ चेटः, निःश्वस्य ॥

अय्य, चिट्ठदु एशे मह डड्ढवुत्तंते। जिणरक्खिदभिक्खुपउत्तिं मे आचक्खदु भवं।

॥ क्षप॰ ॥

बालिए, एसो खु जिणरक्खिदभिक्खू अब्भंतरे अत्तसिस्साण मज्झे वक्खाणअं करेंतो णिअग्गोहरुक्खमूले चिट्ठदि। तुवं पुण खणं उवविसिअ वण्णेहि दाव अत्तणो णिव्वेअकारणं।

॥ चेटः, उपविश्य निःश्वस्य ॥

अय्य, किं एशु शंशालहदाए लज्जाणिहाणे वण्णीयदि?

॥ रोदिति ॥

॥ क्षप॰, अक्षिणी चेटस्योत्पुंसयन् ॥

बालिए, वण्णेहि। हिअअणिव्विसेसो खु एसो जणो बालिआए।

॥ चेटः ॥

बालकुमालिक य्येव पव्वजिद म्हि मंदभाइणी।

॥ क्षप॰ ॥

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45 कुतो मे नित्यदुःखिताया मन्दभाग्याया विश्रामः? 47 किमस्मिन् बालभावे ऽपि ते दुःखकारणम्? 49 आर्य, तिष्ठत्वेष मम दग्धवृत्तान्तः। जिनरक्षितभिक्षुप्रवृत्तिं मे आचष्टां भवान्। 52 बालिके, एष खलु जिनरक्षितभिक्षुरभ्यन्तर आत्मशिष्याणां मध्ये व्याख्यानकं कुर्वन् न्यग्रोधवृक्षमूले तिष्ठति। त्वं पुनः क्षणमुपविश्य वर्णय तावदात्मनो निर्वेदकारणम्। 56 आर्य, किमत्र संसारहताया लज्जानिधानं वर्ण्यते? 59 बालिके, वर्णय। हृदयनिर्विशेषः खलु एष जनो बालिकायाः। 61 बालकुमारिकैव प्रव्रजितास्मि मन्दभागिनी।

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45 ॰दुक्खि॰] PāPu, ॰दुःखि॰ RT (em. ?) **45** ॰भग्गाए] PāRT, ॰भगाए Pu **45** वीशामे] em., वीशामो PāPuRT **48** निःश्वस्य] RT (em. ?), निःस्वस्य PāPu **49** अय्य] PāPu, अज्ज RT (em. ?) **49** डड्ढवु॰] conj., डड्ढद्दु॰ Pā (?) Pu, दुट्टवु॰ em. RT^{ac}, दुक्खवु॰ em. RT^{pc} **49** ॰रक्खिदभिक्खु॰] PāRT, ॰रक्खेदभिक्खु॰ Pu **52** ॰भिक्खू] PāPuRT^{pc}, ॰भिक्खु RT^{ac} **52** मज्झे] em. RT, मस्ते PāPu **53** णिअग्गोह॰] PāRT, णिअग्गेहे Pu **53** वण्णेहि] PāRT, वणेहि Pu **54** अत्तणो] PāRT, अन्नणो Pu **54** णिव्वेअ॰] PāRT, णिच्चेअ॰ Pu **56** अय्य] PāPu, अज्ज RT (em. ?) **56** एशु] PāPu, एशे em. RT **56** ॰हदाए] em. RT, ॰हदए PāPu **56** ॰णिहाणे] PāPuRT^{ac}, ॰णिआणे conj. RT^{pc} **57** रोदिति] PāPu, om. RT **59** वण्णेहि] Pā^{pc}RT, वण्णोहि Pā^{ac}, वणेहि Pu

तदो उण?

॥ चेटः॥

तदो ईशीशिउब्भिज्यंतविललजुव्वणलक्खणाए अणिच्छंतीए य्येव मे अशिक्खिदमअणलशाए केण वि तलुणखवणएण शीलखंडणा कदा।

॥ क्षप॰, सहर्षमात्मगतम्॥

अमअणइ य्येव मे उवणदा।

॥ प्रकाशम्॥

बालिए, ईरिस य्येव संसारट्ठिदी। तदो उण?

॥ चेटः॥

अय्य, तदो कालंतले शणिअं शणिअं मुणिअमअणलशं मं पलिहलिअ शे खवणए अण्णश्शिं डड्ढमुट्ठीए वुड्ढखवणिआए पशत्ते।

॥ क्षप॰॥

तेण हि संमुहादो †शीओ†। पंगुलअंधणाअं करेम्ह।

॥ इति चेटं कण्ठे गृहीत्वा बलाच्चुम्बति॥

॥ चेटः कृतकलज्जमधोमुखमास्ते॥

॥ क्षप॰॥

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63 ततः पुनः? 65 f. ततः ईषदीषदुद्भिद्यमानविरलयौवनलक्षणाया अनिच्छन्त्या एव मे ऽशिक्षितमदनरसायाः केनापि तरुणक्षपणकेन शीलखण्डना कृता। 68 अमृतनद्येव मे उपनता। 70 बालिके, ईदृश्येव संसारस्थितिः। ततः पुनः? 72 आर्य, ततः कालान्तरे शनैः शनैर्ज्ञातमदनरसां मां परिहृत्य स क्षपणको ऽन्यस्यां दृढमुष्ट्यां वृद्धक्षपणिकायां प्रसक्तः। 75 तेन हि सम्मुखतः (?) †...†। पङ्गुलान्धन्यायं करवाव।

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75 cf. NM II 390.5–6 (quoting *Sāṅkhyakārikā* 21): पुरुषस्य दर्शनार्थः कैवल्यार्थः तथा प्रधानस्य। पङ्ग्वन्धवदुभयोरपि संयोगः तत्कृतः सर्गः॥

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63 तदो] em. RT, ततो Pā, ततौ Pu **65** उब्भिज्यंत॰] em., उब्भिज्य*न्न॰ Pā, उब्भिज्यन्न॰ Pu, उब्भिज्जंत॰ em. RT **65** ॰विलल॰] em., ॰विरल॰ em. RT, ॰मविरल॰ PāPu **65** अणिच्छंतीए] RT (em. ?), अणिच्छन्नीए PāPu **66** अशिक्खिदमअणलशाए] em., असिक्खिदमअणलसाए PāPuRT **66** तलुण॰] em., तरुण॰ PāPuRT **68** अमअणइ] PāPuRT^{pc}, ॰णई RT^{ac} **70** ईरिस य्येव] PāRT, ईरिसा य्यव Pu **70** ॰ट्ठिदी] PāPuRT^{pc}, ॰ट्ठिदि RT^{ac} **72** अय्य] PāPu, अज्ज RT (em. ?) **72** कालंतले] em., कालंतए em. RT, कोलंतए PāPu **72** शणिअं शणिअं] em. RT^{pc}, सणिअं सणिअं PāRT^{ac}, सणिअं स॰ Pu **72** मुणिअमअणलशं] em. RT^{pc}, मुणिअमअणलसं PāPuRT^{ac} **72** पलिहलिअ] RT (em. ?), पलिहे ⊔ लिअ Pā, पलिहेलिअ Pu **73** शे खवणए] em., शेशवनए RT (em. ?), शेषवणए PāPu **73** अण्णश्शिं] em., अण्णशिं Pā, अणशिं Pu, अण्णस्सिं RT (em. ?) **73** पशत्ते] em., पशंते PāPuRT **75** संमुहादो] conj., समुहादो RT (em. ?), शमुहादो PāPu

बालिए, किं मं ण पेक्खसि?

॥ चेटः॥

कहं णु पेक्खिश्शं? तए वि मं पलिहलिअ अण्णदो गंतव्वं।

॥ क्षप॰॥

बालिए, मा एवं भण। दासवत्तणिअं ते करइस्सं।

॥ चेटस्य वक्षसि हस्तं निक्षिप्य॥

किं अज्ज वि ते थणआ ण उब्भिण्णा?

॥ चेटः, सलज्जम्॥

किं हदाशा कलिश्शं?

॥ क्षप॰,
नाभिमूले चेटस्य हस्तं निवेश्य पुरुषलक्षणमस्योपलक्ष्य
सविलक्षं सकोपं च॥

हद्धी हदास, दढं तए खलीकदो म्हि।

॥ प्रहर्तुमिच्छति॥

॥ चेटः॥

अले ले तावशकामुआ, जदि किं पि आचष्कशि ता जिणरक्खिदभिक्खुणो फुक्कलइश्शं।

॥ क्षप॰, क्षणं विमृश्य चेटस्य पादयोः पतित्वा॥

ण तए एसो परिहासो कस्स वि पगासिदव्वो।

॥ चेटः॥

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79 बालिके, किं मां न प्रेक्षसे? 81 कथं नु प्रेक्षिष्ये? त्वयापि मां परिहृत्य अन्यतो गन्तव्यम्। 83 बालिके, मैवं भण। दासवर्तनिकं ते करिष्यामि। 85 किं अद्यापि ते स्तनकौ नोद्भिन्नौ? 87 किं हताशा करिष्यामि? 91 हा धिक्, हताश, दृढं त्वया खलीकृतो ऽस्मि। 94 अरे रे तापसकामुक, यदि किमपि आचक्षे तदा जिनरक्षितभिक्षोः फुत्करिष्यामि। 97 न त्वयैष परिहासः कस्यापि प्रकाशितव्यः।

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81 पेक्खिश्शं] em. RT^{pc}, पेक्खिस्सं PāPuRT^{ac} **81 मं**] RT (em. ?), म PāPu **81 अण्णदो**] RT (em. ?), अण्णतो Pā, अणतो Pu **83 दासवत्तणिअं**] em. Bhat, दासवत्तिणिअं PāPuRT **83 करइस्सं**] em., कलइस्सं PāPu, कलयिस्सं RT (em. ?) **85 थणआ**] PāRT, घणआ Pu **85 उब्भिण्णा**] PāRT, उब्भिणा Pu **90 सविलक्षं**] em. RT, सविलक्ष्यं PāPu **91 हद्धी**] RT (em. ?), हद्वी PāPu **91 हदास**] em., हदाश PāPuRT **94 तावश॰**] em., तावस॰ PāPu, तापश॰ RT (em. ?) **94 आचष्कशि**] em., आचष्कसि PāPu, आचक्खशि RT (em. ?) **95 फुक्कलइश्शं**] conj., पुत्कलइस्सं PāPu, पुक्कलयिश्शं conj. RT, पकलयिश्शं conj. RT **96 पादयोः**] PāRT, पादयो Pu **97 पगासिदव्वो**] RT (em. ?), पगासिदषो PāPu

किं मे उक्कोचअं?

॥ क्षप॰ पिंछिकामूलादुद्धृत्य किमपि ददाति।

॥ चेटः॥

कदे पलिहाशे। पाविदे कहावणए। अधिगया भिष्कुणो पउत्ती। ता शंपदं गदुअ भट्टके विण्णवेमि।

॥ परिक्रम्याग्रतो ऽवलोक्य च॥

अज्य दिट्ठिआ वड्ढशि। आगदा दे हिअअवल्लहा।

॥ ततः प्रविशति यथार्थक्षपणिका।
क्षपणिकावेषं चेटं निरीक्ष्य सेर्ष्याकोपम्॥

अइ दुट्ठतावसि, एदं पारक्कं पिंछिअं गेण्हिअ कहिं गमीअदि?

॥ चेटः॥

अय्ये, गेण्ह एदं पिंछियं। हगे उण अणिच्छंति य्येव एदश्शिं लदागहणे एदिणा खवणएण खलीकदा। ण मे दोशे।

॥ इति निष्क्रान्तः॥

॥ क्षपणिका, क्षपणकनिकटमुपसृत्य॥

अरे रे दुट्ठकामुअ तावसीलंपट, पिंछिआ मे विसुमरिद त्ति जाव पडिणि-

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99 को म उत्कोचकः? 102 f. कृतः परिहासः। प्राप्तः कार्षापणकः। अधिगता भिक्षोः प्रवृत्तिः। तत् साम्प्रतं गत्वा भट्टकं विज्ञापयामि। 105 अद्य दिष्ट्या वर्धसे। आगता ते हृदयवल्लभा। 108 अयि दुष्टतापसि, एतां पारक्यां पिच्छिकां गृहीत्वा कुत्र गम्यते? 110 f. आर्ये, गृहाणैतां पिच्छिकाम्। अहं पुनरनिच्छन्त्येवैतस्मिन् लतागहन एतेन क्षपणकेन खलीकृता। न मे दोषः। 114 ff. अरे रे दुष्टकामुक तापसीलम्पट, पिच्छिका मे विस्मृतेति यावत् प्रतिनिवृत्यागतास्मि, तावदेतस्मिन्नन्तरे क्षणमात्रकेणैवैतस्मिन् लतागहने ऽन्या क्षपणिकालिङ्गिता। तत् साम्प्रतमनुभवात्मनो विनयस्य फलम्।

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99 उक्को॰] em. RT, उत्को॰ PāPu **100** पिंछिका॰] Pā, पिछिका॰ Pu, पिच्छिका॰ em. RT **102** पलिहाशे] PuRT, पलिहाशो Pu **102** कहावणए] conj., कशेवणए RT (em. ?), कसेवतए PāPu **102** भिष्कुणो] PāPu, भिक्खुणो RT (em. ?) **102** शंपदं] PāPu, शांपदं RT (em. ?) **104** ॰ग्रतो] PāRT, ॰ग्रतौ Pu **104** च] PāPu, om. RT **105** अज्य] Pu, अज्य* Pā, अज्ज RT (em. ?) **105** वड्ढशि] em., वड्ढसि PāPuRT **106** ॰णिका] em. RT, ॰णिकाः PāPu **107** ॰वेषं] PāPu, ॰वेशं RT (em. ?) **107** सेर्ष्या॰] RT[pc] (em. ?), सेर्ष्य॰ PāPuRT[ac] **108** दुट्ठ॰] PāRT, दुट्ठं Pu **108** पारक्कं] em., पारक्कूअं PāPuRT **108** गमीअदि] em., गम्मेअदि PāPu, गम्मिअदि RT **110** अय्ये] RT (em. ?), अय्य PāPu **110** एदश्शिं] PāRT, एदश्शि Pu **111 f.** दोशे। इति] em., दोसो त्ति PāPu, दोशो। इति em. RT **113** क्षपणिका] RT (em. ?), क्षप॰ PāPu **114** अरे रे] PāPu, अरे RT (eyeskip)

वडिअ आगद म्हि ताव एदस्सिं अंतरे खणमेत्तएण य्येव एदस्सिं लदागहणे ⟨अण्णा खवणिआ आ⟩लिंगिदा। ता संपदं अणुहवसु अत्तणो विणअस्स फलं।

॥ इति पिंछिकादण्डेन प्रहरति॥

॥ क्षप॰ ॥

मा एवं संभावेदु भोदी। चेडओ खु एसो इत्थिआवेसं कदुअ मं उवहसिदुं आगदो। तेण हदासेण कोविदा भोदी। जंसच्चं, कोसं ते पिवामि।

॥ इति क्षपणिकायाः पादयोः पतति॥

॥ क्षपणिका॥

कुदो दे मुहे सच्चं, जस्स एसो उवसमो?

॥ क्षप॰ ॥

अण्णं पि खेड्डअं दुट्ठचेडओ एसो करेदि। ता एदु भोदी अण्णतो गच्छम्ह।

॥ ससम्भ्रमम्॥

एसो खु बम्हणो को वि इदो आगच्छंतो दीसदि। ता तुवरदु भोदी।

॥ निष्क्रान्तौ॥

॥ ततः प्रविशति स्नातको बटुश्च॥

⟨॥ स्नात॰ ॥ ⟩

कृता तावद् गोष्ठी सपदि निपुणम्मन्यमनसां
मदोष्माणं तेषामरुणवसनानां शमयितुम्।
इदानीमिच्छामः कृपणमतिभिः क्रीडितुमिमे
कृपापात्रप्रायैरपि हि सह नग्नक्षपणकैः॥ २॥

119 f. मैवं सम्भावयतु भवती। चेटकः खल्वेष स्त्रीवेषं कृत्वा मामुपहसितुमागतः। तेन हताशेन कोपिता भवती। यत्सत्यम्, कोशं ते पिबामि। 123 कुतः ते मुखे सत्यं यस्यैष उपशमः? 125 अन्यामपि क्रीडां दुष्टचेटक एष करोति। तदेतु भवती, अन्यतो गच्छाव। 127 एष खलु ब्राह्मणः को ऽपीत आगच्छन् दृश्यते। तत् त्वरतां भवती।

115 °णिवडिअ] RT (em. ?), °णिचडिअ PāPu **115** म्हि] RT (em. ?), ह्मि PāPu **115** अंतरे] PāRT, अतरे Pu **115** य्येव] em. RT, य्येवए PāPu **116** ⟨अण्णा खवणिआ आ॰⟩] conj., om. PāPu, ⟨खवणिआ आ॰⟩ em. RT **116** विणअस्स] PāPu, अविणअस्स RT (em. ?) **117** पिंछिका॰] Pā, पिछिका॰ Pu, पिच्छिका॰ RT (em. ?) **119** मा] em. RT, मो PāPu **122** क्षपणिका] RT (em. ?), क्षप॰ PāPu **125** पि] PāPu, वि RT (em. ?) **125** करेदि] PāPu, करोदि RT (em. ?) **125** अण्णतो] Pā, अण्णदो RT (em. ?), अणतो Pu **127** बम्हणो] PāPu, बम ⊔ णो RT(typo) **128** ॥ निष्क्रान्तौ॥] PāPu, ॥ निष्क्रान्तौ॥ ⟨प्रवेशकः⟩em. RT **130** ⟨स्नात॰⟩] em. RT, om. PāPu **131** गोष्ठी] RT (em. ?), गोष्टी PāPu **131** सपदि] em. RT, सपसि PāPu, सदसि conj. Goodall **132** मदो॰] RT (em. ?), मदौ॰ PāPu **132** तेषाम॰] PāRT, तेषां म॰ Pu

॥ बटुः ॥

अय्यस्स सा कीडा। ताण उण तवस्सीण सव्वस्सणासो।

॥ स्नात॰, सस्मितम्॥

यथाह भवान्। गावः पुत्रदारं गृहं क्षेत्रं कृषिवणिज्ये सर्वमेषां विनश्यति। किं हि दिगम्बराणां भिक्षाभुजां वृक्षमूलवासिनां सर्वस्वम्?

॥ बटुः ॥

णं भणेमि। परलोयस्स कदे दारुणं दुक्खपब्भारं ते तवस्सिणो अणुहवंति। ता अय्यस्स सरस्सईपवाहे णिवडंति। ता अस्सिं आगमरुक्खए णिप्फलो य्येव एदाणं सो पआसो।

॥ स्नात॰ ॥

अहो कारुणिको भवान्। भवतु, भवदनुरोधान् मृदु तेषु प्रभविष्यामः। तदेहि। प्राप्ता वयमेषामाश्रमपदम्। प्रविशामस्तावत्।

॥ परिक्रामतः। स्नात॰, अग्रतो ऽवलोक्य॥

अयं स न्यग्रोधतरुच्छायायामनेकशिष्यगणोपास्यमानः किमपि व्याचक्षाण इव जिनरक्षितभिक्षुरास्ते।

॥ ततः प्रविशति यथानिर्दिष्टः क्षपणकभिक्षुः। ⟨भिक्षुः⟩, स्वगतम्॥

अहो दुरतिक्रमः संसारचक्रपरिवृत्तिक्रमः।

निषिद्धं यत्नेनाप्यनुसरति तानेव विषया-
न्न तेषां वैषम्यं विमृशति विपाके बहुविधम्।
न विद्मः किं कुर्मो विशति न शिवे वर्त्मनि मनो
न शाम्यत्येवैषा निरवधिरविद्या भगवती॥ ३॥

॥ विचिन्त्य॥

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136 आर्यस्य सा क्रीडा। तेषां पुनः तपस्विनां सर्वस्वनाशः। 141 ff. ननु भणामि। परलोकस्य कृते दारुणं दुःखप्राग्भारं ते तपस्विनो ऽनुभवन्ति। तदार्यस्य सरस्वतीप्रवाहे निपतन्ति। तदस्मिन्नागमवृक्षके निष्फल एवैतेषां स प्रयासः।

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136 अय्यस्स] PāPu, अज्जस्स RT (em. ?) **138 ॰दारं**] em., ॰दारा PāPuRT **141 तवस्सिणो**] PāRT, तबस्सिणे Pu **141 अणु॰**] Pā^{pc}PuRT, आणु॰ Pā^{ac} **142 अय्यस्स**] PāPu, अज्जस्स RT (em. ?) **142 सरस्सई॰**] PāRT, सरस्सइ॰ Pu **142 ता अस्सिं**] conj., तस्सिं PāRT, तस्सि Pu **142 णिप्फलो**] em. RT, णिष्फलो Pā^{pc} (?), णिष्फल्ये Pā^{ac} (?) Pu **143 सो**] PāRT, से Pu **143 पआसो**] PāRT, पेआसो Pu **145 कारु॰**] RT (em. ?), कास॰ PāPu **147 परिक्रा॰**] PuRT, परिका॰ Pā **150 क्षपणकभिक्षुः। ⟨भिक्षुः⟩, स्वगतम्**] conj., क्षपणकभिक्षुः। स्वगतम् PāPu, क्षपणकभिक्षुः ⟨सशिष्यः⟩। भिक्षुः। आत्मगतम्। em. RT **153 ॰न्न**] em. RT, ॰नु PāPu **153 वैषम्यं**] em. RT, वैशद्यं PāPu **155 निरवधि॰**] PāPuRT^{pc}, निरवघि॰ RT^{ac}

तथापि यथाशक्ति तपस्विनो दिवानिशमनुशास्या एवामी भिक्षवः।

॥ प्रकाशम्॥

भो भिक्खवा,

पहरइ कयंतवाहो विसमा संसारवाउरापासा।
कह तरउ जीअहरिणो पज्जलियं दुक्खरण्णमिणं॥ ४॥

अहवा,

जिणचरणसुमरणोग्गयणिसग्गसुइपुण्णपुग्गलबलाणं।
कुविदो वि किं करिस्सिदि असरणसूरो हयकयंतो॥ ५॥

ता संपदं

झाइज्जदि जिणवअणं तवणियमेहिं खविज्जइ सरीरं।
इत्तियमेत्तं गिण्हह उवएसरहस्ससव्वस्सं॥ ६॥

॥ शिष्याः॥

जं भट्टके आणवेदि।

॥ स्नात°, उपसृत्य सविनयम्॥

अपि कुशलिनः शिष्यपरिषदा सह भवन्तः?

॥ भिक्षुः, सवितर्कं स्वगतम्॥

अयमसौ स्नातकः सङ्कर्षणः सौगतानभिभूय साम्प्रतमस्मान् परिबुभूषुरिहागतः। तदपसरणमेवात्र श्रेयः। दुर्विषहमस्य पौरुषम्, अपूर्वैषा वक्तृशक्तिः प्रज्ञा च।

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159 ff भो भिक्षवः, प्रहरति कृतान्तव्याधो विषमाः संसारवागुरापाशाः। कथं तरतु जीवहरिणः प्रज्वलितं दुःखारण्यमिदम्॥ 162 ff. अथवा, जिनचरणस्मरणोद्गतनिसर्गशुचिपूर्ण (पुण्य?) पुद्गलबलानाम्। कुपितो ऽपि किं करिष्यत्यशरणशूरो हतकृतान्तः॥ 165 ff. तत् साम्प्रतम्, ध्यायते जिनवचनं तपोनियमैः क्षप्यते शरीरम्। एतावन्मात्रं गृह्णीतोपदेशरहस्यसर्वस्वम्॥ 169 यद् भट्टक आज्ञापयति।

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157 °शास्या] RT (em. ?), °शाम्या PāPu **160** °वाउरा°] em. RT, °चाउरा° PāPu **161** पज्जलियं] PuRT, पज्ज*लियं Pā **161** °रण्ण°] PāRT, °रण° Pu **163** जिण°] PāPu, जिन° RT (typo) **163** °सुम°] Pā^{pc}PuRT, °सुह° Pā^{ac} **163** °णिसग्ग°] PāPuRT^{pc}, °निसग्ग° RT^{ac} **163** °पुण्णपुग्गलबलाणं] conj., °पुण्णपु[[व]]लवलाणं Pā, °पुण्णपुन्नवन्नाणं Pu, °पुण्णबलाणं em. RT^{ac}, °पुण्णपुण्णबलाणं em. RT^{pc} **164** करिस्सिदि] PāPu, करिस्सदि RT (em. ?) **166** झाइज्जदि] RT (em. ?), झाइज्ज*दि Pā, - - - इज्जदि Pu (The lacuna is marked by one dash in the manuscript.) **166** °मेहिं] PāRT, °मेहि Pu **166** खविज्जइ] PuRT, खविज्ज*इ Pā **166** सरीरं] PāPuRT^{pc}, सरीरम् RT^{ac} **167** रहस्ससव्व°] PāRT, रहस्सव्व° Pu **172** स्वगतम्] RT (em. ?), स्वग। PāPu **173** स्नातकः सङ्कर्षणः] RT (em. ?), स्नातकसङ्कर्षण PāPu **173** सौग°] PāRT, सोग° Pu **173** °मस्मान्] em. RT, °मस्मात् PāPu **174** वक्तृ°] RT (em. ?), चक्तृ° PāPu

॥ प्रकाशम् ॥

स्वागतमार्यस्य। इत उपविश्यताम्। कुशलम्।

॥ स्नात॰ ॥

किमत्र प्रस्तुतम्?

॥ भिक्षुः ॥

किमत्र संसारगहने प्रस्तूयते? यदि सन्तरणोपायः कोऽपि प्राप्यते।

॥ स्नात॰ ॥

ननु गृहीत एवात्रभवद्भिरुपायः। तथा हि,

न हिंसा नासत्यं न गृहधनवासव्यसनिता
न सक्तिर्व्यापारे क्वचिदपि भवानन्तरफले।
तपश्चेदं तीव्रं व्रतनियमसम्बाधमनघं
ग्रहीतव्या कान्या सरणिरिह संसारतरणे॥ ७॥

॥ भिक्षुः ॥

अनुकूलालापपेशलैव भवादृशां निर्मिता प्रजापतिना रसना।

॥ स्नात॰ ॥

भिक्षो, तथाप्युच्यतां कः प्रदेशो व्याख्यातुमुपक्रान्त इति।

॥ भिक्षुः ॥

महदत्र कौतुकम्? आर्हतानामनेकान्तवाद एव गृहकृत्यम्। स एव चेह प्रस्तु-तः।

॥ स्नात॰ ॥

भिक्षो, यदुच्यते,

एको भावः सर्वभावस्वभावः
सर्वे भावा एकभावस्वभावाः।
एको भावस्तत्त्वतो येन दृष्टः
सर्वे भावास्तत्त्वतस्तेन दृष्टाः॥ ८॥

इति, तत्रेदमिह भवन्तं पृच्छामः,

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183 ॰भव॰] PāPu^{pc}RT, ॰वव॰ Pu^{ac} **184** हिंसा नासत्यं] PuRT, हिंसानामसत्यं Pā **184** ॰धन॰] conj., ॰वन॰ PāPuRT **185** सक्ति॰] conj. Isaacson, शक्ति॰ PāPuRT **185** क्वचिदपि] Pā^{pc}PuRT, क्वदाचिदपि Pā^{ac} **185** भवान॰] PuRT, भवने॰ Pā **187** कान्या] RT (em. ?), कात्या PāPu **189** अनुकूलालापपेशलैव] em. RT, अनुकूललाप-पेशले च Pā^{pc}Pu, अनुकूललापे पेशले च Pā^{ac} **189** भवादृशां] PāRT, भवादशां Pu **193** कौतुकम्] PāRT, कोतुकम् Pu **194** प्रस्तुतः] PāRT, प्रस्नुतः Pu **196** यदुच्यते] em. RT, यमुच्यते PāPu **199** दृष्टः] PāRT, दष्टः Pu

एको भावश्चेत् सर्वभावस्वभावो
लोकः कार्यार्थी कुत्र कं वा नियुङ्क्ताम्।
स्वे स्वे कार्ये चेदस्ति भावव्यवस्था
नैको भावः स्यात् सर्वभावस्वभावः॥ ९॥
रूपं यद्यपि भावानां तुल्यं किमपि दृश्यते।
तथाप्यनन्यगाम्येषामस्ति प्रातिस्विकं वपुः॥ १०॥
एवं त्वनिष्यमाणे ऽस्मिन् पदार्थनियमे जनः।
नादृष्टार्थां न दृष्टार्थामारभेत क्वचित् क्रियाम्॥ ११॥

॥ भिक्षुः संज्ञया शिष्यं निर्दिशति॥

॥ शिष्यः, साकूतम्॥

भट्टका, भिक्खवा विण्णवंति चिलायदि भट्टके, ता संपदं अम्ह पत्थुदकज्ज-वेला अदिक्कमदि त्ति।

॥ भिक्षुः, स्नातकं प्रति॥

आर्य, भिक्षुकार्यमवसीदति। तद्भवन्तः प्रमाणम्।

॥ स्नात॰ ॥

भिक्षो, यथामतमनुष्ठीयताम्।

॥ भिक्षुः, शिष्यानुद्दिश्य॥

अरे रे तुरिदतुरिदं गड्डुय भिक्खूणं भण, जहा अप्पमत्ता खणं तत्थ य्येव विलंबध, एस आगदो म्हि त्ति।

॥ निष्क्रान्तः सशिष्यो भिक्षुः॥

॥ स्नात॰ ॥

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212 f. भट्टक, भिक्षवो विज्ञापयन्ति, चिरायते भट्टकः। तत् साम्प्रतमस्माकं प्रस्तुतकार्यवेलातिक्रामतीति। 219 f. अरे रे त्वरितत्वरितं गत्वा भिक्षूणां भण यथाप्रमत्ताः क्षणं तत्रैव विलम्बध्वम्, एष आगतो ऽस्मीति।

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203 **नियुङ्क्ताम्**] em. RT, **नियुंक्तात्** PāPu **205** **॰भावस्वभावः**] RT (em. ?), **॰भावः स्वभावः** PāPu **207** **॰न्यगा॰**] Pā^pc PuRT, **॰न्यया** Pā^ac **207** **प्राति॰**] em. RT, **प्रति॰** PāPu **208** **त्वनिष्यमाणे**] PāPu, **त्वन्विष्यमाणे** RT (em. ?) **208** **॰नियमे**] em. RT, **॰नियमो** PāPu **209** **नादृष्टार्थां न**] conj. Isaacson, **न दृष्टार्थेन** PāRT, **न दष्टार्थेन** Pu **211** **साकूतम्**] PāRT, **साकुतम्** Pu **212** **विण्णवंति**] PuRT, **विष्णवंति** (?) Pā **212** **चिलायदि**] em. RT, **विलायदि** PāPu **212** **संपदं**] PāPu, **सपदं** RT (typo ?) **212** **अम्ह**] PāPu, **अम्हे** RT (em. ?) **213** **॰कज्ज॰**] **॰कज्ज॰** PuRT, **॰कज्ज * ॰** Pā **213** **अदिक्कमदि**] RT (em. ?), **अदिष्कमदि** PāPu **213** **त्ति**] RT (em. ?), **त्ति। न** PāPu **215** **भिक्षुकार्यम॰**] em. RT, **भिक्षुः। कार्यम॰** PāPu^pc, **भिक्षुः। कार्यभ॰** Pu^ac **219** **य्येव**] PāPu, **य्यैव** RT (em. ?) **220** **आगदो म्हि**] RT (em. ?), **आगदु म्हि** PāPu

बटो, दृष्टमस्य भवता दिगम्बरस्य वैदग्ध्यम्।

॥ बटुः ॥

अय्य, को तुज्झ वादसमरे संमुहो ट्ठादुं सक्कुणोदि? ता इमिणा ववएसपलायणेण रक्खिदो णेण अप्पा।

॥ स्नात॰ ॥

किमस्माभिरस्य लगुडैः प्रहर्तव्यम्? वस्तु ज्ञातव्यम्। तच्च ज्ञातमेव। अस्माभिस्तु त्वदनुरोधादेव नात्र कार्कश्येन व्यवहृतम्।

॥ बटुः ॥

मउओ वि हडइ हिअअं वादब्भिडिआण अय्यवाहारो।
मीणाण थलगयाण †ए भावो सिसिरे विस्तरस्स† ॥ १२ ॥

॥ स्नात॰ ॥

बटो, तत् क्वेदानीं गम्यताम्?

॥ बटुः ॥

णं ण्हादुं कीस ण गमीयदि?

॥ स्नात॰ । सस्मितम् ॥

किं बुभुक्षितो वर्तसे?

॥ ऊर्ध्वमवलोक्य ॥

कः खल्वधुनैव स्नानस्य कालः? तद् वरमिहैवार्हतवसतिवनगहने मुहुर्विहरामः।

॥ बटुः ॥

एवं करीयदु।

॥ उत्थाय परिक्रामतः ।

॥ स्नात॰ । अग्रतो ऽवलोक्य सविस्मयम् ॥

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225 f. आर्य, कस्तव वादसमरे सम्मुखः स्थातुं शक्नोति? तदनेन व्यपदेशपलायनेन रक्षितो ऽनेनात्मा। 231 f. मृदुको ऽपि घट्टते हृदयं वादनियुक्तानाम्(?) आर्यव्याहारः। मीनानां स्थलगतानां †…† 236 ननु स्नातुं कस्मान् न गम्यते? 243 एवं क्रियताम्।

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223 °मस्य भवता] Pā, °मस्यभवतां Pu, °मत्रभवतो em. RT **225** तुज्झ] PāRT, तुम्ह Pu **225** इमिणा] PāPuRT[pc], इमिना RT[ac] **225** ववएस°] em. RT, धवएस° PāPu **226** णेण] em. RT, णे PāPu **229** अस्माभिस्तु] em., अस्माभिस्त्व PāPu, अस्माभिः। तत् em. RT **229** कार्क°] em. RT, काकी° PāPu **232** मीणाण] RT (em. ?), मीणेण PāPu **232** °गयाण] RT (em. ?), °गायाण PāPu **236** कीस ण] conj., ण कीस PāPuRT **236** गमीयदि] em., गम्मीयदि PāPuRT **237** स्नात॰। सस्मितम्] RT (em. ?), स्नात। सस्नात। सस्मितं PāPu

अहो रम्यः प्रशमसमुचितो ऽयमुद्देशः। तथा हि,

घनस्निग्धच्छायं वनमिदमिमाः शाद्वलभुवः
पयश्चेदं पुष्पोत्करसुरभयो वायव इमे।
मृगाणामत्रामी विहरणविलासा बहुविधाः
खगानां चानेकस्वरविसरभिन्ना विरुतयः॥ १३॥

॥ विचिन्त्य॥

इहारण्ये पुण्ये यदि भवति वेदान्तनिरतो
निवृत्ताशीरात्मा नियमितमनोवृत्तिनिवहः।
दिनैरल्पैरेव व्यपगतभवाध्वश्रमजवं
ध्रुवं नित्यानन्दं किमपि परमं धाम लभते॥ १४॥

॥ नेपथ्ये॥

वेयंता दुत्तरंता तइकहियकहावित्थरा संकुलत्था
अय्येहिं तत्थ चिंतीयदि गहणगदी अत्थि णत्थित्ति अप्पा।
दूरे चिट्ठंतु ते मे परिहरिदुमिदं घोरसंसारदुक्खं
संक्खित्तं णिम्मलत्थं जिणमुणिभणिदं आगमं आहरम्हा॥ १५॥

॥ बटुः॥

अय्य, एसो खु कासाअवसणो तावसो ईरिसं किं पि मंतंतो तुरिदतुरिदं परिक्कामदि।

॥ ततः प्रविशति तापसः॥

॥ तापसो वेअन्ता इति पठन् परिक्रामति॥

॥ बटुः॥

अज्ज वि जिणसासणे य्येव एयाण अहिणिवेसो?

॥ स्नात॰ ॥

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257 ff. वेदान्ता दुस्तरान्ताः, त्रयीकथितकथाविस्तराः संकुलार्थाः, आर्यैः तत्र चिन्त्यते गहनगतिरस्ति नास्तीत्यात्मा। दूरे तिष्ठन्तु ते मे। परिहर्तुमिदं घोरसंसारदुःखं संक्षिप्तं निर्मलार्थं जिनमुनिभणितमागममाधराम। 262 f. आर्य, एष खलु काषायवसनः तापस ईदृक् किमपि मन्त्रयन् त्वरितत्वरितं परिक्रामति। 267 अद्यापि जिनशासन एवैतेषामभिनिवेशः?

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248 पुष्पो॰] RT (em. ?), पुष्पा॰ PāPu **252** भवति] भवति PuRT, सवंति Pā **254** ॰भवाध्व॰] PāRT, ॰भभाध्व॰ Pu **257** तइ॰] em. RT, दुइ॰ PāPu **258** गहण॰] RT (em. ?), गहन॰ PāPu **259** परिहरि॰] RT (em. ?), परिहर॰ PāPu **260** आहरम्हा] RT (em. ?), आहरंम्हा PāPu **262** ईरिसं] PāRT, इरिसं Pu **264 f.** तापसः। तापसो] PāPu, तापसः। RT **267** जिणसासणे] RT (em. ?), जिणसासण PāPu **267** अहिणिवेसो] em. RT, अहिणिविसो PāPu

बटो, तिष्ठत्वेतत्। किमनेन? अन्यदेवैनं पृच्छामः।

॥ तापसमुद्दिश्य ॥

भोस्तपोधन, क्लेदमाकुलाकुलमिव गम्यते भवता?

॥ ताप॰ ॥

बम्हणो खु तुवं। ता किं अत्तणो भुक्खावेअणं ण आणासि?

॥ स्नात॰ ॥

किं भवान् भोक्तुं प्रस्थितः?

॥ ताप॰ ॥

अध इं?

॥ स्नात॰ ॥

क उद्देशो गन्तव्यः?

॥ ताप॰ ॥

णं इह य्येव जिणरक्खिदभिक्खुतवोवणे अज्ज महाभोअणं वट्टदि।

॥ स्नात॰ ॥

महाभोजने को हेतुः?

॥ ताप॰ ॥

केण वि भयवदो जिणगुरुणो सासणगदेण ठक्कुरेण अज्ज तहिं महाभोअणं उववादिदं, जत्थ पव्वइयसहस्साइं संघडिदाइं। ताण अ सत्तूण रासीओ, तेल्लघडिआ, कंचिअकुंभीओ, गुडकूडया, तेल्लपक्काण भक्खाण पव्वया उवणीआ।

॥ स्नात॰ ॥

भोस्तपोधन, अथात्र मध्ये दधिक्षीरघृतादि नाम न किञ्चिद् गृह्णासि?

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273 ब्राह्मणः खलु त्वम्। तत् किमात्मनो बुभुक्षावेदनं न जानासि? 277 अथ किम्? 281 नन्विहैव जिनरक्षितभिक्षुतपोवने ऽद्य महाभोजनं वर्तते। 285 ff. केनापि भगवतो जिनगुरोः शासनगतेन ठक्कुरेणाद्य तत्र महाभोजनमुपपादितम्, यत्र प्रव्रजितसहस्राणि संघटितानि। तेषां च सक्तूनां राशयः, तैलघटिकाः, काञ्जिककुम्भयः, गुडकूटकाः, तैलपक्कानां भक्ष्याणां पर्वताः उपनीताः।

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269 अन्यदेवैनं] em. RT, अन्यदैवेनं PāPu **271** क्ले॰] PuRT, क्षे॰ Pā **273** बम्हणो] PāRT, वम्हाणो Pu **273** तुवं] em. RT, तवं PāPu **281** महाभो॰] PāRT, महभौ॰ Pu **281** वट्टदि] em., वट्ठदि PāPuRT **285** सासण॰] PāPuRT^{pc}, सासन॰ RT^{ac} **285** ॰गदेण] Pā^{pc}RT, ॰गदेन Pā^{ac}, ॰गदेगे Pu **286** उववादिदं] em. RT, उदवादिदं PāPu **286** रासीओ] Pā, रासीउ Pu, रासीअ RT (typo?) **287** तेल्लपक्काण] em. RT, तैलपक्षणे PāPu **288** उवणीआ] RT (em. ?), ओवणीआ PāPu **290** मध्ये] PāPuRT^{pc}, मघ्ये RT^{ac} (typo) **290** ॰घृतादि] RT (em. ?), ॰ष्टतादि PāPu **290** किञ्चिद्] PuRT, किञ्चि Pā

॥ ताप° ॥

अहह, तुम्हाणं बम्हणाण एदे समाआरा। अम्ह उण तवोहणा पाणिसंभवं किं पि ण असणे ण पाणे ण वसणे ण सअणे ण आसणे ण अण्णत्थ कत्थ वि सरीरोवअरणे विणिवेसेम्ह। णं मम य्येव इमे रुक्खविदलणिम्मिदे उवाणहिए किं ण पेक्खसि? ता भोदु इमिणा कहावित्थरेण। भोअणसमओ मे अदिक्कमदि।

॥ स्नात° ॥

ममाप्यादेशय पन्थानम्। वयमपि तपोधनविभूतिं पश्यामः।

॥ ताप° ॥

एवं करीअदु, एवं करीअदु। ता एदु भवं।

॥ सर्वे परिक्रामन्ति ॥

॥ स्नात° ॥

भोस्तपोधन, जिनशासनं प्रतिपन्नो भवान् कथं काषायवासाः? अपि सुगत एव जिनो भवताम्?

॥ ताप° । सस्मितम् ॥

अम्हाणं अ सुगदो भअवं जिणगुरू। किं च जिणगुरू सुगदो होदि। अहो भद्दा अम्हे आरहदा, के वि दियंबरा, के वि रुक्खविदलमेत्तवसणा, के वि रत्तवासा, के वि सेअवडा। पेक्ख दाव। इदो इमे णिद्दयलुंचणप-

292 अहह, युष्माकं ब्राह्मणानामेते समाचाराः। वयं पुनः तपोधनाः प्राणिसम्भवं किमपि नाशने, न पाने, न वसने, न शयने, नासने, नान्यत्र कुत्रापि शरीरोपकरणे विनिवेशयामः। ननु ममैवेमौ वृक्षविदलनिर्मितावुपानहिकौ किं न प्रेक्षसे? तद् भवत्वनेन कथाविस्तरेण। भोजनसमयो मे ऽतिक्रामति। 299 एवं क्रियताम्, एवं क्रियताम्। तदेतु भवान्। 305 ff. अस्माकं च सुगतो भगवान् जिनगुरुः। किं च जिनगुरुः सुगतो भवति। अहो भद्रा वयमार्हताः, के ऽपि दिगम्बराः, के ऽपि वृक्षविदलमात्रवसनाः, के ऽपि रक्तवाससः, के ऽपि श्वेतपटाः। प्रेक्षस्व तावत्। इत इमे निर्दयलुञ्चनप्रसङ्गलक्ष्यमाणलोममूलविगलत्प्रविरलतनुकशोणितकणाः दिगम्बराः। इतः खल्विमे †...†चर्च्यमानकोमलवल्कलाञ्चलाः चीरवसनाः। इत इमे तत्क्षणपङ्ककन्दूद्धूतशरावसदृशवर्णवसनाश्च ब्रह्मचारिणः तपोधनाः। इत इमे हंसपक्षपाण्डुरपवनलुलितपटपल्लवाः श्वेतपटाः। तदहो पुण्यभाजनं स ठक्कुरः यस्येमे ऽद्यानुग्रहं करिष्यन्ति।

292 तुम्हाणं] PāPu, तुम्हाण RT (typo?) **292** समाआरा] PāRT, समाआण Pu **292** अम्ह] RT^{ac} (em.?), अम्हे RT^{pc}, अह्म PāPu **293** अण्णत्थ] PāRT, अणत्थ Pu **294** रुक्ख°] PāRT, कुरक° Pu **297** ममाप्या°] em. RT, समाप्या° PāPu **302** भोस्तपो°] PuRT, भोस्त्वपो° (?) Pā **305** अम्हाणं] RT (em.?), अह्माणं PāPu **305** सुगदो] RT (em.?), मुगदो Pā^{pc}Pu, मुदो Pā^{ac} **305** सुगदो] em. RT, मुग्गदो PāPu **306** भद्दा अम्हे आरहदा] conj., भद्दा आरहदा भावअम्हो आरहदा PāPuRT **306** के वि] RT (em.?), के चि PāPu **307** सेअवडा] em. RT, सेअवटा PāPu **307** णिद्दय°] PāPuRT^{pc}, निद्दय RT^{ac}

संगलक्खिज्जंतलोममूलवियलंतपविरलतणुअसोणिअकणा दियंबरा। इदो खु इमे †चत्तुलवसूर†चच्चिज्जंतकोमलवक्कलंचला चीरवसणा। इदो इमे तक्खण-पङ्ककंदुउद्धरिअसरावसरिसवण्णवसणा अ बम्हआरिणो तवोहणा। इदो इमे हंसपक्खपंडुरपवणलुलिदपडपल्लवा सेअवडा। ता अहो पुण्णभाअणो सो ठक्कु-रो जस्स इमे अज्ज अणुग्गहं करिस्संति।

॥ स्नात॰ । सस्मितमात्मगतम् ॥

पुण्यभाजनमुच्यते, नानर्थकारीति।

न चिन्तयति दन्तिनं न तुरगं न कौक्षेयकं
न वर्त्म न करग्रहं न कटकाङ्गमुष्ट्रादि वा।
इह क्षपितवित्तसारमवलुप्तसेवाविधिं
विधास्यति नराधिपो ध्रुवमिमं विभूतिच्युतम्॥ १६॥

॥ प्रकाशम् ॥

अहो तपोवनस्य प्रशान्तरमणीयता!

शममयमिव दृश्यते जग-
न्नियममयीव चकास्ति मेदिनी।
इह खलु भवपाशपङ्क्तयो
विशकलिता इव भान्ति देहिनाम्॥ १७॥

॥ बटुः ॥

दिट्ठा दिअंबरा चीरवसणा कासायवासा सेअवडा। ता संपदं इदो इमे णीलंबरा दीसंतु।

॥ स्नात॰ । अग्रतो ऽवलोक्य सविस्मयम् ॥

अहो बतापूर्वमिदं तपः। एकनीलवसनावृताविमौ स्त्रीपुंसौ किमप्यतिपेशलं

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326 f. दृष्टा दिगम्बराः चीरवसनाः काषायवाससः श्वेतपटाः। तत् साम्प्रतमित इमे नीलाम्बरा दृश्यन्ताम्।

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308 ॰लक्खिज्जंत॰] PāRT, ॰लखिज्जंत॰ Pu **308** इदो] PāPu^{pc}RT, ज्ज Pu^{ac} **309** चत्तुल॰] PāPu, वत्तुल॰ RT (em. ?) **309** ॰ज्जंत॰] PuRT, ॰ज्ज*त॰ Pā **309** ॰व-क्कलं॰] RT (em. ?), ॰वत्कूलं॰ (?) Pā, ॰वत्कूजं Pu **309** इदो इमे] PāPu, इदो खु इमे RT (em. ?) **310** ॰पङ्क॰] em. RT, ॰पक्ष्रू॰ PāPu **310** बम्ह॰] PāPu, ब्रह्म॰ RT (ty-po ?) **310 f.** इदो इमे…सेअवडा।] PāPu, om. RT **311** ॰पंडुर॰] em., ॰पंदुर॰ PāPu **311** ॰लुलिद॰] em., ॰लुलित॰ PāPu **311** पुण्ण॰] PāRT, पुण॰ Pu **312** ठक्कुरो] RT (em. ?), ठक्कूरो PāPu **314** ॰कारीति] em. RT, ॰कानीति PāPu **315** चिन्तयति] RT (em. ?), चिंतयंति PāPu **320** तपोवनस्य] em. RT, तपोधनस्य PāPu **326** चीर॰] $Pā^{pc}$PuRT, चीरा॰ $Pā^{ac}$ **326** णीलंबरा] PāPu, णीलंबला RT (em. ?) **329** ॰नावृ-ता॰] RT (em. ?), ॰नाधृता॰ PāPu

गायन्तौ सह विहरतः।

॥ निपुणं निर्वर्ण्य॥

कथम्? अनेकसङ्घान्येतानि दृश्यन्ते। भवतु, अतिविप्लुता पृथिवी, उत्सन्ना त्रयी।

॥ तापसमुद्दिश्य॥

भोस्तपोधन, विदितो ऽयं तव नवः को ऽपि तपसां प्रकारः?

॥ ताप॰॥

अहं एदं ण आणामि को एसो चउरणियममग्गो। एदं खु तक्केमि इध महाभोअणकिंवअंतिं सुणिअ भोयणमेत्तलालसा के वि एदे परिब्भमंति। ता भोदु एदाणं वुत्तंतेण। समाणचरिआणं य्येव मज्झं वच्चामि।

॥ इति निष्क्रान्तः॥

॥ ततः प्रविशत एकनीलपटप्रावृतौ गायन्तौ स्त्रीपुंसौ,
विभवानुसारेण वा बहूनि तथाविधानि मिथुनानि गायन्ति॥

जयइ मुणी णीलंबरणाहो जेण समिओ भवसंवरगाहो।
जसु भअवं तुह सासण णोक्खं पिज्जइ किं पि रसाअणसोक्खं।
भवे भुंजिज्जइ इत्थिअसुक्खं परलोए पाविज्जइ मोक्खं।
सो सिज्झइ सरीरडा लंघिज्जइ संसारडा।
तो अण्णे जे पुण आसमा ताण णिबंधहु आस मा।

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337 ff. अहमेतन्न जानामि क एष चतुरनियममार्गः। एतत् खलु तर्कयामि, इह महाभोजनकिंवदन्तीं श्रुत्वा भोजनमात्रलालसाः के ऽप्येते परिभ्रमन्ति। तद् भवत्वेतेषां वृत्तान्तेन, समानचर्याणामेव मध्यं व्रजामि। 343 जयति मुनिर्नीलम्बरनाथो येन शमितो भवसंवरग्राहः। 344 यस्य भगवन् तव शासनमपूर्वम्, पीयते किमपि रसायनसौख्यम्। 345 भवे भुज्यते स्त्रीसौख्यं परलोके प्राप्यते मोक्षः। 346 तत् सिध्यति शरीरं लङ्घ्यते संसारः। 347 अतो ऽन्ये ये पुनराश्रमास्तेषां निबन्धताशां मा।

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330 ॰पेशलं गा॰] PuRT, ॰पेशलगा॰ Pu **332** ॰सङ्घान्येतानि] em. RT, ॰संख्यान्यस्तनि Pā, ॰संख्यन्येस्तनि Pu **337** आणामि] em. RT, याणामि PāPu **337** चउर॰] em. RT, चउ॰ PāPu **337** ॰मग्गो] PāRT, ॰मग्गे Pu **337** इध] em. RT, इव PāPu **338** ॰किंवअंतिं] RT (em. ?), ॰किंचअत्तिं PāPu **338** सुणिअ] RT (em. ?), मुणिअ PāPu **338** भोदु] em. RT, भोपु PāPu **339** वुत्तंतेण] RT (em. ?), वुत्तन्नेण PāPu **339 f.** वच्चामि। इति] em. RT, वच्चामि त्ति PāPu **343** समिओ] PāPu, समिउ RT (em. ?) **344** पिज्जइ] PuRT, पिज्ज*इ Pā **344** ॰सोक्खं] em. RT, ॰मोक्खं PāPu **345** भवे] em. RT, भव PāPu **345** भुंजिज्जइ] PuRT, भुंजिज्ज*इ Pā **345** इत्थिअ॰] RT (em. ?), इत्तिअ॰ PāPu **345** पाविज्जइ] PuRT, पाविज्ज*इ Pā **345** मोक्खं] conj. RT, मड – – – PāPu (The lacuna is marked by two dashes in the manuscripts.) **346** सो सिज्झइ] RT (em. ?), सोसिज्ज*इ Pā, सोसिज्जइ Pu **346** लंघिज्जइ] PuRT, लंघिज्ज*इ Pā **346** संसारडा] PāPu^{pc}RT, संसाराडा Pu^{ac}

परिसोसिज्जइ देहडा मोक्खहि पुण संदेहडा।
सिक्खाजोए काइ विढप्पइ पुरुसु परव्वसु परिसम्मप्पइ।
गुण परिअज्जिअ जइ विसर सो वि उ पुरुसह भोअहर।
पमढिउ संगमु जेण इ एसो †तांहसोणिव्वलुसहजसहाउणिर ‑ ‑ ‑†
इदि जइ जुअ जुअ विजाणि ‑ ‑ ‑
पुणु भोअ।
सरीरेहि कं पएस भमंता कं पअं अज्जंति अणिट्ठिअजम्मा।
जइ परमप्पविवत्तु इंउ जइ वा सद्दविवत्तु इंउ।
तो वि अविज्जापसमे विणु कह इंउ सअलु ‑ ‑ ‑ ।
†सतत्तु† एम जे अण्णे वि आगम विहला सअल मुणेवि।
एत्थ परत्थ वि सुहु लहहु मुणिणीलंबर लेवि ‑ ‑ ‑ ॥

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348 परिशोष्यते देहो मोक्षे पुनः सन्देहः। 349 शिक्षायोगे किं विधाप्यते (= अर्ज्यते), पुरुषः परवशः परिसमाप्यते। 350 गुणानां पर्यर्जितो यदि विसरः, सो ऽपि च पुरुषाणां भोगहरः। 351 परिवेष्टितः संगमो येन हि एषः, †...†। 352 इति यदि युगं युगं विजानाति (?) ‑ ‑ ‑ 353 पुनर्भोगं (?) 354 शरीरे कं प्रदेशं भ्रमन्तः किं पदमर्जन्ति अनिष्ठितजन्मानः। (?) 355 यदि परमात्मविवर्त इदं, यदि वा शब्दविवर्त इदं। 356 तदाप्यविद्यापशमेन विना कथमिदं सकलं ‑ ‑ ‑ 357 f. †...† एवं ये अन्ये ऽप्यागमा विफलान् सकलान् ज्ञात्वा। अत्र परत्रापि सुखं लभध्वं मुनिनीलाम्बरं लात्वा ‑ ‑ ‑ ॥

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348 परिसोसिज्जइ] PuRT, परिसोसिज्ज*इ Pā **348** पुण] em. RT, पुरो PāPu **349** सिक्खाजोए] PāRT, सिक्खाजोइंए Pu **349** काइ] PāPu, काइं em. RT **349** विढप्पइ] em. RT, विडप्पइ PāPu **349** परिसम्मप्पइ] em. RT, परसमप्पइ PāPu **350** गुण] PāRT, गुणं Pu **350** परिअज्जिअ] em. RT, परिआजिअ PāPu **350** सो] conj., तो PāPuRT **350** वि उ] RT (em. ?), चिउ PāPu **351** पमढिउ] conj. Sanderson, पढमं उ PāPu, पढमउ em. RT **351** संगमु] conj., संगंत PāPu, संगउ em. RT **351** इ एसो] PāPu, एइसो em. RT **351** तां ... णिर ‑ ‑ ‑] PāPu (The lacuna is marked by a dash in the manuscripts.), ता हंसो णिव्वलु सहजसहाउ निरेइसो conj. Sanderson, ता हंसो णिव्वलु सहजसहाउ निरासो em. RT **352** इदि] Pu, इदी PāRT **352** जुअ जुअ] PāRT, जुअ जु Pu **352** विजाणि ‑ ‑ ‑ The lacuna is marked by nine lines of dashes in Pā and by nine lines of empty space in Pu. **354** पएस] conj., पएम PāPu, पाएम RT (em. ?) **354** पअं] conj., पम PāPuRT **354** अज्जंति] conj., अजंति PāPuRT **354** °जम्मा] conj., °जम्म PāPu **355** जइ] conj., जेइ PāPuRT **355** जइ] em. RT, जाइ PāPu **355** °वत्तु इंउ] conj., °वत्तु इं PāPuRT **356** तो वि] conj., भोवि PāPu, भोदि em. RT **356** °पसमे] PāPu^{pc}, °पसमेइ Pu^{ac}, °पसमेइं RT (em. ?) **356** कह इंउ] PāRT, कदइंउ Pu **356** ‑ ‑ ‑] conj. **357** अण्णे] RT (em. ?), अण्ण Pā, अण Pu **357** मुणेवि] em. RT, मुणवि PāPu **358** परत्थ] RT (em. ?), परत्त PāPu **358** वि] PāPu^{pc}RT, विवि Pu^{ac} **358** °णीलंबर लेवि ‑ ‑ ‑] conj., °णीलंबलेवि PāPu, °नीलंबरवरे वि conj. RT

॥ स्नात॰ । चिरं गीतमाकर्ण्य ॥

बटो, गीतव्यपदेशमशेषदर्शनाक्षेपकं केनापि कल्पितं वादस्थानकमिदम् । अहं तु प्रायश्चित्तभीरुर्न शक्नोम्येव कश्मलैरेभिर्वाचं मिश्रयितुम् ।

॥ स्त्रीपुंसौ पुनस्तदेव गायतः ॥

॥ स्नात॰ ॥

बटो, पश्य,

वाचः काचन नास्ति शुद्धिरवमः कायो ऽपि शौचोज्झित-
श्चेतो निर्विचिकित्सकुत्सिततरव्यापारनित्योत्सवम् ।
नो जाने परलोकनिर्भयधियः कस्यावदातं तप-
श्चर्याश्चर्यमिदं ⟨न⟩ कश्चिदथ वा पुंसामवद्यो विधिः ॥ १८ ॥

अपि च,

स्वच्छन्दं चर्च्यमानोच्चरति चिरमियं चर्चरीगीतगोष्ठी
पीयन्ते कान्तवक्त्रासवशबलरसान्यस्तशङ्कं मधूनि ।
तन्यन्ते तन्त्रवस्तुव्यवहितनियतप्रस्तुतान्योन्यशृङ्गै-
रङ्गैश्चेष्टा यथेष्टा व्रतमतिसुभगं सेव्यते केन नैतत् ॥ १९ ॥

⟨॥ बटुः ॥ ⟩

एवं णेदं जधा अय्यो मंतेदि ।

॥ स्नात॰ ॥

मम चेयं सम्भावना ⟨यन्⟩ नूतनमद्यप्रवृत्तमिदं महाव्रतम् । अतिप्रसृते गायमाने ऽस्मिन्नतिमात्रं विप्लवते वर्णाश्रमसमाचारः । भवतु, भग्नमिव त्रयीवर्त्म पश्यामि ।

इदं तपस्तरुणमनोभिनन्दनं

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375 एवं न्वेतद् यथार्यो मन्त्रयते ।

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360 ॰क्षेपकं] em. RT, ॰क्षेप॰ PāPu **360** कल्पितं] em. RT, कल्पित॰ PāPu **361** वाचं मिश्र॰] Pā^pc RT, वाचं श्रिश्र॰ Pā^ac, वाचमिश्र॰ Pu **365** ॰वमः] RT (em. ?), ॰चमः PāPu **365** शौचोज्झित॰] RT (em. ?), शोचोज्झित॰ PāPu **367** नो जाने] conj., राजानो PāPu, रे जन्तोः conj. RT **367** ॰निर्भय॰] conj., ॰निर्दय॰ PāPuRT **367** कस्यावदातं] PuRT, कस्यावदांतं Pā **368** ⟨न⟩] conj., om. PāPu, ⟨हि⟩ conj. RT **368** ॰वद्यो] em. RT, ॰वद्या PāPu **370** चर्च्यमानोच्चरति] em., चर्व्यमानोश्चरति Pā, चर्च्यमानोश्चरति Pu, चर्च्यमाना चरति RT (em. ?) **372** तन्त्र॰] conj., तत्त्व॰ PāPuRT **372** ॰शृङ्गै॰] PāPu, ॰सङ्गै॰ em. RT **373** ॰सुभगं] RT (em. ?), ॰शुभगं PāPu **374** ⟨बटुः⟩] RT (em. ?), om. PāPu **377** चेयं सम्भावना ⟨यन्⟩ नूतनमद्य॰] conj. RT, वेदां संभावना । त्तेतममद्य॰ PāPu **378** विप्लवते] PāRT, विप्लवात Pu

विलोक्य हि व्यपगतसर्वयन्त्रणम् ।
पतिव्रता अपि कुलयोषितश्चिरं
स्थिरं पदं दधति न भर्तृवेश्मसु ॥ २० ॥

॥ बटुः । सस्मितम् ॥

अय्यस्स किं जादं? ण हु अय्येण अज्ज वि दारसंगहो कदो। अम्हे उण दूरे दाव एसा कधा।

॥ स्नात° ॥

नन्वार्या जनयित्री ते जीवत्येव।

॥ बटुः ॥

सा खु संपदं अदो अणत्थादो उत्तिण्णा जा जीवंतमुदिआ वुड्ढिका वट्टदि।

॥ स्नात° ॥

कृतं परिहासेन। महानेष विप्लव उपस्थितः। तद् बटो, चिन्तय किमत्र प्रतिसमाधानम्।

⟨॥ बटुः ॥⟩

अय्य, ण मे पडिभादि। तुमं य्येव जाणासि। इण्हिं पुण पवड्ढंतो एसो कलिजुओ। ता कुदो इत्थ ईदिसाण अणत्थाण पडीआरो?

॥ स्नात° ॥

तथापि नानध्यवसायस्तिमितमासितुं युक्तम्।

॥ विचिन्त्य ॥

भवतु, लब्धो ऽवकाशः।

॥ बटुः ॥

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385 f. आर्यस्य किं जातम्? न खल्वार्येणाद्यापि दारसंग्रहः कृतः। अस्माकं पुनर्दूरे तावदेषा कथा। 390 f. सा खलु साम्प्रतमतो ऽनर्थादुत्तीर्णा या जीवन्मृतिका वृद्धिका वर्तते। 395 f. आर्य, न मे प्रतिभाति। त्वमेव जानासि। इदानिं पुनः प्रवर्धमान एष कलियुगः। तत् कुतो ऽत्रेदृशानामनर्थानां प्रतीकारः?

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381 विलोक्य] PāRT, विजोक्य Pu **381** °यन्त्रणम्] em. RT, °यन्त्रणां PāPu **382** अपि कुल°] conj. RT, अपि खलु conj. RT, पि[[ले]]खेल Pā, पि खेल Pu **383** न] PāRT, om. Pu **385** अय्येण अज्ज वि] RT (em. ?), अय्येण अय्य वि PāPu^{pc}, अय्येअणय्यवि Pu^{ac} **386** दाव] RT (em. ?), भाव PāPu **388** जनयित्री] em. RT, जनित्री PāPu **390** अदो] em. RT^{pc}, अतो RT^{ac}, अचो PāPu **390** वुड्ढिका] RT (em. ?), वुड्ढिका PāPu **390** वट्टदि] em. RT^{pc}, वट्ठदि PāPuRT^{ac} **393** °समाधानम्] em. RT, °समाधाने PāPu **394** ⟨बटुः⟩] RT (em. ?), om. PāPu **395** पडिभादि] em., पडिभाअदि PāPuRT **395** जाणासि] PāPuRT^{pc}, जानासि RT^{ac} **395** एसो] PāRT, ण सा Pu **396** पडीआरो] em. RT^{pc}, पदीआरो RT^{ac}, पदीआणु PāPu **400** ऽवकाशः] RT (em. ?), वकाशा PāPu

को उण एसो भविस्सदि ?

॥ स्नात° ॥

नन्वसौ राजा श्रीशङ्करदेवः। स हि वर्णाश्रमधर्ममर्यादाचार्यस्त्रिभुवनरक्षादीक्षितो देवः स्वत एव प्रतिक्रियामत्र जानाति, विशेषतो ऽशेषभवागमपारगे पार्श्ववर्तिनि तत्रभवति भट्टजयन्ते। भवतु, तमेव श्रावयामः। न कालपरिपालनयोग्यो ह्यनर्थः। बटो, तदा त्वमप्येतौ भोजनाजिरोद्देशं प्रस्थापय गायन्तौ स्त्रीपुंसौ।

॥ बटुः ॥

भो तवस्सिणो, णं एत्थ तवोवणे भोअणकालो तुम्हाणं वट्टदि। ता कीस अतिक्कमीयदि ?

॥ इति निष्क्रान्ताः सर्वे ॥

॥ द्वितीयो ऽङ्कः ॥

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402 कः पुनरेष भविष्यति ? 410 f. भोस्तपस्विनः, नन्वत्र तपोवने भोजनकालो युष्माकं वर्तते। तत् कस्मादतिक्रम्यते ?

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404 राजा] RT (em. ?), राज PāPu **406** °भवति] em. RT, °भयाति PāPu **407** °परिपालनयोग्यो ह्यनर्थः] em. RT, °परिवासयाग्याघनर्थ PāPu **407** तदा] em. RT, त्वदो PāPu **409** बटुः] RT (em. ?), रेबटुः PāPu **410** तवस्सिणो] PāPuRT^{pc}, तवस्सिनो RT^{ac} **410** णं] em. RT, णे PāPu **410** °कालो] RT (em. ?), °काला PāPu **410** वट्टदि] RT^{pc}, वट्टदि PāPuRT^{ac}

॥ ततः प्रविशति साधकः । साधकः, सोद्वेगं दिशो ऽवलोक्य ॥

अस्तंगदे खु इण्हिं शमए महेशलाणणं णवशशंके । शुण्णे अंधआले गअणे हिअए व्व अम्हाणं । शंपदं भोदि एशे पलाअणावशले । ता कहिं मे पिअवअश्शे मशाणभूदी गदे जेण शमं पलाइश्शं ?

॥ परिक्रम्याग्रतो ऽवलोक्य च ॥

एशे मशाणभूदी इध य्येव आगश्चंते लक्खीयदि ।

॥ ततः प्रविशति द्वितीयः साधकः । द्वितीयः साधकः ॥

एशे शे वअश्शकंकालकेदुणो मढिआ । मए शे इमश्शिं अंधयाले वि ईशीशि दीशदि । ता उप्पेक्खिअ उप्पेक्खिअ पदाइ गमिश्शं ।

॥ परिक्रामति । कर्णं दत्त्वा ॥

पदशद्दे विअ । भअवं, मण्णामि णअललष्कआ इदो हिंडंति, ये शंपाविअ चोल्लं ति शंकाए बंधणाआलं णेंति, शूले वा णिष्किवंति, लुष्के वा पाशेन उल्लंबेंति । भोदु, भयवं भइलवणाधे शलणं ।

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2 ff. अस्तंगतः खल्वस्मिन् समये महेशलाञ्छनं नवशशाङ्कः । शून्यमन्धकारं गगनं हृदयमिवास्माकम् । साम्प्रतं भवत्येष पलायनावसरः । तत् कुत्र मे प्रियवयस्यः श्मशानभूतिर्गतो येन समं पलायिष्ये ? 6 एष श्मशानभूतिरित एवागच्छन् लक्ष्यते । 8 एषा सा वयस्यकङ्कालकेतोर्मठिका । मया सैतस्मिन्नन्धकारे ऽपीषदीषद् दृश्यते । तद् उत्प्रेक्ष्योत्प्रेक्ष्य पदानि गमिष्यामि । 11 ff. पदशब्द इव । भगवन्, मन्ये नगररक्षका इतो हिण्डन्ति, ये सम्प्राप्य चौर्यमिति शङ्कया बन्धनागारं नयन्ति, शूले वा निक्षिपन्ति, वृक्षे वा पाशेन उल्लम्बयन्ति । भवतु, भगवान् भैरवनाथः शरणम् ।

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1 साधकः । साधकः] PāPu, साधकः । RT (em. ?) **2** °णणं ण°] conj. Isaacson, °णण-ण° conj. RT, °णण° PāPu **2** शुण्णे] PāRT, शुणे Pu **2** अंधआले] em. RT, णंधआले PāPu **3** हिअए व्व] conj., हिअअ व्व PāPuRT **3** शंपदं] RT (em. ?), संपदं PāPu **3** पलाअणावशले] em. RT, धलाअलेवशले PāPu **3** पिअवअश्शे] RT (em. ?), विअ-वअंग PāPu **4** °भूदी] RT (em. ?), °भूमी PāPu **4** जेण] PāPu, येण RT (em. ?) **6** °भूदी] RT (em. ?), °भूमी PāPu **6** इध] RT (em. ?), इव PāPu **6** आगश्चंते] em. RT, आगच्चंते PāPu **6** लक्खीयदि] PāPu, लस्किअदि RT (em. ?) **8** मढिआ] em. RT^{pc}, मठिआ PāPuRT^{ac} **8** मए शे] PāPu, मए एशे em. RT **9** उप्पेक्खिअ उप्पे-क्खिअ] em., उप्पेक्खिअं २ PāPuRT **9** पदाइ] PāPu, पदाइं RT (em. ?) **11** पदशद्दे] PāRT, पदशाद्द Pu **11** मण्णामि णअललष्कआ] conj., माणमणअभालष्कआ Pā, मा-णमणअ । भालष्कआ Pu, मण्णे णअललस्कआ conj. RT **11** ये] em. RT, य PāPu **11** शंपाविअ] RT (em. ?), संपाविअ PāPu **12** चोल्लं ति] PāPuRT^{ac}, चोल्लं त्ति RT^{pc} **12** बंधणाआलं] conj., वंधणप्पलं Pā, वंधणप्पलां Pu, वंधणस्तलं em. RT **12** णेंति] PāRT, णंति Pu **12** शूले वा] RT^{pc}, शुले वा PāRT^{ac}, शुले व Pu **12** णिष्कि-वंति] em., निष्किवंति Pā, निशुष्किवंति Pu, निशुस्किवंति RT^{ac}, णिशुस्किवंति RT^{pc} **12** लुष्के] PāPu, लुस्के RT (em. ?) **13** उल्लंबेंति] conj., उल्लअवेत्ति PāPu, उल्लअंवेंति RT (em. ?) **13** भइलवणाधे शलणं] conj., भइलवणाथे शलणं conj. RT^{pc}, भेइलवणाके शरणं PāPu, भोइलवणाथे शलणं conj. RT^{ac}

॥ निपुणं निरूप्य॥

वअश्शकंकालकेदुणो व्व वाहाले शुणीअदि।

॥ समाश्वस्योपसृत्य॥

वअश्श कंकालकेदू, तव य्येव शयाशं उपशंपत्ते। णअलललष्कआण शंकिदे म्हि।

॥ प्रथमः॥

अले मशाणभूदी तुमं? शोहणं तए कदं यं एशु तुवं आगदे। ता तुलिदं हिंडाम। इमे अंधआले ण विलमदि याव, शमं य्येव पलाअम्ह।

॥ द्वितीयः॥

किं चोलशंकाए णअलललष्कआ मं मालेंति त्ति शंभावेशि?

॥ प्रथमः॥

ण एशा मे शंका। होंती अवि उवशमदि। अण्णे उण अणस्ते उवस्तिदे।

॥ द्वितीयः, ससम्भ्रमम्॥

कीश?

॥ प्रथमः॥

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15 वयस्यकङ्कालकेतोरिव व्याहारः श्रूयते। 17 वयस्य कङ्कालकेतो, तवैव सकाशमुपसम्प्राप्तः। नगररक्षकाणां शङ्कितो ऽस्मि। 20 f. अरे श्मशानभूतिस्त्वम्? शोभनं त्वया कृतं यदत्र त्वमागतः। तत् त्वरितं हिण्डावः। अयमन्धकारो न विरमति यावत्, सममेव पलायावहै। 23 किं चोरशङ्कया नगररक्षका मां मारयन्तीति संभावयसि? 25 न एषा मे शङ्का। भवत्यप्युपशाम्यति। अन्यः पुनरनर्थ उपस्थितः। 27 कस्मात्?

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14 निपुणं] PāPuRT^{pc}, निपूणं RT^{ac} **15** वाहाले] em., वाहालो PāPuRT **15** शुणीअदि] RT (em. ?), शुणाअदि PāPu **17** तव] em., तुह RT (em. ?), तध PāPu **17** णअलललष्कआण] conj., णअलाभष्कआण PāPu, णअलभस्टआण RT (conj. ?) **18** शंकिदे म्हि] conj., शंकिद म्हि PāPuRT **20** मशा°] RT (em. ?), मेशा° PāPu **20** तुमं] conj., भुम्ब PāPu, तुम्ह em. RT **20** यं] em., य PāPuRT **20** तुलिदं] em. RT, तुलिंदं PāPu **21** हिंडाम] RT^{pc}, हिंडाव PāPuRT^{ac} **21** याव] conj. Isaacson, भाव PāPuRT **21** शमं] RT (em. ?), समं PāPu **21** पलाअम्ह] Pā^{pc}PuRT, पलाअह्म Pā^{ac} **23** चोल°] RT (em. ?), णाल° PāPu **23** णअलललष्कआ] conj., णअललस्कआ] conj. RT, णअणालष्का PāPu **23** मं मालेंति त्ति] conj., म॥ मालेत्ति PāPu, मालेदि त्ति conj. RT **23** शंभावेशि] RT (em. ?), संभावेसि PāPu **25** एशा] RT (em. ?), एसा PāPu **25** होंती] conj. Isaacson, होन्ति Pā, होन्नि Pu, होदि RT (em. ?) **25** अवि] em. RT^{pc}, आवि PāPuRT^{ac} **25** अण्णे] PāRT, अणे Pu **27** कीश] em. RT, कोश PāPu

अयि, अस्ति दाव, किं तए ण शुदा एशा किंवदंती? अण्णे य्येव शंपदं एशे दुष्टलष्टे वट्टदि।

॥ द्वितीयः॥

उत्तम्मदि मे हिअअं। ता तुलिदं आविष्कलेदु वअश्शे।

॥ प्रथमः॥

दालुणे खु लाए शंकलवम्मे। तदो ⟨वि⟩ विशमे शे बम्हणे तश्श अमच्चे दुलाआलजयंते, जेहिं ते तवश्शिणो णीलम्बला वडिअ पिट्टिय वेदवाहिल त्ति लट्ठादो णिव्वाशिदा। अण्णे य जे वेदवाहिले तवश्शी लब्भदि, शे पिट्टीयदि मालीअदि बंधीअदि घल्लीअदि। ता अम्हे वि ताण य्येव मज्झे गणणीअ म्ह। शुलं पियम्ह, मंशं भक्खम्ह इत्थियं गश्चम्ह। णं अम्हे वि शब्रम्हयालिणो णीलंबलाणं। ता शंपदं एदं शाधकवेशं आच्छादिअ तुलिदहिंडणेण इमश्शिं अंधयाले अलष्किदा गश्चम्ह।

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29 f. अयि, अस्ति तावत्, किं त्वया न श्रुतैषा किंवदन्ती? अन्यदेव साम्प्रतमेतद् दुष्टराष्ट्रं वर्तते। 32 उत्ताम्यति मे हृदयम्। तत् त्वरितमाविष्करोतु वयस्यः। 34 ff. दारुणः खलु राजा शङ्करवर्मा, ततो ऽपि विषम एष ब्राह्मणस्तस्यामात्यो दुराचारजयन्तः, याभ्यां ते तपस्विनो नीलाम्बरा गृहीत्वा पिट्टवा वेदबाह्या इति राष्ट्रान् निर्वासिताः। अन्यश्च यो वेदबाह्यस्तपस्वी लभ्यते, स पिट्यते, मार्यते, बध्यते, क्षिप्यते। तद् वयमपि तेषामेव मध्ये गणनीयाः स्मः। सुरां पिबामः, मांसं भक्ष्यामः, स्त्रियं गच्छामः। ननु वयमपि सब्रह्मचारिणो नीलाम्बराणाम्। तत् साम्प्रतमेतं साधकवेशमाच्छाद्य त्वरितहिण्डनेनास्मिन्नन्धकारे ऽलक्षितौ गच्छाव।

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29 अस्ति] PāPuRT^{ac}, अत्थि RT^{pc} **29 दाव**] conj. RT, दा PāPu **29 शुदा**] RT (em. ?), सुदा PāPu **29 किंवदंती**] PāRT, किंवहंती Pu **29 अण्णे**] em., अण्ण PāRT, अण Pu **29 शंपदं**] RT (em. ?), संपदं PāPu **30 दुष्टलष्टे**] Pā, दुष्टजष्टे Pu, दुस्टलस्टे RT (em. ?) **30 वट्टदि**] em. RT^{pc}, वट्ठदि PāPuRT^{ac} **32 हिअअं**] conj., हिदअं PāPu, हिदयं RT^{ac}, हिययं RT^{pc} **32 आविष्कलेदु**] conj., शुविष्कदु PāPu, आविस्कदु conj. RT **34 दालुणे**] Pā (?) RT, सलुणे Pu **34 ⟨वि⟩**] em. RT, om. PāPu **34 तश्श अमच्चे**] em. RT, उश्शयमच्चे PāPu **35 जेहिं**] PāPu, येहिं RT (em. ?) **35 तवश्शिणो**] RT (em. ?), नवश्शिणो Pā, नवश्शिणौ Pu **35 णीलम्बला**] Pā, णालंवला Pu **35 वेदवाहिल त्ति**] em. RT, चेदवाहिलद्वि PāPu **36 लट्ठादो**] PāPu, लस्टादो RT (em. ?) **36 णिव्वाशिदा**] em., णिव्वाशिदे PāPuRT^{pc}, निव्वाशिदे RT^{ac} **36 अण्णे**] PāRT, अणे Pu **36 जे**] PāPu, ये RT (em. ?) **36 लब्भदि**] em. RT, लव्वदि PāPu **37 बंधीअदि**] conj., वंधअदि PāRT, बंधअदि Pu **37 घल्लीअदि**] PāRT^{pc}, थल्लीअदि Pu, छल्लीअदि RT^{ac} **37 गणणीअ**] conj., गणीअ PāPu, गहीअ RT (em. ?) **38 शुलं**] em. RT, षुलं PāPu **38 पियम्ह**] PāPu, पिअम्ह RT (em. ?) **38 इत्थियं**] RT (em. ?), इत्तियं PāPu **38 गश्चम्ह**] RT (em. ?), गच्चम्ह PāPu **38 शब्र°**] RT (em. ?), सब्र° PāPu **39 आच्छादिअ**] em., अच्छादिअ PāPu, अश्चादिअ RT (em. ?) **39 तुलिदहिंडणेण°**] em. RT, तुलि। देहिंडजेण Pā, तुलिदे। हिंडजेण Pu **40 अलष्किदा**] em., अलस्किदा em. RT, अलिष्किदा PāPu **40 गश्चम्ह**] em., गच्चम्ह PāPu, गच्छम्ह RT

॥ द्वितीयः। सभयम्॥

एवं कलेम्ह!

॥ परिक्रामतः। द्वितीयः॥

वअश्श कंकालकेदू, कहं पुण एशे अणस्ते उवणदे?

॥ प्रथमः॥

शुण अस्ति दाव शे शणादकबम्हणे शंकलिशणणामे जेण जिणलक्खिदभिक्खुवशदिकाणणे विहलंता गाअंता अशंखा णीलंबलमिहुणा दिष्टा।

॥ द्वितीयः॥

तदो?

॥ प्रथमः॥

तदो तेण शे जअंते जाणाविदे। तेण अ लाए पवोहिदे।

॥ द्वितीयः॥

तदो?

॥ प्रथमः॥

तदो लाएण शे शणादकबम्हणे शंकलिशणे आणाविअ विवाहाविअ माणेहि पट्टवंधेण शिलिशद्देण अ शक्कलिअ शअलाए य्येव वशुंधलाए धम्मलष्काधि-

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42 एवं करवाव! 44 वयस्य कङ्कालकेतो, कथं पुनरेषो ऽनर्थ उपनतः? 46 ff. शृणु, अस्ति तावत् स स्नातकब्राह्मणः सङ्कर्षणनामा, येन जिनरक्षितभिक्षुवसतिकानने विरहन्ति गायन्त्यसंख्यानि नीलाम्बरमिथुनानि दृष्टानि। 49 ततः? 51 ततः तेन स जयन्तो ज्ञापितः। तेन च राजा प्रबोधितः। 53 ततः? 55 ff. ततो राज्ञा स स्नातकब्राह्मणः सङ्कर्षण आनाय्य विवाह्य मानैः पट्टबन्धेन श्रीशब्देन च संस्कार्य सकलाया एव वसुन्धराया धर्मरक्षाधिकारे नियुक्तः। तेनैष प्रज्वालितो ऽग्निः।

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41 सभयम्] Pā^{pc}PuRT, ससंभ्रम Pā^{ac} **44** °लकेदू] PāRT, °ल। कदू Pu **46** शुण] em. RT, सुण PāPu **46** अस्ति] em. RT, शुस्ति PāPu **46** दाव] conj. Isaacson, दा जो PāPu, दाव यो em. RT **46** शणादकबम्हणे] RT (em. ?), षणादकवम्हणे PāPu **46** शंकलिशणणामे] em. RT, शंकलिशणामे PāPu **46** जेण] conj., येण RT (em. ?), भेज Pā^{ac}, भेण Pā^{pc}Pu **47** जिणलक्खिदभिक्खुवशदि°] conj., जिणरक्खिदभिक्खु (-खु- Pu) वसदि° PāPu, जिणलस्किदभिस्कुवशदि° RT (em. ?), **47** विहलंता] RT (em. ?), विहलत्ता PāPu **47** दिष्टा] conj., दिष्का PāPu, दिस्टा em. RT **51** तेण] em. RT, ताएण PāPu **51** जअंते] RT (em. ?), षअंते PāPu **51** जाणाविदे] RT (em. ?), जाणाविदो PāPu **55** लाएण] em. RT, लोएण PāPu **55** शणादकबम्हणे] RT (em. ?), षणादकवम्हणे PāPu **55** शंकलिशणे] RT (em. ?), शंकलिअणे PāPu **55** माणेहि] conj. RT, मामेहि PāPu **56** पट्टवंधेण] conj. RT, षट्ठवंधिण PāPu **56** शक्कलिअ] RT (em. ?), शत्कलिअ Pā, शक्कलिअ Pu **56** शअलाए] em. RT, शअलशद्द PāPu **56** वशुंधलाए] em., वसुंधलाए em. RT, वसुंधलए PāPu

आले णिउत्ते। तेण एशे पज्जालिदे अग्गी।

॥ द्वितीयः॥

णं दुलाआलजयंतेण पज्जालिदे त्ति आचष्क।

॥ प्रथमः॥

अस्ति य्येव एदं। ता शंपदं कहिं गश्चम्ह?

॥ द्वितीयः॥

णं योगेशलीए कालग्गिशिहाए अग्गदो वच्चम्ह। तेशु एशे उवशग्गे कदा वि ण बाधदि।

॥ प्रथमः॥

शा वि एशु काले पालीयदि?

॥ द्वितीयः॥

एवं शंकामि लाअश्श पलमवल्लभाए शअलशुद्धंतशामिणीए शा इस्तिअ त्ति कदा वि लञ्ञीए शुयंधादेवीए लष्कीयदि।

॥ प्रथमः॥

शा वि लष्किज्जंती किं अम्ह लष्किदुं पालेदि? भोदु, कश्शिं पि गब्भलपेलंते दूले दिअंतले गश्चम्ह।

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59 ननु दुराचारजयन्तेन प्रज्वालित इत्याचक्ष्व। 61 अस्त्येवैतद्। तत् साम्प्रतं कुत्र गच्छाव? 63 f. ननु योगेश्वर्याः कालाग्निशिखाया अग्रतो व्रजाव। तत्रैष उपसर्गः कदापि न बाधते। 66 साप्यस्मिन् काले पाल्यते? 68 f. एवं शङ्के राज्ञः परमवल्लभया सकलशुद्धान्तस्वामिन्या सा स्त्रीति कदापि राज्या सुगन्धादेव्या रक्ष्यते। 71 f. सापि रक्ष्यमाणा किमावां रक्षितुं पारयति? भवतु, कस्मिन्नपि गह्वरपर्यन्ते दूरे दिगन्तरे गच्छाव।

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57 धम्मलष्काधिआले] em., धम्ममलष्कविआले PāPu, धम्मलस्कधिआले em. RT **57** पज्जालिदे] PāPu, पज्जलिदे RT (typo?) **59** णं] PāPu, om. RT **59** पज्जालिदे] conj., पज्जालिद PāPu, पज्जलिद RT (typo?) **59** आचष्क] PāPu, आचस्क RT (em. ?) **61** ता शंपदं] conj., भागंपदं PāPu, भागपदं em. RT **61** कहिं] PāRT, कहि Pu **61** गश्चम्ह] RT (em. ?), गच्छम्ह PāPu **63** योगेशलीए] em., योगेशलए PāPuRT **63** कालग्गि°] Pā, कालग्गी° PuRT **63** अग्गदो] conj., अग्गमं PāPu, अश्शमं RT (em. ?) **63** तेशु] conj., तसू PāPu, तशू RT **64** ण बाधदि] conj., णिवाधदि PāPu, ण वाधेदि em. RT **66** शा वि] conj., शा किं em. RT, शाधि PāPu **68** शंकामि] conj., शंकेमि PāPuRT **68** लाअश्श] em. RT, लोअश्श PāPu **68** पलमवल्लभाए] RT (em. ?), परमवल्लभाए PāPu **68** इस्तिअ त्ति] em., इस्तिअं ति PāPu, इस्तियं त्ति RT (em. ?) **69** लञ्ञीए] conj., लंचीए PāPuRT **69** लष्कीयदि] PāPu, लस्कियदि RT (em. ?) **71** लष्किज्जंती] PāPu, लस्किज्जंती RT (em. ?) **71** लष्किदुं] em., लस्किदुं RT (em. ?), लष्किंतु PāPu **71** भोदु] em., भो भोदु PāPuRT **71** °पेलंते] PāPu, °पेत्तंते RT (em. ?) **72** दिअंतले] RT (em. ?), दिअत्तले PāPu **72** गश्चम्ह] RT (em. ?), गच्चम्ह PāPu

॥ द्वितीयः ॥

यं आचष्कदि वअश्शे। ता याव पभादे ण पयट्टदि ताव तुलिदं हिंडम्ह।

॥ तथा कुरुतः। प्रथमः ॥

अले मशाणभूदी, यधा मंतेशि। पभादे उण हिंडिदुं य्येव एशु कुलष्टे ण पालीअदि।

॥ द्वितीयः ॥

कीश?

॥ प्रथमः ॥

विशए विशए णअले णअले गामे गामे थले थले वेदज्झयणशद्देण तुट्टंति कण्णा, अज्जगंधेण तुट्टदि घाणे, जण्णधूमेण गलंति अष्कीइ। ता एशे कुलष्टे लअणीहिं य्येव लंघीयदु। दिअशा उण केशुचि वणगहणेशु अदिवाहीअंतु।

॥ द्वितीयः ॥

एवं णेदं। शंकलिशणभएण वि लअणीशु य्येव अम्हेहिं हिंडिदव्वं। दिअशा उण अलण्णेशु अलष्किदेहिं णेदव्वा।

॥ परिक्रामतः। प्रथमः ॥

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74 यदाचष्टे वयस्यः। तद् यावत् प्रभातं न प्रवर्तते तावत् त्वरितं हिण्डाव। 76 अरे श्मशानभूते, यथा मन्त्रयसि। प्रभाते पुनर् हिण्डितुमेवात्र कुराष्ट्रे न पार्यते। 79 कस्मात्? 81 ff. विषये विषये नगरे नगरे ग्रामे ग्रामे स्थले स्थले वेदाध्ययनशब्देन त्रुट्यतः कर्णौ, आज्यगन्धेन त्रुट्यति घ्राणम्, यज्ञधूमेन गलतो ऽक्षिणी। तदेतत् कुराष्ट्रं रजनीभिरेव लङ्घ्यताम्। दिवसाः पुनः केषुचिद् वनगहनेष्वतिवाह्यन्ताम्। 85 f. एवं न्वेतत्। सङ्कर्षणभयेनापि रजनीष्वेवावाभ्यां हिण्डितव्यम्। दिवसाः पुनररण्येष्वलक्षिताभ्यां नेतव्याः।

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74 आचष्कदि] PāPu, आचस्कदि RT (em. ?) **74 पभादे**] Pā^{pc} (?) RT, पाभादे Pā^{ac} (?), प। भादे Pu **74 तुलिदं**] PāPu, तुलदं RT (typo) **74 हिंडम्ह**] PāRT, हिडम्ह Pu **76 °भूदी**] RT (em. ?), °भुदी PāPu **76 यधा**] RT (em. ?), यथा PāPu **76 मंतेशि**] RT (em. ?), मंतेसि PāPu **76 हिंडिदुं य्येव**] em., हिंडदु य्येव PāPuRT **76 कुलष्टे**] PāPu, कुलस्टे RT (em. ?) **81 °शद्देण**] RT (em. ?), °सद्देण PāPu **82 कण्णा**] em. RT, कम्मो PāPu **82 घाणे**] em., घाणो PāPuRT **82 अष्कीइ**] em., इष्कीइ PāPu, अस्कीइ em. RT **82 कुलष्टे**] PāPu, कुलस्टे RT (em. ?) **83 लअणीहिं**] em., भेअणीहिं PāPu, लअणीम्हि em. RT **83 उण**] RT (em. ?), ओण PāPu **83 °अंतु**] PāRT, °अतु Pu **85 एवं**] RT (em. ?), एव PāPu **85 णेदं**] Pu, ण्णेदं PāRT **85 शंकलिशण°**] conj. RT, संविलषण° PāPu **85 लअणीशु**] RT (em. ?), लअणीसु PāPu **85 अम्हेहिं**] em., अ अम्हेहिं PāPuRT **85 हिंडिदव्वं**] PāRT, हिडिदव्वं Pu **85 उण**] RT (em. ?), ओण PāPu **86 अलण्णेशु**] RT (em. ?), अरण्णेशु Pā, अरणेशु Pu **86 अलष्किदेहिं**] em., अलष्किंदेहि PāPu, अलस्किदेहि RT (em. ?)

अले मशाणभूदी पविभत्त व्व दिशाओ शअला। शणिअं गलंति णष्कत्ता। ताव ओणदे पभादे। अम्हाणं किं णु कादव्वं?

॥ नेपथ्ये पटहशब्दानन्तरम्॥

भो भोः पौरजानपदाः, एष खलु महाराजशङ्करवर्मदेवराजाज्ञया भट्टश्रीसंकर्षणः सर्वानेव युष्मान् बोधयति—

ये ऽत्रानादिजगत्प्रवाहपतिता नानागमाः साधव-
स्ते तिष्ठन्तु यथास्थिताः स्वसमयादिष्टाश्चरन्तः क्रियाः।
ये तु प्रस्तुतधर्मविप्लवकृतः पापास्तपोपायिन-
स्ते चेदाशु न यान्ति घातयति तान् दस्यूनिव क्ष्मापतिः॥ १॥

॥ उभौ श्रुत्वा सभयम्॥

आगदे य्येव शंकलिशणववदेशेण जंगमे अम्हाण मच्चू। ता अण्णदो तुलिदतुलिदं गच्छम्ह।

॥ निष्क्रान्तौ॥

॥ ततः प्रविशति परित्यक्तस्नातकवेशो गृहीतगृहस्थराजपुरुषोचितवेशः श्रीसङ्कर्षणो बटुर्विभवतश्च परिवारः॥

॥ स्नात॰ ॥

बटो, अपि नीलाम्बरोत्सारणेन परिवदत्यस्मान् जनः?

॥ बटुः॥

अय्य, मा एवं संकदु भवं। दुराआरेहि अलीयतावसेहि अभिभविज्जंतो पणट्ठो य्येव पुणो अय्येण पइट्ठिदो तईधम्मो।

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88 f. अरे श्मशानभूते, प्रविभक्ता इव दिशः सकलाः। शनैर्गलन्ति नक्षत्राणि। तावदुपनतं प्रभातम्। आवयोः किं नु कर्तव्यम्? 98 f. आगत एव सङ्कर्षणव्यपदेशेन जङ्गम आवयोर्मृत्युः। तद् अन्यतस्त्वरितत्वरितं गच्छाव। 106 f. आर्य, मैवं शङ्कतां भवान्। दुराचारैरलीकतापसैरभिभूयमानः प्रणष्ट एव पुनरार्येण प्रतिष्ठितः त्रयीधर्मः।

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88 मशाण॰] em. RT, असाण॰ PāPu **88 दिशाओ**] RT (em. ?), दिसाओ PāPu **88 शअला**] PāRT, शअ। ला Pu **88 णष्कत्ता**] conj., ण्णष्कंता Pā, णष्कंता Pu, णस्कंता RT (em. ?) **89 ओणदे**] RT (em. ?), ओणदो PāPu **89 अम्हाणं**] RT (em. ?), अह्माणं PāPu **89 णु**] PuRT, ण्णु Pā **91 भट्ट॰**] PāRT, भद॰ Pu **93 ये**] em. RT, यो PāPu **94 ॰दिष्टा॰**] conj. Isaacson, ॰विष्टा॰ PāPuRT **96 दस्यूनिव**] em. RT, दस्यनिव Pā, दृस्यनिव (?) Pu **98 य्येव**] PāRT, प्पेव Pu **98 शंकलिशण॰**] em. RT, शंकसिघण॰ PāPu **98 मच्चू**] em., मश्चू PāPuRT **98 ता**] em., दा PāPuRT **98 अण्णदो**] PāRT, अणदो Pu **99 गच्छम्ह**] PāPu, गश्चम्ह RT (em. ?) **101 ॰वेशः**] PāRT, ॰वेश॰ Pu **106 मा**] RT (em. ?), भा PāPu **106 अलीयतावसेहि**] conj. RT, यभावसेहि PāPu **106 अभिभविज्जंतो**] conj., अभिभवज्जंतौ PāPu, अभिभवज्जंतो RT (em. ?) **107 पणट्ठो**] em. RT, पणंचे PāPu

॥ स्नात° ॥

ननु देवेन श्रीशङ्करवर्मणा प्रतिष्ठापित इति ब्रूहि। तत् किमन्ये न नीलाम्बर-च्छायानुकारिण उत्सारणयोग्याः प्रचरन्ति पृथिव्यामलीकतापसाः?

॥ बटुः ॥

अय्य, सेववववएसेण जं किं पि आयरंता इत्तिअकालं दिट्ठा दुट्ठा तावसा। संपदं पुण अगणिदा अय्यपदावेण ते वि पविरला होंति।

॥ सङ्क° ॥

साधूक्तम्। मयापि ते न न दृष्टाः। पात्रं ते निर्वासनस्य। तथा हि—

अपेयं किं तेषां ननु विरहितं यद् द्रवतया
  अभक्ष्यं यत् तिक्तं दलयितुमशक्यं च दशनैः।
अजाता प्रेता वा यदि परमगम्या स्तनवती
  तपःस्थानं योग्यं किमिव यदि वा शौण्डिकगृहम्॥ २॥

॥ बटुः ॥

जधा अय्यो मंतेदि।

॥ सङ्क° ॥

बटो, सो ऽपि नाल्पो विप्लवो वर्णाश्रमाणाम्।

॥ बटुः ॥

ताणं पि सो कलंको य्येव माहेसराणं जाण ववएसेण ते ववहरंति।

॥ सङ्क° ॥

बटो, सम्यगभिहितम्। तदुद्वासने ऽपि देवस्य युक्त एवावधानपरिग्रहः। तथा च—

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112 f. आर्य, शैवव्यपदेशेन यत् किमप्याचरन्त एतावत्कालं दृष्टा दुष्टास्तापसाः। साम्प्रतं पुनरगणिता आर्यप्रतापेन (°प्रभावेन?) ते ऽपि प्रविरला भवन्ति। 121 यथार्यो मन्त्रयते। 125 तेषामपि स कलङ्क एव माहेश्वराणां येषां व्यपदेशेन ते व्यवहरन्ति।

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112 °ववएसेण] RT (em. ?), °चवएसेण PāPu **112 इत्तिअकालं**] em., इत्तिअं कालं PāPuRT **112 तावसा**] RT (em. ?), तापसा PāPu **113 अगणिदा**] conj., अगणिद अगणिद PāPu, अगणिदगणिदा RT **113 °पदावेण**] conj., °पआवेण PāPu, °पहावेण em. RT **113 पविरला**] em. RT, पविरल PāPu **114 सङ्क°**] PāPu, स्नात° RT (em. ?) **116 ननु**] Pā, न तु PuRT **116 यद् द्रवतया**] RT (em. ?), यद्रवतया PāPu **118 प्रेता वा**] em. RT, प्रोताया Pā, प्रेताया Pu **121 जधा**] PāPu, यधा RT (em. ?) **121 अय्यो**] PāRT, आय्या Pu **122 सङ्क°**] PāPu, स्नात° RT **125 ताणं**] em. RT, त्राणं PāPu **125 सो**] PāPu, om. RT **126 सङ्क°**] PāPu, स्नात° RT **127 एवावधान°**] Pā^{pc}RT, एवाधा° Pā^{ac}, एएवावधान° Pu

शैवं शासनमाश्रिता वयमिति प्रख्याप्य नाम प्रभोः
शुद्धार्थेषु तदागमेषु कुधियः कुर्वन्ति ते विप्लवम्।
तान् देवो विनियम्य सम्यगमले ⟨मार्गे⟩ यदि स्थापयेत्
तद् वन्द्ये क्षितिपालने यशसि वा का नाम तस्य क्षतिः॥ ३॥

॥ बटुः॥

जुत्तं णिमं।

॥ सङ्क॰ ॥

ननु गृहीत एवात्र मया राजादेशः। तन् नियुज्यन्तामेते मार्गपालास्तदन्वेषणाय।

॥ बटुः॥

जं अय्यो आणवेदि।

॥ इति निष्क्रम्य पुनः प्रविश्य च॥

अय्य, पणट्ठा रट्ठादो। अण्णो पुण को वि पणिही संभंतो अय्यं अण्णेसंतो आगदो। ता एत्थ अय्यो पमाणं।

॥ सङ्क॰ ॥

आनीयतामसौ।

॥ बटुः संज्ञया तमाह्वयति। प्रविश्य संभ्रान्तः पुरुषः॥

जयदु भष्टके। जे णाम महेशला मंशशीधुदाशीववहालशीला णीलंबलकिंवदंतीं य्येव ⟨शुणिअ ते⟩ शअला लष्टादो पणष्टा। अण्णे उण शुद्धतवश्शिणो पि

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134 युक्तं न्विदम्। 139 यदार्य आज्ञापयति। 141 f. आर्य, प्रणष्टा राष्ट्रात्। अन्यः पुनः को ऽपि प्रणिधिः संभ्रान्त आर्यमन्विष्यन्नागतः। तदत्रार्यः प्रमाणम्। 146 ff. जयतु भट्टकः। ये नाम माहेश्वरा मांसशीधुदासीव्यवहारशीला नीलाम्बरकिंवदन्तीमेव श्रुत्वा ते सकला राष्ट्रात् प्रणष्टाः। अन्ये पुनः शुद्धतपस्विनो ऽपि शङ्किताश्चलितुं प्रवृत्ताः। अत्र भट्टकः प्रमाणम्।

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129 शैवं] PāPu^{pc}RT, शौवं Pu^{ac} **129** ॰श्रिता] PāPu^{pc}RT, ॰श्रीता Pu^{ac} (?) **131** ⟨मार्गे⟩] conj. RT, om. PāPu (unmetrical) **132** वन्द्ये] em. RT, वंदे PāPu **135** सङ्क॰] PāPu, स्नात॰ RT **136** ॰स्तद॰] PāRT, ॰सद॰ Pu **139 f.** आणवेदि। इति] em. RT, आणवेदि त्ति PāPu **141** पणट्ठा] em., पणट्ठाओ PāPuRT **141** अण्णो] PāRT, अणो Pu **141** पुण] PāPu^{pc}RT, पुणो Pu^{ac} **142** ता] RT (em. ?), त PāPu **143** सङ्क॰] PāPu, स्नात॰ RT **145** संभ्रान्तः] PuRT, संभ्रातः Pā **146** भष्टके] PāPu, भस्टकेRT (em. ?) **146** ॰शीधु॰] PāRT, ॰शीधुं॰ Pu **146** ॰ववहाल॰] RT (em. ?), ॰वचहाल॰ PāPu **147** ॰किंवदंतीं] RT (em. ?), ॰किंवदंती PāPu **147** ⟨शुणिअ ते⟩] conj. RT, om. PāPu **147** लष्टादो] PāPu, लस्टादो RT (em. ?) **147** पणष्टा] PāPu, पणस्टा RT (em. ?) **147** अण्णे] em., उष्ण PāPu, अण्णओ em. RT **147** शुद्ध॰] em. RT, शुद्धं॰ PāPu **147** पि] PāPu, वि RT (em. ?)

शंकिदा चलिदुं पउत्ताओ। एशु भष्टके पमाणं।

॥ सङ्क° ॥

बटो, साधून् व्यावर्तयितुं शीघ्रं नियुज्यन्तां प्रधानपुरुषाः सत्कारपूर्वम्।

॥ पुरुषं प्रति॥

त्वमपि रे मार्गमादेशयंस्तैरेव सह गच्छ।

⟨॥ पुरुषः॥ ⟩

यं भष्टके आणवेदि।

॥ इति निष्क्रान्तः॥

॥ बटुः॥

अहो अय्यस्स पहावो उच्छलिदो।

॥ सङ्क° ॥

बटो, न युक्तमेतद् यदनादिप्रबन्धप्रवृत्तसदागमानुगामिनः शङ्कितमासते। परममाहेश्वरो हि राजा शङ्करवर्मदेवः, सर्वाश्रमेषु च दयालुः। तदेहि वयमपि कुशङ्कोपशमाय श्रीधर्मशिवाश्रममेवाद्य गच्छामः।

॥ बटुः॥

जं अय्यो आणवेदि।

॥ परिक्रामतः॥

॥ नेपथ्ये॥

किं शङ्किताः सभयमाश्रमिणः स्थिताः स्थ
देवो ऽखिलाश्रमगुरुर्न पराङ्मुखो वः।
युष्मासु विप्लवमिवादधतो निरस्ता-
स्ते कृत्रिमव्रतवृताः परमेश्वरेण॥ ४॥

॥ बटुः॥

एदे खु अय्येण णिउत्ता पहाणपुरिसा उग्घोसंता गदा।

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154 यद् भट्टक आज्ञापयति। 157 अहो, आर्यस्य प्रभाव उच्छलितः 163 यदार्य आज्ञापयति। 171 एते खल्वार्येण नियुक्ता प्रधानपुरुषा उद्घोषयन्तो गताः।

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148 भष्टके] PāPu, भस्टके RT (em. ?) **149** सङ्क°] PāPu, स्नात° RT **150** शीघ्रं] em. RT, मित्रं PāPu **150** प्रधानपुरुषाः सत्कारपूर्वम्] em. RT, प्रधानपुरुषसत्कारः सत्कारपूर्वम् PāPu **153** ⟨पुरुषः⟩] em. RT, om. PāPu **154** भष्टके] PāPu, भस्टके RT (em. ?) **154 f.** आणवेदि। इति] em. RT, आणवेदि त्ति PāPu **157** पहावो] em. RT, आवो PāPu **157** उच्छलिदो] PāPu, उत्थलिदो RT (em. ?) **158** सङ्क°] PāPu, स्नात° RT **159** °गामिनः] RT (em. ?), °गामिनो PāPu **160** तदेहि] em. RT^{pc}, तदेह PāPuRT^{ac} **164** परिक्रामतः] PāPu, उभौ परिक्रामतः RT (em. ?) **166** °श्रमिणः] em. RT, °श्रमिणाः PāPu **166** स्थिताः] PāRT, स्थिता Pu

॥ सङ्क॰ ॥

बटो, सम्यगुपलक्षितं भवता। वयमपि सत्वरं व्रजामः।

॥ परिक्रम्य ॥

बटो, ननु प्राप्ता वयं श्रीधर्मशिवाश्रमम्। तथा हि—

एते धूलनभस्मधूसररुचो धूपाग्निसंधुक्षणे
दक्षास्तत्क्षणपीतपुण्यपुरजित्पूजार्थपुष्पासवाः।
धन्याः कं न हरन्ति तापसजटाग्रन्थिश्लथीकारिणः
कन्थामन्थरलास्यदानरसिकाः शैवाश्रमे वायवः॥ ५॥

॥ बटुः ॥

जधा अय्यो मंतेदि। पसंतरमणिज्जं तवोवणं इमं णो दीसदि।

॥ सङ्क॰ ॥

तदेहि प्रविशावः।

॥ प्रवेशमभिनीय ॥

कथं प्राङ्गन एवाभिवर्तते श्रीधर्मशिवो भट्टारकः। अहो अमुष्य सर्वातिशायिनी तपोलक्ष्मीः। एष हि

भस्मस्मेराननश्रीः शुचिविबुधधुनीनीरनिर्धौतमूर्धा
धावद्भिश्वेटवृत्तैश्चटुलगणनिभैस्तापसैर्वन्द्यमानः।
गौर्याजस्रं सुकीर्त्या शशधरसमया नन्द्यमानामलात्मा
श्रेयः श्रीकण्ठकल्पो जनयति जगतां दर्शनादेव नूनम्॥ ६॥

अपि च,

आत्मानमाश्रमपदे च बहुप्रकार-
कालेयकल्मषविशेषमुषि प्रविष्टम्।
सत्यं शपे शिवपुरस्थमिवाप्यवैमि
स्मेरस्मरारिनयनत्रयतर्प्यमाणम्॥ ७॥

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181 यथार्यो मन्त्रयति। प्रशान्तरमणीयं तपोवनमिदं नो दृश्यते।

172 सङ्क॰] PāPu, स्नात॰ RT **176** धूल॰] Pā (?) RT, थूल॰ Pu **178** हरन्ति] em. RT, रहन्ति PāPu **181** जधा] em., जहा PāPuRT **181** पसंतरमणिज्जं] conj. RT, पसरंतरमज्जं PāPu, पसंततरं अज्ज conj. **181** तवोवणं इमं णो] conj., तवोवणमिणमो PāPuRT **182** सङ्क॰] PāPu, स्नात॰ RT **183** प्रविशावः] em., प्रविशामः PāPuRT **185** एवाभिवर्तते] em., एवमभिवर्तते PāPuRT **185** ॰शायिनी] Pā^{pc} (?) PuRT, ॰शायीनी Pā^{ac} (?) **187** ॰विबुध॰] em. RT, ॰विधुव॰ PāPu **188** ॰श्वेटवृत्तै॰] conj. Isaacson, ॰श्चैरवेदै॰ PāPuRT **192** ॰नमाश्र॰] Pā^{pc}PuRT, ॰नमैव Pā^{ac} **193** ॰मुषि] em. RT, ॰पुषि PāPu **194** शपे] conj., शिखे PāPu, शिवे em. RT **195** ॰तर्प्यमाणम्] em. RT, ॰तर्क्ष्यमाणं PāPu

॥ बटुः ॥

अहं पि अत्ताणं उप्पतंतं बम्हभूयं पेक्खामि।

॥ ततः प्रविशत्यासनस्थो यथानिर्दिष्टः श्रीधर्मशिवो विभवतश्च परिवारः॥

॥ भट्टारकः, सवितर्कम्॥

राजासौ भुवनेषु विश्रुतगुणो धर्मैकतानाशयो
मन्त्री शास्त्रमहाटवीविहरणाश्रान्तो जयन्तो ऽप्यसौ।
नाहं कर्म यशोविरुद्धमनयोः शङ्के यथावस्थिता-
स्तिष्ठन्त्वाश्रमिणः किमाकुलतया किं वा भयं मादृशाम्॥ ८ ॥

॥ अग्रतो ऽवलोक्य॥

कथमयमिहैवायातः स्नातकः? सर्वं व्यक्तमिदानीम्।

॥ सङ्क° ॥

तदेहि बटो, प्रणमामो भट्टारकम्।

॥ उपसृत्य॥

नमो भगवते प्रत्यक्षमहेश्वराय भट्टारकाय।

॥ भट्टारकः॥

स्वागतमार्याय। कुशलिनो भवन्तः? आसनम्।

॥ स्नात° ॥

अलमासनेन, शाद्वलस्थल एवोपविशामः। भगवन्, अप्यविघ्नमुपपद्यते यथाप्रस्तुतस्तपोविधिः? को वात्र विघ्नः? भगवान् महेश्वर एवात्मानमात्मनार्चयति। तदमुना जनप्रवादेन यथा न मनागाकुलतां बिभ्रति तपोधनाः, तथैनानादेष्टुमर्हति भट्टारकः। तपोविघ्ना एव प्रतिहता राज्ञा। राजाप्यनुपदमागमिष्यत्येव भट्टारकं द्रष्टुम्।

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197 अहमपि आत्मानमुत्पतन्तं ब्रह्मभूयं पश्यामि।

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197 बम्हभूयं] conj., वलह्मभूयं PāPu, बलम्हभूयं RT (em. ?) **198** प्रविशत्या°] Pā^{pc}Pu RT, प्रविशत्यि° Pā^{ac} **200** °नाशयो] conj., °नाश्रयो PāPuRT **201** °विहरणाश्रान्तो] em. RT, °विहरणश्रान्तो PāPu **202** नाहं] PāPu, नेदं em. RT **202** शङ्के] conj., शङ्का PāPuRT **202 f.** °स्थितास्ति°] PāPu, °स्थिता ति° RT (em. ?) **203** किमाकुलतया] conj., किमाकुल PāPu(unmetrical), किमाकुलमितः conj. RT **205** °यातः स्नातकः] RT (em. ?), °यातः॥ स्नातकः॥ PāPu **206** सङ्क°] PāPu, स्नात° RT **207** प्रणमामो] Pā^{pc}RT, म्रणमामो Pā^{ac}, प्प्रणमामो Pu **213** अप्य°] em. RT, जोय्य° PāPu **214** °विधिः] RT (em. ?), °विधेः Pā, °विधः Pu **214** को वात्र] PāPu, [अथ] को वात्र RT **214** एवात्मा°] RT (em. ?), एवात्सा° PāPu **215** °कुलतां] RT (em. ?), °कुलता PāPu **216** तथैनाना°] RT (em. ?), तथैनामा° PāPu **216** °हता राज्ञा] em. RT, °हतराजा PāPu **217** °पदमाग°] PāPu, °पदमेवाग° RT (em. ?)

॥ भट्टा॰, सस्मितम्॥

कास्माकमाकुलता, तापसानां वा? श्रीशङ्करवर्मणि धर्मेण मेदिनीं समागतां शासति साधूनामेव राज्यम्, तस्य परं भूतिः। नैवाद्यैवम्, चिरात् प्रभृत्येवमेवानुभवामः।

॥ प्रविश्यापटीक्षेपेण संभ्रान्तस्तापसः॥

जयदु जयदु भट्टारको। एसो खु को वि वुड्ढको पंडिदो स्वगव्वं उव्वहंतो अस्समं इमं उवहसंतो अणेअसिस्सपरिवारिदो †उग्गाहणकअणखंधंव† करेंतो इदो आगदो। ता इत्थ भट्टारको पमाणं।

॥ भट्टा॰, सस्मितम्॥

प्रविशतु तपस्वी। किमस्माकम्?

॥ ततः प्रविशति यथानिर्दिष्टो वृद्धाम्भिः। वृद्धाम्भिः॥

अहो विस्मयः। अहो बत कियाननर्थकारी राजा शङ्करवर्मा यस्येदृशी साम्राज्यलक्ष्मीरग्निहोतृभिर्वनस्थैर्यतिभिर्ब्रह्मचारिभिरेभिश्च शैवपाशुपतपाञ्चरात्रिकार्हतसाङ्ख्यसौगतप्रभृतिभिरनर्गलं भुज्यते। तत्कथमेष चिरं जीविष्यति? तदद्य तावदयमेकवृक्षे मन्दारक इव दृश्यते। अस्मिन्नेवावसर ईश्वरं पराकृत्य परलोकं निरस्य वेदप्रामाण्यं प्रतिक्षिप्य राजानममुममार्गादतो निवार्य योग्ये वर्त्मनि स्थापयामि, येनायमर्थपरश्चिरं राज्यमनुभवति। अत्र च शैवाश्रमे श्रुतं मया बहवः पण्डितमानिनः सङ्घटिता इति। तेषां समक्षमेनमेव शैवाचार्यं निर्भर्त्सयामि।

223 ff. जयतु जयतु भट्टारकः। एष खलु को ऽपि वृद्धः पण्डितः स्वगर्वमुद्वहन्नाश्रममिमम्उपहसन्ननेकशिष्यपरिवारितः †...† कुर्वन्नित आगतः। तदत्र भट्टारकः प्रमाणम्।

219 कास्माकमाकुलता] PuRT, कास्माकर्मकुलता Pā **219** ॰वर्मणि] em. RT, ॰धर्मणि PāPu **220** नैवाद्यैवम्] Pā^{pc}PuRT^{pc}, नैवाधैवम् Pā^{ac}, नवाद्यवम् RT^{ac} **220** प्रभृत्ये॰] em. RT, प्रत्ये॰ PāPu **222** ॰पटीक्षे॰] em. RT, ॰पक्षे॰ PāPu **222** संभ्रान्तस्ता॰] PāPu, संभ्रान्तरता॰ RT (typo) **223** भट्टारको] em., भट्टारक PāPuRT **223** पंडिदो] em., पंडि PāPu, पंडिओ em. RT **224** करेंतो] conj., कसंतोइ PāPu, करंतो em. RT **225** भट्टारको] em., भट्ट PāPu, भट्टए em. RT **229** विस्मयः] em., विस्मयम् PāPuRT **229** शङ्करवर्मा] em. RT, संकरवर्म PāPu **230** यस्येदृशी] em. Isaacson, यद्येदृशी PāPu, य ईदृशी em. RT **230** ॰होतृ॰] PāRT, ॰होत्र॰ Pu **231** ॰साङ्ख्य॰] RT (em. ?), ॰शाङ्ख्य॰ PāPu **232** ॰मेकवृक्षे] conj., ॰मेकदेशे PāPuRT **232** अस्मि॰] RT (em. ?), तस्मि॰ PāPu **232** ॰वावसर] PāPu^{pc}RT, ॰वासर Pu^{ac} **233** वेदप्रामाण्यं] em. RT, चेदप्रमाण्यं PāPu **234** ॰श्चिरं] PāPuRT^{pc}, ॰श्विरं RT^{ac} **234** ॰भवति] em. Isaacson, ॰भवतीति PāPuRT **235** इति] add. RT, om. PāPu **236** ॰चार्यं] PāPuRT^{pc}, ॰चार्य RT^{ac} **236** निर्भर्त्सयामि] PuRT, निर्भत्सयामि Pā

॥ परिक्रम्यान्यतो ऽवलोक्य ॥

अयं स शैवाचार्यः कणभक्षाक्षपादादिदर्शन[पारदृश्वा], एष च महामीमांसकः सङ्कर्षणः, इमे चान्ये बहवो नानाशास्त्रविदः। भवतूपसर्पामि।

॥ उपसृत्य ॥

कुशल्यसि तपस्विन्? भद्रं ते ब्राह्मण।

॥ इति वदन् शाद्वल एव शिष्यैरुपविशति ॥

॥ भट्टा॰, सस्मितम् ॥

कथमुपक्रम एवाक्षेपः?

॥ सङ्कर्षणस्य मुखं पश्यति ॥

॥ स्नात॰ ॥

भगवन्नेवमेतत्। पश्यामस्तावत्।

॥ वृद्धा॰ ॥

किमित्थमनर्थशतदुःस्थमास्यते भवद्भिः?

तपांसि यातनाश्चित्राः संयमो भोगवञ्चनम्।
अग्निहोत्रादिकं कर्म बालक्रीडेव लक्ष्यते॥ ९॥

॥ भट्टा॰ ॥

किं कुर्मः? ईदृशे कर्मणि भगवतेश्वरेण प्रेरिताः स्मः।

॥ वृद्धा॰ ॥

कः पुनर्भगवानीश्वरः?

मृगतृष्णाम्भसि स्नातः खपुष्पकृतशेखरः।
एष वन्ध्यासुतो याति शशशृङ्गधनुर्धरः॥ १०॥

॥ भट्टा॰ ॥

अलमपभाषणेन। स हि भगवान्विश्वजगतः स्रष्टा संहर्तानन्तजन्तुग्रामवृत्तेर्विचित्रविपाकस्य कर्मकलापकस्य यथाविषयं विनियोक्ता नित्यानन्दः सर्वज्ञः कृपालुः परमेश्वरः।

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260 cf. NM I 488.13: नानात्मगतशुभाशुभकर्मकलापापेक्षः स्रष्टा प्रजापतिरिति

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237 ॰म्यान्यतो] em. RT, ॰म्यन्नयतो Pā[pc], ॰म्यान्नयतो Pā[ac], ॰म्य। न्नयतो Pu, **238** ॰र्यः कण॰] em. RT, ॰र्यक्षण॰ PāPu **238** ॰भक्षा॰] PāPu[pc]RT, ॰भभभक्षा॰ Pu[ac] **238** ॰पारदृश्वा] conj. RT, om. PāPu **239** ॰कः सङ्क॰] Pā, ॰कसं॰ PuRT **239** ॰तूप॰] em. RT, ॰त्वप॰ PāPu **241 f.** ब्राह्मण। इति] em. RT, ब्राह्मणेति PāPu **242** वदन् शा॰] em. RT, वदञ्छा॰ Pā, वदन्वा॰ Pu **255** ॰वानीश्व॰] RT (em. ?), ॰वानेश्व॰ PāPu **256** ख॰] PāRT, स्व॰ Pu **257** ॰र्धरः] RT (em. ?), ॰र्द्धुरः (॰र्द्धुरः?) PāPu **259** स हि] em. RT, स ह PāPu

॥ वृद्धाम्भिः, मन्दं विहस्य॥

अहो भौतानां भक्तितिमिरहता न किञ्चित् पश्यति मुग्धा दृष्टिः। कुत एवं भविष्यति? कथमिव हि कर्तृत्वमस्य सम्मंस्यते लोकः? तथा हि,

कृपेयं क्रीडेयं प्रभुरुचुरियं प्रेरणमिदं
स्वभावो ऽयं धर्मार्जनमिदमथाप्यार्जवमिदम्।
न जाने किं कृत्वा मनसि कृतकृत्यो मुनिरसौ
पुराणो नीरागः सृजति जगतीं संहरति च॥ ११॥

करणादिकारणकलापनिःस्पृहः
सहकारिभिश्च रहितः कथं व्रजेत्।
स्वपरप्रयोजन⟨विशेष⟩वर्जितां
जगतां स्थितिप्रलयसर्गहेतुताम्? ॥ १२ ॥

किं च,

एवमेव विधातापि धाता त्रीणि जगन्ति वा।
पुनर्नान्यानि भूयांसि सृजतीत्यत्र को विधिः॥ १३॥

॥ भट्टा॰ ॥

कृतं दूषणोपन्यासायासेन।

प्रमाणशून्ये विफलं हि दूषणं
प्रमाणसिद्धे तदपास्तमेव यत्।
तदुक्तिमौखर्यमपास्य मृग्यता-

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265 ff. cf. NM I 508.11–509.6: यस्तु प्रयोजनविकल्पः किमर्थं सृजति जगन्ति भगवानिति सो ऽपि न पेशलः। स्वभाव एवैष भगवतः, यत् कदाचित् सृजति कदाचिच्च संहरति विश्वमिति॥ कथं पुनर्नियतकाल एषो ऽस्य स्वभाव इति चेत्, आदित्यं पश्यतु देवानांप्रियः, यो नियतकालमुदेत्यस्तमेति च। प्राणिकर्मसापेक्षमेतद्विवस्वतो रूपमिति चेत्, ईश्वरे ऽपि तुल्यः समाधिः। क्रीडार्थे ऽपि जगत्सर्गे न हीयते कृतार्थता। प्रवर्तमाना दृश्यन्ते न हि क्रीडासु दुःखिताः॥ अथवानुकम्पयैव सर्गसंहारावारभतामीश्वरः। नन्वत्र चोदितम्, न तथाविधाः प्राणिनो ऽनुकम्प्या भवन्ति। केवलसुखस्वभावा वा सृष्टिरनुकम्पावता क्रियेतेति। सत्यं चोदितमनुपपन्नं तु, अनादित्वात् संसारस्य। 278 ff. cf. NM I 267.8–9: प्रमाणसिद्धे हतशक्ति दूषणं प्रमाणशून्ये ऽपि वृथा तदुक्तयः। निरस्य चोद्यव्यसनं तु मृग्यतामतीन्द्रिये वस्तुनि साधनं पुनः॥; also NM II 8.16: दूषणाख्यानमौखर्यमस्माकमपवारितम्।

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264 सम्मंस्यते] em. RT, संस्यते PāPu **269** ॰कारण॰] RT (em. ?), ॰कारक॰ PāPu **270** ॰श्च र॰] Pā^{pc}PuRT, ॰श्चरर॰ Pā^{ac} **271** ॰विशेष॰] conj. RT, om. PāPu **275** पुनर्नान्यानि] PāRT, पुननान्यानि Pu **278** प्रमा॰] Pā^{pc}PuRT, प्रर्मा॰ Pā^{ac} **278** दूषणं] RT (em. ?), दूषणां PāPu **279** प्रमाणसिद्धे तदपास्तमेव] conj. Isaacson, प्रमाणीसिद्धे उदपास्तमेव PāPu, प्रमाणसिद्धावुदयास्तमेव em. RT **279** यत्] conj. Isaacson, तत् PāPuRT

मतीन्द्रिये वस्तुनि साधनं परैः॥ १४॥

॥ वृद्धा॰, सस्मितम्॥

यद्येवमीश्वरसिद्धावभिधीयतां प्रमाणम्।

॥ भट्टा॰॥

अनुमानमिति ब्रूमः।

॥ वृद्धा॰, सस्मितम्॥

अनुमानं प्रमाणं चेति मनोरथः।

अवस्थादेशकालानां भेदाद्भिन्नासु शक्तिषु।
भावानामनुमानेन प्रसिद्धिरतिदुर्लभा॥ १५॥

किं च,

हस्तस्पर्शादिवान्धेन विषमे पथि धावता।
अनुमानप्रधानेन विनिपातो न दुर्लभः॥ १६॥

अपि च,

यत्नेनानुमितो ऽप्यर्थः कुशलैरनुमातृभिः।
अभियुक्ततरैरन्यैरन्यथैवोपपाद्यते॥ १७॥

॥ भट्टा॰॥

अलं प्रपञ्चेन। प्रसिद्धमेव बार्हस्पत्यानां गृहकृत्यकमिदम्। इदं तु ब्रूहि। किं प्रत्यक्षमेवैकं तेषां प्रमाणम्?

॥ वृद्धा॰॥

ओमित्युच्यते।

॥ भट्टा॰॥

न तर्हि तेषां काचन कल्पते लोकयात्रा।

॥ वृद्धा॰॥

किमिति?

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288 f. cf. NM I 314.1–4: देशकालदशाभेदविचित्रात्मसु वस्तुषु। अविनाभावनियमो न शक्यो वक्तुमाह च॥ अवस्थादेशकालादिभेदाद्भिन्नासु शक्तिषु। भावानामनुमानेन प्रसिद्धिरतिदुर्लभा॥ (*Vākyapadīya* 1.32) 291 ff. cf. NM I 316.9–15: अत एवानुमानानामपश्यन्तः प्रमाणताम्। तद्विस्रंभनिषेधार्थमिदमाहुर्मनीषिणः॥ हस्तस्पर्शा*दिवान्धेन (em. : ॰दिना॰ ed.) विषमे पथि धावता। अनुमानप्रधानेन विनिपातो न दुर्लभः॥ (*Vākyapadīya* 1.42) अपि च, यत्नेनानुमितो ऽप्यर्थः कुशलैरनुमातृभिः। अभियुक्ततरैरन्यैरन्यथैवोपपाद्यते॥ (*Vākyapadīya* 1.34) 302 cf. NM I 317.4–5: अनुमानापलापे तु प्रत्यक्षादपि दुर्लभा। लोकयात्रेति लोकाः स्युर्लिखिता इव निश्चलाः॥

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288 भेदा॰] PāPuRT^{pc}, मेदा RT^{ac} **295** ॰पाद्यते] RT (em. ?), ॰पद्यते PāPu

॥ भट्टा॰ ॥

क्षुधाकुलत्वाद्दीनौदने प्रवर्तसे, न सिकतायाम्। अम्भांस्यपेक्षसे पिपासितो न विभावसुम्।

॥ वृद्धा॰ ॥

यद्येवं ततः किम्?

॥ भट्टा॰ ॥

सखे, प्रधानता नाम न खल्विन्द्रियगोचरः।
सान्वयव्यतिरेकाभ्यां भावानामवगम्यते॥ १८ ॥
अन्वयव्यतिरेकौ च मुख्यं लिङ्गस्य लक्षणम्।
यत्रस्थं दृश्यते लिङ्गं तस्य सा पक्षधर्मता॥ १९ ॥

एत एव चानुमानस्य प्राणा अन्वयव्यतिरेकौ पक्षधर्मतेति।

॥ वृद्धा॰ ॥

नन्वयं सुखदुःखसाधनतानिश्चयनिमित्तको व्यवहारस्तिरश्चामिव मनुष्याणामपि प्रतिभयैव भविष्यति।

॥ भट्टा॰ ॥

मैवम्। अविदितनियतनिमित्तं हि ज्ञानं प्रतिभेत्युच्यते। इह च विदितमेव निमित्तमन्वयव्यतिरेकादि, न च स्वसंवेद्यस्य निह्नवो युक्तः।

॥ वृद्धा॰ ॥

306 f. cf. NM I 317.6–8: प्रत्यक्षदृष्टमपि पदार्थजातं तज्जातीयत्वलिङ्गव्यापारेण सुखसाधनमितरकारणमिति वा निश्चित्य तदुपाददते जहति वा लौकिकाः। 320 f. cf. NM I 318.13–319.4: न च प्रतिभामात्रमानुमानिकी प्रमितिरिति वक्तुं युक्तम्, नियतात् कुतश्चिदेव वस्तुनः क्वचिदेव वस्तुनि (following the reading of *Pāṭhāntarāṇi* at the end of vol. I) प्रतीतिदर्शनादित्युक्तत्वात्, नियमश्च यद्यगृहीत एव प्रतीत्यङ्गं भवेन्नारिकेलद्वीपवासिभिरपि धूमदर्शनात् कृशानुरनुमीयेत। न चैवमस्तीति नियमग्रहणमपेक्षणीयम्। 320 on *pratibhā* see NM I 275.9–276.5: ननु प्रत्यक्षमपि मा भूत् (i.e. प्रतिभा), इन्द्रियानपेक्षत्वात्—मैवम्—मनस एव तत्रेन्द्रियत्वात्। पूर्वोत्पन्नचाक्षुषविज्ञानविशेषणस्य बाह्यस्य वस्तुनो मनो ग्राहकमिति नान्धाद्यभाव इत्युक्तम्। शब्दाद्युपायान्तरविरतौ च जायमानमनवद्यं ज्ञानं मानसं प्रत्यक्षं भवति, सुरभि केतककुसुमं मधुरा शर्करेति ज्ञानवदित्यप्युक्तम्। अत एव नानियतनिमित्तकं ज्ञानं प्रतिभेति वक्तव्यम्, प्रत्यक्षनिमित्तत्वात्।

306 क्षुधाकुलत्वाद्दीनौदने] conj., क्षुधाकुशलत्वदीनोदने PāPu, क्षुधाकुलस्त्वं दीनौदने em. RT **307** अम्भांस्यपेक्षसे पिपासितो न विभावसुम्] em. RT, अंभं पास्य नेक्षसे पिपासितो विभावसुं PāPu **309** किम्] PāPuRT^{pc}, किम RT^{ac} **311** प्रधानता] PāPu, प्रमाणता em. RT **312** सान्व॰] PāPu, सान्य॰ RT(typo?) **317** सुख॰] Pā^{pc}PuRT, साधन॰ Pā^{ac} **320** मैवम्। अवि॰] RT (em. ?), मैवं। मावि॰ Pā^{pc}Pu, मैवां। मावि॰ Pā^{ac} **320** ॰निमित्तं] em. RT, ॰मित्तं PāPu

ननु विदितमपि न विदितमेव निमित्तम्, अविनाभावसम्बन्धस्य ग्रहीतुमशक्यत्वात्। तदयमविचारित एव रमणीयो व्यवहारः, एतदेव च तत्त्वमिति तत्त्वविदः।

॥ भट्टा॰ ॥

आलस्यमिदं पादप्रसारिका वा। विचारयितुं वस्तूनि गृहीतक्षणा इमे विचक्षणाः।

॥ वृद्धा॰ ॥

नन्वशक्यो ऽयं विचार आनन्त्याद् धूमाग्निव्यक्तीनामधूमानग्निव्यक्तीनां च। दुरधिगमौ चासाक्षात्कृतसकलत्रिभुवनोदरवर्तिपदार्थसार्थैरिमावन्वयव्यतिरेकौ। सर्वविदां तु किमनुमानेन?

॥ भट्टा॰ ॥

अन्वयस्तावत्सामान्यमवलम्ब्य ग्रहीष्यते। व्यक्त्यानन्त्यमबाधकं धूमत्वस्यैकत्वादग्नित्वस्य च। भावसामान्यानुगमपुरःसर एव च तदभावयोरप्यनुगमो ग्रहीष्यते। स एव च व्यतिरेकः।

भावयोः साहचर्यं यदन्वयं तं प्रचक्षते।
व्यतिरेकं तु मन्यन्ते साहित्यं तदभावयोः॥ २०॥

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324 ff. cf. NM I 317.9–14: अथाविचारितरमणीयतैव तत्त्वं न तु लक्षणनियमः शक्यक्रियस्तस्येति लक्षणाक्षेपो ऽयमुच्यते सो ऽप्ययुक्तः। यतः, यं कञ्चिदर्थमालोक्य यः कश्चिन्नावगम्यते। कञ्चिदेवाक्षिपत्यर्थमर्थः कश्चिदिति स्थितिः॥ तत्र वस्तुस्वभावो ऽयमिति पादप्रसारिका। दृश्यते ह्यविनाभूतादर्थादर्थान्तरे मतिः॥ 330 ff. cf. NM I 314.5–10: भवन्नप्यविनाभावः परिच्छेत्तुं न शक्यते। जगत्त्रयगताशेषपदार्थालोचनाद्विना॥ न प्रत्यक्षीकृता यावद् धूमाग्निव्यक्तयो ऽखिलाः। तावत् स्यादपि धूमो ऽसौ यो ऽनग्नेरिति शङ्क्यते॥ ये तु प्रत्यक्षतो विश्वं पश्यन्ति हि भवादृशाः। किं दिव्यचक्षुषामेषामनुमानप्रयोजनम्॥ 334 ff. NM I 319.11–12: न च सकलत्रिभुवनविवरनिरुद्धधूमाग्निव्यक्तिसार्थसाक्षात्करणमुपयुज्यते ज्वलनत्वादिसामान्यपुरस्सरतया व्याप्तिग्रहणात्।; NM I 322.6–323.2: यद्यपि चानग्नित्वाद्यभावसामान्यं नास्ति तथापि प्रतिषेध्याग्नित्वसामान्यानुगमसिद्ध्यैव तदभावानुगमग्रहणं सिद्ध्यति। सकलव्यक्तिविज्ञानमनङ्गं व्याप्तिनिश्चये। भावसामान्ययोर्यद्वत् तथैव तदभावयोः॥ भावयोः साहचर्यं यदन्वयं तत् प्रचक्षते। व्यतिरेकं तु मन्यन्ते साहित्यं तदभावयोः॥

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323 ॰भावसम्बन्धस्य] RT (em. ?), ॰भावासंबन्धस्य PāPu **327** वस्तूनि] RT (em. ?), वस्तुनि PāPu **330** ॰शक्यो] em. RT, ॰शब्दो PāPu **330** ॰र आनन्त्याद्॰] RT (em. ?), ॰र आनंद्याद्॰ Pā^{pc}Pu, ॰रा आनंद्याद्॰ Pā^{ac} **330** ॰नामधूमानग्निव्य॰] conj. RT, ॰नां धूमानग्निर्व्य॰ PāPu **331** ॰गमौ] em. RT, ॰गमा PāPu **331** चासाक्षा॰] em. RT, चसाक्षा॰ PāPu^{pc}, चसासक्षा॰ Pu^{ac} **332** सर्व॰] PāRT, प्सर्व॰ Pu **335** तदभा॰] PāRT, तक्षदभा॰ Pu **335** ॰गमो] conj. Sanderson, ॰ग्रहो PāPuRT **337** भावयोः] PāRT, भावाया Pu **337** ॰चर्यं] Pā^{pc}RT, ॰चर्या Pā^{ac}Pu **337** तं प्र॰] PāPu, तत् प्र॰ RT (em. ?)

पक्षधर्मता तु तपस्विनी सुबोधैव निरधिकरणलिङ्गधर्मानवधारणादिति। तदेवं सुशकतया निमित्तनिश्चयस्य विपश्चितामिव तिरश्चामपि प्रमाणैरेव व्यवहारः। यथाह भाष्यकारः,

तदेवमेभिः प्रमाणैर्देवमनुष्यतिरश्चां व्यवहाराः प्रकल्पन्ते। नातो ऽन्यथेति।

॥ वृद्धा° ॥

ननु भवतु लोकसिद्धानामुत्पन्नप्रतीतीनाम्, ⟨उत्पाद्यप्रतीतीनां तु⟩ अतिदुर्घटो ऽयं प्रकारः।

न हीश्वरं पृथिव्यादेः कार्याद् धूमादिवानलम्।
लौकिकाः प्रतिपद्यन्ते तार्किकैरप्रतारिताः॥ २१॥

॥ भट्टा° ॥

नारीजनो ऽपि बालो ऽपि गोपालो ऽपि भवानपि।
बुध्यते नियतादर्थादर्थान्तरमसंशयम्॥ २२॥
अविनाभावसामर्थ्याद् धूमेनेव विभावसोः।
अनुमानं स्वकार्येण कर्तुः सिध्यति धीमतः॥ २३॥

॥ वृद्धा° ॥

नन्वन्यदेव कुम्भादि कार्यं सम्भावितोदयम्।
अन्यदेव हि शैलादि तयोर्हि महदन्तरम्॥ २४॥

॥ भट्टा° ॥

अन्य एव हि धूमो ऽसौ कृशजन्मा महानसे।
अन्य एवायमद्रौ च व्याप्तव्योमदिगन्तरः॥ २५॥

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342 *Nyāyabhāṣya ad Nyāyasūtra* 1.1.7 344 ff. cf. NM I 326.7–327.2: सुशिक्षिततराः प्राहुः, द्विविधमनुमानम्, किञ्चिदुत्पन्नप्रतीति किञ्चिदुत्पाद्यप्रतीति। ईश्वराद्यनुमानं तूत्पाद्यप्रतीति। तत्र धूमानुमानादेः प्रामाण्यं केन नेष्यते। अतो हि साध्यं बुध्यन्ते तार्किकैरक्षता अपि॥ यत् त्वात्मेश्वरसर्वज्ञपरलोकादिगोचरम्। अनुमानं न तस्येष्टं प्रामाण्यं तत्त्वदर्शिभिः॥ ऋजूनां जायते तस्मान्न तावदनुमेयधीः। यावत् कुटिलितं चेतो न तेषां विटतार्किकैः॥ 349 f. cf. NM I 317.2–3: अबलाबालगोपालहालिकप्रमुखा अपि। बुध्यन्ते नियतादर्थादर्थान्तरमसंशयम्॥ 357 f. cf. NM I 494.1–5: उच्यते। यादृगिति न बुध्यामहे। धूमो हि महानसे कुम्भदासीफूत्कारमारुतसन्धुक्ष्यमाणमन्दज्वलनजन्मा कृशप्रायप्रकृतिरुपलब्धः। स यदि पर्वते प्रबलसमीरणोल्लसितहुतवहप्लुष्यमाणमहामहीरुहस्कन्धेन्धनप्रभवो बहुलबहुलः खमण्डलमखिलमाक्रामन्नुपलभ्यते तत् किमिदानीमनलप्रमितिं मा कार्षीत्।

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339 °र्मानवधारणा°] PāPu, °र्मानधिकरणा° RT (em. ?) **342** प्र°] PuRT, प्रा° Pā **344** °मुत्पन्न°] PāPu, °मनुत्पन्न° em. RT **344** ⟨उत्पाद्यप्रतीतीनां तु⟩] conj., om. PāPuRT **347** °रप्र°] em. RT, °रप्रति° PāPu **349** °जनो] PāPuRT^{pc}, °जना RT^{ac} **351** °द्धूमेनेव] PāRT, °द्धूमोनव Pu **354** नन्व°] em. RT, नत्व° PāPu **355** शैलादि] em. RT, शीलादि PāPu **358** °दिगन्तरः] em. RT, °दिगंबरः PāPu

किं चेदं रक्तपटोच्छिष्टं भुज्यते,

सिद्धं यादृगधिष्ठातृभावाभावानुवृत्तिमत्।
सन्निवेशादि तत्तस्माद्युक्तं यदनुमीयते॥ २६॥

इति।

धर्मं नियतमालम्ब्य भवति ह्यनुमाक्रमः।
क्व वा सर्वात्मना साम्यं साध्यदृष्टान्तधर्मिणोः॥ २७॥

॥ वृद्धा॰ ॥

नन्वन्यत्र वास्तवं सामान्यमिह तु शब्दसामान्यमात्रम्, न वस्तुसामान्यम्। शब्दसामान्ये चातिप्रसङ्गः।

॥ भट्टा॰, सस्मितम्॥

कुतो बौद्धगृहे वास्तवं सामान्यम्?

बुद्ध्यारूढं बहिष्ठं वा सत्यं सांवृतमेव वा।
सामान्यमवलम्ब्यैषा लोकयात्रा प्रतीयते॥ २८॥
न परस्परतः साम्यं कार्याणामपि भूयसाम्।
तदिमे यादृगित्यस्य पदस्यार्थं न मन्महे॥ २९॥

॥ वृद्धा॰ ॥

ननु विलक्षणमेवेदं क्षित्यादि कार्यम्।

॥ भट्टा॰ ॥

ननु विलक्षणमेव कर्तारं कल्पयन्तु भवन्तः।

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360 cf. NM I 493.10–15: न हि पाण्डुतामात्रसाधारणत्वेन धूमादिवन् (*dhūmādivan:* MSS, *dhūmād iva:* ed.) मक्कोलरजोराशेरपि (*makkola-:* em., *kakkola-:* ed) कृशानुरनुमातुं शक्यत इति। तदुक्तम्, सिद्धं यादृगधिष्ठातृभावाभावानुवृत्तिमत्। सन्निवेशादि तत्तसमाद्युक्तं यदनुमीयते॥ वस्तुभेदे प्रसिद्धस्य शब्दसाम्यादभेदिनः। न युक्तानुमितिः पाण्डुद्रव्यादिव हुताशने॥ इति।; cf. *Pramāṇavārtika* (Pandey) *pramāṇasiddhi* 13–14. 363 ff. cf. NM I 494.6–14 अथ विशेषरहितं धूममात्रमग्निमात्रेण व्याप्तमवगतमिति ततस्तदनुमानं इहापि सन्निवेशमात्रं कर्तृमात्रेण व्याप्तमिति ततो ऽपि तदनुमीयताम्॥ ननु सन्निवेशशब्दसाधारणमात्रमत्र (°*sādhāraṇamātram atra:* MSS, °*mātrasādhāraṇyam atra:* ed.) न वस्तुसामान्यं किञ्चिदस्ति। भिक्षो, धूमो (*dhūme:* MSS, *dhūmo* ed.) ऽपि भवद्दर्शने किं वस्तुसामान्यमस्ति। मा भूद्वस्तुसामान्यमाकाशकालादिव्यावृत्तिरूपं तु संव्यवहारकारणमस्त्येव। हन्त तर्हि प्रकृते ऽप्यसन्निवेशव्यावृत्तिरूपं भवतु सामान्यमाकाशकालादिविलक्षणरूपत्वात् पृथिव्यादेः। 377 cf. NM I 503.12–13: यथा चन्दनधूममितरधूमविसदृशमवलोक्य चन्दन एव वह्निरनुमीयते तथा विलक्षणात् कार्याद्विलक्षण एव कर्ता ऽनुमास्यते।

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363 °क्रमः] em. RT, °कमः PāPu **369** सामान्यम्] RT (em. ?), सामान्य PāPu **370** °ष्ठं] RT (em. ?), °स्थं PāPu **371** प्रतीयते] PāPu, प्रवर्तते RT (em. ?) **373** यादृ°] PāRT, याद° Pu **377** कर्तारं] PāRT, कत्तारं Pu

॥ वृद्धा॰ ॥

न कल्पयितुमप्रसिद्धं शक्नुमः।

॥ भट्टा॰ ॥

वयमपि न कार्यमकर्तृकं वक्तुं शक्नुमः।

॥ वृद्धा॰ ॥

किमत्र तर्हि कुर्मः?

॥ भट्टा॰ ॥

कतरमत्र जहामः? किं कर्त्रतिशयो दुःखावहः किं ⟨वा⟩ कार्यमकर्तृकं दुःखावहम्? तत्र दृष्टसिद्धये ह्यदृष्टं कल्प्यते, न तु दृष्टमुत्सृज्यत इति न्यायाद्वरं कर्त्रतिशयः कार्यातिशयात् सह्यताम्, न तु कार्यताया एवोपेक्षणम्।

॥ वृद्धाम्भिः, भूमिमालिखति ॥

॥ भट्टा॰ ॥

अपि च लवनक्रियया दात्रमिव च्छिदिक्रियया परशुरिव रूपोपलब्ध्या यत् करणं लोचनमनुमीयते, तत्र नेत्रस्य दात्रपरश्वधाभ्यां किं साधर्म्यम्?

॥ वृद्धा॰ ॥

तदपि मानुमायि, किं नश्छिन्नम्?

॥ भट्टा ॥

ननु चक्षुषा विना कथं रूपं द्रक्ष्यसि?

॥ वृद्धा॰ ॥

भवतु तर्हि किमपि करणम्।

॥ भट्टा॰ ॥

भवत्वेतर्हि को ऽपि कर्ता।

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386 cf. NM I 112.6: दृष्टसिद्धये ह्यदृष्टं कल्प्यते न तु दृष्टविघाताय। 390 f. cf. NM I 501.3–7: श्रोत्राद्यनुमाने ऽपि यथोदाहृते शक्यमेवमभिधातुम्। यादृगेव लवनक्रियायां दात्रादिकरणं काठिन्यादिधर्मकमवगतं तादृगेव श्रोत्रादि स्यात्। तद्विलक्षणकरणसाध्यतायां तु साध्यविकलो दृष्टान्तः छेदनादिक्रियाणामतीन्द्रियकरणकार्यत्वादर्शनादिति॥ 397 ff. cf. NM I 501.8–10: अथ क्रियामात्रं करणमात्रेण व्याप्तमवगतमिति तावन्मात्रमनुमापयति, तदिहापि सन्निवेशमात्रमधिष्ठातृमात्रेण व्याप्तमुपलब्धमिति तावन्मात्रमेवानुमापयतु।

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381 वक्तुं] conj., त्यक्तुं PāPuRT **385** कतर॰] PāRT, करतर॰ Pu^{pc}, कररतर॰ Pu^{ac} **385** ⟨वा⟩] em. RT, om. PāPu **386** ॰सिद्धये] PāRT, ॰सिद्धाय Pu **386** कल्प्यते] em., कल्पते PāPuRT **388** ॰लिखति] RT (em. ?), ॰लिखेति PāPu **391** यत् करणं] RT (em. ?), यत् कारणं PāPu **391** ॰श्व॰] RT (em. ?), ॰स्व॰ PāPu **393** मानुमायि] em. RT, मात्रमायि PāPu **393** नश्छि॰] RT (em. ?), नच्छि॰ PāPu **399** ॰त्वेतर्हि] RT (em. ?), ॰त्वितर्हि PāPu

॥ वृद्धा° ॥

न सह्यते कर्ता। करणं विना कथं क्रिया?

॥ भट्टा° ॥

कर्तारं विना कथं कार्यम्? कार्यमिति हि न डित्थादिवदभिधानम्, अपि तु क्रियत इति कार्यम्। क्रियते च कर्त्रा च विना केनेति न विद्मः। तदेवमियमीश्वरानुमानशिरोर्तिरभैषज्या सह्यताम्। किं क्रियते?

॥ वृद्धा°, भूमिमालिखति॥

॥ भट्टा° ॥

अपि च परलोकवेदनामपि कष्टां सोढुमर्हति भवान्।

॥ वृद्धा° ॥

न जीवन् सहिष्यते।

॥ भट्टा° ॥

ननु क्षिप्रमेव मरिष्यसि।

॥ वृद्धा° ॥

कथमिव?

॥ भट्टा° ॥

चैतन्यमयावद्द्रव्यभावितया स्वसंवेद्यतया च न भूतधर्मा भवितुमर्हति। न च ज्ञानसन्ततिपक्षे कश्चिदेकमनुसन्धातारमन्तरेण स्मरणेच्छादिव्यवहार उपपद्यते।

॥ वृद्धा° ॥

अस्तु तर्हि किमप्येवं प्रमातृतत्त्वम्। तत् पुनरूर्ध्वं देहदाहादस्तीति किमत्र प्रमाणम्?

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416 ff. cf. NM II 277.14–278.6: ज्ञानेच्छासुखदुःखादि किलेदं लिङ्गमात्मनः। एकाश्रयतया ज्ञातमनुसन्धातृबोधकम्॥ तथात्वेन च तज्ज्ञानमाश्रयज्ञानपूर्वकम्। ज्ञाते तत्राफलं लिङ्गमज्ञाते तु न लिङ्गता॥ तस्मात् प्रत्यक्ष एवात्मा वरमभ्युपगम्यताम्। वृद्धागमानुसारेण संविदालोकनेन च॥ अथ वाभिनिवेशेन किमनेन प्रयोजनम्। अनुमेयत्वमेवास्तु लिङ्गेनेच्छादिनात्मनः॥ तदाह सूत्रकारः, इच्छाद्वेषप्रयत्नसुखदुःखज्ञानान्यात्मनो लिङ्गम् (*Nyāyasūtra* 1.1.10) ।; also NM II 289.4–5: चैतन्यशून्यं शरीरम्, शरीरत्वात्, भूतशरीरवत्। न शरीरधर्मश्चैतन्यम्, अयावद्द्रव्यभावित्वात्।

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401 करणं] PāPuRT^{pc}, करण RT^{ac} **405** तदेवमियमी°] PāPu, तदेवमी° RT (em. ?) **405** °मान°] PāPu, °मानं RT (em. ?) **405** °शिरोर्तिरभैषज्या] conj., °शिरोर्त्तिभैषज्या PāPuRT **405** क्रियते] em. RT, क्रियति PāPu **406** °लिखति] RT (em. ?), °लिखेति PāPu **412** मरिष्यसि] PāPuRT^{pc}, मरिष्यति RT^{ac} **416** चैतन्यमयावद्द्रव्य°] em. RT, चैतन्यमयाद्द्रव्य° PāPu

॥ भट्टा° ॥

साधो, न प्रमाणमन्यत्तत्रोपयुज्यते।

॥ वृद्धा° ॥

किमिति?

॥ भट्टा° ॥

स्वाभाविकविनाशभावो हि निषिद्धभावः। न च प्रमातुरुत्पत्तिर्वा विनाशो वा तत्कारणं वा कदाचिदनुभूयते। न च सावयवत्वादिना पटादेरिव तन्तुव्यतिषङ्गविमोचनादिना नाशः कल्पते। तदस्य प्रमातृतत्त्वस्य स्वरूपमेवोपलभ्यते नोत्पादविनाशावित्यस्ति चेत् प्रमाता नित्य एवासौ। नित्यश्चेत्, स एव परलोकी। किमिदमुच्यते चार्वाकैः,

परलोकिनो ऽभावात्परलोकाभावः

इति? अन्यदपि, बालस्य हर्षभयशोकादि स्तन्याभिलाषादि च न स्वाभाविकं नाकस्मिकं न प्रतिभामात्रकृतमिति वा वक्तुं शक्यमित्यतो ऽपि नित्यतात्मनो ऽनुमीयत एव।

॥ वृद्धा° ॥

नन्वीश्वरसिद्धिप्रसङ्गे परलोकचर्चया किमायातम्?

॥ भट्टा° ॥

इदमायातम्। परलोके सति नाकर्मनिमित्तो भूतसर्ग उपपद्यते।

॥ वृद्धा° ॥

ततः किम्?

॥ भट्टा° ॥

कर्मणामपि शरीरादिसर्गे हेतुत्वम्।

॥ वृद्धा° ॥

पुनस्ततः किम्?

॥ भट्टा° ॥

ननु कर्माण्यचेतनानि।

॥ वृद्धा° ॥

ततो ऽपि किम्?

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428 कदाचिद°] PāRT, कदाचिंद Pu **429** °वोप°] PuRT, °वोपप° Pā **433** °दि च न] em., °दिवन PāPu, °दि वा न RT (em. ?) **434** प्रतिभा°] em. RT, पतिता° PāPu **437** °प्रसङ्गे] em. RT, °प्रसंग° Pā, °प्रंसग° Pu **437** °चर्चया] em. RT, °चर्चायाः Pā^{pc}Pu, °चर्चायीः Pā^{ac}

॥ भट्टा° ॥

नन्वचेतनं चेतनानधिष्ठितं सन्न कारणतामेति।

॥ वृद्धा° ॥

ननु चेतनास्तेषामेव कर्मणां कर्तारो ऽधिष्ठातारो भविष्यन्ति।

॥ भट्टा° ॥

न भवितुमर्हन्ति भिन्नाभिप्रायाणां सम्मानानुपपत्तेः।

॥ वृद्धा° ॥

कथं तर्हि तक्ष्णाम्?

॥ भट्टा° ॥

किं तक्ष्णाम्?

॥ वृद्धा° ॥

ननु ते बहवो ऽप्येकं मन्दिरमारभन्ते।

॥ भट्टा° ॥

मैवम्, एकस्य स्थपतेराशयानुवर्तिनस्ते।

॥ वृद्धा° ॥

कथं तर्हि परिषदि द्विजानां सम्मानम्?

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453 ff. cf. NM I 488.15–18: अथाचेतनानां चेतनानधिष्ठितानां स्रष्टृत्वमघटमानमिति तेषामधिष्ठाता चेतनः कल्प्यत इति चेत्—न—तदाश्रयाणामात्मनामेव चेतनत्वात् त एवाधिष्ठातारो भविष्यन्ति, किमधिष्ठात्रन्तरेणेश्वरेण?; also NM I 510.7–9: ननु तेषामेव कर्मणां कर्तार आत्मानश्चेतना अधिष्ठातारो भविष्यन्ति। यथाह भट्टः—'कर्मभिः सर्वजीवानां तत्सिद्धेः सिद्धसाधनम्।' (*Ślokavārtika, sambandhākṣepaparihāra* 75) इति। 455 cf. NM I 510.10–11: नैतदेवम्, नैते ऽधिष्ठातारो भवितुमर्हन्ति बहुत्वाद्विरुद्धाभिप्रायत्वाच्च। 457 ff. cf. NM I 510.11–511.4: तथा ह्येक एव कश्चित् स्थावरादिविशेषो राजादिविशेषो वा प्राणिकोटीनामनेकविधसुखदुःखोपभोगस्य हेतुः, स तैर्बहुभिरव्यवस्थिताभिप्रायैः कथमार*भ्येत (ms. *kha* : °भेत ed.), तेषामेकत्र सम्मानाभावात्। मठपरिषदो ऽपि क्वचिदेव सकलसाधारणोपकारिणि कार्ये भवत्यैकमत्यम्, न सर्वत्र। महाप्रासादाद्यारम्भे बहूनां तक्षादीनामेकस्थपत्याशयानुवर्तित्वं दृश्यते। पिपीलिकानामपि मृत्कूटकरणे तुल्यः कश्चिदुपकारः प्रवर्तकः, स्थपतिवदेकाशयानुवर्तित्वं वा कल्प्यम्। इह तु तत् स्थावरं शरीरं केषाञ्चिदुपकारकारणम्, इतरेषामपि भूयसामपकारकारणमिति कथं तैः सम्भूय सृज्यते? अनधिष्ठितानां त्वचेतनानामारम्भकत्वमयुक्तमेव। तस्मादवश्यमेकस्तेषां कर्मणामधिष्ठाता कल्पनीयः, यदिच्छामन्तरेण भवन्त्यपि कर्माणि न फलजन्मने प्रभवन्ति।

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451 °नानधि°] em. RT, °नाधि° PāPu **451** °तं सन्न] PāRT, °तसन्न Pu **451** कारण°] em., करण° PāPuRT **453** ननु] RT (em. ?), नतु PāPu **455** भिन्नाभिप्रा°] RT (em. ?), भिन्नाप्रा° PāPu **455** सम्माना°] em., संगना° PāPu, सङ्गता° em. RT **457** तक्ष्णाम्] PāRT, तक्ष्णा Pu **463** मैवम्, एकस्य] RT (em. ?), मैवंमेकस्य PāPu **465** सम्मानम्] em., संगानां PāPu, सङ्गतानाम् em. RT

॥ भट्टा॰ ॥

तत्रापि कार्यकोविदस्य परिषत्पतेरेकस्याशयमनुरुध्यते परिषत्। इह पुना राजशरीरममात्यशरीरं वैकमेव प्राणिसहस्राणामुपकारापकारद्वारेण सुखदुःखसाधनमिति नूनं तत्कर्मभिः सम्भूय तदारभ्यते। न च येषां तद्राजशरीरं दुःखाय कल्पते ते तदारम्भनमनुमोदन्त इतीश्वर एव भगवांस्तस्य तावतः कर्मराशेरधिष्ठाता नूनमेषितव्य इत्येवं परिसिद्धावीश्वरसिद्धिरप्रत्याख्येया। एवं च तिष्ठतु पृथिवीसागरहिमवदादि महत्कार्यमपरिमितम्, मादृशकृशशरीरादिकार्यमात्रकेणाप्यनेन क्रमेण शक्यो ऽनुमातुमीश्वरः। अनेन च नयेनाचेतनाचतुरशरीरादिसंयोजितसरित्पुलिनसैकतकूटादयो ऽप्यकृष्टजाता गिरिकन्दरवनगहनतृणलतावितानादयो वा जनस्य सुखदुःखकरतया तत्कर्माक्षिप्ता इति कर्माधिष्ठानद्वारेण नाचेतनकर्तृका भविष्यन्ति।

॥ वृद्धा॰ , भूमिमालिखति॥

॥ भट्टा॰ ॥

आस्तामन्यत् स्थूलं वा कृशं वा कार्यम्। यो ऽयमस्मदादीनां कृषिसेवावाणिज्यादिव्यवहारः शयनासनविहरणाहारादिव्यवहारान्तः, एषो ऽपि भूयसां प्राणिनामुपकारापकारकारणमिति सुखदुःखमुपजनयति। ततश्च सो ऽपि पूर्वनीत्या तत्कर्माक्षिप्ततया कर्मणां चाचेतनतया तत्कर्तॄणां च भूयसां परस्परविरोधिनां सम्मानासम्भवेन भगवताधिष्ठितैः कर्मभिरेवारभ्यत इत्याह महात्मा पाराशर्यः,

अज्ञो जन्तुरनीशो ऽयमात्मनः सुखदुःखयोः।

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485 NM I 511.14–18: तिष्ठतु वा सर्गप्रलयकालः। अद्यत्वे ऽपि यथोक्तनयेन तदिच्छामन्तरेण प्राणिनां कर्मविपाकानुपपत्तेरवश्यमीश्वरो ऽभ्युपगन्तव्यः, इतरथा सर्वव्यवहारविप्रलोपः। तदुक्तम्—‘अज्ञो जन्तुरनीशो ऽयमात्मनः सुखदुःखयोः। ईश्वरप्रेरितो गच्छेत् स्वर्गं वा श्वभ्रमेव वा॥’ (cf. MBh 3.31.27) इति।

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468 **वैक॰**] RT (em. ?), **चैक॰** PāPu **468** **॰मुपकारापकार॰**] RT (em. ?), **॰मुपकारोपकार॰** PāPu **469** **॰भिः**] PāPu, **॰मिः** RT(typo) **470** **तावतः**] em., **वावतः** PāPu, **यावतः** RT (em. ?) **471** **॰ष्ठाता**] em. RT, **॰ष्ठितो** PāPu **472** **॰मितम्, मा॰**] conj. Isaacson, **॰मितमपितु मा॰** PāPuRT **473** **नयेना॰**] em. RT, **येना॰** PāPu **474** **॰नाचतुर॰**] em. RT, **॰नचतुर॰** PāPu **474** **ऽप्यकृ॰**] PāPu, **ऽकृ॰** RT (em. ?) **474** **॰जाता**] conj. Isaacson, **॰जात॰** PāPuRT **475** **॰दुःखकरतया**] em. RT, **॰दुःखतया** PāPu **476** **नाचेतन॰**] em. RT, **नाचेत॰** PāPu **476** **भविष्यन्ति**] PuRT, **भविष्यति** Pā **480** **॰नासन॰**] em. RT, **॰नासने** PāPu **481** **प्राणि॰**] PāPuRT[pc], **प्राणी॰** RT[ac](typo) **482** **चाचेतनतया**] em., **वाचेतनया** PāPu, **वाचेतनतया** RT (em. ?) **483** **सम्मानासम्भवेन**] em., **संगानासंभवे** PāPu, **सङ्गतासम्भवे** em. RT

ईश्वरप्रेरितो गच्छेत् स्वर्गं वा श्वभ्रमेव वा॥ ३०॥

॥ वृद्धा॰ ॥

चर्चयिष्याम एतत्। गच्छामस्तावत्।

॥ भट्टारकानुवर्तिनस्तापसा एनमुपहसन्तो बहुप्रकारं परिभवन्ति।
भट्टा॰, तान्निवार्य वृद्धाम्भिं प्रति॥

क्वेदानीं गम्यते? अद्याप्युद्वह क्षणं कर्मविषूचीम्। आगमप्रामाण्यादपीश्वरं प्रतिपद्यामहे।

॥ वृद्धा॰ ॥

आगमः प्रमाणमिति साहसम्।

॥ भट्टा॰, स्नातकमुद्दिश्य॥

श्रान्ता वयम्। तद् भवन्त एनं बोधयन्तु।

॥ स्नात॰ ॥

यथा भट्टारक आदिशति। अस्माकं त्वागमप्रामाण्यसमर्थने प्रयास एव नोपयुज्यते, निसर्गसिद्धत्वात्।

॥ वृद्धा॰ ॥

निसर्गसिद्धं प्रामाण्यं किमेतदभिधीयते।
न हि नित्यतया वेदः प्रामाण्यमधिगच्छति॥ ३१॥

किं हि नित्यं प्रमाणं दृष्टमाकाशादि? प्रत्यक्षादि वा यदनित्यं तस्य प्रामाण्ये कस्य विप्रतिपत्तिः?

॥ स्नात॰ ॥

साधो,
न हि नित्यतयास्माभिः प्रामाण्यमभिधीयते।

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501 ff. cf. NM I 442.11–14: अथ स्वतः प्रामाण्यं भवतीत्येष पक्ष आश्रीयते सो ऽप्ययुक्तः, कार्याणां कारणाधीनजन्मत्वात्, प्रामाण्यस्य च कार्यत्वात्। अस्ति च प्रामाण्यं, वस्तु च तत्, न च नित्यमिति कार्यमेव तत्। कार्यं च कार्यत्वादेव न स्वतो भवितुमर्हति इति।

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486 ॰प्रेरितो] PuRT, ॰प्रेरिता Pā **486** वा…वा] RT (em. ?), चा…चा PāPu **488** एतत्। ग॰] em., एतत्। तद्ग॰ RT (em. ?), एततद्ग॰ Pā, एतद्ग॰ Pu **489** भट्टारका॰] conj., भट्टा॥ लोका॰ PāPuRT **489** परिभवन्ति] conj. Isaacson, परिक्रामन्ति PāPuRT **490** भट्टा॰] PāPu, om. RT **490** ॰वार्य] PāRT[pc], ॰र्वार्य PuRT[ac] **491** अद्या॰] PāPu, अथा॰ RT (em. ?) **491** कर्मविषूचीम्] RT (em. ?), कर्मविषूवीं PāPu **496** श्रान्ता] PāRT, श्राता Pu **496** ॰यन्तु] PāRT, ॰यंयु Pu **498** ॰ण्यसमर्थने] em. RT, ण्यासमर्थने PāPu **498** प्रयास] PāRT, प्रषास Pu **502** वेदः] RT (em. ?), चेद॰ PāPu **503** नित्यं] em., नित्य॰ PāPuRT **504** प्रामाण्ये कस्य वि॰] em., प्रामाण्यमस्य वि॰ PāPuRT

वेदस्य बोधकत्वात्तु तथाभावं प्रचक्ष्महे॥ ३२॥
॥ वृद्धा° ॥
नन्वस्ति बाध्यमाने ऽपि शब्दे बोधकता क्वचित्।
करेणुः करशाखायामिति केनाप्युदीरिते॥ ३३॥
॥ स्नात° ॥
नैवान्विताभिधानं हि शाब्दमत्रापि बाधते।
बाध्यते त्वभिधेये ऽर्थे प्रमाणान्तरदर्शनम्॥ ३४॥
॥ वृद्धा° ॥
प्रमाणान्तरदृष्टे ऽर्थे ननु शब्दः प्रवर्तते।
अतो विषयबाधेन बाधितः स्यात् स एव ते॥ ३५॥
॥ स्नात° ॥
बाध्यतां विषयो यस्य प्रमाणान्तरगोचरः।
चोदनाया नियोगात्मा विषयस्त्वन्यदुर्लभः॥ ३६॥
स च मानान्तराक्रान्तेरभूमित्वान्निसर्गतः।
अनुग्रहोपघाताभ्यां तत्कृताभ्यां न लिप्यते॥ ३७॥

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510 ff. cf. NM I 418.15–419.10: प्रकाशात्मनस्तु शब्दस्य वक्तृगुणदोषाधीने यथार्थेतरत्वे। अत एवाङ्गुलिशिखराधिकरणकरेणुशतवचसि बाधिते ऽपि पुनः पुनरुच्चार्यमाणे भवति विभ्रमः प्रकाशत्वरूपानपायात्। न त्वेष शब्दस्य दोषः॥ पदार्थानां तु संसर्गमसमीक्ष्य प्रजल्पतः। वक्तुरेव प्रमादो ऽयं न शब्दो ऽत्रापराध्यति॥ तदुक्तम्—प्रमाणान्तरदर्शनमत्र बाध्यते न पुनर्हस्तियूथशतमिति शाब्दो ऽन्वयः। पुरुषो हि स्वदर्शनं शब्देन परेषां प्रकाशयति। तत्र तद्दर्शनं चेद्दुष्टम्, दुष्टः शाब्दप्रत्ययः। अदुष्टं चेत्, अदुष्ट इति गुणवतः पुरुषस्यादुष्टं दर्शनं भवति, दोषवतो दुष्टमिति।; also NM II 211.6–212.3: प्रकाशकत्वं शब्दस्य व्यापारो हि निसर्गतः। पुंसस्तु गुणदोषाभ्यां तस्मिन् सदसदर्थता॥ क्रियाकारकसंसर्गबुद्धिरत्रापि [i.e. करशाखादिवाक्यादौ] शब्दजा। तादृश्येवायथार्था तु नरबुद्धिप्रमादतः॥ तदुक्तं प्रमाणान्तरदर्शनमत्र बाध्यते इति॥ अत एव प्रमाणत्वं शब्दे निष्प्रतिमं स्वतः। शब्दे कर्मणि तत्रापि बाधकानुपसर्पणात्॥ तेनाङ्गुल्यग्रवाक्ये ऽपि शाब्दो ऽस्त्येव समन्वयः। (...) वस्तुतो ऽसंभवो यस्तु तुल्य एव स आवयोः। अयोग्यत्वेन संसर्गप्रतीत्यर्थनिबर्हणात्॥ यदि तु शाब्दो ऽन्वयो न भवेत्, कचतटपादिवर्णनिर्देशमात्रमिदं स्यात्, दशदाडिमादिप्रलापतुल्यं वा स्यात्। अनन्विताभिधानाद्वाक्यत्वमेव न भवेत्। अस्ति तु वाक्यत्वम्। तेन मन्यामहे, अस्ति शाब्दो ऽन्वय इत्यत्राप्यन्विताभिधानं न विरुद्धम्। बाधकस्त्वन्यविषय एव न शब्दसंसर्गविषय इत्युक्तम्। 520 cf. NM I 664.7-8: वाक्यार्थ एव नियोगात्मापूर्वशब्दवाच्यः, धर्मशब्देन च स एवोच्यत इति प्राभाकराः कथयन्ति। 521 f. cf. NM II 212.3–5: अत एव स्वसामर्थ्यसिद्धनिर्निबन्धबोधकत्वव्यापारे शब्दे स्वतो वेदप्रामाण्यमनाकुलं निर्वक्ष्यति, अपौरुषेयतया विप्लवासंभवात्। स्वव्यापारस्य च स्वत एव शुद्धत्वमित्यलमतिप्रसङ्गेन।

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510 नन्वस्ति] PāPu, नत्वस्ति RT (em. ?) **516** °दृष्टे ऽर्थे] PāRT, °दृष्टो ऽर्थ Pu **516** शब्दः] PāRT, शब्द Pu **516** प्रवर्तते] PāRT, प्रवर्त्तत Pu **517** स्यात् स] PāRT, सात्स Pu **521** °न्तराक्रा°] em. RT, °न्तरका° PāPu

अनुग्रहे ऽनुवादत्वमुपघाते त्वसत्यता।
द्वयस्यानुपपत्तौ तु कथं स्यादप्रमाणता? ॥ ३८ ॥

॥ वृद्धा° ॥

ननु सम्बन्धसापेक्षः शब्दो भवति वाचकः।
स चैव पुरुषाधीनः कथं स्यात्तदगोचरे? ॥ ३९ ॥

॥ स्नात° ॥

सम्बन्धो ननु शक्तिरेव वचसः सा चास्य नैसर्गिकी
पुंसा कर्तुमशक्य एव समयः शब्दैर्विना वाचकैः।
व्युत्पत्तिर्व्यवहारतस्तु घटते चेष्टानिमित्ते नृणा-
मात्मन्येव तथा प्रथामुपगते शब्दैकगम्ये विधौ॥ ४०॥
कुर्यादिति पदस्यार्थस्त्रिकालस्पर्शवर्जितः।
न कालविषयैरन्यैः प्रमाणैरवगाह्यते॥ ४१॥

॥ वृद्धा° ॥

कथं तर्हि तत्र व्युत्पत्तिः?

॥ स्नात° ॥

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529 ff. cf. NM I 590.15–591.4: यदपि सम्बन्धकरणे पुरुषानपेक्षत्वमुच्यते—चित्रभानोरिव दहनशक्तिः, शब्दस्य नैसर्गिकी वाचकशक्तिः। व्युत्पत्तिस्तु वृद्धेभ्य एव व्यवहरमाणेभ्य उपलभ्यत इति किमत्र पुरुषः करिष्यतीति—तदप्यघटमानम्, पुरुषपरिपाटितसमयसम्बन्धव्यतिरेकेण शब्दादर्थप्रत्ययानुपपत्तेः।; also NM I 691.7–12: अत्र केचिदाहुः—सर्वस्यैव वेदस्य कार्ये ऽर्थे प्रामाण्यम्। तथा हि, गृहीतसम्बन्धः शब्दो ऽर्थमवगमयति। सम्बन्धग्रहणं चास्य वृद्धव्यवहारात्। वृद्धानां च व्यवहारः 'पानीयमानय', 'गां बधान', 'ग्रामं गच्छ' इति कार्यप्रतिपादकैरेव शब्दैः प्रवर्तत इति तत्रैव व्युत्पद्यन्ते बालाः। प्रयोजनोद्देशेन हि वृद्धा वाक्यानि प्रयुञ्जते। 533 f. cf. NM I 270.11–271.8: ननु कर्तव्यतारूपस्त्रिकालस्पर्शवर्जितः। चक्षुर्विषयतामेति धर्म इत्यतिसाहसम्॥ सत्यं साहसमेतत्ते मम वा चर्मचक्षुषः। न त्वेष दुर्गमः पन्था योगिनां सर्वदर्शिनाम्॥ यच्च त्रिकालानवच्छिन्नो यजेतेत्यादिलिङादियुक्तशब्दैकशरणावगमो धर्मः कथं ततो ऽन्येन प्रमाणेन परिच्छिद्यतामित्युच्यते—तदपि प्रक्रियामात्रम्। किमिव हि त्रिकालस्पर्शास्पर्शाभ्यां कृत्यम्? यथा वयं गमनादिक्रियाणां देशान्तरप्राप्त्यादिप्रयोजनतां जानीमः, तथाग्निहोत्रादिक्रियाणां स्वर्गादिफलतां ज्ञास्यन्ति योगिन इति किमत्र साहसम्? 536 cf. NM II 131.2–3: प्रमाणन्तरसंपर्कविकले भवतः कथम्। नियोगात्मनि वाक्यार्थे व्युत्पत्तिर्व्यवहारतः॥

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530 समयः] PuRT, स समयः Pā **532** °न्येव तथा] PuRT, °न्येतथा Pā **533** °काल°] RT (em. ?), °कालः PāPu **534** °रन्यैः] PāRT, °रन्यै Pu

ननूक्तमत्र, तन्न गृहीतं भवता। स्वात्मनि हि प्रेरकावगमपूर्विका चेष्टा दृष्टा। परस्यापि लिङ्विभक्तिं श्रुतवतश्चेष्टादर्शनात्ततः प्रेरकावगमो जात इति कल्प्यते। कीदृगसौ प्रेरक इति स्वयमेवात्मवदुपलभ्यते। न त्वसावेवंरूप इति रूपवानिव परस्मै दर्शयितुं शक्यते। परो ऽप्येनमनुभवत्येव, न चान्यस्मै दर्शयितुं शक्नोतीति प्रमाणान्तरागोचरे ऽपि सिद्धा व्युत्पत्तिः। वृद्धस्यापि बालदशायामेषैव गतिरित्यनादिः संसारः।

॥ वृद्धा° ॥

किमियतैव सिद्धं चोदनाप्रामाण्यम्?

॥ स्नात° ॥

किं वा मृगयते भवान्?

॥ वृद्धा° ॥

न प्रमाणान्तरानुग्रहरहितः शब्दः प्रमाणतामश्नुते। अभिधायक एव ह्यसौ नार्थतथात्वसमर्पकः।

॥ स्नात° ॥

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538 ff. cf. NM II 108.3–16: शब्दैकगोचरस्तु नियोगः, व्युत्पत्तिश्च तत्र सूपपादैव। यो हि 'यजेत' 'दद्यात्' 'जुहुयात्' इति लिङादिभ्यो विधिः प्रतीयते, कथमसौ लिङादीनामगम्य इष्येत? व्युत्पत्तिश्चास्य व्यवहारादवकल्पते। 'गच्छ' 'अधीष्व' इति शृण्वन् वृद्धश्चेष्टमानो दृश्यते। चेष्टा च स्वात्मनि प्रवर्तिकावगमपूर्विका दृष्टा। प्रत्यक्षदृष्टे चाम्रादौ सुखसाधनतयान्वयव्यतिरेकाभ्यामवगते, तदनुस्मरणात् प्रवर्तमानः कस्मिंश्चिदात्माकूते समुपजाते सति भौतिकं व्यापारमारभते। स चात्मधर्म आत्मेव स्वसंवेद्यः। अहंप्रत्ययगम्यो ह्यात्मा नासौ परस्मै दर्शयितुं शक्यते। न च न चर्चयितुं शक्यते। एतावता नानुभूयत इति न शक्यते वक्तुम्। परो ऽपि ह्येनमहंप्रत्ययेनानुभवत्येव। तथायमपि भौतिकव्यापारहेतुरात्माकूतविषेशो न प्रमाणान्तरवेद्यो भवति। न च न वेद्यते, तत्संवेदने सति चेष्टाया दृष्टत्वात्। तस्मात् परमपि 'गच्छ' 'अधीष्व' इति शब्दश्रवणे सति चेष्टापन्नं दृष्ट्वा तस्यापि तादृक्प्रेरणावगमो ऽनुमीयते।; also NM II 131.8–10: स्वात्मनि प्रेरणावगमपूर्विकां हि चेष्टामुपलब्धवतस्ते परत्र चेष्टादर्शनात् तदनुमानं सेत्स्यति। 549 ff. cf. NM I 692.3–8: अतश्च कार्ये ऽर्थे शब्दस्य प्रामाण्यम्। यतश्च कार्यरूपो ऽर्थः शब्दस्यैव विषय इति तत्र शब्दः प्रमाणतां लभते। सिद्धो ऽर्थः प्रसिद्धत्वादेव प्रमाणान्तरपरिच्छेदयोग्य इति तत्प्रतिपादने तत्प्रमाणान्तरसव्यपेक्षः शब्दो भवति, ततश्च तद्ग्राहिणः प्रमाणान्तरस्यैव तत्र प्रामाण्यं स्यात्, न शब्दस्य।; also NM I 693.17–694.3: यत् पुनरभ्यधायि—कार्ये ऽर्थे प्रमाणान्तरनिरपेक्षतया प्रमाणं भवति शब्दः, भूतार्थे तु नेति—तदसत्—शब्दस्य प्रमाणान्तरसापेक्षत्वानपायात्। प्रमाणान्तरेणानवगते ह्यर्थे शब्दः प्रवर्तयितुमेव न शक्नोतीत्यवोचाम, वक्ष्यामश्च वाक्यार्थचिन्तायामपि। प्रमाणान्तरसापेक्षत्वं तस्य प्रत्युत प्रामाण्यमावहति न प्रतिहन्ति।

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538 ननूक्त°] em. RT, ननक्त° PāPu **538** °वगम°] em. RT, °वम° PāPu **538** दृष्टा] PāRT, दष्टा Pu **539** लिङ्वि°] RT (em. ?), लिङ्वि° PāPu **539** °गमो] PāPu, °ममो RT(typo) **541** °त्येव] RT (em. ?), °त्येवं PāPu **542** बाल°] RT (em. ?), चाल° PāPu **543** °नादिः] RT (em. ?), °नादि° PāPu **545** चोदना°] PāPu, वेद° RT (em. ?)

अभिधायको ऽपि बोधक एव। प्रमाणं हि सर्वं बोधकमेव भवति, न तु घटमिव कण्ठे रज्ज्वा बद्ध्वा प्रमेयमर्पयति।

प्रमाणान्तरसंवादसापेक्षां च प्रमाणताम्।
वदन्तो नाधिगच्छेयुरन्तं युगशतैरपि॥ ४२॥
बाधः कारणदोषो वा द्वयं मिथ्यात्वकारणम्।
तच्चातिदुर्लभं वेद इति सिद्धा प्रमाणता॥ ४३॥

॥ वृद्धा°, भूमिमालिखति॥

॥ स्नातकानुचरा एनमुपहसन्ति॥

॥ स्नातकस्तान्वारयति॥

॥ भट्टा°॥

येयमार्येण वेदप्रामाण्यवेणी दर्शिता किं सैवापेक्ष्या किं वा तद्वचनादाम्नायप्रामाण्यं मन्त्रायुर्वेदप्रामाण्यवच्च तत्प्रामाण्यमाप्तप्रामाण्यादित्येष साधीयान्पन्था इति स्वगृहकलहो ऽयमस्माकम्। अलं तेन। वेदद्विषो नास्तिकास्तावदेवंप्राया युष्माभिश्च निराकरणीया एव।

॥ स्नात°॥

यथा भगवानादिशति।

॥ नेपथ्ये कलकलः॥

॥ भट्टा°॥

किमेतत्?

॥ स्नात°॥

राजागमशंसी नन्वयं कलकलः। तद्वयं राज्ञः प्रत्यनन्तरीभवामः। भवन्तो ऽपि स्वागमोचितमर्घ्यादि राज्ञे सज्जीकुर्वन्तु।

॥ भट्टा°॥

यथाह भवान्।

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562 f. cf. NM I 615.18–616.4: ‘तत् प्रमाणं बादरायणस्यानपेक्षत्वात्’ (*Jaiminisūtra* 1.1.5) इति य एष वेदप्रामाण्याधिगतौ जैमिनिना निरदेशि पन्थाः, यो वाक्षपादेन कणादेन च प्रकटितः ‘तद्वचनादाम्नायप्रामाण्यम्’ (*Vaiśeṣikasūtra* 10.2.9) इति ‘मन्त्रायुर्वेदप्रामाण्यवच्च तत्प्रामाण्यमाप्तप्रामाण्यात्’ (*Nyāyasūtra* 2.1.68) इति स चतुर्ष्वपि वेदेषु तुल्यः।

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552 °यको] Pā^{pc}PuRT, °याको Pā^{ac} **552** तु] PāRT, नु Pu **557** तच्चाति°] em. RT, ततश्चाति PāPu **562** येयमा°] em., यो ऽयमा° PāPuRT **562** °वेणी] em. RT, °वेषी PāPu **562** किं] PāRT, किँ Pu **562** सैवापेक्ष्या] conj. Goodall, सैव क्षेप्या PāPuRT **567** भगवाना°] em., भवाना° PāPuRT **572** प्रत्यनन्तरी] PāPu, प्रत्यन्तरी RT(typo) **573** °मर्घ्यादि] PāRT, °मर्थ्यादि Pu

॥ स्नात° ॥

इदं च पुनः पुनर्विज्ञाप्यसे भगवन्,
न हि द्विष्मो देवं शिवमनुपमैश्वर्यविभवं
स एवैको हेतुः स्थितिविलयसर्गेषु जगताम्।
स रुद्रः स ब्रह्मा स हरिरपरो वापि पुरुषः
परस्तेभ्यस्तस्मिन् भुवनमखिलं संश्रितमिदम्॥ ४४॥

तदिमे शैवपाशुपतकालमुखा महाव्रतिनश्च यथासुखमासताम्।
गुरुविद्यापि भवतां भाति मोहापसारिणी।
सा त्वस्तु तावद्विषया यावत्येव व्यवस्थिता॥ ४५॥

॥ भट्टा° ॥

यथा भवानाह।

॥ निष्क्रान्ताः सर्वे॥

॥ तृतीयो ऽङ्कः॥

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578 **°मनुपमैश्वर्य°**] em. RT, **°समुपैश्वर्य°** PāPu **580** **°परो**] PāPu^{pc}RT, **°पोरो** Pu^{ac} **582** **°श्च**] PāRT, **°श्र** Pu **583** **भवतां**] RT (em. ?), **भवता** PāPu **583** **मोहापसा°**] RT (em. ?), **मोहासा°** PāPu **584** **सा त्वस्तु**] em., **साध्यस्तु** PāPuRT **584** **तावद्विषया यावत्येव व्यवस्थिता**] conj., **तावद्विषया याचत्येव व्यवस्थिता** PāPu, **तावद्विषयो याचत्येव व्यवस्थितिम्** conj. RT

॥ ततः प्रविशत्यृत्विगुपाध्यायश्च ॥

॥ ऋत्विक्, सोद्वेगम् ॥

कष्टं भोः कष्टम्। अन्यदेव चिन्तितमन्यदेवोपनतम्। वेदबाह्यसकलागमतिरस्कारेणास्मिन् प्रसङ्गे सर्वमस्मद्भोग्यमेव भुवनं भविष्यतीति चिन्तितम्। यथाव्यासमेवाद्यापि बाह्यागमा वर्तन्त इत्युपनतम्। तथा हि,

शैवपाशुपतपाञ्चरात्रिकाः
  साङ्ख्यसौगतदिगम्बरादयः।
सर्व एव हि यथास्थिता इमे
  स्नातकस्य धिगपार्थकं श्रुतम्॥ १॥

॥ उपा० ॥

भो वयस्य, ननु राजपुरुषो ऽसावद्य संवृत्तः। राजा च परममाहेश्वर इति तदाराधनैकतानबुद्धिना तेन भवितव्यम्। यतः,

समीपतो भूमिभृतां हि पूरुषा-
  स्तदुक्तमेवानुवदन्त आसते।
स्ववृद्धिलुब्धास्तु न साध्वसाधु वा
  विवेचयन्ति प्रतिशब्दका इव॥ २॥

॥ ऋत्विक्॥

वयस्य, यथा मन्यसे। कः स्वार्थमवधीर्य मध्यस्थो धर्मैकतानबुद्धिर्भवति? किं तु कथं वेदैकविषययाजनाध्यापनादिवृत्तिभिरस्माभिः कालो नेतव्यः?

॥ उपा० ॥

वयस्य, यथैवातिक्रान्तो नीतस्तथैवागाम्यपि ग्रासवसनमात्रसन्तोषिभिर्नेष्यते। यतः,

अदुर्जनगिरो गोष्ठ्यो वीतमानग्रहाः प्रियाः।
पुण्यैर्विना न लभ्यन्ते निःसपत्नाश्च सम्पदः॥ ३॥

॥ ऋत्विक्॥

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1 °त्यृत्वि°] PāPuRT[pc], °त्यत्वि° RT[ac] **4** °णास्मिन्] em.RT, °णास्मि PāPu **4** °स्मद्भो°] em.RT, °स्मभो° PāPu **5** °व्यास°] PāPu, °न्यास° em.RT **7** साङ्ख्य°] PuRT, शाङ्ख्य° Pā **9** स्नातकस्य] PuRT, स्नातकस्या Pā **11** राज°] em.RT, राजा° PāPu **11** च] PāRT, चर Pu **15** स्ववृद्धिलुब्धास्तु] em.RT, स्ववृद्धिलब्धास्तु PāPu **16** विवेचयन्ति] RT (em. ?), विचेचयन्ति PāPu **18** वयस्य] em.RT, वयस्यः PāPu **18** धर्मै°] PuRT, धर्मे° Pā **19** कथं] em.RT, यथा PāPu **23** गोष्ठ्यो] PāRT, गोष्टयो Pu **24** °सपत्नाश्च] RT (em. ?), °सपन्नाश्च PāPu

एवमेव। किं क्रियते? किं त्विदमधिकं मे कर्णशल्यम्।

॥ उपा॰ ॥

किमिव?

॥ ऋत्विक्॥

यदमी पाञ्चरात्रिका भागवता ब्राह्मणवद् व्यवहरन्ति। ब्राह्मणसमाजमध्यमनुप्रविश्य निर्विशङ्कमभिवादय इति जल्पन्ते। विशिष्टस्वरवर्णानुपूर्वीकतया वेदपाठमनुसरन्त इव पञ्चरात्रग्रन्थमधीयते। ब्राह्मणाः स्म इत्यात्मानं व्यपदिशन्ति व्यपदेशयन्ति च। शैवादयस्तु न चातुर्वर्ण्यमध्यपतिताः श्रुतिस्मृतिविहितमाश्रममवजहतः शासनान्तरपरिग्रहेणान्यथा वर्तन्ते। एते पुनरा जन्मन आ सन्ततेर्ब्राह्मणा एव वयमिति ब्रुवाणास्तथैव चातुराश्रम्यमनुकुर्वन्तीति महद्दुःखम्।

॥ उपा॰ ॥

वयस्य, कियदिदं दुःखम्?

याजने ऽध्यापने यौने सम्बन्धे ऽन्यत्र वा क्वचित्।
दूरात् परिहृता एव श्रोत्रियैः पाञ्चरात्रिकाः॥ ४॥

ब्राह्मणा इति तु व्यपदेशस्तेषां स्वसमयसंव्यवहारमात्रम्।

॥ ऋत्विक्॥

किमेतदल्पं दुःखम्?

॥ उपा॰ ॥

कियद्वैतत्? श्रुतिस्मृती अध्येतुं मीमांसां च, श्रौतं स्मार्तं च कर्मानुष्ठातुमेते क्वचिदपि न लभन्ते। ब्राह्मणीं च काञ्चन शीलाच्च्युतामुपयच्छन्तः प्रातिलौम्योदन्तेन योज्यन्ते। वेदाङ्गानि तु कानिचित् कियद्वाप्यधिगच्छन्तो ऽपि न क्वचिन् निषिध्यन्त इत्यलमुद्वेगेन। तदास्तामेतत्। इदं तु श्रुतं मया।

॥ ऋत्विक्॥

किमिव?

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26 एवमेव] em. Isaacson, एवमेवम् PāPuRT **30** °हरन्ति] PuRT, °हरति Pā **31** जल्पन्ते] em. RT, जल्पन्त इति PāPu **33** च] PāRT, च्च Pu **33** श्रुति°] PāRT, स्रुति° Pu **35** सन्ततेर्ब्राह्मणा] em. RT, सन्ततेव्राह्मणा Pā, सन्ततेब्राह्मणा Pu **35** ब्रुवा°] PuRT, ध्रुवा° Pā **35** चातुराश्रम्य°] em. RT, चतुराश्रमस्य° Pā (?) Pu **39** याजने ऽध्यापने] PāRT[pc], याजनेध्यापान Pu, याजनाध्यापने RT[ac] **39** ऽन्यत्र] RT (em. ?), त्यत्र PāPu **41** व्यपदेश°] RT (em. ?), च्यपदेश Pā (?) Pu **41** °मात्रम्] PuRT, °मावं Pā **46** शीलाच्च्यु°] em. RT, शीलाच्यु° PāPu **47** °लौम्यो°] em. RT, °लौम्ये° PāPu **47** कानिचित् कियद्वाप्य°] em. RT, कानित्कियस्था अप्य° Pā, कानिचित्कियस्था अप्य° Pu

॥ उपा॰ ॥

अद्य खलु भागवतागमविचारमेव कर्तुं श्रीसङ्कर्षणो वैष्णवायतनं भागवतशत-सहस्रसम्बाधं गतः। ब्राह्मणाश्च ब्रह्मद्वीपे विद्वांसः सहस्रसङ्ख्याः सङ्घटिताः। तत्र महत्या गोष्ठ्या भवितव्यम्। तदेहि तत्रैव गच्छामः।

॥ ऋत्विक् ॥

दृष्टः सङ्कर्षणप्रतापः, स हि सर्वागमप्रामाण्यवादी। राज्ञी च श्रीसुगन्धादेवी तेष्वेव सानुक्रोशा श्रूयते। राजपुरुषो ऽपि कश्चिदनुग्राहकः सात्वतानामस्तीति वार्त्ता।

॥ उपा॰ ॥

अलमसदाशङ्काभिः। न यथाप्रस्तुताद् व्यवहारादधिकं तृणमपि ते कुब्जीक-र्तुमीशते। तदेहि बाह्यागमानां मीमांसकसरस्वतीसागरे निमज्जतामुन्मज्जतां च विह्वलवेपितमनेकविधं द्रष्टुं तत्रैव गच्छावः।

॥ इति ⟨निष्क्रान्तौ⟩ ॥

॥ ततः प्रविशति श्रीसङ्कर्षणो बटुर्विभवतश्च परिवारः॥

॥ स्नात॰, सोद्वेगम्॥

बटो, सङ्कटे निपतिताः स्मः। यतः,

ये विश्वस्थितिसर्गसंहृतिदशापर्यायसम्पादन-
  क्रीडासक्तमतेर्मतं भगवतो नारायणस्याश्रिताः।
तद्दृष्टेः कथमन्यथात्वमनया ब्रूमो वयं जिह्वया
  शक्ष्यामः कृतिनां त्रयीमयधियां स्थातुं कथं वाग्रतः॥ ५॥

॥ बटुः॥

अय्य, अत्थि य्येव एदं। तह वि चिरादो पहुदि पउत्तो जहट्ठिदो संववहारो

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72 ff. आर्य, अस्त्येवैतत्। तथापि चिरात् प्रभृति प्रवृत्तो यथास्थितः संव्यवहारो रक्ष्यते। किमत्रार्यो विसंष्ठुलः? तत् साम्प्रतं प्रेक्षतां पाञ्चरात्रिकप्रमुखमहापण्डितशतसहस्रसम्बाधमिमं प्रदेशमार्यः।

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61 NM II 389.13: कर्तुं शक्नोति पूरुषस्तृणस्यापि न कुब्जताम्।

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52 भाग॰] em. RT, भग॰ PāPu **54** गोष्ठ्या] RT (em. ?), गोष्ध्या Pā, गोष्टया Pu **56** च] em., व PāPu, तु em. RT **57** ॰क्रोशा] RT (em. ?), ॰कोशा PāPu **61** तदेहि] em. RT, तदेति PāPu **61** ॰सरस्वती॰] em. RT, ॰सारस्वती॰ PāPu **63** ⟨निष्क्रान्तौ⟩] em., ⟨निष्क्रान्तौ॥ विष्कम्भकः॥ ⟩em. RT, om. PāPu **66** निपतिताः] em. RT, नप-तिताः PāPu **69** कथ॰] PāPu^{pc}RT, कम॰ Pu^{ac} **69** ॰मन्यथा॰] PāRT, ॰मन्यया॰ Pu **69** जिह्वया] PāPu^{pc}RT, तिह्वया Pu^{ac} **70** शक्ष्यामः] RT (em. ?), शेक्ष्यामः Pā, शैक्ष्यामः Pu

रक्खीअदि। किं एत्थ अय्यो विसंठुलो? ता संपदं पेक्खदु पंचरत्तिअप्पमुह-महापंडितसयसहस्ससंबाधं इमं पदेसं अय्यो।

॥ स्नात°, परिक्रम्याग्रतो ऽवलोक्य सविस्मयम्॥

अहो महती परस्परस्पर्धानुबन्धप्रतन्यमानानल्पजल्पविकल्पकोलाहलाकुलितदिगन्तरैषा पण्डितपरिषत्। अस्यां हि

इतो वाक्येष्वालोचितविविधतात्पर्यगतय
  इतो नामाख्यातप्रकृतिकृतयत्नाः पदविदः।
इतो हेतुव्याप्तिग्रहपटुधियस्तर्ककुशला
  इतश्चैते वृद्धाः स्मृतिनयपुराणादिनिपुणाः॥ ६॥

अहो बत पुरहरहृदयस्य स्पृहणीयगुणोदधेर्विबुधगुणाकर्णनकर्णालङ्कारस्य पूरितसकलसाधुजनमनोरथस्य पुण्ययशसः श्रीयशोवर्मदेवस्य ब्रह्मलोकनिर्विशेषमेवेदं दृश्यते राष्ट्रम्।

॥ क्षणं विचिन्त्य स्वगतम्॥

इह खल्वितरेतरविरुद्धाभिधायिबहुविधविबुधप्रबन्धसम्बोधनप्रशासनमनुरुध्यमाने जने कथमिव मया वर्तितव्यम्?

पथि वेदविरोधदारुणे
  निपुणेनापि न शक्यनिर्णये।
किमहं करवाणि हन्त मे
  शरणं शार्ङ्गरथाङ्गशङ्खभृत्॥ ७॥

भवतु, भगवन्तमेव तावत् सम्प्रति शरणं प्रपद्ये।

॥ प्रकाशम्॥

बटो, प्रत्यासन्नमितो भगवदायतनम्। तदत्र प्रविश्य भगवन्तमशेषजनशरणं रणस्वामिनं प्रणिपत्य ततः सभामध्यमध्यासिष्ये।

॥ बटुः॥

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73 अय्यो] em., अय्य PāPuRT **73** विसंठुलो] em., विसंठुलं PāPuRT **73** संपदं] PāRT, संपदां Pu **73** पेक्खदु] RT (em. ?), पेक्खपु Pā, पक्खपु Pu **74** °संबाधं इमं पदेसं अय्यो] conj., °संवाधमिसंपदेसमय्यो PāPu, °संबाधम्हि संपत्तो समय्यो em. RT **78** °गतय] RT (em. ?), °गतयः PāPu **79** पदविदः] em. RT, पदविदिः PāPu **80** हेतुव्याप्तिग्रहपटु°] em. RT, हेतुर्व्याप्तिग्रहपहु° PāPu **81** °निपुणाः] em. RT, °निपुणैः PāPu **82** पुरहरहृदयस्य] conj. RT, पुरहतहृदयः PāPu, पुरुहूतहृदयस्य conj. RT **82** °दधेर्वि°] RT (em. ?), °दधेवि° PāPu **82** °कर्णन°] em. RT, °कर्णान° (?) Pā, °कर्णीन° Pu **83** °थस्य] PāPu, °थस्थ RT (typo) **83** °वर्म°] PāPu, °धर्म° RT (em. ?) **86** °रेत°] Pā[pc]PuRT, °रेर° Pā[ac] **87** °रुध्यमाने] PāRT, °राध्यमाने Pu

जं आणवेदि।

॥ परिक्रामतः॥

॥ स्नात॰, प्रवेशमभिनीय भूमौ जानुनी निधाय॥

नमः क्रमसमाक्रान्तचित्रत्रैलोक्यसद्मने।
कुक्षिकोणैकदेशांशलीनविश्वाय विष्णवे॥ ८ ॥
नमः करतलालम्बिकम्बुचक्राय चक्रिणे।
व्यञ्जते मोक्षसन्मार्गं निर्मलानन्ददीपिने॥ ९ ॥
नमः परमनिर्वाणकारणाय रथाङ्गिने - - - ॥ १० ॥

॥ ⟨आकर्ण्य⟩ सहर्षम्॥

अमुना शङ्खध्वनिमङ्गलेन तर्कयामि - - -

⟨॥ मञ्जीरः॥ ⟩

- - - महानेष वर्णाश्रमविरोधो वर्तते। तदत्रभवतो ब्राह्मणानानेतुं ब्रह्म- - -क्षमन्त्रिप्रवरप्रार्थिता देवी प्रहिताभूत्। तया स आगत्य कथितः — तीर्थान्तराणां त्रयीविदां चात्र विवादे स्थेयतया सर्वेषां सम्मतः प्रतीतगुणो महानैयायिको धैर्यराशिरिति प्रथितापरनामा भट्टसाहटः, तमत्र विवादपदनिर्णेतारं कुर्विति तैर्वयमभ्यर्थितास् †तद्वताथ† - - -पगतं। ततो न भवान् गन्तुमर्हति। अत्रैव विवादे सभावर्तिनमनुद्ग्राहयन्तमत्रभवन्तमिच्छामो वयमिति - - -

97 यदाज्ञापयति।

101 ॰कोणैक॰] em. RT, ॰कोणेक॰ PāPu **101** ॰लीन॰] em. RT, ॰लीला॰ PāPu **101** विष्णवे] RT (em. ?), विष्नवे PāPu **102** ॰चक्राय] conj. Sanderson, ॰वक्राय PāPu RT **103** ॰मार्गं] conj., ॰मार्ग॰ PāPuRT **103** ॰लानन्द॰] conj. Sanderson, ॰लावर्त॰ PāPuRT **103** ॰दीपिने] conj., ॰दीपिके PāPuRT **104** f. रथाङ्गिने - - - ⟨आकर्ण्य⟩ सहर्षम्] conj., रथाङ्गिने राहुर्षम् Pā, रथाङ्गिने सहर्षम् Pu, रथाङ्गिने॥ ⟨आकर्ण्य⟩ सहर्षम् em. RT **106** तर्कयामि - - -] RT conjectured a lacuna at this point, which is not indicated in the manuscripts. **107** ⟨मञ्जीरः⟩] em. RT, om. PāPu **108** - - - महानेष] conj., हपहानेष PāPu, अहह महानेष conj. RT **108** ब्राह्मणानानेतुं] em. RT, ब्राह्मणानेतुं PāPu **108** ब्रह्म- - -] The lacuna is marked by an empty space in the manuscripts. **109** स आगत्य] PāPu, समागत्य em. RT **109** कथितः] conj., कथितम् PāPuRT **110** प्रतीत॰] em. RT, प्रतीति॰ PāPu **111** ॰टः, तमत्र] em. RT, ॰टस्तेयत्र Pā, ॰टस्तेपत्र Pu **111** ॰पद॰] RT (em. ?), ॰पदं PāPu **111** कुर्विति] em. RT, कुर्वति PāPu **112** तद्वताथ- - -] PāRT, तद्वतथे- - - Pu, the lacuna is marked by six dashes in the manuscripts. **112** गन्तुम॰] conj., मन्युम॰ PāPuRT **113** अत्रैव] em. Sanderson, अत्रैक॰ PāRT, आत्रेक॰ Pu **113** ॰द्ग्राहयन्त॰] em., ॰द्ग्राहयत्त॰ PāPu, ॰ग्राहयन्त॰ RT (em. ?) **113** वयमिति - - -] The lacuna is indicated by seven dashes in the manuscripts.

॥ स्नात° ॥

सखे मञ्जीर तदेहि सहैव सभां प्रविशामः।

॥ परिक्रामन्ति ॥

॥ नेपथ्ये ॥

वंशे क्वापि प्रकटमहिम⟨न्य्⟩ ‒ ‒ ‒
‒ ‒ ‒ को ऽपि धन्यः।
यस्यान्योन्यप्रतिहतदृशां सर्वसन्देहमोक्षात्
तुल्याकारा भवति विदुषां दृष्टिरुत्कृष्टतायाम्॥ ११॥

श्रीसाहटो नाम ललामभूतो
जातो जगत्याः परमेष्ठिकल्पः।
गुणैरनल्पैरधिकीकृतस्य
विरोधितां यस्य गतो न लोकः॥ १२॥

॥ स्नात° ॥

आगच्छतो धैर्यराशेरेष स्तवः। अहो धैर्यराशिपक्षपाती लोकः। न चायमस्थाने लोकस्य पक्षपातः। ईदृश एवासौ। सखे मञ्जीर, भवदनुग्रहान् महतः सङ्कटादुत्तीर्णा वयं यदेवंविधेषु कर्मसूदास्महे।

॥ मञ्जी° ॥

आर्य, कुतस्तव यावज्जीवं जनानुग्रहमहाव्यापारस्य सङ्कटावतरणमजरामरे परमेश्वरे?

॥ बटुः ॥

अज्ज इदं सभामज्झे अय्यस्स उववेसणट्ठाणं चिट्ठदि। ता पविसदु भवं।

॥ स्नात° ॥

सखे मञ्जीर, प्रथमं प्रविश्य देवस्याज्ञां श्रावय सदस्यान्।

॥ मञ्जी° ॥

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134 अद्येदं सभामध्य आर्यस्योपवेशनस्थानं तिष्ठति। तत् प्रविशतु भवान्।

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114 स्नात°] em., ‒ ‒ ‒ वः। PāPu, ‒ ‒ ‒ वः ⟨स्नात°⟩ em. RT **115** तदेहि] em. RT, तद्देह PāPu **118** प्रकटमहिम⟨न्य्⟩ ‒ ‒ ‒] conj. Sanderson, प्रकटसहित ‒ ‒ ‒ The lacuna is marked by three dashes in the manuscripts. **120** °शां सर्व°] conj., °शामप्य° PāPu, °शामन्य° em. RT **123** जगत्याः] PāPu, जगत्यां em. RT **124** °कृतस्य] PāRT, °कृतास्य Pu **128** भव°] conj., Sanderson, भगव° PāPuRT **129** °सूदास्महे] PuRT, °स्तदास्महे Pā **131** °मजरा°] em. RT, °मंजरा° PāPu **134** अज्ज] PāPu, अय्य RT (em. ?) **136** देवस्याज्ञां] conj., देवं PāPuRT **136** सदस्यान्] em. RT, सदद्यात् PāPu

एवं करोमि।

॥ परिक्रम्य॥

यथासन्निहिता विद्वांसः, श्रूयताम्।

वक्ता तीक्ष्णमतिः सतां बहुमतो विद्यापगासागरो
विद्वत्संसदि पण्डितोत्तमतया प्राप्तः प्रतीतिं पराम्।
तीर्थप्रार्थनया गतो ऽद्य स नृपादेशादिह स्थेयतां
स्वस्थाः सन्तु समुत्सृजन्तु विमतिं नन्दन्तु सर्वाः प्रजाः॥ १३॥

॥ ततः प्रविशति यथानिर्दिष्टो धैर्यराशिर्विभवतश्च वादिसमाजः॥

॥ धैर्य°, सविस्मयम्॥

अहो विद्यासमागमः। चित्रम्, इहैव जम्बुद्वीपे भरतवर्षे च परमेष्ठिपुरं पश्यामः। तथा हि,

इह विनिहितं विद्यास्थानैश्चतुर्दशभिः पदं
स्थितमिह समाचारैश्चित्रैरितो विविधैर्व्रतैः।
प्रकृतिविशदान्यत्र स्वैरं तपांसि च शेरते
नरपतिरपि ब्रह्मा साक्षाद् ध्रुवं किमतः परम्॥ १४॥

॥ अग्रतो ऽवलोक्य॥

कथमिहैव महर्षिनिर्विशेषः श्रीसङ्कर्षणः। भवत्वेनमभिवादये।

॥ तथा ⟨करोति⟩। स्नात°, गाढमेनं परिष्वज्य॥

अयमप्रयाससुलभो ऽनुभूयते सकलतीर्थसलिलाभिषेकः।

॥ सर्व उपविशन्ति। स्नात° ॥

भो इहभवन्तस्तीर्थिका नन्विदानीमत्रभवतां छिन्नाः समग्राः संशयग्रन्थयः। एष हि साक्षादक्षपाद इवान्वीक्षिकीप्रजापतिरुपस्थितो नराधिपानुरोधेन धैर्यराशिः।

॥ वादिनः॥

तीर्थकरानुरोधेन यथा न तथा राजानुरोधेन।

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140 °सन्निहिता] conj. Isaacson, °संविहिता PāPuRT **140** विद्वांसः] PāRT, विद्वांस Pu **142** °तोत्तमतया] em. RT, °तोरसतया PāPu **142** प्राप्तः प्रतीतिं पराम्] PāRT, प्राप्तैः प्रतितिपरां Pu **143** °गतो] em. RT, °मतो PāPu **143** °देशा°] RT (em. ?), °देहा° PāPu **149** °हितं विद्या°] em. RT, °हितविद्या° PāPu **150** °धैर्व्रतैः] PāRT, °धैव्रीतेः Pu **152** ब्रह्मा] em. RT, ब्रह्माविष्णुः PāPu **152** साक्षाद् ध्रुवं] RT (em. ?), साक्षाध्रुवं Pā, साक्षात् ध्रुवं Pu **154** °शेषः] RT (em. ?), °शेष° PāPu **155** ⟨करोति⟩] conj., om. PāPuRT **157** सर्व] em., सर्वे PāPuRT **162** °रोधेन] PāRT, °सेधेन Pu

॥ स्नात°, धैर्य⟨राशि⟩मुद्दिश्य ॥

भो नैयायिकतिलका विदितवृत्तान्ता एव यथाप्रस्तुतवस्तुनि भवन्तः। तदुपक्रम्यतां स्वप्रतिभानानुसारेण यथोचितमभिधातुम्।

॥ धैर्य° ॥

आर्य, विदितमेतावत्। पञ्चरात्राद्यागमाः प्रमाणमप्रमाणं वेति वादिनामिह विप्रतिप्रत्तिः। अत्रभवत्सु पुनः सन्निहितेषु कीदृशो मादृशामभिधानाधिकारः? यदि परं भवदनुज्ञासृष्ट्या भवत्प्रसूता इव किमपि वक्तुं शक्ष्यामः।

॥ स्नात° ॥

किमेवमभिधीयते? स्रष्टारो ऽत्रभवन्तः। सर्ववादिनां च त्वय्येव विश्वसिति हृदयम्। तदभिधीयताम्।

॥ धैर्य°, प्रवादकानुद्दिश्य ॥

भो भवन्त आर्याः, पक्षद्वये ऽपि युक्तयो भवदुक्ताः श्रुता गृहीताश्च निराकाङ्क्षा अस्माभिः। ततो ऽविरतवचसि मयि नान्तरा किमपि वक्तुमर्हन्ति भवन्तः।

॥ वादि° ॥

आर्य, यथा भवानाह। न किञ्चिदपृष्टाः सन्तो ऽन्तराले भवतां वचनमाक्षिप्य ब्रूमः।

॥ धैर्य° ॥

तदिदानीमवहितैः श्रूयताम्।

॥ वादिनः ॥

अवहिताः स्मः।

॥ धैर्य° ॥

मीमांसकैस्तावदवादि वेदः
स्वतः प्रमाणं किल बोधकत्वात्।

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185 NM I 430.10–11: स्वतः सर्वप्रमाणानां प्रामाण्यमिति गृह्यताम्। न हि स्वतो ऽसती शक्तिः कर्तुमन्येन पार्यते॥ = ŚV codanā 47 (v.l. in ŚV(V, M, T) प्रमाणमिति गम्यताम्, कर्तुमन्येन शक्यते); ĀḌ Third Act: न हि नित्यतयास्माभिः प्रामाण्यमभिधीयते। वेदस्य बोधकत्वात्तु तथाभावं प्रचक्ष्महे॥

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163 ⟨°राशि°⟩] em. RT, om. PāPu **165** °प्रतिभाना°] conj. Sanderson, °प्रतिभा° conj. Isaacson, °प्रतिभासा° PāPuRT **168** °भवत्सु] PāRT, °भवत्स्यु Pu **169** °प्रसूता इव] conj., °प्रसूता एव PāPu, °प्रसूतमेव em. RT **172** °सिति हृदयम्] em. RT, °सितिः सहृदयं PāPu **174** भो] PāRT, तो Pu **175** °काङ्क्षा अस्माभिः] PāPu, °काङ्क्षैरस्माभिः em. RT **175** ततो] em. Sanderson, यतो PāPuRT **177** किञ्चिद°] PāRT, किंचिदृ° Pu **180** °वहितैः] Pu[pc]RT, °विहितैः PāPu[ac] **184** °स्तावद°] conj., °स्तत्त्वम° PāRT, °स्तत्तम° Pu **184** वेदः] em. RT, वेद PāPu

अनादितादर्भनिरस्तकर्तृ-
प्रमापवादद्वयपांसुपातः॥ १५॥

तथा चाहुः,

सर्वे बोधाः स्वतो ऽमी समुचितविषयावेदकत्वात् प्रमाणं
नैषां बाधोपपातः करणकलुषताप्रत्ययो वा यदि स्यात्।
नित्ये वेदे ऽपवादद्वयमनवसरं बोधकत्वं च सिद्धं
कार्ये वातीन्द्रियार्थे न भवति सुतरां बाधकस्यावकाशः॥ १६॥
प्रत्यक्षगोचरे ह्यर्थे ग्रहीतुं शक्नुयुर्नराः।
तथात्वमतथात्वं च, तेषां कातीन्द्रिये गतिः॥ १७॥

तस्माद् बोधकत्वादपवादद्वयाभावाच्च स्वत एव वेदः प्रमाणम्।

अत्र ब्रूमः, सरलसुगमः सत्यमेषो ऽस्ति पन्था-
स्तत्प्रामाण्ये न पुनरमुना चित्तमावर्ज्यते नः।
शब्दे ऽर्थे वा क्व खलु रचना दृश्यते ऽपौरुषेयी

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189 ff. NM I 434.9–435.5: किंत्वर्थबोधजनकत्वात् तस्य नैसर्गिके प्रामाण्ये सति पुरुषदोषानुप्रवेशकारितः क्वचिद्धि विप्लवः। तदुक्तम्, ‘शब्दे दोषोद्भवस्तावद् वक्त्रधीन इति स्थितम्।’ (= ŚV codanā 62ab, v.l. in ŚV(T) and ŚV(V): इति स्थितिः) इति। तत्र पौरुषेये वचसि गुणवति वक्तरि तद्गुणापसारितदोषतया तत्प्रामाण्यमौत्सर्गिकमनपोदितं भवति। न तु गुणकृतं तत्प्रामाण्यमनङ्गत्वात् प्रामाण्ये गुणानाम्। बोधकत्वनिबन्धनमेव तदित्युक्तम्। वेदे तु प्रणेतुः पुरुषस्याभावाद् दोषाशङ्कैव न प्रवर्तते वक्त्रधीनत्वाद् दोषाणाम्। न च बाधकप्रत्ययो ऽद्य यावद् वेदार्थे कस्यचिदुत्पन्न इति निरपवादं वेदप्रामाण्यम्। आह च, ‘तत्रापवादनिर्मुक्तिर्वक्त्रभावाल्लघीयसी। वेदे तेनाप्रमाणत्वं न शङ्कामधिगच्छति॥’ (= ŚV codanā 68, reading in ŚV(M, T, V): नाशङ्कामपि गच्छति) इति। 190 f. NM I 431.9–16: स्थिते चैवमौत्सर्गिके प्रामाण्ये यत्र तस्यापवादः क्वचिद् भवति तत्राप्रामाण्यम्। अप्रामाण्ये चावश्यंभाव्यपवादः। द्विविध एवापवादः, बाधकप्रत्ययः कारणदोषज्ञानं च। तदुक्तं भाष्यकृता, ‘यत्र दुष्टं करणम्, यत्र च मिथ्येति प्रत्ययः, स एवासमीचीनः प्रत्ययः, नान्यः।’ (= ŚBh(F) ad MS 1.1.4 (p. 26), v.l. यस्य च दुष्टं) इति। वार्तिककारो ऽप्याह, ‘तस्माद् बोधात्मकत्वेन प्राप्ता बुद्धेः प्रमाणता। अर्थान्यथात्वहेतूत्थदोषज्ञानादपोद्यते॥’ (= ŚV codanā 53) 193 f. ĀḌ Third Act: बाध्यतां विषयो यस्य प्रमाणान्तरगोचरः।; also NM I 129.12–13: मानान्तरपरिच्छेद्यवस्तुरूपोपदेशिनाम्। शब्दानामेव सामर्थ्यं तत्र तत्र तथा तथा॥ 198 NM I 579.16–580.2: भो भगवन्तः सभ्याः, क्वेदं दृष्टं क्व वा श्रुतं लोके। यद् वाक्येषु पदानां रचना नैसर्गिकी भवति॥ यदि स्वाभाविकी वेदे पदानां रचना भवेत्। पटे हि हन्त तन्तूनां कथं नैसर्गिकी न सा॥; also NM I 590.14: एवं च पदवाक्यरचनादौ तावद् वेदेषु पुरुषापेक्षित्वमुपपादितम्।

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186 °दर्भ°] conj., °दर्प° PāPuRT, °दूर° conj. Isaacson, °पूर्व° conj. Kataoka **187** °प्रमापवाद°] conj. Isaacson, °प्रलापवाद° PāPuRT **191** सिद्धं] conj., सिद्धे PāPuRT **192** वातीन्द्रियार्थे] conj., वतीन्द्रियेर्थे PāPuRT

स्वाध्यायो ऽपि प्रथमसमये संप्रवृत्तः कुतश्चित्॥ १८ ॥
श्रुतेः को ऽसावाद्यः समय इति चेत्, कल्पय वरं
न हि व्यूहो नित्यो ऽयमवयवनित्यस्य घटते।
ध्रुवान् वर्णान् कामं कथय, रचनानां पुनरिदं
न रूपं दृश्यं ते, ननु जगति ताः कर्तृवशगाः॥ १९ ॥
द्वैपायनादिवदिह स्मरणं न कर्तु-
रस्तीति हन्त न भयावह एष दोषः।
कर्ता विलक्षणतया हि न दृश्य एष
मादृक्षदृष्टिविषये स्मृतयो भवन्ति॥ २०॥
अपि च हिरण्यगर्भमनिशं कथयन्ति जना
जनकमुदारवैदिकवचोरचनासु चिरम्।

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199 ff. NM I 589.15–590.9: तस्मादेक एव कर्ता सर्वशाखानाम्। काठकादिव्यपदेशस्तु प्रकृष्टाध्ययननिबन्धनो भविष्यतीति भवद्भिरप्युक्तम्। अपि च यथा तरोर्विक्षिप्ताः शाखा भवन्ति, न च कृत्स्नं पुष्पफलपत्रमेकस्यां शाखायां सन्निहितं भवति, किन्तु कस्याञ्चित् कस्याञ्चित्, एवं वेदस्यापि शाखाः पृथगङ्गकर्मोपदेशिन्यो विक्षिप्ताश्च। तासां च वृक्षशाखानामेकस्माज्जन्म बीजतः। तथैव सर्वशाखानामेकस्मात् पुरुषोत्तमात्॥ कर्ता य एव जगतामखिलात्मवृत्तिकर्मप्रपञ्चपरिपाकविचित्रताज्ञः। विश्वात्मना तदुपदेशपराः प्रणीताः तेनैव वेदरचना इति युक्तमेतत्॥ 201 ff. NM 574.5–8: नापि परमाण्वनित्यतायामिव मूर्तत्वमप्रयोजकमिदं साधनम्, रचना*विशेषाणां (ed[pc]: °व्यापाराणां ed[ac]) कर्तृव्यापारसाध्यत्वावधारणात्। यथा धूमस्य ज्वलनाधीन आत्मलाभः, ज्ञप्तिस्तु धूमादग्नेः, तथा कर्त्रधीना रचनानामभिनिर्वृत्तिः, प्रतीतिस्तु ताभ्यः कर्तुरिति। 202 f. NM I 414.1: पदे नित्ये ऽपि वैदिक्यो रचनाः कर्तृपूर्विकाः ?; also NM I 573.4–7: पदनित्यत्वपक्षे ऽपि वाक्ये तद्रचनात्मके। कर्तृत्वसंभवात् पुंसः वेदः कथमकृत्रिमः॥ तथा च वैदिक्यो रचनाः कर्तृपूर्विकाः रचनात्वात् लौकिकरचनावत्।; also NM I 696.5–6: कार्यत्वात् पदरचनायाः पुरुषेच्छापूर्वकत्वमनुमीयते। 204 f. NM I 575.4–5: ननु भारते कर्तृस्मृतिरविगीता विद्यते। यद्येवं वेदे ऽपि प्रजापतिः कर्ता स्मर्यत एव॥; also NM I 577.12–14 न पुनः परमार्थतः कश्चित् कञ्चिद् वेदस्य कर्तारं स्मरति। तस्मादकृतका वेदाः, अवश्यस्मरणीयस्यापि कर्तुरस्मरणात्। 206 NM I 503.12–13: यथा चन्दनधूममितरधूमविसदृशमवलोक्य चन्दन एव वह्निरनुमीयते तथा विलक्षणात् कार्याद् विलक्षण एव कर्ता ऽनुमास्यते।; also NM I 581.13–14: अपि च यद् विलक्षणेयं रचना तद् विलक्षण एव कर्ता ऽनुमीयताम् न पुनस्तदपलापो युक्तः। 207 NM I 583.1–5: कर्त्रस्मरणमेवत्वप्रयोजकमसिद्धत्वात्। सिद्धमपि वा वेदे कर्त्रस्मरणमन्यथासिद्धम्। वेदकरणकालस्यातिदवीयस्त्वात् तत्प्रणेतुश्च पुंसः सकलपुरुषविलक्षणत्वान् नियतशरीरपरिग्रहाभावादिदन्तयास्य पाणिनिपिङ्गलादिवत् स्मरणं नास्ति न तु स नास्त्येव। 208 NM I 575.4–5: ननु भारते कर्तृस्मृतिरविगीता विद्यते। यद्येवं वेदे ऽपि प्रजापतिः कर्ता स्मर्यत एव।

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201 °मवयवनि°] em. RT, °मवयविनि° PāPu **209** °मुदार°] PāRT, °मुदर° Pu

स्मृतिरियमर्थवादजनितेति विशेषधियो
न खलु भवान् प्रमाणकणिकामपि वक्तुमलम्॥ २१॥

किं च,

यथाष्टकादिस्मृतिमूलभूता
नित्यानुमेयाः श्रुतयस्त्वयोक्ताः।
नित्यानुमेयो ऽस्तु तथैव वेदे
कर्ता विशेषो यदि वाभिधेयः॥ २२॥

ननु तेनानुमेयेन विना किमवसीदति।
श्रुतिवाक्यानुमानेन विना किमवसीदति॥ २३॥

स्मृतिश्चेन्नोपपद्येत, रचना नोपपत्स्यते।
स्मृतिः कार्यस्वभावा चेद्, रचनापि तथाविधा॥ २४॥

मिथ्या ननु मनोर्वाक्यं भवेन् मूलश्रुतिं विना।
प्रयोजनानुरोधेन किं प्रमाणव्यवस्थितिः॥ २५॥

अथवा,

मिथ्या सन्तु मनोर्वचांसि, न पुनः शाखाशताध्यायिना-
मेकस्यापि मुखे क्व वाप्यपतिता शक्यानुमातुं श्रुतिः।
कल्प्या वेदविदामथादरवशात् तन्मूलभूता श्रुतिः
कर्ता वेद⟨पद⟩क्रमादिरचनायोगात् तथा कल्प्यताम्॥ २६॥

वेदस्याध्ययनं सर्वं गुर्वध्ययनपूर्वकम्।

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210 f. NM I 575.6–9: अथ वैदिकमन्त्रार्थवादमूलेयं प्रजापतिकर्तृत्वस्मृतिः, 'प्रजापतिना चत्वारो वेदा असृज्यन्त, चत्वारो वर्णाः चत्वार आश्रमाः' इति तत्र पाठादिति—उच्यते—हन्त तर्हि भारते ऽपि तत्रत्यवचनमूलैव पाराशर्यस्मृतिरिति शक्यते वक्तुम्॥ 213 f. NM I 645.10–11: न च मन्वादिस्मृतीनां मूलभूता श्रुतिरुपलभ्यते। अनुमानेन तु तत्कल्पनमागमान्तरेष्वपि तुल्यम्। 215 f. NM I 500.11: तेनानुमानगम्यत्वान् न कर्तुर्नास्तिताग्रहः। 222 NM I 56.11: न च प्रयोजनानुवर्ति प्रमाणं भवति।; also NM II 436 1–3: यदुक्तं तादृशो मोक्षः प्रेक्षावतां प्रयत्नविषयो न भवतीति—तद् अपि न साम्प्रतम्, प्रयोजनानुसारेण प्रमाणव्यवस्थानुपपत्तेः। न हि प्रयोजनानुवर्ति प्रमाणं भवितुमर्हति। 226 NM I 630.7–9: न तावन्मन्वादिदेशना भ्रान्तिमूलाः संभाव्यन्ते, बाधकाभावात्, अद्य यावदपरिम्लानादरैर्वेदविद्भिस्तदर्थानुष्ठानात्। 228 ff. NM I 574.12–15: 'वेदस्याध्ययनं सर्वं गुर्वध्ययनपूर्वकम्। वेदाध्ययनवाच्यत्वादधुनाध्ययनं यथा॥' (= ŚV vākyādhikaraṇa 366) इति नैतद् युक्तम्, एवंप्रायाणाम् प्रयोगाणामप्रयोजकत्वात्। न हि तच्छब्दवाच्यत्वकृतमनादित्वमुपपद्यते।

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210 °धियो] conj., °विता PāPu, °दिता RT **212** किं च] PāPu, om. RT **214** °ताः] RT (em. ?), °ता PāPu **215** °यो ऽस्तु] em. RT, °यास्तु Pā, °यास्तु Pu **220** °विधा] em. RT, °विधाः PāPu **227** कर्ता] em. RT, कान्ता PāPu **227** ⟨°पद°⟩] em. RT, om. PāPu **228** सर्वं] PuRT, शर्वं Pā

वेदाध्ययनवाच्यत्वादिति हेतुरसाधकः ॥ २७ ॥
अप्रयोजकता चैवंप्रायाणामुच्यते स्वयम् ।
स्वयं चैते प्रयुज्यन्त इति केयं विडम्बना ॥ २८ ॥
क्वचन चिरन्तनरचने ऽभ्रमजनितपरम्पराप्रथिते ।
अस्मर्यमाणकर्त्रिणि मूले कर्ता भवत्येव ॥ २९ ॥
वेदे हि पौरुषेये तत्कर्मसु विततवित्तसाध्येषु
पुरुषमननुस्मरन्तः कथमिव सन्तः प्रवर्तन्ते ॥ ३० ॥
अनुमानेनापि मिते कर्तरि विदुषां प्रवृत्तिरुचितैव ।
स्मार्ते ऽष्टकादिकार्ये श्रुत्यनुमानाद् यथा भवताम् ॥ ३१ ॥

अतश्च नित्यानुमेयो वेदे ऽस्ति कर्ता ।

विश्वजित्युचितमश्रुतं फलं
कल्प्यते किमपि विध्यपेक्षया ।
तत्र कस्य तदपेक्षिता भवे-
च्चेतनौ न खलु वाच्यवाचकौ ॥ ३२ ॥

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234 ff. NM I 435.18–436.4: अदृष्टे तु विषये वैदिकेष्वगणितद्रविणवितरणादिक्लेशसाध्येषु कर्मसु तत्प्रामाण्यावधारणमन्तरेण प्रेक्षावतां प्रवर्तनमनुचितमिति तस्य प्रामाण्यनिश्चयो ऽवश्यकर्तव्यः । तत्र परत एव वेदस्य प्रामाण्यमिति वक्ष्यामः ।; also NM I 481.13–16: शब्दे पुनरदृष्टपुरुषार्थपथोपदेशिनि प्रामाण्यमनिश्चित्य महाप्रयत्ननिर्वर्त्यानि ज्योतिष्टोमादीनि न प्रेक्षापूर्वकारिणो यज्वानः प्रयुञ्जीरन्नित्यवश्यं निश्चेतव्यं तत्र प्रामाण्यम् । तच्च परत एवेति ब्रूमः ।; also NM I 576.6–8: एवं च सति उच्चावचकविरचितजरत्पुस्तकलिखितकाव्यवदस्मर्यमाणकर्तृकेण वेदेन व्यवहारानुपपत्तेरवश्यस्मरणीयस्तत्र कर्ता स्यात् ।; also NM I 583.13–584.2: अपि च कर्तुरस्मरणे सति सुतरां वेदार्थानुष्ठानं प्रेक्षावतां शिथिलीभवेत् । न ह्यकर्तृक एवोपदेशः संभवति । संभवन्नपि वा प्रामाण्यनिश्चयनिमित्ताभावात् कथं विस्रंभभूमिरसौ भवेत् । बाधकाभावमात्राच्च न प्रामाण्यनिश्चयो वचसामित्युक्तं प्राक् । तस्मादाप्तप्रत्ययादेव निर्विचिकित्सं वेदार्थानुष्ठानं सप्रतिष्ठानं संभवति नान्यथेति । तस्मान्न कर्त्रस्मरणस्य रचनात्वप्रतिपक्षतयोपन्यास उपपन्नः । 239 ff. NM II 118.11–12: ननु विधेः फलापेक्षा नास्ति चेत्, किं तर्ह्यश्रूयमाणफलेषु विश्वजिदादिषु स्वर्गादिफलं कल्प्यते?

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230 °वंप्रा°] em. RT, °वंप्र° PāPu **232** क्व°] RT (em. ?), क्वे° Pā, के° Pu **232** ऽभ्रमजनितपरम्पराप्रथिते] conj., भयजनितपरस्पराप्रथते PāPu, द्वयजनितपरम्परा प्रथते em. RT **233** °कर्त्रिणि] em. Sanderson, °कर्तॄणि PāPu, °कर्तृणि RT (em. ?) **236** °षां] RT (em. ?), °षा PāPu **237** °मानाद् य°] em. RT, °मानाय° PāPu **241** °ता भ°] PuRT, °ता भा° Pā[ac] (?), °त भ° Pā[pc] (?) **242** °कौ] PāRT, (hardly legible syllables, probably deleted:) °कौ । अवगतिधर्मो (some more deleted syllables) कौ । Pu

अवगतिधर्मो ऽयं चेदवगतिरपि कस्य न स्वतन्त्रासौ
अस्माकं चेत् पुरुषप्रभवः प्राप्नोति वेदार्थः॥ ३३॥
अवगन्तारो हि वयं बोद्धृतया कर्तुराशयं विद्मः।
इह कस्याभिप्रायः शब्दस्यार्थस्य वा नासौ॥ ३४॥
यदाकाङ्क्षाबलादङ्गं फलं वा कल्प्यते क्वचित्।
सो ऽस्य कर्तास्ति पुरुषः कस्याकाङ्क्षान्यथा भवेत्॥ ३५॥
अतो नित्यानुमेयो ऽपि कर्ता वेदस्य विद्यते।
न हि तेन विना को ऽपि व्यवहारो ऽवकल्पते॥ ३६॥

यच्च कर्ता न स्मर्यत इति भण्यते तत्रायं विवेकः।

कर्तारो ये हि यान्ति स्मरणपथमिह व्यासवाल्मीकिमुख्याः
सर्वे मादृग्दृशां ते विनियततनवो गोचरे संचरन्ति।
कामं व्योमैककायः श्रितविविधतनुर्निःशरीरो ऽथवासौ
देवो वेदस्य कर्ता कथमिव विषयत्वं प्रयाति स्मृतीनाम्॥ ३७॥

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243 NM I 409.11–410.2: धूमादिभ्यः प्रतीतिश्च नैवावगतिपूर्विका। इहावगतिपूर्वैव शब्दादुत्पद्यते मतिः॥ स्थविरव्यवहारे हि बालः शब्दात् कुतश्चन। दृष्ट्वार्थमवगच्छन् तं स्वयमप्यवगच्छति॥; NM I 596.17–597.2: न च तयोर् (i.e. शब्दार्थयोर्) अविनाभावो धूमाग्न्योरिव सम्बन्धः। तत्र हि सम्बन्धः प्रतीयमान एवं प्रतीयते, ‘धूमो ऽग्निं विना न भवति’ इति। इह पुनः ‘अयमस्मात् प्रतीयते’ इति, एतावत्येव व्युत्पत्तिपर्यवसानम्। अत एवावगतिपूर्विकैवावगतिरिहेत्यनुमानात् शब्दस्य भेद उक्तः। 245 NM I 696.5–7: कार्यत्वात् पदरचनायाः पुरुषेच्छापूर्वकत्वमनुमीयते। अर्थावगमपुरस्सरं च पुरुषवचनाद् विवक्षानुमानम् ‘एवमयं वेद’, ‘एवमयं विवक्षति’ इति। 251 NM I 576.8–13: न च कदाचन वेदेषु व्यवहारविच्छेदः संभाव्यते येन तत्कृतं जरत्कूपारामादिष्विव तेषु कर्त्रस्मरणं स्यात्। तस्मादवश्यं स्मर्येत कर्ता। न च *स स्मर्यते (em. : संस्मर्यते ed.), स्मर्तुं शक्यते वा। स्मृतिर्हि भवन्ती तदनुभवमूला भवति। न च मूले ऽपि कर्त्रनुभवः कस्यचिज्जातः सर्गादेरभावात्। भावे वा कर्तुरशरीरत्वेन दर्शनयोग्यत्वाभावात्। 252 ff. NM I 586.3–13: शरीरपरिग्रहमन्तरेण प्राणिनामुपदेशस्य कर्तुमशक्यत्वात् कदाचिदीश्वरः शरीरमपि गृह्णीयादिति कल्प्यते। नियतशरीरपरिग्रहाभावाच्च व्यासादिवदसौ न स्मर्यते। ततश्च, अद्य सद्यः कविः काव्ये यथा कर्तेति मीयते। तथा तत्कालजैः पुंभिः सो ऽपि कर्तेति मास्यते॥ यथा परकृता शङ्का तस्मिन् काव्ये व्यपैति ते। वेदे ऽप्यन्यकृता शङ्का तथा तेषां व्यपैष्यति॥ परोक्षमनुमानेन यच्च बुध्यामहे वयम्। प्रत्यक्षं योगिनां तच्चेत्युक्तं प्रत्यक्षलक्षणे॥ प्रत्यक्षमनुमानं च तदेवं कर्तृतामितौ। मूलप्रमाणमस्तीति स्मृतौ नान्धपरंपरा॥

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244 पुरुषप्र°] em. RT, पुरुषः प्र° PāPu **245** बोद्धृतया कर्तु°] em. RT, चोद्धृतया च दु° PāPu **247** °बला°] em. Isaacson, °फला° PāPuRT **247** कल्प्यते] conj., कल्पते PāPu **248** कस्याका°] em. RT, कस्य का° PāPu **250** °कल्पते] em. Isaacson, °कल्प्यते PāPuRT **251** यच्च] em. RT, यश्च PāPu **251** भण्यते] em. RT, गुण्यते PāPu **252** कर्तारो] PāRT, कर्तारा Pu **253** गोचरे] PāRT, गोचार Pu **254** °कायः] PāRT, °काया (?) Pu **255** कथमिव] PāRT, थथमिव Pu

अत एव च तत्र कर्तरि
प्रतिभानेकविधा विपश्चिताम्।
परमार्थत एक एव स
त्रिजगत्क्षेमनियोजनक्षमः॥ ३८॥
समानसङ्कल्पतयेश्वराणा-
मनेकता कल्पयितुं न शक्या।
विरुद्धसङ्कल्पितसिद्ध्यभावा-
न्नूनं ततः केचिदनीश्वराः स्युः॥ ३९॥
तस्मात् सर्वविदेक एव जगतो ऽधिष्ठातृभेदे पुन-
र्निष्पद्येत न तत् कृतं न च चिरं तिष्ठेत् कुराष्ट्रं यथा।
एकस्य स्थपतेर्मतानुसरणात् प्रासादसम्पादनं
भूयोभिः क्रियते नरैरिति भवेदेकप्रणीतं जगत्॥ ४०॥
व्यापारिभिश्च बहुभिः पुरुषैरिदं हि
शक्यं जगद्युगशतैरपि न प्रणेतुम्।
एकस्तु निर्मलमतिः सहसैव सत्य-
सङ्कल्प एवमुपपादयतीति युक्तम्॥ ४१॥

उक्तं च,

एकस्य कस्यचिदशेषजगत्प्रसूति-
हेतोरनादिपुरुषस्य महाविभूतेः।
सर्गस्थितिप्रलयकार्यविभागयोगाद्
ब्रह्मेति विष्णुरिति रुद्र इति प्रसिद्धिः॥ ४२॥

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260 ff. NM I 587.17–588.11: अनेकेश्वरवादो हि नातीव हृदयङ्गमः। ते चेत् सदृशसङ्कल्पाः को ऽर्थो बहुभिरीश्वरैः॥ संकल्पयति यदेकः शुभमशुभं वापि सत्यसङ्कल्पः। तत् सिध्यति तद्विभवादित्यपरस्तत्र किं कुर्यात्॥ भिन्नाभिप्रायतायां तु कार्यविप्रतिषेधतः। नूनमेकः स्वसङ्कल्पविहत्यानीश्वरो भवेत्॥ एकस्य किल सङ्कल्पो राजायं क्रियतामिति। हन्यतामिति चान्यस्य तौ समाविशतः कथम्॥ राज्यसङ्कल्पसाफल्ये विहता वधकामना। तस्याः सफलतायां वा राज्यसङ्कल्पविप्लवः॥ तेन चित्रजगत्कार्यसंवाहानुगुणाशयः। एक एवेश्वरः स्रष्टा जगतामिति साधितम्॥ एवं जगत्सर्गवत् स एव वेदानामप्येकः प्रणेता भवितुमर्हति। 266 f. cf. NM I 510.11–511.4. 273 ff. NM I 636.8–11: एकस्य कस्यचिदशेषजगत्प्रसूतिहेतोरनादिपुरुषस्य महाविभूतेः। सृष्टिस्थितिप्रलयकार्यविभागयोगाद् ब्रह्मेति विष्णुरिति रुद्र इति प्रतीतिः॥

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257 विपश्चि°] PāPuRT^{pc}, विपश्वि° RT^{ac} **260** °णा°] PuRT, °णां Pā **262 f.** °भावान्नु°] RT (em. ?), °भान्नू° PāPu **270** सत्य°] PuRT, सत्प° Pā **273** एकस्य कस्यचिद°] PāRT, एकस्यचिद° Pu **274** °नादि°] PāRT, °नाहि° Pu

विधाता विश्वात्मा सकलजगतामेष च यथा
प्रणेता वेदानामपि ⟨स हि⟩ तथैवामलमतिः।
यथान्योन्याधीनस्थितय इह लोकास्त्रय इमे
तथान्योन्यापेक्षानभिदधति वेदा अपि विधीन्॥ ४३॥
सन्निवेशो हि यो ऽन्योन्यव्यतिषक्तो ऽवधार्यते।
अर्थे वा वाचि वा नासौ संभवेदिति कल्प्यते॥ ४४॥
वेदानामेक एवातुलकुशलपथादेशकानेकशाखा-
विक्षिप्तानां विधाता कविरमलमतिः को ऽपि देवः पुराणः।
तद्वत् सर्वागमानां भवतु स भगवानेक एव प्रणेता
नानात्वं कर्तुरित्थं न सुवचमिति हि प्रागुपन्यस्तमेतत्॥ ४५॥

अहो,

परस्परविरोधिनो ननु च सर्व एवागमाः
समानमभिधेयमेषु न हि किञ्चिदीक्षामहे।
त एकनरनिर्मिता इति कथं नु मन्यामहे
प्रमाणमितरेतरप्रतिहताश्च ते वा कथम्॥ ४६॥

यत्तावद् ब्रवीषि परस्परविरोधे कथं प्रामाण्यमिति तत्रानुयुज्यसे।

परस्परविरोधितां प्रतिकरोषि वेदे कथं
स नित्य इति चेदहो गृहकथासु सक्तो भवान्।
विभागमवलम्ब्य कञ्चन विरोधितापास्यते

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277 f. NM I 588.11–12: एवं जगत्सर्गवत् स एव वेदानामप्येकः प्रणेता भवितुमर्हति, नानात्वकल्पनायां प्रमाणाभावात्, कल्पनागौरवप्रसङ्गाच्च। 279 ff. NM I 588.17–589.1: अतश्चैककर्तृका वेदाः, यतः परस्परव्यतिषक्तार्थोपदेशिनो दृश्यन्ते। एकमेव हि कर्म वेदचतुष्टयोपदिष्टैः पृथग्भूतैरप्येकार्थसमवायिभिरङ्गैरन्वितं प्रयुज्यते। 285 f. NM I 644.1: अन्ये मन्यन्ते सर्वागमानामीश्वर एव भगवान् प्रणेतेति।; NM I 644.6–7: अर्हन्निति कपिल इति सुगत इति स एवोच्यते भगवान्। नानासर्वज्ञकल्पनायां यत्नगौरवप्रसङ्गात्। 288 ff. NM I 640.9–10: यत् पुनरत्रोक्तम्, सर्व एवागमाः परस्परविरुद्धार्थोपदेशित्वादप्रमाणं स्युरिति…

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277 च] em. RT, न् Pā, न Pu **278 प्रणेता**] em. RT, प्रणाता PāPu **278 वेदानामपि ⟨स हि⟩ तथैवामलमतिः**] conj. RT, वेवाज्ञामपि ⁻ ⁻ ⁻ तथैवामलमिति PāPu (the lacuna is marked by two dashes in the manuscripts) **280 °भिदधति वेदा°**] em. RT^{pc}, °पि दधति वेदा° RT^{ac}, °पि दधमि वेवा° PāPu **281 °वेशो**] RT (em. ?), °वेसो PāPu **282 कल्प्यते**] RT (em. ?), कल्पते PāPu **284 °रमल°**] em. RT, °नमन° Pā, °नमम° Pu **285 °तद्वत् सर्वा°**] PāPu^{pc}RT, °तद्वत्ससर्वा° Pu^{ac} **286 हि**] RT (em. ?), ही PāPu **286 °पन्य°**] RT (em. ?), °पव्य° PāPu **288 सर्व**] RT (em. ?), सर्वा PāPu **290 त**] PāPu^{pc}RT, ए Pu^{ac} **292 °वीषि**] em. RT, °वीमि PāPu **293 f. वेदे कथं स**] conj., वेदं कथम° Pā, चेदं कथम° Pu, चेत्थं कथाम° em. RT

यदि श्रुतिषु सागमान्तरवचःसु तुल्या गतिः॥ ४७॥
श्रुतावायुष्कामं प्रति हि विहितः कृष्णलचरु-
स्तथा सर्वस्वारः किल मरणकामस्य पठितः।
विरोधश्चैतस्यां यदि विषयभेदात्परिहृतो
भवद्भिः सैव स्यात् सरणिरिह तीर्थान्तरगिराम्॥ ४८॥

एवं तावदितरेतरविरोधिनीष्वपि वेदचोदनास्विव ⟨न⟩ तीर्थान्तरदेशनासु दोषः। अथवा

परमं पुरुषार्थं प्रति न चागमानां विरोधिता काचित्।
आदिश्यते हि सर्वैः कैवल्यं तुल्यमेव फलम्॥ ४९॥

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297 ff. NM I 642.14–643.12: यत्त्वागमान्तरेभ्यः कौलादिभ्यः खेचरताद्यर्थसिद्धावपि निषिद्धाचरणकृतः कालान्तरे प्रत्यवायो ऽवश्यंभावीत्युक्तम्, तदपि न युक्तम्, तस्यार्थस्य तदागमनिषिद्धत्वाभावात्। आगमान्तरनिषिद्धत्वे ऽपि वैकल्पिकत्वकल्पनोपपत्तेः। पुरुषार्थप्राप्त्युपायत्वाच्च तस्य तस्मिन् सिद्धे कुतः प्रत्यवायः? भवतु वा कालान्तरे प्रत्यवायः, तथाप्यधिकारिभेदेन तत्फले कर्मणि चोद्यमाणे श्येनादाविव नागमप्रामाण्यमत्र हीयते। श्येनेनाभिचरन् यजेत इत्यत्राभिचरन्निति शता लङ्घितनिषेधमधिकारिणमाचष्टे। तस्य च श्येनयागः चोदितः। स च तत्प्रयोगात् कृतवधः प्रत्यवैत्येव न च वेदस्याप्रामाण्यम्। उक्तं च ‘उभयमिह चोदनया लक्ष्यते ऽर्थो ऽनर्थश्च’ (ŚBh ad MS 1.1.2) इति। अधिकारभेदाच्च विचित्रकर्मचोदना नानुपपन्ना। मरणकामस्य सर्वस्वारश्चोदितः आयुष्कामस्य कृष्णलचरुः। तस्मादेतदपि नाप्रामाण्यनिमित्तम्। 301 f. NM I 640.12–14: विरोधमात्रं त्वकिञ्चित्करम्। प्रमाणत्वाभिमतेषु वेदवाक्येष्वपि परस्परविरोधदर्शनात्। पुरुषशीर्षस्पर्शनसुराग्रहगवालम्भादिचोदनासु वचनान्तरविरुद्धमर्थजातमुपदिष्टमेव। 303 ff. NM I 640.15–641.3: किञ्चागमानां विरोधो ऽपि नातीव विद्यते *प्रधाने (Calicut MS : प्रमाणे ed.) पुरुषार्थे वा सर्वेषामविवादात्। नानाविधैरागममार्गभेदैरादिश्यामाना बहवो ऽभ्युपायाः। एकत्र ते श्रेयसि संपतन्ति सिन्धौ प्रवाहा इव जाह्नवीयाः॥ तथा ह्यपवर्ग उपेयः सर्वशास्त्रेषु निर्दिश्यते। तदुपायः सर्वत्र ज्ञानमुपदिश्यते। ज्ञानविषये तु विवदन्ते। तत्रापि प्रायश आत्मविषयतायां बहूनामविप्रतिपत्तिः।

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296 श्रुतिषु] em. RT, शक्तिषु PāPu **296** °वचःसु] em. RT, °वचःश्रुत° PāPu **297 f.** विहितः कृष्णलचरुस्त°] em. RT, विहितकृप्तलमकस्त° Pu, विहितकॢप्तलमकस्त° Pu **298** सर्वस्वारः] em. RT, सर्वश्वारः PāPu **298** °कामस्य] RT (em. ?), °कादस्य PāPu **300** भवद्भिः] RT (em. ?), भवस्ति Pā, भवस्तिः Pu **300** तीर्थान्तर°] PāPu[pc]RT, तीर्थांरर° Pu[ac] **301** °चोदनास्विव] RT (em. ?), °वोदनाष्विति Pā, °चोदनाष्विति Pu **301** ⟨न⟩] em. RT, om. PāPu **301** °रदेश°] PāRT, °रादश° Pu **302** दोषः] em. Sanderson, देषः PāPu, द्वेषः em. RT **304** तुल्यमेव] PāRT, तुल्यमेच Pu

मार्गभेदास्त्वनुग्राह्यसत्त्वबुद्ध्यनुसारिणः।
तत्र तत्रोपदिश्यन्ते विचित्रास्त्राणकारिणः॥ ५०॥
अमी हि चानेन पथा यथेष्टं
  शक्याः शुभं प्रापयितुं मनुष्याः।
इतीश्वरः सर्वविदेष पश्यन्
  नानाविधानादिशति स्म मार्गान्॥ ५१॥
प्रवेष्टुकामा बहवः पुमांसः
  पुरे यथैकत्र महागृहे वा।
द्वारान्तरेणापि विशन्ति केचित्
  तथोत्तमे धाम्नि मुमुक्षवो ऽपि॥ ५२॥
अत एव हि बालकवेरवलोकितसकलशास्त्रसारस्य।
सूक्तमिदं तत्त्वविदो भ्रष्टभ्रान्तेर्जयन्तस्य॥ ५३॥
नानाविधैरागममार्गभेदै-
  रादिश्यमाना बहवो ऽभ्युपायाः।
एकत्र ते श्रेयसि संपतन्ति
  सिन्धौ प्रवाहा इव जाह्नवीयाः॥ ५४॥

इति। यत् पुनरभिधीयते विरोधिनामागमानां कथमेककर्तृकत्वमिति तत्राप्युक्तमेव—

वेदानामीश्वरोक्तत्वात् प्रामाण्यं न पुनः स्वतः।

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305 f. NM I 641.4–12: प्रकृतिपुरुषविवेकज्ञानपक्षे तु प्रकृतेर्विविक्ततया पुरुष एव ज्ञेयः। नैरात्म्यवादिनस्त्वात्मशैथिल्यजननाय तथोपदिशन्ति। स्वच्छं तु ज्ञानतत्त्वं यत् तैरिष्यते तत् स्वातन्त्र्यादनाश्रितत्वादात्मकल्पमेव। कूटस्थनित्यत्वे प्रवाहनित्यत्वे च विशेषः। एवं प्रधानयोस्तावदुपायोपेययोरविवादः। क्रिया तु विचित्रा प्रत्यागमं भवतु नाम। भस्मजटापरिग्रहो वा दण्डकमण्डलुग्रहणं वा रक्तपटधारणं वा दिगम्बरता वावलम्ब्यताम्, को ऽत्र विरोधः? वेदे ऽपि किमल्पीयांसः पृथगितिकर्तव्यताकलापखचिताः स्वर्गोपायाश्चोदिताः? तस्मात् परस्परविरोधे ऽपि न प्रामाण्यविरोधः। 307 ff. NM I 644.1–4 अन्ये मन्यन्ते, सर्वागमानामीश्वर एव भगवान् प्रणेतेति। स हि सकलप्राणिनां कर्मविपाकमनेकप्रकारमवलोकयन् करुणयाताननुग्रहीतुमपवर्गप्राप्तिमार्गं बहुविधमुत्पश्यन्नाशयानुसारेण केषांचित् क्वचित् कर्मणि योग्यतामवगम्य तं तमुपायमुपदिशति। 317 ff. = NM I 640.17–18, cf. MBh 12.336.77 323 f. NM I 588.11–16: एवं जगत्सर्गवत् स एव वेदानामप्येकः प्रणेता भवितुमर्हति, नानात्वकल्पनायां प्रमाणाभावात् कल्पनागौरवप्रसङ्गाच्च। तेन यदुच्यते, ‘नन्वेकः सर्वशाखानां कर्तेत्यवगतं कुतः। बहवो बहुभिर्ग्रन्था: कथं न रचिता इमे॥’ इति, तत् परिहृतं भवति।

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305 °ग्राह्यसत्त्व°] em. Isaacson, °ग्राह्याः सत्त्व° PāPuRT **308** शक्याः शुभं] PāRT, शक्याप्पुभं Pu **309** सर्व°] Pā^{pc} (?) RT, सर्वा° Pā^{ac} (?), सर्वे Pu **310** मार्गान्] RT (em. ?), मार्गां Pā, मार्गं Pu **314** मुमुक्षवो] PāPu^{pc}RT, मुमुक्षुवो Pu^{ac}

न चेश्वरबहुत्वे ऽपि युक्तिः काचन विद्यते॥ ५५॥
कर्तृभेदव्यपदेशः पुनरन्यथासिद्धः।
एको ऽप्यसौ सकलसत्त्वहिताय काय-
मिच्छाविनिर्मितमनेकमुपाददानः।
नानागमानुपदिशन् विविधा बिभर्ति
तास्ताः समस्तभुवनप्रथिताः समाख्याः॥ ५६॥
एकः शिवः पशुपतिः कपिलो ऽथ विष्णुः
संकर्षणो जिनमुनिः सुगतो मनुर्वा।
संज्ञाः परं पृथगिमास्तनवो ऽपि काम-
मव्याकृते तु परमात्मनि नास्ति भेदः॥ ५७॥
अन्यत्वे ऽपि नरो यः सातिशयो भवति को ऽपि नूनमसौ।
तेजो बिभर्ति भगवत इति हि द्वैपायनः प्राह॥ ५८॥
यद्यद् विभूतिमत् सत्त्वं श्रीमदूर्जितमेव वा।
तत्तदेवावगच्छेस्त्वं मम तेजोंशसंभवम्॥ ५९॥
इति।
यद्वा जिनप्रभृतयो बहवो भवन्तु
भिन्नागमप्रणयनप्रवणा मुनीन्द्राः।
पश्यन्तु ते ऽपि भगवत्प्रणिधानलब्ध-
शुद्धाविनश्वरदृशः कुशलाभ्युपायान्॥ ६०॥

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326 ff. NM I 644.5–6: स्वविभूतिमहिम्ना च नानाशरीरपरिग्रहात् स एव संज्ञाभेदानुपगच्छति। 330 ff. NM I 644.6–7: अर्हन्निति कपिल इति सुगत इति स एवोच्यते भगवान्। 334 NM I 589.9–14: तत्रापि प्रथमस्यैव कवेस्तद्वस्तुदर्शनात्। तदभिप्रायवेदी तु सो ऽन्यस्तमनुवर्तते॥ अन्यथानन्वितं काव्यं स्याद् विश्ववसुकाव्यवत्। अन्वितत्वे तु सा नूनमाद्यस्यैव कवेर्मतिः॥ इहाप्येकाशयाभिज्ञद्वितीयेश्वरकल्पने। एकाभिप्रायतैव स्यात् किं च तत्कल्पने फलम्॥ 336 f. = *Bhagavadgītā* 10.41. 337 °गच्छेस्त्वं] Kashmirian reading, Vulgate: °गच्छ त्वं 339 ff. NM I 633.9–11: सर्वं जानात्येव भगवान्। किञ्चित् स्वयमुपदिशति किञ्चित् परानुपदेशयति। ते हि तस्यानुग्राह्या भगवतः। तेषां च तदनुग्रहकृतैव तथाविधज्ञानप्राप्तिः।

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328 °दिशन् विवि°] Pā^{pc}PuRT, °दिशन् विविवि° Pā^{ac} **329** समस्त°] PāRT, समस्तः Pu **331** °मुनिः] PāRT, °मुनि Pu **332** °स्तनवो] PāRT, °स्तनवा Pu **334** नूनमसौ] conj. Sanderson, दूरमसौ PāPuRT **336** यद्यद्] PāRT, अद्य Pu **336** विभूतिमत्] Pā^{pc}PuRT, विभूतिमित् Pā^{ac} **337** तेजोंश°] PuRT, तेजोंस° Pā **339** जिन°] em. RT, जन° PāPu **341** भगवत्प्र°] PuRT, भगवन्प्र° Pā **342** °विनश्वरदृशः] RT (em. ?), °विनस्वरदृशः Pā, °विनस्वरदशः Pu **342** °पायान्] RT (em. ?), °पायां PāPu

एष एव विशेषो हि योगिनां परमेश्वरात्।
तस्य नैसर्गिकं ज्ञानं ध्यानयोगेन योगिनाम्॥ ६१॥
एवं तावद् वेदमाप्तप्रणीतं
ये मन्वानास्तत्प्रमाणत्वमाहुः।
स प्रत्येकं पञ्चरात्रादिशास्त्र-
प्रामाण्ये ऽपि न्यायमार्गः समानः॥ ६२॥
एकस्तेषामीश्वरो वा प्रणेता
भिन्ना वाप्ताः सन्तु मार्गान्तरज्ञाः।
न प्रामाण्यात् सर्वथा तत्प्रणीता
ग्रन्था एते वेदवत् प्रत्यवेताः॥ ६३॥
यदि वानादयो वेदाः स्वत एव प्रमाणताम्।
यान्तु कामं तथैवैताः पञ्चरात्रादिचोदनाः॥ ६४॥
कर्तृस्मरणमत्रापि न स्पष्टमुपलभ्यते।
संकर्षणादयस्त्वासां प्रवक्तारः कठादिवत्॥ ६५॥
ननु चत्वार एवैते वेदाः सुप्रथिता जने।
इतिहासपुराणे ऽपि तदुक्तिरुपचारतः॥ ६६॥
वेदो ऽयं ब्राह्मणो ऽयं सलिलमिदमयं वह्निरेषा महीति
स्पष्टे शब्दार्थबोधे प्रणिहितमतयो हन्त वृद्धाः प्रमाणम्।

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343 f. NM I 279.1–4: नन्वेकेन ज्ञानेन सर्वानर्थान् भूतभाविनः परोक्षानपि पश्यन्तो योगिनः कथमखिलत्रैलोक्यवृत्तान्तदर्शिनः सकलजगद्गुरोरीश्वराद् विशिष्येरन्? अस्ति विशेषः, ईश्वरस्य तथाविधं नित्यमेव ज्ञानं योगिनां तु योगभावनाभ्यासप्रभवमिति।; also NM I 633.14–634.2: न हीश्वरप्रत्यक्षस्य योगिप्रत्यक्षस्य च प्रामाण्ये कश्चिद्विशेषः। नैसर्गिकाहार्यकृतस्तु भविष्यति। 345 ff. NM I 636.7: तत्र [पञ्चरात्रे] च भगवान् विष्णुः प्रणेता कथ्यते। स चेश्वर एव।; also NM I 640.7–8: सर्वत्र वेदवत् कर्तुराप्तस्य परिकल्पना। दृष्टार्थेष्वेकदेशेषु प्रायः संवाददर्शनात्॥ 357 ff. NM I 625.16–19 (on the validity of the Atharvaveda) : यत् पुनरभिधीयते, वेदशब्दस्त्रयाणामेव वाचकः, न चतुर्थस्येति, सो ऽयमत्युत्कटो द्वेषः। वृद्धव्यवहारो ह्यत्र प्रमाणम्। वेदो ऽयं ब्राह्मणो ऽयमिति तत्र तत्र वेदशब्द उच्चारिते चत्वारो ऽपि प्रतीयन्ते।

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346 ये] PāRT, प्ये Pu **346 मन्वा°**] RT (em. ?), मत्वा° PāPu **347 प्रत्येकं**] PāRT, प्रात्यकं Pu **348 समानः**] em. RT, सामान्यः Pā, समान्यः Pu **350 भिन्ना**] PāRT, भिन्नो Pu **351 प्रामाण्यात् सर्वथा**] RT (em. ?), प्रामाण्यासर्वथा PāPu **351 तत्प्रणीता**] em., तत्प्रणीताद् PāPuRT **352 प्रत्यवेताः**] conj. Isaacson, प्रत्यवान्तः PāPu, प्रच्यवन्ते em. RT **353 वेदाः स्वत**] Pā, वेदाः स्तत Pu, वेदास्तत RT (em. ?) **354 कामं तथैवैताः**] conj. Sanderson, कामातथैताः Pā, कामानथैता Pu, काममथैवैता RT[ac], काममथैवैताः RT[pc] **354 पञ्च°**] PāPu, पाञ्च° RT (em. ?) **356 °स्त्वासां**] RT (em. ?), °स्त्वांसां PāPu **357 सुप्रथिता**] conj. Sanderson, सुकथिता PāPuRT

तत् को ऽस्मिन् पञ्चरात्रे शिशुरपि सहसा वेदशब्दं प्रयुङ्क्ते
के वा तच्छासनस्थं मुनिसदृशमपि ब्राह्मणं व्याहरन्ति॥ ६७॥
वयमपि न वदामः पञ्च षड् वात्र वेदान्
विदितनियतसंख्यास्ते हि चत्वार एव।
भवति तु बहुशाखाविस्तरस्तत्र चित्र-
स्तदयमपि हि तेषामस्तु शाखाविशेषः॥ ६८॥

आह

ननु च सकलशाखाप्रत्ययं कार्यमेक-
मभिदधति विधिज्ञाः सोमपश्वादियागम्।
वदत यदि कदाचित् पञ्चरात्रानुषक्तं
क्वचिदपि परिदृष्टं वैदिकं कर्म किञ्चित्॥ ६९॥

उच्यते

अनेकगुणयुक्तमेकमुपदिश्यते कर्म यै-
र्बहून्यपि वचांसि तानि दधते समावेशिताम्।
ततस्य किल कर्मणः किमपि चोदितं शाखया
कयाचिदभिधीयते भवतु सैव संसर्गिता॥ ७०॥
नियतविषयं शास्त्रं शास्त्रान्तरेण न पृच्छ्यते
विसदृशविधौ वेदे ऽप्येषा स्थितिर्न न दृश्यते।

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368 ff. NM I 620.14–621.2: यदेष न त्रयीप्रत्ययं कर्मोपदिशति न तत्सम्बद्धं किञ्चिदिति तदस्य त्रयीबाह्यत्वमिति, एतदपि न साधूपदिष्टम्, इष्टिपश्वेकाहाहीनसत्रादिकर्मणां तत्रोपदेशदर्शनात्। सर्वशाखाप्रत्ययमेकं कर्म इति न्यायात्। त्रय्युपदिष्टे ऽपि कर्मणि सम्बद्धमथर्ववेदात् किमपि लभ्यत एव। 373 ff. NM I 588.18–589.4: एकमेव हि कर्म वेदचतुष्टयोपदिष्टैः पृथग्भूतैरप्येकार्थसमवायिभिरङ्गैरन्वितं प्रयुज्यते। तत्र हि हौत्रमृग्वेदेन, यजुर्वेदेनाध्वर्यवं, औद्गात्रं सामवेदेन, ब्रह्मत्वमथर्ववेदेन च क्रियते। पैप्पलादिशाखाभेदोपदिष्टं च तत्तदङ्गजातं तत्र तत्रापेक्ष्यते। तत्र सर्वशाखाप्रत्ययमेकं कर्मेत्याहुः।; also NM I 590.1–3: अपि च यथा तरोर्विक्षिप्ताः शाखा भवन्ति, न च कृत्स्नं पुष्पफलपत्रमेकस्यां शाखायां सन्निहितं भवति, किन्तु कस्यांचित् कस्यांचित्, एवं वेदस्यापि शाखाः पृथगङ्गकर्मोपदेशिन्यो विक्षिप्ताश्च। 378 ff. NM I 640.12–14: विरोधमात्रं त्वकिञ्चित्करम्, प्रमाणत्वाभिमतेषु वेदवाक्येष्वपि परस्परविरोधदर्शनात्। पुरुषशीर्षस्पर्शनसुराग्रहगवालम्भादिचोदनासु वचनान्तरविबुद्धमर्थजातमुपदिष्टमेव।; also NM I 643.10: अधिकारभेदाच्च विचित्रकर्मचोदना नानुपपन्ना।

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361 पञ्चरात्रे] PāPu, पाञ्चरात्रे em. RT **361** °युङ्क्ते] PāRT, °युक्ते Pu **363** वयमपि] em. RT^{pc}, अयमपि PāPuRT^{ac} **363** षड् वात्र] em. Sanderson, षब्भा (?)त्र° Pā, षड्भा (?)त्र° Pu, षड्वात्र° RT **365** °शाखा°] PāRT, °शाश्वा° Pu **374** °र्बहून्यपि] PāRT, °र्बह्वन्यपि Pu **374** समावेशिताम्] em. Kataoka, समावेदिताम् PāPu, समस्यात्मतां RT **375** ततस्य] em. RT, तत्तस्य PāPu

इह हि नियता सौत्रामण्यां सुराग्रहचोदना
क्रतुभिरितरैः संसर्गं सा न हि प्रतिपद्यते॥ ७१॥
श्रुतिस्मृत्युदिता धर्माः पृथगाश्रमगोचराः।
अन्ये ऽपि प्रतिपद्यन्ते किं परस्परसंकरम्॥ ७२॥
साधारणं पुनरहिंसनसत्यवाद-
सन्तोषशौचदमदानदयादिधर्मम्।
तीर्थेषु नित्यमखिलेष्वपि वर्णयन्ति
सेयं श्रुतिस्मृतिसमन्वयतापि तेषाम्॥ ७३॥
यस्तु वेद इति ⟨च⟩ व्यपदेशः पञ्चरात्रवचनेषु जनानाम्।
सो ऽन्यगोचरतया, न च शक्यं वस्तु लोकवचनेन नियन्तुम्॥ ७४॥
किं वा सतासता वापि व्यपदेशेन, नन्वसौ।
आयुर्वेदधनुर्वेदप्रभृतिष्वपि दृश्यते॥ ७५॥
तच्छासनस्थे भगवत्प्रधान-
कर्मान्तरावाप्तविशेषसंज्ञे।
सामान्यतो ब्राह्मणशब्दमात्रं
ब्रूते परिव्राजकवच्च लोकः॥ ७६॥
न च जगति न प्रसिद्धा ब्राह्मणशब्दाभिधेयता तेषाम्।
व्यवहरति जनः कामं सामान्यविशेषसंज्ञाभिः॥ ७७॥
ब्राह्मणत्वादिजातौ च विवदन्ते विपश्चितः।
वदन्तः शब्दमात्रेण चातुर्वर्ण्यव्यवस्थितिम्॥ ७८॥

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383 ff. NM I 641.8–9: एवं प्रधानयोस्तावदुपायोपेययोरविवादः। क्रिया तु विचित्रा प्रत्यागमं भवतु नाम। 387 ff. NM I 626.2–3: सर्वथा तु सोपपद एवायुर्वेदादिषु वेदशब्द इति न तत्तुल्यकक्ष्यता ऽधिक्षेपक्षेत्रतामथर्ववेदो नेतव्यः।

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379 सौत्रा°] em. RT, सौप्रा° PāPu **379** सुरा°] em. RT, पुरा° Pā, मुरा° Pu **381** °त्युदिता] conj. Isaacson, °त्युचिता PāPuRT **383** पुनरहिंस°] RT (em. ?), पुनरसिंह° PāPu **387** वेद] em. RT, वेदन PāPu **387** ⟨च⟩] RT (em. ?), om. PāPu **388** सो ऽन्य°] conj. Sanderson, सार्य° PāPu, सो ऽर्य° RT^{ac} (em. ?), सो ऽर्थ° conj. RT^{pc} **391** °नस्थे] conj. Sanderson, °नस्थो PāPuRT **391** भगवत्प्र°] PuRT, भगवन्प्र° Pā **392** °संज्ञे] conj. Sanderson, °संज्ञा Pā, °संज्ञ। Pu, °संज्ञः em. RT **394** °वच्च] conj., °वन्न PāPuRT **396** सामान्य°] em. RT, कामान्य° PāPu **398** °र्ण्यव्यवस्थितिम्] em. RT, °र्ण्यव्यवस्थितिः PāPu

गोत्वादिजातिवदियं प्रकटान्यथा वा
विप्रादिजातिरिति तत्त्वविचारणैषा।
अप्रस्तुता किमनयाखिलशास्त्रलोक-
सिद्धा स्थितिस्तु न कथञ्चन तर्कणीया॥ ७९॥

तदास्तामियं जातिसदसद्भावचिन्ता। प्रकृतमनुसरामः।

तेनानादय एव वेदवदिमे सर्वे भवन्त्वागमाः
कार्या एव हि वा न तेषु कलुषं वाच्यं वचो धार्मिकैः।
यच्चैषामपभाषणं कृशमपि स्याद् वेदनिन्दैव सा
प्रायश्चित्तिन एव ते हतधियो ये तेष्वसूयापराः॥ ८०॥

अथ वा पञ्चरात्रादिवाक्यानां वेदमूलता।
प्रामाण्यहेतुर्मन्वादिवचसामिव वर्ण्यताम्॥ ८१॥

कार्येण प्रतिनियतः स्वसिद्धिहेतु-
र्धूमेन ज्वलन इव प्रकल्पनीयः।
न ह्यर्थग्रहणमिदं विना स्मृतीना-
मुत्पादः क्वचिदवलोकितः श्रुतो वा॥ ८२॥

न लोभमोहौ न जनप्रतारणा

399 f. NM I 552.3–7, 10–11: एतेन ब्राह्मणत्वादिसामान्यमपि समर्थितं वेदितव्यम्, उपदेशसहायप्रत्यक्षगम्यत्वात्। न चोपदेशापेक्षणादप्रत्यक्षत्वं तस्य भवितुमर्हति, गोत्वादिप्रत्ययस्यापि सम्बन्धग्रहणकाले तदपेक्षत्वदर्शनात्। उक्तं च—'न हि यद् गिरिशृङ्गमारुह्य गृह्यते तदप्रत्यक्षम्' (TV ad MS 1.2.2) इति। (...) अपि च उपदेशनिरपेक्षमपि चक्षुः क्षत्रियादिविलक्षणां सौम्याकृतिं ब्राह्मणजातिमवगच्छतीत्येके।; also NM II 253.7–9: यथा हि ब्राह्मणत्वादिजातिरुपदेशसव्यपेक्षचक्षुरिन्द्रियग्राह्यापि न प्रत्यक्षगम्यतामपोज्झति। यथाह—'न हि यद् गिरिशृङ्गमारुह्य गृह्यते तदप्रत्यक्षम्' (TV ad MS 1.2.2) इति। 408 f. NM I 645.6–10: अपरे पुनर्वेदमूलत्वेन सर्वागमप्रामाण्यमभ्युपागमन्। यो हि मन्वादिदेशनानां वेदमूलतायां न्याय उक्तः, 'भ्रान्तेरनुभवाद्वापि पुंवाक्याद्विप्रलम्भनात्। दृष्टानुगुण्यसामर्थ्याच्चोदनैव लघीयसी॥' (cf. TV ad MS 1.3.2) इति स सर्वागमेषु समानः। 414 ff. NM I 635.9–13: तत्र शैवागमानां तावत् प्रामाण्यं ब्रूमहे, तदुपजनितायाः प्रतीतेः सन्देहबाधकारणकालुष्यकलापस्यानुपलम्भात्, ईश्वरकर्तृत्वस्य तत्रापि स्मृत्यनुमानाभ्यां सिद्धत्वात्, मूलान्तरस्य लोभमोहादेः कल्पयितुमशक्यत्वात्। न हि तत्रेदंप्रथमता स्मर्यते।

399 गोत्वादि°] em. RT, सौत्वादि° PāPu **403** प्रकृतमनुसरामः] em. RT, प्रकृतिमनुसरां PāPu **404** °गमाः] em. RT, °गमा PāPu **405** वचो] PāRT, वाचा Pu **406** यच्चै°] em. RT, यश्चै° PāPu **407** प्रायश्चित्तिन] em. RT, प्रायश्चिंतिन PāPu **407** ये] Pā^{pc}PuRT, येष्व् Pā^{ac} **407** °पराः] em. RT, °परा PāPu **409** °ण्यहेतुर्मन्वा°] em. Isaacson, °ण्यहेतुमत्त्वा° PāPu, °ण्यं हेतुमद्वा° RT **411** °र्धूमेन] em., धूमेन PāPu, °र्धूमेण RT (em. ?) **411** इव] em., इति PāPuRT **414** °मोहौ] em. RT, °मोहो PāPu **414** न जन°] PuRT, जन Pā

न बीजशून्या नृवचःपरम्परा।
अबाधिते वस्तुनि याति मूलतां
न चेह बाधा कृतिभिः परिग्रहात्॥ ८३॥
अनादिवेदवादिभिर्न योगिबोधमूलता।
विषह्यते स्म, तद्गिरामथावशिष्यते श्रुतिः॥ ८४॥
नन्वत्र कर्तृसामान्यं न किञ्चिदुपलभ्यते।
न च तेन विना युक्तमनुमानमिह श्रुतेः॥ ८५॥

उच्यते,

प्रविभक्तकर्तृकतया कामं तुल्यप्रयोगता मा भूत्।
कार्यं त्वनुगुणकारणकल्पनयोग्यं भवत्येव॥ ८६॥

आह,

त्रैवर्णिकानामुपपद्यमानो
वेदान्वयः कल्पयितुं हि शक्यः।
कार्यं पुनः कारणमात्रमूलं
तज्जायतामत्र यतः कुतश्चित्॥ ८७॥

उच्यते,

धर्मे प्रमाणं श्रुतिरेव नान्य-
दित्येवमत्र श्रुतिमूलतोक्ता।
न कर्तृसामान्यबलेन, योगि-
प्रत्यक्षवादो ऽप्यत एव नेष्टः॥ ८८॥
तदिदं कर्तृसामान्यमस्तु मा वात्र सर्वथा।
कार्ये ऽस्ति धर्मरूपे ऽस्मिञ् छ्रुतेरेव हि मूलता॥ ८९॥
इहैषां सर्वेषां जिनकपिलबुद्धादिवचसां

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420 f. NM I 645.12–14: ननु चोक्तम्, 'अपि वा कर्तृसामान्यात् प्रमाणमनुमानं स्यात्' (MS 1.3.2) इति, तच्चेह नास्तीति कथं श्रुत्यनुमानम्? 422 ff. NM I 645.15–646.7: एकाधिकारावगमो न प्रामाण्ये प्रयोजकः। मिश्रानुष्ठानसिद्धौ तु कामं भवतु कारनम्॥ न च पृथगनुष्ठीयमानमपि कर्म न प्रमाणमूलं भवति वर्णाश्रमभेदानुष्ठेयकर्मवत्। कर्तृसामान्यशून्य-त्वादथ मूलान्तरोदयः। तदसत्, बाधकाभावाद् भ्रान्त्यादिप्रतिषेधनात्॥ प्रत्यक्षमूलतायां तु गुर्वी भवति कल्पना। वेदस्त्वनन्तशाखत्वाद् मूलं तत्र सुसंगतम्॥

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419 °मथाव°] em. RT, °मव° PāPu **421** श्रुतेः] em. Isaacson, श्रुतिः PāPuRT **428** पुनः] conj. Isaacson, पुरः PāPuRT **428** °मात्रमूलं] conj. Isaacson, °मत्र मूलं PāPuRT **429** यतः] em. RT, व्यतः Pā, च्यतः Pu **433** °बलेन] PuRT, °बले। न Pā **436** ऽस्ति] em. RT, ऽस्मि PāPu **436** छ्रुतेरेव] em. RT, छ्रुतेव Pā, छ्रुते एव Pu

न योगिप्रत्यक्षं श्रुतिरपि न मूलं यदि भवेत्।
कथं स्याद् व्यामोहादनवधिरनेकार्यविदितः
प्ररोहो, नन्वेषां क्वचिदपि च संवादबहुलः॥ ९०॥
व्यामोहाच्च हि वर्तन्ते कामं कतिपयैर्दिनैः।
सो ऽयं युगपदस्थायी व्यामोह इति विस्मयः॥ ९१॥
पुरापि सौगता आसन्निति केनावगम्यते।
पुरापि श्रोत्रिया आसन्निति केनावगम्यते॥ ९२॥
लोभादि दृश्यमानं वा यदि मूलमिहोच्यते।
वेदो ऽपि जीविकोपाय इति जल्पन्ति नास्तिकाः॥ ९३॥
महाजनपरिग्रहाद् यदि पुनः श्रुतौ वार्यते
बृहस्पतिमताश्रितप्रलपितो ऽपवादक्रमः।
स वारयितुमागमान्तरवचःसु शक्यस्तथा
कृतः किल परिग्रहः कुशलधीभिरेषामपि॥ ९४॥
यावांश्च कश्चन न्यायो वेदप्रामाण्यसिद्धये।
भवद्भिर्वर्ण्यते, सो ऽयं तुल्यस्तीर्थान्तरेष्वपि॥ ९५॥
न कदाचिदनीदृशं जगत्
कथितं तत्रभवद्भिरेव यत्।
इतरैरपि तत् तथोच्यते
सततं ते ऽपि बभूवुरागमाः॥ ९६॥
कृतमतिवाचालतया, द्वेष्या बहुभाषिणो भवन्ति जनाः।
तदिदमुपसंहरामो रसनायाश्चापलं विपुलम्॥ ९७॥

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441 NM I 648.11–12: अहमप्यद्य यत्किञ्चिदागमं रचयामि चेत्॥ तस्यापि हि प्रमाणत्वं दिनैः कतिपयैर्भवेत्। 447 ff. cf. NM I.637.18–638.3: महाजनश्च वेदानां वेदार्थानुगामिनां च पुराणधर्मशास्त्राणां वेदाविरोधिनां च केषांचिदागमानां प्रामाण्यमनुमन्यते, न वेदविरुद्धानां बौद्धाद्यागमानामिति कुतस्तेषामाप्तप्रणीतत्वम्? मूलान्तरं हि तत्र सुवचमज्ञानलोभादीत्येवमभिधाय वेदस्पर्धिनो बौद्धादयो निषेद्धव्याः।; also NM I.644.14–645.2: ननु वेदसमानकर्तृकेष्वागमान्तरेषु कथं तादृशो महाजनसंप्रत्ययो नास्ति? एवं नास्ति। तेन वर्त्मना भगवता कतिपये प्राणिनो ऽनुगृहीताः, येषां तादृश आशयो लक्षितः। वैदिकेन तु वर्त्मना निस्संख्याकाः प्राणिनो ऽनुगृहीता इति तत्र महानादरः, आगमान्तरेषु कृश इति। 453 f. NM I 491.13–14: न कदाचिदनीदृशं जगत् कथितं नीतिरहस्यवेदिभिः॥

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439 ॰दनवधि॰] em. RT, ॰दनविधि॰ PāPu **440** प्ररोहो] PāRT, प्ररोहा Pu **446** ऽपि] em., हि em. RT, प PāPu **448** ॰प्रलपितो] PāRT, ॰प्रलपितौ Pu **456** बभूवुरा॰] conj. Isaacson, रघूदना॰ PāPu, बहूत्तमा॰ em. RT **458** रसनाया॰ em. RT, रसना॰ Pā, स्मना॰ Pu

सत्यंवदाप्तपुरुषोक्ततया प्रमाणं
तीर्थानि वेदवदनादितया स्वतो वा।
आम्नायसंमिततया मनुवाक्यवद् वा
सर्वं प्रमाणमिति नीतिविदो वदन्ति॥ ९८॥

आह,

ननु चैवमतिप्रसङ्गदोषा-
दतिमात्रं भुवि विप्लवेत धर्मः।
क्क नु नाम न शक्यमेतदित्थं
गदितुं यादृशतादृशे ऽपि वाक्ये॥ ९९॥

उक्तमत्र,

अविच्छिन्ना येषां वहति सरणिः सर्वविदिता
न यत्रार्यो लोकः परिचयकथालापविमुखः।
यदिष्टानुष्ठानं न खलु जनबाह्यं न सभयं
न रूपं येषां च स्फुरति नवमभ्युत्थितमिव॥ १००॥
प्रमत्तगीतत्वमलौकिकत्व-
माभाति लोभादि न यत्र मूलम्।
तथाविधानामयमागमानां
प्रामाण्यमार्गो न तु यत्र तत्र॥ १०१॥
आप्तोक्तत्वमनादित्वमथवाम्नायमूलताम्।
तत्रैव शक्नुमो वक्तुं न पुनर्यत्र कुत्रचित्॥ १०२॥

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464 ff. NM I 648.10–13: सर्वागमप्रमाणत्वे नन्वेवमुपपादिते। अहमप्यद्य यत्किञ्चिदागमं रचयामि चेत्॥ तस्यापि हि प्रमाणत्वं दिनैः कतिपयैर्भवेत्। तस्मिन्नपि न पूर्वोक्तन्यायो भवति दुर्वचः॥ 473 ff. NM I 648.17-649.2: नैतदस्त्यविगीतां ये प्रसिद्धिं प्रापुरागमाः। कृतश्च बहुभिर्येषां शिष्टैरिह परिग्रहः॥ अद्य प्रवर्तमानाश्च नापूर्वा इव भान्ति ये। येषां न मूलं लोभादि येभ्यो नोद्विजते जनः॥ तेषामेव प्रमाणत्वमागमानामिहेष्यते। न मृष्यते तु यत्किञ्चित् प्रमाणं कुट्टनीमतम्॥

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459 सत्यंवदा°] PāPu, सत्यं तदा° em. RT **461** संमिततया] conj. RT, संबद्धतया PāPu **465** भुवि वि°] PāRT, भुवि° Pu **466** नाम न] em. RT, मामनु PāPu **469** अविच्छिन्ना] RT (em. ?), अवच्छिन्ना PāPu **469** सरणिः] em. RT, सरिणः PāPu **470** °लाप°] RT (em. ?), °लाभ° PāPu **471** यदिष्टानु°] em. RT, यदष्टानु° Pā, यदृष्टानु° Pu **473** °गीत°] em. Sanderson, °गीति° PāPuRT **473 f.** °मलौकिकत्वमाभाति] em., °मलौकिकत्वं लाभादि em. RT, °मवलोकिकत्वमाभादि PāPu **477** आप्तोक्त°] PuRT, आप्तोकृ° Pā **478** शक्नुमो] RT (em. ?), शक्नुमे PāPu

आदिश्यते किमपि कुत्सितमेव कार्यं
येषु त्वगम्यगमनाशुचिभक्षणादि।
प्रामाण्यवर्णनमिदं तु तथाविधानां
एते तु वादिवृषभा न सहन्त एव॥ १०३॥

॥ इत्युक्त्वा क्षणं च तूर्ष्णीं स्थित्वा सङ्कर्षणं प्रति॥

आर्य, यथाप्रतिभानमेतावदभिहितमस्माभिः। तदिदानीं यथासन्निहितं पृच्छ्यन्तामत्रभवन्तो वादिनः, अपि हृतं हृदयमेषामस्मद्वचसा न वेति।

॥ सङ्क॰। सहर्षम्॥

आर्य धैर्यराशे, वयं तावदुच्छ्वासिता इव, शालिता इव, पवित्रीकृता इवाप्यायिता इव जीवलोकफलमनुभाविता इव भवत्प्रभवयाभिनवया सरस्वत्या। अहो आश्चर्यम्!

सूक्ष्मा दृष्टिरहो अहो गतिरियं वाचामहो कौशलं
शास्त्रेष्वेतदहो मनः परिहृतं दोषैरसूयादिभिः।
को ऽसौ वास्ति गुणो न यो ऽत्र परमां काष्ठां गतो वर्तते
लोको ऽनारतमाह साहटसमः सत्यं न जातो नरः॥ १०४॥

एते ऽपि महाविद्वांसः सहृदया एव, कथं नावर्जिता आर्येण? अप्येनान् पृच्छामि।

॥ वाद्यभिमुखं स्थित्वा॥

भो भवन्तो महाविद्वांसः, अपि भवतामावर्जितं धैर्यराशिवचसा हृदयम्?

॥ वादिनः॥

आर्य, इयं तावदमानुषी।

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479 ff. NM I 638.16–18: ये ऽप्यन्ये केचिदशुचिभक्षणागम्यागमनादिनिर्विकल्पदीक्षाप्रकारमकार्यमनुतिष्ठन्ति ते ऽपि चातुर्वर्ण्यमहाजनभीताः तत् कर्म रहसि कुर्वन्ति न प्रकाशम्।

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479 f. कार्यं येषु] conj. Kataoka, येषु PāPu, येषु येषु em. RT **480** ॰शुचि॰] RT (em. ?), ॰शुवि॰ PāPu **482** सहन्त] RT (em. ?), महन्त PāPu **483** च] PāPu, om. RT **484** ॰मेतावद॰] em. RT, ॰वेतावद॰ PāPu **485** पृच्छ्य॰] em. RT^{pc}, पृच्छ॰ PāPuRT^{ac} **485** हृदयमे॰] RT (em. ?), हृतमे॰ PāPu **486** सङ्क॰] PāPu, स्नात॰ RT (em. ?) **488** इवाप्यायिता इव] conj., इवाप्यायिता em. RT, इवप्यातिता Pā, इव। प्यायिता Pu **488** ॰भिनवया] PāRT, ॰भिनवयाभिनवया Pu **490** वाचामहो] PuRT, वाचामहा Pā **492** वास्ति गुणो न यो ऽत्र] conj., नास्ति न यो ऽत्र PāPu, वास्ति नयो न यो ऽत्र conj. RT **492** परमां] RT (em. ?), परमा PāPu **493** ऽनारतमाह साहटसमः] em. RT, नाहतमाह साहटसमं PāPu **494** एते] PuRT, एति Pā **497** भवतामावर्जितं] em. RT, भवतावर्जित PāPu **497** ॰वचसा] RT (em. ?), ॰वचसां PāPu **498** वादिनः] RT (em. ?), वो Pā, वोदि Pu **499** तावदमानुषी] conj. RT, तावमानुषा PāPu

⟨॥ सङ्क॰ ॥ ⟩

आभिः पुनरपरिमितनीतिधारावर्षिणीभिरसदृशगतिभिरपगतमात्सर्याभिरार्यधैर्यराशिवाग्भिर्ब्रह्मर्षिकल्पनिर्मलमनसः सर्वत्र भवन्तो वर्तन्ते। तथापि पुनः पुनरिदमवबोध्यन्ते भवन्तः। द्वयमिदमवश्यरक्षणीयमार्यैः।

॥ वादि॰ ॥

किमिव?

॥ सङ्क॰ ॥

एतानि किल परस्परमसंकीर्णानि पृथक्प्रस्थानानि यथावस्थानि तीर्थानि। तदेषामितरेतरसंकरपरिहारे सततमवहितैर्भवितव्यमार्यैः।

॥ वादि॰ ॥

आर्य, यावानिह स्वे स्वे शासने समाम्नातः कश्चिदहिंसादिः साधारणो मानवो धर्मः, तत्र किमुच्यते? तदतिरिक्तं तु नियतोपदिष्टविशिष्टक्रियाकाण्डसंकरं स्वशास्त्रकथितप्रत्यवायभयात् परिहराम इत्येकं तावत् स्थितम्। अथ द्वितीयं किम्?

॥ सङ्क॰ ॥

भवदीयं नाम मुखे दत्त्वा दुराचारतया ये विप्लावयन्ति शास्त्रं धर्मं च, तेषां स्वाश्रमेष्ववकाशो न देयः।

॥ वादि॰ ॥

एतदपि सत्यमनुष्ठीयते। किं त्वयमर्थो नास्मदधीनः। आर्येण राजनियुक्तैश्च निर्वाह्यो ऽयम्।

॥ सङ्क॰ ॥

एवमेतद्। गृहीतक्षण एवात्र देवो वर्णाश्रममर्यादाचार्यः। भवद्भिरपि तथाविधेषूदासितव्यम्। न तेषां दयितव्यम्।

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500 ⟨सङ्क॰⟩] em., ⟨स्नात॰⟩ em. RT, om. PāPu **501** ॰गति॰] conj. Sanderson, ॰मति॰ PāPuRT **502** ब्रह्मर्षिकल्प॰] conj. RT, ब्रह्मातिकल्प॰ PāPu **506** सङ्क॰] PāPu, स्नात॰ RT (em. ?) **507** परस्परमसंकीर्णानि] em. RT^{pc}, परस्परसंकीर्णानि PāPuRT^{ac} **507** यथावस्थानि] PuRT, यथाचस्थानि Pā **508** ॰संकर॰] PuRT, ॰सकर॰ Pā **510** यावानिह] RT (em. ?), यावानेह PāPu **510** ॰हिंसादिः] RT (em. ?), ॰हिंसादि PāPu **510** साधारणो] em. RT, साधारो PāPu **511** मानवो] conj., मानसो PāPuRT **512** द्वितीयं] RT (em. ?), द्वितीय PāPu **514** सङ्क॰] PāPu, स्नात॰ RT (em. ?) **515** भवदीयं] Pā^{pc}PuRT, भवदीयं मुखे Pā^{ac} **516** ॰ष्ववकाशो] em. RT, ॰ष्वावकाशो PāPu **516** देयः] PuRT, देया Pā **518** ॰नियुक्तैश्च] PāRT, ॰नियुक्तौश्च Pu **519** ऽयम्] em. RT, यत् PāPu **520** सङ्क॰] PāPu, स्नात॰ RT (em. ?) **521** वर्णाश्रम॰] PāRT, वर्णाश्रमधर्म॰ Pu **522** ॰विधेषू॰] Pu^{pc}RT, ॰विधेष्व॰ PāPu^{ac}

॥ वादि॰ ॥

यथार्य आह।

॥ सङ्क॰ ॥

तदिदानीमुत्थाय यथायथं गम्यताम्। आश्रमेषु च स्वेषु स्वेषु यथाव्यवस्थमास्यताम्। आर्य धैर्यराशे, तदेहि वयमपीदानीं यथावृत्तं स्वामिने निवेदयामः।

॥ इति निष्क्रान्ताः सर्वे॥

॥ चतुर्थो ऽङ्कः॥

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525 सङ्क॰] PāPu, स्नात॰ RT (em. ?) **527** यथाव्यवस्थमा॰] em. RT, यथाव्यवस्थामा॰ PāPu **529** चतुर्थो ऽङ्कः] Pā, चतुर्थोङ्कः समाप्तम् Pu **529** Colophons: शुभं भवतु॥ जिनशासनस्य कल्याणं भूयात्॥ ⊘ ⊘॥ मंगलंमस्तु॥ ⊘ Pā, सपूर्ण॥ श्री॥ Pu