

अक्षकहा - Edited with Introduction  
Notes and Translation in English by  
N.V. Vaidya. Belgaum, 1958.



Indira Gandhi National  
Centre for the Arts

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# वरुणकहा

(कुमारपालप्रतिबोधे परधनहरणे वरुणकथा)



*Edited with :*

**Introduction, Notes and Translation.**



BY  
Indira Gandhi National  
Centre for the Arts

**Prof. N. V. Vaidya, M. A.,**  
Willingdon College, Sangli.



नूतन-प्रकाशन, टिळकवाडी.



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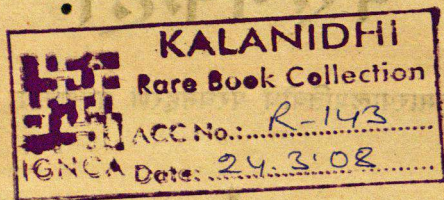
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नूतन-प्रकाशन, टिळकवाडी.

Published by T. A. Kulkarni, B. Sc. (Hons.), B. Ed.,  
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891.1

First Edition 1958.

*Sanskrit stones*  
*Prakrit stones*  
*Apabhramsa stones*

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299, Patil Galli, Belgaum.



# PREFACE

The Karnātak University has prescribed Nalakahā ( नलकहा ) and Varuṇakahā ( वरुणकहा ) as a Text book in Ardhamāgadhī for the Pre-University Examination (Arts) (1959). The addition of वरुणकहा to the last year's text has necessitated this reprint. Unfortunately I was not aware of this change and hence the delay in printing. I crave the indulgence of the Students and Professors for the same.

The entire credit, however, for the speedy reprint goes to Prof. R. V. Dixit; M. A. of Lingaraj College, Belgaum. Had it not been for his spontaneous offer to see the edition through the Press, I doubt whether this reprint would have at all been possible. My thanks also are due to the publisher Shri T. A. Kulkarni, B. Sc. (Hon.), B. Ed. for having undertaken to publish the edition. I thank also the staff of the Nūtan Printing Press for their prompt work.

15th Aug. 1958, }  
SANGLI. }

N. V. Vaidya.

# PREFACE

## Important Errata.

Text	P. 2	I. 2	for मायंदु	read	मायंदु
„	P. 9	I. 24	for सो पच्चूसे	read	[6] सो पच्चूसे
„	P. 12		for Stanza No.	read	Stanza No.
			83 to 90		82 to 89
Trans. P.	7	I. 21	for instralled	read	installed
„	P. 10	I. 8	for in flate	read	inflate
„	P. 10	I. 33	for rise	read	rare

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# INTRODUCTION

The story included in this book, viz. Varuṇakathā is taken from the Kumārapālpratiḥodhā (Kp.) of Somaprabhācārya. The text is edited by Revered Shri Munirāja Jinavijayajī in the Gaekwad's Oriental Series (No. XIV), Baroda, 1920. It also contains a very valuable introduction and the information given here about the text and the author is entirely based on that. My sincere thanks are due to the revered Muniji for the same.

## Title of the work :—

Though the work is generally known by the title Kp. the author himself has uniformly used the title जिनधर्मप्रतिबोध (जिणधम्मपडिबोह) at the end of every प्रस्ताव. The title कुमारपालप्रतिबोध is used only in the colophon—at the end of the work—which is supplied by the scribe. It is obvious, therefore, that the title Kp. must have been more popular and current than the original title. Moreover the title Kp. is more significant as it gives to the general reader an idea of the subject matter of the work itself besides mentioning the name of the king Kumārapāla. And as M. Winternitz suggests the title Kp. is an ingenious abbreviation of 'कुमारनृपहेमचन्द्रप्रतिबोधजिनधर्मप्रतिबोध' with the substitution of full name कुमारपाल (instead of नृप) The mention of the name of हेमचन्द्र is, however, lacking. According to L. Alsdorf, the work is also known sometimes by the title of 'हेमकुमारचरित'.

## The Nature and Contents of the Work :—

Kp. is a didactic work and collection of tales, in verse and prose, for the most part in Prākṛit, but also partly in

Sanskrit and Apabhramśa. It consists of five Prastāvas (" Recitals, Sermons ") by which Hemacandra who is made the speaker, is supposed to have converted king Kumārapāla. Prastāva I deals with the bad consequences of seven great vices, viz. hunting ( पापद्वि-मृगया ), flesh-eating ( मांसभक्षण ), gambling ( द्यूत ), adultery ( परदारागमन ), fornication ( वेश्याव्यसन ), drinking ( मद्यपान ) and theft ( परधनहरण ); Pr. II with the worship of gods and teachers ( देवगुरुपूजा ); Pr. III with the four duties : generosity ( दान ), virtue ( शील ), asceticism ( तपस् ), and meditation ( भावना ); Pr. IV with the Twelve Vows of the Jain Layman ( श्रमणोपासक ), and Pr. V with the four passions ( कषायs ). viz. anger ( क्रोध ), pride ( मद ), deceit ( माया ) and greed ( लोभ ) and various other points of the doctrine. वरुणकहा illustrates the bad consequences of the vice of stealing.

### Kp. As A Historical Work :—

As the author Somaprabhācārya was a contemporary of Hemacandra and Kumārapāla, one would naturally expect that he would have given some detailed information about these great personages. Unfortunately, however, he has not done so. Obviously, writing history was not at all his object. He must have left it to others to do that. A summary of the historical material as available in the Kp. is given on pp. IX-XV of the Introduction to his edition by Muniji.

### Importance of Kp. As A Literary Work :—

Though Kp. is not of much value as a historical work, it ranks very high as a literary work. The stories narrated in the work as illustrating the various virtues and vows of Jainism are a fine specimen of the narrative literature of the Jainas. As already mentioned above,



the major portion of the work is in Prākṛit or Jain Māhārāṣṭrī, with an admixture of Sanskrit and Apabhraṃśa. He has embellished the narrative with many poetic devices and Alaṃkāras, and there are a number of Subhāṣitas, proverbs and philosophical discourses and allegorical passages to be met with in the work. The style always suits the narration. The stories are invariably told in a simple and direct style, but whenever there are any descriptive passages we get long compounds.

### Somaprabha—Life, Date and Works:—

The author, सोमप्रभाचार्य is a well-known literary figure in Jain literature. He composed the present work in Saṃvat 1241, ( or 1184 A. D. ), i. e. only 11 years after the death of King Kumārapāla. He was therefore, a contemporary of Kumārapāla and his illustrious teacher, Hemacandra, who was known as Kalikālasarvajña. Somaprabha composed this work while dwelling in the residence of the poet Siddhapāla, son of the poet-king Śrī Śrīpāla, of Prāgvāṭa ( Porwad ) community. The work was composed for the benefit of Hariścandra and Śrīdevī son and daughter respectively of Shet Abhayakumāra, son of Nemināga. The entire work was read out to Mahendramuni, Vardhamāna and Guṇicandra, the three learned and direct disciples of the great sage Hemacandra.

Shet Abhayakumāra was, as mentioned in the Kp. itself, the head of the charitable departments like alms-houses ( दानशालाs ) etc., opened for the maintenance of helpless and disabled persons. The poet-king Śrī Śrīpāla was one of the best poets of Gujarat, and an honoured and accepted brother of Siddharāja Jayasimhadeva. His son, Siddhapāla, also was a poet of the first rank, and a beloved friend of king Kumārapāla. The poet Śrīpāla

was a disciple of Devasūri, the most illustrious in the lineage of preceptors of our poet. And thus the relations between the two families were very cordial. Somaprabhācārya wrote his other work, सुमतिनाथचरित also while dwelling in the house of this poet at Aṇahilpura or Pāṭaṇ.

### Other Works of Somaprabha :—

Besides the Kp. three other works of our author are available :—

(1) Sumatināthacaritra. It describes the life of Sumatinātha, fifth Tirthaṅkara of the Jains. Like the Kp. it is also written mainly in the Prākṛit language, and contains legends and stories explaining the tenets of Jainism. It is an extensive work consisting of more than 500 verses.

(2) Sūktimuktāvali (सूक्तिमुक्तावलि) or Sindūraprakara (सिन्दूरप्रकर). This a didactic poem consisting of hundred verses of a miscellaneous nature. The alternative title is due to the fact that its first verse begins with the words 'सिन्दूरप्रकर'. It is edited in the Kāvya-mālā series, Part VII, pp. 35-51. It is also known by the name Somaśataka, on the analogy of Bhartṛhari's Nītiśataka, and is very popular among the Jains. It is repeated by heart by many a man and woman of the Jain Community. Some of the verses from this work are quoted in the Kp.

(3) Śatārtha-Kāvya (शतार्थकाव्य). This work consists of a single verse in Sanskrit in Vasantatilaka metre and the author has himself written a commentary on it explaining its meaning in a hundred different ways. In the first five verses he has given an index to the hundred explanations intended by him. Then follows an explanation of the



verse as referring to the 24 Tīrthamkaras; after that the Vedic deities like Brahman, Viṣṇu etc. are explained. Then his contemporaries and preceptors are referred to, such as Vādidevasāri, Hemacandra, Kumārapāla and others. And finally he has shown how the verse can be explained as referring to himself. This shows his great erudition and mastery over the language. 'Consequently the title Śatārthika was conferred on him and he is referred to by that appellation by many subsequent writers. The verse in question is as follows:—

कल्याणसारसवितानहरेक्षमोहकान्तारवारणसमानजयाद्यदेव ।

धर्मार्थिकामदमहोदयत्रीरधीरसोमप्रभावपरमागमसिद्धसुरे ॥

Besides these four works, it is very likely that our author must have written some more works. For, while explaining his शतार्थकाव्य, he quotes two verses with the remark 'यद्वोचाम'—"as stated by us (elsewhere)." The verses, however, cannot be traced to any of his known works.

### Chronological Order of the Works:—

Among the four works of our author that have come down to us, सुमतिनाथचरित्र seems to have been his first work. It is followed by सूक्तिमुक्तावलि. Then comes the शतार्थकाव्य, (composed sometime between A. D. 1177 to 1179.) The Kp. seems to be the last work of our author.

### SUMMARY.

King नरचंद was ruling in the city of मायंदी in भरहु country. सोहगमंजरी was his chief Queen. She gave birth to a son. He was named as नरसिंह. He soon grew up to be a handsome youth.

Once कुसल and निपुण two sons of a painter approached the prince and they offered him the portrait of a maiden. The prince was enamoured of the bewitching beauty of the maiden and praised the skill of the two boys. They however informed him that they could not do justice to her beauty and that she was far more beautiful than she is delineated. The prince then asked her whereabouts and the boys said, "Listen. She, कणगवई, is the daughter of कणगावली and कणगद्वय ruling in कणगउर city. She is a paragon of beauty and is matchless in the skill in various arts. Once when she had been in the court-hall of her father, she heard your praise through the bards. From that time she has become restless. Her father, therefore, sent us here with her portrait and asked us to bring your portrait in return."

Having heard this the prince did not show that his heart was perturbed with love and asked मइसार to recite some part of the verse (समस्ता पय). मइसार said 'करि सफलउं अप्पाणु'. The prince immediately completed the verse. बुद्धिसार recited 'इहु भल्लिम पज्जन्तु'. कुसल recited 'मरगयवन्नह पियह उरि पिय चंपयपहदेह'. निउण recited, "चूडउ चुन्नीहोइसइ मुद्धिकवोलि निहितु।" The prince completed all the verses with ease. कुसल said, "He is indeed the son of सरस्सई."

नरसिंह, then ordered to give a reward of a lakh of दीनरस to the painters. But his treasurer कूबेर thought this to be extravagance and in order to bring it to his notice he made a heap of those दीनारस before the prince. The prince understood the intention of his treasurer and then he said, "The wealth is transient. We are not sure whether it will last or not even if we do not give it to others. What is the use of wealth which is neither



given in charity nor enjoyed? So give another lakh of दीनारस to these painters."

कुसल and निउण were wonderstruck at the generosity of the prince. They then painted a portrait of the prince and went to कणगपुर and showing the portrait they told him about prince नरसिंह.

Having heard this कणगद्वय sent his daughter कणगवई with the fourfold army. She reached मायंदी and the prince married her on an auspicious day. King नरचन्द renounced the throne in favour of his son नरसिंह and accepted monkhood.

Day by day king नरसिंह became addicted to sensual pleasures and was so much enamoured of कणगवई that he did not care for his kingdom. So other kings formed a conspiracy and banished him along with his wife outside his kingdom.

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When they were wandering in the forest कणगवई was abducted by an aerial being. नरसिंह drew his sword in vain because the खेयर immediately disappeared. नरसिंह began to lament piteously and blamed his fate. However he composed himself and took an oath, "In as much as I am reduced to this state due to my addiction to sensual pleasures, I shall avoid sexual intercourse with my wife hence forward till I regain my kingdom." Then he wandered alone and reached सिरिउर and lodged in a temple.

As soon as he entered the temple he saw his wife who told what had happened. In the meanwhile the sun set. It was winter. They slept there and she began to

request him for sexual pleasure. The king told her that he could not do so because of his vow.

Then she began to grow enormously and नरसिंह came to know that she was not his wife and beating her he drove her away. The नगरदेवता then appeared before him and said, "I am pleased with you. Ask for a boon." The king said that her sight itself was the ample reward. The goddess gave a jewelled amulet ( रक्षाकटक ) and told him that the यक्षs and demons would be powerless if it is tied on the arm. The goddess then said, "Go to कंचणउर where you will regain your kingdom." The goddess disappeared.

नरसिंह went to कंचणउर and heard the trumpet declaring the offer of kingdom. The king asked a resident why no one was ready to accept the kingdom. The resident told him, "Whoever ascends the throne dies in the first part of the night." नरसिंह stopped the trumpet. He was taken to the palace and was enthroned.

नरसिंह did not sleep but kept a vigilant watch and leaving the bed he stood aside with a sword in his hand. The demon came at midnight and gave a stroke with his sword on the bed but no one was dead. He saw नरसिंह. नरसिंह asked, "Who are you striking shamelessly on those who sleep?" He said, "I am राक्षस." Thereupon नरसिंह said, "I am a भेक्खस."

The demon laughed and said, "Listen. King दुम्मई was ruling in this city. He forcibly carried away the wife of merchant विमल in this city. विमल died due to her separation and became a demon. I am he. I killed दुम्मई



as a revenge and kill even him who ascends this vile throne. But as for you, you avoid contact with other's wives and hence I am pleased with you. So rule over this kingdom." The demon then disappeared.

When नरसिंह was ruling in कंचणउर, शांतिनाथ जिन come there and the king went to listen to his preaching. In the meanwhile the खेयर came there and offered कणगवई to the king and said, "I abducted her for sensual pleasures but the कुलदेवता warned me not to do so and hence I have come here with her. Please forgive me." King नरसिंह forgave him saying. "कम्माण एस दोसो न तुह."

शांतिनाथ said to नरसिंह, "All this is due to defective कर्म in the past births. In the city of सीहउर, there was a merchant called गंगणाग. He was a devotee of Jain monks. He had a servant called वरुण. He once accompanied गंगणाग to a Jain monk. There he heard that a man who stole other's wealth was bound to experience severest miseries. वरुण took a vow that he abandoned theft up to his death. He told this to his wife सिरी who also took the same vow.

Once वरुण saw a golden chain in the house of गंगणाग and stealing it he gave it to his wife. गंगणाग began to lament. Thereupon सिरी requested वरुण to return the chain. वरुण returned it and after his death he became नरसिंह. You are he. सिरी became कणगवई your wife. As you observed a vow you got the kingdom As you stole the chain you lost your kingdom. As you returned the chain you regained your kingdom."

Having heard this, both of them remembered their past births. They accepted partial renunciation देसविरई

at the feet of शांतिनाथ. When both of them died they became gods in सोहम्मकण्ठ and in the next birth they secured मोक्ष.

When king was ruling in कण्ठ, शांतिनाथ came there and the king went to listen to his preaching. In the meanwhile the king's wife and offered sacrifices to the king and said, "I abducted her for sensual pleasures but the king warned me not to do so and hence I have come here with her. Please forgive me." King said, "I forgive him saying, 'कण्ठ पर्याप्त है'."

शांतिनाथ said to king, "All this is due to defective act in the past birth. In the past birth, there was a merchant called पण्डित who was a devotee of Jain monks. He had a servant called कण्ठ. One day he heard that a man who stole other's wealth was bound to experience severest miseries. He took a vow that he abandoned theft up to his death. He told this to his wife who also took the same vow."

Once king saw a golden chain in the house of पण्डित and stealing it he gave it to his wife. पण्डित began to lament. Thereupon king requested king to return the chain. King returned it and after his death he became a god. You are not yet become a god yet your wife. As you observed a vow you eat the kingdom. As you stole the chain you lost your kingdom. As you returned the chain you regained your kingdom."

King heard this, both of them remembered their past birth. They accepted partial renunciation and



as a revenge and kill even him who ascends this vile throne. But as for you, you avoid contact with other's wives and hence I am pleased with you. So rule over this kingdom." The demon then disappeared.

When नरसिंह was ruling in कंचणउर, शांतिनाथ जिन come there and the king went to listen to his preaching. In the meanwhile the खेयर came there and offered कणगवई to the king and said, "I abducted her for sensual pleasures but the कुलदेवता warned me not to do so and hence I have come here with her. Please forgive me." King नरसिंह forgave him saying. "कम्माण एस दोसो न तुह."

शांतिनाथ said to नरसिंह, "All this is due to defective कर्म in the past births. In the city of सीहउर, there was a merchant called गंगणाग. He was a devotee of Jain monks. He had a servant called वरुण. He once accompanied गंगणाग to a Jain monk. There he heard that a man who stole other's wealth was bound to experience severest miseries. वरुण took a vow that he abandoned theft up to his death. He told this to his wife सिरि who also took the same vow.

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Having heard this, both of them remembered their past births. They accepted partial renunciation देसविरई

at the feet of शांतिनाथ. When both of them died they became gods in सोहम्मकप्प and in the next birth they secured मोक्ष.

When the king was ruling in the kingdom, there and the king went to listen to his preaching. In the meanwhile the king came there and offered pleasures to the king and said, "I abducted her for sensual pleasures but the king warned me not to do so and hence I have come here with her. Please forgive me." King forgave him saying, "कर्मण्येवाहिममृते" (Karmaṇyeva Ahimamṛte).

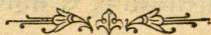
शक्तिनाथ said to the king, "All this is due to delusive joy in the past birth. In the past birth, there was a merchant called शक्तिनाथ who was a devotee of Jain monks. He had a servant called शक्ति. The once he heard that a man who stole others' wealth was bound to experience severest miseries, he took a vow that he abandoned himself up to his death. He told this to his wife who also took the same vow.

Once he saw a golden chain in the house of a thief and stealing it he gave it to his wife. The thief began to lament. The thief requested him to return the chain. He returned it and after his death he became a god. You are not yet become gods. As you stole the chain you lost your kingdom. As you returned the chain you regained your kingdom."

Having heard this, both of them remembered their past births. They accepted partial renunciation.



# वरुणकहा ।



॥ कुमारपालप्रतिबोधे परधनहरणे वरुणकथा ॥

[१] इण्हि नरिद ! निसुणमु कहिज्जमाणं मए समासेणं ।  
वसणाण सिरोरयणं व सत्तमं चोरियावसणं ॥ १ ॥

परदव्वहरणपावदुमस्स धणहरणमारणाईणि ।  
वसणाइं कुसुमनियरो नारयदुक्खाइं फलरिद्धी ॥ २ ॥

जग्गंतो सुत्तो वा न लहेइ सुक्खं दिणे निसाए वा ।  
संकाछुरियाएँ छिज्जमाणहियओ धुवं चोरो ॥ ३ ॥

जं चोरियाएँ दुक्खं उव्वंधणसूलरोवणप्पमुहं ।  
एत्थ वि लहेइ जीवो तं सव्वजणस्स पच्चक्खं ॥ ४ ॥

दोहग्गमंगच्छेयं पराभवं विभवभंसमन्नं पि ।  
जं पुण परत्थ पावइ पाणी तं केत्तियं कहिमो ॥ ५ ॥

हरिऊण परस्स धणं कयाणुतावो समप्पए जइ वि ।  
तह वि हु लहेइ दुक्खं जीवो वरुणो व्व परलोए ॥ ६ ॥

रत्ता भणियं—‘को सो वरुणो’ ? गुरुणा वुत्तं सुण—

[२] इत्थेव भरहखित्ते नयरी नामेण अत्थि मायंदी ।  
मायंदपमुहपायवअभिरामारामरमणिज्जा ॥ ७ ॥

तत्थ निवो नरचंदो अरिवहुमुहकमलपुण्णिमाइंदो ।  
मायदु व्व दुमाणं सिरोमणी सव्वनिवईणं ॥ ८ ॥

सोहग्गमंजरी मंजरि व्व पसरंतसीलसुरहिगुणा ।  
नयणभमराण वीसाममंदिरं से महादेवी ॥ ९ ॥

कयाइ तीए समुप्पन्नो पुत्तो । करावियं रत्ता वद्धावणयं । कयं  
से 'नरसिंहो' त्ति नामं । पत्तो सो कुमारभावं । गहाविओ  
कलाकलावं । पवन्नो अणन्नसामन्नलायणणपुण्णं तारुण्णं ।

सा तस्स रूवसोहा संजाया पिच्छिऊण जं मयणो ।  
लज्जाएँ विलीणंगो नूणमणंगत्तणं पत्तो ॥ १० ॥

[३] अन्नया विन्नत्तो कुमारो पडिहारेण--'देव! दुवारे चिट्ठंति  
कुमारदंसणत्थिणो कुसलनिउण्णनामाणो चित्तयरदारया' ।  
कुमारेण वुत्तं--'सिग्घं पवेसिहि' । पवेसिया पडिहारेण ।  
पणमिऊण कुमारं उवविद्धा ते । समप्पिया चित्तवट्ठिया ।

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अह पेच्छिऊण एयं परिओसविसट्ठलोयणजुएण ।  
भणियं नरसिंहेण 'का एसा देवया एत्थ' ॥ ११ ॥

हसिऊण तेहिं भणियं 'न देवया किंतु माणुसी एसा' ।  
तो कुमारेण वुत्तं--'न एरिसी माणुसी होइ ॥ १२ ॥

अह माणुसी वि जइ होज्ज एरिसी ता कुणंति जं कट्ठं ।  
के वि हु सग्गनिमित्तं तेसिं सव्वं पि तं विहलं ॥ १३ ॥

ता तुम्ह नूणमेयं अणुत्तरं चित्तकम्मचउरत्तं ।  
इय मज्झ फुरइ चित्तं', तो भणियं कुसलनिउणेहिं ॥ १४ ॥

'अम्हाणमिह न किंचि वि चित्तकरं चित्तकम्मचउरत्तं ।  
दट्ठुं पि पडिच्छंदं न जेहिं सम्मं इमा लिहिया ॥ १५ ॥



एकस्स पयावइणो वण्णसु विन्नाणकोसलं एत्थ ।

जेण पडिच्छंदयमंतरेण बाला विणिम्मविया' ॥ १६ ॥

इय तव्वयणं सोउं वियसियमुहपंकएण कुम्भेण ।

भणियं—‘कहेह भद्दा! का एसा कस्स वा धूया’ ॥ १७ ॥

तेहिं भणियं—‘कुमार! सुण।

[४] अत्थि कणगउरनयरे कणगद्धओ राया। कणगावली से भज्जा। ताण कणगवई नाम धूया।

पसरंतेण समंता कणगुज्जलकायकंतिपडलेण।

कणयाभरणाइं पिव जा दीसइ दिसापुरंधीणं ॥ १८ ॥

सा य रुवाइसएण सुणीण वि मणहारिणी कलाकुसलत्तणेण असरिसी अन्नकन्नयाणं पत्तजोव्वणा समागया पिउपायपणामत्थं अत्थाणमंडवे। आयणिणयं तीए वंदिणा कीरंतं कुमार! तुह गुणकित्तणं। तप्पभिइं च परिचत्तसेसवावारा अट्टाणदिन्नसुज्जहुंकारा कंठलोलंतपंचमुग्गारा गरुयपसरंतनीसासा कुमारगुणसंकहामेत्त-पत्तआसासा संजाया सा। सुणियमिणं से सहीहिंतो रत्ता। किं इमीए ठाणे अणुराओ, कुमारस्स वि केरिसं इमं पइ चित्तं ति जाणणत्थं, कुमारस्स पडिच्छंदयं आणेउं, इमं कणगवईपडिच्छंदयं च दंसिउं पेसिया इत्थ अम्हे। कुमार! नगरुज्जाणे राहावेहेण धणुव्वेयमब्भसंतो पुरपरिसरे विविहतुरंगवग्गवग्गणविणोयमणु-हवंतो सीहिदुवारे वारणारोहकीलं कुणंतो य दिट्ठो तुमं। तओ सरीरसुंदेरदलियकंदप्पदप्पस्स कुमारस्स ‘अहो अविकलं कलाकोसलं’ ति पत्ता विम्हयं अम्हे। इमं च सोऊण मयणसर-गोयरं गओ कुमारो। तहा वि नियमागारं गूहंतेण तेण भणियं—‘भण भो मइसार! किं पि समस्सापयं’ पहसियमुहेण जंपियं मइसारेण—‘करि सफलउं अप्पाणु’। सिग्घमेव भणियं कुमारेण—

‘पडिवज्जिवि दय देव गुरु देवि सुपात्तिहि दाणु ।

विरइवि दीणजणुद्धरणु करि सफलउं अप्पाणु’ ॥ १९ ॥

कुसलेण वुत्तं—‘अहो कुमारस्स कव्वकरणसत्ती’ ! कुमारेण जंपियं—‘बुद्धिसार ! तुमं पढसु’ । तेण पढियं—‘इहु भल्लिम पज्जंतु’ ।

कुमारेण भणियं—

‘पुत्तु जु रंजइ जणयमणु थी आराहइ कंतु ।

भिच्चु पसन्नु करइ पढु इहु भल्लिम पज्जंतु’ ॥ २० ॥

‘अहो अइसओ’ त्ति भणियं निउणेण—‘कुमार ! मए वि समस्सा चित्तिया अत्थि तं पूरेसु’ । कुमारेण वुत्तं—‘पढसु’ । पढिया निउणेण—

‘मरगयवण्ह पियह उरि पिय चंपयपहदेह ।’

तक्कालमेव कुमारेण भणियं—

‘कसवट्टइ दिन्निय सहइ नाइ सुवण्ह रेह’ ॥ २१ ॥

निउणेण भणियं—‘जं चेव चित्तियं उत्तरद्धं मए तं चेव कुमारस्स वि फुरियं । अहो बुद्धिपगरिसो’ ! कुसलेण वुत्तं—‘ममावि समस्सं पूरेसु’ । पढिया तेण—

‘चूडउ चुण्णीहोइसइ मुद्धि कवोलि निहित्तु ।’

कुमारेण भणियं—

‘सासानलिलण झलक्खियउ बाहसलिलसंसित्तु’ ॥ २२ ॥

कुसलेण वुत्तं—‘अहो अचुत्तरियं ! पच्चक्खसरस्सई कुमारो’ । भणिओ कुमारेण कुवेरो नाम भंडागारिओ—‘भो ! एयाणं देहि दीणारलक्खं’ । कुवेरेण वुत्तं—‘जं देवो आणवेइ’ त्ति । चित्तियं च—‘अहो मुद्धया कुमारस्स जं अलक्खं दाणमेव नत्थि । नूणं न याणइ लक्खपरिमाणं इमो । ता तं संपाडेमि एएसिं कुमारपुरओ चेव जेण लक्खो महापमाणो त्ति मुणिऊण न पुणो थेवकज्जे



एवमाणवइ' त्ति । तओ तेण तत्थेव आणाविओ दीणारलक्खो,  
 पुंजिओ कुमारपुरओ । भणियं कुमारेण—'भो कुबेर ! किमेयं ति' ?  
 तेण वुत्तं—'देव ! एस सो दीणारलक्खो, जो पसाईकओ कुमारेण  
 एएसिं कुसलनिउणाणं' । कुमारेण चित्तिं—'हंत ! किमेयं संपयं  
 संपयाण दंसणं । नूणं पभूओ खु लक्खो एयस्स पडिहाइ । ता मं  
 सुहित्तणेण किर पडिबोहिरुण एयस्स दंसणेण नियत्तेइ । इमाओ  
 अपरिमियमहादाणाओ नेच्छइ य मज्झ संपयापरिद्वंसं ति ।  
 अहो मूढया कुबेरस्स । एगंतवज्जे अणाणुगामिए सह जीवेण  
 साहारणे अग्गितकराईणं पयाणमित्तफले परमत्थओ आवया-  
 कारण अत्थे वि पडिबंधो । ता पडिबोहेमि एयं' । तओ भणियं  
 —'अज्ज कुबेर ! किमेसो लक्खो ?' । कुबेरेण भणियं—'देव,  
 एसो' । कुमारेण वुत्तं—'भो ! किं दोणहं एगमित्तेण, कित्तिओ  
 वा एगलक्खो ? न खलु एएण इत्थं पि जम्मे एए चित्तदा-  
 रया परिमिएणावि वएण सुहिणो भवंति । न य असंपयाणेण  
 अपरिद्वंसो संपयाए । अवि य खीणे य पुण्णसंभारे नियमा  
 विणस्सइ । तहा—

अणुदियहं दितस्स वि झिज्जंति न सायरस्स रयणाइं ।

पुण्णक्खएण झिज्जइ ता रिद्धी न उण चाएण ॥ २३ ॥

अदिज्जमाणा वि अब्बेसिं अपरिभुज्जमाणा वि अत्तणा गोवि-  
 ज्जमाणा वि पच्छन्ने रक्खिज्जमाणा वि पयत्तेण असंसयं नस्सइ  
 एसा । किं वा दाणभोगरहियाए अवित्तिकम्मयरमेत्ताए संपयाए  
 त्ति, ता वीयं पि लक्खं देहि' । कुबेरेण वुत्तं—'जं देवो आणवेइ' ।  
 'अहो उदारया कुमारस्स' त्ति विम्बिया कुसलनिउणा । चित्त-  
 वट्ठियं पुणो पुणो ( वि ) पिच्छंतेण पदियं कुमारेण—

‘मयणघरिणी नूनं दासीदसं पि न पावए ।

तिनयणपिया पत्ता लोए तणं व लहुत्तणं ।

सलिलनिहिणो धूया धूलीसमा वि न सोहए ।

अमरमहिला हीलाठाणं इमीएँ पुरो भवे ॥ २४ ॥

चितियं कुसलनिउणेहिं—‘कयत्था कणगवई कुमारी जा  
कुमारेण एवं बहु माणिज्जइ । संपत्तमम्हाण समीहियं’ ।

[५] एत्थंतरे मज्जनसमउ त्ति उट्ठिओ कुमारो । गया नियावासं  
कुसलनिउणा । एवं कुमारसेवापरा ठिया कित्तियं पि कालं ।  
कुमाररूवं आलिहिऊण चित्तवट्टए पत्ता कणगपुरं । दंसिओ  
कुमारपडिच्छंदओ कणगद्वयस्स । कहिओ कुमारवुत्तंतो ।  
भणियं रत्ता—‘ठाणे अणुराओ कुमारीए । इमं पइ अणुरत्तो य  
कुमारो’ । तओ चउरंगवलकलिया पेसिया कणगवई ।

पत्ता मायंदीए इंदीवरलोयणा प्रसत्थदिणे ।

परिणीया कुमारेणं एसो लच्छि व्व कणहेण ॥ २५ ॥

अह नरचंदो राया रज्जम्मि निवेसिऊण नरसिंहं ।

पव्वज्जं पडिवन्नो मुणिचंदमुणीसरसमीवे ॥ २६ ॥

ता नरसिंहो राया अणुरायपरव्वसो विसयगिद्धो ।

चिट्ठइ पेच्छंतो च्चिय कणगवईए वयणकमलं ॥ २७ ॥

सो नट्टगीयवाइत्तचित्तकम्माइणा विणोएण ।

तीएँ च्चिअ अक्खित्तो तणं व रज्जं पि मज्जेइ ॥ २८ ॥

करितुरयकोसचित्तं न कुणइ न महायणं पलोएइ ।

नियदेसं पि न रक्खइ पच्चंतनिवेहिं भज्जंतं ॥ २९ ॥

तो गुत्तिएण सूरेण मंतिउं सह पहाणपुरिसोहिं ।

गहिउं रज्जं निस्सारिओ य एसो पियासहिओ ॥ ३० ॥



सो भमइ महीवल्यं छुहापिवासाइदुहभरकंतो ।

कामाउराणमहवा किच्चियमेयं मणुस्साणं ॥ ३१ ॥

अह काणणम्मि एक्कम्मि मग्गखिन्नस्स वीसमंतस्स ।

दइउच्छंगनिवेसियसिरस्स तस्सागया निदा ॥ ३२ ॥

एत्थंतरम्मि हरिया कणगवई खेयरेण केणावि ।

‘हा नाह! रक्ख रक्ख’ त्ति करुणसद्वं विलवमाणी ॥ ३३ ॥

रत्ना वि विबुद्धेणं कट्ठियखग्गेण जंपिओ खयरो ।

‘सुत्तस्स मे पिययमं तुमं हरंतो न लज्जेसि ॥ ३४ ॥

ता मुंच पियं मह होसु संमुहो जइ तुमं मणुस्सो सि ।

जेण तुह सिक्खमिमिणा करम्मि तिकखग्गखग्गेण ॥ ३५ ॥

इय तस्स भणंतस्स वि खणेण खयरो अदंसणं पत्तो ।

तत्तो विसण्णचित्तो नरसिंहो विलवए एवं ॥ ३६ ॥

‘हा! कमलविउलनयणे! मयंकवयणे! सुहामदुरवयणे ।

तुमए विणा विणासो सुहस्स मह संपयं जाओ ॥ ३७ ॥

अमओवमेण तुह दंसणेण परिओसमुव्वहंतस्स ।

मह न मणुव्वेगकरं रज्जपरिव्वभंसदुक्खं पि ॥ ३८ ॥

करितुरयरहसमिद्धं रज्जं हरिऊण किं न तुडो सि ।

जं हयविहि! हरसि तुमं मह हिययासासणं दइयं ॥ ३९ ॥

वसणम्मि ऊसवम्मि य अभिन्नहियया हवंति सप्पुरिसा’ ।

इय चित्तिऊण एसो नरसिंहो धरइ धीरत्तं ॥ ४० ॥

‘अजिइंदियत्तणेण भंसं रज्जस्स अहमिणं पत्तो ।

तत्तो विवज्जइस्सं अओ परं रमणिसंभोगं ॥ ४१ ॥

जा पुण वि रज्जलाभो न होइ' इय नियमणंमि संठविउं ।  
सो बहुविहदेसेसुं परिब्भमंतो गमइ कालं ॥ ४२ ॥

अह सिरिउरम्मि नयरे वीसंतो नयरदेवयाययणे ।  
सो तत्थ नियं दइयं दट्ठुं परिओसमावन्नो ॥ ४३ ॥

जंपइ 'तुमं पिययमे कहमिह पत्ता अणब्भवुट्ठि व्व' ।  
सा भणइ 'खेयरेणं नीयाहं तेण नियनयरे ॥ ४४ ॥

अणुरायपरवसेणं बहुसो अब्भत्थिया य भोगत्थं ।  
न य मन्निओ मए सो जणयसुयाए व्व दहवयणो ॥ ४५ ॥

तत्तो विलक्खचित्तेण तेण इह आणिकुण मुक्का हं' ।  
रत्ता भणियं—'को कुणइ परिभवं सीलवंतीणं' ॥ ४६ ॥

अह वल्लहं पि मिलाविकुण नहलच्छिसंगमं सूरु ।  
हयदिव्वनिओगेणं गमिओ अत्थगिरिसिहरवणं ॥ ४७ ॥

तो पयडिउं पवत्ता पढमं संज्झा सुनिब्भरं रायं ।  
खुट्ठमहिल व्व पच्छा संजाया तक्खणविराया ॥ ४८ ॥

रयणीए पत्थिवो तत्थ पत्थरे विहियसत्थरे सुत्तो ।  
एसा विय सुत्ता तस्स चेव आसन्नदेसंमि ॥ ४९ ॥

तम्मि समयम्मि वट्ठइ हेमंतो कामवसीयरणमंतो ।  
अग्घवियतेल्लकुंकुम कामिणीथणजलणपावरणो ॥ ५० ॥

अह जंपियं इमीए—'नाह! दढं पीडियमिहि सीएण' ।  
नियपडपेरंतेणं पावरिया तो इमा रत्ता ॥ ५१ ॥

सा पाणिपल्लवेहिं आढत्ता फारिसिउं निवस्स तणुं ।  
तह पीडिउं पवत्ता थणकलसभरेण वच्छयलं ॥ ५२ ॥



तओ रत्ना पडिसिद्धा सा जंपइ—‘नाह ! किं निवारेसि ।  
विरहानलसंतत्तं चिराउ मं किं न निव्ववसि’ ॥ ५३ ॥

सो भणइ—‘रज्जलाभं जाव मए वज्जिओ जुवइसंगो’ ।  
सा वि विलक्खा तं भेसिउं कुणइ अत्तणो वुट्ठि ॥ ५४ ॥

तं दइदुं वड्ढंतिं दइयाविसरिसवियारजुत्तं च ।  
‘मज्झ पिया कणगवई न इम त्ति’ विणिच्छियं रत्ना ॥ ५५ ॥

‘हियडा संकुडि मिरिय जिवं इंदियपसरु निवारि ।  
जित्तिउ पुज्जइ पंगुरणु तित्तिउ पाउ पसारि ॥ ५६ ॥

एयं पि तए न सुअं आ पावे ! फिट्ठसु’ त्ति विंतेण ।  
हणिऊण मत्थए सा हत्थेण गलत्थिया दूरं ॥ ५७ ॥

तओ देवयारूवं पयडिऊण भणिओ तीए राया—‘भइ ! अहं  
नयरदेवया । तुह रूवखित्तचित्ताए चितियं मए—‘मयणो व्व  
मणहरो किं एस एगागि’ त्ति जाणिया य ते भज्जा खेयरेण  
अवहरिया । ता तीए रूवं काऊण भोगत्थं अब्भत्थिओ तुमं,  
सत्तसारत्तणेण तुमए न खंडिओ नियमो । पच्छा तुह भेसणत्थं  
वड्ढिउं पवत्ता । तहा वि खोहिउं न सक्किओ तुमं । ता महासत्त !  
तुह तुडा हं । किं पि पत्थेसु’ । पत्थिवेण वुत्तं—‘अउण्णजणडुल्लहं  
दिव्वदंसणं दिंतीए तुमए किं न दिन्नं । अओ परं किं पत्थेमि’ ?  
‘अमोहं दिव्वदंसणं’ ति भणंतीए देवयाए बद्धं रत्नो भुवाए  
अणप्पमाहप्पमणिसणाहं रक्खाकडयं, भणियं च—‘इमिणा  
बाहुवद्धेण न पहवंति जक्खरक्खसाइणो ।

ता वच्च कंचणउरे तुह होही तत्थ रज्जसंपत्ती’ ।  
इय जांपिऊण पत्ता अदंसणं देवया झत्ति ॥ ५८ ॥

सो पच्चूसे चलिओ कमेण कंचणउरम्मि संपत्तो ।

[ ६ ] रज्जप्पयाणपडहं वज्जंतं तत्थ निसुणेइ ॥ ५९ ॥

तो विम्हिण्ण इमिणा वत्थव्वो तत्थ पुच्छिओ पुरिसो ।

‘किं दिज्जंतं पि इमं रज्जं न हु को वि गिण्हेइ’ ॥ ६० ॥

तेण कहिदं—‘जो एत्थ रज्जे निविसइ सो पढमनिसाए चैव विणस्सइ’ । नरसीहेण छित्तो पडहो । नीओ सो भवणं । निवेसिओ रज्जे । विविहविणोएहिं अइक्कंतं दिणं, आगया रयणी । ‘जग्गंतस्स भयं नत्थि’ त्ति पल्लं मुत्तूण दीवच्छायाए गहियखग्गो जग्गंतो ठिओ राया । मज्झरत्ते पत्तो रक्खसो । दिन्नो तेण खग्गवाओ पल्लंके जाव न कोइ विणासिओ, ताव जोइया दिसाओ । दिट्ठो राया । रत्ता वुत्तं—‘को तुमं जो सुत्तेसु पहरसि’ ? तेण वुत्तं—‘अहं रक्खसो । को पुण तुमं’ ? रत्ता वुत्तं—‘अहं भेक्खसो’ ।

तो रक्खसेण हसिऊण जंपियं ‘भद्द ! अवितहं जायं ।

जं हुंति रक्खसाणं पि भेक्खसा लोयवयणमिणं ॥ ६१ ॥

अन्नं च सुण नेरसर ! इह नयरे आसि दुम्मई राया ।

तत्थ विमलस्स वणिणो भज्जा रइसुंदरी नाम ॥ ६२ ॥

रइसमरूव त्ति निवेण तेण अंतउरंमि सा छूढा ।

तव्विरहे नेहवसेण भोयणं चउविहं चइउं ॥ ६३ ॥

विमलो मरणं पत्तो संजाओ रक्खसो इमो सो हं ।

संभरियपुव्ववेरेण दुम्मई सो मए निहओ ॥ ६४ ॥

जो को वि तस्स रज्जंमि निवसए तं पि झत्ति निहणेमि ।

भद्द ! तुमं तु परित्थीपरम्मुहो तेण तुट्ठो हं ॥ ६५ ॥

ता कुणसु इमं रज्जं तुमं’ ति वुत्तुं तिरोहिओ रक्खो ।

कयलोयचमक्कारो नरसीहनिवो कुणइ रज्जं ॥ ६६ ॥

[७] अह तत्थ समोसरिओ संतिजिणो तस्स वंदणनिमित्तं ।

राया गओ जिणिंदं नमिउं परिआए विणिविट्ठो ॥ ६७ ॥



अह कणगवइं देविं समप्पिउं खेयरेण नरसीहो ।  
 भणिओ एवं—‘नरनाह ! जं मए मयणवसणेण ॥ ६८ ॥  
 अवहरिया तुह देवी तमहं कुलदेवयाइ सिक्खविओ ।  
 तुमए कयं अजुत्तं जं आणीया इमा देवी ॥ ६९ ॥  
 एयं महासइं खलु खलीकरंतो लहिस्ससि अणत्थं ।  
 ता संतिसमोसरणे नेउं अप्पसु इमं तस्स ॥ ७० ॥  
 संतिसमोसरणाठिओ तुममेत्तियकालाओ मए दिट्ठो ।  
 ता खमसु मे महायस ! देवीअवहारअवराहं ॥ ७१ ॥  
 ‘कम्माण एस दोसो न तुह’ ति खमापरो भणइ राया ।  
 जम्हा चयांति वेरं विरोहिणो जिणसोसरणे ॥ ७२ ॥  
 अह भणइ संतिनाहो ‘सव्वमिमं एस कम्मदोसो ति ।  
 पत्तो सि रज्जविगमप्पमुहदुहं तव्वसेण जओ ॥ ७३ ॥  
 तं पुण सुण पत्थिव ! इत्थ अत्थि वित्थिण्णवाविकूवसरं ।  
 सीहउरं नाम पुरं तत्थ वणी गंगणागो ति ॥ ७४ ॥  
 जो वीयरायभत्तो मुणिजणपयपज्जुवासणासत्तो ।  
 नीसेसदोसचत्तो गुरुसत्तो मुणियनवतत्तो ॥ ७५ ॥  
 तस्सासि पयइभद्दो वरुणो नामेण गेहकम्मयरो ।  
 सो पत्तो सह इमिणा मुणीण पासे सुणइ एयं ॥ ७६ ॥  
 परदेहवट्ठवाडणवंदग्गहखत्तखणणपमुहाइं ।  
 परधणलुद्धो जो कुणइ लहइ सो तिकखदुक्खाइं ॥ ७७ ॥  
 वरुणो गिणहइ नियमं जाजीवं चोरिया मए चत्ता ।  
 गेहगएण सिरीए घरिणीए तेण कहियमिणं ॥ ७८ ॥  
 ‘जुत्तं विहियं तुमए ममावि नियमो इमो’ ति भणइ सिरी ।  
 इय नियमपराणं ताण नेहपवराण जांति दिणा ॥ ७९ ॥

अह गंगणागगेहे वरुणेण सुवण्णसंकलं दिट्ठं ।

चलियमणेणं गहिऊण अप्पियं तं नियपियाए ॥ ८० ॥

मुणिऊण गंगणागो तं नट्ठं सोगनिब्भरो भणइ ।

‘हा ! निक्खिवेण केण वि हरियं मह जीवियं व इमं’ ॥ ८१ ॥

तं विलवंतं दट्ठुं दयापरा जंपए पिया वरुणं ।

‘एयं सुवण्णसंकलमप्पसु पिय ! गंगणागस्स ॥ ८३ ॥

एयं कयम्मि सत्थो होइ नियमपालणं च भवे’ ।

वरुणेण अप्पियं तं इमस्स, जाओ य सो सत्थो ॥ ८४ ॥

वरुणो कमेण मरिउं जाओ सि तुमं नरिंद ! नरसीहो ।

तुह पुव्वजम्मभज्जा जाया एसा उ कणगवई ॥ ८५ ॥

जं चोरियाएँ नियमो गहिओ तं पावियं तए रज्जं ।

जं संकलं तु गहियं रज्जाओ तेण चुक्को सि ॥ ८६ ॥

जं पुण समप्पियमिणं साणुक्कोसेण गंगणागस्स ।

तं नरसीह नराहिव ! पुणो वि पत्तो सि रज्जसिरिं’ ॥ ८७ ॥

इय सोउं संभरिओ पुव्वभवो तो पयंपियं रत्ता ।

देवीए य ‘अवितहं नाह ! तए अक्खियं एयं’ ॥ ८८ ॥

दोहिं पि देसविरई पडिवत्ता संतिनाहपयमूले ।

भवभयहरणो भयवं विहरिओ अन्नठाणेसु ॥ ८९ ॥

पालिय जिणधम्माइं दुन्नि वि समए समाहिणा मरिउं ।

सोहम्मदेवलोयं पत्ताइं कमेण मोक्खं च ॥ ९० ॥

॥ इति चौर्यव्यसने वरुणकथा ॥



# TRANSLATION

The Story of Varuṇa Illustrating (the consequences of) Stealing Others' Property.

[1] 1. Now, O King! Listen to what is being briefly narrated by me, (pertaining to) the Seventh vice, viz. that of Stealing, which is the crest-jewel of all vices. 2. The wicked tree of the (habit of) pilfering others' property puts forth blossoms in the form of loss of wealth, loss of life and the like; and it bears rich fruit in the form of tortures in hell. 3. A thief, verily, never enjoys peace of mind, whether awake or sleeping, and either by day or by night, his heart is (ever) being stabbed (cut) by the dagger of alarm! 4. The agonies resulting from theft, chief amongst which are hanging and impalement (gallows),—these the soul experiences (gets) even in this world and to which everybody is an eye-witness. 5. How can we enumerate all other tortures that the creature is subjected to elsewhere (in the next world or birth),—tortures like misfortune, loss (cutting off) of limbs, insults, loss of wealth and the others. 6. Even if one were to restore to people, out of repentance the wealth stolen from them, still the soul is subjected to tortures in the next world like Varuṇa. The king asked, "Who is this Varuṇa"? The preceptor replied, "Listen".

[2] 7. There was, in this very Bharatakṣetra, a city named Mākandī; it had beautiful and charming parks full of mango trees and many other prominent trees. 8. Therein lived king Naracandra; he was like (the orb of) the full moon to the lotuses in the form of the wives

of his enemies; and he was the foremost (crest-jewel) among the princes, just as a mango tree is the best among all the trees. 9. His queen was Saubhāgyamañjarī (by name), who, like the blossom of a tree, spread the fragrance of her good qualities all around, and was the resting ground for the bees in the form of eyes (of all people). She once gave birth to a son. The king celebrated (the occasion) with a great festival. The boy was named as Narasimha. (In due course) he attained childhood. He was taught all the arts. Gradually he attained youth and beauty which was of quite an uncommon type. 10. And he attained such an exquisitely beautiful form, that on seeing it, Cupid, out of a sense of shame, became Anaṅga (without a form), his body vanishing (in thin air).

[3] Once the usher announced to (requested) the prince, "My Lord! Two young artists (painters), named Kuśala and Nipuṇa, desire to wait upon you, and are waiting in the hall." The prince instructed him, "Let them come immediately." They were accordingly led into his presence by the usher. Having saluted the prince, those two took their seats. They handed over (to the prince) the painting (they had brought with them). 11. Then on seeing that, with his eyes dilated by great delight, (prince) Narasimha inquired of them, "Who is this goddess (that is painted)?" 12. With a smile they replied, "This is no goddess, but only an ordinary mortal." The prince thereupon declared, "Such a form can never be (that of) a human being. 13. And if at all a human being is endowed with such a form (and beauty), then all the efforts and exertions of some people in attaining heaven are certainly wasted (unnecessary). 14. It appears to me, therefore, that this is only your



exquisite skill in painting." Then Kuśala and Nipuṇa replied,—15. " We cannot really claim any very special ( marvellous ) skill in this respect, in that even after seeing the original, we could not delineate her faithfully. 16. You can ( at best ) only praise the creative skill of the Creator, who fashioned this maiden without keeping any model before him." 17. On hearing these words uttered by them, prince, with his face beaming (with joy), asked them, "Dear Sirs! Tell me who and whose daughter this girl is." They replied, " O Prince ! Listen,—

[4] There is a king named Kanakadhvaja in the city of Kanakapura. His queen is Kanakāvalī. They have a daughter by name Kanakavatī 18. Spreading the lustre of her golden coloured body all around, she appears to be, as it were, the golden ornament of (grown up) ladies in the form of the (various) quarters. And that girl who, by the excellence of her form, is an attraction (distraction) even for the ascetics, who, by her skill in the fine arts, is quite different from other girls, and who is in the prime of her youth, once came to the audience hall of her father to pay her (customary) respects to him. There she happened to listen, O Prince, to the panegyrics sung by bards in honour of you. And since then, giving up all other activities, being totally absent-minded, so much so that she gives the sign of humkāra (indicating that she is attentive) at inopportune moments (i. e. even when she is not addressed to); with the Pañcama notes always rolling from her throat; and heaving deep and long sighs, she finds relief only in listening to the stories dealing with your good qualities. The king came to know about this from her friends. And he has despatched us here, to find out whether her affections are properly placed; to find out how the prince is inclined towards her; to take back

with us your portrait, and to show you this portrait of the Princess. O Prince! We already saw you, while you were practising at archery in the city park, hitting at a moving doll; while you were enjoying yourself by horse-riding practising various gaits and while you were enjoying elephant-ride at the main city gate. We were amazed at your perfect proficiency in the various arts and crafts, you-who destroy Cupid's pride of his handsome form." On hearing this, the prince (too) fell a victim to the arrows of Cupid. But concealing his thoughts the prince said, "O Matisāgara, repeat the foot of a stanza (and I shall complete it)." Then Matisāgara smilingly repeated the following,— "Make your life fruitful." And the prince instantaneously repeated (the following)—

19. "Be of a compassionate nature, show respect to gods and elders, give charities to the deserving, always exert in the uplift of the distressed and the poor,—and thus fulfil your life's purpose." Kus'ala said, "O the power of ( quick ) verse-making of the prince!" The prince then said to Buddhisāra, "Now you recite (the foot of a stanza)." And he repeated the following. "This is the height of good fortune!" And the prince immediately uttered (the following)—

20. "(To possess) a son that gives joy to the minds of the parents, a wife propitiating her husband, and a servant giving satisfaction to the master;—this is really the acme of happiness (limit of good fortune)." Nipuna exclaiming, "O! The excellence of prince's wit!" addressed him, "O Prince! I have also thought of a verse; please, therefore, complete it." The prince consented, saying, "Recite it." Nipuna thereupon repeated the following,—

21. "On the bosom of the lover, who has an emerald-coloured complexion (body) rests his beloved, whose body has the sheen of Campaka." And the prince instantaneously burst forth, (supplied



the other half);—"She shines like a line of gold drawn on a touch-stone." Nipūṇa said (admiringly), "The prince has supplied (thought of) exactly the same second half, that I had also in my mind. O the flash of his genius!" Kuśāla then requested the prince, "Supply the other half of the line of a stanza composed by me." And he recited (the following) 22. "O innocent one! your bangles will be cracked (pulverised) if you rest them on your cheeks." And the prince supplied (the other half), "Heated by the fire of your breath, and sprinkled over with the water of tears." Kuśāla said, "O! What a miracle! The prince is the Goddess of learning incarnate!" The prince then ordered his treasurer, named Kubera, "Give a lac of Dīnāras to these (painters)." Kubera obeyed, saying, "As Your Honour commands, (that will be carried out)." But he thought to himself, "O the folly (simplicity) of the prince! He cannot give anything less than a lac, (every gift consists of lacs)! It is (quite) likely that he does not realise how much a lac is. I shall, therefore, give this gift of a lac to these fellows in the presence of the prince himself, so that realising that a lac is a huge sum, (possibly) he will not issue orders (for gifts) like these, at least in trivial cases." Then he arranged to bring the lac of Dīnāras just there (in the court), and placed it in a heap in the presence of the prince. The prince asked, 'O Kubera! What is this?' He replied, "Sire! This is the lac of Dīnāras presented by you to these two (painters), Kuśāla and Nipūṇa." The prince reflected, "Alas! Is such display of wealth proper (necessary)? Obviously, a lac appears to him to be a huge sum. And so out of sincere regard (friendship) for me, he wants me to desist from (giving) it (away) and is, therefore, displaying it before me. And he desires that my wealth should not be exhausted (squandered away) by such unlimited and liberal (great) munificences.

O the folly of Kubera! That he should be so much attached to wealth, which is entirely an external (material) object, which cannot accompany the soul (on his journey), which is liable to be destroyed by fire and thieves, which is best utilised only in gifts, and which is, in reality, the source of all calamities; I shall, therefore, (try to) enlighten him." Then he said, "Noble Kubera! Is this (heap) one lac (of Dīnāras)?" Kubera replied, "It is, Your Majesty." The prince continued, "What is a mere lac among two persons? And after all, what is one lac, (is it really too much)? These two young artists will not be even in this life, and even by thrift, quite happy with this amount! And further, by not giving (anything in) charities, loss of wealth cannot be prevented. On the contrary, wealth is invariably exhausted (destroyed) as soon as merit comes to an end. For, 23. The diamonds in the ocean are not exhausted, though the ocean is giving then (out) every day. Prosperity, thus, is exhausted when merit disappears and not by munificence. Wealth undoubtedly diminishes (is destroyed), even though it is not being given away to others, though not enjoyed by oneself, and though being guarded secretly with care. And what is the good of possessing riches, if one were denied its enjoyment, or (the privilege of) giving it away in charity, being only its slave without even getting any wages!-- So give them another lac (of Dīnāras)," Kubera said, "As Your Honour decrees!" Kuśala and Nipuṇa were amazed, thinking, "O what liberality of the prince!" The prince, directing his gaze again and again towards the painting, gave vent to (his feelings), in the following-- 24. "Verily, the spouse of Madana-(Rati)-is not fit even to be her maid! The beloved of the Three-eyed god-(Pārvatī)-is now treated as a blade of straw in this world (compared to this maiden)!



The daughter of the store of water-(Laxmī, the daughter of the ocean)--has not even the grace of the dust (of her feet)! And the celestial damsels would merely be a butt of ridicule in her presence! ". Kuśāla and Nipuṇa thought (to themselves), "The princess Kanakavati is indeed very fortunate, in that she is so highly thought of by the prince. Our mission is now fulfilled."

[5] And then, as it was bathing time, the prince rose, (from his seat). Kuśāla and Nipuṇa went to their residence. Thus they stayed there for quite a long time, devotedly serving the prince. Having painted a portrait of the prince, they returned to Kanakapura. The portrait was shown to Kanakadhvaja and information about the prince was also supplied. The king said, "The affections of my daughter are (fortunately) fixed in a proper place. The prince also is enamoured of her." Then he sent Kanakavati, accompanied by four-fold forces. 25. And that lotus-eyed maiden reached Mākandī. On an auspicious day, the prince married her as Kṛṣṇa married Laxmī. 26. Then, king Naracandra, having installed Narasiṃha on the throne, renounced the world, having taken the vows from the sage Municandra. 27. Then king Narasiṃha, being a slave to his love, and being addicted to pleasures of senses, spent all his time in the company of Kanakavati (lit. looking at her lotus-like face). 28. And being attracted by her, he spent his time in entertainments like dancing, music, playing on musical instruments, painting and the like; and he totally disregarded his kingdom as if it were a blade of straw. 29. He never paid attention to his elephants, horses and treasures; he did not even give an audience to the elders or merchant-representatives. And he did not even protect

his kingdom, which was being invaded by the neighbouring princes. 30. Then the mighty chief of the city guards ( the prefect ), having conspired with the ministers, usurped the throne, banished the king and his beloved ( outside the kingdom ). 31. The king then wandered on the earth, oppressed by hunger, thirst, and similar other hardships. But in the case of persons that are slaves to passions, this is nothing ( i. e. it is only to be expected ). 32. Then, being fatigued by the journey, while he was resting with his head on the lap of his beloved in a forest, he was overtaken by sleep. 33. And just then, a Vidyādhara ( sky-rover ) kidnapped Kanakavati, who began to lament piteously, " Alas ! My lord ! Help ! Help " ! 34. The king, who was roused ( from sleep ), drew out his sword, and said to the Vidyādhara, " Are you not ashamed, that you ravish my beloved while I am asleep " ? 35. So release my beloved and face me, if you are a human being, so that I shall punish you ( teach you a lesson ) with this sharp and pointed sword of mine." 36. But even while he was uttering these words, that semi-divine being went out of sight in a moment. Then Narasimha, being sorely dejected at heart, began to mourn thus :— 37. " Alas ! O you, endowed with large and lotus-like eyes ! You moon-faced one ! You, whose words were sweet like nectar ! Without you, now all my happiness is completely wrecked. 38. Even the misfortune of loss of kingdom did not cause me much agony, as I could derive satisfaction and delight by looking at your nectar-like face. 39. O Wretched fate ! Were you not satisfied with depriving me of my kingdom which was rich in elephants, horses and chariots that now you have carried away my beloved who was the ( only ) consolation of my heart ! " 40. Then pondering that the good are indifferent to ( do not undergo a change of heart ) whether



In adversity or in prosperity, Narasimha summoned courage. 41-42. And (realising that) he suffered the loss of his kingdom because he lacked control over his senses, he took a vow (resolved) that he would, from that moment, deny himself intercourse with women until his kingdom was restored to him. He then passed the days wandering in different countries. 43. While resting in the temple of the tutelary goddess in the city of Śrīpura, he was very happy to find his beloved there. 44. And he said to her, "O Beloved! How did you reach here, like a shower without clouds"? She replied "That Vidyādhara carried me off to his city. 45. And being in love with me, he repeatedly made advances to me (begged favours of me); but I heeded him not, just as Janaka's daughter paid no attention to the (advances of) the ten faced Rāvaṇa. 47. Then feeling depressed in mind he brought and left me here." The king said, "(After all) who can ever molest a faithful wife"? 47. At this juncture the sun, being separated from his beloved in the form of the Beauty of the sky, by a cruel decree of the wretched fate, was forced to retire into the forest, behind the peak of the western mountain. Then at first, the twilight began to evince an intense glow of passion; but later on, like a low-born woman, she became immediatly indifferent (to her lover). 49. At night, the king improvised a bed on a slab of stone and slept there. And she (his wife) also slept there, close by. 50. It was the season of winter, which is Cupid's magic spell for winning over lovers, and in which scented oils, saffron, beloved's bosom, fire and warm clothing are of great value (are much appreciated). 51. She then said, "Darling, I am severely oppressed by cold." Then the king covered her body with a part of his sheets. 52. She then started caressing (touching) the body of the king with her tender (sprout like) hands, pressing, at the

same time, his chest with her exuberant bosom. 53. When the king discouraged (restrained) her, she said, "My Lord! Why do you ward me off? Why do you not alleviate my anguish, when I am burning with the fire of separation so long?" 54. He explained, "I have given up contact with women until I regain my kingdom." And then in order to scare him; she began to assume a huge form (to inflate herself). 55. Then seeing her assuming large proportions, and finding her to be quite of a different disposition from his beloved, the king was convinced that she was not his beloved Kanakavati. 56. O Heart! Curb and control the senses like a dried (contracted) pepper or small hut?); one should stretch one's legs only to the (extent of one's covering. 57. Have you never heard the foregoing maxim, O sinful one? Then perish—And with these words, he gave a blow on her head with a stick (?), and catching hold of her neck with his hands, he pushed her away from him.

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[6] Then manifesting her divine form, she said to the king, "Good man! I am the tutelary deity of this city. Being attracted by your handsome form, I thought, "Why is it that this person, charming and handsome like cupid himself, is (wandering) all alone?" I also realised (by my power) that your wife has been kidnapped by a Vidyādhara. Then having assumed her form, I made amorous overtures to you. But on account of your strength of character (firm resolve), you did not violate your vow. Then to frighten you, I started assuming huge proportions. Still I did not succeed in scaring you. Therefore, O noble one! I am pleased with you. So demand some favour (boon) of me." The king replied, "In granting me the favour of allowing me the sight of your divine form, which is very rare in the case of people



devoid of merit, what have you not granted? (I regard that as the highest favour). What more can I beg of you?" The deity, however, saying, "The sight of divinity can never be unproductive (inefficacious)," tied a jewel amulet of great power and charm (possessing great potency) round the arm of the king, and added, "With this tied round your arm, no goblins or demons will be able to harm you. 58. Do you, therefore, go to (the city of) Kāñcanapura; there you will get a kingdom",— and with these words the deity suddenly vanished. 59. The next morning he resumed his journey, and in due course he reached Kāñcanapura. There he heard the sound of a drum being beaten, indicating the gift of the kingdom (to anybody who touches or stops the drum) 60. Then, wondering, he asked a man who was a resident of the city, "Why is it that nobody comes forward to take over (the charge of) the kingdom, even when it is being given away (for the asking)?" He replied, "The person who occupies the throne (of this kingdom), suffers destruction on the very first night." Narasimha touched the drum. He was then led to the palace, and crowned as the king. The day was spent in various types of amusements; then the night approached. Bearing in mind the maxim that, 'one who is wide awake has nothing to fear from,' the king left the bed-stead and with his sword drawn, kept a watch under the shadow of a lamp. At the hour of midnight a demon appeared (there). He gave a thrust of his sword on the sofa, but nobody was killed; he, therefore, scrutinised all the directions (corners) and then he saw the king. The king asked him, "Who are you? (a brave fellow indeed!) striking a sleeping man"! He replied, "I am a demon, but who are you?" The king replied, "I am a Super-devil"? 61. At that, the demon roared with laughter and said, "The popular adage that there are

super-demons who are more than a match for ordinary demons, is proved to be true. 62. Now listen, O king! In this (very) city there was a king named Durmati. In the same city there was Ratisundarī, the wife of a merchant named Vimala. 63. Because she possessed charm and beauty like Rati, (Madana's wife), the king forcibly put her in his harem. At her separation Vimala, out of his great love for her, renounced all the the fourfold nourishment. 64. And after death was born a demon. I am that one. Having recollected my former enmity with him, I murdered king Durmati. 65. I also promptly murder the man who occupies his throne. But, O Noble one! You are averse to the wives of others; therefore, I am pleased with you. 66. Do you, therefore, rule over this kingdom;" and these words the demon disappeared. The king Narasimha, having performed this miracle (in the eyes of the people, or having made people marvel at him), ruled over the kingdom.

[7] 67. Once there arrived the (omniscient) sage Śāntinātha. The king went out to pay homage to him and took his seat in the assembly. 68-69. There the Vidyādhara restored to the king his queen Kanakavatī, and said to him. "O Lord of men! the tutelary deity severely took me to task for having kidnapped your wife, owing to my passionate vice; she severely reprimanded me, (in the following terms), "You have done a great indiscretion in bringing forcibly this lady. 70. If you try to outrage this noble and chaste lady, then that will indeed be your ruin; therefore, restore her to her husband when he will attend the sermon of Lord Śāntinātha." 71. Waiting here in this gathering, I have met you after such long time. Please forgive me, "O You glorious one, for this offence of kidnapping away your



queen." 72. The king, being of a forgiving nature, (calmly) replied, "It is not your fault but the fault of my own Karman." For, in a gathering assembled to listen to the gospel of Jinas, enemies give up their enmity; (even those that are naturally antagonistic give up their animosity). 73. Then lord Śāntinātha explained (to the king), "All this is the fault of your Karman, as a result of which you have experienced a series of misfortunes, like loss of kingdom etc. 74. Now listen to that, O King! There is a town named Simhapura, possessing expansive lakes, tanks, and wells. There lived a merchant named Gaṅganāga in that town. 75. He was a (lay) devotee of the Jinas (passionless ones). He was always keen upon showing respect (by bowing down) to the sages, devoid of all faults, devoted (attached) to his preceptors (elders), and one who had grasped the nine (fundamental) principles. 76. He had (in his service) a household servant named Varuṇa, who was by nature straight-forward (honest). Always accompanying his master to the (Jain) ascetics, he listened to the following (instructions). 77. "Whoever, being greedy of others' wealth, practises any of these crimes, viz. hatred for others, highway-robbery, taking people prisoners (for ransom), and house-breaking, suffers terrible tortures (later on)." 78. Varuṇa thereupon took the vow, "Throughout the rest of my life, I shall not commit theft;" and on his return home, he communicated that to his wife Śrī. 79. Śrī-(his wife)-congratulated him on that, saying, "You have done a very proper thing indeed! I shall also undertake a similar vow;" and thus intent on abiding by their vows and loving each other, they spent their life. 80. Once Varuṇa happened to see a golden chain in the house of (his master) Gaṅganāga; having lost his balance of mind, he took it and handed it over to his beloved. 81. On realising his

loss Gaṅganāga, filled with grief, started lamenting, "Alas! Some one, devoid of all compassion, has stolen that ornament, which is as dear to me as my life." 82. On seeing the merchant stricken with grief, Varuṇa's wife, filled with compassion said to him, "Dear! Return this golden chain to Gaṅganāga. 83. If you do that, he will enjoy peace of mind, and we shall also have kept our vow." Varuṇa accordingly returned it to the merchant, who was highly gratified. 84. After a few days Varuṇa died, and was born, O king! as Narasiṃha (i. e. yourself). Your wife in the former birth was born as Kanākavati. 85. You attained a kingdom as a result of your having undertaken the vow of non-stealing; but you lost it as a result of your having stolen the (golden) ornament. 86. But as out of compassion you returned it to Gaṅganāga, O king Narasiṃha! You have regained your royal glory." 87. On listening to this (narration), the king (and the queen) remembered their past birth, and they said to the sage, "O Lord! You have told the truth!" 88. Both of them (later on) undertook partial vows (of householders) from the (omniscient) sage Śāntinātha. The Lord, dispelling fear of birth (and death from the minds of men), went elsewhere. 89. Abiding by the religious practices preached by the Jinas, both of them met a peaceful death, and attained Saudharma heaven. In due course, they attained Mokṣa (Salvation).

Thus ends the story of Varuṇa, regarding the vice of Theft.



## NOTES

P.1 [1] St. 1 इण्हि-इदानीम्. The other forms are : इयारिण and दारिण. कहिज्जमाणं-कथ्यमानम्- Pres. part. pass. fr. कथ् (कह)-Being narrated. सिरोरयणं-शिरोरत्नम्-'The crest-jewel'; 'The worst amongst all sins'. St. 2. परद्रव्यहरण is compared to पापद्रुम-The tree of sins; its flowers are the calamities like loss of wealth, corporeal punishment (including the capital punishment) etc., and the fruit in the form of tortures in hell. St. 3. जगंतो-जाग्रन्-Pres. part. nom. sing. fr. जाग्र-Being awake. सुत्त-सुप्त-Asleep; P. P. P. fr. स्वप् (सुव). छिज्जमाण-छिद्यमान-Pres. part. pass. fr. छिद्-Being cut or torn. St. 4. उब्बंघण-उद्ध्वन-Hanging by the neck. सूल-रोवण-शूल (ला) रोपण-Impaling on the gallows (सुलावर चढवणें). एत्थ वि-अत्रापि-Even here, i. e. in this world. पच्चक्खं-प्रत्यक्षम्-'In the presence of,' 'before the eyes of.' St. 5. अंगच्छेय-(०च्छेद)-Loss of limbs; cutting off of limbs (as punishment). परत्थ-परत्र-Elsewhere, in the other world or birth. केत्थि-कियत्-How much. St. 6 हरिऊण-हृत्वा-Gerund fr. हृ (हर)-Having stolen. अणुताव-अनुताप-Remorse, repentance. समप्पए-समर्पयति-Pres. 3rd per. sing.; note the आत्मनेपद form>Returns.

[2] St. 7 मायंद-माकंद-Mango.

P. 2 °पुण्णिमाइंदो-°पौर्णिमाचन्द्र:-Like the full moon to the day lotuses in the form of the wives of his enemies. पसरंत-प्रसरत्-Pres.

part. fr. प्र+सर-Spreading. वीसाम-विश्राम-Rest. 'All eyes rested on her, just as the bees settle down on fresh blossoms.' कराविय-कारित-P. P. P. fr. the causal of कर ( कृ ). वद्धावणयं-वर्धापनकम्-Birth-day festivity. से-तस्य. गहाविओ-ग्राहित:-P. P. P. fr. the causal of गह ( ग्रह )-Made to accept; पवन्न-प्रपन्न-Reached. सा तस्स etc.-'He attained such a beautiful form that.' पिच्छिऊण-Ger. fr. पिच्छ ( प्रेक्ष )-On seeing. विलीणंगो-विलीनाङ्गः - With his body melted away. अङ्गत्तणं-अनङ्गत्वम्-State of formlessness. Cupid is supposed to be burnt to ashes by the god शिव, and so he is said to be अनङ्ग. Here we have a fine poetic conceit.

[3] पडिहार-प्रति ( ती ) हार-An usher. दुवार-द्वार; the other forms are : दार, वार and दुआर. चित्रवट्टिया-चित्रपट्टिका-A picture, painting. St. 11. विसट्ट-Desi. विकसित-Blooming. St. 12. हसिऊण-हसित्वा-Ger. fr. हस. एरिसी-ईदृशी-Such; of such form; one possessing such a ( divine ) form. St. 13. होज्ज-भवेत्-Pot. 3rd per. sing. fr. हो ( भू ). St. 14. चउरत्तं-चतुरत्वम्-Skill, proficiency. इय मज्झ चित्तं फुरइ-इति मम चित्तं ( चित्ते ) स्फुरति- That is what I feel or think about it. St. 15. दट्ठुं-दृष्ट्वा-Ger. fr. दृश्. पडिच्छंद-प्रतिच्छंद-Model, original. P. 3. St. 16. पयावई-प्रजापति-Creator. अंतरेण without; governs accu.; 'The creator and not we, deserves all the praise and credit, for he fashioned her even without keeping a model before him! St. 17. सोउं-श्रुत्वा-Ger. fr. सुण. धूया-दुहिता-Daughter. सुण-Imper. 2nd per. sing. fr. सुण ( श्रु )-Listen.



[4] से-तस्य. St. 18. समंता-समंतात्-All around, on all sides. पडल-पटल-A layer. पिव-इव-Generally changed to पिव when preceded by an अनुस्वार. दीसइ-दश्यते- 'Seems.' Pres. pass. 3rd per. sing. fr. दृश्. पुरंधी-पुरन्धरी-A matron; a grown up lady. 'She had a bright golden complexion; and therefore she is described as the very ornament of ladies in the form of quarters'. रूपाइशय-रूपातिशय-Excellence of form. 'त्तण' is one of the terminations for the formation of abstract nouns. असरिसी-असदृशी-Unlike. जोव्वण-यौवन-Youth; cp. जोवन (Hindi). मुणीण वि etc.-She was so charming that she attracted even the minds of ascetics, who are normally above such passions. अत्थाणमंडव-आस्थान-मण्डप-The assembly-hall; court or Durbar. आयण्णिय-आकर्णित-P. P. P. fr. आकर्णय-Heard. बंदी-बन्दिन्-A bard. कीरंत-क्रियमाण-Pres. part. prrs. fr. कर. °कित्तणं-°कीर्तनम्-Praise; eulogy, तप्पभिइ-ततः प्रभृति-Thence forward, since then. परिचत्त-°त्यक्त-Abandoned, gave up; P. P. P. fr. परि+चय (त्यज्). वाधार-व्यापार-Activity. अट्टाण-अस्थान (ने)-Unseasonably, out of place, inopportunately. दिन्न-दत्त P. P. P. fr. दा-Given. सुन्न-शून्य-Absent-minded, vacant; हुंकार-The 'हुं' sound, as an indication of one's being attentive. 'She was so absent-minded that she gave out this sound even when she was not addressed or spoken to.' लोलंत-लुलत्-Pres. part.-Shaking, disturbing; or rolling. पंचम-The fifth (or in later times the seventh) note of the Indian gamut. It is said to be produced by the cuckoo (कोकिल) and is so called because it is

produced from five parts of the body. संकहा-संकथा-  
 Stories. सुणियं-P. P. P. fr. सुण-Heard. से-Gen. sing. fr.  
 तद्-m. f. हितो-Termination for Ablative plural. ठाणे-  
 स्थाने-In proper place; in proper or suitable place,  
 object or person. केरिस-कीदृश-How. पइ-प्रति-Towards.  
 जाणणत्थं-ज्ञापनार्थम्-To know, to ascertain or find out.  
 पडिच्छंदय-प्रतिच्छंदक-A painting, picture. आणेउं-Inf. fr.  
 आणी-To bring. दंसिउं-Inf. fr. the causal of दृश् (दंस)-To  
 show. राहावेह-राधावेध-It is a feat in archery, wherein  
 the archer shoots the left eye of a revolving doll.  
 धणुव्वेय-धनुर्वेद-The science of archery, which was  
 regarded as the fifth Veda. अब्भसंतो-Pres. part. nom.  
 sing. fr. अब्भस (अभ्यस्)-Practising. वग्ग-Group, colle-  
 ction. वग्गण-वल्गन-Leaping, galloping. विणोय-विनोद-  
 Amusement, entertainment, pastime. अणुहवंतो-Pres.  
 part. nom. sing. fr. Indira Gandhi National अणुहव (अनु + भू)-Enjoying; lit.  
 experiencing. सिंहद्वार-The main or principal gate.  
 वारण-A horse. कुणंतो-कुर्वन्-Pres. part. nom. sing. fr. कुण.  
 दलिय-दलित-Dispelled, removed or destroyed. कंदप्प-  
 कन्दर्प-Cupid, God of love. अविकल-Complete, full,  
 profound. सोऊण-श्रुत्वा-Gerund fr. श्रु (to hear). मयण-  
 मदन-'The prince also fell a prey or victim to the  
 arrows of Cupid.' It is a case of love reciprocated  
 even before seeing or meeting each other. आगा(का)र-  
 Expression. गूहंत-Pres. part. fr. गूह्-to conceal, to  
 hide. समस्सा(स्या)-A line or foot of a stanza which is  
 to be completed by the other person. It is a sort of  
 literary duel, requiring great skill at versification  
 and also ready-wittedness. 0020102



P. 4. Stanzas 19-22 are in the अपभ्रंश dialect. As will be evident even from these four verses, it differs from the माहाराष्ट्री dialect in morphology, etc. as well as in Vocabulary. पडिवज्जिवि, देवि and विरइवि are the forms of Gerunds from पडिवज्ज (प्रतिपद् To accept, to undertake), दा to give and विरच् To arrange, to make. Thus the termination applied is वि (in addition to the terminations used in माहाराष्ट्री). दय, देव, गुरु are forms of accusative singular. The terminations for Nom. and Acc. sing. or plural are dropped in the case of nouns with अ stems (ending in अ), generally. The termination for Nom. and Acc. sing. for mas. and neut. words ending in अ, is 'उ'; e. g. दाणु-दानम्; सकलउं-सफलम्, अप्पाणु-आत्मानम्. The termination for Loc. sing. and plural is हि or हि; सुपत्तिहि-सुपात्रे or सुपात्रेषु. St. 20 इहु-एषः, भल्लिम-भद्र-त्वम् (Abstract noun)-Bliss, happiness; prosperity. पज्जंतु (Nom. sing.) पर्यन्त-The end, the limit. जु-यः-Nom. sing. °मणु-Acc. sing. थी-स्त्री. कंतु-कान्तम्-Acc. sing. भिच्चु-भृत्यः-Nom. sing. पसन्नु पहु-प्रसन्नं प्रभुं-Acc. sing. To have an obedient son, a loving wife and an intelligent and diligent servant, well! that is, so to say, the limit of happiness! 'ह' is the termination for Gen. sing. or plural. मरगयवण्ह-मरकतवर्णस्य-Possessing an emerald green complexion. पियह-प्रियस्य. उरि-उरसि-On the chest. पिय-प्रिया. चंपकप्रभादेहा-Having the lustre of the Campaka tree. तक्कालं-तत्कालम्-Instantaneously, on the spur of the moment. कसवट्टइ-कषट्टके (Loc. sing.)-On the touch-stone. कष-The

touch-stone on which gold is tested. दिन्निय-दत्ता-  
 Nom. sing. fem. सहइ-शोभते-(Hc. gives सह as an आदेश  
 for राज् ). नाइ ( or नाइ ) in अपभ्रंश is used for इव.  
 सुवर्णह-सुवर्णस्य? रेह-रेखा-Line. फुरियं-स्फुरितम्-Occurred.  
 प्रगरिस-प्रकर्ष-Excellence. St. 22. चूडउ-चूडः (m.) Nom.  
 sing.-Bangles. चूडा or चूला also means the same; cp.  
 Mar. चुडा, चुडेदान etc. चुणीहोइसइ-चूर्णीभविष्यति-Will be  
 pulverised, or broken; a च्ची form. मुद्धि-मुग्धे (voca-  
 tive)-O innocent girl! कवोलि-कपोले-On the cheeks.  
 निहितु-निहितः (Nom. sing.)-Placed. सासानलिण-श्वासानलेन-  
 By the fire of the breath, i. e. by the hot breath.  
 झलक्कियउ-इग्धः-Being burnt or heated; (an आदेश for  
 दह् Hc. IV. 395 ). बाह-वाष्प-Tears. संसितु-संसिक्तः-Sprink-  
 led over with.

Indira Gandhi National

अच्छरियं-आश्चर्यम्; the other forms are : अच्छेर and  
 अच्छरीय. पच्चक्खसरस्सई-प्रत्यक्षसरस्वती-The Goddess of  
 learning incarnate or embodied. भंडागारिअ-भाण्डागारिक-  
 Treasurer. दीणार-दीनार-A gold coin, ( derived from  
 the Greek Denarius ). 'जं देवो आणवेइ'-'As your  
 Majesty commands', ( it will be executed ). आणवेइ-  
 आज्ञापयति-Pres. causal 3rd per. sing. मुद्धया-मुग्धता-Inno-  
 cence, simplicity, folly. अलक्खं-अलक्षम्.- 'He cannot  
 give except in lacs; his charities are invariably in  
 lacs.' न याणइ-न जानाति; treated as one phrase and so  
 'ज' is dropped and we get the यश्रुति. परिणाम-Measure,  
 quantity. He thinks that the prince is squandering  
 away his wealth, not knowing how much a लक्ष is,  
 and so he decides to give the reward in the presence



of the prince. मुणिऊण-Ger. fr. मुण, an आदेश for ज्ञा, or fr. मन्. थैव-स्तोक-Trifle, trivial, small.

P. 5. आणाविओ-P. P. P. fr. the causal of आ + नी-  
Caused to be brought, fetched. पसाईकओ-प्रसादीकृतः—  
Given as gift, or favour; a च्वि formation. हंत-A  
particle expressive of joy or sorrow; here-Alas!  
पडिहाइ-प्रतिभाति-Appears. सुहितणेण-सुहृत्त्वेन or सौहार्देन-Out  
of affection, or friendship. किर-किल-Verily, truly.  
पडिबोहिऊण-Ger. fr. the causal of पडिबुह, प्रतिबोध्य-Having  
enlightened me. नियत्त-निवर्तय-To ward off. नेच्छइ-  
न + इच्छइ. एगंतवज्ज-एकान्तबाह्य-Absolutely external;  
purely material; something that does not at all affect  
the soul; (opposed to आभ्यन्तर-Internal). अणाणुगामिए-  
अननुगामी-Not accompanying or following. साहारण-  
साधारण-Common to; which is shared in common by,  
susceptible or liable to; पयाण° 'The only good thing resu-  
lting from possession of wealth is that you can give  
it away in charity.' परमत्थओ-परमार्थतः-In reality. आवया-  
आपद्-Calamity, adversity. पडिबन्ध-प्रतिबन्ध-Attachment,  
love. कित्तिओ-कियत्-How much. वअ-व्यय-Expenditure.  
न य etc.-By not giving anything in charity, you do  
not ensure your property against any loss! खीण-क्षीण-  
P. P. P. fr. क्षि-Exhausted. संभार-collection, heap.  
नियमा-नियमात्-As a rule, invariably. St. 23. अणुदियहं-  
अनुदिवसम्-Every day. दित-Pres. part. fr. दा. झिज्जंति-  
क्षीयन्ते-Pres. 3rd per. plur. fr. the pass. of क्षि; cp. झिज्जे  
Mar. ता-तद्-Therefore. न उण-न पुनः-And not; the  
initial consonant in पुण is dropped. चाय-त्याग-

Sacrifice, giving away. दिज्जमाण-Pres. part. pass.fr. दा-  
 Being given away. °भुज्जमाण-Pres. part. pass. fr. भुज्.  
 अत्तणा-आत्मन-By oneself. गोविज्जमाण and रक्खिज्जमाण-  
 ( Pres. part. pass. fr. गुप् and रक्ख् respectively )-Being  
 guarded and protected. पच्छन्ने-प्रच्छन्ने-In secret. वित्ति-  
 वृत्ति-Livelihood, maintenance, wages. कम्मयर-कर्मकर-  
 A labourer, servant. किं वा etc.—The idea is : If you  
 are not going to enjoy your wealth, or give it away  
 in charity, then you are merely a slave to wealth  
 instead of being its master; and a sort of a bonded  
 slave without getting even any wages for your  
 work ! Cf. दानं भोगो नाशः तिस्रो गतयः भवन्ति वित्तस्य । यो न  
 ददाति न भुङ्क्ते तस्य तृतीया गतिर्भवति ॥ बीय-द्वितीय; दुइय, बिइय-  
 बीय. P. 6. St. 24. घरिणी-गृहिणी-Wife. दासीदसं etc. रति the  
 wife of मदन, is noted for her beauty. But she would  
 not even be fit to be her maid ! तिनयण-त्रिनयन-The  
 god शिव, who is believed to have three eyes. The  
 third eye is said to emit fire, and it was with his  
 third eye that शिव burnt down Cupid. तण-तृण-Grass.  
 लहुत्तणं-लघुत्वम्; पार्वती is merely a blade of grass, or a  
 woman of straw compared to her. सलिल-निहि-°निधि-  
 The store of water, ocean. लक्ष्मी is supposed to be  
 the daughter of ocean, because she emerged from  
 it at the time of समुद्रमंथन-the churning of ocean by  
 gods and demons. It was undertaken for the sake  
 of अमृत. 'लक्ष्मी cannot even compare favourably with  
 the dust-particles raised by her feet;' cp. Mar.  
 पायाच्या धुळीचीमुढां सर येणार नाहीं. अमरमहिला-A celestial  
 damsel. हीला-Ridicule. कयत्य-कृतार्थ-Fortunate, blessed



मणिज्जइ-Pres. pass. 3rd per. sing. + न्यते. समीहियं (तम्)-  
Desired object.

[5] मज्जण°-मज्जनसमयः-Time or hour for bath.  
°पर-Bent upon, intent on. आलिहिऊण-Ger. fr. आलिह  
(आलिह्)-To draw, to paint. वुत्तन्त-वृत्तान्त-History,  
news. ठाणे-स्थाने-In proper or suitable place. 'Her  
affections are well-placed!' °कलिया (ता)-Accom-  
panied by. St. 25. इंदीवर-A blue lotus. पसत्थ-प्रशस्त-  
Auspicious. कण्ह-कृष्ण; cp. कान्हा Mar; the other forms  
are कसिण ( cp. किसन Mar. ), and किण्ह; कसिण is however  
used generally in the sense of 'black' or 'dark,' in  
प्राकृत. St. 26. निवेसिऊण-निवेश्य-Ger. fr. the causal of  
निविश्-Having installed, placed. पव्वज्जा-प्रव्रज्या-Monk-  
hood, asceticism. पडिवन्न-प्रतिपन्न-Accepted. मुणीसर-  
मुनीश्वर. St. 27. गिद्ध-गृद्ध-Greedy, covetous; addicted  
or attached to. विसय-विषय-Pleasures of senses. नट्ट-नृत्य  
or नाट्य. वाइत्त-वादित्र-Musical instruments. विणोअ-  
विनोद-Entertainment, amusement, pastime. चिय-एव.  
अक्खित्त-आक्षिप्त-Attracted; being enamoured of. He  
disregarded the administration completely. कोस(श)-  
Treasure. महायणं-महाजनं-The ( council of ) elders; the  
Patriarchs. पच्चंत-प्रत्यंत-Border, boundary. भज्जंत-भज्य-  
मान-Pres. part. pass. fr. भज्-Being attacked or  
destroyed. St. 30. गुत्तिअ-गुप्तिक-The city prefect; the  
chief of city guards. मंतिउं-मन्त्रयित्वा-Having conspired  
with; ( Gerund of मन्त्र्-to advise, to counsel ). पहाण-  
प्रधान(adj.)-Chief; n.-Minister. गहिउं-गृहीत्वा-Gerund  
fr. ग्रह्. निस्सारिओ(तः)-Expelled, banished.

P. 7. St. 31. अवकत-आक्रान्त-Overpowered with. कामाउर-कामातुर-One who is torn by passion. After all, this is nothing in the case of those who are slaves to passion; it is but inevitable. St. 32. खिन्न-P. P. P. fr. खिद्-Exhausted. वीसमन्त-विश्राम्यत्-Pres. part-Resting. दइउच्छंग-दयिता + उत्संग-(On) the lap of his beloved. निवेसिय-निवेशित-P. P. P. fr. the causal of निविश्-Placed. St. 33. हरिया-हृता-P. P. P. fr. हर (हृ)-Kidnapped, carried away. खे(ख)यर-खे(ख)चर.-One who moves in the sky; a sky-rover; a demi-god. °सद्-°शद्धम्-(In piteous) words. St. 34. विबुद्ध-Awakened. कड्ढय-कृष्ट-P. P. P. fr. कड्ढ-(कृष्) Drawn; cp. काडणे Mar. St. 35 अदंसण-अदर्शन. Note the insertion of the nasal. विलवए-विलपति. St. 37. विउल-विपुल-Broad. मयंक-मृगांक-Moon. सुहा-सुधा-Nectar. तुमए-त्वया-Instr. sing. of the 2nd per. pronoun. St. 38. उव्वहंत-उद्वहत्-Feeling, experiencing. मह (or मज्झ)-मम. मणुव्वेगं-मनउद्वेगकर-Causing dejection. St. 39. समिद्ध-समृद्ध-Rich (in). हयविहि-हतविधे-O wretched, or accursed Fate! आसासण-आश्वासनम्-Consolation. St. 40. ऊसव-उत्सव-Festivity. 'At last he summoned courage, bearing in mind that the great do not lose heart or are not affected, either in sorrow or in joy. St. 41. अजिइंदियत्तणेण-अजितेन्द्रियत्वेन-By not controlling the senses; by yielding to temptations and pleasures. इणं-इदम्. विवज्जइस्सं-Fut. 1st. Per. sing. fr. विवर्ज्-I shall avoid, or abstain from. अओ परं-अतःपरम्-Henceforth; from now on, संभोग-Enjoyment.

P. 8. St. 42. जा-यावत्-Until संठविउं-Ger. fr. the causal of संस्था-संस्थाप्य, Having made up (his mind);



having decided. गमद्-गमयति-Pres. 3rd per. sing. fr. the causal-Spent, passed. St. 43. सिरिउर-श्रीपुर. °आययण-°आयतन-Abode, dwelling ( Temple ). नगरदेवता-The tutelary deity; the presiding deity of the city. दद्तुं-दृष्ट्वा Gerund. आवन्न-आपन्न-Reached. ' He became glad. ' St. 44. अणम्भवुटि व्व-अनम्भा वृष्टिः इव-' like a cloudless shower ' ; A very pleasant surprise. St. 45. अब्भत्थिया-अभ्यर्थिता-P. P. P. fr. अभ्यर्थय्-Entreated, requested. भोगत्थं-भोगार्थम्-For enjoyment. जनयमुया-जनकमुता-The daughter of king जनक, i. e. सीता. दहवयण-दशवदन-रावण. ' I paid no attention to his overtures, just as सीता turned a deaf ear to the advances of रावण. ' St. 46. विलक्ख°-विलङ्घित-Disconcerted, ashamed. मुक्क-मुक्त P. P. P. fr. मुक्-Left, abandoned. परिभव-Insult. St. 47. मिलाविकुण-Gr. fr. the causal of मिल्- ( an आदेश for मुक् ) मोचयित्वा-Having made to leave; separated from. ह्यदिव्वनिओगेण-हतदैवनियोगेन-By the decree or order (नियोग) of the wretched or accursed fate. गमिअ-गमित P. P. P. fr. the causal of गम्. अत्यगिरिसिहर-अस्तगिरिशिखर-The peak of the western mountain, on which the sun is supposed to set; cp. उदयगिरि. St. 48. पयडिउं-प्रकटयितुम्-Infinitive fr. the Denominative of प्रकट-To manifest. पवत्ता-प्रवृत्ता-Started, began. पडमं-प्रथमम्-At first. संज्ञा-संध्या-Twilight. सुनिम्भरं-सुनिर्भरम्-Great, intense. राय-राग-Passion; red glow. खुद्-भुद्-Mean, low. पच्छा-पश्चात्-Later on. तक्खणविराया-तत्क्षणविरागा-She became immediately indifferent, and grew cold. The idea is: Immediately following sunset, the sky possesses a bright reddish glow of the twilight which

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is supposed to be the passion or love of संध्या for सूर्य, but as soon as he was completely out of sight, she became indifferent to him (the twilight disappears) St. 49. पत्थर-प्रस्तर-Stone; cp. फत्तर Mar. विहियसत्थरे-On which a bed (स्तर) was made (विहित). आसन्न Near. St. 50. वट्टइ-वर्तते. हेमंत-Autumn. कामवसीयरणमंत-कामवशीकरण-मन्त्र-A magic spell of love to subdue or win over lovers. अग्घविय-अघित-Honoured, respected; valued; wherein the following things are regarded as very valuable and desirable. तेल्ल-तैल. थण-स्तन. जलन-ज्वलन-Fire. पावरण-प्रावरण-Covering. St. 51. दढं-दृढम्-Severely. मिह-अस्मि-Pres. 1st. per. sing. fr. अस्-To be. पेरंत-पर्यंत-Hem, skirt.; St. 52. पाणिपल्लव-Sproutlike tender hands. आढत्त-P. P. P. irregular fr. आरब्ध-आरब्ध-Started, began. फरिसिउं-Infinite fr. फरिस (स्पृश्)-To touch. पीड-To press; to clasp, to embrace. थणकलस-स्तनकलश-Pitcher-like breasts; exuberant bosom. वच्छयल-वक्षस्तल-Chest.

P. 9. St. 53. पडिसिद्धा-प्रतिषिद्धा-Repulsed. विरह + अनल-Fire of separation. संतत्त (प्त) Tormented. चिराउ-चिरात् or चिराय-For a long time. निव्वव-निर्वापय-To pour out (water etc.), to quench. St. 54. संग-Contact, enjoyment. विलक्ख-विलक्ष-Disconcerted. भेसिउं-Infinite fr. the causal of भी-To frighten वुडिढ-वृद्धि-Increasing; growing into huge proportions. दट्ठुं-दृष्ट्वा-Gerund. वड्ढंत-Pres. part. fr. वृध्-To grow. विसरिस-विसदृश-Unlike; not in keeping with. विणिच्छियं-विनिश्चितं-P. P. P. fr. विनिश्चि-Decided. St. 56. This verse is



also in the अपभ्रंश dialect. The first line is somewhat obscure. हृदय-*Voc. sing.* हृदय-*O heart!* 'ड' is a स्वार्थे प्रत्यय ( हेमचन्द्र-VIII-iv-430 ). संकुडि- (*Loc. sing. fr. संकुटी = शरीर* )-शरीरे-*In the body.* मिरिचि-(1) मरीचि-*Pepper; मिरची in Mar.* (2) देशी-*A hut.* (3) मर्यादा-*Limit (?)*. जिवं (जिह्व and जिह्व also)-*Used in अपभ्रंश for यथा.* इन्द्रियसह-इन्द्रियसरं-*The extent, expansion or spreading out of the limbs.* निवारि-*Imper. 2nd. per. sing.-निवारय-Ward off, check, arrest.* It could be rendered thus :—'O heart (dear one), arrest the extent of (your) limbs in such a manner that it might be limited (or is restricted) to (the extent of) the body; i. e. do not allow the senses to go too far; do not give them liberty to spread out, but curb and control them within yourself. In the Tr. मिरिचि-is interpreted in the sense of मरीचि = A pepper, and संकुडि = संकुचिता-contracted. According to L. Alsdorf, the translation of the verse is as follows :—"O heart, like a narrow hut, check (prevent) the expansion of the senses; spread the foot out only as much as the coverlet reaches (lit. is filled up)." Cp. Guj. "पग जोइ पथरणू ताणवू;" and Mar. अंयरुण पाहून पाय पसरणें. जित्तिउ-यावत् (or यावन्मात्रम्) तित्तिउ-तावत्; cp. जितकें and तितकें Mar. पुज्जइ-Pres. pass. 3rd per. sing. fr. पुर्-To cover, to satisfy; (to suffice?); cp. पुरणें Mar. पंगुरणु-(D.) प्रावरणम्-Clothing; cp. पांघरुण Mar. पाउ-पादौ-Acc. sing. पसारि-Imper. 2nd per. sing. प्रसारय-Stretch, extend. St. 57. फिट्टु-Imper. 2nd per. sing. fr. फिट्टु an आदेश for भ्रंश-'Be gone, go to; perish.

हणिकुण-Ger. fr. हन्, हत्वा-Striking. गलत्थिया-(D.) for क्षिप्त-Thrown out, brushed aside. He violently pushed her away from him (गलत्थिय) catching her by the neck. पयडिकुण-प्रकटीकृत्य-Manifesting. रूपविक्षित-रूपाक्षिप्त Attracted by your handsome form. जाणिय-ज्ञात-P. P. P. fr. ज्ञा. काऊण-Ger. fr. कर. तीए रूपं काऊण-तस्याः रूपं कृत्वा-Assuming or taking her form. भोगत्थं-भोगार्थम्-For the sake of enjoying pleasures. अब्भत्थिओ-अभ्यर्थितः P. P. P. fr. अभि + अर्थ; अब्भत्थ-To request, to entreat. त्तण-Termination for the formation of abstract nouns. सत्तसारं-सत्त्वसारं-Owing to your great strength of mind, firmness. भेसणत्थं-To frighten you. भेसण-A causative noun fr. भी. खोहिउं-Inf. क्षोभयितुं-To excite, to agitate, to perturb. सक्किअ-शक्त-P. P. P. fr. शक्, दितीए-Instr. sing. fr. the Pres. Part. of दा. अमोह (घ)-Untailing, fruitful. 'The sight or appearance of a divine being is never fruitless'. i. e. it :always bears fruit. अणप्प-अनल्प-Not a little, great. माहप्प-माहात्म्य-Glory, greatness. रक्खाकडय-रक्षाकटक-An amulet of great protective charm (calculated to protect one from all danger). न पव्हवन्ति-न प्रभवन्ति-Will not prevail upon, will not be powerful. Present tense used for Future. जक्ख-यक्ष. St. 58. वच्च-व्रज-Imper. 2nd per. sing. fr. वच्च-To go. होही-Future 3rd. per. sing. fr. हो-भविष्यति. St. 59. पच्चूसे-प्रत्यूपे-At early dawn; in the morning. पडह-पटह-A drum. वज्जंत-वाद्यमान-Pres. part. pass. fr. the causal of वद्-Being beaten, or sounded. As is explained later on in the text, the kingdom was without a king, and is being proclaimed



to the people, that it was being offered to anybody who wishes to occupy the throne. P. 10. St. 60. वास्तव्य-A resident, inhabitant. दिज्जंत-दीयमान-Pres. pass. part. fr. दा-Being given. निविस-नि + विष्-To sit; रज्जे निविस-To occupy the throne. पढम-प्रथम. छित्त-P. P. fr. छिव an आदेश for स्पृश्-Touched. निवेसिअ-P. P. fr. the causal of नि + विस-Placed. विणोअ-विनोद-Entertainment, amusement. अइक्कंत-अतिक्रान्त-Passed. spent; ( P. P. P. ) जग्गंतस्स-Gen. sing. of the Pres. Part. of जग्ग-जाग्र-For one who is wide awake; for such there is no reason to be afraid of; i. e. he will not be taken unawares. पल्लं-पर्यंक-Sofa, cot; पलंग Mar. मुत्तूण-Ger. fr. मुच्-मुक्त्वा-Leaving. मज्झरत्त-मध्यरात्र. जोइय-P. P. P. fr. जोअ an आदेश for दृश्-Observed; cp. जुअ Guj.-To see. भेक्खस-D. An enemy of demons; super-demon. अविट्ठ-अविट्ठ-Not untrue; true. हुंति-भवन्ति. लोयवयण-लोकवचन-The common saying, adage. Cp. Mar. शेराला सब्बा शेर. नरेसर-नर + ईश्वर-Lord of men. रइ-रति; name of the wife of मदन. अंतेउर-अन्तःपुर-Harem. छूढ-क्षिप्त P. P. P.-Thrown, नेह-स्नेह; other form सिणेह. चउविहं भोयणं-चतुर्विधं भोजनम्-Fourfold food; viz. (1) असण (अशन)-Food-stuffs; (2) पाण (न)-Drink; (3) खाइम (खाद्य)-Eatables, like dried fruit etc; and (4) साइम (स्वाद्य)-Delicacies like honey, curds etc. (लेह्य). चइउं-Ger. fr. चय-त्यक्त्वा-Having abandoned, forsaken. संभर-संस्मृ-To remember. 'Remembering my former enmity'. निवसए-Pres. 3rd per. sing. fr. नि + वस्-A. P. झत्ति-झटिति-suddenly, immediately. भद्-भद्र-Gentle Sir, good man! परित्थी-पर + इत्थी. परम्मुह-पराङ्मुख-Averse to; one who avoids. St. 61. वुत्तुं-Ger. उक्त्वा. तिरोहिअ (त)-P. P.

P. fr. तिरोधा-Disappeared, vanished. रक्खो-रक्षस्. चमक्कार-चमत्कार-Miracle. When the people found नरसिंह alive, hale and hearty the next day, they thought it simply a miracle' •

[7] St. 62. समोसरिअ-समवसृत-Arrived. समोसरण-समवसरण-It is generally used in the sense of 'arrival of a Jain Monk or साधु.' It also means 'an assemblage of monks,' as well as, 'the place of meeting.' संति°-शान्तिजिन. He is the sixteenth तीर्थकर. परिसाए-परिषदि Loc. sing-In the assembly. St. 63. समप्पिउं-समर्प्य-Ger.-Having returned, or restored her back. St. 64. सिद्धिबबिओ-शिक्षितः-P. P. P. fr. causal of शिक्ष- Taught, disciplined; chastised, punished. St. 65. खलीकरंतो-खलीकुवंन् Pres. part. Nom. sing-Insulting, slighting. लहिस्ससि-लप्स्यसे-Fut. 2nd per. sing. नेउं-Ger. नीत्वा. अप्पसु-Imper. 2nd per. sing. St. 66. एत्तिय°-इयत् or एतावत्कालं-All this time, uptil now. खमसु-Imper. 2nd per. sing.-क्षमस्व. अवहार-अवहार-Carrying away, kidnapping. St. 67. The king attributes all this to the inexorable Law of Karman; nobody escapes the fruit of his Karman; cp. सब्बो पुव्वकयाणं कम्माणं पावए फलविवागं । अवराहेसु गुणेसु य निमित्तमेतं परो होई ॥ चय-त्यज्-To abandon, forsake, विरोहिणो-विरोधिन-Opponents, antagonists; even those amongst whom there exists natural antipathy, give it up in an assembly of जिनस. P. 11. St. 68. विगम-Loss. We are now told the past life of king नरसिंह. वित्थिण्ण-विस्तीर्ण-Extensive. कूव-कूप; cp. कुवा Hindi. सरं-सरः-Lake. वणी-वणिक्-A merchant. St. 70. वीयराय-वीतराग-One from whom passions have fled away; one who is free from passions; a तीर्थकर or जिन. सत-सक्त-



Attached. नीसेस-निःशेष-All. चत्त-त्यक्त-P. P. P. मुणिय-P. P. P. fr. the आदेश of ज्ञा-ज्ञात-Realised, known, grasped. नवतत्त्व-The Nine Fundamental Principles of Jain Philosophy. They are :—जीवाजीवास्रवबन्धसंवरनिर्जराभोक्षाः तत्त्वम् ॥ तत्त्वार्थाधिगमसूत्र ( I. 4 ). To these seven, पुण्य and पाप are added, so that there are Nine principles. (1) जीव-Soul; (2) अजीव-Non-soul; (3) आस्रव-The influx or coming in of Karma particles; (4) बन्ध-Bondage (of the soul by Karma particles or पुद्गल ). (5) संवर-Putting a stop to the influx of Karma particles. (6) निर्जरा-Shedding away or destroying Karmic matter. (7) मोक्ष-The final liberation of the soul from the bonds of कर्मन्. And lastly (8) पुण्य-Merit and (9) पाप-Sin. And thus there are Nine Categories. St. 71. आसि or आसी-Form of the Past tense used for all persons and all numbers fr. असु-To be. पयइभद्-प्रकृतिभद्-Of a good disposition; gentle or good by nature. कम्मयर-कर्मकर-A servant. पास-पार्श्व-Side; cp. पाशी Mar. St. 72. The preaching of the saints is given in this stanza. परदो(द्रो)ह-Hatred of people; वट्ट-वर्त्मन्-Way, path, road. °वाडण-°पातन-High way robbery; plundering people on the road; cp. वाटमारी Mar. बदग्गह-बन्दीग्रह-Taking men captive and keeping them as hostages for ransom; बंद-(देशी)-A prisoner खत्त° (देशी)-( can be derived from खन्)-A breach in the wall-भित्तिच्छेद. खणण-खनन-Digging. लुद्ध-लुब्ध-Greedy. तिक्ख-तीक्ष्ण-Severe; cp. तिक्खट-Mar. St. 73. जाजीव-यावज्जीवम्-So long as life lasts; life-long. घरिणी-गृहिणी-cp. घरधनीण Mar. St. 71. नियम-Vow. विहिय(त)-Done, undertaken. नियमपर-Abiding by the vow. जंति-यान्ति

or यन्ति Pres. 3rd per. plu. fr. या or इ-To go. St. 75. संकल-(शृङ्खल)-A chain. चलियमण-चलितमनस्-One whose mind has wavered. गहिऊण-गृहीत्वा-Ger. fr. गह (ग्रह). St. 76. निष्किव-निष्कृप-Without any compassion or pity. St. 77. विलवंत-Pres. part. विलव(प्)-To lament दट्ठु-दृष्ट्वा-Ger. जंपए-जल्पति-Pres. 3rd per. sing. आत्मनेपद. St. 78. एवं कयंमि-एवं कृते-In doing so; in acting thus. सत्थ-स्वस्थ-Happy, easy in mind. St. 79. क्रमेण-क्रमेण-In due course. सरिउं Ger. मृत्वा. सि-असि Pres. 2nd per. sing. fr. अस्-To be. भज्जा-भार्या. P. 12. St. 80. तए-त्वया-Instr. sing. fr. युष्मद्. चुक्क-P. P. P. fr. the आदेश of भ्रंश् (भ्रष्ट)-Deprived of; cp. चुक्कणं Mar. राणुक्कोस-सानुकोश-Full of compassion, or pity. सिरि-श्री. St. 82. सोउं-श्रुत्वा-Ger. संभरिय-P. P. P. fr. संभर (संस्मृ)-Remembered, recollected. पुव्व°-पूर्वभव-Former birth; past existence. पयंप-प्रजल्प-To talk. अविह (थ)-True. अक्खिय-आख्यात P. P. P.-Explained. दोहिं पि (द्वाम्याम्)-By both of them. देस-देश-A part. विरइ (ति)-Abstinence (from sin). A partial abstinence from sin means accepting the vows of Jain householders or laymen; the other is सब्वविरइ (सर्वविरति), accepting vows of monks. The Householders Faith consists of the observance of twelve vows (दुवालसविहो गिहिधम्मो-द्वादशविधः गृहिधर्मः). गिहि-गृहिन्, as opposed to अण(न)गार-A homeless (wanderer), or monk. दुन्नि वि-द्वौ अपि-Both of them; cp. दोन्ही बी Mar. or दोनो बी Hindi. समाहि-समाधि-Peace of mind; concentration. रिउं-Ger. मृत्वा. सोहम्म-सौधर्म-Name of a heavenly subdivision. क्रमेण-क्रमेण-In due course.

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