

THE JAINAS
IN THE
HISTORY OF INDIAN LITERATURE

BY
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To
Profound Scholar of the Jain Canon

Dr. WALTHER SCHUBRING

in memory of those happy recollections
during four months of my stay with him
in Hamburg in the summer of 1928

Jina Vijaya

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PREFACE

THE late Dr. MAURICE WINTERNITZ was the foremost in that galaxy of German orientalists who have by their researches and publications rendered yeoman service to the cause of Sanskrit literature and made a valuable contribution to the understanding of Indian Culture. During his whole life this great savant tirelessly laboured to serve the noble cause of Indological studies by writing books and essays and editing numerous works dealing with the various aspects of Sanskrit and Prakrit literature. His "HISTORY OF INDIAN LITERATURE" will always stand as an immortal pillar to his fame bearing testimony to his intense devotion to learning and scholarship. The work will be read with respect and admiration so long as even one student of Sanskrit literature lives on this earth.

In that monumental work Dr. WINTERNITZ has drawn a graphic and authoritative outline of three extremely rich secular literatures written in three main languages of the old Indo-Aryan family, namely, Sanskrit, Prakrit and Pali, and dealing with three distinct strands of the Indic culture, the Brahmanic, the Jainist and the Buddhist. It is no mere accident that he wrote the great composition in his own national, the German, language. He had an almost equal mastery of the English language, and he was no doubt aware that most of those who would make use of his book were English-knowing rather than German-knowing. Still he preferred like most other German scholars to enrich his own mother tongue by publishing his *magnum opus* in the German language. In doing so he was in effect paying homage to the spirit of Indo-Germanic culture and acting upon his supreme faith in Aryan ideology.

As soon as I became acquainted with the second part of that great work, the part that deals with the Literature of the Jains I came to have a natural desire to get the portion translated into either Hindi or Gujarati. I was not, however, able to find a proper Hindi or Gujarati knowing student who would at the same time be so well versed in the German language as to be able to correctly grasp the spirit of the original and honestly render it into the Indian language. I thought of and actually commenced learning the German language myself, but could not make much progress partly because I was not able to give to the study the necessary time, being busy with my own literary studies and researches, and partly on account of the want of a proper guide. The failure to make a great headway in the study of German language consumed me, on the contrary, with a curious but intensively keen wish to visit Germany and quench my insatiable thirst for knowledge by establishing a direct contact with the intellectual luminaries of that country. To my great amazement and delight I was, by the grace of God, actually able to fulfil that wish and to visit Germany in the year 1928.

I had at the time no good knowledge of any European language, for the study of English I had for political reasons abhorred and detested and my progress with German had been highly inadequate. In Germany I understood for the first time that it had been a mistake to run away from English in that way. I began learning both English and German at the same time and made fair progress with both, more perhaps with English, as I had had some previous knowledge of that language, which I had then begun for political reasons to detest.

My study of the German language was rudely disturbed, for I began to be impelled by a desire to take part in the national movement and to speak on national and cultural matters. The tempo of events drove me back to India sooner than I had planned to return and in obedience to my cherished ambition I courted imprisonment by

joining the struggle for *Svarājya*. I thought I would be able to continue my study of German language in the Jail and to slowly add to my knowledge with the help of books that I had brought with me from Germany; but in the Nasik Jail, where I was imprisoned, I was more lucky in getting as my associates the late Seth Jamnalalji Bajaj, Sjt. K. M. Munshi, and others whose contact I had greatly desired and with whom I found mere delight in discussing the deeper aspects of Indian culture and history and various problems of Sanskrit and Gujarati literature, more than in reading the elementary books of German which I had with me. My pursuit of German for the time being was given up.

After my release from the Nasik Central Jail, fate willed that I should accept the Directorship of the Jaina Academy founded by my honoured friend, the late Babu Shri Bahadursinghji Singhi of Calcutta at Vishwabharati, Shantiniketan, the educational *śālā* established by the late Gurudev Rabindranath Tagore. Immediately after my assumption of the Directorship I started the *Singhi Jain Series* through the munificence of Babuji. Among the objects of this series I specifically mentioned the bringing to light of the original Sanskrit works and the publication of translations made into English, Hindi or Gujarati by scholars of the valuable works written in the German and French languages by the eminent scholars of Jain literature. As the eleventh volume in the series I had the satisfaction of publishing an English translation made by my learned friend, Dr. Manilal Patel, of Dr. Bühler's classical German work entitled the "LIFE OF HEM-CHANDRA", the well-known doyen of Jain scholars and the greatest luminary in the firmament of Jain literature. To this English translation Dr. M. WINTERNITZ on my request contributed a valuable preface.

I took this opportunity of addressing Dr. WINTERNITZ with regard to the section on Jain literature in his "History of Indian Literature" which I had the

desire to get translated into the English language. Dr. WINTERNITZ informed me that an English translation of the entire book was being published by the Calcutta University and was already in the press; but he offered to send me for publication a short dissertation in English which he had written some years ago giving a short outline of the history of Jain literature such as might be useful to a student who wished to obtain a cursory view of the subject. On my wishing to publish it, he sent me the article by post.

Just then I shifted my headquarters from Shantiniketan to Ahmedabad, and Dr. WINTERNITZ's article unfortunately got mixed up in a huge mass of files in the course of the shifting. I was naturally grieved over it, the more so because about that time Dr. WINTERNITZ himself passed away from this world.

Luckily Dr. WINTERNITZ's valuable article was discovered last year as I was looking through my old files and papers, which were brought from Ahmedabad to the Bharatiya Vidya Bhavan in Bombay. My joy was boundless and I immediately decided to restart the Jain Sāhitya Sams'odhaka Granthamālā, which I had inaugurated more than 25 years ago but which I had discontinued on account of various reasons. I have now, great pleasure in placing this essay into the hands of scholars through this series.

Dr. WINTERNITZ's copy, which he sent to me, is a type-written script wherein the learned Doctor has himself in his own handwriting made several amendments and alterations and written in the Nāgarī script the Sanskrit verses quoted in the text. I naturally value the copy very greatly. The text of the essay in this book is based completely on that typescript.

The perusal of the essay establishes that Dr. WINTERNITZ had composed it as an outline before writing the detailed chapter in the "HISTORY OF INDIAN LITERA-

TURE" in its final form. This essay was first written before about 1920, although certain improvements and alterations were made in it afterwards. I may mention here with a certain amount of pride that Dr. WINTERNITZ welcomed the new theory about the date of Haribhadra Sūri which I had formulated in my Sanskrit essay entitled "हरिभद्राचार्यस्य समयनिर्णयः" and which I had presented to the First Oriental Conference held at Poona in 1919 (Ref. footnote on p. 10 of this book). Following him Dr. JACOBI also had accepted this theory and wholeheartedly supported it revising his own.

The essay attempts to give only a brief outline view of Jain literature, but its account of the various principal and subordinate parts of Jain literature is at once authoritative and mature. As such it is bound to serve as a highly useful guide to a student of the subject before he proceeds to the detailed analysis of the exhaustive account of Jain literature in the "History of Indian Literature".

I may parenthetically add that as a matter of fact even the exhaustive chapter in the "History of Indian Literature" gives but a sketchy account of the enormous wealth of Jain literary genius. Its vastness and variety is staggering. Dr. WINTERNITZ has given prefatory descriptions of the few Caritas, Kathās, and other forms of literature in addition to the usually known canonical works and treatises bearing on them. There are hundreds, nay, thousands, other literary works of which Dr. WINTERNITZ has made no mention and had obviously no knowledge, which are still lying hidden in the Jain Bhandars awaiting the birth of another WINTERNITZ who would work on them with patience and industry. Indeed for a correct portrayal of the history of Indian civilisation during the last 2000 years it would be quite impossible to think of any other literature which could produce vast, varied and rich materials at all comparable to the hidden treasures of Jain literature.

The motivating spirit of Jain literature is highly social and spiritual. Jainism aims at the redemption of the individual as well as the group from all kinds of human misery. It has as its goal the spiritual uplift of every living being. It unequivocally preaches the practice of non-injury to all living organisms.

From the vast treasure of Jain literature it would be quite easy to find out numerous thoughts and statements which can quite usefully guide the leaders of the United Nations today in the performance of their duty to restore peace and order to the war-weary world. Dr. WINTERNITZ has drawn pointed attention in this essay to an utterance of the Jain Acharya Somadevasūri in his *Nītivākyaṃrta*.

सलाधिकारिणो न मन्त्राधिकारिणः स्युः ।

The war-mongering ammunition manufacturers and army commanders have no right to participate in the deliberations which are aimed at the establishment of enduring peace and order in the world. War-mongering leaders have a natural hankering after war, and if true peace is to be established between the nations the peace conference must be constituted by peaceful and peace-loving citizens. While taking note of that precept of *Nītivākyaṃrta*, Dr. WINTERNITZ who took it to be fully significant, has thus mentioned in this essay :—

“Much blood-shed would have been avoided and Europe would have been spared infinite misery, if during the last years Somadeva's wise rule had always been followed—“Military authorities should not be authorities in (political) counsels”—p. 46.

Dr. WINTERNITZ had written his essay during the years just following the last world war, and as he passed away before the commencement of the second he was spared the bitter experiences of all-pervasive horror that typified the recent war. But he tacitly stated, and we are ourselves realising today, that war ministers can never be fruitfully made to join the deliberations of a peace conference.

The emancipation of mankind from the miseries that human flesh is heir to is possible of achievement only by positive action on the part of these who cherish the thoughts embodied in the following stanza which is constantly recited at all Jain congregations and on all important occasions :

“सर्वेऽपि सन्तु सुखिनः सर्वे सन्तु निरामयाः ।

सर्वे भद्राणि पश्यन्तु मा कश्चिद्दुःखमाप्नुयात् ॥”

May all be happy ; may all be healthy ; may all realize good ; let no one be miserable.

*

In conclusion, I must not forget to convey my sincere thanks to my learned colleague, Dr. A. S. Gopani, Professor, Singhi Jain Shastra Shikshapith of the Bharatiya Vidya Bhavan, for the trouble he has taken in correcting proofs and preparing the index and seeing this book through the press.

New Year Day, }
V. S. 2003 }

JINA VIJAYA MUNI

THE JAINAS

In the History of Indian Literature

*

§ 1) Brief Survey of the contribution of the Jainas

IT would take a fairly big volume to give a history of all that the Jainas have contributed to the treasures of Indian literature. When Albrecht Weber wrote his famous Lectures on the History of Indian Literature (second German Edition 1876) he only referred in a note to the Jaina Caritras and their importance for the history of India, with a passing reference to the *Satruñjaya Māhātmya*. He mentioned in a note the atomistic theory of Jaina philosophers, as found in the *Bhagavatī*. Besides these notes he devoted a whole page to the sacred books of the Jainas and in a long note he pointed out what great importance the Jainas have had for Sanskrit Literature, especially for grammar and lexicography. [He mentioned the great Hemacandra and his *Yogasāstra* which shortly before Professor Windisch had made known by publishing the text with a German translation.

That was all,¹—but it was more than later writers on Indian Literature had to say about the Jainas. The brilliant and much-read book on the Literature and Culture of India by Leopold von Schroeder, published in 1887, devotes half a page to the sect of the Jainas without even mentioning anything about Jaina literature. Professor A. A. Macdonell in his useful History of Sanskrit Literature, published in 1900, has a few stray remarks on Jaina religion, without saying anything about the literature of the Jainas. He gives the titles of Hemachandra's grammatical and lexicographical works without even mentioning that Hemacandra was a Jaina. A. Baumgartner in his learned compilation "Die Literaturen Indiens und Ostasiens" (forming part of a voluminous "Geschichte der Weltliteratur," third and fourth edition, 1902) devotes four pages to the Jainas and their literature, winding up with a quotation from E. Washburn Hopkins' "Religions of India," where it is said that the Jainas have no literature worthy of that name. H. Oldenberg in his Essays on the Literature of Ancient India (Die Literatur des alten Indien) published in 1903 disposes of the Jainas in three lines. R. W. Frazer in his "Literary History of India" (1898) has well pointed out (pp. 310 f)

1 Weber has well made up for this deficiency of his book (which was not his fault, but simply due to the state of knowledge at his time); for he was the very pioneer of Jaina studies by his account of Jaina literature in the "Indische Studien" Vols. 16 and 17 (1883-85) and in his Reports on Jaina Manuscripts in the Royal Library at Berlin (1888-91).

the great influence the Jainas have exercised on the Dravidian literature of the South. "It was through the fostering care of the Jainas, that the South first seems to have been inspired with new ideals, and its literature enriched with new forms of expression". And he quotes the words of the great Dravidian scholar Dr. Pope who said that the "Jain compositions were clever, pointed, elegant, full of satire, of wordly wisdom, epigrammatic, but not religious." But though he acknowledges the debt of Dravidian literature to the Jainas, he has nothing to say about Jaina literature and its place in the Sanskrit and Prakrit literatures of India.

§ 2) Statement of the Writer's Thesis

When I began in 1913 to write the second volume of my History of Indian Literature it was clear to me from the beginning that I should have to devote a whole section to Jaina literature. I had to avail myself of the labours of A. Weber, H. Jacobi, E. Leumann, Ramkrishna Gopal Bhandarkar, A. Guerinot, Bühler, R. Hoernle, Joh. Hertel, and many others, and at least some of the most important text publications issued by the Jain community were accessible to me. And it is only due to the limited space at my disposal that I could not treat the sacred literature of the Jainas as fully as I should have liked to do, but had to content myself with devoting to it about 70 printed pages. But I have treated in these pages only the religious literature, while reserving the non-religious poetical and

scientific literature of the Jainas to the 3rd volume of my book. I am, however, fully aware that I was not able to do full justice to the literary achievements of the Jainas. But I hope to have shown that the Jainas have contributed their full share to the religious, ethical, poetical, and scientific literature of ancient India.

Here I only wish to give a short summary, a bird's eye view, as it were—of the most important contributions the Jainas have made to almost all departments of Indian literature. I do not intend to speak here of the sacred literature as far as it is concerned with Jaina worship and dogmatics. But even this sacred literature contains much that—apart from its importance for the history of religion—must be valued also from a literary point of view as part of the general literature of India.

§ 3) Ascetic Poetry and its Characteristic Features

In several books of the Jaina Siddhānta we find a number of texts, both prose and poetry, which belong to what I have called *Ascetic Literature* or "Ascetic Poetry".¹ I may be allowed to say a few words about what I mean by this term.

1 If I am not mistaken, Professor E. Leumann (Zeitschrift der Deutschen Morgenland, Gesellschaft 48, 1894, pp. 65 ff) was the first to speak of a "Parivrājaka Literature" though not quite in the same sense as I use the term "Ascetic Literature". See my lecture on "Ascetic Literature of Ancient India" in *some problems of Indian Literature* (Calcutta University Press, 1925), pp. 21 ff.

It is a general habit among writers on Indian literature to describe everything that is not either Buddhist or Jaina literature as "Brāhmaṇic". Now, I do not think, that this terminology does justice to the facts of Indian literary history. In Buddhist texts we constantly read of "Samaṇas and Brāhmaṇas", just as Aśoka in his inscriptions speaks of samana-bambhana, and as Megasthenes makes a clear distinction between "Brahmānas" and "Sarmā'nas". This shows clearly that at least four or five centuries before Christ there were in India two distinct classes of representatives of intellectual and spiritual life. And I believe to have shown that these two classes of intellectuals have each developed a literature of their own. Even before there was such a thing as Buddhist or Jaina literature, there must have been a *Samaṇa literature* besides the *Brāhmaṇic literature*. Numerous traces of this *Samaṇa literature* are to be found in the Epics and in the Purāṇas. Its characteristic features are the following. It disregards the system of castes and āśramas; its heroes are, as a rule, not gods and Rṣis, but kings or merchants or even Śūdras. The subjects of poetry taken up by it are not Brāhmaṇic myths and legends, but popular tales, fairy stories, fables and parables. It likes to insist on the misery and sufferings of Saṃsāra, and it teaches a morality of compassion and Ahimsā, quite distinct from the ethics of Brāhmaṇism with its ideals of the great sacrificer and generous supporter of the priests, and its strict adherence to the caste system.

§ 4) Close connection between Jain Literature and
Post-vedic Literature established

Many pieces of this ascetic poetry are to be found in the *Mahābhārata*, especially in its XIIth, book. One of these, for instance, is the beautiful Itihāsa-Saṃvāda of Jājali and Tulādhāra (*Mahābhārata* XII 261-264), where the shopkeeper of Benares Tulādhāra teaches the Brāhmaṇa Jājali "the eternal religion of love"

.....धर्मं सरहस्यं सनातनम् ।

सर्वभूतहितं मैत्रं पूर्णं यं जना विदुः ॥

I mention also the fable of the Hunter and the Pigeons (*Mahābh.* XII, 143-149), the legend of Mudgala (*Mahābh.* III, 260 f.); the Vidurāhitavākya (*Mahābh.* V. 23-40) and other sections of the *Mahābhārata* in which Vidura, who is of doubtful birth¹ propounds lessons of morality which are far more in accordance with Jaina or Buddhist than with Brāhmaṇic ethics. These and many other passages found in the *Mahābhārata* and in the Purāṇas might just as well have their place in any of the Jaina or Buddhist canonical books. In many cases verses and Itihāsa-Saṃvādas of the *Mahābhārata* have actually been traced in Pāli Gāthās, and some Itihāsa-Saṃvādas the *Mahābhārata* has in common with Buddhist or Jaina books or with both. A very remarkable example of the latter is in the fine dialogue between a father and his son in the *Mahābhārata* XII, 175 (repeated XII, 277), which occurs also-with variants-in the *Mārkaṇḍeya-Purāṇa* Xff., in the Buddhist Jātaka (Nr. 509 in

1 He says himself in *Mbhār.* V. 40, 5: ब्रह्मयोगावहं जातः ।

Fatisboll's edition); and again in the *Uttarajjhayā Sutta* (Adhy. XIV) of the Jainas. In all these texts the father—in the *Mahābhārata* a Veda-studying Brāhmaṇa, in the Buddhist and Jaina versions a Purohita—recommends the Brāhmaṇic ideal, according to which a man should first study the Veda as a Brahmacārin, then fulfil the duties of a householder, and only in his old age retire to the woods to lead a hermit's life; while the son¹ shuns this ideal: seeing that the world is constantly harassed by death and old age, he prefers to retire from this world at once and to seek emancipation by following the ascetic ideal. It is just possible, that this poetical dialogue is either of Buddhist or of Jaina origin, and has come to be included in the Epic and Purāṇic literature at some later time. But it seems to me more likely that it belongs to a much older stratum of ascetic literature, from which both the Buddhist and the Jaina, as well as the Epic and the Purāṇic texts are derived.

The same applies to many other stories, ballads, dialogues, groups of verses and especially single gāthās, which we find (in different versions) both in Jaina and in Buddhist literature, and sometimes also in Epic or Purāṇic texts. Thus we find in the *Mahābhārata* (XII 178, 2) the famous saying of King Janaka of Mithilā, after he had adopted ascetic life: "How boundless is my wealth, as I possess nothing! When Mithilā is on fire, nothing that is mine will be burnt." The same verse occurs in the *Jātaka* Nr. 539, gāthā

1 In the *Uttarajjhayā* there are two sons.

125, and again in the IX Adhyayana of the *Uttarajjhayana*—from a literary point of view perhaps the most interesting book of the Jaina canon—, in the beautiful ballad of King Nami, where the ascetic ideal is contrasted with that of the warrior and ruler. This is one of the Paccekabuddha legends, which J. Charpentier¹ has traced in Buddhist and Jaina literature. These are stories of Kings who have retired from the world, after having been reminded of the transitoriness of life or of the pleasures of peace of mind, of the evils of greed and lust by some insignificant event, such as the sight of a mango-tree deprived of its fruits, or of two vultures fighting for a bit of meat and lacerating each other, or of a bull running towards a cow and being pierced to death by another bull. All these legends belong to the ascetic literature of ancient India. Other legends of this kind occur in the XII Adhy. of the *Uttarajjhayana*, which has been shown by J. Charpentier (*Zeitschrift der D. Morgenl. ges.* 63, 171 ff.) to have its counterpart in the *Mātāṅga-Jātaka* (Nr. 497), and again in the XIII. Adhy. of *Uttarajjhayana* where we meet with the legend of Citta and Sambhūta, which E. Leumann has long ago traced in the Buddhist *Jātaka* Nr. 498 and in two other Jaina versions.² One of the most interesting pieces in the Jaina *Āṅgas* is the *Paesi*

1 Studien zur indischen Erzählliteratur I. Paccekabuddhageschichten, Uppsala 1908 and *Zeitschrift der Deutschen Morgenl. Ges.* 66, 38 ff.

2 *Wiener Zeitschrift für die Kunde des Morgenlandes* 5, 111 ff.; 6, 1 ff.

dialogue in the *Rāyapaseṇaijja*, a Buddhist version of which is the *Pāyāsisutta* of the *Dighanikāya* Nr. 23. The original may in this case be the Jaina dialogue, but it is also possible that both have to be derived from an older Itihāsa-Saṃvāda, forming part of the ancient ascetic literature.

Both in the *Ayāraṃgasutta* and in the *Sūyā-gaḍaṃga* we find many verses which in form and contents could just as well be included in the Buddhist *Suttanipāta* or *Dhammapada*. These also belong to the Samana literature of ancient India. We see, then,

that in the sacred texts of the Jainas a great part of the ascetic literature of ancient India is embodied, which has also left its traces in Buddhist literature as well as in the Epics and Purāṇas. Jaina literature, therefore, is closely connected with the other branches of post-Vedic religious literature.

Future research will have to show, how much of this literature is the original work of Jainas, and how much the Buddhists or other sects have contributed to it.

§ 5) Rich Narrative literature of the Jainas

I have already mentioned that ascetic poetry likes to take its subjects from popular tales, fairy stories, fables and parables. Now the Jainas have always had a special liking for any kind of popular poetry, especially folk-tales. Jaina literature, both canonical and still more non-canonical, is a very store-house of popular stories, fairy tales, and all kinds of narrative poetry. I need only refer to the numerous publications of my friend

Prof. Hertel¹ who has shown,

how much the Jainas have contributed to Indian narrative literature in prose and verse. Always fond of story-telling, the Jainas were good story-tellers themselves, and have preserved to us numerous Indian tales that otherwise would have been lost to us.

Some remarkable versions of stories, known also from other sources, and many new tales are found already in the Aṅgas & still more in the *Commentaries* (*Nirpuktis*, *Bhāṣyas*, *Cūrṇis*, etc.). Some interesting Jaina versions of Epic and Purāṇic stories, such as the legend of the sons of Sagara and the descent of the Gaṅgā, occur in Devendra's commentary on the *Uttara-jhāyana*, where we also meet with a version of the Kṛṣṇa legend. The latter is already referred to in the eighth Aṅga. A very curious version of the tale of Draupadī and her five husbands is found in the *Nāyādhamma-kahoṇ*, the sixth Aṅga. The most important commentaries, in which numerous and most valuable tales of all kinds are stored up—much like the stories in the Buddhist *Jātaka* or *Dhammapada Commentaries*—are those of Haribhadra, whom we now have to date as early as the 8th, century A. D., Śilāṅka (9th cent.), Śāntisūri and Devendra (11th cent.).

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- 1 In his latest publication "On the Literature of the Shvetambaras of Gujarat (Leipzig 1922)" Prof. Hertel says "that during the middle-ages down to our days the Jainas, and especially the Śvetāṃbaras of Gujarat, were the principal story-tellers of India".
 - 2 See Munirajshree Jinavijaya, the Date of Haribhadra Sūri (read at the first Oriental Conference, November 1919, Poona), published in *Jaina Sāhitya Saṃśodhaka*

.Of great importance are also the *Kathānakas*, tales of a more popular character which are intended to serve at the same time the purpose of religious edification and of telling amusing stories, such as the *Kālakācāryakathānaka*,¹ the *Uttamacaritrakathānaka*, the *Campakasreṣṭhikathānaka* and *Pūlagopālakathānaka* of Jinakīrtisūri (15th, cent.) and the *Pāpabuddhi-Dharmabuddhi-Kathānaka*. These *Kathānakas* are generally written in a kind of popular Sanskrit that is a Sanskrit influenced by the vernaculars.

In later times the Jainas have also compiled great collections of tales, often with a frame story, such as the *Samyaktrakaumudī*, which A. Weber has published in 1889 and compared with the "Arabian Nights", the *Kathākośa* (translated by C. H. Tawney, London 1895 and another *Kathākośa* by Śubhaśīlagani, who is also the author of the *Pañcaśatiprabodhasambandha*, Jineśvara's *Kathānakakośa* (Bhandarkar's Report 1883-84, p. 41 ff), the *Antarakathāsaṃgraha* of Rājaśekhara, the *Kathāmahodadhī* of Somacandra (compiled in 1448) and the *Kathāratnākara*, compiled in 1600 by Hemaviṣaya, a German translation of which has just been published by Prof. Hertel.

Granthamālā, Poona. See also Proceedings & Transactions of the First Oriental Conference, Poona, Vol. I, 1920-pp. CXXIV ff.

- 1 See Hertel, l. c. pp. 21 f. But there is also a *Kālakācāryakathānaka* of Bhāva devasūri in 102 Prākṛit verses

The Jains have not only adopted epic themes such as the Kṛṣṇa legend, the story of Draupadī, and others into their sacred writings and the commentaries on them, but they have also their own Epics and Purāṇas. The earliest poem of this kind is the Prākṛit epic *Paumacariya* by the poet Vimala Sūri, written 530 years after Mahāvīra's Nirvāṇa.¹ This is the Jaina *Rāmāyaṇa*, and served as a model for other adaptations of the Rāma legend such as Raviṣeṇa's *Paḍma-purāṇa* in Sanskrit (678 A.D.), and Hemacandra's Jaina *Rāmāyaṇa*.

The earliest Jaina adaptations of the Mahābhārata is the *Harivaṃśa Purāṇa* of Jinasena (783 A.D.)²

But it is above all the legendary biographies of the 63 "Excellent Men" (uttamapurisa) which constitute the most popular substitutes for the Brāhmaṇical Epics and Purāṇas among the Jains. These are the works called 'Purāṇas' by the Digambaras or the caritras by the Śvetāmbara Jains.³

The earliest of these works is the *Triṣaṣṭi-lakṣaṇa-Mahā-Purāṇa* of Jinasena and Guṇabhadra (between 877 and 897 A.D.). Among the Śvetāmbaras Hemacandra's *Triṣaṣṭi-salākā-puruṣa-carita* (written between 1160 and 1172 A.D.) is better known. Its appendix, the

1 *History of Indian Literature*, Vol. II, pp. 489 ff.

2 *Loc. cit.* pp. 495 ff.

3 *Loc. cit.* pp. 497 ff.

Parīṣiṣṭa Parvan or *Sthavīrāvalī Carita* is a very store-house of tales and stories of all kinds.¹

Numerous are the works which contain poetical life-stories of individual Tirthakaras, especially the most popular among them, viz, Ṛṣabha, Śāntinātha, Nemī, and Pārśva, besides Mahāvīra himself. Some of these works, as f. i, the *Pārśvanātha-caritra* by Bhāvadēva Sūri (1255 A. D.), contain a great many interesting stories, fables, fairy-tales and gnostic sayings.²

Again another kind of narrative literature is represented by the *Caritras* and *Prabandhas*. The *Caritras* are legendary biographies of the Tirthakaras, Cakravartins and Ṛṣis of the past, while the *Prabandhas* contain stories of famous monks and laymen of historical times. That the *Caritras* contain by no means only dull lives of saints, but also many interesting and amusing stories, for which the life of a saint is only a frame, may be seen from the *Pārśvanāthacaritra* of Bhāvadēvasūri which has been edited at Benares 1912, and of which M. Bloomfield has given a full account.³ A voluminous work on the lives of all the Tirthakaras is the *Triṣaṣṭīśā-lākāpuruṣacarita* with its far more interesting appendix, the *Sthavīrāvalīcarita* or *Parīṣiṣṭaparvan* (edited by H. Jacobi, Bibl. Ind. 1894 and translated into German by J. Hertel, 1908).

1 *Loc. cit.* pp. 505 ff.

2 *Loc. cit.* pp. 512 ff., and cf. M. Bloomfield, *The Life and Stories of the Jaina Saviour Pārśvanātha*, Baltimore, 1919.

3 *Loc. cit.*,

The latter work has been continued by Prabhācandra and Pradyumnasūri (about 1275 A. D.) in the *Prabhāvakacaritra*, containing biographies of 22 Jaina teachers, amongst them Hemacandra. The *Prabandhacintāmaṇi* of Merutaṅga (1306 A. D.) and the *Prabandhakosa* of Rājasekhara (1349 A. D.) contain numerous interesting anecdotes about the famous kings Vikramāditya, Śilāditya and Bhoja and the poets & literary men supposed to have lived at their courts. Though of no real historical value at all, yet these anecdotes throw a flood of light on the life and manners of the time, especially the literary life at the courts of Indian princes.

Different from this more or less popular literature are the *Kathās*, more pretentious works of fiction, real novels in a higher poetic style. They were at first written in Prākṛit, later in Sanskrit. One work of this kind was the *Taraṅgavatī* of Pādalipta (Pālitta) Sūri, mentioned already in the *Aṇugaulīra Sutta*. This is lost, but a shorter version of it in Prākṛit Gāthās under the title *Taraṅgalolā* is preserved in one Manuscript (which, however, as Prof. Jacobi tells me, is in a very bad state). Better known are the religious novels *Samarāṇicakāhā* of Haribhadra in Prākṛit prose with Gāthās (ed. by H. Jacobi in Bibli. Ind.), the *Bhavisattakāhā* of Dhaṇavāla (ed. by H. Jacobi, München, 1918), a romantic epic in Apabhraṃśa, and the allegorical novel in mixed prose and verse *Upamātibhavaprapaṇcākathā* of Siddharṣi (906

A. D.), which has been edited by P. Peterson and H. Jacobi in Bibl. Ind. 1899 ff. While these novels are original Jaina productions, the *Yasas-tilaka* of the Digambara Somadevasūri (959 A. D.), the *Tilakamañjarī* of Dhanapāla (970 A. D.), and the *Gadyacintāmaṇi* of Oḍayadeva are mere imitations of the classical novel, like Bāṇa's *Kāṭambārī*.

The Jainas have not only the great merit of having preserved to us innumerable stories by including them in their religious literature. They have also shown the greatest interest in the most important works of profane narrative literature. It has been shown by Prof. Hertel that the most popular recensions of the *Pañcatantra* are the works of Jainas. It was probably a Jaina to whom we owe the so-called "Textus simplicior" of the *Pañcatantra*, and the Jaina monk Pūrṇabhadra completed in 1199 the *Pañcākhyānaka* or the *Pañcatantra* in the "Textus ornatior". Another Jaina monk, Meghavijaya, compiled in 1660, the *Pañcākhyānoddhāra* which calls itself an extract from the *Pañcākhyāna*, "compiled for the easier grasp of boys", but has added a number of stories which are not found in other versions of the *Pañcatantra*. The best text of the *Siṃhāsanaadvātriṃśikā* that has come down to us, is again the Jaina recension. That the most amusing collection of mugdhakathās, the *Bharaṭa-kadvātriṃśikā*, an Indian 'Book of Noodles', is the work of a Jaina author, has been rendered probable by Prof. Hertel in his edition of the work (Leipzig 1921).

§ 6) Kāvyaś and Mahākāvyaś, too, have been
composed by Jaina poets.

An epic poem like Māgha's *Sisupālavadha* is the Mahākāvya *Dharmaśarmābhyudaya* of Harichandra (edited in Kāvya-mālā, 8, 1888), in which the story of Dharmanātha, the fifteenth Tirthakara, is told. Harichandra who must have lived after 900 A.D.¹ is probably also the author of the *Jivandharacampū*, in which the legend of Jivandhara is told after Guṇabhadra's *Uttara-purāṇa*. Another mahākāvya is the *Neminirvāṇa* of Vāgbhaṭa (edited in Kāvya-mālā 56, 1896), treating of the legend of Neminātha. The same legend is treated in the *Nemidūta* of Vikrama (edited in Kāvya-mālā, Part II, pp. 85-104), a *Samasyā-pūraṇa*, the last line of each stanza being taken from Kālidāsa's *Meghadūta*. An older work of that kind is Jinasena's *Pārśvābhyudaya*, a poetical biography of Pārśvanātha, in which the whole *Meghadūta* is included, one or two lines of every stanza being taken from Kālidāsa's poem.² Other epic poems are the *Yasodharacarita* of Kanakasena Vādirāja (11th cent.), the *Mṛgāvaticaritra* of Maladhārī Devaprabha (13th cent.), an interesting version of the stories of Udayana and his wives Vāsavadattā and Padmavati³

1 See E. Hultzsch, *Indian Antiquary*, 35, p. 268.

2 The *Meghadūta* as embodied in the *Pārśvābhyudaya* with the Commentary of Mallinātha, with a literal English Translation, ed. by K. B. Pathak, Poona, 1894.

3 A Jaina version of the Udayana story is also found in the *Kumārapālāpratibodha* of Somaprabha, s.P.D. Gune, Pradyota, Udayana and Śreṇika—a Jain Legend Annals of the Bhandarkar Institute, Vol. II, pp. 1 ff.

and, the *Mahipālacaritra* of Cāritrasundara (about the middle of the 15th cent.), in which a number of popular tales and Jaina legends are combined into a Kāvya. A contemporary of Hemacandra was Haribhadra who wrote the *Nemināthacarita* in Apabhramśa and the *Mallināthacarita* in Prākṛit. The *Nemināthacarita* was written in the year of Kumārapāla's conversion to Jinism (1159 A. D.). Part of the *Nemināthacarita* is the *Sanatkumāracarita*, which has lately been published by Prof. Jacobi.¹

But the Jainas have not only written religious Kāvyas. The Digambara Jaina Dhanañjaya Śrutakīrti was ambitious enough to prove his mastership in Śleṣas by writing a *Dvīsandhānakāvya Rāghavapāṇḍaviya* (between 1123 and 1140 A. D.), in which every verse must be interpreted as having two meanings, the one referring to the story of the *Rāmāyaṇa*, the other to that of the *Mahābhārata*.² A half-historical poem is the *Dvyaśṛyākāvya Kumārapālacarita* in which Hemacandra wished to display his skill both in Sanskrit and in Prākṛit poetry, as well as his grammatical learning. The Mahākāvya which treats the history of the Caulukyās of Anhilvād and especially of Kumārapāla, consists of 20 Sargas written in Sanskrit, and 8 Sargas written in

1 *Sanatkumāracaritam* ein abschnitt aus Haribhadra's *Nemināthacaritam* eine Jaina Legende in Apabhramśa's herausgegeben von. H. Jacobi, München, 1921.

2 It has been edited with a commentary in Kāvya-mālā 49, 1895. The *Rāghavapāṇḍaviya* of Mādhavabhaṭṭa Kavirāja is a late work, written between 1182 and 1197.

Prākṛit, and the poem is also intended to serve as an illustration to the poet's works on Sanskrit and Prākṛit grammar.¹ In the 13th, century Arisimha wrote a Mahākāvya *Sukṛtasamkīrtana* in 11 Sargas "in praise of the good deeds" of Vastupāla the minister of the Vāghelā princes Lawanaprasāda and Viradhawala, which Bühler² has shown to be of some importance for the history of Gujarat. Another Jaina poem, the *Jagadūcarita* of Sarvānanda (14th cent.), is of little poetical value, but has also some historical importance.³ In the 15th, century the Jaina Nayacandra wrote a historical poem *Hammīra-kāvya*, which tells of the heroic feats of Hammīra in his fight against the Muhammedans.⁴

§ 7) Lyrical and didactic poetry also are well represented in the literature of the Jainas.

Jaina poets have composed Stotras both in Prākṛit and in Sanskrit, some of them in the most artificial Kāvya style. Old Prākṛit Stotras are the *Uvasaggaharastotra*, a hymn on Pārśva, of Bhadrabāhu, and the *Rṣimaṇḍala Stotra* of Dharmaghoṣa. A collection of Jaina Stotras has been published in the *Kāvya-mālā*, Part. VII,

1 Extracts from the Sanskrit part of the poem are given by J. Burgess, Ind. Ant. 4, 1875. The Prākṛta Dvyās'raya Kāvya has been edited by Shankar P. Pandit, Bombay Sanskrit Series, No. 60, 1900.

2 Das *Sukṛtasamkīrtana* des Arisimha, Sitzungsberichte der Wiener Akademie, 1889.

3 See G. Bühler, Indian Studien I, The *Jagadūcarita* of Sarvānanda, a historical romance from Gujarat, Sitzungsberichte der Wiener Akademie, 1892.

See N. J. Kirtane, Ind. Ant. 8, 55 ff.

1889. Here we find the famous *Bhaktāmarastotra* of Mānataṅga, a Sanskrit poem in praise of the Jaina Ṛṣabha. This was imitated by Siddhasena Divākara in his *Kalyāṇamandira Stotra*. Another hymn on Ṛṣabha is the *Ṛṣabhapañcāśikā* of Dhanapāla, a Prākṛit poem in 50 stanzas written in a very artificial style, but not without poetical beauty. Dhanapāla's brother Śobhana is the author of a Stotra in praise of the 24 Jinas (*Śobhanastuti*) in which he is anxious to display his skill in employing the most difficult metres and alaṃkāras. Hemacandra also composed a *Vitarāgastotra* and two *Mahāvīrasvāmiśtotras*.

As to didactic poetry, it is, of course, largely represented in the books of the canon. Of non-canonical works one of the oldest is the *Uvaśa-mālā*¹ a collection of 540 Prākṛit verses containing moral instructions both for laymen and monks, by Dharmadāsa. Well known are the didactic poems of Amitagati. He wrote his *Subhāṣitaratnasāṃdoha*² in 994 A. D. a work of great importance for our knowledge of Jaina ethics, and 20 years later (1014 A. D.) the *Dharmaparīkṣā*³ which contains not only moral maxims but also a great number of interesting and amusing stories.

1 Edited by L. P. Tessitori in *Giornale della Società Asiatica Italiana*, 25, 192, 167-297.

2 Edited in *Kāvya-mālā* 82; also with a German translation by R. Schmidt and J. Hertel in *Zeitschrift der Deutschen Morgenl. Ges.* 59, 1905 and 61, 1907.

3 N. Mironow has given an analysis of this work in his dissertation "*Die Dharmaparīkṣā des Amitagati*", Leipzig, 1903. See also R. G. Bhandarkar's Report on Sanskrit MSS. for 1884-87, pp. 13 ff., 134 ff.

In both his works *Amitagati* is often very satirical in his criticism of Brāhmanic religion. A book of the same kind as the *Subhāṣitaratnasamdoha* is the *Yoga Sāstra* of Hemacandra.¹ For this is not a work on Yoga merely in the sense of concentration, nor is it connected with the Yoga system of philosophy, but Hemacandra uses the term Yoga in the more general sense of religious effort, including the whole duty of a pious Jaina of which meditation is only one part. Other works of didactic poetry are the *Śṛṅgāravairāgyatarāṅgiṇī* and the *Sindūraprakara* of Somaprabha.²

Anthologies of moral maxims have also been compiled by Jainas, such as the *Gāthakośa* of Muncandrasūri (died 1122 A.D.), the *Gāthā Sahasrī* of Samayasundara, and the *Prākṛit Bhavaravairāgyasataka*,³ in which the religion of Mahāvira is recommended as the only remedy against the evils of Saṃsāra. An Anthology of Prākṛit verses that is not written from the Jinistic point of view is the *Vajjālagga* of the Śvetāmbara

1 Edition by the Muni Mahārāja Śrī Dharmavijaya Sūri in Bibliotheca Indica, 1907 and partly by E. Windisch, with a German translation in Zeitschrift d. D. Morgenl. Ges. 28, 1874, 185 ff and by F. Bello-ni-Filippi with an Italian translation, in Giornale della Società Asiatica Italiana, 21, 1908, 123 ff.

2 Edited in Kāvya-mālā, Part V, 1888, 124 ff. and in Part VII, 1890.

3 Edited and translated into Italian by L. P. Tessitori in Giornale della Soc. As. Ital. 22, 179 ff. and 24, 405 ff. Also edited in Vol. III of the *Prakarāṇaratnākara*, edited by Bhimasimha Mānaka, Bombay, 1876 ff.

Jaina Jayavallabha¹ who states himself that it was his intention to collect the sayings of famous poets on Dharma, Artha and Kāma. But the greater part of the anthology which consists of nearly 700 Āryā verses in Jaina-Māhārāṣṭrī is on the subject of Kāma. An anthology of allegorical verses is the *Anyoktimuktāvalī* of Haṃsa vijaya Gaṇī (written in 1679 A.D.).²

The Jainas do not seem to have made much use of Dramatic poetry for religious purposes. I know only of one drama with a Jaina tendency, the *Mohaparājaya* of Yaśaḥpāla which treats of the conversion of King Kumārapāla to Jinism.³ Dramatical works by Jaina authors which I have seen are the *Mudritakumudacandraprakaraṇa* by Yaśascandra, the son of Śrīpadmacandra, a drama in 5 acts, and the *Nirbhayaḥbhīmavyāyoga* of Rāmacandrasūrī, the pupil of Hemacandra.⁴ In 1230 A.D. the Jaina poet Jayasimha wrote a quasi-historical drama, the *Hammiramadamardana* in which is shown how the pride of Hammira, i. e. the Amir Shikār of Sultan Samsu-d-dunyā (died 1235 A.D.) was humbled.⁵

1 Ed. by J. Lāber, Bibl. Ind. Fasc. I, 1914; Fasc. II, 1923.

2 Edited in Kāvya-mālā 88, 1907; see also A. Guérinot, Journal Asiatique, 1909, s. 10, t. XIV, 47 f.

3 Edited by Muni Chaturavijayaji and C. D. Dalal, Baroda, 1918. I have not seen it myself.

4 They have been edited in the Śrī-Yaśovijaya-Jaina-Granthamālā, Nrs. 8 and 19.

5 See R. G. Bhandarkar's Second Report on Sanskrit Manuscripts 16ff., 72ff.

Many of the poetical works of the Jainas are composed in *Apabhraṃśa*, and our knowledge of the *Apabhraṃśa* dialects is to a great extent derived from these works, only some of which have hitherto been published, while many more exist still in manuscripts.¹

§ 8) Scientific and Technical literature of the Jainas

Most valuable contributions have been made by Jainas to Indian *Scientific and technical literature*.

There are two canonical works, the *Sūriyapaṇṇatti*² in which astronomical and geographical subjects are treated, though more from a legendary point of view. But the *Sūriyapaṇṇatti*, is important as belonging like the *Jyotiṣavedāṅga* to a stage of Indian astronomy which was not yet influenced by the astronomical science of the Greeks.³ In the *Nemāḥ* and the *Aṅgaśāstra* we find allusions to *Alaṅkārasāstra*, *Arthasāstra*, and *Kāmasāstra*.

1 *Hist. Ind. Lit.* Vol. II, pp. 511, 532, 543, 570 ff., 589, 637; see also Rai Bahadur Hiralal, *Catalogue of Sanskrit and Prakrit Mss.*, Nagpur, 1926, p. XLIII ff.

2 An edition of the *Jambuddīvapaṇṇatti* by W. Kirfel is to be published by the Jaina press in Ahmedabad. An account of Jaina Cosmography has been given by the same scholar in his "Kosmographie der Inder", Bonn-Leipzig, 1920, pp. 208 ff. On Jaina geography see also Count F. L. Pulle, *la cartografia antica dell' India* (*Studi italiani di Filologia Indo-Iranica*, Vol. IV), Firenze, 1901 pp. 14 f., 19 f., 35 ff.

3 On the achievements of the Jainas in astronomy see also E. Leumann in *Actes du sixieme congres internats des Orientalists tenu en 1883 a Leide*, III, p. 552 ff. A Jaina summary of astrology is the *Jyotiṣasāroddhāra* by Haṛṣakīrtisūri, the disciple of Candrakīrtisūri (see *India Office Catalogue* V, pp. 1063f.).

As Jaina poets have written works of poetry in high-flown Kāvya style, it is only natural that Jaina scholars have also occupied themselves with the *Alaṃkārasāstra*. There are two authors of the name of Vāgbhaṭa, probably both Jainas, who have written on Alaṃkāra. The earlier of the two is Vāgbhaṭa, son of Soma, who wrote the *Vāgbhaṭālaṃkāra* in ślokaś (edited in *Kāvya-mālā* 48, 1895). He lived in Gujarat at the time of King Jayasimha (1093-1154). Later though perhaps not much later, is Vāgbhaṭa, the son of Nemikumāra, who wrote a *Kāvyaṇuśāsana Sūtra* with a commentary of his own (edited in *Kāvya-mālā* 43, 1894).¹ Hemacandra also has written an *Alaṃkārasāstra* with the title *Kāvyaṇuśāsana* in Sūtras with his own commentary, called *Alaṃkāracūḍāmaṇi* (edited in *Kāvya-mālā* 71, 1901).

The Jainas have their own grammatical Śāstras. The oldest grammar, closely following that of Pāṇini, is the *Jainendravākaraṇa*.² The real author of this grammar, ascribed to Jinendra is Pūjyapāda Devanandin who, according to R. G. Bhandarkar (Early History of the Dekkan, 2nd. Ed. p. 59), lived about 678 A.D.,

1 Th. Aufrecht and others speak only of one Vāgbhaṭa. But A. Weber (Verzeichnis der Handschriften II, 3, p. 1208) has already distinguished the two Vāgbhaṭas. See also E. Bernheimer in Zeitschrift der Deutschen Morgenl. Ges. 63, p. 808, n. 1 and Colonel Jacob, JRAS 1897, 308f.

2 Edited with the commentary of Abhayānandi Muni in the Pandit N.S. Vols. 31-34. Another commentary, *Śabdārṇavacandrikā*, was written by Somadeva in 1205 A. D.

while B. Lewis Rice (JRAS 1890, 245 ff.) would place him about the middle of the 5th, century A. D. Later than this grammar is the *Śākaṭāyanavyākaraṇa*¹ the grammar of Śākaṭāyana, which was written in the time of Amoghavarṣa I (814-877 A. D.). He is sometimes called "the new Śākaṭāyana" to distinguish him from the Śākaṭāyana mentioned by Pāṇini.² The grammar of Hemacandra called *Siddhahemacandra* or *Haimavyākaraṇa*, is nothing but an improved edition of Śākaṭāyana's grammar. Yet F. Kielhorn, the first authority on Indian grammar in Europe, calls it "the best grammar of the Indian middle-ages".³ For it is arranged in a more practical manner and has a more practical terminology than the grammars of Pāṇini, Candragomin and Śākaṭāyana. Hemacandra wrote his grammar on the order of King Jayasimha Siddharāja (whence it is called "*Siddhahemacandra*"),

1 Edited by J. Oppert, Madras, 1893, new edition with a commentary of Abhayacandra Sūri, London, 1913, the Sūtra with a Laghuvṛtti also in the Pandit, N. S., Vols. 34, 35,. See also V. S. Sukthan̄kar, Die Grammatik Śākaṭāyana's (Adhy. I, Pāda 1) nebst Yakṣavarman's Kommentar (Cintāmaṇi), Berlin, 1921 (dissertation).

2 Perhaps *Śākaṭāyana* is only a name given to, or adopted by, the author of this grammar, to identify him with the predecessor of Pāṇini honoris causā. About the date of the grammar s. K. B. Pathak in Annals of Bhāndarkar Institute I, 1918-1919, pp. 7 ff.

3 Wiener Zeitschrift für die Kunde des Morgenlandes 2, p. 24.

who had procured for him eight older grammatical works from the library of the temple of Sarasvatī in Kashmir. The author wrote himself two commentaries on his work, a shorter and a longer one, besides an *Unādigāṇa Sūtra*, a *Dhātupāṭha* and a *Līṅgānūsāsana*. The eighth chapter of the *Siddhahemacandra* contains the Prākṛit grammar.¹ Though in the latter Hemacandra has extensively copied from the works of his predecessors, it is the most important Prākṛit grammar we possess. It is very complete, and instructive also on account of the numerous examples, taken from older grammars. In his rules on Māhārāṣṭrī he quotes from the *Sattasai* and *Setubandha*; for the Pāṣāṇī he gives us some passages from the lost *Brhatkathā* of Guṇādhyā; and for the Apabhraṃsa he cites a number of otherwise unknown little songs similar to those of the *Sattasai*. Trivikrama who wrote his *Prākṛitśābdānūsāsana* in Sūtras with his own commentary in the thirteenth century, is, as he himself avows, quite dependent on Hemacandra.

The same Hemacandra is also the renowned author of lexicographical works which he compiled as supplements to his grammar. A synonymic Kośa is the *Abhidhānacintāmaṇināma-mālā*² to which he himself wrote a commentary and several appendices. One of these is the *Nighaṇṭuseṣa*, a botanical glossary in 396 slokas. He also wrote a homonymic Kośa, the *Anekār-*

1 It has been edited by R. Pischel, Halle, 1877-80.

2 Edited by O. Bohtlingk and Ch. Riou, St. Petersburg, 1847.

thasamgraha.¹ The oldest Prākṛit lexicon is the work of a Jaina, viz. the *Pāyālaocchī Nāmamālā*² of Dhanapāla, composed in 972 A. D. The *Pāyālaocchī* has been used by Hemacandra in his *Deśināmamālā*³ to which, as to his other works, he has also written a commentary of his own.

§ 9) Philosophical works of the Jainas

In Philosophy the Jainas have developed an original system, the Syādvāda which takes a distinct position between the Brāhmanic and Buddhist philosophical systems. This has been shown very clearly by Jacobi in his paper on "the Metaphysics and Ethics of the Jainas", read at the third international Congress for the History by Religions in London 1908 (Transactions, Vol. II. p. 59 ff.) As Prof. Jacobi says, the Jaina Syādvāda or "Doctrine of may be" is the statement of the common sense view, as opposed both to the Vedāntic doctrine that there is only one without a second, and the Buddhist theory of transitoriness. According to Jaina metaphysics "any metaphysical proposition is right from one point of view, and the contrary position is also right from another." *syād asti sarvam, syād nāsti sarvam*—"may be that everything is, may be that everything is not." As Jaina thinkers always sided with the common-sense views, it is only natural that they were attracted by the systems of Nyāya and Vaiśeṣika. There is even a tradition that the Vaiśeṣika system was founded by a

1 Edited by Th. Zachariae, Vienna, 1893.

2 Edited by G. Bühler, Gottingen, 1879.

3 Edited by R. Pischel, Bombay Sanskrit Series, No. 17, 1860.

Jaina, Chaluya Rohagutta of the Kauśika Gotra, a pupil of Mahāgiri, the eighth Sthavira after Mahāvīra. But the system alluded to in the passage of the *Āvaśyaka* where this tradition occurs, is that of Kaṇāda's *Vaiśeṣikadarsana*. And there is little doubt that Rohagupta merely adopted Vaiśeṣika theories for the purposes of his own systematical teaching¹. In the Jaina canon, and still more in the Niryukti of Bhadrabāhu we find also some elements of logic. But we cannot be sure whether the elements of logic found in canonical texts belong to the oldest parts of the canon that may go back to the 4th, or 3rd, century B. C., or to those parts of it that are nearer the time of Devarddhi (about 450 A. D.), while, thus, it is not at all likely that Vaiśeṣika and the Nyāya systems owe their origin to Jaina thinkers, it is certain that Jaina authors have made very valuable contributions to Nyāya and Vaiśeṣika studies. What the Mahāmahopādhyaya Satis Chandra Vidyābhūṣaṇa has described as the "Mediaeval School of Indian Logic" is the logic of Jainas and Buddhists. Already Umāsvāti whom Prof. Sualì² would place as early as about 300 A. D., in his *Tattvārthādhigamasūtra* expounds a doctrine of categories and a theory of Pramāṇas (means of proof).

But the first Jaina author who has written a work on systematic logic, is Siddhasena

¹ See Jacobi, *Sacred Books of the East*, Vol. 45, pp. xxvii f.

² Luigi Sualì, *Introduzione allo studio della Filosofia Indiana*, Pavia, 1913, p. 36.

Divākara. He wrote the *Nyāyāvatāra*¹ a treatise on the means of proof (pramāṇa) and the methods (naya) of comprehending things from particular standpoints, in 32 Sanskrit Slokas. Siddhasena Divākara is said by the Jainas to have converted King Vikramāditya to Jainism. 470 years after the Nirvāṇa of Mahāvira. Relying on this tradition, Vidyābhūṣaṇa dates Vikramāditya and consequently also Siddhasena Divākara about 533 A. D., taking it for granted that Vikramāditya of Ujjain is identical with Yaśodharmadeva of Malwa who defeated the Huns in 533 A. D. Moreover, he is "inclined to believe that Siddhasena was no other than Kṣapanaka (a Jain sage) who is traditionally known to the Hindus to have been one of the nine Gems that adorned the court of Vikramāditya". Now there is not the slightest proof for Kṣapanaka who is known as a lexicographer² being identical with Siddhasena. Nor is there any proof for Yaśodharman having adopted the title of Vikramāditya, and no king of this title is known to have lived at the time of Varāhamihira. What we know for certain is that the Gupta kings Candragupta II (375-413 A. D.) and his grandson Skandagupta (455-480 A. D.) had adopted the title of Vikramāditya. And if we

1 It has been edited with the commentary *Nyāyāvatāravivṛtti* and an English Translation, by Satish Chandra Vidyābhūṣaṇa, Calcutta, 1909.

2 History of the Mediaeval School of Indian Logic, Calcutta, 1909, p. 15.

3 See Zachariae, Die indischen Wortbücher im Grundriss der indo-arischen Philologie, I, 313, § 13.

attach any importance to the Jaina tradition at all, we shall have to make Siddhasena the contemporary of one of these Kings. As there is a very strong tradition about Kālidāsa having lived at the court of a King Vikramāditya, and there are good reasons for making Kālidāsa the contemporary of Candragupta II, Siddhasena would also have to be placed somewhere between 375 and 413 A. D. But all this is very doubtful, as all arguments must needs be that are based on traditions about the great Vikramāditya, who is for more a legendary than a historical personage. But if, as Vidyābhūṣaṇa tells us¹, a Siddhasena Divākara is quoted by Siddhasena Gaṇi, and if we believe the tradition according to which the latter was a contemporary of Dewardhi Gaṇi Kṣamāśramaṇa (about 453 A. D.), this would agree well with the hypothesis of Siddhasena Divākara having flourished in the time of Candragupta II Vikramāditya. The *Nyāyāvatāra* contains all essential elements of logic which through the works on Nyāya and Vaiśeṣika have become the common property of all schools, but it shows, as Prof. Suali thinks,² more particularly the influence of Vaiśeṣika and Buddhist doctrines.

Siddhasena Divākara was a Śvetāmbara Jain. To the Digambara sect of Southern India belongs Samantabhadra who wrote a commentary on the *Tattvārthadhigamasūtra*, called *Gendhakastī-mahābhāṣya*, the first part of which is

1 *Mediæval School of Indian Logic*, p. 22.

2 *Introduzione etc.*, p. 38.

the *Devāgamastora*, better known as *Āptamīmāṃsā* which contains many discussions on logical principles and gives a review of the Advaitavāda and other systems of philosophy. The *Āptamīmāṃsā* is quoted by Vācaspatimiśra (about 850 A. D.). The works of Samantabhadra were commented on by Prabhācandra, a pupil of Akalaṅka. We have the inscription on the tomb of Prabhācandra which on palaeographical grounds cannot be later than 750 A. D.¹ On the other hand, Prabhācandra quotes Bāṇa, Bhartṛhari, Kumāri and the Buddhist logician Dharmakīrti, none of whom is later than about 650 or 700 A. D. We shall therefore not be far wrong when we place Akalaṅka and his pupil Prabhācandra between 650 and 750, while Samantabhadra must be still earlier. Prabhācandra wrote the *Nyāyakumudacandrodaya* and the *Prameyakaṃalamārtāṇḍa*. The later is a commentary on the *Parikṣāmukhasūtra*² of Māṇikyā Nandī, who was a contemporary of Prabhācandra. He, too, belongs to the Digambara sect. He is dependent on Akalaṅka.

The Śvetāmbarā Jaina Mallavādin wrote a commentary on Dharmottara's *Nyāyabindu-ṭīkā*, called *Dharmottaraṭīppaṇi*³. Dharmottara and

1 See Fleet, *Epigraphia Indica*, Vol. 4, pp. 22ff, who even thinks the 7th century as a more probable date of the inscription.

2 It has been edited by Satish Chandra Vidyabhūṣaṇa in *Bibliotheca Indica*, 1909 (N. S. No. 1709).

3 Edited by T. Stecherbatskoi, *Bibliotheca Buddhica*, Vol. XI., 1909.

probably also Mallavādin were¹ contemporaries of Jayāpīda of Kashmir (end of 8th century). It is owing to this commentary that the Jainas were interested in copying Manuscripts of the *Nyāyabindu* and the *Nyāyabinduṭīkā*. Thus we are indebted to the Jainas for having preserved to us the Sanskrit originals of these important Buddhist works on logic, while the other Buddhist texts on logic have come down to us only in their Tibetan translations.

I must refer the reader to Vidyābhūṣaṇa's book on the "Medieval School of Indian Logic" for the other Jaina authors and works on logic. I will only mention Deva Sūri (1086–1169 A. D.) the author of the *Pramāṇanayatattvālokāṭmkāra* with his own commentary, called *Syādvādaratnākara*. He vanquished the Digambara Kumudacandrācārya in a dispute on the salvation of women which took place in 1124 A. D. Hemacandra also wrote a work on logic, the *Pramāṇamīmāṃsā* in Sūtras with his own commentary. A Jaina Jayasimha Sūri has written a commentary on the *Nyāyasāra* of Bhāsarvajña, a Brahmanical author who, however, was strongly influenced by Buddhist and Jaina logic. Even as late as the seventeenth century (between 1608 and 1688) we meet with a learned Śvetāmbara Jaina Yaśovijaya Gaṇi who wrote a great number of works on logic².

1 See Prof. Hultsch, *Zeitschrift der Deutschen Morgenl. Ges.* 69, 275 f.

2 See S. Ch. Vidyābhūṣaṇa in *Journal of the Asiatic Society of Bengal*, N. S. 6, 1910, p. 463 ff.

But the philosophical interests of the Jains were not limited to Nyāya and Vaiśeṣika. This is shown a remarkable way by Haribhadra whose *Ṣaḍdarśanasamuccaya*¹ is an admirably unbiassed account of the systems of philosophy, not the Ṣaḍdarśana as it is generally understood as meaning the six orthodox systems, but those of Buddhism, Nyāya, Sāṃkhya, Jaina, Vaiśeṣika and Pūrvamīmāṃsā, with an Appendix on the materialistic system of Cārvāka. Another philosophical tract of his, the *Lokatattvanirṇaya* in Sanskrit verses², is also quite impartial towards other creeds. Haribhadra even says here, that he did not consider the Venerable One his friend, nor other teachers his enemies that he had no partiality for Mahāvīra, and no hatred against Kapila and other philosophers, and was prepared to adopt that doctrine which was the true one³. There is no reason to ascribe these philosophical works to a later Haribhadra of the twelfth century, as Vidyābhūṣaṇa does⁴ who argues that the great Haribhadra whom he dates in the fifth century, could not have referred to such authors as Dignāga and Dharmakīrti. This difficulty is removed, if we accept the 8th century for the first Haribhadra (s. above).

1 Edited, with the commentary of Guṇaratna, by L. Sualì in *Bibliotheca Indica*, 1905

2 Edited and translated into Italian by L. Sualì in *giornale Soc. as. It.* 18, 263 ff.

3 See L. de La Valle's Poussin, *Journal asiatique* 1911, s. 10, 1. XVII, p. 323 ff.

4 *Mediaeval School of Indian Logic*, p. 48 f.

„That the Jainas showed such impartiality to other systems, makes their philosophical literature valuable to us.

§ 10) The Jainas have treated all branches of science.

There is hardly any branch of science that has not been treated by Jainas. In the *Nandī* and the *Anuogadāra* we meet with a long list of what is called 'false tradition' (mithyāśrutam) or 'worldly' (laukika) sciences, including amongst others the Kautīliya-Arthaśāstra, the Kāmasūtra, Ghotakamukha, Vaiśeṣika, Buddhaśāsana, Kāpila, Lokāyata, Mathematics. These late canonical books (the *Nandī* is ascribed to Devarddhi, the compiler of the canon in the 5th cent. A. D.) contain also entire sections dealing with such objects as Kāvyarasa, grammar, division of time, etc.

The Jainas have shown great interest in mathematics and composed many good works on this subject.

In medical science the Buddhists seem to have had greater interest than the Jainas. But the oldest dated work on mercurial treatment of diseases is a commentary composed in 1386 A.D. by the Jaina Merutuṅga on Kāṅkāyana's *Rasādhyāya*. Between 1535 and 1668 the Jaina Hārṣakīrtisūri compiled a collection of prescriptions, the *Yogacintāmaṇi Vaidyakaśārasaṃgraha*.¹

1 See J. Jolly, *Medicin*, in *Grundriss* III, 10, 1901

p. 3.

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The Dharmaśāstra has always been the domain of the Brahmins, and the Jainas do not seem to have produced anything in this śāstra.

§ 11) **Jaina works on politics.**

It is surprising that the Jainas have paid special attention to the Arthaśāstra which is "a worldly science" par excellence. Jaina legends, as told in Hemacandra's *Parīṣiṭṭaparvan*, make Cāṇakya, the minister of Candragupta Maurya, a devout Jaina. If this legend had any historical back-ground (which I doubt), and if the author of the *Kauṭīliya-Arthaśāstra* were really identical with Candragupta's minister (which I doubt even more), one might think that the famous *Arthaśāstra* was somehow connected with the Jainas. But it is not at all proved that the *Kauṭīliya-Arthaśāstra* can really be ascribed to Candragupta's minister. It is far more probable that it belongs to the early centuries after Christ. The whole tendency of the *Arthaśāstra* as far as religious matters are touched, is thoroughly Brahmanical. There is only one passage where one could be inclined to think of Jaina or Buddhist influences. Here (Shama Sastri's 2nd. Ed. p. 409, XIII, 14, 176) we read:

चातुर्मास्येष्वर्धमासिकमघातं पौर्णमासीषु च चातुरात्रिकं राजदेशनक्षत्रेष्वैकरात्रिकं योनिबालवधं पुंस्त्वोपघातं च प्रतिषेधयेत् ।

"He (viz. a king who wishes to pacify a conquered country) should prohibit the killing, of animals on the Cāturmāsya for half a month, on full-moon festivals for four days, on the asterisms sacred to the King or to the country for one day; and he should also prohibit the killing of

female and young animals and castration". But this may refer merely to the pacification of a country in which part of the inhabitants are Jainas or Bauddhas, though even in the Brahmanic Dharmaśāstras Ahimsā is proclaimed as a virtue, and the rule of Kautilya may mean no more than that a king should try to win the sympathies of his new subjects by showing himself as a mild and virtuous ruler.

In the Durganiveśa chapter of the Kautilya (p. 55 f) we are told that in the centre of the city sheds should be erected for Aparājita, Apratihata, Jayanta and Vaijayanta and temples for Śiva, Vaiśravaṇa, the Aśvins, Śrī and Madurā. Shama Sastri has compared to this passage the list of Anuttara gods mentioned in the *Uttarajjayana*: Vijayas, Vijayantas, Jayantas, Aparājitas and Sarvārthasiddhas. And it seems to be a general opinion that Jaina deities are meant here. But if we compare the two passages, we shall see that only three of the names correspond to one another. Aparājita, Vaijayanta and Jayanta, while Apratihata has nothing corresponding in the *Uttarajjayana*, and Sarvārthasiddha has nothing corresponding in the Kautilya. There is, however, no reason at all to see in these names in the *Arthaśāstra* the names of Jaina deities. For Aparājita, Jayanta and Vaijayanta are also names of Skanda and other Hindu deities, while Apratihata is an otherwise unknown name. It is most likely, as my pupil Dr. Stein¹ has shown, that we have to think in

1 Dr. Otto Stein, *Megasthenes und Kautilya*, Wien 1921, p. 295 f.

the Kauṭīliya passage of some Hindu war deities, whose worship in a fortress seems as appropriate, as their names "Invincible", "Irresistible", "Victorious" and "Bringer of Victory" (or "Banner") are significant. There are also a few other passages in the *Kauṭīliya-Arthasāstra* where some technical terms (which, however, have nothing at all to do with Jaina religion) occur that are also found in Jaina Aṅgas or commentaries, as Shama Sastri has pointed out¹. But the terms in question are taken from the *Silpasāstra*, which may have been known to the authors of the Jaina texts. We are not entitled to conclude from this, as Professor Jacobi has done², "that the Kauṭīliya must have been written near the time of the composition of the Jaina canon". It seems to me that we have no reason to see any connexion between the *Kauṭīliya-Arthasāstra* and the Jaina literature.

It is, however, very noteworthy that the Jainas have at least two works on *Arthasāstra*. The one is the *Nītivākyāmrta* of Somadeva Sūri, the reputed author of the *Yasastilaka* (written about 959 A.D.). The other is the *Laghvarhannītisāstra* of Hemacandra.

The *Nītivākyāmrta* of Somadevasūri, has been published in the Bombay 1887/8. Professor Jolly³ has given a number of parallel texts from this work to the *Kauṭīliya-Arthasāstra*,

1 Notes to his (2nd) Edition pp. 46, 52 f., 55-57, 59 and 61.

2 Zeitschrift der deutschen Morgenl. Ges. 74, 254 f.

3 Zeitschrift der Deutschen Morgenl. Ges. 69, 369 ff.

and, M. Vallauri has quoted some passages from it in his Italian translation of the first Adhikaraṇa of the Kauṭīliya¹. From these quotations it appeared, as if the *Nītivākyāmṛta* had largely and unduly copied from the Kauṭīliya or were a kind of paraphrase of it. But in looking over the book as a whole, we find that it is really very different from the Kauṭīliya and very far from being a mere plagiarism. It is true that Somadeva has taken many passages literally or almost literally from the Kauṭīliya and that in other cases he has paraphrased the words of Kauṭīliya. Somadeva probably thought that his readers would recognise the passages in question as being quoted from what must have been the standard work on Arthaśāstra at his time. If he had written in English, he would perhaps have marked these passages by inverted commas. For Indian readers this was unnecessary. Prof. Jolly has, however, already pointed out, that the *Nītivākyāmṛta* differs from the *Kauṭīliya* in some important details.

But above all the character of the two books is quite different. The Kauṭīliya is a pure Arthaśāstra, in which dharma is only acknowledged in so far as it may also contribute to the acquirement of artha, while in the *Nītivākyāmṛta* the term nīti is used not only in the sense of "political wisdom" but also of "moral conduct". It begins almost like a Dharmaśāstra with the words: अथ धर्मार्थफलाय राज्याय नमः । यतोऽभ्युदयनिःश्रेयससिद्धिः स धर्मः । अधर्मः पुनरेतद्विपरीतफलः ।

1 *Rivista degli studi Orientali*, VI, Roma 1915, p. 1317 ff.

"Now, then, salutation to kingship whose fruits are dharma and artha. That from which both prosperity and final beatitude are obtained is called dharma. Adharma, however, is that which bears results contrary to this". Liberality and ascetic exercises are recommended in the first chapter. Somadeva says (p. 3 f.): प्रत्यहं किमपि नियमेन प्रयच्छतस्तपस्यतो वा भवन्त्यवश्यं महीयांसः परे लोकाः । कालेन संचयीमानः परमाणुरपि जायते मेरुः । धर्मश्रुतघनानां लवोऽपि प्रतिदिनं संवृत्तमाणो भवति समुद्रादप्यधिकः ।

"If he bestows gifts or devotes himself to austerities only a little every day according to rule, he will surely obtain the very highest other worlds. Even atoms when accumulated grow to be Mount Meru in time. Even if only a small particle of religious merit, of learning, or of wealth, be collected every day, it grows greater even than the ocean." And the whole work is not like *Kauṭīliya-Arthaśāstra* a practical hand-book of politics and economics, but rather a book of good counsels for kings. Even when in the *Nīti-vākyaṃṛta* the same subjects are treated as in the *Kauṭīliya*, we find that Somadeva gives more general rules of conduct where *Kauṭīliya* insists on the details of political practice. What is important for *Kauṭīliya* is of more or less secondary importance for Somadeva. In the chapter on war, for instance, we find nothing about all those technical details on military matters that are found in the *Kauṭīliya*, but only various good counsels how to wage war. Following the list of *Prakṛtis* exactly as given by *Kauṭīliya* (V, 6, 96, p. 257): 'स्वाम्यमासजनपददुर्गक्षेत्रदण्ड-

निर्माणे प्रकृतयः ।' Soma deva treats in the chapters 17-23 of the Prakṛtis in the same order. But in the contents of these chapters there is little agreement between the two texts. It is characteristic that the chapters on the fortress, the treasury and the army are among the shortest in the *Nitivākyaṃṛta*.

The work consists of the following 32 chapters: 1. Dharmasamuddeśa, 2. Arthasamuddeśa, 3. Kāma, 4. Ariṣadvarga, 5. Vidyāvṛddha, 6. Ānvīśiki, 7. Trayi, 8. Vārtā, 9. Daṇḍaniti, 10. Mantri, 11. Purohita, 12. Senāpati, 13. Dūta, 14. Cāra, 15. Vicāra, 16. Vyasana, 17. Svāmi, 18. Amātya, 19. Janapada, 20. Durga, 21. Kośa, 22. Bala, 23. Mitra, 24. Rājaraṣita, 25. Divasānuṣṭhāna, 26. Sadācāra, 27. Vyavahāra, 28. Vivāda, 29. Śaḍguṇya, 30. Yuddha, 31. Vivāhasamuddeśaḥ, 32. Prakīṛṇakam.

It is written in good Sanskrit prose, only two ślokaś are quoted in the whole book. The diction is clear and simple, with short and pointed sentences (but not in Sūtra style) prevailing. Many of the sentences have the appearance of proverbial sayings. I add a few gleanings from the text which may be of some interest.

There is a slight, but very characteristic difference between *Kauṭīliya* p. 12 and *Nitivākyaṃṛta* chap. III p. 5 f. Kauṭīliya says directly that artha is the most important in the trivarga, "for dharma and Kāma are rooted in artha". Soma deva says with a slight nuance (Chap. III p. 6).

धर्मार्थकामानां युगपत्समवाये पूर्वः पूर्वो गरीयान् । कालसहस्रवे पुनरर्थः
एव । धर्मकामयोरर्थमूलत्वात् ।

"In case of a collision between dharma, artha and kama every preceding one is the more important, but if time does not permit the pursuit of all the three, artha only should be considered because artha is the root of dharma and kama".

The fifth chapter corresponding to the short second prakaraṇa Vṛddhasaṃyoga in the Kautiliya is one of the longest chapters in the *Nitiv.* and gives a full exposition of the duties of a king, without deviating from the Brahmanical point of view, fully acknowledging the svadharma for the different castes and stages of life. It begins (p. 7):

योऽनुकूल-प्रतिकूलयोरिन्द्र-यमस्थानं स राजा । राज्ञो हि दुष्टनिग्रहः शिष्ट-
परिपालनं च धर्मो न पुनः शिरोमुण्डनं जटाधारणां वा ।

"He is a king who takes the place of Indra towards the well-disposed and the place of Yama against the ill-disposed. For the king's duty is to punish the wicked and to protect the learned (and well-behaved), not shaving his head or wearing matted hair". The king has to fulfill his religious duties, such as the Darśapūrṇamāsa and other Brahmanical rites. He should apply himself to the study both of philosophy (*ānvikṣiki*) and of the Veda (*trayī*). p. 10:

अधीयानो ह्यान्वीक्षिकीं कार्याकार्याणां बलाबलं हेतुभिर्भिचारयति । न
निषीदति व्यसनेषु । नाभ्युदयेन विकार्यते । समधिगच्छति च प्रज्ञावान्
वैशारद्यम् । त्रयीं पठन् वर्णाश्रमाचारेष्वतीव प्रगल्भते । जानाति च समस्तासि
धर्माधर्मस्थितिम् ।

“For one who studies philosophy examines with reasons the strong and weak points of the practicable and impracticable. He does not despair in calamities, and is not spoilt by good fortune. And as an intelligent man he obtains clearness of insight. By studying the Veda he becomes exceedingly confident with regard to the duties of the castes and stages of life. And he also knows the whole system of right and wrong”.

Somadeva defines the term *Ānvikṣikī* (p. ii) in the same way as Kautilya¹ सांख्ययोगी लोकायतं चान्वीक्षिकी । but adds: बौद्धार्हतोः श्रुतेः प्रतिपक्षत्वात् ।

“The *ānvikṣikī* consists of *Sāṃkhya*, *Yoga* and *Lokāyata*, because the *Bauddha* and *Jaina* systems are opposed to the *Veda*”. It is not quite clear what that means. The commentary (pointed in the footnotes of the edition) explains: The *Buddha* and *Jainas Śāstras* are not included in the *Ānvikṣikī*, because they are opposed to the *Veda*. The *Lokāyata* also is opposed to the *Veda*, yet it has been included, because it is wanted for the care of the body &c.” This is really not very logical. It seems that there was the traditional definition of *Ānvikṣikī* which Somadeva felt bound to retain. As a *Jaina* he asked: why should not *Bauddha* or *Jaina* system serve the same

1 Kaut. p. 6: सांख्यं योगी लोकायतं चैवान्वीक्षिकी । It seems plausible enough to conclude from this definition that at the time of the *Kautiliya-Arthasāstra* the *Nyāya* and *Vaiśeṣika* systems did not yet exist. But surely they did exist at Somadeva's time, and yet he sticks to the old definition. Can we, then, be so quite certain that Kautilya was the first to formulate this definition?

purpose as the Sāṃkhya and the Yoga? His answer, however, is not very satisfactory.

The necessity of the study of the Lokāyata for the king is explained in the following words (p. 14): ऐहिकव्यवहारप्रसाधनपरं लोकायतम् । अभीतलोकायतमतो हि राजा राष्ट्रकण्टकानुच्छेतुं यतते । न खल्वेकान्ततो यतीनामनवद्याऽस्ति क्रिया । एकान्तेन कारुण्यपरः करतलगतमप्यर्थं रक्षितुं न क्षमः । प्रशमैकचित्तं को नाम न परिभवति । अपराधकारिषु शमो यतीनां भूषणं न भूपतीनाम् । धिक् तं पुरुषं यस्यात्मशक्त्या न स्तः कोप-प्रसादौ । स जीवन्नपि मृत एव यो न विक्रमति प्रतिकूलेषु ।

"The best means for carrying on the business of this world is the Lokāyata. For a king who has studied the doctrines of the Lokāyata, strives to root out the 'thorns' (i. e. the dangerous elements) of the kingdom. Surely the action of those who are nothing but ascetics, is not irreproachable. He who is entirely given up to mercifulness is not capable of preserving even goods that he holds in his hand. Who will not despise one who is only intent on peace of mind? Peace with evil-doers is an ornament of ascetics, but not of kings. Shame upon the man who cannot show wrath or favour according to his own will and power. He is dead even when he lives, who is not brave against his enemies".

In the seventh chapter (on the trayī) Soma-deva is quite in agreement with the Brahmanical Dharmaśāstras and with the Kauṭīliya (p. 7 f.). But he says more about the Śūdras than Kauṭīliya, and dwells upon the duties of "good Śūdras" (sacchūdrāḥ). And though on the whole he acknowledges the svadharmā, yet he says (p. 19):

आवृत्तस्य मृषाभाषित्वं परस्वनिवृत्तिरिच्छानियमः प्रातिलोभ्याविवाहो निषि-

कायं न च जीवुः ब्रह्मचर्यमिति सर्वेषां समानो धर्मः । आदित्यालोक इव धर्मः
सर्वेषां साधारणः खलु ।

“Kindness, truthfulness, abstaining from the property of others, controlling one’s desires, avoiding marriage against the order (of castes), and chastity with regard to forbidden women: such is the moral law common to all men. Like the sun, indeed, is the moral law common to all men”.

Quite Brahmanical again is the chapter on the Purohita (p. 43 ff.), where we read, for instance (p. 44) : राज्ञो हि मन्त्रि-पुरोहितौ मातापितरौ । अतस्तौ न केषुचिद्वा-
म्भितेषु विसृयेद् दुःखयेद् दुर्विनयेद् वा ।

“For the minister and the Purohita are the king’s parents (as it were). Therefore he should not disappoint them in any of their wishes or cause them pain or behave badly against them”. The rules for the daily life of the king, as given in the 25th, chapter, are also essentially Brahmanical, as far as they are not merely rules of diet and hygienics. Thus we read in the *Nitivākyaṃṛta* (p. 99) : सवत्सो धेनुं प्रदक्षिणीकृत्य धर्मासनं यायात् । Compare *Kautiliya* p. 38. सवत्सो धेनुं वृषभं च प्रदक्षिणीकृत्योपस्थानं गच्छेत् ।

I may add a few other passages, not mentioned by Professor Jolly in his paper, where we find Somadeva quoting more or less literally from *Kautiliya* :

Nitiv. p. 18 : परिपालको हि राजा सर्वेषां धर्माणां षष्ठांशमाप्नोति ।
यदाह वैद्वस्वतो*मनुः । सञ्छषड्भागप्रदानेन वनस्था अपि तपस्विनो राजानं संभा-
वयन्ति । तस्यैव तद् भूयात् यस्तान् गोपायतीति । Compare *Kaut.* p. 23 :
तस्मादुञ्छषड्भागमारण्यका अपि निर्वपन्ति तस्यैतद्भागवेयं योऽस्मान् गोपायतीति ।
Compare also *Manusmṛti* 8, 304 ; 11, 23.

Nītiv. p. 125 : अमं हि पात्रमामेनाहितमुभयतः क्षयमेव करोति । ज्यायसा सह विप्रहो हस्तिना पादयुद्धमिव । *Kaut.* p. 68 f : विह्वीतो हि ज्यायसा हस्तिना पादयुद्धमिवाभ्युपैति । समेन चामं पात्रमामेनाहितमिवोभयतः क्षयं करोति ।

Nītiv. p. 128 : द्वादशवर्षा कन्या षोडशवर्षः पुमान् प्राप्तव्यवहारौ । *Kaut.* p. 154 : द्वादशवर्षा स्त्री प्राप्तव्यवहारा भवति । षोडशवर्षः पुमान् ।

The list of the eight forms of marriage in Nītiv. p. 129 is the same as *Kaut.* p. 151, but *Somadeva* give more details.

Though *Kauṭilya* is so extensively quoted, his name is not mentioned in the *Nītivākyaṃṛta*. The name of *Cāṇakya* occurs only once, not as a teacher, however, but only as an example in the *Dūtasamuddeśa* (p. 52), as having killed *Nanda* by making use of a *tikṣṇadūta*. Very interesting are the definitions of the different kinds of spies in the *Cārasamuddeśa* (pp. 53-56). The list is longer than in the *Kauṭīliya* (parallel passages given by Jolly l. c. p. 374). How independent *Somadeva*, in spite of verbal agreement is from *Kauṭilya*, may be seen by a comparison of the *amātyotpatti* (*Kaut.* p. 13) with the *amātyasamuddeśa* (Nītiv pp. 67-75). Some of the most important differences between the *Nītivākyaṃṛta* and the *Kauṭīliya* have already been pointed out by Professor Jolly (l. c. 377 f.). Like the *Smṛtis* the Nītiv. (p. 100 ff) knows the ordeals as part of the judicial procedure, while they are not mentioned at all by *Kauṭilya*. The list of the twelve kinds of sons in Nītiv. p. 135 agrees more with *Manusmṛti* 9, 159. than with *Kaut.* p. 146. The examples of queens who mar-

dered their husbands found in *Nītiv.* p. 90 f. are different from those given by *Kauṭ.* p. 41.

Distinct Jaina teachings are very rare, e. g. p. 99 where the king is told not to carry on any sport which involves killing of living beings: प्राण्युपयातेन कामपि क्रीडां न प्रवर्तयेत् ।

A characteristic feature of the *Nītivākyāmrta* are the short pointed sentences some of which may be proverbial sayings. Here is a small selection of such sentences.

P. 21: तत्र सदैव दुर्मिक्षं यत्र राजा विसाधयति । समुद्रस्य पिपासायां कुतो हि जगति जलानि । “There is always dearth, where the king constantly exacts taxes. When the sea is thirsty whence shall there be water in the world?”

The king is warned (p. 24) to inflict punishments only for the welfare of the people, not for filling up his own treasure for: स किं राजा वैद्यो वा यः स्वाजीवाय प्रजालु दोषमन्वेषयति । “Is that a king or a physician who looks for offences (or diseases) in men only for his own living?”

P. 32: स्वामिनाधिष्ठितो मेषोऽपि सिंहायते । “When set to it by his master, even a ram will become a lion”.

P. 35: गीते गृहे कूपखननं कीदृशम् । “when the house is on fire, what is the use of digging a well?”

सुदाचार्ये सुदे च ये सहायारते कार्यपुरुषाः । खादनवेलायां तु को नाम कस्य न सहायः । आद्व इवाश्रोत्रियस्य न मन्त्रे मूर्खस्याधिकारोऽस्ति । किं नामान्धः पश्येत् । न चान्धेनाकृष्यमाणोऽन्धः समं पन्थानं प्रतिपद्यते ।

“They who are friends in giving intelligent advice, in money matters and in war, are helpful men. Who is not anybody’s friend at eating time? As an

unlearned Brahman is not in his place at a Śrāddha, so is a fool at a council. For how could a blind man see ? And the blind dragged on by the blind will not find the even road.

P. 92: सुभोजितोऽपि श्वा किमस्थौ न शुचीनाहारान् परिहरति । क्षीराश्रित-
शर्करापानभोजितश्चाहिर्न कदाचित् परित्यजति विषम् । न खलु कपिः शिक्षाशते-
नापि चापल्यं त्यजति । “If a dog be fed ever so well, will it avoid bones and unclean food ? Even when a snake is fed with mixture of milk and sugar, it will never give up its poison. Verily, not even after a hundred lessons the monkey will give up his unsteadiness”.

P. 96: यो मितं भुङ्क्ते स बहु भुङ्क्ते । “He who eats moderately, eats much”.

P. 97 : सर्वं बलवतः पथ्यमिति मत्वा न कालकूटं खादेत् । “Thinking that for the strong one everything is wholesome, one would not eat poison”.

Much blood-shed would have been avoided and Europe would have been spared infinite misery, if during the last years Somadeva's wise rule had always been followed. (p. 36) : राजाधिकारिणो न मन्त्राधिकारिणः स्युः । “Military authorities should not be authorities in (political) counsels”.

Another feature of the *Nītivākyaṃṛta* is the frequent allusion to fables and tales. Thus an *Upākhyānaka* is quoted (p. 86) to prove that beasts are more thankful than men:

तथा चोपाख्यानकम् । अटव्यां किलान्वधकूपे पतितेषु कपिसर्पसिंहाक्षशालि-
केषु कृतोपकारः काङ्क्षायननामा कश्चित् पान्थः विशालायां पुरि तस्मादाक्षशालि-
काद् व्यापादनमवाप नाहीजङ्घ्य गौतमादिति । “Once in a forest an ape, a serpent, a lion and a record-officer who had fallen into a well over-grown with plants, were helped out by a certain traveller, Kāṅkāyana

by name; and in the large town this traveller obtained his death from that record-officer; and (in another story) the crow (obtained death) from Gautama". This is one of the numerous stories of the grateful animals and the ungrateful men, found both in Indian and in European folklore¹. The well-known *Pañcatantra* story of the man who carries a he-goat and is told by some villains, and made to believe, that he is carrying a dog (*Tanurākhyāyika* III, 5) is alluded to in *Nitiv.* p. 110. किं बहुभिदृष्टगलः श्वा न कियते । An allusion to some fable of a tree and a wild cat is found p. 111 : श्रूयते हि वनस्पतिवनमार्जारान्यां साक्षिभ्यामर्थसिद्धिः । *Bhavabhūti's* drama *Mālatīmādhava* is alluded to (p. 121) : श्रूयते हि किल दूरस्थोऽपि माधवपिता कामन्दकीप्रयोगेण मालतीं माधवाय साधयामास ।

It is interesting to find in the *Sadācārasamuddeśa* (chap. 26.) amongst many moral rules of all kind the old rule न हृतेषु रोहितव्यमश्रुपातसमा हि किल निपतन्ति तेषां हृदयेष्वङ्गारः "He should not cry over the dead, for as the tears are shed, so burning coals will certainly fall down on their hearts". Compare *Mahābhārata* XI, 1, 40; *Raghuvamśa* 8, 85; *Manusmṛti* 3, 226; *Viṣṇusmṛti* 79, 20.

In the last chapter (XXXII, 2) we meet with the term *Sāndhivigrahika* for the "minister of foreign affairs", which does not occur in the *Kautiliya*; but *Kalhana* is quite familiar with the

1 Th. Benfey, *Pantschatantra* (Leipzig 1859, I 193 ff.) has collected numerous stories of this kind. But none of the stories about grateful animals and ungrateful men in *Kathāsaritsāgara*, 5, 79 ff., *Simhāsanaśatātṛiṃśikā*, *Jātaka* Nrs. 72, 73, 482, 516, is identical with the stories of the *Nitivākyaṃṛta*.

term *sāndhivigrahika* (*Rājatarāṅgiṇī* IV, 137, 711; VI 320; VIII, 1304; 2427).

Among the "Miscellanea" of this chapter we find also such things as a list of faults in poetry (काव्यस्य दोषाः), eight kinds of poets, the good qualities of singing, music and dance (गीतस्य गुणाः, वाद्यस्य गुणाः, नृत्यगुणाः).

But I must stop here. I think, these gleanings will suffice to show what an interesting book Somdeva's *Nītivākyāmrta* is, and that it would well deserve to be critically edited and translated.¹

An edition of Hemacandra's *Laghvarhaṇṭīśāstra* was published at Ahmedabad 1906.² This is an extract of a larger work in Prākṛit, the *Bṛhadarhaṇṭīśāstra* which Hemacandra had composed for King Kumārapāla of Gujarat. Only in a few passages the work proves itself as being composed by a Jaina.

Thus in the chapter on war. Though war is not prohibited, yet the King is warned not to enter upon war, before all other means against the enemy have been tried. And when war has been determined on, the King should take care that it should not cause too much loss of lives, and such humane rules as the following are given: "He should not fight with too crude, nor with poisoned, nor with hidden weapons, nor with such as are heated in fire, nor with stones and clods."

1 A new edition of the *Nītivākyāmrta* has meanwhile been published at the Nirṇaya Sagar Press, Bombay.

2 J. Hertel has first drawn attention to this work (*Tantrākhyāyoka* Transl., Vol. I, p. 157).

He should not kill an ascetic, nor a Brahman, nor a coward who has thrown away his arms, nor one who is near destruction, nor one who has met with a calamity, nor an eunuch, a naked one, one who has joined his hands, who is not fighting, who sleeps or is ill or is suppliant, or one who holds a blade of grass in his mouth between his teeth, nor a child, nor one who is about to be consecrated (for a sacrifice), nor one who has come (as a guest) to his house". Similar rules are found in the *Manusmṛti* (VII, 91 ff.).

On the whole the *Laghvarhanniti* has more the character of a Dharmaśāstra than that of a Nitiśāstra. But the principal topics of the Nitiśāstra proper are not missing. The first Adhikāra contains instructions and rules of conduct for kings, ministers, generals, and other state officials. This is little different from what we find in the *Kauṭīliya* and other Nitiśāstras. The second Adhikāra, too, agrees on the whole with the chapters on the six methods of politics (ṣaḍguṇāḥ), as described in the *Kauṭīliya-Arthaśāstra* and elsewhere. Niti is said (II, 1, 5) to be threefold, consisting of war, punishment, and judicial procedure. The chapter on daṇḍanīti (II, 2) begins with a quotation from the Jaina canon, viz. The *Sthānāṅgasūtra*, where seven kinds of punishments are enumerated:

तत्र जैनागमे दण्डनीतयः सप्तधा स्मृताः ।

ताः स्युर्हीकारमाकारधिकाराः परिभाषणम् ॥

मण्डले बन्धनं काराक्षेपणं चाङ्गखण्डनम् ।

अष्टमो द्रव्यदण्डोऽपि स्वीकृतो नीतिकोविदैः ॥

"Seven kinds of punishment are recorded in the Jain tradition. These are: Expression of re-

gret, prohibition, reproach, reprimand, confinement to a certain district, imprisonment, and corporal punishment, to which the fine is added as the eighth by the masters of politics". This is the only passage where the author refers to a Jaina text. And it is the most remarkable feature of Hemacandra's work, that it is written almost entirely from a Brahmanical point of view, and only in a very few places any reference is made to the Jaina creed. All the privileges of the Brāhmins, as well as the rights and duties of castes according to the Brāhmanic system, are fully acknowledged by the Jaina author. Thus, he is in perfect agreement with the Brāhmanic Dharmaśāstras (see *Gautama* VIII, 12f; XII, 46; *Āpastamba* II, 5, 10, 16; *Baudhāyana*, I, 10, 18, 17f; II 2, 4, 1; *Manu* VIII, 369f; *Nārada* XIV, 9f. and Appendix 41), that neither capital nor corporal punishment should be inflicted on Brāhmins, but that they should be subject only to banishment. But Hemacandra claims the same privilege also for women and ascetics.

He says (I 37) in the chapter on the Kings' duties:

अपराधसहस्रेऽपि योषिद्विप्रतपस्विनाम् ।
न वधो नात्रविच्छेदस्तेषां कार्यं प्रवासनम् ॥

"Even if they have committed a thousand crimes, a woman, a Brāhman, and an ascetic should be never made to suffer capital punishment, nor cutting off of limbs, but only punishment should be inflicted on them". The same verse occurs, with slight variants, again in the chapter on punishments (II, 2, 10,)

जाते महापराधेऽपि नारिविप्रतपस्विनाम् ।

नाहच्छेदो वधो नैव कुर्यात् तेषां प्रवासनम् ॥

In the third Adhikāra the vyavahāra or civil and criminal law is treated in the same way as in Manu's law-book according to the eighteen titles of law. Prāyaścitta is the subject of the fourth Adhikāra, with which the *Laghvarhanniti* ends. In this chapter it is interesting to find all the Brāhmanic penances, such as pañcagavya and others, by the side of such prāyaścittas as the worship of Jina (Jinapūjā) and tīrthayātrā, by which the pilgrimage to Jaina sanctuaries seems to be meant. On the whole, there can be no doubt, that the State of Kumārapāla, in spite of the king's inclinations towards Jainism, rested on a Brāhmanic foundation, and the Jainasāstraviśāradas who wished to gain influence in the government, were prudent enough to respect the Brāhmanic institutions and views of life. They contented themselves to temper Brāhmanism here and there with Jaina ethics.

A quotation from the *Brhadarhanniti* in Prākṛit occurs in the chapter on the law of inheritance (p. 151); and at the end of the *Strīgrahaprakaraṇa* (p. 215) it is said, that more details may be found in the *Brhadarhannitisūtra*. Is there any hope, that manuscripts of this larger Prākṛit work on politics may still be discovered?

This short survey of the contributions of the Jainas to the literature of ancient India, cursory and incomplete as it is, will yet fully bear out the truth of the words which my guru, the

late professor Bühler, has written many years ago.⁶⁷

“In grammar, in astronomy as well as in all branches of belles lettres the achievements of the Jainas have been so great, that even their opponents have taken notice of them, and that some of their works are of importance for European science even to-day. In the South of India where they have worked among the Drāvidian peoples, they have also promoted the development of these languages. The Canārese, Tāmil and Telugu literary languages rest on the foundations created by the Jaina monks. Though this activity has led them far away from their own particular aims, yet it has secured for them an important place in the history of Indian literature and civilisation.”

67 G. Bühler, *Über die indische sakte der Jainas* (Almanach der kais. Akademie der wissenschaften, Wien 1887), p. 17f.

ADDITIONAL NOTE.

1. Siddhasena Divākara, the author of *Kalyānamandira*, lived before Mānatuṅga. It is the style of writing that is different in different authors. It does not allow us to conjecture that the one whose style is easier copied it from one whose style is difficult. Siddhasena Divākara wrote *Dvātriṃśadvātriṃśikā* in difficult language. The work at present found is in the first 20 *Dvātriṃśikās* and is published by Jain Dharma Prasāraka Sabhā, Bhāvanagar. Hemacandra even refers to Siddhasena Divākara saying: Anusiddhasenam kavayaḥ (अनुसिद्धसेनं कवयः ।). I cannot say how far the argument of my old friend, Dr. Jacobi, that Kalyānamandira appeared after Mānatuṅga, will hold good.

In dramatic literature I can add the following names :—

1. *Kaumudimitrānandam* (printed).
2. *Prabuddha-Rauhineyam* „
3. *Draupadisvayamvaram* „
4. *Vajrakaruṇāyudham* „
5. *Dharmābhyudayam* „
6. *Satyahariścandra* „
7. *Raghuvilāpa-nāṭaka* (not printed)
8. *Rājimati-nāṭaka* „ „
9. *Jñānasūryodaya-nāṭaka* (printed)
10. *Vikrānta-Kauraviya-nāṭaka* „
11. *Maithilī pariṇaya-nāṭaka* „
12. *Nāṭya darpaṇa* with their own commentary by Rāmacandra and Guṇacandra.

This is an excellent work on dramaturgy. I have a manuscript with me. During my stay in Shivpuri (Gwalior State) at the end of January 1923 my honoured friend the Upadhyaya Indravijaya kindly lent me a copy of the *Nāṭyadarpaṇa*, taken from the original Ms. but it is not yet printed. It contains many interesting quotations. The *Mṛcchakaṭika* is frequently quoted, while the *Daridra-cārudatta* is only mentioned (unfortunately without the author's name). From Bhāsa's *Swapnavāsavadatta* a verse is quoted, which, however, is not found in Gaṇapati Śāstri's edition (in the 4th Act where we might expect it). As an example of an *anumāna* we find the following :

यथा भासकृते स्वप्नवासवदत्ते शेफालिकामराडपशिलातलमवलोक्य वत्सराजः ।
पादाक्रान्तानि पुष्पाणि सोष्म चेदं शिलातलम् ।
नूनं काचिदिहासीना मां हृष्ट्वा सहसा गता ॥

पूर्वार्धे लिङ्गमुत्तरार्धमनुमानम् ॥

Many plays are quoted as असदुपज्ञ. Are they the joint work of the two disciples of Hemacandra, or only the work of Rāmacandra? Amongst the dramas most frequently quoted are *Tāpasavatsarāja*, *Ratnāvali*, *Veṇīsamhāra*, and *Kṛtyārāvaṇa*. The *Anargharāghava* is quoted once. Viśākhadatta was hitherto only known as the author of the *Mudrārākṣasa*. In the *Nāṭyadarpaṇa* commentary he is also quoted as the author of a *Devicandragupta Nāṭaka*.

A critical edition of this highly interesting work would be very desirable. But more manuscripts ought to be found.

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N. B.—Figures indicate numbers of pages; fn means foot-note.

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(आवश्यकसूत्रादि-अनेकशास्त्रव्याख्याकर्तृ-पद्याक्षक-बौद्धाक्षक-शास्त्रवार्ता-समुच्चय-षड्दर्शनसमुच्चयादि-अनेकप्रकरणग्रन्थप्रणेतृ-परमश्वेतपटाचार्यहरि-भद्रसुरेर्निश्चितसत्तासमयनिर्णायको बहुविद्वत्प्रशंसितः प्रमाणभूतः स्वतन्त्र-मौलिकसंस्कृतप्रबन्धः ।)

२ खरतरगच्छपट्टावलि संग्रह

३ आचाराङ्गसूत्रम् (मूलपाठ-विशिष्टपाठभेद-शब्दकोशादिकसम-
न्वितम्)

४ कल्प-व्यवहार-निशीथसूत्राणि (विविधपाठान्तरयुक्त-मुनिश्चित-
सूत्रपाठान्वितानि)

५ जीतकल्पसूत्रम् (विषमषडव्याख्यालंकृत-सिद्धसेनगणिसंहब्धबृह-
च्चूर्णिसमवेतम्)

६ विश्वभदेवमाहात्म्यम् (श्रीवल्लभपाठकविरचितं जैन-ऐतिहासिक-
तथ्यपूर्णं संस्कृतचरित्रम्)

७ तरंगलोला कथा (गुजराती भाषांतर)

८ वीरवंशावली (प्राचीन गुजराती भाषाग्रथित तपागच्छीय
विस्तृत पट्टावलि)

९ बुद्ध अने महावीर (डॉ. लॉयमान लिखित जर्मन निबन्धानुवाद,
गुजराती)

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१ नमस्कारमाहात्म्यप्रदर्शकप्रकरणसंग्रह

२ देवस्यरिचिता यतिदिनचर्या

३ यशोदेवस्यरिविरचितं पञ्चकखाणविवरणम्

४ जिनेश्वरद्विरिक्तं चैत्यवन्दनविवरणम्

५ हरिप्रभद्विरिक्तं यतिदिनकृत्यम्

६ गंडस्स कहाणयं (कौतूहलरसप्रपूर्णं प्राकृतकथानक)

श्रीवत्स—मैं सदा अंतिम यात्रा के लिये उद्यत हूँ, परंतु....

पहला—अरे, यह ऐसे न मानेगा। यदि यह अपने इष्ट देव का स्मरण नहीं करता तो न सही। बलि चढ़ाओ।

खड्गधारी पुरुष—(तलवार ऊपर उठाकर) महाभाग ! सावधान हो जाओ।

(दो पुरुष श्रीवत्स को नीचे लिटा देते हैं और उनकी गर्दन तख्ते पर रख देते हैं।)

खड्गधारी पुरुष—(विस्मित होकर तलवार नीची करके) इस व्यक्ति का अपूर्व धैर्य है। बलि चढ़ाये जाने के समय लोग रोते हैं और भौंति-भौंति की बाधाएँ डालते हैं, परंतु यह महाभाग शांत है, गंभीर है, मानो इसे भविष्य का कुछ ज्ञान ही नहीं। मैंने पहले कभी ऐसा कोई व्यक्ति नहीं देखा।

श्रीवत्स—जब भगवान् की यही इच्छा है तो इसमें बाधा क्यों ? शनिदेव ! आपकी इच्छा पूर्ण हो ! अथवा आप भी प्रभु की आज्ञा के केवल निमित्त-मात्र हैं।

खड्गधारी पुरुष—बस, सावधान। बोलो—चंडी देवी की जय।

(सब लोग चंडी देवी का जयकार करते हैं। खड्गधारी पुरुष अपनी तलवार से श्रीवत्स की गर्दन को लक्ष्य करता है।)

(पटाक्षेप)

चौथा अंक

पहला दृश्य

स्थान—वन-प्रदेश

समय—सायंकाल से पूर्व

(महर्षि नारद का गाते हुए प्रवेश)

हे सतीत्व की शक्ति अपार !

विश्व-कुंज का फूल सती है

जगती-तल का मूल सती है,

पापों के प्रतिकूल सती है,

उस पर आश्रित है संसार !

हे सतीत्व की शक्ति अपार !

स्वर्ग सती के डर में बसता,

पुण्य सती के मन में हँसता,

आँखों में वरदान बरसता,

सती विश्व का वैभव-सार !

हे सतीत्व की शक्ति अपार !

नारद—सती का प्रताप क्या नहीं कर सकता ? सती के प्रताप से यम भी प्रस्त रहता है। सती के आग्रह पर यम को उसके पति के भी प्राण लौटाने पड़ते हैं। और फिर शनि की यम जैसी शक्ति कहाँ ? शनि को भी सती के प्रताप के आगे झुकना पड़ेगा। सभी मुझे हर्ष होगा। नारायण ! नारायण !! (रुककर) सती

शिरोमणि चिंता भी सेठ के बंधन से शीघ्र मुक्त हो जाती परंतु... परंतु शनिदेव की लीला कैसे हो ? परंतु.....परंतु आश्चर्य की बात है कि शनिदेव के पिता सूर्यदेव ने चिंता की प्रार्थना पर उसके शरीर पर कोढ़ कर दिया है। उसके शरीर से तीव्र दुर्गंध आने लगी है, अब उसे कौन स्पर्श कर सकेगा ? शनिदेव अब भला अपने पिता पर क्रोध दिखाएँ ! आह ह ह ! उन पर क्रोध क्या दिखाएँगे ? चुप रहेंगे। परंतु.....परंतु उनके लिये चुप रहना असंभव है। यह सुनकर कि श्रीवत्स को लक्ष्मी ठीक समय पर पहुँचकर बलि होने से बचा ले गई, उनके क्रोध का वार-पार नरहा होगा। लक्ष्मी ! अब तुमने मुझे प्रसन्न कर दिया। श्रीवत्स का जीवन नष्ट हो जाने पर मुझे भारी पाप लगता। मैंने ही उस पुण्यात्मा की प्रशंसा करके उसे परीक्षा में डाला है। अमु मेरी लाज रक्खेंगे। नारायण ! नारायण !!

['है सतीत्व की शक्ति अपार' गाते हुए प्रस्थान
(पट-परिवर्तन)]

दूसरा दृश्य

स्थान—नदी में सेठ की नाव

समय—सायंकाल

(नाव में बंदिनी चिता एक कमरे में व्याकुल बैठी है। शरीर से दुर्गंध निकल रही है। हाथ-पैर रस्ती से बंधे हैं।)

चिता—कहते हैं कि पुरुष और स्त्री का संबंध ऐसा है कि दो शरीर और एक प्राण। परंतु मेरे विषय में यह बात ठीक नहीं कही जा सकती। दो वर्ष व्यतीत हो लिये और मैं अभागिन अभी तक जीवित हूँ। मैं नहीं जानती कि स्वामी की इन दो वर्षों में क्या गति हुई। यह दुष्ट सेठ मुझे छोड़ता नहीं। पहले तो मुझे वह यही कहता था कि यह यात्रा पूरी होने पर तुम्हें छोड़ दूँगा, परंतु अब वह मेरी बात पर कान ही नहीं देता। पहले तो उसे घृणित विचार घेर रहे थे परंतु सूर्यदेव की कृपा से, मेरा शरीर कुरूप हो जाने के कारण, वह बात अब जाती रही। कोटिशः धन्यवाद है सूर्यदेव को ! उनकी कृपा से मेरी लाज बच गई ! हा ! उस स्थिति का स्मरण कर रोमांच हो आता है। न जाने पुरुष पर-स्त्री पर पाशविक कुकर्म करने पर उतारू क्योंकर हो जाता है ! स्त्री-रूप भी विचित्र वस्तु है। स्त्री का रूप ही स्त्री के लिए साक्षात् काल है। रूप से मोहित होकर पुरुष अपने कर्म, धर्म, पाप, पुण्य, आदि सब को तिलांजलि दे देता है। परंतु हर एक को कुकर्म का फल मिलता है। दंड पाये बिना कोई न रह सका। परंतु मेरे विषय में अभी तक पापी को दंड क्यों नहीं मिला ? मेरा उद्धार क्यों नहीं हुआ ? हाँ, क्यों नहीं हुआ ? (आँखें बबडवा आती हैं) क्या स्वामी के दरानों की आशा छोड़ दूँ ? माया लक्ष्मी की

सांत्वना मेरे जीवन को लंबा किये जाती है। अन्यथा मैं यह जीवन-लीला समाप्त कर देती।

(लक्ष्मी सहसा प्रकट होती है)

लक्ष्मी—पुत्री ! फिर तुम उद्विग्न हो रही हो ? क्या मेरे वचनों पर विश्वास नहीं रहा ?

चिंता—(हाथ जोड़कर) माता ! आपके वचनों पर मुझे अटल विश्वास है। किसी समय अधीर हो जाती हूँ, विवश हो जाती हूँ। (रोने लगती है)

लक्ष्मी—पुत्री ! अधीर मत होओ। अबधि समाप्त होने पर श्रीवत्स तुम्हारा उद्धार करेंगे। अब थोड़ा ही विलंब है। तनिक धीरज धरो, शांत रहो।

चिंता—शांति कैसे हो ? स्वामी को इस समय क्या दशा होगी ?

लक्ष्मी—चिंता ! श्रीवत्स सकुशल हैं, तुम उनके लिए व्याकुल मत होओ। मैं उनका कोई भी अनिष्ट न होने दूँगी। तनिक प्रतीक्षा करो, फिर सुख-वर्षा होगी।

चिंता—अच्छा, माता ! मैं प्रतीक्षा करती हूँ। इतनी देर प्रतीक्षा की है, कुछ समय और सही।

लक्ष्मी—अब आत्म-हत्या का विचार छोड़ दो। जो, तुम्हारे बंधन खोल देती हूँ।

(लक्ष्मी चिंता के बंधन खोल देती है। चिंता नत-मस्तक होती है। लक्ष्मी धीरे-धीरे अंतर्धान हो जाती है)

चिंता—माता चली गई। क्या करूँ ? मेरा यहाँ नाक में दम है। यहाँ से छुटकारा कैसे हो ? (सोचकर) हाँ, यह उपाय ठीक

है। मेरे हाथ-पैर तो खुल गये हैं, अबसर पाकर कूद पड़ूँगी और तैरकर किनारे जा पहुँचूँगी, परन्तु इस दुष्ट को दंड देना होगा। (सोचकर) हाँ, कूदने से पहले नाव में छेद किये देती हूँ। ये नाविक तो तैरकर बच जायेंगे, परन्तु इनका वस्तु-भंडार न बच सकेगा।

(लोहे के पैने टुकड़े से नाव में छेद करने लगती है।)

सेठ—अरे ! कोई देखो तो, वह चुड़ैल सो रही है या जग रही है।

(एक सेवक खिड़की में से झाँकता है और चिंता को बंधन-रहित पाकर विस्मित हो जाता है।)

सेवक—सेठ जी ! उसके तो हाथ-पैर खुले पड़े हैं। जब चाहे वह नदी में कूद पड़े।

सेठ—यह कैसे हो सकता है ? मैंने अपने सामने उसके हाथ-पैर बंधवाये थे।

सेवक—सेठ जी ! रस्सी उसके पास पड़ी है। उसने बंधन खोल लिये दीखते हैं।

सेठ—तूने खाना खिलाने के लिए उसके हाथ खोले थे। बाद में गॉठ ढीली लगाई होगी।

सेवक—नहीं तो, सेठ जी ! मैंने गॉठ कसकर लगाई थी।

सेठ—तो क्या बंधन अपने-आप खुल गये ? असंभव है ! क्या उसने दाँतों से रस्सी काट ली ? यह भी नहीं हो सकता। कोढ़वाले हाथ दाँतों पर न रख सकी होगी। न जाने यह कौन-कौन से कौतुक दिखायेगी। अच्छा, देखता हूँ।

(सेठ उठकर चिंता को मॉकता है, चिंता लोहे के पैने टुकड़े से नाव में छेद कर रही दिखाई देती हैं ।)

सेठ—(क्रोध से) ठहर, डाकिनी ! ठहर ! (सेवकों की ओर देखकर) जल्दी आओ ।

(चिंता पैना लोहा हाथ में लिये खड़ी हो जाती हैं ।)

(पट-परिवर्तन)

तीसरा दृश्य

स्थान—सुरभि-देवी का आश्रम

समय—सायंकाल

(श्रीवत्स थक जाने से धीरे-धीरे चल रहे हैं और विश्राम के लिए कोई स्थान खोज रहे हैं ।)

श्रीवत्स—अढ़ाई वर्ष व्यतीत होने लगे, भरसक यत्न किया, परंतु सब निष्फल । चिंता का कुछ पता न लगा । अब उन्हें कहाँ ढूँढ़ें ? आज सारा दिन अनशन किये ही व्यतीत हुआ । अब देह थककर चूर हो गई है । अब कहाँ जाऊँ ? क्या करूँ ? माता लक्ष्मी के वचन ही एक-मात्र आशा-तंतु हैं । उन्होंने कहा था कि अबधि समाप्त होने पर मुझे चिंता स्वयं मिल जायेगी । अकस्मात्, तो यहीं कहीं विश्राम करता हूँ ; सूर्योदय, भाग्य का सूर्योदय, होने की प्रतीक्षा करता हूँ (एक स्थान पर ठहरकर) बिना भोजन किये शरीर अशक्त हो रहा है । एक पग भी नहीं चला जाता । (उधर-उधर दृष्टि दौड़ाते हैं । एक ओर सुंदर फलों से लदे हुए वृक्ष दिखाई देते हैं । वृक्षों के एक ओर पृथ्वी से तीन हाथ ऊँची दीवार दिखाई देती है । कुछ दूर पर एक विशाल द्वार दिखाई देता है ।) वह उपवन कैसा रमणीय है ! उधर मन भला क्यों न खिंचे ? वहीं चलता हूँ । (उधर बढ़ते हैं । प्रवेश करके) अहहह ! प्रकृति की कैसी अद्भुत छटा छाई है । स्वर्गीय नंदन-वन का वर्णन सुना था, वैसा ही उपवन देख रहा हूँ । मकरंद पान करने के लिए भौरे फूलों पर मँडरा रहे हैं, रंग-बिरंगी तितलियाँ भी पुष्प-रस के लिए उड़ रही हैं । सुगंध से सारा स्थान महक रहा है । नाना प्रकार के फलों से वृक्ष लदे हैं । (एक वृक्ष की ओर देखकर) यहाँ आम कितने पके हैं । चलूँ,

कुछ आम चखकर देखता हूँ कि साधारण आमों में और इनमें कितना अंतर है। (आगे बढ़कर आम तोड़ने लगते हैं, सहसा कुछ विचार आ जाता है। चौंकर पीछे हट जाते हैं।) हाँ ठीक है। यह आम तोड़ना पाप है। यह चोरी है ! स्वामी की आज्ञा बिना कोई वस्तु छठा लेना चोरी है। धन्य हो, प्रभो ! ठीक समय पर मुझे चेतावनी दे दी। अच्छा चलूँ, इस उपवन की अनूठी छटा से आँखें तृप्त करूँ। (आगे बढ़ते हैं)

दृश्य-परिवर्तन

(श्रीवत्स एक सुंदर सरोवर के किनारे खड़े दिखाई देते हैं। सरोवर में कमल खिल रहे हैं; भ्रमर कमलों पर बैठे हैं, सुगंधित वायु चल रही है। बहुमूल्य रत्नादि अपनी भिन्न-भिन्न आभाओं से स्वच्छ जल को रंग बिरंगा कर रहे हैं।)

श्रीवत्स—इस सरोवर की शोभा निराली है। यहाँ बैठकर थकान को दूर करता हूँ।

(धीमी-धीमी सुरभित वायु के थपेड़े लगने से श्रीवत्स ऊँचने लगते हैं और सहसा किसी शब्द से चौंक पड़ते हैं)

श्रीवत्स—यह क्या ? यह शब्द कैसा ?

(सुर-बालाओं का प्रवेश)

श्रीवत्स—(देखकर सविस्मय, धीरे से) ये बालाएँ कैसी ? यह स्थान कौन-सा है ? (खड़े हो जाते हैं)

(सुर-बालाएँ आगे बढ़ती हैं)

एक—महाराज श्रीवत्स ! विस्मित न होइये ! यह सुरभिदेवी का आश्रम है।

श्रीवत्स—(चौंकर) सुरभिदेवी का आग्रह ! मैं यहाँ कैसे पहुँचा ?

दूसरी—लक्ष्मीदेवी के अनुग्रह से ।

श्रीवत्स—और आप कौन हैं ?

पहली—हम सुरबालाएँ हैं । हम आपके मनोविनोद के लिए आई हैं । (अन्य सुरबालाओं से) सखियो ! गान्धो, महाराज का मन बहलाओ ।

(सुरबालाएँ नृत्य करती हैं)

हैं कमल फूले सरोवर में, हृदय तू फूल ।

मस्त हो और विचरते तू विसुष हो भूल ।

बढ़ रहा सुरभित समीरण पुष्प की भर धूल ।

मग्न हो आनंद में मन सब व्यथाएँ भूल !

(सुरभिदेवी के आने की आहट सुनकर सुर-बालाएँ नृत्य बंदकर आधी एक ओर हटने लगती हैं, शेष दूसरी ओर ।)

एक—(जाते-जाते) महाराज ! सुरभि देवी आ रही हैं । अभिवादन करो ।

[सुर-बालाओं का एक ओर से प्रस्थान

(सुरभि-देवी का दूसरी ओर से प्रवेश)

श्रीवत्स—(सहर्ष) पूज्य देवी ! देव-जननी ! अभिवादन करता हूँ । (सिर झुकते हैं)

सुरभि—वत्स ! तुम्हारा कल्याण हो । तुम थक रहे हो, आओ, मेरा दूध पीओ और शांति प्राप्त करो ।

श्रीवत्स—माता ! आपका दूध रूपी अमृत पानकर देवगण

कृतकृत्य होते हैं। मेरा ऐसा सौभाग्य कहाँ कि मुझे वह प्राप्त हो सके ? मैं उसका अधिकारी नहीं हो सकता।

सुरभि—पुत्र ! चिंता मत करो। अब निश्चित हो जाओ। लक्ष्मी देवी की तुम पर असीम कृपा है। वही तुम्हें यहाँ लाई हैं। तुम मुझे अपना माता समझो। मैं तुम्हारे लिए अपना दूध भजती हूँ, उसे पीकर विश्राम करो।

श्रीकृष्ण—जो आज्ञा।

[सुरभि-देवी का प्रस्थान]

(सुर-बालाओं का कलश लिए नृत्य करते प्रवेश। आधी एक ओर से आती हैं, आधी दूसरी ओर से। कलशों में दूध भरा है। प्रत्येक बाला श्रीकृष्ण के पास आकर दूध पान कराकर आगे बढ़ जाती है)

(गीत)

आईं हम खालिन अलबेली।

दूध अमृत से भी है प्यारा।

इसमें है जीवन की धारा।

अखिल विश्व का यही सहारा,

पर्या-कुटी या रम्य हबेली।

आईं हम खालिन अलबेली।

घट में दूध छलकता जाता,

सुर-नर-मुनि का मन ललचाता,

विधि बालक बन पीने आता,

मुलभरता है विश्व-पहेली।

आईं हम खालिन अलबेली।

[सब का धीरे-धीरे प्रस्थान]

श्रीवत्स—(दूध पीकर) आहा ! आज अमृत-पान हो गया । पाप कर्म सब कट गये । अब देखो हमारी कर्म-रेखा क्या खेल दिखाती है !

(सुरभि का पुनः प्रवेश)

सुरभि—पुत्र ! तुम निष्पाप हो । अधीर मत होओ । अब तुम्हारा भाग्य शीघ्र उदय होने को है । सूर्यदेव की कृपा से चिंता अपूर्व प्रकार से अपने सतीत्व की रक्षा कर रही है । शेष अवधि व्यतीत हो जाने पर तुम यहाँ से जाकर चिंता को पाओगे । अभी यहाँ विश्राम करो, यहाँ शनि-कोप से मुक्त होगे । यहाँ उस क्रूर की एक न चलेगी ।

श्रीवत्स—अच्छा, देव-जननी ! मैं यहीं ठहरता हूँ । यह शुभ अवसर हम मनुष्यों के भाग्य में कहाँ ? मेरी धर्मपत्नी सकुशल है, यह जानकर मेरा हृदय शांत हुआ ।

सुरभि—नर-श्रेष्ठ ! जब इच्छा हो, मेरा स्मरण करना, मैं दूध भेज दिया करूँगी । मैं अब जाती हूँ । तुम परिभ्रांत हो, विश्राम कर लो ।

[प्रस्थान]

श्रीवत्स—(दूध से भीगी हुई मिट्टी को देखकर) यह पवित्र मिट्टी सुरभि माता के दूध से और भी पवित्र हो गई है । यह मिट्टी अति दुर्लभ है । मैं प्रतिदिन इस मिट्टी की ईंटें बनाकर रख दिया करूँगा । चिंता के भिल्ल जाने पर इन्हीं ईंटों से कुटिया बनाकर रहूँगा ।

(मिट्टी इकट्ठी करके ईंटें बना-बनाकर रखने लगते हैं और साथ में गाने लगते हैं ।)

मेरा भी छोटा-सा घर हो ।

विहग चले नीकों की ओर, -

हो-होकर आनंद विभोर;

मिले न मेरे सुख का झोर,

मुझे प्राप्त यदि घर सुंदर हो !

मेरा भी छोटा-सा घर हो !

मैं हूँ, मेरी चिता रानी,

शिशुओं की हो तुतली बाणी,

करें लालसाएँ मनमानी,

घर में बहता सुख-सागर हो !

मेरा भी छोटा-सा घर हो !

श्रीवत्स—अब थक गया । अच्छा, यहीं लेटकर थकान मिटावा हूँ ।

(आँखें बंद कर सोने का नाट्य करते हैं । लक्ष्मी सहसा प्रकट होती

है और ईंटों पर हाथ रखकर अंतर्धान हो जाती है । ईंटें

हिल जाने से गिर पड़ती हैं ।)

श्रीवत्स—(चौंकर आँखें खोलते हुए) यह क्या ? यहाँ आया तो कोई भी नहीं । (ईंटों को चमकती हुई देखकर, सविस्मय) हैं ! ये ईंटें चमकने क्यों लगीं ? (ध्यान से देखकर) सब ईंटें सोने की हो गईं । अब दिन फिरने वाले हैं । अच्छे दिनों में मिट्टी भी सोना हो जाती है । यह सब माता लक्ष्मी की कृपा का फल है ।

(ईंटें उठकर देखने लगते हैं)

(पट-परिवर्तन)

चौथा दृश्य

स्थान—हिमालय पर्वत का एक शिखर

समय—दिन का पहला पहर

(शनिदेव का सम्रोध प्रवेश)

शनि—अब सहन नहीं होता । अबला जाति मेरे कार्य में हस्तक्षेप करे, मेरा सामना करे, ऐसी धृष्टता अक्षम्य है । मेरा घोर अपमान है । मैं श्रीवत्स से इसका बदला लूँगा । उसी मूर्ख के निर्णय से लक्ष्मी का साहस दुगुना हो गया है । लक्ष्मी समझती है कि श्रीवत्स को सुरक्षित स्थान में पहुँचा दिया है, वहाँ कोई भय नहीं, कोई खटका नहीं । मुझ में यदि कुछ भी बल है, कुछ भी शक्ति है, तो श्रीवत्स को वहाँ से बाहर निकाल लाऊँगा । देखूँगा, लक्ष्मी मेरा क्या बिगाड़ सकती है । लक्ष्मी ! लक्ष्मी !! मेरे क्रोध ने कई परिवारों को तहस-नहस कर दिया, बन-ऐश्वर्य-संपन्न राज्य चौपट कर दिये, ऊँचे-ऊँचे राज-प्रासादों से युक्त नगर नष्ट-भ्रष्ट कर दिये, लक्ष्मी को कई राज्य तथा नगरों से निकाल बाहर कर दिया । यहाँ भला लक्ष्मी मुझ से जीत सकती है ? कभी नहीं, कदापि नहीं । “लक्ष्मी की जय हो, लक्ष्मी की जय हो” यह जयकार कोई पुरुष.....

(गाते हुए महर्षि नारद का प्रवेश)

जग में है लक्ष्मी का राज ।

जिस पर होता उसका प्यार,

भर जाता उसका भंडार,

करुणा-भय . उसका व्यवहार,

रखती वह भक्तों की लाज !

जग में है लक्ष्मी का राज !

विष्णु-प्रिया का जग में मान,

सब धरते हैं उसका ध्यान,

देती वह धन वैभव दान !

सब के करती पूरे काज !

जग में है लक्ष्मी का राज !

शनि—महर्षि ! आज आप सनकी क्यों हो रहे हैं !

नारद—कहिये, क्या बात है ?

शनि—आज लक्ष्मी की झूठी महिमा क्यों गाई जा रही है ?

नारद—(मुसकराकर) झूठी महिमा ! झूठी कैसे ? अभी-अभी आप भी तो लक्ष्मी का जयकार कहकर अपने हृदय की उदारता प्रकट कर रहे थे ।

शनि—लक्ष्मी का जयकार और मैं कहूँ ! कभी नहीं, कदापि नहीं ।

नारद—परंतु.....परंतु मैंने अभी-अभी आपको “लक्ष्मी को जय हो” कहते सुना है ।

शनि—(हँसकर) आपने धोखा खाया, आपके कानों ने धोखा खाया । मेरा तात्पर्य था कि यह जयकार कोई पुरुष नहीं करेगा । प्रत्येक नर-नारी तथा सुर-असुर को लक्ष्मी की निस्सारता प्रत्यक्ष हो जायगी । लक्ष्मी का आदर-सम्मान संसार से उठ जायगा ।

नारद—नारायण ! नारायण !! परस्पर का वैर-विरोध मनुष्य

के हृदय को क्या, देवता के हृदय को भी, कितना संकुचित कर देता है !

शनि—महर्षि ! मैं अब तक आपका आदर करता था, परंतु आपकी बुद्धि लुप्त हो गई दीखती है। अभी तो आप मेरे हृदय की उदारता की बात कह रहे थे और अभी उसको संकीर्णता का दोष देने लगे। जैसे आपका कहीं पैर नहीं जमता, वैसे ही आपका (सँभलकर) क्या कहूँ, तमा कीजियेगा।

नारद—शनिदेव ! मन में बात क्यों रखते हो ? कह डालो। नहीं तो हृदय में उस क्रोध-भरी बात के कारण और उथल-पुथल मच जायगी। मन की बात कह देने से हृदय शांत हो जाता है।

शनि—महर्षि ! तभी आप इधर की उधर और उधर की इधर कहते फिरते हैं। कदाचित् आपका हृदय इसी प्रकार शांति प्राप्त करता है। मैंने देवताओं के सामने, लक्ष्मी के जन्म के विषय में, जो वचन कहे थे आपने वे वचन इसी कारण उससे जा कहे होंगे।

नारद—नारद असत्य बोलना नहीं जानता। जैसा दीखता व सुनता है, वैसा कह देता है। नारद सत्य का उपदेश देता है, न कि छल-कपट का।

शनि—सत्य का उपदेश नहीं, परस्पर वाद-विवाद का उपदेश। अस्तु, जाने दीजिये, जाइए, लक्ष्मी से कह दीजिये कि वह सावधान हो जाय। अब मैं तीव्र प्रहार करने को उद्यत हूँ। अब देखूँगा कि कौन-सी शक्ति मुझसे जीत सकेगी।

नारद--नारायण ! नारायण !! मुझे देखकर आपका क्रोध मानो सीढ़ी लगाकर चढ़ने लगता है। बलूँ।

शनि—महर्षि ! सावधान रहना, कहीं खीकी आप पर ही न आ गिरे ।

[नारद का 'जग में है लक्ष्मी का राज' गाते हुए प्रस्थान]

शनि—(सोचकर) हों, बस यही ठीक उपाय है । लक्ष्मी ! कुछ शक्ति हो तो दिखाना । अह ह ह !

[हाथ मसलते हुए प्रस्थान]

(पट-परिवर्तन)

पाँचवाँ दृश्य

स्थान—सुरभि देवी का उद्यान

समय—दोपहर

(विचार-ग्रस्त श्रीवत्स धीरे-धीरे टहलते दिखाई देते हैं ।)

श्रीवत्स—माता लक्ष्मी की अपार कृपा से मेरा संकट कट चला । माता सुरभि ने भी मुझ पर विशेष अनुग्रह दिखाया है । अब मैं शेष समय चिंता की खोज में लगाऊँ जिससे अवधि समाप्त होते ही वह मुझे मिल जाय, तनिक भी और विलंब न हो । मुझे तो अब सुख है, परंतु नहीं जानता चिंता पर क्या बीत रही है । माता लक्ष्मी के प्रभाव से मेरी बनाई हुई मिट्टी की ईंटें सोने की बन जाती हैं । अब मेरे पास पुनः असीम संपत्ति एकत्र हो गई है । अब चिंता को मुक्त कराऊँ । माता सुरभि ने कहा था कि वह सूर्य देव की कृपा से, अपूर्व प्रकार से, अपने सतीत्व धर्म की रक्षा कर रही है । अवश्य कोई नीच उसे कष्ट दे रहा है । मैं वहाँ शीघ्र पहुँचकर उद्धार करता हूँ । परन्तु एक कठिनाई है । माता लक्ष्मी तथा सुरभि देवी अभी मुझे यहाँ से जाने की अनुमति नहीं देती । चिंता को देखे तीन वर्ष हो चुके, तीन वर्ष क्या तीन युग व्यतीत हो गये प्रतीत होते हैं । मैं नहीं जानता कि अनेक कष्टों के कारण उसकी क्या दशा हो रही होगी । मैं यहाँ निश्चित पड़ा हूँ, मुझे धिक्कार है । तो क्या करूँ ? क्या बिना आज्ञा लिये यहाँ से निकल चलूँ ? (कुछ सोचकर) हाँ, सोने की ईंटें एक गठरी में बाँधकर ले जाता हूँ । ये ईंटें माता का प्रसाद हैं और आश्रम के स्मृति-चिह्न हैं इन्हें साथ ले चलना ही ठीक है ।

(टहलते हुए आश्रम-द्वार पर पहुँच आते हैं ।

आकाशवाणी सुनाई देती है ।)

“श्रीवत्स ! चिंता तुम्हारी प्रतीक्षा कर रही है, यहाँ से निकल आओ । वह तुम्हें शीघ्र मिल जायगी ।”

श्रीवत्स—(आकाशवाणी से विस्मित होकर) “वह मुझे शीघ्र मिल जायगी ” यह मधुर शब्द किसने कहे हैं ? यह दयालु देवता कौन हो सकता है ? क्या यह लक्ष्मी देवी ने कहा है ? नहीं, वे नहीं हो सकतीं ? वे तो मुझे अवधि पूरी होने से पहले जाने की अनुमति नहीं देतीं । (सोचकर) और कौन होगा ? किस देवता का, मेरी दुर्दशा देखकर, हृदय पसीजा होगा ? (सोचकर) हाँ, यह संभव है । सूर्य देव ने चिंता पर कृपा की है । उसी की प्रार्थना से प्रेरित होकर भगवान्-दिवसनाथ मुझसे ऐसा कह रहे हैं । (आकाश की ओर देखकर) भगवान् सूर्य देव ! आ रहा हूँ । कुछ सोने की ईंटें लेकर आता हूँ ।

[प्रस्थान]

(नेपथ्य में किसी का आह्वान सुनाई देता है ।)

(पट-परिवर्तन)

छठा दृश्य

स्थान—निर्जन प्रदेश

समय—सायंकाल

(शनि का हँसते हुए प्रवेश)

शनि—देखा, कौन बढ़ा है ? लक्ष्मी श्रीकृष्ण को सुरक्षित स्थान पर ले गई थी । मैं उसे कैसे बाहर निकाल लाया ? दो देवियों की शक्ति मेरे सामने फीकी पड़ गई ? अब लक्ष्मी और सुरभि दोनों को अपनी यथार्थ शक्ति का परिचय प्राप्त हो जायगा । मेरे कृष्ण वर्ण का निरादर किया था, अब प्रतीत हो जायगा कि कृष्ण वर्ण वाले शनि में कितनी शक्ति है !

(गाता है)

मेरी आँखों में है आग !

सर्वनाश में मैं सुख पाता !

सुख-उपवन को राख बनाता !

पल में जग में प्रलय बुलाता,

गाता हूँ जब भैरव राग !

मेरी आँखों में है आग !

मुझ से भय खाते हैं तारे,

मुझ से डरते देव बिन्दारे,

मुझ से हैं ब्रह्मा भी हारे,

खेल रहा लोहू से फाग !

मेरी आँखों में है आग !

शनि—अब चलता हूँ । अपना शेष विचार कार्य-रूप में परिणत करता हूँ ।

[प्रस्थान]

(तिर पर गठरी लादे परिभ्रांत श्रीवत्स का प्रवेश)

श्रीवत्स—(विभ्राम के लिये तनिक रुककर) मार्ग तो परिचित दिखाई देता है । इसी मार्ग से मैं आश्रम की ओर गया था, भला इस ओर चिंता कहाँ होगी ? यहाँ तो मैंने एक-एक कोना खोज डाला था । परन्तु देव-बाणी भी मिथ्या नहीं हो सकती । संभव है चिंता को हर ले जाने वाला अब इधर आ निकले और मेरा उससे साक्षात् हो जाय । अच्छा, कुछ विभ्राम कर लूँ । ईदों के बौम ने शरीर चूर-चूर कर दिया । सोने का लोभ इन्हें चूँका लाया । शनि ने मर्ण्य, रत्न आदि की गठरी हर ली थी, माता लक्ष्मी ने मुझे फिर धनी कर दिया । माता लक्ष्मी के प्रति एक अपराध अवश्य हुआ । उनसे आज्ञा लिये बिना चला आया । वे मेरा अपराध क्षमा करेंगी ।

(एक स्थान पर गठरी रखकर बैठते हैं, सहसा किसी का स्वर सुनाई देता है ।)

चल तुम को ले जाऊँ पार,

जहाँ खिले हैं फूल अपार,

जहाँ बह रहा सौरभ सार,

जिसे देख हो हर्ष अपार,

तुम्हें दिखाऊँ वह संसार !

चल तुम को ले जाऊँ पार !

मेरी तरणी बग-मग बोल,

गाती है आशा के बोल,

तू भी अपना हृदय टटोल,

कर अभिलाषा का शृंगार !

चल तुम को ले जाऊँ पार !

श्रीवत्स—(चौंकर) यह कौन गा रहा है। यह गीत तो किसी माँझी का प्रतीत होता है। देखूँ, वह कहाँ है (गठरी उठाकर फिर आगे बढ़ते हैं) ओह ! शरीर को शीतल वायु का स्पर्श होने लगा। जान पड़ता है कि कोई नदी अवश्य इधर है। (एक ओर देखकर) वह रही नदी ! प्रभो ! तेरा कोटिशः धन्यवाद ! अब जल पीकर प्यास दूर करता हूँ। देह में फिर स्फूर्ति जग उठेगी। सार्यकाल होने को है, किंतु चिंता की आशा दूर-दूर जा रही प्रतीत होती है। (नदी की ओर बढ़ते हैं)

(गीत स्पष्ट सुनाई देता है)

चल तुमको ले जाऊँ पार।

जहाँ खिले हैं फूल अपार,

जहाँ बह रहा सौरभ सार,

जिसे देख हो हर्ष अपार,

श्रीवत्स—(देखकर) अरे ! यह तो नाव इधर ही आ रही है। देव-वाणी के सत्य होने के लक्षण दिखाई देने लगे हैं। संभव है चिंता इसी नाव पर हो (कुछ सोचकर) नहीं, अभी अवधि समाप्त न हुई होगी। अभी चिंता के मिलने में विलंब दिखाई देता है। अच्छा, इसी नाव पर बैठकर चिंता को ढूँढ़ता हुआ किसी दूसरे स्थान को जाता हूँ। वहाँ कुछ स्वर्ण बेचकर धन प्राप्त हो सकेगा। फिर खाने-पीने की सामग्री में कुछ कठिनाई न रहेगी। माँझी लोगों को पुकारता हूँ।

(श्रीवत्स माँझियों को पुकारते हैं, दो माँझियों का प्रवेश)

एक—क्यों माई ! कहाँ चलोगे ?

श्रीवत्स—कहाँ ले चलो।

दूसरा—भले आवामी, सब कोई अपने निश्चित स्थान को ही जाते हैं। आप अनोखे हैं।

श्रीवत्स—मेरे पास सोने की ईंटें हैं, वे बेचनी हैं, सो कहीं ले चलो, मेरा काम हो जायगा। सोने के ग्राहक सब कहीं मिल जाते हैं।

पहला—(आँखें फैलाकर धीरे से) तब तो बढ़िया अवसर मिला है। (स्पष्ट) अच्छा चलो। (दूसरे/माँमी से) अरे! नाब इसी किनारे ले आओ। [दूसरे माँमी का प्रस्थान]

पहला—सेठ! आप निर्जन बन में कैसे पहुँच गये! सोने जैसी अमूल्य वस्तु आपके साथ है और आप इधर अकेले भटक रहे हैं।

श्रीवत्स—भाई माँमी! मैं कोई सेठ नहीं हूँ। मुझे अकेले में भी कोई भय नहीं है। जिस दाता ने यह धन दिया है वही इसकी रक्षा करेगा। यदि मेरे भाग्य में यह धन नहीं है, तो मेरे पास यह करोड़ों यत्न करने पर भी रह नहीं सकता और यदि मेरे भाग्य में यह धन है, तो कोई इसे हर नहीं सकता।

पहला—महाराज! आप तो बड़े ज्ञानी दिखाई देते हैं।

(नाब के स्वामी सहित कुछ माँमियों का प्रवेश)

एक—नाब किनारे लगा दी है। यह हमारे स्वामी हैं, इनसे बात कर लो।

नाब का स्वामी—भद्र पुरुष! तुम कौन हो? इस निर्जन बन में इस भयानक नदी-तट पर कहाँ घूम रहे हो! तुम्हें हिंसक जंतुओं का भय नहीं है, न घातक मनुष्यों के आक्रमण की आशंका! तुम बड़े विचित्र व्यक्ति आन पड़ते हो। अपना परिचय तो दो।

श्रीवत्स—मैं अपना परिचय क्या दूँ ? मेरे पास सोने की ईंटें हैं, उन्हें बेचना चाहता हूँ ।

नाब का स्वामी—अच्छा, तो बैठो भाई !

एक—सेठ जी ! पहले आप इनसे आपना भाग निश्चित कर लें । फिर कहीं झगड़ा न हो ।

नाब का स्वामी—(सोचकर) भाई माँझी ! तो लाभ में हमारा कितना भाग होगा ?

श्रीवत्स—चौथाई भाग आप ले लें ।

नाब का स्वामी—भाई यह तो कम है । नाब मेरी लदा पड़ी है जीवन संकट में भी डालूँ और कुछ लाभ न हो ?

श्रीवत्स—सेठ जी ! मैं विपद् का मारा हूँ । आप सुखी हैं । आप दुखी का दुःख कैसे अनुभव कर सकते हैं ?

नाब का स्वामी—बड़े दुखी हो ! सोने की ईंटें लिए व्यापार कर रहे हो और बड़े दुखी बनते हो । अच्छा, एक तिहाई भाग मेरा रहा । आप तेजस्वी भद्र पुरुष जान पड़ते हैं, एक बार कम ही लाभ सही । नहीं तो आधा लाभ लेता ।

श्रीवत्स—अच्छा तिहाई सही, सेठ ! आप प्रसन्न हों ।

नाब का स्वामी—(एक माँझी से) अरे ! ले आओ गठरी नाब पर । (श्रीवत्स से) आइये, आइये !

(माँझी गठरी उठाकर नाब की ओर बढ़ता है, नाब का स्वामी, श्रीवत्स तथा दोष माँझी उनके पीछे जाने लगते हैं ।)

(पट-परिवर्तन)

सातवाँ दृश्य

स्थान—नाव में चिता का कमरा

समय—आधी रात

(चिता एक कमरे में बंद पड़ी है। किसी स्वप्न से उनकी निद्रा भंग हो जाती है और वे सोचने लगती हैं।)

चिता—माता लक्ष्मी देवी के वचन मेरे प्राणों के लिए असूत-सिंचन का काम कर रहे हैं। उनके बिना मेरे प्राणों का कभी का अंत हो चुका होता। उन्होंने मुझसे कहा है कि मुझे स्वामी के दर्शन शीघ्र होंगे। अब अबधि समाप्त होने को है। हाथ मैं नहीं जानती शनिदेव की कोपाग्नि में हमें अभी कब तक ईधन बने रहना पड़ेगा ! मुझे तो बंदिनी हुए न जाने कितने युग से व्यतीत हो गये। एक-एक मास एक-एक युग प्रतीत होता है। माता लक्ष्मी ने कहा था कि मैं उन्हें सुरभि देवी के आश्रम में पहुँचा आई हूँ। यह सुनकर तनिक धैर्य बँधा है। (रुककर) बड़ी दुर्गंध आ रही है क्या करूँ ? विवश हूँ। दुर्गंध हटाती हूँ तो सती धर्म पर आक्रमण होने का भय आ खड़ा होता है। अच्छा इतना समय.....

(नदी में कुछ गिरने का भारी शब्द होता है और किसी के चिल्लाने का शब्द सुनाई पड़ता है)

“हाय ! चिता ! चिता !! भीषण विश्वासघात ! मैं मरा... तुम.....”

चिता—(चौंकर) यहाँ मेरा नाम संबोधन करने वाला कौन है ? क्या मायाधार यहाँ नाव पर पहुँचे थे ? देखती हूँ।

(चिता की ओर रुकती है। श्रीवत्स की दृष्टि चिता पर पड़ती है)

श्रीवत्स—हाथ ! चिता ! विदा ! अगले जन्म.....

(चिता श्रीवत्स का शब्द पहचानकर तुरंत अपनी तकिया नीचे फेंक देती है । श्रीवत्स तकिया पकड़कर तैरने लगते हैं ।)

चिता—ओह ! मेरे प्राणनाथ यहाँ थे और मैं उनके दर्शनों से भी वंचित रही !.....

(तकिया नीचे गिरा देखकर नाव का स्वामी क्रोध दिखाता है ।)

नाव का स्वामी—देखो, चुड़ैल ने उसे तैरने का साधन पूरा कर दिया । इससे अच्छी तरह समझता हूँ । (चिता के पास जाकर डाँटते हुए) क्यों ! यहाँ खड़ी-खड़ी क्या कर रही हो ? यही तुम्हारा सतीत्व धर्म है कि पर-पुरुष की ओर भाँका करो । हत् ! धिक्कार है तुम्हें !

चिता—तुम क्या जानो ? यही मेरे इष्ट देव हैं । यही मेरे स्वामी हैं । मैं इनकी चरण-सेविका हूँ । (नीचे श्रीवत्स की ओर भाँककर) ठहरिये, प्राणाधार ! आती हूँ !

(चिता नदी में कूदने लगती है, नाव का स्वामी चुटिया से पकड़ लेता है ।)

नाव का स्वामी—(चुटिया पीछे खींचते हुए) चला, यहाँ बैठ । (चिता गिर पड़ती है । एक माँझी को बुलाकर) रस्ती लेकर इसके हाथ-पैर बाँध दो । देखो, कहीं यह नदी में न कूद पड़े ।

माँझी—सैठ जी ! जाती है गंगा मैया की गोद में तो जाने दो ।

नाव का स्वामी—ओ भूख ! कहीं नाव फिर फँस गई तब ?

माँझी—(नाक पर भेंगुलियाँ रखते हुए) इसके शरीर पर
श्री. १०

भयंकर कोढ़ हो रहा है, इसे छूना भी ठीक नहीं। पास में खड़े रहना भी हानिकारक होगा।

नाथ का स्वामी—(विदकर) अरे ! अपनी कर्म गति से सब कुछ होता है। रोग ऐसे ही किसी को ग्रसने नहीं दौड़ते। जल्दी कर, बाँध दे हाथ पैर इसके।

माँझी—जो आज्ञा।

(चिंता के कमरे में जाकर माँझी डरता डरता चिंता के पास खड़ा हो जाता है।)

चिंता—(हाथ में पैसे लोहे का टुकड़ा पकड़े हुए हैं और कुछ कह रही हैं) ठीक तरह स्वामी के दर्शन भी न कर पाई थी कि इस दुष्ट ने चुटिया खींचकर पीछे गिरा दिया। आ, मुए, आह, तुम पर ही अपना क्रोध शांत करूँ।

(पटाक्षेप)

पाँचवाँ अंक

पहला दृश्य

स्थान—सौतिपुर का राज-उद्यान

{समय—प्रातःकाल

(उद्यान की अपूर्व शोभा हो रही है। नाना वर्णों के फूल खिल रहे हैं, इधर-उधर जलाशय बन रहे हैं। कमल के फूलों की अद्भुत शोभा मन को मोह लेती है। जलाशयों के तटों पर सफेद संगमरमर के आसन बने हैं, और उन पर रंगीन पत्थरों का काम हो रहा है। श्रीवत्स उद्यान के एक ओर आसन पर सो रहे हैं। किसी के गाने का शब्द सुनाई देता है)

सजनि, हिंडोले पर झूलो !

सावन की घड़ियाँ मतवाली,

(एक स्त्री झूला झूलते हुए गा रही दिखाई देती है ।)

धिर आई धन-माला काली,

तुम उदास क्यों बैठे, आली !

जग के सब दुख-सुख झूलो,

सजनि, हिंडोले पर झूलो ।

श्रीवत्स—(गाने का शब्द सुनकर आँखें खोलते हुए) ओह !
दिन निकल आया। मैं कहाँ आ पहुँचा ? (बीगवाई लेते हुए उठ खड़े होते हैं ।)

(गाने का शब्द सुनाई देता है)

सजनि, हिंडोले पर झूलो...

श्रीवत्स—(गाना सुनकर) यह कौन गा रहा है ? स्वर तो किसी स्त्री का जान पड़ता है । यह स्त्री कौन होगी ? यह उद्यान किसका है ? यह नगर कौन-सा है ? यहाँ राज्य किसका है ? (गाने वाली स्त्री को देखकर) हाँ, इससे सब वृत्तान्त विदित हो जायगा ? इसके पास जाता हूँ । (बढ़ते हैं)

(गाने वाली स्त्री श्रीवत्स को आता देखकर विस्मित हो जाती है और झूले से उतर पड़ती है ।)

स्त्री—(धीरे से) यह पुरुष कौन है ? यहाँ कैसे आया ? (ज़रा ध्यान से देखकर) मुह पर कितना तेज चमक रहा है ! रंग-रूप से कोई राजकुमार जान पड़ता है, वेश-भूषा से अभागा । इसी सज्जन के आने से यह उद्यान हरा-भरा हो गया है । पूछूँ, नाम-धाम क्या है । (आगे बढ़कर, श्रीवत्स से) आपका आना कहाँ से हुआ ? आपके नाम में कौन-से अचुर शोभा पाते हैं ? यहाँ पधारना किस कारण हुआ ?

श्रीवत्स—मैं एक दुखिया हूँ । दुःख का मारा भटक रहा हूँ । मेरे नाम-धाम से क्या ?

स्त्री—महाशय ! दुखिया तो सारा संसार है । राजा से लेकर रंक तक सब दुःख से ग्रस्त हैं । आप अपना दुःख कहिये ।

श्रीवत्स—कुछ सुवर्ण लेकर मैं व्यापार करने चला था । मार्ग में नाव के स्वामी ने मुझसे छल किया ।

स्त्री—छल क्या ?

श्रीवत्स—मैं सो रहा था, मुझ सोये को ही उठाकर नदी की

धारा में फेंक दिया। जीवन-स्नीला शेष थी, सो किसी प्रकार यहाँ पहुँच गया हूँ। अब आप बतायें कि यह राज्य किसका है ? क्या नाम है ? आप कौन हैं ?

श्री—मैं राजकुमारी भद्रा की मालिन हूँ। यह सौतिपुर का राज्य है। इंद्र-नुत्य बाहुदेव यहाँ के राजा हैं।

श्रीवत्स—(सहर्ष) अच्छा, यह सौतिपुर राज्य है !

मालिन—जी हाँ। आप अपना वृत्तांत बतायें कि आप कौन हैं। आपके मुख पर अनूठा तेज चमक रहा है। राजकुमार की-सी आकृति है ? कहिये, आप कौन से देश पर राज्य करते हैं ?

श्रीवत्स—मालिन ! और मैं क्या कहूँ ? जो कह दिया है वही इस समय पर्याप्त है।

मालिन—महानुभाव ! मेरा उद्यान कल रात तक सूखा पड़ा था, आज सबेरा होते ही फल-फूल से भरपूर हो रहा है, लताएँ फूलों के गहनों से सज रही हैं। आपके पधारने से ही इस उद्यान की अनूठी छटा हो रही है। आप अवश्य कोई असाधारण व्यक्ति हैं।

श्रीवत्स—कभी था, अब कुछ नहीं हूँ।

मालिन—(सास्वर्य) यह कैसे ?

श्रीवत्स—मुझे उन सब बातों को, हाँ, एक-बात को छोड़कर, भूल जाने दो।

मालिन—(अधिक विस्मय से) यह क्या पहेली है ! सब बातें क्या और एक बात क्या ?

श्रीवत्स—अभी कुछ नहीं बताऊँगा। तुम बताओ कि इतने फूल किसलिए इकट्ठे कर रही हो ?

मालिन—मैं राजकुमारी भद्रा के लिए ये फूल ले जाऊँगी।

श्रीवत्स—वे इतने फूल क्या करेंगी ?

मालिन—वे हर दिन पार्वती देवी की पूजा किया करती हैं, मैं उन्हें फूल और एक माला हर दिन दिया करती हूँ ।

श्रीवत्स—राजकुमारी भद्रा को पार्वती जी की आराधना से क्या प्रयोजन ? उन्हें सुख-ऐश्वर्य की क्या न्यूनता ?

मालिन—महाशय ! आप ठीक कहते हैं । परन्तु आपसे क्या कहूँ ?

श्रीवत्स—इसमें छिपाने की क्या बात ?

मालिन—आप कन्याओं की बातों को क्या समझें ?

श्रीवत्स—अच्छा, अपने मनोवांछित वर के लिए प्रार्थना करती होंगी !

मालिन—(मुसकराकर) हाँ, राजकुमारी इसीलिए पार्वती जी की पूजा कर रही हैं ।

श्रीवत्स—(कुतूहल से) तो उनके अभीष्ट वर कौन हैं ? वे महानुभाव कैसे होंगे जिनके लिए वे अभी से अपने आपको कष्ट में डाल रही हैं ?

मालिन—यह मैं नहीं जानती, कोई नहीं जानता । राजकुमारी ने अपनी सखियों से भी नहीं कहा ।

श्रीवत्स—तो राजकुमारी ने अपना भेद बड़ा गुप्त रखा है ।

मालिन—अच्छा, चलो ! बहुत विलम्ब हो गया । (सोचकर) अरे रे ! अभी माला गूँथी ही नहीं ।

श्रीवत्स—लाओ, मैं माला गूँथ दूँ ।

मालिन—न, महात्मन् ! यह काम आपके अनुकूल नहीं ।

श्रीवत्स—नहीं, आज मेरी गूँथी हुई माला ले जाओ । मैं एक नये ढंग की माला गूँथ दूँगा । राजकुमारी अवश्य प्रसन्न होंगी ।

मालिन—आप नहीं मानते । अच्छा, गँधिये, यह रहा सुई-
डोरा । मैं उसनी देर और फूल चुन लेती हूँ ।

(श्रीवत्स माला गँधने लगते हैं । मालिन फूल चुनती हुई साथ
में गाती जाती है और कुछ दूर चली जाती है ।)

कलियो, तुम क्यों मुसकाती हो ?

मौरे लौट-लौट जाते हैं,

कानों में कुछ कद जाते हैं,

मन में मिसरी भर जाते हैं,

इसीलिए क्या सुख पाती हो ?

कलियो, क्यों तुम मुसकाती हो ?

(मालिन फूल चुनती हुई श्रीवत्स के पास पहुँच जाती है ।)

श्रीवत्स—(हाथ में माला लेकर) लो, यह ले जाओ । मेरे साथ
बातचीत करने से जो विलंब हुआ, उसके बदले पुरस्कार
पाओगी । जाओ कल्याण हो । मैं भी जाता हूँ ।

मालिन—(नम्र भाव से) कृपानिधान ! आप कुछ दिन मेरा
ही आतिथ्य स्वीकार करें । अपनी चरण-धूलि से मेरी कुटिया
को पवित्र करें ।

श्रीवत्स—मेरा यहाँ रहना उचित नहीं । मुझे जाने दो ।

मालिन—महानुभाव ! क्या आप जैसे अतिथि हम जैसों के
घर ठहरने में अपना अपमान समझते हैं ? तनिक भोलनी के बेरों
का भी भोग लगाइये ।

श्रीवत्स—(विवश होकर) अच्छा, जैसी इच्छा ।

मालिन—(सहर्ष) आइये ।

[दोनों का प्रस्थान]

(पद-परिवर्तन)

दूसरा दृश्य

स्थान—सौविपुर का मंदिर

समय—सूर्योदय

(राजकुमारी भद्रा गौरी-पार्वती की स्तुति करती दिखाई देती है ।)

[गान]

मनवांछित फल देने वाली,
गौरी, भर दो मन की प्याली ।
भर दो उपवन में हरियाली,
फूले इसकी डाली-डाली ।

डाल-डाल पर कोयल काली
कूके पंचम में मतवाली;
अब कल्याणी बनो कराली,
भरो हृदय की थाली खाली ।

(आकाश-वाणी होती है)

“पुत्री भद्रा ! मैं तुम्हारी भक्ति और श्रद्धा से प्रसन्न हूँ । तेरा वर आज यहाँ पहुँच गया है ।”

भद्रा—(सवर्ष) माता गौरी ! आप प्रसन्न हैं, यह जानकर मुझे अपार हर्ष हुआ । परन्तु कुछ शंका होती है । आज कई राजकुमार आये हैं, मैं उन्हें कैसे पहचानूँ ?

(फिर आकाशवाणी होती है)

“तुम्हारा वर दीन वशा में तुम्हारे राज-उद्यान में पहुँच गया है । उस पर धृष्टा न करना ।”

भद्रा—(गम्भीरतापूर्वक) दीन वशा पर धृष्टा न करना ! यह

क्या ? क्या मेरा वर राजकुमार नहीं । अथवा इसमें सोच-विचार कैसा ? जब देवी पार्वती मुझ पर प्रसन्न हैं, तो मेरा मनोवांछित वर वही होगा । (सदर्प हाथ जोड़कर) माता ! स्त्री का जीवन विचित्र है । उत्तम वर प्राप्त करके कन्या अपने जीवन को सफल समझती है । मुझे मनोवांछित वर प्रदान कर आप मेरा जीवन कृतकृत्य कर देंगे ।

(थाल में से पूजा की सामग्री लेकर गौरी का पूजन करती है ।)

मनवांछित फल देने वाली,
गौरी, भर दो मन की प्याली !
भर दो इस मन में हरियाली,
फूले इसको डाल-डाली !

(पट-परिवर्तन)

तीसरा दृश्य

स्थान—सौतिपुर का राज-उद्यान

समय—प्रातःकाल

(फूल लिये हुए मालिन का प्रवेश)

मालिन—आज कितना अच्छा दिन है ! नगरी के प्रत्येक नर-नारी का हृदय हर्ष के कारण फूल रहा है। विवाह शब्द ही ऐसा है कि सबको आनंद में डुबो देता है। परंतु...परंतु विवाह के समाप्त होते समय कन्या पक्ष के लोगों का हृदय भारी होने लगता है। कन्या से पहला विछोह पास आता देख उसके माता-पिता, सखियों तथा दूसरे नातेदारों की आँखें डबडबा आती हैं। मैं भी आज राजकुमारी के स्वयंवर के लिए फूल तो चुन लाई हूँ, परंतु हृदय उसके विछोह के विचार से बैठा जा रहा है। राजकुमारी भद्रा अब ससुराल चली जायगी। भद्रा सचमुच भद्रा है। इसने सबके हृदय में घर कर रखा है। परन्तु क्या किया जाय ? कन्या पराया धन है। (किसी के बोलने का शब्द सुनकर चौंकर) अरे ! राजकुमारी भद्रा सखियों के साथ इधर ही आ रही हैं। मैं भी उधर चलती हूँ। (आगे बढ़ती है)

(दृश्य-परिवर्तन)

(राजकुमारी भद्रा सखियों सहित दिखाई देती हैं ।)

पहली—सखी भद्रा ! इतनी उदास मत हो। ससुराल तो सभी जाती हैं।

दूसरी—हाँ, उदासी का क्या काम ? एक घर के रहते दूसरा घर रहने को बन जाता है।

तीसरी—एक माता-पिता के रहते दूसरे माता-पिता और बन जाते हैं ।

चौथी—मन बहलाने को एक और वस्तु मिल जाती है ।

(सब हँस पड़ती हैं, भद्रा मौन रहती है)

दूसरी—(भद्रा की ओर देखकर) भद्रा है तो चुप, परंतु होंठ बता रहे हैं कि.....

भद्रा—तुम्हारा सिर फिर गया है ।

पहली—सिर फिर गया है ? (दूसरी सखी का सिर देखकर) सिर फिर गया है ! फिरा तो दिखाई नहीं देता । (सब हँस पड़ती हैं ।)

चौथी—अब हँसी हमारी सखी भद्रा !

दूसरी—हँसी दबाना सीख रही थी ।

भद्रा—(मुसकराकर) तुम बड़ी नटखट होती जा रही हो ।

दूसरी—अब देखना तुम क्या-क्या बन जाओगी । मैं भला क्या हूँ ?

(सब सखियाँ हँस पड़ती हैं ।)

मालिन—(पास पहुँचकर राजकुमारी को प्रणाम करके) राज-कुमारी ! आपके लिए फूल लाई हूँ ।

दूसरी—फूल ! आज इन्हें एक विशेष फूल चाहिए ।

मालिन—विशेष फूल ! वह कौन-सा फूल होता है ?

दूसरी—एक फूल होता है । क्या तू नहीं जानती ?

मालिन—(सविस्मय) मैं तो नहीं जानती ।

दूसरी—वह ऐसा फूल होता है जिसका आकार पुरुष के मुख जैसा होता है। उसे पुरुष-मुखी फूल कहते हैं।

मालिन—(सविस्मय) पुरुष-मुखी फूल ! एक सूर्य-मुखी फूल तो होता है। पुरुष-मुखी फूल कैसा ?

दूसरी—अरी मूढ़ ! ऐसा फूल जिसकी आँख कमल जैसी हों, जिसका मुँह कमल जैसा हो और... जो सारा गुलाब के फूल जैसा हो, और... और...

(सब हँसती हैं, भद्रा एक ओर जाने लगती है ।)

तीसरी—(हाथ पकड़कर) अभी से अलग होने लगीं ?

मालिन—(आगे बढ़कर) यह फूल बहुत सुंदर है। लीजिए।

भद्रा—(रुककर मालिन से) मुझे फूल नहीं चाहिए, ले जाओ।

चौथी—मालिन ! तुम नहीं समझीं। राजकुमारी आज स्वयंवर के लिए फूल इकट्ठे करवा रही हैं।

(सब हँसती हैं, भद्रा भी मुसकराती है ।)

मालिन—वाह ! फूलों की क्या कमी है ? हमारी राजकुमारी के लिए और मनो फूल आ सकते हैं। (यह कहकर वह फूल उस पर फेंक देती है ।)

दूसरी—अहह ! आज स्वयंवर है, पुष्प-वर्षा अभी से होने लगी।

(सब हँसती हैं ।)

पहली—अरे ! तुम सभी राजकुमारी को बना रही हो। यह ठीक नहीं।

दूसरी—हम क्या बना रही हैं ? यह आप ही बधू बनने जा रही हैं, स्वयंवर रचा रही हैं।

(सब हँसती हैं । भद्रा एक ओर मुँह करके खड़ी हो जाती है ।

सामने से श्रीवत्स अपने ध्यान में मग्न आते
दिखाई देते हैं ।)

भद्रा—(चौंककर) यह पुरुष कौन है ?

(सब उधर देखती हैं ।)

मालिन—यह मेरा पाहुना है ।

भद्रा—(विस्मय से) यह तुम्हारा पाहुना ! यह कैसे ?

तीसरी—इसमें विस्मय कैसा ? पाहुने जैसे होते हैं !

दूसरी—तुम नहीं समझों री ! रंग-रूप से तो ये कोई महा-
पुरुष दिखाई देते हैं इससे सखी भद्रा ने ऐसा कहा है ।

भद्रा—(कुछ सोचने लगती है) चलो, अब लौट चलें ।

तीसरी—स्त्रियों को पर-पुरुष का दर्शन करना निषेध है ।

दूसरी—अरी मूर्ख ! अभी स्व-पुरुष और पर-पुरुष का
क्या भेद ?

पहली और चौथी—हाँ, ठोक कहा, ठोक कहा ।

(सब हँसती हैं । हँसी सुनकर श्रीवत्स की दृष्टि इधर पड़ती
है । इन्हें देखकर वे दूसरी ओर चले जाते हैं ।)

तीसरी—अरी मालिन ! इन्हें पहले तो कभी देखा नहीं ।
यह तुम्हारे पाहुने कब आये हैं ?

मालिन—कल ही आये हैं ।

दूसरी—कहाँ से आये हैं ?

मालिन—यह तो मैं नहीं जानती ।

चौथी—वाह ! वाह ! तुम्हारा पाहुना और न पता न ठिकाना ।

मालिन—कोई दुखिया हैं । किसी ने इन्हें नदी में बहा दिया था, तैरते-तैरते यहाँ नदी-तट पर आ पहुँचे ।

पहली—और तुमने अपने पास ठहरा लिया ।

मालिन—जो हों, बड़े भाग्यवान् हैं ।

दूसरी—सो कैसे ?

मालिन—इनके यहाँ पधारने से उद्यान की शोभा दुगुनी हो गई है । आज बहुत फूल उतरे हैं ।

दूसरी—तो सखी भद्रा ! गौरी-पार्वती ने यही वर तुम्हारे लिये भेजा है ।

भद्रा—हाँ, यही आदेश किया था ।

दूसरी—तभी तो आज इस उद्यान में विशेष फूल खिल्ला दिखाई दे गया ।

(सब हँसती हैं, भद्रा भेंप जाती है ।)

भद्रा—हटो, मैं नहीं बोलती ।

सखियाँ—अभी से बोलना बन्द कर रही हो, विवाह बाद क्या होगा ? (भद्रा एक ओर जाने लगती है । हँसती-हँसती सब सखियाँ और मालिन उसके पीछे-पीछे जाने लगती हैं ।)

[प्रस्थान]

(पट-परिवर्तन)

चौथा दृश्य

स्थान—मालिन की कुटिया

समय—दोपहर बाद

(मालिन और श्रीवत्स बैठे बातचीत कर रहे हैं)

मालिन—आज आप स्वयंवर सभा में मेरे साथ चलें ।

श्रीवत्स—मैं वहाँ जाकर क्या करूँगा ? मेरी दोन अवस्था मुझे वहाँ लज्जित करेगी ।

मालिन—आप ठीक कहते हैं, परंतु मेरी इच्छा है कि मैं आपको स्वयंवर में अवश्य ले जाऊँ । मेरे मन में विचार उठता है कि आपको ही राजकुमारी भद्रा वर लेंगी ।

श्रीवत्स—(आश्चर्य से) यह क्यों ?

मालिन—वाह ! इसमें आश्चर्य कैसा ? आपके समान रूप-वान्, तेजस्वी और गुण-धाम और कौन होगा ?

श्रीवत्स—इस संसार में गुणों की कोई सीमा नहीं । एक से एक बढ़-बढ़कर होता है ।

मालिन—मेरे इस विचार के लिये कुछ कारण है ।

श्रीवत्स—वह क्या ?

मालिन—आज राजकुमारी अपने योग्य और मनोवांछित वर की प्राप्ति के लिये पार्वती देवी का पूजन कर रही थी । राजकुमारी से पार्वती देवी ने प्रकट होकर कहा कि तुम्हारा मनोवांछित वर इस नगर में पहुँच चुका है । उसकी दीन दशा देख-कर घृणा न करना । हो न हो आप ही उसके मनोवांछित वर हैं ।

श्रीवत्स—मैं तो विवाह कर चुका हूँ। हाँ, (आह भरकर) दुर्भाग्य से इस समय हम दोनों पृथक् हो रहे हैं। मैं जानता हूँ कि वह जीवित है। मैं और विवाह न करूँगा।

मालिन—और यदि राजकुमारी जयमाला आपके गले में डाल दें ?

श्रीवत्स—मैं पहले ही उससे छमा माँग लूँगा।

मालिन—मैं आपको स्वयंवर में पहुँचाये बिना न मानूँगी। मैं आपके लिये कुछ तैयारी करके अभी आती हूँ।

[प्रस्थान]

(श्रीवत्स को एक आकाशवाणी सुनाई देती है)

“श्रीवत्स ! भद्रा को स्वीकार करने में संकोच मत करो।”

श्रीवत्स—यह क्या ? लक्ष्मी देवी कहती हैं कि उसे स्वीकार कर लेना। अच्छा, विवश हूँ। देवी को आज्ञा उल्लंघन नहीं कर सकता। पहले आज्ञा उल्लंघन की थी तो नदी में डूबने लगा था।

मालिन—(प्रवेश करके सवर्ष) आइये, स्वयंवर में चलें।

श्रीवत्स—अच्छा, विवश हूँ। चलता हूँ।

[दोनों का प्रस्थान]

(पट-परिवर्तन)

पाँचवाँ दृश्य

स्थान—स्वयंवर-मंडप

समय—तीसरा पहर

((सौतिपुर-नरेश तथा मंत्री, अधिकारी तथा धनी-मानी बैठे हैं। उनके सामने घेरे में कई देशों के राजा तथा राजकुमार विराज रहे हैं। मंडप के बाहर वृहत् तोरण पर कदंब वृक्ष की छाया पड़ रही है। चारों ओर दर्शक-जनों की भीड़ लग रही है।)

एक—(धीरे से अपने साथी से) राजकुमारी आ गईं, देखो, राजकुमार कैसे घतावले हो रहे हैं। शरीर-मात्र इधर रह गये हैं, मन उधर उड़ गये हैं।

दूसरा—कन्या के लिए यह समय बड़े सोच-विचार का होता है। इतने राजाओं में से केवल दर्शन-मात्र से वर निश्चय करना बड़ी बुद्धिमत्ता का काम है।

पहला—बुद्धिमत्ता भला इतनी आयु की कन्या में क्या होगी ? बड़े-बड़े लोग चकरा जायें ! अस, भाग्य की बात कहो ! जहाँ भगवान ने संबंध जोड़ा है वहाँ जुड़ जाता है।

दूसरा—हाँ, भगवान् की इच्छा के विरुद्ध कुछ नहीं हो सकता।

बाहुदेव—(आगे बढ़कर दोनों ओर बैठे राजवंद की ओर देखकर) मान्यवर महानुभावो ! आज इस शुभ अवसर पर आपने यहाँ पधारकर मुझ पर बड़ा अनुग्रह किया है, मैं आपको हार्दिक धन्यवाद देता हूँ। इस समय मुझे कुछ अधिक कहने की आवश्यकता नहीं। आप सब मेरे अतिथि हैं और पूज्य हैं। परन्तु

मेरी कन्या का स्वामी वही होगा जिसको राजकुमारी भद्रा जब-माला अर्पण करेगी। अतएव इस सम्मान का प्राप्त होना अथवा न होना राजकुमारी के निर्णय पर निर्भर है, मैं बिचरा हूँ, समा-प्रार्थी हूँ। (राज-पुरोहित से) पुरोहित जी ! अब राजकुमारी को बुलाकर कार्य आरंभ कीजिये।

(पुरोहित का प्रस्थान तथा सखियों सहित भद्रा को लिये पुनः प्रवेश। राजकुमारी को देखकर राजकुमार आपस में धीरे-धीरे कुछ बातें करते दिखाई देते हैं।)

बाहुदेव—पुत्री ! आगे बढ़ो और सुयोग्य वर को बरो !

(भद्रा हाथ जोड़कर सिर झुकाती है। हाथ में थाल लिये एक सखी भद्रा के साथ आ खड़ी होती है।)

भद्रा—(इधर उधर दृष्टि डालकर धीरे से) किधर चलें ?

सखी—इधर आओ।

(सखी एक ओर बढ़ती है। भद्रा भी उधर जाती है। पीछे और सखियाँ चलती हैं। एक स्थान पर भद्रा रुक जाती है। उसे रुकी देखकर भाट कहता है।)

भाट—ये कलिग-नरेश हैं। बाहुबल में आप महेंद्र पर्वत की समता रखते हैं। आप महेंद्र पर्वत तथा समुद्र के अधिपति हैं। शत्रुओं के नारा के लिए गजरूपी महेंद्र पर्वत ही आपकी सेनाओं का अभ्रभाग बनता है। आप धनुषधारियों में श्रेष्ठ हैं। आपकी मुजाओं पर धनुष की कोरी से दो सूखे हुए थाव ऐसे हो रहे हैं मानो आपके बंदी किये गये शत्रुओं की स्त्रियों की काजल सहित अभ्रधारा से दो मार्ग बने हैं। आपका राज-प्रासाद समुद्र-तट पर ही है। अतएव प्रातःकालीन मंगल-वाद्यों का कार्य समुद्र के ही ऊपर है।

(राजकुमारी दो-तीन राजकुमार छोड़कर आगे बढ़कर रुकती है
और इधर-उधर खोज मरी आँखों से किसी को
देखती जान पड़ती है ।)

माट—ये नागपुर के नरेश हैं । इस राजवंश पर महर्षि
अगस्त्य बड़े दयालु हैं । धर्मन्दी लंकापति को भी नागपुर राज्य
द्वारा जन-स्थान पर आक्रमण का भय घेरे रहता था । दक्षिण-
भारत के यह एक-मात्र अधिपति हैं । इन्हें बरने से रत्नादि सहित
सागरों के पति की तुम धर्मपत्नी बनोगी । आपकी आकृति नील-
वर्ण के समान है । तुम्हारा सूक्ष्म शरीर गोरोचन के रंगवाला
है । तुम दोनों के मेल से एक दूसरे की शोभा ऐसी बढ़ेगी जैसे
बिजली से बादल की शोभा बढ़ती है । इनके साथ तुम मलय-
पर्वत के सुंदर दृश्या द्वारा मनोविनोद करना ।

(राजकुमारी कुछ राजकुमारों को छोड़कर आगे बढ़कर रुकती है ।)

माट—ये कोशल के राजकुमार हैं । इन्हीं के पूर्वज पुरंजय
हुए हैं जिन्होंने इंद्र को देवासुर संग्राम में बैल के रूप में अपना
वाहन बनाया था । बैल के ककुद् पर बैठने से उनका नाम
ककुत्स्थ पड़ा । इस राजवंश की कीर्ति पर्वत-शिखरों पर आरुढ़
हो गई है और नीचे समुद्र में प्रवेश करके नाग-लोक में फैलकर
स्वर्ग पहुँच गई है ।

(राजकुमारी कुछ राजकुमारों को छोड़कर आगे बढ़कर रुकती है ।)

माट—ये मथुरा के राजकुमार हैं । इन्हीं के देश में श्रीकृष्ण
ने जन्म ग्रहण किया था । उसी देश में चैत्र-रथ बन के तुल्य
वृषाबन है । वहीं गोवर्धन पर्वत पर अनूठे मयूर-नृत्य दृष्टिगोचर
होते हैं ।

(राजकुमारी तोरण के पास पहुँचती है, बाहर कदंब वृक्ष के नीचे उन्नत ललाट तथा तेजस्वी शरीरधारी श्रीवत्स को बैठे देखकर जयमाला उनके गले में डाल देती है। मंडप में दर्शकों की बातचीत के कारण कोलाहल मच जाता है।)

एक दर्शक—राजकुमारी की इच्छा अनूठी है।

दूसरा दर्शक—देखो, राजकुमार कैसे आग-बबूला हो रहे हैं।

कोशल-नरेश—अनर्थ होगया ! अंधेर होगया ! हमें यहाँ बुलाकर हमारा निरादर किया गया है।

अवन्ति-कुमार—राजा बाहुदेव ने इस वृष्ट कन्या द्वारा हमारा घोर अपमान कराया है।

बाहुदेव—(सकोध सिंहासन से उतरकर) भद्रा ! तुमने मेरे उज्ज्वल कुल पर लांछन लगा दिया। तेरा बुद्धि क्यों हरी गई ?

मगध-नरेश—सौतिपुर-नरेश ! आपके प्रति मेरी प्रीति है, परंतु आपको यदि अपनी कन्या के भावों का ज्ञान था तो राज-वृंद को न बुलाकर भिखारियों को बुलाना था।

बाहुदेव—उपस्थित राजवृंद ! आपका मेरी ओर से कुछ निरादर नहीं हुआ। मेरी कन्या ने, मदूमति कन्या ने, आपके साथ-साथ मुझे भी लज्जित कर दिया है।

(कोलाहल अधिक होने लगता है।)

[सकोध राजवृन्द का प्रस्थान]

(सखियों सहित भद्रा पीछे लौटती है। राजा बाहुदेव के पास पहुँचती है। दर्शकजन भी धीरे-धीरे तितर-बितर होने लगते हैं।)

राजा बाहुदेव—(गँटते हुए) भद्रा ! आज तुम्हें क्या हो गया ? बुद्धि भ्रष्ट क्यों हो गई ? इतने राजा तथा राजकुमारों को छोड़कर एक भिखारी को अपना जीवन अर्पण कर दिया ! इतना अधिकार है तुम्हें !

भद्रा—पिता जी ! आप क्रोध न करें। मेरे आराध्य देव कोई ऐसे-वैसे नहीं। उनसे आपका गौरव बढ़ेगा। और.....

बाहुदेव—(बिना सुने) भाड़ में गया सब गौरव, और कुएँ में गई तुम ! मेरा तुमसे कोई संबंध नहीं ? यदि मेरा वचन मानना है तो इस भिखारी को त्याग कर किसी योग्य वर को चुनो।

भद्रा—(नम्रतापूर्वक) पिता जी ! आप सरोखे पिता की कन्या होकर, सती शिरोमणि माता के गर्भ से उत्पन्न होकर, क्या मैं और वर चुन सकती हूँ ? कहा है :—

दीर्घायुरथवाल्पायुः सगुणो निर्गुणोऽपि वा ।

सकृद् वृतो मया भर्ता न द्वितीयं वृणोम्यहम् ॥

सतीत्व धर्म का अपमान करना स्त्रियों के लिए घोर पाप है। मैं अपना जीवन त्याग दूँगी, परंतु अपना निश्चय न बदलूँगी।

बाहुदेव—(सक्रोध प्रधान मंत्री से) तो आप इस अभागिन का विवाह उस भिखारी के साथ साधारण रीति से कर दें और दोनों को नगर से निर्वासित कर दें। मैं ऐसी पुत्री और ऐसे वर का मूँह नहीं देखूँगा।

प्रधान मंत्री—जो आज्ञा।

[बाहुदेव का सक्रोध प्रस्थान]

प्रधान मंत्री—राजकुमारी ! मैं परबश हूँ, मेरे लिए क्या आज्ञा है ?

भद्रा—आप सोच न करें पिता जो की आज्ञा का पालन करें। मेरे लिए अपने कर्तव्य-पथ पर चलना ही श्रेयस्कर है।

प्रधान मंत्री—तो आइये।

(दोनों बढ़कर श्रीवत्स के पास पहुँचते हैं।)

प्रधान मंत्री—आइये, वर महोदय ! आइये।

श्रीवत्स—विचित्र समस्या है ! अच्छा।

[तीनों का प्रस्थान]

(पट-परिवर्तन)

छठा दृश्य

स्थान—नगर के बाहर श्रीवत्स का स्थान

समय—मध्याह्न के पूर्व

(श्रीवत्स किसी चिंता में लीन दिखाई देते हैं ।)

श्रीवत्स—(गणना करते हुए) बारह वर्ष तक शनिदेव के कोप की अवधि थी । आज बारह वर्ष व्यतीत हो गये । शनिदेव का क्रोध अब जाता रहेगा । अब चिंता के खोजने का फिर यत्न करना चाहिए । बेचारी चिंता को पल-पल काटना भारी हो रहा होगा । जब वह भद्रा को देखेगी तब वह क्या कहेगी ? मैं क्या करता ? लक्ष्मी देवी की आज्ञा का उल्लंघन कैसे करता ? भद्रा ने मेरे लिए बड़ा त्याग किया है । मैं उसके सुख के लिए कुछ प्रयत्न नहीं कर सकता । नगर में होता तो कुछ काम करके जीविका प्राप्त कर लेता, परंतु नगर-प्रवेश निषिद्ध है । देखें.....

(भद्रा का प्रवेश)

भद्रा—(श्रीवत्स की चिंतामुद्रा देखकर) नाथ ! आज आप चिंतित क्यों हो रहे हैं ? क्या मुझसे कुछ अपराध हुआ है ?

श्रीवत्स—भला तुमसे अपराध क्या होता ? मैं यह सोच रहा था कि तुम राज-सुख-ऐश्वर्य में पली हो, लाड़-बाब से तुम्हारा पालन हुआ है, परंतु मैं तुम्हारे लिए कुछ नहीं कर पाता ।

भद्रा—नाथ ! मुझे तो कोई दुःख नहीं, किसी वस्तु की आवश्यकता नहीं । आपको जिस वस्तु की इच्छा हो, वह कहिये, मैं अपनी माता जी को संदेश भिजवाकर वह इच्छा पूरी कर दूँगी । पिता जी चाहे रुठ हो रहे हैं, परंतु माता का-सा स्नेह संसार में कहीं नहीं मिलता ।

श्रीवत्स—ठीक है, माता का स्नेह अनुपम कहा है, परंतु वे भी विवश होंगी ।

भद्रा—यदि आपकी इच्छा हो तो मैं माता जी द्वारा पिता जी को कहलाऊँ कि आपको किसी राजकीय कार्य पर नियुक्त कर दें । जहाँ इतने लोग राजकीय कार्यों पर नियुक्त हैं, वहाँ आपको भी, अपना कन्या के पति को भी, वे किसी स्थान पर नियत कर दें तो कौन-सी बड़ी बात है ?

श्रीवत्स—पिता जी अपने वचन के पूरे हैं । वे नगर में हमें जाने नहीं देंगे । यदि राजकीय कार्य पर नियत करेंगे, तो नगर में निवास भी स्वीकार करना होगा । (सोचकर) यहाँ नदी पास है । मुझे इस नदी पर नावों से कर एकत्र करने का हो काम दे दें । इस प्रकार उनका वचन भी पूरा रहेगा और हमारा काम भी बन जायगा ।

भद्रा—यह काम आपके योग्य नहीं ।

श्रीवत्स—इस समय और क्या हो सकता है ? मैं इस काम से नीच और तुच्छ काम कर चुका हूँ । चंदन की लकड़ी काटकर बेचता रहा हूँ उससे तो यह काम बुरा नहीं । और.....

भद्रा—हाँ, कहिये, चुप क्यों हो गये ?

श्रीवत्स—अथवा इसी प्रकार कुछ दिन और भी व्यतीत हो जायेंगे । मुझे आशा है कि मेरे बिन शीघ्र ही फिरेंगे । दुःख सुख में बदलने लगेगा, फिर से भाग्योदय होगा ।

भद्रा—यह कैसे ? क्या कोई देव-वाणी हुई है ?

श्रीवत्स—नहीं देव-वाणी नहीं । माता लक्ष्मी ने कहा था कि शनिदेव के क्रोध की अवधि बारह वर्ष है । मैंने गिना है कि आज यह अवधि व्यतीत हो गई है ।

भद्रा—(प्रसन्न होकर) तो फिर मेरे पिता जी का क्रोध भी कम होने लगेगा । प्रिय बहिन चिंतादेवी का भी शीघ्र साक्षात् होगा ।

श्रीवत्स—देखें, वह शुभ अवसर कब होता है ? आशा है कि माता लक्ष्मी हमारे संयोग का कोई शीघ्र उपाय करेंगी । वे हम पर बड़ा स्नेह रखती हैं ।

भद्रा—मेरी यही मनोकामना है कि प्रिय बहिन चिंतादेवी के दर्शन शीघ्र हों और मुझे उनकी भी सेवा करने का सौभाग्य प्राप्त हो ।

(गीत का शब्द सुनाई देता है ।)

मन रे चिंता करना छोड़ !

प्रभु से स्नेह लगाये जा तू,

भद्रा—यह कौन गा रहा है ?

श्रीवत्स—कैसा मधुर गीत है !

(महर्षि नारद का वीणा बजाते हुए प्रवेश । साथ में वे तान

छेद रहे हैं ।)

प्रभु के ही गुण गाये जा तू,

सेवा में सुख पाये जा तू,

मत्त माया से नाता जोड़ !

मन रे चिंता करना छोड़ !

श्रीवत्स—(महर्षि को देखकर) अहा ! यह तो महर्षि नारद पधारे हैं ।

(दोनों उठकर खड़े हो जाते हैं और आगे बढ़कर महर्षि का सत्कार करते हैं । नारद आशीर्वाद देते हैं ।)