SANKRITA-DUTA-KAVYA-SAMGRAHA,
WORK NO. 2

THE VĀN-MANDANA-GUṆA-DUTA-KĀVYA

BY
VIRESVARA

Edited for the first time with an Introduction in English
and Appendices

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PREFACE

The Dūta-kāvyas form an important Branch of Sanskrit Literature. They are more or less composed after the model of Kālidāsa’s Meghadūta. The central theme is always the same, viz., a messenger is sent by one party to the other, although all sorts of subjects have been chosen such as love, religion, philosophy, devotion, etc.; also all sorts of messengers, animate or inanimate such as the moon, the wind, the swan, the cuckoo, foot-step, Tulasī leaf, etc.

The Vāg-mañḍana-guṇa-dūta-kāvyā is now published for the first time as Work No. 2 of the Series Saṃskṛta-Dūta-kāvyā-saṃgraha. It does not follow the usual theme of the Dūta-kāvyas, i.e. the sending of a messenger, animate or inanimate, by a separated lover to his beloved and vice-versa in imitation of Kālidāsa’s immortal work Megha-dūta, nor does it take up a religio-philosophical subject as subsequently done at times but deals with a rather unique subject, viz., soliciting the patronage of a
king by a humble poor poet. The Poetic quality or Śūkta-guṇa is sent by the poet as a messenger to king Bhīmasena alias Kāmarūpa. As such, the present work is indeed important from the point of view of the history of Dūta-kāvyā Literature.

The MS. used, belonging to the Royal Asiatic Society of Bengal, is the only extant one. Fortunately, however, it is fairly correct.

I am grateful to the authorities of the Royal Asiatic Society of Bengal for kindly permitting me to edit this manuscript.

UNIVERSITY OF CALCUTTA, 1941

J. B. C.
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INTRODUCTION

Description of the MS.

The manuscript consists of 14 folios with 11 lines on a page. Substance: country-made paper. Size: \(8\frac{1}{4} \times 3\frac{1}{4}\) inches. Character: Nāgara. Appearance: fresh. Complete. The MS. is fairly correct. Some of its wrong readings are noted here:—

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The Poet

Vīreśvara was the son of Śrīrāma Tripāthīn and grandson of Gopāla Ārya and flourished in Brahdnapura.¹ He was a Brāhmaṇa (v. 99). He claims that he was versed in Pāṇini, dramas as well as kāvyas.² He was very poor³ and approached many kings for help.⁴ He was confident of his natural genius

1. See the Colophon and verse 90, p. 19.
2. V. 2.
3. V. 100a.
4. V. 3a.
and training and further unqualified success as a poet provided he proved lucky in getting proper patronage. He composed also Oṣṭha-stuti-śataka and Jagan-maṅgala-stotra in praise of women and Goddess Ambikā respectively.

*The Subject matter of the Vāṇ-maṇḍana-guṇa-dūta-kāvya.*

In this Dūta-kāvya, Vīrēśvara sends his own Poetic Quality as a messenger to king Bhīmasena alias Kāmarūpa with the object of getting his patronage so that he might acquire immortal poetic fame. The conveyance of the messenger is the mouth of a learned person and its route is Rāgapura (in Bradhnapura) to Kālibhitti (in Māyāpur) i.e. from the place of the poet to the palace of Kālibhitti via. Budhavārapura, Rahīpura, Nimbola, Premasarāha, Maṇḍapa and Prāṭāśvenapura. The Messenger is to undertake a journey of five days. On his way he will come across temples of Śiva, Ambikā and Viṣṇu in succession. Passing by a tank and a number of flower-beds while still at Bradhnapura, he will be delighted to see a bit of city-life in streets, jail etc., and also the garden of Hasan Yavana where the damsels throng together and then, the temple of goddess Ambikā erected by Premarāja.

5. V. 6 and v. 90
6. V. 32; justification for describing fallen women etc.; v. 59a.
7. V. 41.
He will have to cross a river on the border of Bradhnnapura; then come Rahipura and Nimbola. Passing them, he will go by Seragiri Road and before he reaches Premasarāha, he will be lucky in having a glimpse of the women of Cūnakhāna and an opportunity of paying his homage to Āsāpurī. He will take rest for the first night in the village Maṇḍapa, second night in the house of Navīsarīha and the third at Prātaśvenapura. The fourth night is to be passed under the hospitality of Oṃkāra Miśra of Cārava and his younger brother Rāmāji. On the fifth day before he reaches Kālibhitti, he will see a beautiful garden. At Kālibhattipura he will relate the message of the poor poet first to Daśaratha, the Royal Priest, through whose good grace he will see king Bhīmasena and deliver the message to him—thus greatly obliging by his friendly act poor poet Vīresvara, badly in need of royal patronage.

The significance of the poem is this. The poor poet wants his qualities to be known to king Bhīmasena. But he cannot approach him direct and, therefore, he appeals to the leading persons of his country, particularly, the Royal Priest, for making his poetic qualities known to the king who will then, he expects, kindly extend his patronage to him. This simple idea has been charmingly expressed by the poet in a novel way.

In this poem there are some verses in which original ideas have been expressed in beautiful language. Thus, a particular woman of village Maṇḍapa frying chick-pea fries the hearts of young-
men as well at the same time. Another woman of the same place sews the hearts of men and garments simultaneously. The derivative meaning of Ātmā-rāma is quite apt and striking. Jail-life has been graphically described in the poem.

The work is not lacking in rhetorical excellence. Qualities of composition such as Cohesion (śleṣa), Lucidity (prasāda), Sweetness and Pregnancy-of-expression (artha-vyakti) prevail in it. The following figures of speech have enriched the composition: Saṃsrṛṣṭi of Drṣṭānta and Virodha, Mālopaṁā, Utprekṣā, Vyatireka, Rūpaka, Sahokti, etc.

The metre of the poem except that of the last stanza which is in Mālinī is Śārdula-vikṛṣṭa. In this respect it has a marked difference from the Megha-dūta and a large number of the Dūta-kāvyas usually composed in the Mandākrānta metre. As a matter of fact, this Dūta-kāvyya is indebted very little to the Megha-dūta from the point of view of subject-matter, metre or thought.

1. V. 48b. 2. V. 49a. 3. V. 76.
7. Vv. 63 and 94. 8. V. 73. 9. V. 94a.
10. Vv. 48 and 49. The words बल-पावकेन and विल्युत्युणि are शपछन्द i.e. susceptible of a double interpretation.
वाद्यरागन-गुण-टृतम्

श्रीविश्वेश-पदार्थविन्द-युगल-प्याने कवित्वायते
श्याने दान-विधी पराक्रम इव ज्ञातो य एको नृपः।
दूल्हे सूता-गुणं नियोक्त-मनस्सं कामरूपं प्रति
प्रेमां सुदमातनोतु भवतां बाग्देवत्यं मम ॥१॥

चात्रे यदं पाणिनीय-प्रर्ता काव्येषु सर्वं देवो
स्वतिन्षूतक-पाठनेक-पटुं ता वेदेषु कविष्ठ्या मः।
तेष्वेतेष्वेत्विद्विस्तरं-नृपति-प्रौढ-प्रसन्नोवधे
भारतं सूता-गुणं लभेव निपुणस्वभावं ततु प्रार्थिे ॥२॥

भातभृं-वलये प्रयोव भवता भूप-प्रसन्नोवधे-
ब्याधयोगिधिं: परं पुनरही नारं: समासारं:।
तत्प्रापिः वदामि किलन विपद्धोन्येक-धुरां वचः
सत्यं ततु परिभाष्य सादरतया सम्भ्रावस्तियं लया ॥३॥

दमो काव्यं वसुभराधिपतियो ये ये लया वीचिता-—
स्त्रेष्यां प्रवेधतो निश्चयमतया स्तावूः न ते युविते।
एतां विष्णुमिवाविल्लं विभुवं संवेदयन्ति नृपं
किं नो पश्वसि कामरूप-नृपति: कौतिं लदुसेजिकाम् ॥४॥
वाक्याधिन-गुष्ठ-मृत्तम्

tसमावेश कामरूप-न्यपरिवर्तनप्रभवे स्रुतं
मामतिनेन न दूनिव्यवहित पुनःविद्विन्न-दुर्विद्वन
तथा लामि सूक्ष्मं ताण्डववन्तो रोमाच्छवार्ज्रस्यना-
वच्चिआँश्चुष्व तः सह सहस्यत: सन्मावस्यविण्नित: च

भ्रातभूतं पतिकामरूप-मदरस प्रास-प्रतिष्ठा ते
प्रीरंवायायिनं कार्पि भविता प्रिष्ठिययायान: लया

बलवः भवभूति-वाष-हंसमतु-चेमेन्द्र-नारायण-
श्रीपर्षार्ज-राजशेष्यर-मुख-श्रीमत्वाकलिविपसा ||६॥

तेन व्रन्धपुराणित: प्रिय सबे गन्तव्रमाण: लया

मायाय: नाम परं प्रकाष्ठ-रूति र्र महाचिकों विभ्वता

यान्ते ते विनिवेद्याय: पुरः पञ्चातु प्रयायोहिचितं
मागे श्रीरस सुङ्ग-नायक तत: सन्धेश-वाचो मम ||७॥

यशखाचारमालवतितरां य: पाणिनीये पत:-
यः सम्भवायायुवदु य भार्हित-मनः काव्यप्रकाशी सदा
य: कोशि कुश्लो य उदद-मतिर्वान्त: प्रसूते सति
श्रीयो वास्ती यस्तो च सुभेगो यस्तसाभुं संज्ञये: ||८॥

व्रन्धादृ राग-पुरालो लया प्रचलता मन्त्रार्थ-सिद्धी सहे

क्रमव: प्रथमं चसाचर-युहः श्रीनीलक्षणस्थाभिखः ||

सुन्तव-स्रीव-सन-मण्डलं सुविल्पं यं पाणिना संस्तेशन्
पीलोमी-सन-मण्डलेपि न रति वभ्रावत्वमिश्रो जपन: ||८॥

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वाच्यः गुणः दृष्टम्

यत् सांख्यः सूक्तः संवाहतां प्राप्तिः
यश्वानः सदने तनोति मदनः प्रागल्भागमल्यज्ञः तमः।
यतौ साधोरापि मानसं श्रवं श्रवं ब्रूमं कथं सम्भवं वा-
सुन्तुकं स्नानं सहसोपरि परिर्र्वाभाज रोजग्नं।।१०॥

tं वैच्छ्वतिजगतपि विरचितेन ग्रहानु
खैरं ज्ञानं ज्ञाताय अभिनं प्रयात-सखं ल्यं मातं तद्वा संतरे।।
व्याच्छाव निधाय लोचन-युगं तद्व्याथा निष्ठ मनः
झला तस्य तुषा; जलाश्च चित्ति-पुर्वं तिथिग्रिदं व्याहे।।११॥

tत्वत्वक्षरदृष्टयोगता-कालकूट-विरचिताः भवति सुनवः
कालीति गौरीस्वपि।
व्याच्छावामत्वा विद्धनं पुरस्तेषां भभोजयं कियान्
या प्रथ्यायित तत्त्वो विजगतीं तथामत्थामपि।।१२॥

dतुप्राच्छा धिंकिधस्तं ते नम इति प्रस्लेन वाचं लया
बप्रायं तावदरिप्त प्रभेनमसि चेदायति चूलोस्म।।
यतूख्तिवं विविधश्वायं विद्यार्थ्यं निगमेष्यकर्ष्यं-पद्न नति
कुवंति दिग्येष्वरा; कथमसि चेयोऽन्यत्रा लाघी।।१३॥

tस्य प्राध्यान्यो न यथापि भवेश्वरः कुर्वं दृष्टं
सूक्तोत्सत तथापि तस्य पुरस्ते वाचं न चित्तिकल्या।।
चेष्टा सेवक एव सार्थविति यतू प्रोठामपि प्राध्यान्त्या
वत्सुं दीनतरं वचं किमुचितं तेषा प्रथ्यायं पुष्ट।।१४॥
वाक्ष्येक्षण-गुण-द्रवतम्

द्रेश्यमालयंतिद्विकालियमभि प्रख्यातुकामस्त्राजी
भ्य व राजपथ स यद्यपि सबे दूरो दर्शित करें 
यद्यवानि कुतूहलानि कलयत ज्ञानसि लं पनः
मर्गेण देशतवाहिनं सख्य-वशात् कल्यात्तदा ति श्रम: \(15\)

विश्वेवेयोजविवहारिप्रोख्य भवनं गच्छे यदेविंग्ये गयेन

तथ यवन्धाय भविष्यताय सुदश्यके भावानात्

उत्तुक-स्तन-मणियलस्य सुष्मां प्रत्यविचयन कश्चक-
क्ष्मामप्यनवासरं विजयती नृलोकस्वाक्षमः \(16\)

तं लक्ष्योपतिमाकलयं नतिभिस्तुक्ति प्रसादं पुनः

खीलान्ति प्रतिपत्र-कौतुक-भरस्ति हैवं भावनत्

यत् स्मृतारमानन्ति मुनयो दास्य तद्यथा तदा

तत् प्रलेखसिस कृत्त-नायक संहि वाग्न द्रवता-मणिदन \(17\)

स्रूतोक्षं ततैवतुलय-गतामालोक्योद्विविषी का-
मल्लागाध-बलां प्रकाश-विपुलां कक्षी-मालाकुलाम्

रञ्जीः क्रियाम् साध्य-पतिभियत्सतिक्री स्मापिता

वैचीविज्ञान्यविषयोपंतियत्रत्रिधी विभान्तुस्वच्छः \(18\)

चार्त्तं प्रत्यन्त्यपतन्त्रतिरं गया: सकाशात् पयो-

धारा स्तुल-कुलावसंह तदुति कौतूहलानां तत्तमः

यामालोक्य कविव-कामुक-विष्टियमद्वितीयज्ञा-

सुस्तुपश्यन्त्रहि तात-पार्श्वमुपरि प्रख्यानमातन्त्रतीम् \(18\)
वाक्ष्यद्वम-शुष-द्वातमः

भाट: सृष्टः ततः पुरः प्रचलितः पश्चः प्रसछुनोत्वकारः।
कौमृतेश्वान्विन कामरूपः-नृपतेरामोद्दभमत्वः।
हायानीव मुगिष्ठां विद्वद्धः पशुः तुसूकं मानसं
चेतात्सीव सतां गुणेऽधु विश्रांव्राह्याभिनः वन्यनमः॥२०॥

खानं नागरिकः पश्चः तदसु न्यायाद्वितो जनः।
खानात् संयमनी-पतितविर यतः प्राप्तिः भीतिः परामः।
अभानाच्छकादनाच निचितं पूर्ति-प्रधानानाजनीः।
कारागारसूदार-नारक-द्वारं यथिनु हसिनु समालबते॥२१॥

सत्यं बृहत्ः नृणामवः भवतादु देहेः कश्य-तारम्।
सलोकायांपि चेदु भविष्यति भवत्वकी माहं प्रशुः।
देवं ते विपरीतमस्ति किमितोपुक्रेपयी तथेऽ ववं
ताबानेदीतिः।(?) यदद्वी सुकृतं सुकृतेष्व साची लम्भवास्ति न॥२२॥

हा मातः कठिनः कश्य हरिवर्षि व्यासोपिद्भुः। खार्गः
हा लोकेष्विमेव श्रीक-वद्वः कश्यः कलिनिं मिलतः।।
हा मुखोः मम जायति स्रतिर्पि प्रासा समौपं प्रभो
Pायर्न प्राणविमोहश्वितं भवान् चन्तुं दर्दिस्य मे॥२३॥

इवादीनि वचास्ति यत्र नियतं सृष्टावंतं लया।
श्रीवालसि स्तायकं सराग्नितं कषायात् भनिभैस्वित:।
प्राक्षात्श्वित: पुनर्दुः तत्ततं चोरं चरुं ताडनात्
वश्यानाधिज्ञसय-पूवमिपि यदु बृहदविकस्य निजामु॥२४॥

विश्वेश्वकम्।
वा भर्गमः यशो न दुःखनिहोत्तान सिद्ध सुखविद विद्याधरेऽपि
तदुस्यं लोकस्वार्थम् निःशब्दपि स्वयंभूता विद्याधरेऽपि
तस्मि यथानिदेशानि पर-तत्पुरुषः तत्सदा भूमिं तिथिष्ठति
शूलाधो विलशिक्षकः कलकलं स्वयं दु:तत्पुरुषः पुनः
सञ्ज्ञाय विद्वत्तानि सम्भवनि पापै: सन्तुगः।
तेषामेव विद्वत्ता संस्फुटिक्रिय-वली हितानि लक्षमणनां
सच्चेष्टं स्वच्छादुर्ख्यती नरपतिः कटारक-कालिकायुधः।

दस्यादिकं यवन: काप्त-पितिते हारे तद्गते पुनः
पञ्च-हारसुपायम् विद्धते नाराय-वर्ष तद्वः।
तेषां समुखश्रेष्ठ विलक्षणत: परीतो रथ रथा
केवलचिन्हनस्यमशुद्धहर्षः कटारक-प्रेमणे।

पत्ति-भूमि प्रविभाष्य-समारूढः परेक-कोण-कोण:
नेत्रेण विच्छेदत न वेष्टन्ति सत्त्वातिः-स्वप्रेमुक्तः।
इत्यामुक्त-रंगानन-निचुपुरा वारी जना: कुर्वते
यत्वः वृद्धवर्ण-नामनि पुरे मार्गित्नु विलम्बं कथा:।

कलापकमः।

ञान्या गोपुरमाक्षधि भवान: वेष्टि यद्योगास्ततद्याः
खच्चालेपन-माज्ञानादि-विधिभिर्भूत्ताति च चतुर्वतः।
यान्या प्रासा ग्रहितिः-संघयः विया वैदिकानि ब्राह्मणः
स्वभावत-भूरि: परामर्श्च विद्वत्ति वेष्टि-जनातः।
वाक्यभदन-गुर्ग्र-दूतम्

ज्ञानार्थग्नि तजनो-नियममनादासिाऽक्षोऽ-बादना- 
भुतादेशमुदीच्छः केश-रचनात् स्तांगुक्षाकार्षः शायत् 
यत्र संर-विलोकनावलचमत्काराथ वाराज्ञाना- 
षोरायणामपि षोयनति सहस्रा चित्तानि विचारनि च। ॥२०॥

यस्या तोनमभु ज्ञ विजयति कुन्दानि दक्तालो 
वन्तं चड्म्मसं तयात्मनसं कृशोच्चयो वाक सुधाम् 
हैमादिर् कुच-मण्डलं उगुपति संधी गजङ्गु गति- 
भृतं काचिदिर्देशो तव दृषोराविधायायायायि ॥२१॥

यविवर्णवता लया विगितिता कश्याविषीरो-शुर्यः 
ढोकानां शतकेन तत्तपरिच्छयात् तामितदार्थेनाय 
मा गाृ कोतुक-वर्णिक-रसिक प्रमुखाधिपि तस्या। पुरो 
गुण्योतापि न भवतु-कल्यंसुरीज्वलयाय्यतस्य रति: ॥२२॥

तदभृृ-चाप-गल्द्वगत्वाविशिष्क्रृ वित्तारेवेक्ष्याथ- 
श्वां वा तदचन्द्र जयेदु यदि तद्रा ब्राह्मण कुर्याः 
साधुनां खलु संकटपनन्ये को वाप्पो घुर्ज्जते। 
प्रागवीतदेशेऽ वेन महर्षि देवहि हिनान् ात: ॥२३॥

उद्यदुहं-समुद्र-कुन्द-धवलं लाभुत्तितोद्घं 
तस्या हास्यमुदीच्छः जिज्ञिदर्श्यं विभावरस्य शिया । 
एतद भूपतिक-कामभुप-वशस्य स्तरां चिकिषु शुद्धं 
तदार-क्रम-रत्न-सज्जामति ते भातभैरवित्री मतिः ॥२४॥
वाङ्गक्षर-गुण-दृष्टम्

गक्कूस्वं हस्नान्यभिधान-यवनोदानिः यत्तौरांभं
सम्बन्धार्थिति दिशानिव यशोऽभयम् दूर-खितान्।
यवं ब्रह्मपुराणस-विलकितैरायच्छतांतामागता:
संकेतानिव संकेतविन्दितं दण्डेत-त्रिवच्छना। २५॥

चतुःश्रय-श्री। दशां प्रवहणेऽर्थव-संबाध्यतां
तन्त्रविभवती। भविष्यति। ततो भूयानुः विलम्बः सखी।
विचिंद्रोऽपि: परासहभाविस्त्रिको विगलहेरोमानि गीतामृतात-
नेतासं पितां तवापि न पुरो यानि भविष्योऽविनयते। २६॥

ताशर्सं प्रस्मीक्ष्य कचन परोहासं विद्युस्तरा
लं तासां परिराम-शील पुरं: प्रत्युचरं मा कथा।।
यथा। अत्सातासु गत-वपासु भवती व्यर्थं वचोनि पुरं
मन्दादं हि विलक्षता-परिचे देहुः कुर्क्रीत्यश्यामा। २७॥

यानोद्विताः-सज्जात-सथ्राम-वशात् सीत्कारिः-विस्वाधरं
चन्दचन्द-चोरनाशर-चमत्कारं बलदे यम।
कली-यष्टवलकोनोयत-भूंकं स्वरूपन्येन्या मन:।
कूर्यं (?।) साधलयिः यो वर्तनोस्तुकः-स्तनोस्तृःभितम्। २८॥

इस्तायशेष भट्टाभुस्वरूपवता स्मरस्तीत्रं
प्रोन्यास्तृसु परिसत्रमाभुज-कणिकास्त्राहेघमाविभवतिः।
आरादेकलयाधवत् पटपतिया व्यक्तानि वक्त।मैवः जा-
्यासम नेत्तम-समुद्वितावतु सखी पांगुनवश्रस्त्रिः। २८॥
वाच्याक्रम-गुरु-२०परम्

देव्या: शारद-वारिद्र-प्रतिभा प्रासादमयं चिहं
      दूरादेश विलोकयिवश्च सखे यं प्रेमराजी व्यभात्।
च्छवादु यथ स्वच्छ विद्युरिताणं-परलात् पाथः
      प्रवाहः पतन्
      प्राणेयाः-ग्रंवर-स्वतंसुरसितं-साम्य-शिल्यं विन्दति॥४१॥

स्वातितंस ततोभिका नयन्योः कीम्बाग्रसुव्रायवन्
      पश्चेः प्राक्षन-पुष्पय-गोरव-वशाच्चर्कमानानयन्।
चन्द्रास्या: स्तवन मया विरचितं नामं जगन्मालं
      पश्चादेतुदौरीयं: प्रिय सवं प्रस्तव-योगं वचः॥४२॥

दैन्यं यत्तुरत: करोति पुरजित् पशा-प्रियं: पञ्चभूः
      पौलोमी-पति-पावक-प्रभुत्वयोद्यप्यो सुवर्मिणः।
तस्सस्याः पुरंतोऽवकाशमयं जतुं कुतो दीनंता
      मात्रं दैव न दैव-दुर्विनिरंतं तत्वापि मां मुच्छति॥४३॥

नतला ते चर्चारविन्दु-युगलं ध्याला लदोंयं महं
      स्वं चारित्व-प्रविद्व-वाणिज्यिस्ति: सुल्ला च भूयस्तराम्।
भाति: पण्णत-वत्सले प्रतिदिनं त्वन्मीतदेवयथे
      जोयालर्ग-वर्तं प्रताप-महति: श्रीभीमसिनो नृप:॥४४॥

इतुप्रभायततन-प्रदचिन्त-विशो प्रक्षमणाः ह्यशीः
      युं गुम्यं ते चरवंशिः नंतरमाखिष्कं सोशितं।
भारत: विनश शनैनिंत्वभरतो यान्या कर्याचितू पुरो
      राष्ट्रोत्स सरमत्त-सिन्धु-र-पति: साद्रश्यमायास्ति॥४५॥
रेखां ब्रह्मपुराविधिरिव नदीं क्रान्त्वा ततोल्लोकयसीं
खलोचस् रहुपोपरं विहर्यनिलामोलािकेयं।
खच्चिन्द्र प्रापित्तं परं मधुरतं यह ग्ध-वामिस्याः
पीयूषं वसतीव यथा विपश्यो वापी-पवोय्यायत्॥४५॥
हला सिर्गिरि: पयं प्रिय सखों तस्मान दृष्टिगोचरणः
हङ्गाक निर्जर्जच चू नखान-वनिता-वल्कांब्र्जािान निर्ग्रीयः।
नामं नामस्मनििको भगवतीमाशापूरिं दूतो
ग्रामे प्रेमसराह-नामनि मनाष्ट मार्ग-स्रमं यापये:॥४६॥
वर्थ ब्रह्मपुरात् पुर: प्रचलिता: प्रास्त्राणायायागतै-(?)
मिं तै राजपनवच्यति निखिलाःशुन्ति-नेत्रं निशाम:।
प्रश्रुवे विरहं मिथो विद्वद्वत्रं नेत्रे श्रमवार तुन-
निन्द्राया विरहादिवातिविधुंिे वाष्पं भूष्म सुख:॥४५॥
वसाश्वाक्तम-स्तूल-मौलिकं-मणि वाग्देवति-सख्षण
ग्रामं मणारपमायारिरिि पुनस्य वास्तेया निशा।
भगवन् काचन भजिन्ति विजयते रम्यांवविंिभंगं य-
न्तप्रास्तो या ततु-पाककेन चल्पकान् दूसान्न मनोभि: सह॥४५॥
भगवन् सौपक-सुन्दरी युज्यन-स्नानं पििलं तथा
से हससे विनिवाय हंन युगपदिभ्यैः सौन्दर्य: सौपकति।
नेितत्रा: सवशि स्थिति प्रिय सखः कुर्जिय यदायेऽनिति
ग्रामं सत्तरतां विमुक्त प्रतिपदं संपबते सर्वं:॥४८॥
तथ्याविभिन्न नवीकरीहः-निलये नीला हितीया निशां
प्रातःप्रेम-पुरे प्रकाश-रूचिं रात्रि वर्तिया नयं नये।
पदावः चार्वमाध्ययंुद्विधासनवर्त्यवर्धिनाः
साथं यत्र वर्त लगायतनवर्त्यवस्योऽञ्जारभिः कति॥५०॥
मन्नवभ्रवजनुः यः प्रथमतो यात्र वस्त्रविभिन्न निजां
तैः लोकावनकतः पुराण-पुरुषो वेनानिं गीयते।
यो वर्षायत्ता प्रयाति गुहतं घरं फर्ते परः प्रत्ययोः
यवस्तं राजति युक्तमेव तदुपैराघार इवाध्ययम्॥५१॥
यद्यवस्य परोपकार-परतास्मीरोकरोपजज्ञं
पाधोत्ति तथापि यात्र समतामोक्षरमिष्यस्यदा।
पढः चेत प्रकटेकिरोति क्रूति चेतूर्धिं गर्जितं
चेतुचासनमात्रिहि वितरति न्यग्मावितायायिनः॥५२॥
स्मार्तिनुमुद्धिः किष्मद्विधिः बुद्विलासेऽन्भिः
स्मासादधिं मनोरथ-शतैरायुक्तमानो ज्वरि।
एतस्यात्तुज्ञसुपेक्ष नियतं रामाज्ञि-नामाविता
माधिकं विबुधालयात्यि यस्याद वाच्ययत।॥५३॥
'भावः निजसात्तिकृष्य-विभवादीश्रामिष्यालया-
ब्रह्मा तल वसन्त पुनः प्रिय सवः नीला तुरोयाः निशाः।
'स्मारं श्रामसुदारं नारप्ति: श्रोभ्यमेव तत:-
मेतद्धमं कामनाकुलमन: काल्तारसुमुखः॥५४॥

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कालीभित्ति-पुरोपवत्तूः प्रववन् ह्रग्नोच्रं प्रापये:
पश्चाट वृः कुतूहलानि कलयन्न मार्गे-श्रमं वाहये॥
तद्राजीव-मरन्ते-शीलित-जल-क्रोडा-क्षेमादेव किं
मन्दं मन्दसुपागतं। प्रय संबे सैवर्यते लां महत्तु॥५५॥
मूले श्रामलतां द्वध्युर्प्रतामचं तत्र लया
पालाशानि विलोकचे चेतसि सब्जे तकों द्वमाधायक्षे॥
मालिन्यं गमितान्ति इति द्वद्यान्याद्याश्च युनामसि
मन्यं मन्याधे-पारिवक्षा जयति वीठ-प्रतापानल:॥५६॥
लाहगुव्यो ददतीमतिव कुतुंकं भ्रातवस्मानोक्षे-
रेतस्मिन् सहकार-पादप-वनों पार्श्वं विकाशोदयात्।
यामेनामवलोकं ह्रग्निविवानाङ्गनं संसाधितं
पार्श्वं लं बापुष्य प्रवान्ति परिते विश्वमभाजो जना:॥५७॥
यतस्मिन् मधु-लुष्ठनोत्सव-रसः पुष्पोत्तक्रे: पूर्वंते
भिन्न-भाट्टित्व-भिन्न पूर्वित्ववर्गमस्व भिन्नस्मातृतं।
चौत्कारान्वित दूर्लोपष विशुद्धाद्यक्षे नेषां सक्षे
पायास्तुचारु-पेपामान-तनवो विहृद्वति भीति पराम्॥५८॥
विश्व-व्यापकमालक्ष्य यम्मो वेश्यादिकं वश्ते।
यद्भक्तोभ्यमितीव भीम-नृपते: स्तोत्रं लया तनवते।
कालोभित्तिपुरं तत्: प्रभीतात तत्म विलोकिष्ठते-
गौरीश्च उत्तमिन्द-युगलं धैय्यं जगन्नाथं लम्॥५५॥
वाच्यरिक-शुद्ध-उप्रथम्

सुनोद्वसं तत् प्रविष्टं नगरीमालिकेयं कोणुका-
न्यथां सर्वं-जगादभूमण-पदं दिवेगेन्तरां गुणे।
उद्घोः स्थानां भिन्नित्वं विनितुः यथा सकाशाहिद्वो
निन्द्यं ब्राह्मण-रूपं एतिः हि महा-शब्दं तु पुरोज्वभिः।

यथा सूक्ष्म-मणि दिनेश्वर-रथं सोधायय-पाखं ब्रजं-
स्तत्केतु-व्यतिष्क्रतं चणसुपादते हि केतुः स्वियमः।
किं ब्रम्हविधाक्षमत्वं-भितिः-लिखित तालालोक सन्नवलं-
स्थानं परिखेद्यवत् तुर्गं नागान्तकस्यार्जनं।

श्रीकण्ठात्री-सरोह्वं-चूक्तिमिव श्रीमिभीम-भूमिपति-
राजानीमिव कल्यक्षिमिव यामासाद्यस्यविद्यिनः।
वस्त्र पाद्यते मनोरथ-गतं हुद्ध्रापमण्यत: सेवा सहिपर्णिविराजिते यथा वेयमत्सः।

यस्मामयम-पंक्तिशु प्रविष्टतानालोकाय रश्ताकरा-
नेवं सूक्ष्माकुलावतंस मनसं रूपं तित्स्यवोद्विजति।
प्रस्थाय प्रभुपच्चनं त्रिपित्या रसाकरादास्तं
वस्त्रं भीमं-नापशं दिविजयिनी कौरिः पुरः प्रविष्टा।

निर्वानं: प्रतिसौधेऽ-गृहं-धविताङ्गोवोत्कराय खडळोः
भूयं व्योमनी भानवो विद्यते यथा वितानं महत्।
यथानं: प्रतियावर्मिन निर्य सक्र सुक्ताकत्यालामिव
प्रोतानं प्रकटेररति परितः श्रीभान्यक्षुद्रां गणः।
योःसावुचन-भिन्न-विभम-वशादायं श्यायो वेञ्चनं
प्राकारः प्रकटोकरेतित कवितालङ्कार-लीलायिता।
तेनीत्तभन्नकारिणोपरितिनागारस्य नाके मतिः
तन्वानेन पिथोतिते खलु मुखं दुस्तकंभाजां नृषाम्।॥६.५॥
भीमांसा-परिश्रोतेन क-नियुषेवर्णान्ता-विर्धेवश्यो-
ममैनयाय-विचार-चाहु-मतिमिः पात्तकलेख्वीतिभीः।
साख्यै दचतेःः काशाद-भणिति-श्रीः परीचा-खती
भूतवेसु खरोतिते द्रश्येत्यावशे ततो याच्यसि।॥६.६॥
श्रीकषाढ्यत्रः-सरोज-श्रीलन-रतिः सत्यं विवेकसो मति
श्रवलुक-द्यालुते गम-दमी दानं प्रवोधकस्थया।
संसार-चित्रितं विजेतमनसामेयं द्रश्यामससि
धते यद्यथातं ततो द्रश्येत्यावन्यामक्ष्यायते।॥६.७॥
खचारेण कनिष्ठायन्निजगतान्त ज्येष्ठं वसिष्ठं सुनिं
कौटिका कौक-कामानं मलयवच्चो युहरं शिष्यवन्।
श्रीकषाढ्यत्रः-सरोज-सेवन-विविधार्णीय-विमोतिना
चित्ते नाध्यवन् धृवं द्रश्यरथः स्थाते पुरोधाः पुरः।॥६.८॥
तं नल्ला पुरतस्ते हिष्जवरानानम्य महूतातं
तत्साही विनिवेद्य तत्र च वसन्ते रात्रि नये: पञ्चमीम्।
प्रत्युर्विष्ण सर्वस्य-विलासितिोत्स प्रशंसासद
प्रातःग्राम-खती-खतायथ हत्वो तदुप्रभड्वीयेः ग्यत:।॥६.९॥
वाच्याञ्चु-गुरु दृढतमः

योग्यता मजति मानवे सुमनसामीश्चय मध्ये मनः
बिन्द्रबाधी विनिमाज्यति सविभवावश्चान-दुःश्चया।
धनी चोतुपलक्ष कपोल-फलकं जीणे विरक्ता वरे
नूं नं नयं-वकारश्चिष्य-तरल-द्रान्त पुलोमालया॥७०॥

तापीव सारषोऽन पातक-चयोच्छंदं यद्रकीकरे-
लघुन्न-प्रद-नमंढेव दिशति श्रेयांसि यहर्मनात्।
निवैषां विदुधाप्रेषि विवरत्तम्भ्-वग्रधिङ्ग यत्
कामान् पूर्यति प्रयाग इव यहं युन्तें धन्ते॥७१॥

खला तत्व तत्वं परोपकारिः नेत्राक्षामालिक्रं
पश्चेषु प-पुरोहितं दश्रणं नेत्रवियं ल्यामसी।
कालीभिषि-प्रति: सभं सह्यदीर्घासितं सवंतो
यामासादयतामुण्डति न युनोदित्र-दुवेदना॥७२॥

वाशी-विभ्रम वर्षं-सम्भारत्यावंकघ। वस्मचिचि
यस्यान्वान्वसरं च कित्वं घटते तेषामधीतविशिष्टः।
आसर्यं पुराणतदेव विदुधामायचिः-युम्तं परा-
मासितं समुपैति तेषापि च मत्तुकर्त्तित विशानिनं च ॥७३॥

नानावर्षं-युतं वितानसमितो यस्यामुपायतं
भ्यात; कौतुकमातनोति नितरं नेत्रालियोकुर्बताम्।
वती यहिबुधाधिपायुकः-रुचिं पानीयवहस्ति
खर्षं याचक-चातकानमि सदा भैमामिहानि धनी॥७४॥
यस्यां सत्यवती-तन्न जवचन-व्याजां सुधां पायय-  
व्यामाराम उद्वौचा-वंश-तिलकः सामाजिकानवहम्।  
एतदाचन-चातुरीभिरभितः श्रुबनु प्रभूतं यशो-  
जानीमि बहुमन्वतेत्य भगवानु व्यासशिरंजीविताम्॥७५॥

संसारे मह-मण्डले विचरतां ग्रीष्मां-भैरभे कली-  
कन्द्र्यां-निदाबे-दृष्टिति-करौताय्यतायामानाम्।  
आरामी यद्वसी पुराण-सिंहीवो विभ्रत कुस्दा-दृषिंका-  
माहारामे इति प्रसिद्धममतेनास्य नाम विती।॥७६॥

भारतनागरिको नयैक-निपुषष्: श्रीवीरजी-ठाकुरे।  
यस्तो नपति: पुरोड़सिद्धवदाराद्वृथ-तेजा इतव।  
यस्य वत-वगके पातक-कक्षायस्यं गता सर्वतो-  
सब्बागृंविव नारकेकु गले गृह्यदेवाधुपाना।॥७७॥

चाषकोभवदेशेन्द्रे विपुलं मने तपस्या-फलं-  
चाषकोभय यति: पराजय-कात तेनायशो नाजिरतम्।  
यस्याहि नय-नैयुण्यानि कलयत्रेव जनहुथि-  
मनि शीतान्द्रास एव समतिश्चमापस्ये न पम्॥७८॥

यः पाण्डवगतित्वं भास्कर इतव स्मार्थापो यस्याँ चेतृ-  
स्मादेः गन्धनायको न लिखन-प्रागलभ्यमाभाष्यते।  
नैति यत्पुवत्: पुरस्तर-गुरुज्ञातिव पूज्य: महे-  
सोभ्यं यत्र चकास्ती चित-चिति: श्रीदाशास्त्रासाह्य:॥७९॥
वाणिज्यक-गुरु-दृश्मं

चण्डनसे दिय पैने नुपेण कृतते संकोचमेवारपो
विप्रयाप्यतितु धन-चितिमितोपप्रत्येवमाण: कुर्कीः।
जानीति न तु क्षणदास इव कोष्पृवसिन् मही-मण्डले
विप्रयाप्यितस्मेव वर्तेत इति ख-खामि-कायेभ-वीः॥८०॥

भातर्येः कठोरता न समतां यथाघरो विन्दुः
जांद्र यव न याति यथा प्रदये रथवानपेषा गुणः।
यो वर्षिः प्रयमाबनेव कृत्ति चिन्तां तथा योऽधिनां
यथा कौतुकमातनीस्ति नितरां कोष्पृव चिन्तामणि:॥८१॥

काव्याक्षणल क्षणदास-तनयविचित्राचित्यैः पुनः
प्रदुःखं जयति ख्रौतिव-पुष्पो खावण्य-वीलायिः।
चित्रं तव न महा-वतुसलतया क्षणस्म पुष्पादिपि
प्रेमाधिकसुदेशित द्रास-तनये प्रेमिभाष्य किं दुःखभम्॥८२॥

कन्दे नकले नले च निपुष्पैः च हर्तमाेगीवाति पुरा
सोदर्यं न ततोदेशः शुक्ल-पयं प्रासक्षेपाैकामपि।
ताहुग्रुप-निधिरेरिश्चं यद्र प्रासक्षेपवर्त्तं तव
भातर्येः च ग्रामश्रास्त्व-निभतो भीमस्य भाग्रोद्यः॥८३॥

न्याग्न्धावैयपि यतो रेवरित सब्धे तेजसिनासुभैः
यत्र स्तन्द इव प्रकास-विपुलो वीर-व्यनि: तश्रोमते।
कामस्येव नितानी-सून्दर-तनायत्सोपमा विन्दुः
सीयं राजति भीमसेन-तनयः श्रीगणेशाः हृदा॥८४॥
कोशा-युग-विधी विद्यूष निखिलं यी वालकानां वलं।
नागानासिय सिंह-श्रावक उपाध्य जयं तत्त्वशास्त्र।
एवं वाल्य-रसेनपि यथा रमते तीर-सियो विभासेन।
यस्सं भावित स भीम-चन्द्र-तनयः श्रीयुवशाहार्भिन्ह: ॥८५॥

दारिद्रग्य भयं कुती न तनुवे भीमन सभाविता
केदारं न हिजराज-राजी-सिहिरा प्रस्तूति नितोत्सवम्।
सखिन्ताः सरासातनाति सफलं केदारं न वा कामानं
केदारं वा समुपटि न सुति-पदं यं जश्च्यदासानन्दिता ॥८६॥

नानावर्णं-सचि-प्रभणीरतभिः विस्तारिश्चीभिः सखे,
तस्यामास्तर्य-स्यं हिषुकयतू सिन्धासनं शोभति।
तीजोराशिर्यपि लद्धि-युगले श्रेयं दिखानं भवा-
नेष्क रचारति भीमचेन-नृपति' तथमनू म्यतावर्क्षितिम् ॥८७॥

प्राणग्रन्थि विलोचनो घन त्रव गुरायों स्वयंमं सलो
दोभ्योंगर्लं गवेश्वतू प्रतिनिधिर्विरों निषेधेनितसि।
वच्चं-पीठ-श्वेतात्तर-सिंहिर्मली विशालं सखे
श्रीयं राजजी भोमेन द्रव च श्रीभीमेनो नूपः ॥८८॥

चायुषयं नूपति विशेषिं तुरतो दम्म्दानोत्तुययः
ल्यामाश्रोपरि-पास्य एव श्रुकवेद्वृं ताहितं: सद्युष्णः।
द्रतुङ्कलिङ्ग पुरोहिता परिधितो द्रग्म्यं द्यामोनिधि-
राणिर्विद्यस्तिर्भेष्टसमत: परादिदं व्याखरे। ॥८९॥
वाच्यावत गुडा-दृताद समस्या-सम्पर्याति वसुधा-पोठे सुधाभोजिता।
अश्व यक्ष वृक्षवर्तिवर्ष महत्त्वपूर्वकार केढ़ी।
सौंचं श्रीरामपुरेजनभित्र-निचिते दारिध्र्य-दुग्धीतिः
देवेदं वदनेन मे कथायति लवं राम-सुनुः कविः।

काव्ये काव्य कर्त्त नु दुःखितमानः संग्रामसे सामप्तं
न नारायणां भवता समस्यायति मां यदु भोमचेनो नृपः।

किं सब्रा: स ददाति हलु कुरृते तानिष्य श्रुताभाषयः
शुल्काम्बर-मुरुक्षां: करोतु सतं चेष्यानं व: श्रीपति।

विश्वेथथे निर्पिणिनव दशविद्युति सत्मतिनिवानाः
भावदभूषां-सन्निवानाः दंवित-सहभानुः पुच्छ प्रताहसम।
रघु-सम्भव एष इत्यन्तिनि सभायवयः जनाभिः
श्राद्धः: परिपर्यं दूर्गमितमुवाच्ये गमानादयः।

यी दानायवसरेऽन्नेत्य तिरय्ल्या-माण्डगित-कामुकाः
दुस्मुकः कतरस्ववारं-तनयं कर्षं निर्मङ्कुवितः।
पाय: प्रागवि वर्षत: युनरतियो बुधोपकर्षं कर्षं
भूमि-भूषण भोमचेन भवतं परं सदा वर्षित।

वत्त्वीर्मधमतम-प्रताप-दुःखुग्य व्यासाभिषेकापनाः
दुन्दुगुणेश नदाभ द्रुगमनिधिना संभावित्व न्यायगत।
भूमि-भूषण भोमचेन भवतो दानायव साधुधर्म|
वाणिज्यन-शुचा-द्रूतम्

खड़-गुरु-करोद-दन-दलखुक-शुच्यात्र-शुचकोनसात्
पालाशीय-रसोपमाच-विसर्रन्योन्य-शुचकोत्सुका।
रक्ष-स्वाभित-कृत्ति-रक्ष-वसना: संयहसन्ततित्वथे
कौती कीम महीपते तत्व सुहुर्गायन्ति रक्षाया॥८५॥

कौती ते कलयन्ति केडपि कवयस्न्द्रेण तुध्यं पुनः
नं-तत् प्रश्यमातानोति नृपति भोमास्मदिये छदि।
अश्राये कलयन्ति कैर-कुलान्युत्पुप्प-भावं यतः
ज्ञानशया: पुरतो यतश नियतं गच्छन्ति विच्छायात्ताम्म॥८६॥

कैलासः कुमुदीर्कोभरेकटी कपूर-कृष्टः कला-
नाथः कुष्ठल-नायकः कार-रदः कामारि-हासस्तथा।
लतकृति: कलयन्तप्पर-करुणाकृ पार-कान्तिः सिताना
महेत नाग्निःस्त्वै विमोदकस्मियतू कार्दनाननी विन्दुत्॥८७॥

दार्श्वनेष ततो भविष्यति ममायोव्यक्तहैभवं
ध्यानाल्ब्धवादनं वं भूबमभूषितो तु कास्पुरावति।
एतदु येन नियोहसकृद्धमि: नृपं लद्देिदिनके
वहुः यत्र नृपोधि: वेपत द्रव क्ष्मा-मण्डलाष्ठकहः॥८८॥

दारिद्रग्राण पराभवः चित-तले मयैव विस्तायिते
वं दारिद्र-विद्वारणैक-रसिकः सर्वां च न यथे।
राजयोक्षिति वदान्य-वर्यं भवतां पाव्योकथिं च ब्राह्माणी
मलेति चितिपाशुरूं छद्दय यदुवश्चते ततू कुरु॥५॥
किंचिततः कुर्ग येन तावक-यम्रःस्तीत्रं पठंब्रलजते
नायं राज-सभासु दुर्गति-वश्याहिष्क्रय-वस्त्रो जनः।
विश्वानाथ यथा यथार्थ-कवितास्तादादामन्द्रादे
चित्ते चाहू-चमतुङ्कित-प्रणायिन प्रौढः। समुद्रोलिति।॥१००॥

dṛttir vārīdha-vācābhīrśīmaṇoṣaḥ citān
yādī mahī sadyo kṣāmāntāḥ śīmānihāh |
pry-saṅkha paryādē yā no ātmano mīttā-kārī
yadāpi bhavatī śirhi: śṛṅgaśīkṛtītāv |॥१०१॥

dṛttā gopālārya-dūhiḥkṣa śīrām-aradhāṇī-tanujabānī vairāghr-
kavē: kṛttvarīdhrṣṇa-guṇa ṛṇtābhīvānāv kāvyaḥ samāsām |
# APPENDIX A

Alphabetical index of both the halves of the
Vāg-maṇḍana-guṇa-dūta-kāvya

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SAMŚKRṬA-DŪTA-KĀVYA-SAMGRHA

WORK NO. 3

THE CANDRA-DŪTA-KĀVYA

OF

JAMBṆū KĀVI

Edited for the first time with an Introduction in English and Appendices

BY

Jatindra Bimal Chaudhuri, Ph.D. (London)

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PREFACE

The Candra-dūta of Jambū Kavi or Jambūnāga Kavi is now published as work No. 3 of the Series Saṃskṛta-Dūta-Kāvyā-Saṃgraha. This is a very important work as will be seen from the Introduction.

It has not been considered desirable that the compounds in verses representing Yamakas that are more difficult to interpret than the ordinary ones should be hyphenated and therefore, no hyphens have been used here as done in my previous works, particularly because the readings of the MS. used are not always happy.

No Bibliography has been appended as full bibliographical details of every book or MS. used have been given in loco. The names of all the works used have been italicized in the General Index.

Thanks are due to Mr. P. K. Gode, Curator, Bhandarkar Oriental Research Institute, for kindly sending the MS. to our University Library for my use and to Mr. Bejoy Singh Nahar, B.A., Proprietor of the Gulabkumārī Library, Calcutta, for giving me every facility to use his valuable Library.

University of Calcutta,

1941.

J. B. C.
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INTRODUCTION

Description of the MS. of the Candra-dūta-kāvyā, used for this edition.

This belongs to the Bhandarkar Oriental Research Institute, Poona, No. 176 (iv) of A. 1882-83.

Substance: country-made paper. Size: 10 × 4½ inches. Only one half of a folio. 15 lines only; about 60 letters in a line. The name of the author is not given here, though, as will be shown just below, it can be definitely assigned to Jambū Kavi. The MS. ends abruptly after verse 14, though the colophon: इति चन्द्र-दूतं काव्यं समाप्तम्, inserted after this verse, indicates the completion of the work. That the present MS. is incomplete is also supported by the fact that the MS. of the Candra-dūta, noticed by Peterson, consists of 23 stanzas. The order of the verses seems rather detached. Look: rather old.

Importance of the Candra-dūta.

The Dūta-kāvyas form an important branch of Sanskrit Literature. They are more or less composed after the model of Kālidāsa’s Megha-dūta. The central theme is always the same, viz., a messenger is sent by one party to another, although all sorts of subjects have been chosen, such as love, religion, philosophy, etc.; also, all sorts of messengers, animate and inanimate, such as the moon, the wind, the swan, the tulsi-leaf, etc.

The Candra-dūta of Jambū Kavi, or Jambūnāga Kavi is important from two points of view, chronological and
rhetorical. Chronologically, it is an earlier work than Dhojī’s Pavana-dūta, generally believed to be the earliest extant Dūta-kāvyā in imitation of the Megha-dūta. There is, however another complete Dūta-kāvyā, at least contemporaneous with, if not earlier than, the Magha-dūta, viz., the Ghaṭakharpara-kāvyā, attributed by some to Kālidāsa himself, by others to Ghaṭakharpara, traditionally one of the nine jewels of the court of King Vikramāditya. Rhetorically, the Candra-dūta represents the various forms of the Yamaka.

Authorship of the Candra-dūta

There are several manuscripts of Jambū Kavi’s Candra-dūta-kāvyā; (1) the MS. belonging to Bhandarkar Oriental Research Institute, Poona, No. 176 (iv) of Bhandarkar’s Collection A of 1882-83 (New No. 258 of Gode’s Catalogue, 1940, p. 314); (2) that belonging to a private library at Ahmedabad as noted by Peterson in his Third Report of Operations in search of Sanskrit MSS. in the Bombay Circle, April 1884-March 1886 (p. 292), no particulars about the library, however, being given; (3) that belonging to the Baḍā Bhāṇḍāra of the Śambhavānātha Temple at Jaisalmer, as noticed by Prof. S. R. Bhandarkar in his Report of Sanskrit MSS. in Rajputana and Central India in 1904-1905 and 1905-6 (p. 25); (4) that belonging to the Baḍā Bhāṇḍāra at Jaisalmer, noticed by C. D. Dalāl in his Catalogue of Manuscripts in the Jaina Bhāṇḍāras at Jaisalmer, Baroda, Central Library, 1923 (p. 43), No. 345 (I), and containing, in 18

folios, probably the commentary of Śānti Śūri as well on the same. As the original text consists of 23 stanzas only, 18 folios would hardly be needed for it alone. The Catalogue of Jaina MSS., compiled by Hamsavijaya, notices a MS. of the Candra-dūta with the commentary of Śānti Śūri. Probably it is identical with this. This MS. is not the same as the manuscript No. 3 above, as it does not bear the name of the author or the date as No. 3 does; (5) that belonging to the Pattana (Patan) Bhāṇḍāra No. I, as noticed in the Jaina Granthāvali, compiled by the conveners of the Jaina Śvetāmbara Conference, Bombay, 1909, p. 319, No. 5. We are not sure whether this MS. is identical with that noticed by Peterson in his Third Report.

There is another anonymous Candra-dūta belonging to the same Baḷā Bhāṇḍāra as the MS. 4 above, recorded by Dalāl in the said Catalogue as 198 (5), p. 23. It is stated in the colophon that in Saṃvat 1343, i.e. 1287 A.D. Khetasimha of Chitor again purchased the MS. 2 The word ‘again’ is significant, as it indicates the MS. was copied earlier than 1287 A.D. The MS. being unavailable

2. MS. No. 198 including (1) Vikramāṅka-kāvyya (1-158 leaves. 19 × 2); (2) Vṛṇḍāvana-yamaka; (3) Madhuvarnana by Keli; (4) Virahinī-pralāpa by Keli and (5) Candra-dūta, p. 23 of the Catalogue of Jaina MSS. at Jaisalmer by C.D. Dalāl. The colophon to the MS. runs thus:

संवत् १३४३ वैशाखशुद्दि हो सोमे चांदलसुत्तमां ० भीम मां ०
क्रांडकसुत्त मां जगसिंह मां खेतसिंह सुभावकैः श्रीचितकृतवात्वामः दवेश-
निर्मित्तिका पुनरं होताः।
and no other evidence being at hand, it is not possible for us to assign it to Jambū Kavi definitely.

Of these MSS., only the first one is available, and was kindly lent for my use by Mr. P. K. Gode., Curator of the said Institute. Unfortunately, however, the other MSS. could not be availed of. The library to which the second MS. belonged could not be traced, and no reply from the custodians of the third and the fourth MSS. of the Bāḍā Bhāṇḍāra at Jaisalmer was received inspite of repeated requests.

The first MS. does not give the name of the poet in the colophon anywhere. The colophon to the second MS. also, as quoted by Peterson, does not contain the name of the poet, but as Peterson records it explicitly under the name of Jambū Kavi as the author, there is no doubt that he actually got the name of the poet somewhere in the MS. itself, as it sometimes happens in the case of Śanskrit MSS., or that he had some other strong grounds for assigning the authorship of the poem to Jambū Kavi. So there can be no doubt that the Candra-dūta, the second MS., noticed by Peterson is by Jambū Kavi. The third MS. gives the name of the poet as Jambūnāga Kavi, which, evidently, is the same as Jambū Kavi, whether Jimbū be a misprint, or a misnomer or an alternative name. The fourth MS. is anonymous. The fifth MS. gives the name of the poet as Jambū Kavi. Now, we have to find out the authors of the two anonymous Candra-dūta. As regards the Candra-dūta used by us, the first MS. as noted above, that its author too is Jambū Kavi can be definitely established. (1) In first place, it has the same name and subject-matter as Jambū Kavi's Candra-dūta.
(2) Secondly, the first verse of the Candra-dūta of Jambū Kavi quoted by Peterson, is exactly the same as the first verse of this anonymous Candra-dūta. (3) Thirdly, both the verses, the first and the last, of the Candra-dūta of Jambū Kavi, quoted by Peterson, represent a special kind of rhetorical device called the Yamaka i.e. a group of letters, generally speaking in some pāda or other, is identical with those in some other pāda or pādas of the same verse in exactly the same position\(^3\). Now, as the last verse of our anonymous Candra-dūta is unfortunately missing, it is not possible for us to compare it directly with the last verse of the Candra-dūta of Jambū Kavi, although we have found, as noted above, that the first verse of these two Candra-dūtas are one and the same. But, as both the first and the last verses of Jambū Kavi's Candra-dūta represent the Yamaka, there can be no doubt that in the entire poem the very same rhetorical device has been employed, particularly so because in all the works in which the MS. of this Candra-dūta is embedded, the very same thing is found. Now, in all the verses of the anonymous Candra-dūta too the Yamakas are found employed, and as this MS. also is embedded in the self-same series of works, all representing the Yamaka, the missing verses of this Candra-dūta must also do the same. Therefore, there can be no doubt that these two Candra-dūtas are one.

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3. Cf. for example v. 3 of the Candra-dūta. Here the last four letters in the first and the second, and in the third and the fourth Pādas are the same. This is an illustration of what is known as अनियत-पाद-भागाभित-यमक।
and the same. (4) Fourthly, the very same arguments apply as well with regard to the metre employed. The first and the last verses of Jambū Kavi’s Candra-dūta, quoted by Peterson, are in the mālinī metre; and all the fourteen verses of the anonymous Candra-dūta are in the same. Therefore, there is a perfect similarity between the two with regard to the metre too. (5) Finally, both the MSS of Jambū Kavi’s Candra-dūta and the anonymous Candra-dūta are found in the very same series of works, viz., the Vṛndāvana-kāvya, the Meghābhhyudaya-kāvya, the Ghaṭakarpara-kāvya and the Śivabhadrakāvya. Thus, as the Candra-dūta of Jambū Kavi and the anonymous Candra-dūta, the first MS., both have the same name, subject-matter, first verse, rhetorical device, metre and appear in the same series of works, it can be asserted without a vestige of doubt that the two Candra-dūtas are one and the same and that the anonymous Candra-dūta is really by Jambū Kavi.

As regards the other anonymous Candra-dūta, the fourth MS. noticed above, its authorship too can be definitely assigned to Jambū Kavi. The MSS. contained

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4. The anonymous Candra-dūta is found in a composite MS. i.e. this MS. consists of five different works, viz. 1. Vṛndāvana-kāvya; 2. Meghābhhyudaya-kāvya; 3. Ghaṭakarpara-kāvya; 4. Candra-dūta and 5. Śivabhadrakāvya, the pagination being continuous as found in a single work and the scribe also being the same. Now, in Jambū Kavi’s Candra-dūta, noticed by Peterson in his Third Report, pp. 291-292, the same order exists, only the Ghaṭakarpara-kāvya being dropped.
in the Bundle No. 345, viz., 1. Candra-dūta-kāvya; 2. Meghābhyudaya-kāvya with the Vṛtti of Śānti Sūri, disciple of Vardhamāna Ācārya, of the Pūrṇatalla Gaccha; 3. Viṇḍāvana-yamaka-kāvya (31 folios; this also evidently contains a vṛtti); 4. Rākṣasa-kāvya with a commentary (containing also a panegyric of 4 verses; dated 1:15 Saṃvat i.e. 1159 A.D.) and 5. Ghaṭakarparakāvya with a commentary (32 folios) represent Yamakas, and therefore, this Candra-dūta is identical with Jambū Kavi’s Candra-dūta, which also does the same.

Date of Candra-dūta

The MS. of Candra-dūta belonging to the Bada Bhāṇḍāra of the Jainas underneath the Śambhavanātha Temple in a dark underground cellar is dated Saṃvat 1342 i.e. 1286 A.D. Therefore, the date of the Candra-dūta cannot be later than the middle of the 13th century A.D. Śānti Sūri wrote a commentary on Jambū Kavi’s Candra-dūta. Now Śānti Sūri flourished in the 11th century A.D., as is evident from the dates of his Śisya-hītā and the commentary of Devendra Gaṇin on the Uttarādhyayana. He died about 1040 A.D. Thus, on this evidence, it can be definitely asserted that Jambū kavi must have flourished prior to the 11th century A.D.

5. See Hamsāvīyaya Muni’s Catalogue of MSS. at Jaina Temples.

6. See Charpentier, Uttarādhyayana-sūtra, p. 54. See also Indian Antiquary, vol. xi, p. 253 (b) and Indische Studien, vol. 17, p. 44.
There is a work called Jina-śataka, by one Jambū Kavi, also called Jambū Guru, belonging to the Candra-gaccha. Now this Jina-śataka was commented upon by Sāmba Kavi, also called Śamba Sādhu and Sāmba Muni, in the Śaka year 1025, i.e. 1103-4 A.D., as is stated by the commentator himself in his commentary, the Pañjika. It is clear from the concluding

7. Published without the commentary in the Kavyamālā Series, saptama guchchaka, 4th revised edition, 1926. There is another Bombay edition (1914).

8. The colophons at the end of the first three paricchedas of the Jina-śataka, entitled Jina-pāda-varṇana, Jina-hasta-varṇana and Jina-mukha-varṇana give the name of the poet as Jambū Kavi; whereas the name at the end of the last or fourth pariccheda, called Jina-vāg-varṇana, is given as Jambū Guru.


11. शरदां सप्तविंशि शतदशके १०२५ खङ्कितेम् च रविवारे ।
   विवर्कमिदं समासं वेशाख्सित-विवृद्धशास्त्रम् ॥

verses\textsuperscript{12} of this commentary that Jambū Kavi was not alive at the time of its composition and was held in high esteem by the commentator. The way in which the commentator refers to Jambū Kavi seems to imply that the latter flourished a good many years prior to the former. Therefore, the lower limit of the date of this Jambū Kavi may be concluded to be not later than the tenth or the eleventh century A.D.

It is possible, however, to fix the date of this Jambū Kavi precisely with the help of another work, viz., Munipati-carita or Manipati-carita, composed by him in 1105 Samvat i.e. 959 A.D.\textsuperscript{13} Thus, on this evidence, Jambū Kavi flourished during the first half of the 10th century A.D.

This Jambū Kavi is, most probably, indentical with

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Sāmba speaks of himself as follows:

\begin{quote}
ख्वाती कातिक-देश-सन्धियु सदाभृत् पाघ्रानागाभिन्धेः।
श्रीकवीक सुतोऽव जल्क्षन इति क्वाति गतः सर्वंतः।
तत्-पुरज्ञ च हक्किक्ष गुधिया प्रोक्साहितविनांदरा-
क्रीनागंवन्ता-कोलोविन सुनिना लाभेन इतिः क्रता॥
\end{quote}

12. जस्मृतोद्दश गुधर्गुत्तम-गृहोद्धृत्तमं-गह्वान्वये

विच्छक्तसंदर्ते लाभ-गौरव-पदः साधु-क्रियासूयतः।

किंव तस्म निगमवि निन्यु-गृहो यस्येवत्मी निगर्ता

सुन्दराय पदं-सन्निस्विधि: सुमितिः ख्यातचरवाली सुखावः॥

Jambū Kavi, referred to by Pārśva of the Candragaccha in his work called Śrāvaka-pratikramaṇa-vṛtti, composed at the Jaina temple of Gambhūkā, 24 miles from Pattan or Paṭan during the Śaka year 821 i.e. 899—900 A.D. Jambū has been referred to here as a Śrāvaka, very learned and of much assistance to Pārśva in the composition of his Vṛtti. In 899-900 A.D. Jambū must have been very young, i.e. he must have been born towards the end of the 9th. century A.D, as he composed the Muni-paticarita 40-50 years later. He had already attained the status of a Guru when he wrote the Jina-sataka.


15. Op. cit. श्राव्यानां श्राक-न्यपति: श्रतानि चाषी गतानि विन्यासा।
श्रविकान्येकाविक्रया मासे चैलख प्रचमानम्।

16. i.e. a layman with partial vows of the fifth stage of spirituality.

17. Pattan Catalogue of MSS., pp. 18 and 120; end of Śrāvaka-pratikramaṇa-vṛtti,

INTRODUCTION

Now, most probably, this Jambū Kavi, the author of the Jina-śataka, was no other than our Jambū Kavi, the author of the Candra-dūta. Both equally had the epithet ‘Kavi’ explicitly mentioned after their names. There is another fact that strongly supports the identity of these two Jambū Kavis. The style of both the works, the Jina-śataka and Candra-dūta, is similar—rather heavy and artificial, and it is at once evident that their authors laid more stress on śabdālāṃkāras or mere word-embellishments, anuprāsa or alliteration in the first and yamaka in the second, than on thought or expression. As a result, in both the cases genuine poetry has been sacrificed to artificial rhetorical devices. Thus, as both the poets have the same names with the very same epithets attached, and also the same style and the same strong leanings towards word-embellishments, we may reasonably conclude that they are identical.

It is a matter of speculation whether the fact of his belonging to the Candragaccha made the author fix upon the moon as the messenger, though, of course, it is not a matter of great importance. The subject-matter of the Candra-dūta is a light one, quite distinct from that of the Jina-śataka and the Munipati-carita but probably the author meant this as a specimen of his rhetorical skill than as a work of mere poetry.

We know of another Jambū, but he cannot be identified with the above Jambū Kavi or Jambū Guru; for, in the first place, this Jambū is always found referred to as Jambū Svāmin, never as Jambū Kavi, there being also no statements whatsoever about his literary activities or poetical gifts in the bibliographical treatises of which we
possess not a few; secondly, this Jambū Svāmin belonged to the Kaharatara-gaccha, succeeding Sudharman, and not to the Candra-gaccha as Jambū Kavi or Jambū Guru did.

Thus, while on the direct evidence of the commentary of Śānti Śuri on the Candra-dūta, it can be definitely asserted that Jambū Kavi flourished prior to the 11th century A.D., it can further reasonably be concluded that he, as identical with Jambū Kavi, the author of the Jina-śataka and the Munipati-carita must have flourished towards the end of the 9th century A.D., continuing his literary activities at least up to the middle of the 10th century A.D. So he was earlier than Dhoyi, author of the Pavana-dūta, of the court of King Laksmanā Sena.

(12th century A.D.) by a couple of centuries. Therefore, the date of the earliest extant Dūta-kāvya, so far known, in imitation of the Megha-dūta, is pushed back by two centuries, and the Pavana-dūta is no longer to be regarded as such as is supposed by some.

Subject-matter of the Candra-dūta-kāvya.

The Subject-matter of the poem is an age-old one. Here a lady separated from her lover sends the autumnal moon as a messenger to her beloved. She asks the moon-messenger to inform him of her wretched condition even in the midst of autumnal gaiety all around, and request him to return immediately. Then the moon sets, as if to carry out her behest.

Some critical remarks.

The Candra-dūta-kāvya cannot claim any originality of thought or sweetness of expression. On the contrary, as already noted, the easy flow of poesy has all throughout been marred by the artificial rhetorical devices adopted. In fact, it would be wrong to regard it as a piece of poetical composition, pure and simple; but we should look upon it rather as an attempt, not very successful, to show off rhetorical skill, which, most probably, as pointed out above, was the real intention of the author. The readings are not always happy, and in the present form, thoroughly satisfactory interpretations are not always possible.

The verses are, indeed, interesting from the point of view of the Yamaka. Here we get some illustrations of Niyata-pāda-bhāgāvṛtti, Aniyata-pāda-bhāgāvṛtti, and Pāda-vṛtti-sandaśṭaka yamakas.
Another characteristic feature of the poem is that it is written in the mālinī metre and not in the mandākrāntā, employed in a large number of Dūta-kāvyas.
Other Candra-dūtas.

There are four more Moon-messenger poems, three entitled Candra-dūta and one Indu-dūta. Of these, only the last one is available in print. Short accounts of these are given below.

1. *Anonymous Candra-dūta*.

The MS. of the Candra-dūta-kāvyā, noticed by Kielhorn in his Catalogue of Sanskrit MSS. existing in Central Provinces, Nagpur, 1874, p. 58, consists of 157 verses and is quite different from our Candra-dūta of Jambū Kavi.

2. *Candra-dūta of Vinayaprabhu*.

The Candra-dūta of Vinayaprabhu²⁰ is a very short Dūta-kāvyā in only twelve verses, the first eleven being in Vamśasthavila metre and the last one in Anuṣṭubh. In this poem the separated lady-love is found addressing the moon for carrying her message to her beloved residing at Campā:

\[
\begin{align*}
\text{र्षाक्षि चन्द्रेति पुरी परा विधी} \\
\text{विश्रिणरामा-कवि-चक-श्रोभिता} \\
\text{प्रस्तर तब त्यक्तिति काशिना} \\
\text{निबद्धनीयं सम वद्भभाग्यम्} \, \text{॥} ॥
\end{align*}
\]

The messenger Moon is to report to him that the bereaved one, his wife,\(^{21}\) is facing death bit by bit:—

\[\text{शवद्वियोगानल-रग्म-विग्रहा}\]

\[\text{मृता न सापकापि बद्रामि तत् सखे।}\]

\[\text{अनंया-नेत्राम्भु-चन्द्रनि सिधितं}\]

\[\text{तया शरीरं निखिलं सुलीखया} \quad \text{॥५॥}\]

The wretched lady fancies that the dark spot in the moon is caused by his look at the cruel faces of those who leave aside their beloved ones:—

\[\text{श्रीलि सख्यं रजनीपतेभुना}\]

\[\text{बभूव यत् ज्ञाशिर्तं तवाण्णजनम्।}\]

\[\text{विद्याय जग्मुनिंज-वद्धमा हि ये}\]

\[\text{न संशयवातऽनावोकोकात्:।} \quad \text{॥} \]

Much moved at the piteous bewailings of the love-lorn lady, the moon reports about her miserable plight, as requested, to her beloved:—

\[\text{श्रायम्भया चचनानि चन्द्रमा}\]

\[\text{नम्यमा तवाभूमु जगाम शुद्धियः।}\]

\[\text{निवेद्यामास तथा तद्ग्रतो}\]

\[\text{वध्या तथा तवृप्तो निवेदितम्} \quad \text{॥१०॥}\]

The lover returns forthwith:—

\[\text{निशापतेवर्ग-समूहभूमिः}\]

\[\text{निशाम्य गावा निज-मन्दिरेःर्ध्वः।}\]

\[\text{स सत्तवं निगीत-मन्नाया व्यध-}\]

\[\text{बङ्कार केलं निज-कान्त्या सम्म} \quad \text{॥११॥}\]

---

21. Note the word बच्छु सबैवनारं in v. 6.
The language of the poem is too simple and easy—almost verging on childishness. There is no originality of thought as well. The poet cannot be identical with Vinayavijaya Gaṇin, author of the Indu-dūta. Their styles are quite different.

3. Candra-dūta by Krṣṇacandra
Tarkālamkāra Bhaṭṭācārya.

There is another Candra-dūta by Krṣṇacandra Tarkālamkāra Bhaṭṭācārya, son of Gopikānta Bhaṭṭācārya, not as yet published. If he be identical with the Bengali Smārta Krṣṇa Tarkālamkāra Bhaṭṭācārya, the work must have been composed in the 18th century A.D. But there is no evidence at hand to show that they are identical.

The only known MS. of it has been noticed by Mahāmahopādhyāya Haraprasāda Śāstrin in his notices of Sanskrit MSS., second Series, vol. II, Calcutta, Baptist Mission Press, 1904, pp 50-51. As the MS. is reported to belong to a private individual called Candrakānta Vidyālamkāra of Aḍāihazar, Dacca and there is no trace of the said MS. or its owner now, no thorough study of the work is possible. The following account is based

22. Author of Dāya-bhāga-ṭikā and Dāya-samgraha, also called Dāyādhikāra-krama-samgraha and Krama-samgraha. Colebrooke says in his Introduction to the Translation of the Dāya-samgraha that the great grandson of Krṣṇa Tarkālamkāra was alive in 1806.
upon the few verses reproduced in the catalogue.²³ Allowing for the mistakes that the scribe may have made, the author cannot be said to be a good poet. The subject-matter of the poem is that love-lorn Rāma sends the moon as messenger to Sītā—one, though hackneyed, offering much scope for a full display of poetic imagination. The ideas in the few verses of the poem are not well-expressed and the diction is devoid of any grace. Thus in the last verse:—

23. Beginning:—

रामो रामाभिरामो रसित-कर-भरेंराकरामनभिरामो-
चसी मोहुज्जमानो भारितित वियति तं वीच्च चन्द्रं तद्दीयः।
सूरीस्य वा स्मयो वा खररिपुरिति वा खरंशिचवर्ा विभारिति
प्राणेशी-बुद्ध-चन्द्रः किसु गगन्तरक्षतं यामासं चैत्यत। ॥१॥
नायं सूरं: कुवलङ्गुच्छ भाष: खङ्गलच्छा
मारप्राप्रहुभवनवचनो न खरारिः
न प्राणेशी-सुवदन-श्रीसे दूरगो यत्... जाने प्राण-प्रत्याय-विकाली दुः:खङ्गलच्छे श्रीशानः। ॥२॥

End:—

इति निगदितःवाक्यः प्रेचमाय: श्राशाः
मदन-शर-चताज्जो वद्धिः वा रिख्मायः।
विरह-जलाधिजेन प्रेम-वारी-प्रपूर्या
रघुवर-नरलिङ्गः: चमा-तली सम्पायत। ॥
इति काव्यमय-वेल-संख्रितो मूर्किलितामा
किमिति किमिति वाक्येतीविप्रितो लम्बमि।
भारितित करि-वधोचे: चालिताशाख ह्वता
श्वं श्वव विदिताम् जिग्न्ययामास रामः। ॥

Colophon: इति श्रीपीपासन्त-भद्राष्टार्यास्मन—श्रीश्रष्ट्रस्मण-
तकालिकशः-विरविचितं पञ्चूर्त-मद्[?]
काथः समासम्। ॥
INTRODUCTION

śūkṣṭात्मक does not mean anything else than मूर्कित and therefore, the use of आत्मक here is redundant; the last two lines do not make clear sense. In the first two lines of the poem, the reading रामाभिरामः should probably be रामाभिरामः, qualifying अभित-कर-भरे। The compound आत्माभिरामोचः does not make good sense. In the last line of the second verse of the poem—

जानि प्रायः-प्रायः-विकली द्रःख-श्रद्धी श्रास्त्रः;

विकली should be विकल; still, प्रायः-प्रायः-विकलः is not at all expressive. In the colophon the work is stated to be a Mahākāvya; it is really a Khaṇḍa-kāvya, its extent being only 112 ślokas.24

*Indu-dūta by Vinayavijaya Gaṇin.*

There is a work called Indu-dūta published in the fourteenth gucchaka of the Kāvya-mālā Series without an introduction containing any information about the personal history and date of the author, subject-matter, etc. The name of the author is not given in the colophon, but from v. 1 the name is known as Vinaya25 and from v. 126 as Vinayavijaya.26 If this Vinayavijaya be identical

24. Description of the MS.


25. श्रीप्रभानां गृह-गृहवतासन्तव्यद्रूतं प्रभृतो-

उठतं विकलं लिखति विनयी लेख-विखानतानाम् ॥१॥

26. श्रीमृगोद्विनयविजयो हादशाहवत्भाजा

विनयसिं व्याप्तवर्त महता वन्नेनाभिवन्द्रम् ॥१२॥
with the author of the Haima-laghu-prakriyā,27 the Loka-
prakāśa28, the Śripāla-carita,29 the Kalpa-sūtra-vṛtti

27. Published by Kuvarjee Anandajee, Jain Dharma-
prasarak sabha, State Bhavnagar ; Bombay, Nirnaya-
sāgara Press, 1918. The list of succession as given in
the Praśasti to this work—Hiravijaya, Vijayasena Sūrī,
Vijayadeva Sūrī, etc. The work was composed in 1710
Saṃvat i.e. 1654 A.D.—

खेतु-मूलीन्द्र-मितीवय्रे विक्रमती राजचन्द्रपुर-नगरे |
श्रीकीर्तिविजयवृक्षः प्रभावतो युध-युधरितिपुलात् ||2||
श्रीकीर्तिविजयवाचक-शिवाय-विनयतिङ्गन् |
हैम-व्याकरणस प्रधितियं प्रक्रिया जीयात् || ॥ ॥ युम्मम् ॥

28. Published by Hirālāla Hamsarāja of Jamnagar
in three volumes; Jamnagar Jaina-Bhāskarodaya Press,
1910.

Concluding verse :—

विक्रमाध्यं-कीर्तिकीर्तिविजय-श्रीवाचकेन्द्राद्वितिष—
द्राजश्रीतनयोऽस्मिनिष विनयः श्रीतेजपालामतः |
कार्यं यत् किल तत् निन्दित-जगत्तत्वे स्नितः पूर्णं तां |
समस्तिं उद्वितिचित्रबिचि: सगोऽनिसोऽन्यचिलं ||24||

For a detailed succession-list of Gurus, see the
ग्रन्थ-कर्ता-प्रशस्ति� appended at the end of the लोक-प्रकाश .

It is stated here that both the brothers Somavijaya and
Kirtivijaya were the disciples of Hiravijaya. Kirtivijaya
was the Guru of Vinaya, author of the लोक-प्रकाश - Jina-
vijaya Gañin and others took much interest in the work
and rendered Vinaya some assistance. The work
was composed in Saṃvat 1708 i.e. 1652 A.D. :—

चतु-ख्रास्वते-प्रमिति वर्षं हर्षेष जीवं हर्षायुरे |
राचोज्ज्वलप्रकाशम् ग्रन्थः पूर्णसंस्मरितं॥२॥

29. Śripāla-Rājano rāsa by Vinayavijaya and
Subodhikā, etc., son of Tejahpāla of Upakesa family, and disciple of Kirtivijaya of Tapāgaccha,

Yaśovijaya, published with Gujarati rendering by Śrāvaka Bhīmasimha Maṇek, 5th ed., Bombay, Nirṇaya-sāgara Press, 1917. The work is complete in four parts. The colophon to the fourth part runs as follows:—

30. Composed in 1696 Saṃvat or 1640 A.D.:—

This commentary on Bhadrabāhu’s Kalpa-sūtra was composed at the request of Vijaya, disciple of Paṇḍita Rāmavijaya and others. Published editions of this work—(1) Śreṣṭhi-Devacandra Lālabhāi Jaina-pustakodhāra, No. 61; Bombay, 1923. (2) Published by Hirālāla Hamśarāja; Jamnagar, Jaina-bhāskarodaya Press, 1908.

31. V. is also reputed to be the author of the Śantasudhārāsa, Naya-karnīkā, Vīra-Jinavara-stotra (Hindi), a MS. of which is dated 1673 A.D., etc. This Jinavara-stotra MS. belongs to Scindia Oriental Institute, Ujjain, Gwalior; see Catalogue of Oriental MSS. (deposited in the Institute Library), Part I, p. 85.

32. Kirtivijaya, author of the Hīra-prāśna (also called Praśnottara-samuccaya; Śrī Hamśavijaya Jaina Free Library Grantha-mālā, No. 18. Ahmedabad, 1923) was the disciple of Hīravijaya venerated by Akbar and author of Kūrti-kaumudi. See the Praśasti of the Kalpa-
the book must have been composed before Sāṃvat 1734 i.e. 1678 A.D. In any case, the work cannot be of an earlier date than the thirteenth century A.D. as the temple of Vastupāla, evidently the famous minister of Viradhavala of Dholka, has been referred to in the work itself. But the mention of Śrī-Tapaganapati in v. 121 who was the Guru of Vinayavijaya shows that the present author also belonged to Tapagaṇa just as the author of the Loka-prakāśa did. In the Grantha-kartṛ-praśasti of the Loka-prakāśa representing a list of succession of the Gurus of the Tapāgaccha, Vinayavijaya refers to the Tapagaṇa as follows:—


The Vastupāla-carita was composed in

विकानकान्निमित्वे मेघव-नन्दचिं-संख्याया।

चिलकटुपरे (Chitor) पुस्ये श्रीजिनेन्द्रवर-सद्वनि॥२०॥

जिनद्वेणविश्व: शिवयः श्रीजयचन्द्र-सद्तुरोः।

जिनेन्द्रशासनीतिष्ठे व्रतमिर्द्व्व व्यवात्॥११॥

The colophon to the work is as follows:—

[चौज्यकविलक्षण—] महामात्य-श्रीवस्तुपाल-चरिते घरं-माहालम्य-प्रकाशे
Therefore, the author of the Loka-prakāśa, etc., and the present author are, most probably, identical. And the present author may be said to have flourished in the seventeenth century A.D.

The Indu-dūta is complete in 131 verses. Vinayavijaya sends the full moon of the month of Bhādra as messenger to his Guru Tapagānapati [Kirtivijaya] for tendering his supplication and homage to him after four months of parting. The route which the moon is asked to follow is Jodhpur to Surat (Sūryapuri).

For Vastupāla’s pilgrimage to Mount Abu in the year 1221 A.D. (Samvat 1277) and the temples therein with inscriptions in his praise, see the Kirti-kaumudi, Kathavate’s Introduction, viii and appendices A and B. For the temples in Ābu, see also Ābu, (illustrated) by Jayantavijaya Mahārāja; Vijayadharma Sūri smāraka Arbuda-grantha-mālā, No. I; Ajmer, Diamond Jubilee Press, 1933; for Vastupāla’s temples, see pp. 107-112. See also Ābu-Jaina-mandiron ke nirmātā by Lalitavijaya, disciple of Vallabhavijaya; published by Ātmānanda Jaina sabhā; Aṃbālā (Punjab), Nirñaya-sāgara Press (Bombay), 1922.
The messenger, as usual, is, first of all, eulogised and subsequently, requested by the disciple to carry his message to his Guru residing at Gopīpura in Surat. To reach Surat the messenger is to follow a southward course and rest for a while on the Suvarṇaśaila on which there are two temples of Āvāma and Vāmeyadeva and at the foot of which Jālandhara is situated. Then the moon is to start for Rohinīpura in which there are innumerable Jaina temples everywhere. Not far from it is the celebrated Ambudādri or Arvudādri, that is Mount Ābu, one of the five sacred hills of the Jainas. The messenger will be delighted to pay homage to Rśabhadeva, the first Tirthaṅkara and Neminātha or Neminśvāmin, the twenty-second Tirthaṅkara, in their temples consecrated to them respectively by King Vimala and Vastupāla.

34. V. 38, श्रेष्ठद्राक्षापूर्ण पथा द्वातिषयायन बन्ध, etc.
35. The others are Satruṇijaya, Sametāśikhara, Girnar (Girinagara) and Candragiri.
36. For an account of the temple of Nāveyadeva or Rśabhadeva erected by king Vimala, see Ābu-Jaina-mandirōṃ ke nirmātā by Lalitavijayaji, pp. 25-34. Munisundara Śūrī in his Arbuda-giri-kalpa, also called Arbudācala-kalpa (see pp. 2-3 of Ābu Jaina-mandirōṃ ke nirmātā) gives the date of the erection of the temple as 1088 Sāmvat i.e. 1032 A.D.

प्राम्बाद-लंश-सुकुन्त विमलाल्पमल्ली
नामेय-मैथुम-पैतल-मूल-विम्बम्।
श्राघच यत्र वसु-दिगगज-दिग (१०८३) मितितव्यः || ११||
37. Munisundara Śūrī in his Arbuda-giri-kalpa says
The other intermediate stages are Siddhapura, modern Sitpur or Sidpur in Ahmedabad, situated on the Sarasvati, Rajapura on the Abhramati, Pundranagara in Lāṭa or Southern Guzrat, and Bhṛgupura or Bharukaccha situated about the temple erected by Vastupāla, assigning its date as well:

श्रीनिमिति-मन्दिरमिति वस्तु-दल्लि-मात्रु-
वर्णे कधोपवलमय-प्रतिमामिरामम्।
श्रीवस्तुपाल-सचिवस्त्रानुति खः यस्मि॥१५॥

* * *

चैत्यानि यत्र भववशर्यो विचित्रः:
सुक्रीतकैर-सुरासुर-सूर्विभिषः।
सत्वसूत्वचार-वर्तिते रघवन्ति चेतं।॥ १५॥
मैनाक्षेतदर्षनं कुलिशात् समुद्रः
संरचनति खः खलु येन पुनः समुद्रः।
लाती भवात् स विमलः स च वस्तुपालः॥२०॥

For accounts of Vastupāla and Tejaḥpāla and the temples erected by them, see Arisimha’s Sukṛta-saṃkīrtana, Merutunga’s Prabandha-cintāmaṇi, Jinaprabha’s Tīrtha-
kalpa or Vastupāla-saṃkīrtana (composed in Saṃvat 1385
e. 1329 A.D.), Udayaprabha Sūri’s Dharmabhhyudaya and Sukṛta-kīrti-kallolini, Jayasimha’s Vastupāla-praśasti and Hammira-mada-mardana, etc.

Vastupāla composed the Nārāṇāyaṇānanda and the Ḡśvaramanorathamaya-stotra (Gaekwad’s Oriental Series, No. 11).
on the river Nerbuda. The moon will then visit the neighbourhood of Surat not far from the river Tāpi or Tāpti and finally Gopīpura in Surat.

The actual message is a short one—previous recollections of gratitude on the part of the disciple, his reverence for the Guru, worshipping him constantly, etc.

The metre of the poem is Mandākrāntā. The colophon expressly states that it is an imitation of the Meghadūta; it is so, only in form and metre but not in spirit. The Meghadūta is a love-poem; the present one is really out and out devotional. The predominant Sentiment (Rasa) in the former is Pathos (Karuṇa); in the latter, Tranquillity (Śanta).

Bhramara-sandesā.

Incidentally it may be mentioned here in connection with work No. 1 of this series, the Bhramara-dūta by Rudra Nyāyapañcānana, that there is another Bhramara-dūta entitled Bhramara-sandesā by Vāsudeva belonging to Trivandrum Maharaj’s Library. It is a longer work

38. Here Āmrabhaṭa built the Jaina temple Śakunikāvihāra during the reign of Kumārapāla (1143-1173 A.D.), King of Pattana (modern Patan), in the 12th century A.D. For his family-tree, see C.V. Vaidya’s Mediaeval Hindu India, III. 209.

39. इति श्रीमेघदूतकाययां-काव्यसिद्धु-दूताभिषेकं काव्य समासम् II
than our Bhramara-dūta and consists of 192 verses. It begins as follows:—
Its sixth verse

compares favourably with the third verse of the Śuka-sandesā of Lakṣmidāsa.

The last verse of this MS. is:

—
जम्भू-कवि-कवारं

चन्द्र-दूत-काव्यम्

यदतिशिलश्रायग्रस्तः  
मापचर्दुःखं

त्यजति जगद्ग्रेगं दैनमापचर दुःखम्।

अर्थ तद्दतनूनः  
सवेदा शासनस्य

प्रभुमजरमनलं श्रीमद्धशासनस्य।।

सहचरसहितयामञ्जरः वब्बां तवानतः: 

करणविकतये स्ताचन्द्रिकाभावान्तः।

शिरिकिरिष्ण हीनां प्रेयसा रच मां लं

जननिभु-जलदांति लघूवर्षमां लम्।।

अपरमपि श्रृंखर लं सल्यवादी नतायाः

सितकर वचनं मे लझकं दीनतायाः।

यदि कथमपि गच्छेदुः इकपथं नायकान्तः

चण्डमदभिवेयं समितिनाय कान्तः।।

श्रद्धन्दय जिमदा  
प्यासः ती मुक्तश्राण

भवति वियतिसारे कान्तकायायस-दृष्टैः।।

1. A. शिरायग्रस्तः
2. A. तद्दतनूनः
3. A. भिः
चन्द्र-दूत-काव्यम्

विरहहरणदन्ध्या खियति लवचंहैला
भवति वियतिसारे कान्तकायासदवे ॥४॥

भवति वियति रथापाण्डिमानं दधानं
निजयुवति-समेतं काममानंदधानम् ॥
धवलि विहड़दन्दं समुद्र रागिण्ये
सरति सरडपाने यज्ञारागि चेतः ॥५॥

कमलकमलनातः शोविषुतं विसुतं
कुचिरकुचिरवचस्वा विना यं विनायम् ॥
समदसमदन् गो यामिनं कामिनं का
पथिक पद्यि कामाभूष्णीनज्ञपेरेपूर्णे ॥६॥

विनमति नलिनीं हे कान्त रथान्तानातः
कलम्¹ छद्वितसारः चान्तरथान न तानातः ॥

तहशि द्व निज-खीं माध्याधीनप्रेतां
समरतिलिनालं मन्मथाधीनप्रेताम् ॥७॥

विशदकुसुमां ॥८॥ चारसे वारिपूरे
प्रभवति मदभावायोगं मेवारिपूरे ।
कमलमपि तथैतन्म ॥९॥ नमुखस्वायविसलं
क्रतमजनि विजेतु प्रागुमनेच्या यथासम् ॥१०॥

¹ 1. MS. या । 2. घ।
² 1. ।
³ 1. A. ख। 2. A. घ। 3. A. न्द।
नयति मधुपराजीञ्ज्ञाज्ञातकार्तीयं
विद्विलमित्रमनुमाख्यंसङ्कार-तोयम्।
स्वरूपा¹ दुःस्त्रियं हृदाण्यांविवलोतं
जनमितितदीनं पालतो यावद²न्तम्॥८॥

प्रह्मिव शिविनोहः प्राणिति प्राणिनाय
प्रगलिते-मदभावायंहायेरावनाय। (१)।

प्रकृति विनिवेदना विनिवेदना सा कं
समुदभवति नां तु हिन्नेन साधनम्॥१०॥

कुमुदेश्वरालीपीठेदेशासहःश्रावः
श्रवद उदितवादा सवदेशासहः।
स्त्रियपथसुपथाति चैतस्वेतिव माहा
किंमिति गत न भाया प्रणेषो तेषामाहा॥११॥

तव रतवदाया नायंजन्यायंजनो-
हितमहितमतेरतु कामिन्दा मेंहा।
भवतु भवतुराषा खेप काशकपकाया
मरणसमायित धांवला यावलाय;॥१२॥

निर्द्देश निर्देश हसि ब्रम्हसमानास्त्रान्ता-
सुदृढ्यदिव्रक्तामित्वसमानाम्बरान्ता।

१। One letter missing here; metre defective.

2. MS. वहा।
चन्द्र-दूत-काव्यम्

श्री कौसुदारामासितापा

नवधुरशिरविषाणुः कौ सुदा भासितापा।

कथितभवदन्तयोनिन्दुरा चैतसादात्

प्रतिनिमवला खं भोजनं चैतसादात्।

श्रविनिदतदवस्थित्वम् लं गदाज्जः

दुर्गतित किमिति वाच्यं सत्यं लं गदाज्जः।

* * *

द्रति विविधवचोभिज्ञद्रमा यामव्याम्

गदित उदयमानी दीनमायामव्याम्।

कथयितुमिव तथै तूर्णमधवन्य-वाचां

सरति रतिमिलास्वात्वं बराधवन्यव्याम् (?)

द्रति चन्द्रदूत-काव्यं सम्पूर्णेऽम्।

---

13. 1. MS. रान्ता:।
14. A वा।

Our MS. breaks off here, though the colophon द्रति चन्द्रकाव्यं समाप्तम् shows as though it were complete.
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