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**Tessitori Collection. I Manoscritti Indiani della  
Biblioteca Civica “ Vincenzo Joppi ” di Udine.  
Introduzione, catalogo e indici di Nalini Balbir.**

Nalini Balbir

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BIBLIOTHECA INDICA

Monumenta

diretti da/edited by  
Fausto Freschi

II. Tessitori Collection

I manoscritti della Biblioteca civica

«Vincenzo Joppi» di Udine

The Indian manuscripts of the «Vincenzo Joppi»

Municipal Library in Udine

Intesa a promuovere la conoscenza dell'attività scientifica di Tessitori, la Società indologica che da lui prende nome (costituitasi a Udine nel 1993) ha da tempo avviato, con la «Bibliotheca Indica», la pubblicazione degli «Opera omnia» dell'indologo friulano. Sono usciti finora i primi tre volumi della serie (e della collana): *Opere giovanili* (1996), *Studi giainici* (2000), *Rāmācaritāmāsa e Rāmāyaṇa* (2003); ed è in preparazione il quarto, che includerà gli *Scritti linguistici*. All'interno di «Bibliotheca Indica», per la sezione «Testi e studi», sono ugualmente apparsi gli atti del convegno internazionale *Tessitori and Rajasthan*, svoltosi a Bikaner nel 1996 (1999). Dopo aver accolto l'edizione del *Devī-Māhātmya* (2008), il progetto editoriale dei «Monumenta», prevede di pubblicare il catalogo dei materiali archivistici e fotografici tessitoriani conservati presso gli eredi, a Reana del Rojale, nonché il catalogo delle terrecotte che formano oggi il nucleo più antico e cospicuo del Ganga Golden Jubilee Museum di Bikaner. Questi magnifici pezzi furono raccolti e studiati da Tessitori d'intesa con l'archeologo inglese Sir John Marshall, scopritore di lì a poco della grande civiltà della valle dell'Indo.



Monumenta

II

I MANOSCRITTI INDIANI DELLA BIBLIOTECA CIVICA «VINCENZO JOPPI» DI UDINE

TESSITORI COLLECTION

I MANOSCRITTI INDIANI DELLA BIBLIOTECA CIVICA «VINCENZO JOPPI» DI UDINE



Società Indologica  
«Luigi Pio Tessitori»

Nel 2008, la Società Indologica «Luigi Pio Tessitori» diede alle stampe, in un'edizione sontuosa, la perla più preziosa della collezione di manoscritti indiani raccolti da Tessitori: uno splendido manoscritto miniato da Sirohi del Devī-Māhātmya, risalente al XVIII secolo.

Ma non si sarebbe fatta giustizia all'instancabile attività del ricercatore udinese nel procurare lavori indologici per futuri studi se gli esiti tangibili della sua cherche fossero rimasti limitati a un'unica opera, per quanto apprezzabilissima anche dal solo profilo estetico.

Fortunatamente, quella pubblicazione di ormai undici anni fa non era destinata a rimanere l'unica nel suo genere. Nell'ambito degli studi tessitoriani, il presente volume riempie la lacuna più ampia fra quelle rimaste da colmare, e consente al tempo stesso alla comunità degli studiosi di accostarsi a quella che è risultata essere una delle collezioni più estese di manoscritti (soprattutto) jaina fra quelle disponibili oggi in Occidente, e di poterne fruire. Senza di esso, una grande dovizia di informazione e materiale testuale sarebbe rimasta, chissà per quanto tempo, una lanterna sotto al moggio. Inoltre, ben presto, tutti i manoscritti schedati nel catalogo saranno visivamente disponibili in rete, inquadratura per inquadratura, rendendo l'opera a stampa una risorsa ancora più indispensabile per ogni lavoro pratico sul materiale.

Gli studi tessitoriani proseguiranno, in quanto non tutti gli scritti che egli ci ha lasciato sono già accessibili al pubblico. Ma senza il presente lavoro, la maggiore estensione del suo essere studioso non sarebbe mai emersa in piena luce. Possiamo solo vagamente immaginare quali ricerche avrebbe potuto compiere da questa collezione se la sua vita non fosse stata improvvisamente troncata a trentun anni da una tardiva ma letale propaggine della grande epidemia di influenza che dilagò nel 1917, mietendo cento milioni di vittime.

Così, il premuroso e accurato lavoro della prof.ssa Balbir ha davvero riportato in vita una parte di Luigi Pio Tessitori: grazie alle sue fatiche, altri potranno seguire le orme dello studioso udinese, con mezzi e strumenti che cent'anni fa sarebbero stati inimmaginabili.

ALESSANDRO PASSI

In copertina:  
Laghukṣetrasamāsa, Uttarakuru e Devakuru su ciascun lato del Monte Meru  
Ms. FP 4450, fol. 8r (particolare)  
Udine, Biblioteca civica «Vincenzo Joppi».

€ 32,00

# BIBLIOTHECA INDICA

Monumenta

II

# TESSITORI COLLECTION

THE INDIAN MANUSCRIPTS OF THE «VINCENZO  
JOPPI» MUNICIPAL LIBRARY IN UDINE

Introduction, catalogue and indices by  
Nalini Balbir

Contributions by  
Francesca Tamburlini  
Andrea Cuna

Biobibliographical note by  
Fausto Freschi

Foreword by  
Alessandro Passi

Società Indologica  
«Luigi Pio Tessitori»  
Udine

# TESSITORI COLLECTION

I MANOSCRITTI INDIANI DELLA BIBLIOTECA  
CIVICA «VINCENZO JOPPI» DI UDINE

Introduzione, catalogo e indici di  
Nalini Balbir

Contributi di  
Francesca Tamburlini  
Andrea Cuna

Nota biobibliografica di  
Fausto Freschi

Presentazione di  
Alessandro Passi

Società Indologica  
«Luigi Pio Tessitori»  
Udine

Questo volume esce grazie al contributo di



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Si ringrazia la Direzione e il personale della Biblioteca civica «Vincenzo Joppi»  
di Udine per la collaborazione prestata.

*In memoriam*  
*Gianfranco Fiaccadori*  
*(1957-2015)*





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ALESSANDRO PASSI

1. *Il neolaureato in Biblioteca*

Da fine 1910, pochi mesi dopo la laurea, conseguita al R. Istituto di Studi Superiori di Firenze nel precedente mese di luglio con una tesi sul *Rāmacaritamānasa* di Tulasī Dāsa e il *Rāmāyaṇa* sanscrito di Vālmiki, ci sono, alla Biblioteca civica di Udine, testimonianze del proseguimento degli studi di Luigi Pio Tessitori. Risulta infatti che tra quell'anno e il 1913 il giovane studioso ha l'esigenza di consultare diversi manoscritti indiani conservati a Firenze principalmente, ma anche a Londra e a Berlino: questo si spiega con l'impegno nella preparazione di articoli e nella stesura di traduzioni,<sup>1</sup> e anche con la candidatura del novembre 1911 per una borsa di perfezionamento in sanscrito, presso lo stesso Istituto fiorentino che gli aveva conferito il diploma di laurea.<sup>2</sup> Nell'ottobre 1910 egli chiede alla Civica udinese di attivarsi con la Biblioteca Marciana per ottenere, tramite il suo interessamento, dalla Biblioteca Nazionale Centrale di Firenze (d'ora in poi BNCF) cinque manoscritti indiani, ma il bibliotecario Carlo Frati<sup>3</sup> invita il collega di Udine, Angelo Bongioanni, a rivolgersi direttamente alla BNCF. Nella successiva richiesta partita il 12 ottobre per Firenze si dice che il "dr. Luigi Tessitori vorrebbe avere a Udine, a scopo di studio", cinque manoscritti indiani, indicati con il numero del Catalogo Pavolini: nn. 618, 671,

<sup>1</sup> Per questi lavori, precedenti al suo approdo in India nell'aprile 1914, si rimanda a L.P. Tessitori, *Opere giovanili*, Udine, Società Indologica «Luigi Pio Tessitori», 1996, pp. 157-159.

<sup>2</sup> Ottenne il diploma nel giugno 1912. Si veda il suo curriculum in *Memoria del dott. L.P. Tessitori per il concorso alla cattedra di Indostano presso il Regio Istituto Orientale di Napoli* in Tessitori, *Opere giovanili*, cit., pp. 157-159.

<sup>3</sup> Bologna 1863-Venezia 1913. Era figlio di Luigi, bibliotecario e bibliofilo.

766, 760 e 757.<sup>4</sup> Ma, in base al “vigente regolamento sul prestito delle biblioteche governative (art. 49)” il 17 ottobre la BNCF risponde che i manoscritti “non possono essere inviati direttamente a codesta biblioteca”, che potranno invece essere concessi alla Marciana di Venezia, sempre che la Biblioteca udinese sia ancora “in corrispondenza di prestito”, come già in passato. E, in conclusione, si aggiunge che comunque i manoscritti “non potranno essere spediti che fra alcuni giorni, avendo essi bisogno di restauro”.

Inizia pertanto un carteggio triangolare tra le biblioteche di Udine, Venezia e Firenze per arrivare a chiarire la possibilità di effettuare il prestito richiesto dalla Civica udinese e che vede protagonisti i bibliotecari dell’epoca, nomi entrati nella storia: Salomone Morpurgo (1860-1942), irredentista e filologo triestino a capo della BNCF e Giulio Cesare Teloni (Bruto),<sup>5</sup> studioso delle civiltà antiche della Mesopotamia e iniziatore in Italia degli studi scientifici sulla civiltà assira, sempre della BNCF, Carlo Frati direttore della Marciana<sup>6</sup> dal 1905 al 1913 e il piemontese Angelo Bongioanni a Udine.<sup>7</sup> Ci fu parallelamente anche il coinvolgimento del Provveditore agli Studi di Udine, Antonio Battistella, storico e nipote di Vincenzo Joppi, che si era mosso con il Ministero della Pubblica Istruzione per un altro prestito di manoscritti indiani desiderati dal Tessitori da richiedere alla Biblioteca Reale di Berlino, testi che però non possono essere inviati per il deposito e la consultazione a una biblioteca di ente locale, ma solo a una governativa. Per questa richiesta però non c’è alcuna indicazione dei manoscritti ricercati né sul buon esito o meno della ‘pratica’: risulta solo che il bibliotecario Frati si duole di non poter far nulla contro una decisione già presa dal Ministero e già comunicata all’interessato, tramite il Battistella nel mese di maggio del 1911.

Quasi contemporaneamente, il 18 maggio 1911, arriva da Firenze la buona notizia che le richieste dall’allora comunale (in seguito civica) di Udine possono ora essere inoltrate alla BNCF, in base all’interpretazione data dal Ministero della P.I. dell’art. 55 del Regolamento sul prestito.

La cassetta metallica, spedita il 23, con i cinque manoscritti indiani tanto attesi arriva a Udine a fine maggio e Tessitori li può agevolmente visionare nella Biblioteca della sua città. Egli aveva potuto fare la richiesta grazie alla copia del catalogo del Pavolini che aveva acquisito – come risulta dalla sua nota autografa –

<sup>4</sup> P.E. Pavolini, ‘I manoscritti indiani della Biblioteca Nazionale Centrale di Firenze (non compresi nel Catalogo dell’Aufrecht)’, *GSAI* 20 (1907), pp. 63-157.

<sup>5</sup> 1857-1943.

<sup>6</sup> Bologna 1863-1930.

<sup>7</sup> Mondovì 1864-Susa 1931: arrivò nel 1903 come vicebibliotecario alla Biblioteca di Udine che diresse poi dal 1908 al 1924.

a Firenze il 15 dicembre 1907 e che per lui è indubbiamente un'opera di consultazione e riferimento continuo, arricchita dalle sue molte notazioni autografe.<sup>8</sup>

Accompagnano i manoscritti le note di Morpurgo, direttore della BNCF, rivolte al collega Bongioanni:

Prego la S.V. di custodire accuratamente i sopra detti mss., di rispedirli a suo tempo nella medesima cassetta che li contiene, e di rammentare allo studioso l'obbligo che egli ha di donare a questa Biblioteca una copia dei lavori nei quali saranno studiati o menzionati i mss. inviati. Del rinvio che la S.V. farà dei mss. la prego di volermi preavvisare tre giorni innanzi, indicando quanti bolli in ceralacca porterà la cassetta, affinché io abbia modo di assicurare qui la cassetta.<sup>9</sup>

C'è inoltre la precisazione che altri due manoscritti “non possono inviarsi perché non ancora legati in fascicoli”.<sup>10</sup>

Altre richieste, sempre a suo nome, prendono la strada dell'Inghilterra: il 12 luglio 1911 Alexander George Ellis, all'epoca “assistant librarian” dell'India Office (Dipartimento londinese del Governo britannico che aveva sede a Whitehall) e che entrerà poi all'Oriental Department del British Museum, scrive al bibliotecario Bongioanni informandolo di aver spedito i manoscritti indiani richiesti “for the use of Signor L.P. Tessitori”. Precisa – analogamente a quanto scritto dal direttore della BNCF – che dovranno essere consultati solo nelle sale della Biblioteca e restituiti, al termine del prestito, con le dovute precauzioni per la loro sicurezza. Non sappiamo però quanti e quali fossero questi manoscritti in quanto la documentazione è oggi incompleta, mancando l'allegato voucher con l'indicazione dei manoscritti, menzionato nella lettera.

Il 18 luglio dello stesso anno la BNCF comunica alla Biblioteca udinese le modalità per la restituzione dei testi inviati a maggio e, contemporaneamente che la richiesta del nuovo prestito (ancora generico e per il quale si richiede l'elenco) potrà avvenire solo a partire dal 1° agosto successivo. E puntualmente, il 31 luglio da Firenze parte la lettera che accompagna la spedizione in cassetta metallica, assicurata per L. 100 in franchigia e riassicurata per L. 2000 presso la Società Italia, di cinque manoscritti “perché servano agli studi del Sig. Tessitori”: questa volta si tratta dei numeri del catalogo Pavolini 610, 611, 744, 745 e 746 che rientreranno a Firenze, nella “stessa cassetta metallica” e con le stesse procedure, poco prima del

<sup>8</sup> L'esemplare è oggi conservato alla Joppi, nel fondo Tessitori a stampa (Tessitori misc. 3.25, inv. 58194).

<sup>9</sup> La documentazione riportata e citata nel presente articolo appartiene, se non diversamente riportato, all'Archivio Storico della Biblioteca civica di Udine.

<sup>10</sup> Vengono citati con i nn. 723 e 793.

Natale di quell'anno. Nella lettera si chiede al bibliotecario di curare la custodia e di "rammentare allo studioso l'obbligo che ha di dare a questa Biblioteca un esemplare della pubblicazione per cui si vale dei codici stessi, e di rinviarli a suo tempo nella medesima cassetta". A dicembre un'altra missiva della Nazionale ricorda le modalità di restituzione, la quale viene effettuata immediatamente a stretto giro di posta.

Da una lettera della BNCF del 9 settembre 1912, si apprende che nel luglio precedente la Civica udinese aveva chiesto in prestito per il dr. Tessitori altri manoscritti ma questi "erano in riparazione e il lavoro non poté fino ad ora ultimarsi. Ora essi sono pronti". Nel mese di ottobre, un'altra cassetta metallica riprende la strada verso Udine con sei manoscritti indiani: tre sono citati con il numero di riferimento del catalogo dell'Aufrecht (nn. 103, 104 e 106);<sup>11</sup> gli altri tre con quelli del catalogo Pavolini: 539, 700 e 760, quest'ultimo già richiesto e visto anche l'anno precedente. I criteri di spedizione, assicurazione, custodia e consultazione sono confermati così come viene ribadito "di ricordare allo studioso l'obbligo che egli ha di donare a questa Biblioteca una copia della pubblicazione per la quale egli si serve dei mss."

Ben nove mesi dopo, il 19 giugno 1913, quegli antichi testi sono ancora a disposizione dello studioso a Udine, come risulta da una lettera inviata da Morpurgo al direttore della comunale di Udine, con la quale sollecita la restituzione dei manoscritti indiani spediti il 9 ottobre 1912 "per gli studi del Dr. L. Tessitori, perché richiesti in lettura: restituzione che deve in ogni modo essere effettuata entro la prima quindicina di luglio prossimo". E il 2 luglio 1913 Morpurgo scrive di aver ricevuto cassetta e manoscritti.

Riassumendo: tra il 1911 e il 1913 la BNCF effettua alla Biblioteca di Udine per Luigi Pio Tessitori tre diversi prestiti per un totale di sedici manoscritti indiani, 14 del catalogo Pavolini, i numeri 539, 610-611, 618, 671, 700, 744-746, 757, 760 (richiesto due volte), 766<sup>12</sup> (non vengono invece spediti a Udine, benché richiesti, i numeri 723 e 193 che risultano in attesa di legatura), e tre

<sup>11</sup> Th. Aufrecht, *Florentine Sanskrit Manuscripts Examined by Th. Aufrecht*, Leipzig, G. Kreyling, 1892. Questo testo non risulta presente tra i libri appartenuti al Tessitori e ora conservati alla Civica udinese.

<sup>12</sup> I riferimenti al catalogo di Pavolini corrispondono a 539 Nandī, 610 Puṣpamālāprakaraṇam, 611 Puṣpamālāvācūriḥ, 618 Yogaśāstram (Hemacandra), 671 Kalāṅyamandirāvācūriḥ, 700 Ādhināthacaritra, 744 Uvaesamālā, 745 Uvaesamālā, 746 Uvaesamālā, 757 Dāṃnakathā, 760 Puṇyāśravakathā, 766 Maṇicūḍinīkathā.

dall'Aufrecht, i numeri 103, 104 e 106.<sup>13</sup> L'India Office di Londra esegue invece un unico invio nel 1911, ma non sappiamo quanti e quali manoscritti vengano spediti. Infine, per l'incompletezza della relativa documentazione presso la Joppi, non siamo in grado di dire se Tessitori sia riuscito (o meno) a consultare in Italia i manoscritti indiani fatti richiedere alla Biblioteca di Berlino.

## II. *Una tragica notizia*

A fine 1919 arriva a Udine la notizia dell'improvvisa scomparsa il 22 novembre di Luigi Pio, che da poco era rientrato in India dopo un soggiorno estivo in Italia. Un necrologio pubblicato dal padre e dalle sorelle sul *Giornale di Udine* del 4 dicembre annuncia la scomparsa a Bikaner dove – si legge – “per conto del governo inglese stava compiendo studi storico-filologici”.

Della sua fine abbiamo una importante testimonianza riportata in una lettera scritta da monsignor Fortunat-Henri Caumont, vescovo di Ajmer (un distretto del Rajasthan): questi infatti aveva risposto alla Segreteria di Stato Vaticana, che era stata sollecitata da monsignor Luigi Quargnassi, vicario generale di Udine, per cercare di avere notizie particolareggiate della morte del Tessitori. e il cardinale Gasparri, il 25 marzo 1920, invia, con la sua lettera di risposta al Quargnassi, la traduzione di quanto ricevuto dal Caumont:

Il dott. Tessitori morì di polmonite dopo alcuni giorni di malattia. Facendo vita molto ritirata, né volendo mandare per un medico, e neppure essere assistito dai suoi pochi servi, perché non aveva fiducia negli Indiani, il suo caso e la gravità delle sue condizioni furono conosciute in modo fortuito e quando era già tardi. Egli venne allora trasportato in casa delle sole persone che usava visitare, il signor James e sua moglie, di età avanzata, che lo curarono come se fosse stato loro figlio. Al suo fianco ci fu sempre un dottore europeo o indiano. I signori James, essendo protestanti, non pensarono a far chiamare un sacerdote. Un cattolico però di Bikaner, avendo inteso delle condizioni pericolose in cui versava il Tessitori, mi telegrafò di sua propria iniziativa. Siccome però ci vogliono 18 ore per arrivare a Bikaner, il sacerdote che io mandai con il primo treno, arrivò quando il dottore era già morto. Il seppellimento venne eseguito, per quanto fu possibile, secondo il rituale. La maggior parte degli ufficiali europei fu presente, e il Raja mandò una corona di fiori bianchi. Il dottor Tessitori fu sepolto nel cimitero della residenza riservato agli europei. La sua tomba fu semplicemente scavata nel terreno, senza lapide; la cassa di legno in cui fu rinchiuso non era foderata di zinco; così che sarà appena possibile trasportarne i resti. Subito dopo il seppellimento le chiavi del defunto furono consegnate

<sup>13</sup> I riferimenti ai numeri del catalogo di Aufrecht si riferiscono a 103 *Bharāṭakadvātrimśikā*, 104 *Kathārṇava* e 106 *Pañcopākhyāna*.

dal signor James a un ufficiale europeo, indicato dallo Stato di Bikaner, e prima che il sacerdote lasciasse Bikaner, seppe che veniva redatto un inventario delle cose appartenenti al dott. Tessitori, e che né testamento né danari erano stati trovati in casa di lui. Da allora null'altro ho saputo.<sup>14</sup>

### III. *La donazione (1923)*

All'inizio del 1923, a oltre tre anni dalla scomparsa dell'indologo arriva alla Biblioteca di Udine una lettera delle sorelle Tessitori che comunicano la loro decisione sulla destinazione finale della biblioteca e dei manoscritti indiani del fratello Luigi Pio sulla base di un desiderio da lui espresso in vita:

Udine 9 febbraio 1923

Spett.le Consiglio direttivo  
Della Biblioteca comunale di Udine

È nostro desiderio di fare dono a codesta Biblioteca dei libri, degli autografi e dei manoscritti indiani antichi, lasciati dal defunto dott. Luigi Pio Tessitori, nostro fratello. Siamo indotte a questa offerta per rendere omaggio alla memoria carissima del defunto, anzi tempo rapito al culto degli studi.

Se codesto spettabile Consiglio giudicherà opportuno accogliere il dono, preghiamo che questo venga considerato come dipendente dalla volontà del defunto, in vero da lui qualche volta vagamente espressa; e che quindi al suo nome venga intitolato il dono stesso e che i manoscritti indiani antichi non vengano mai rimossi da codesta Biblioteca.

Con ossequio

Elena Tessitori in Peano  
Pia Tessitori  
Antonietta Tessitori

Il 12 febbraio parte la risposta nella quale si dichiara che la lettera è stata accolta con gratitudine e che la Commissione sarà ben lieta di ricevere il dono con l'assicurazione che verranno adempiuti i desideri espressi. Viene inoltre data la notizia che il prof. Attilio Bonetto terrà all'Accademia la commemorazione del Tessitori.<sup>15</sup> Dopo un paio di mesi i documenti arrivano in Biblioteca: il 27 aprile infatti il conservatore Antonio Del Piero (alla direzione c'era invece il bibliotecario Bongioanni) invia alle sorelle Tessitori la lettera di ricevimento dei libri e

<sup>14</sup> Biblioteca civica «Vincenzo Joppi», manoscritto f.p. 3770: dono di Alceste Saccavino, 22 luglio 1937.

<sup>15</sup> A. Bonetto, 'Luigi Pio Tessitori', *Atti della Accademia di Udine* (1924-1925), pp. 81-102: la commemorazione venne letta il 26 febbraio 1925.



dei manoscritti indiani appartenuti a Luigi Pio Tessori che sono stati collocati in “apposito armadio”. La “preziosa collezione” verrà quanto prima riordinata “sulla guida del catalogo manoscritto che loro ci vollero favorire. In un secondo tempo si provvederà alla classificazione definitiva del materiale e studieremo il modo migliore per la pubblicazione del relativo elenco”.

Nei fascicoli inerenti alla donazione, risultano rilevanti tre elenchi di mano di un familiare dello studioso, molto probabilmente una sorella: il primo è un catalogo delle sue pubblicazioni, un altro elenca i libri di sua proprietà (molti dei quali in hindi: in questo caso, oltre alla grafia principale, sono presenti altre mani con ulteriori note aggiunte a matita, come ad esempio il formato del volume) e l'ultimo è l'elenco dei manoscritti da lui acquistati.<sup>16</sup> Si tratta di documenti di grande rilevanza, rimasti sconosciuti fino ad oggi, che documentano il valore della raccolta.

Di particolare interesse è l'*Elenco manoscritti Dr. L.P. Tessori* nel quale sono enumerati 223 manoscritti<sup>17</sup> suddivisi in base alla lingua, con l'aggiunta del numero totale per ogni gruppo, con la specifica se Tessori li aveva (o meno) già identificati o classificati, con accanto a ciascuno il luogo e la data di acquisizione. Questo lo schema semplificato dei manoscritti suddivisi in dieci sezioni: 25 manoscritti in Pracrito identificati; 50 manoscritti indiani in Bhasa classificati; 27 manoscritti indiani misti (in massima parte non ancora identificati); 6 manoscritti indiani in forma di libro (Rajputana); 1 manoscritto indiano Rama Caritra Bhakla; 8 manoscritti indiani in forma di libro (Rajputana); 1 manoscritto indiano in forma di libro; 19 manoscritti indiani senza involucro misti (non ancora identificati); 21 manoscritti in Sanscrito (identificati) e 65 manoscritti indiani misti (in grandissima parte non ancora identificati).

Per alcuni decenni questi manoscritti eccezionali, ma ‘illeggibili’ all'epoca nel mondo occidentale e udinese in particolare per le loro scritture, rimasero chiusi nell'“apposito armadio” ligneo che riportava un cartello con la scritta “Collezione Luigi Pio Tessori” fino al 1987, anniversario del centenario della sua nascita, che venne ricordata a Udine con il Convegno internazionale a lui

<sup>16</sup> Si rimanda agli scritti di Anna Brosolo sul Fondo Tessori alla Civica di Udine, nei quali però non c'è alcun cenno ai documenti qui citati e pubblicati: A. Brosolo, ‘Luigi Pio Tessori, glottologo ed indologo friulano’, *Quaderni della FACE* 68 (1986), pp. 51-62; ‘Il Fondo Tessori della Biblioteca Civica “V. Joppi” di Udine’, in *Luigi Pio Tessori. Atti del convegno internazionale di Udine (12-14 novembre 1987)*, curati per l'Associazione Italia-India di Venezia da Carlo Della Casa e Daniela Sagramoso, Brescia, Paideia, 1990, pp. 195-209, e ‘Ancora su Luigi Pio Tessori: le opere scomparse’, *Quaderni della FACE* 73 (1988), pp. 83-94.

<sup>17</sup> I manoscritti arrivati alla Joppi sono in realtà 225.

dedicato<sup>18</sup>. Da quel momento è iniziata la lunga ma continua riscoperta e la valorizzazione di questa raccolta e del suo dimenticato proprietario.

FRANCESCA TAMBURLINI

<sup>18</sup> *Luigi Pio Tessitori. Atti del convegno internazionale di Udine*, cit.

## 1. *Introduzione*

C'è un vecchio adagio a ricordare come talvolta la fotografia – a differenza di un qualunque testo scritto – abbia il potere di raccontare con immediatezza una persona, il suo mondo e la sua storia: un'immagine vale più di mille parole! È senza dubbio questo il caso della fotografia – riprodotta in questo volume – che ritrae Luigi Pio Tessitori nel suo studio a Bikaner nel febbraio 1919. Basta un solo sguardo per comprendere che non ci troviamo di fronte a un ritratto *tout court*, per realizzare come al di là delle apparenze superficiali il contesto rappresentato sia un compendio emblematico dell'intero universo tessitorio. Da qui sembrano giungere richiami e suggerimenti, rivolti a chi deve prendersi cura – dal punto di vista di gestione dell'informazione – dei materiali scientifici e documentali lasciatici dall'illustre indologo.

In questa sede, intendo soffermarmi – nelle linee generali – su alcuni aspetti progettuali che ritengo basilari tanto per la realizzazione del catalogo richiamato dal titolo quanto per il progetto di *digital library* che, fra le altre cose, renderà fruibili in formato digitale non solo i manoscritti, ma anche gli altri documenti che restano a dare testimonianza dell'attività scientifica di Luigi Pio Tessitori. Questa *digital library* darà infatti continuità sul Web alla collana dei *Monumenta*, il cui progetto editoriale contemplava fin dal 2009 – accanto alla pubblicazione del *Devī-Māhātmya* – anche del “catalogo del Fondo Tessitori e dei materiali archivistici e fotografici tessitoriani” (Fiaccadori 2009: 12), e verrà resa consultabile all'interno del portale della Società Indologica «Luigi Pio Tessitori» (raggiungibile al sito [www.lptproject.org](http://www.lptproject.org)).

\* Questo catalogo rappresenta soltanto il primo passo di un più ampio progetto che prevede la messa a disposizione *full text* dei manoscritti tessitoriani, riprendendo i materiali acquisiti a suo tempo dalla Glasor di Bergamo, nell'ambito del progetto Esedra - Omnia Opera Joppi-Udine.

Riferito a un qualsiasi tipo di oggetto informativo, l'aggettivo 'digitale' indica semplicemente che quel documento è rappresentato da una stringa di bits; e i due termini che ne derivano, digitalizzare e digitalizzazione, si riferiscono a oggetti fisici (audio, documenti, fotografie, manufatti, opere d'arte, stampe, video e altri ancora) che vengono acquisiti in quella modalità di rappresentazione.

Tuttavia, la "connotazione del termine è ormai esplosa, tanto che l'aggettivo è diventato anche un sostantivo autonomo, il 'digitale'. E aggettivo e sostantivo sono usati – in modo non sempre rigoroso – in un'infinità di contesti diversi" (Roncaglia 2018: 15). Quanto messo giustamente in rilievo da Roncaglia in relazione al contesto 'scuola digitale', trova ulteriore conferma – a mio avviso – anche nel settore delle *Digital Humanities* (DH), dove molto spesso l'accezione di 'digitale' si relaziona in modo del tutto particolare alla nozione d'informazione.

L'enfasi crescente attribuita all'aggettivo è diventata talmente invasiva che il termine al quale è collegato, il sostantivo che qualifica, viene messo in ombra. Tutto sembra convergere verso un presunto senso di modernità e verso un'illusoria velocità di propagazione che premiano il supporto a discapito della vera sostanza: il contenuto informativo supportato. Per dirla ancora una volta con le parole di Roncaglia, tale modo d'intendere 'scuola digitale' al pari di altri contesti, incluse le DH, "rischia di far percepire il digitale come una sorta di ideologia totalizzante o come una variabile indipendente, un 'ingrediente' autonomo sufficiente a identificare da solo, specifiche pratiche [in]formative. È bene allora chiarire subito che non è questo il senso da dare all'espressione". Se 'digitale' è riferito a una modalità di rappresentazione, è dunque sensato "considerarlo come uno degli elementi, fra loro fortemente interdipendenti, di un'equazione al cui centro è semmai il ruolo che diverse tipologie di contenuti informativi e di strumenti per la produzione, elaborazione e gestione dell'informazione hanno nella costruzione delle nostre conoscenze e delle nostre competenze" (Roncaglia 2018: 15).

Entro questa prospettiva, un'altra questione da approfondire è certamente quella relativa ai temi di comune interesse fra DH e *Library e Information Science* (LIS): fra gli altri, *searching and retrieval, digital libraries and archives, metadata and resource description, ontology, classification and taxonomy* (Robinson & al. 2015: 46). A questo riguardo, la documentazione classica e anche la più recente tradizione neo-documentalista offrono spunti di riflessione degni d'interesse: primo fra tutti, il fatto che è l'*indexicality*, ovvero "the quality of having been placed in an organized, meaningful relationship with other evidence", a conferire ad un oggetto "its documentary status" (Buckland 1998: [4]).

## II. *Catalogazione e standard descrittivi*

Le diverse tipologie di materiali tessitoriani, oggi conservati presso l'archivio Peano a Reana del Rojale (Freschi 1999), sollevano varie questioni di natura catalografica relative da un lato alla strutturazione dei dati descrittivi, dall'altro a specifiche scelte di architettura dell'informazione volte a favorire l'esplorazione dell'informazione codicologica, paleografica, testuale e storico-artistica anche da parte di un pubblico di utenti non necessariamente esperti o specialisti.

Nel corso degli ultimi anni, le DH hanno rappresentato uno fra i settori di ricerca certamente più innovativi. L'evoluzione di quest'area interdisciplinare è infatti caratterizzata da applicazioni sempre più evolute, che mettono insieme contenuti delle discipline umanistiche e strumenti delle tecnologie informatiche.

Il Web 2.0 ha contribuito a influenzare profondamente i processi collegati a questa evoluzione, da un lato trasformando in modo radicale paradigmi e modelli di diffusione e di fruizione dell'informazione relativa al *Digital Cultural Heritage*, dall'altro promuovendo nuove forme di collaborazione e di condivisione agevolate da strumenti di partecipazione diretta.

Queste trasformazioni hanno inevitabilmente condotto a un riesame e in certa misura a una ridefinizione di funzioni e obiettivi propri di pratiche catalografiche differenti, sollecitando gli istituti preposti alla conservazione e alla valorizzazione (archivi, biblioteche e musei) a trovare un punto d'incontro, poi d'intersezione e infine di convergenza.

Prima ancora di valutare come utilizzare al meglio le opportunità offerte dalle nuove tecnologie, è tuttavia importante comprendere che l'adozione di un approccio uniforme e conforme a standard generali e condivisi (di struttura, di contenuto, di vocabolario e di codifica) rappresenta la pre-condizione necessaria per rendere accessibile in formato digitale il ricco patrimonio affidato alle cure degli istituti di conservazione.

In questa direzione, le tradizionali discipline bibliotecarie e bibliografiche hanno svolto un ruolo teorico e metodologico precursore. In seguito, hanno esteso il proprio ambito di operatività alle questioni riguardanti la rappresentazione e l'organizzazione dell'informazione in formato digitale. L'apporto offerto da queste discipline alla nascente LIS è stato senza dubbio significativo.

Tutto questo ha comportato inevitabili implicazioni anche sul versante della catalogazione dei manoscritti. Le differenti pratiche di descrizione e di presentazione, basate su convenzioni locali, istituzionali o, per così dire, di scuola si sono dovute progressivamente adeguare alle diverse procedure implicate dall'utilizzo di tecniche automatiche di trattamento dei dati.

Secondo Paul Canart, "(t)rois caractéristiques du catalogue informatisé frappent le catalogueur 'traditionnel': l'uniformation, la subdivision et l'explication" (Canart 2000: 5). La standardizzazione (*uniformation*) riguarda almeno tre livel-

li: l'ordine, o struttura, degli elementi descrittivi, il loro contenuto e il vocabolario che vi è associato. L'informazione non è più presentata in forma discorsiva e libera, anche se opportunamente suddivisa e raccolta sotto categorie che orientano nella consultazione della notizia o scheda descrittiva relativa al manoscritto, ma viene invece analizzata, segmentata e ridotta ai suoi dati costitutivi, riflettendo un modello di gestione sottostante che si struttura in campi e sotto-campi. Questo processo comporta un diverso ordine redazionale, in base al quale il catalogatore è chiamato – in linea di massima – ad esplicitare il dato descrittivo, nel senso che egli deve associare ogni valore al metadato corrispondente seguendo un percorso preordinato.

In estrema semplificazione, sono questi gli elementi di novità introdotti dagli strumenti di gestione informatizzata, con i quali il catalogatore tradizionale si è trovato a un certo punto ad interagire. Così, anche per la catalogazione dei manoscritti in ambiente digitale, con un'attenzione particolare rivolta ai manoscritti medievali o premoderni, si è ben presto avvertita l'esigenza d'introdurre misure di controllo e di uniformità, affinché i relativi sistemi informativi potessero garantire una ricerca e un recupero efficaci e ottimali sulla base di presupposti non dissimili da quelli che da tempo guidavano la progettazione e la messa a punto dei sistemi d'informazione bibliografica online.

La prima generazione di applicazioni informatiche alla catalogazione dei manoscritti risale alla fine degli anni '70 e ai primi anni '80 del secolo scorso. Questi sistemi utilizzavano database relazionali e software proprietari, con standard descrittivi messi a punto entro un particolare progetto e dunque adatti a rappresentare determinate collezioni o tipologie di manoscritti (ampia rassegna in Stevens 1991). Nel decennio successivo, con l'ascesa e la rapida espansione del Web, come anche con l'avvento dello *Standard Generalized Markup Language* (SGML), della *Encoded Archival Description* (EAD) e della *Text Encoding Initiative* (TEI), inizia ad emergere a livello internazionale l'esigenza di mettere a punto un set di metadati nonché uno standard di codifica condivisi a livello internazionale per dare uniformità alla descrizione catalogafica.

Già dalla seconda metà degli anni '90, queste problematiche divengono oggetto di ampio dibattito e confronto in convegni e workshop, dove vengono presentati progetti e illustrate proposte sulle strategie da seguire per raggiungere gli obiettivi summenzionati: su tutti, il progetto *Electronic Access to Medieval Manuscripts* (EAMMS), dal quale sarebbe derivato un rilevante set di linee-guida catalogafiche (Pass 2003), e il progetto *Manuscript Access Through Standards for Electronic Records* (MASTER 2001a).

Vengono seguiti due approcci sostanzialmente diversi. Da un lato, viene portato avanti per così dire il tentativo di far entrare la catalogazione del manoscritto nell'ambito della descrizione bibliografica: a questo riguardo, v'è un consisten-

te corpus di letteratura che ha approfondito la possibilità di descrivere il manoscritto utilizzando lo standard bibliografico più comunemente usato: il formato *Machine-Readable Cataloging*, o MARC, che nella sua versione attuale è chiamato MARC 21.

Sviluppato a partire dai primi anni '60 del secolo scorso soprattutto come mezzo per archiviare, distribuire e scambiare informazioni bibliografiche, il formato MARC è stato – nel corso degli anni – progressivamente adattato ed esteso al fine di soddisfare specifici elementi descrittivi e informativi, richiesti da tipologie documentali e supporti molto diversi dai comuni formati bibliografici: “the Archival and Manuscript Control format has introduced several revolutionary features, such as extensive use of specialized note fields, collection level cataloging, and multi level description, that will increase the versatility of all MARC-format cataloging when format integration is effected” (Mayo 1991: 14 e passim per un’analisi dettagliata dell’intera questione).

In ogni caso, questo formato non è sempre in grado di offrire il livello di dettaglio necessario a realizzare una catalogazione che identifichi e descriva compiutamente il manoscritto, come anche di assicurare un soddisfacente grado di controllo intellettuale a materiali, la cui struttura fisica e *bibliografica* risulta spesso difficile, se non impossibile piegare alla disciplina delle moderne convenzioni catalogafiche (ad es., Watson 1997; O’Keefe 2000 e Pass 2000).

Laddove ciò sia possibile, il formato MARC risulta invece funzionale nell’offrire una descrizione di livello base, che deve necessariamente rinviare ad altri strumenti di ricerca più rilevanti (ancora Pass 2000). In questo modo, si ottiene il non trascurabile vantaggio d’integrare le descrizioni di manoscritti (*item level*) nel sistema di gestione della biblioteca, garantendo a queste le stesse misure di controllo alle quali sono sottoposte le altre tipologie bibliografiche. L’assegnazione di punti di accesso uniformi (nomi, titoli e soggetti) rende infatti più efficace il processo di ricerca e di recupero dell’informazione d’interesse. L’altro importante vantaggio consiste nel fatto che questo formato utilizza uno standard di codifica (ISO 2709) appositamente progettato per l’interscambio e la condivisione dei record fra differenti sistemi.

Da ultimo, è opportuno ricordare che il più recente manuale specializzato (DCRM-MSS 2016), è stato aggiunto dalla Library of Congress ai codici per i vocabolari da usare nel campo MARC 040 (TN, 2016): come nota Cullingford, sarà interessante vedere “how DCRM (MSS) is adopted and whether it becomes the norm for manuscript cataloguing” (2016: 97).

L’approccio fatto proprio dal progetto MASTER (2001a) muove invece da premesse sensibilmente diverse, facendo propria un’impostazione che privilegia l’indipendenza da ogni sistema, software e database specifici. L’applicazione di linguaggi di codifica di natura aperta, come il già citato SGML e poi l’*eXtensible*

*Markup Language* (XML), mira in primo luogo a garantire l'interoperabilità e l'interscambio dei dati anche in ragione della continua crescita del Web. La flessibilità e la capacità di espansione propria di questi metalinguaggi di marcatura, e dell'XML in particolare, consentono poi di raggiungere il livello di dettaglio che s'intende conseguire: dal record di primo livello alla descrizione complessa.

Il progetto MASTER (2001a) può inoltre contare sul prezioso lavoro già portato avanti da vari esperti nell'ambito della TEI in relazione alla trascrizione codificata di varie tipologie testuali. Alla fine di un lungo percorso si giunge alla definizione di uno specifico schema, gli elementi del quale sono destinati a fornire "detailed descriptive information about handwritten primary sources" (TEI P5-10, 2019).

L'impostazione originaria consente di adottare una strategia flessibile che riguarda non solo – come già notato sopra – il livello di dettaglio della descrizione, ma anche e soprattutto il trattamento dell'informazione: da una "series of unstructured paragraphs (that is: plain paragraph elements with no encoding within them discriminating their content)" a "most highly-formalised descriptions with elaborate structural mark-up distinguishing the various elements within the description" (MASTER 2001b). Anche lo schema attuale propone una "flexible strategy, in which encoders must choose for themselves the approach appropriate to their needs, and are provided with a choice of encoding mechanisms to support those differing degrees" (TEI P5-10 2019).

Se, da un lato, questa scelta può essere motivata dagli obiettivi dell'intervento o del progetto catalografico, dall'altro può semplicemente dipendere dal fatto che il catalogatore tradizionale – anche per fattori come quelli già ricordati sopra da Canart – può incontrare difficoltà nel tradurre l'informazione in uno schema di metadati. Nel caso specifico, poi, la complessità dello schema "can be formidable and requires knowledge of XML (a steep learning curve in itself), a searchable XML platform, and the expertise to set it up and sustain it": il che potrebbe orientare verso schemi più leggeri e sostenibili, come ad esempio un profilo applicativo basato sullo schema Dublin Core (Bair & Steuer 2013: 7).

Nel nostro caso, l'obiettivo generale consiste nel progettare un sistema comprensibile e usabile, che possa fungere da strumento di *reference* rispetto alla raccolta dei manoscritti. In questa prospettiva, risulta del tutto appropriato e logico utilizzare uno standard in grado di offrire agli utenti un punto di accesso, uniforme e integrato, ai manoscritti come anche alle altre risorse informative che saranno disponibili nell'ambito della *digital library* in corso di sviluppo da parte della Società indologica «L.P. Tessitori».

Nato per gestire la registrazione computerizzata dell'informazione bibliografica relativa a materiali monografici e seriali, il formato MARC è stato per l'ap-



punto progressivamente esteso al fine di descrivere anche altre tipologie/raccolte documentali, fra le quali anche i fondi archivistici e i manoscritti. La versione attuale del formato, MARC 21, offre dunque un contenitore sufficientemente articolato e flessibile per accogliere dati che risultano estranei al comune record bibliografico.

Indubbiamente, il manoscritto può presentare dettagli relativi all'organizzazione fisica, intellettuale e ad altri aspetti ancora, che risulta spesso arduo piegare ai criteri della moderna catalogazione bibliografica. Tuttavia, i campi note specializzati del segmento 5XX, fornendo – ove il caso lo richieda – punti di accesso aggiunti nel segmento 7XX, consentono di ovviare a molte di queste difficoltà, soprattutto nel progetto in questione per il quale è prevista all'inizio una catalogazione poco sopra il livello base, con puntatori che facciano riferimento alle schede più dettagliate presenti nel catalogo a stampa.

### III. *Ricerca esplorativa e architettura informativa*

Mette conto chiarire subito che la modalità di accesso alle varie collezioni della *digital library* relativa ai materiali tessitoriani sarà basata su un modello di natura esplorativa, che affonda le sue radici nell'approccio all'organizzazione dell'informazione elaborato dal celebre biblioteconomista e matematico indiano Shiyali Ramamrita Ranganathan (Cuna 2018: 8-9): tale modello si discosta alquanto dagli approcci tradizionali. Per lungo tempo, infatti, i sistemi informativi e le *digital libraries* del *cultural heritage* sono stati progettati e sviluppati sulla base del cosiddetto *query-response paradigm* (Roth & White 2009): se, da un lato, interfacce di ricerca basate su questo modello risultano adatte a soddisfare l'utente esperto che muove da specifiche esigenze informative ed esegue rapide verifiche di *lookup*, dall'altro tali interfacce si rivelano del tutto inadeguate a supportare i processi d'investigazione e di approfondimento che tipicamente caratterizzano il comportamento dell'utente casuale o inesperto. A questo riguardo, è stato infatti ampiamente dimostrato come questo utente muova da esigenze informative sfocate, vaghe o generali, e interagisca con l'informazione in base a modalità esplorative: non avendo conoscenza dello spazio informativo coperto dal sistema e del linguaggio da questo utilizzato, questo utente ha bisogno di navigare e di esplorare la struttura di questo spazio al fine di meglio comprenderne l'organizzazione concettuale. Perché ciò abbia luogo, questo utente deve poter disporre fin dall'inizio della sua ricerca di un ambiente esplorativo che sia intuitivo, flessibile e adattabile: che fornisca, in altri termini, un quadro di orientamento utile e funzionale alle attività d'investigazione e d'apprendimento (Marchionini 2006; Roth & White 2009). Negli ultimi anni, vari esperimenti hanno chiaramente messo in

evidenza come la *faceted search* rappresenti l'approccio forse più promettente ed efficace nel supportare l'utente inesperto: questa metodologia appare infatti del tutto appropriata a sviluppare ambienti nei quali questo utente viene gradualmente guidato verso una ricerca via via più focalizzata (Villa & al. 2013). Così, da funzionalità opzionale, la *faceted search* è ormai diventata “a ‘must-have functionality’ for all online web services that contain a search functionality” (Blumer & al., 2014, p. [85]), offrendo un ambiente d'interazione nel quale ricerca diretta e navigazione guidata sono integrate senza soluzione di continuità al fine di consentire all'utenza di cercare e navigare spazi informativi complessi. Tipicamente, una ricerca di questo tipo prevede che l'utente formuli una *query* e la sottoponga al sistema per mezzo di una ricerca semplice; il sistema restituisce all'utente un set di risultati che soddisfano la richiesta con affianco un elenco di faccette rilevanti che rappresentano specifici attributi degli oggetti informativi. A questo punto, l'utente può 1) acquisire una migliore comprensione dei risultati della ricerca, 2) esplorare i risultati dai vari punti di vista suggeriti dalle faccette, 3) restringere il set secondo una faccetta/valore di suo interesse, e da ultimo 4) espandere o riformulare la *query*. Tuttavia, questa modalità di accesso privilegia un'interazione del tipo *search-and-browse* non proprio adatta all'utente inesperto, che – come detto sopra – ha invece bisogno fin dall'inizio di un ambiente che consenta un approccio di tipo *browse-and-search* (Cuna 2018: 10-12).

ANDREA CUNA

Quando Tessitori giunse in India, nella primavera del 1914, la sua fama di filologo e linguista aveva da tempo varcato i confini nazionali. Nato a Udine il 13 dicembre 1887, da famiglia originaria di Moggio Udinese, in quella città aveva trascorso l'infanzia e la prima giovinezza. Attraverso Carlo Alfonso Nallino, nel 1906 conobbe a Firenze l'insigne sanscritista Paolo Emilio Pavolini, con il quale si formò presso il Regio Istituto di Studi Superiori, laureandosi nel 1910 con una tesi dal titolo *Il «Rāmacaritamānasa» e il «Rāmāyaṇa»*, uno studio comparativo dei poemi di Vālmikī e Tulasī Dāsa. Un estratto di quel lavoro fu recensito dall'indologo irlandese Sir George A. Grierson, sovrintendente del Linguistic Survey of India, che ne consigliò una versione inglese, apparsa poi sull'*Indian Antiquary* diretto da Sir Richard Temple. Negli anni successivi, Tessitori proseguì con impegno lo studio delle lingue pracritiche e neoindiane, conseguendo nel 1912 il diploma di perfezionamento con un'edizione critica dell'*Uvaesamālā* di Dharmadāsa, della quale preparò una versione in lingua italiana, completata a Udine il 5 novembre 1911 grazie a un commentario inviatogli dal maestro jaina Vijajadharmasūri. Durante un breve soggiorno a Napoli, dove si era trasferito per seguire da vicino le sorti del concorso alla cattedra di indostano presso il Regio Istituto Orientale, ottenne dal Governo dell'India la direzione di un importante progetto di ricerca da svolgersi in Rajasthan per conto dell'Asiatic Society of Bengal.

Giunto a Bombay nell'aprile del 1914, dopo alcuni mesi di soggiorno a Calcutta si trasferì nel Marvar, al limitare del deserto, dove si dedicò alla stesura di un progetto, il Bardic and Historical Survey of Rajputana, inteso a render nota alla comunità scientifica internazionale la ricca produzione della letteratura bardica e storica del Rajasthan. Approvato dall'Asiatic Society of Bengal e dal Governo dell'India, il progetto ebbe inizio a Jodhpur il 1° gennaio 1915 e interessò in massima parte studi di carattere storico ed epigrafico, con approfondimenti sulle tradizioni locali, e un'ampia ricognizione di manoscritti di letteratura cronachistica e bardica medioevale, alcuni dei quali furono da lui acquistati per la

sua raccolta libraria. Gli esiti delle prime indagini, condotte con l'aiuto dei suoi due assistenti, il paṇḍit Rāma Karṇa e il cāraṇa Kiśor Dān, apparvero in una serie della prestigiosa *Bibliotheca Indica*, mentre i rendiconti annuali vennero pubblicati nel *Journal of the Asiatic Society of Bengal*. Sul finire del 1915, a seguito di alcune incomprensioni con la corte di Jodhpur, Tessitori si trasferì a Bikaner, proseguendovi con pari intensità le sue ricerche, grazie al sostegno del maharaja Ganga Singh, che divenne suo patrono e mecenate. Dall'estate del 1916, il suo ambito di ricerca venne ampliandosi decisamente, prevedendo pure la stesura di un elenco delle antichità presenti in Rajasthan, su incarico di Sir John Marshall, direttore dell'Archaeological Survey of India. I numerosi reperti rinvenuti nella regione, frutto degli scavi condotti da Tessitori per oltre diciotto mesi, posero le basi per la costituzione di un piccolo museo archeologico, primo nucleo dell'attuale Ganga Golden Jubilee Museum, inaugurato a Bikaner nel 1930 dallo stesso maharaja Ganga Singh. Tra i reperti figuravano anche alcune preziose terrecotte provenienti da Baropala, antico centro non lontano da Suratgadh, delle quali egli prese le prime fotografie. Nel corso delle esplorazioni nei dintorni di Kalibanga, lungo il letto arido dell'antica Sarasvati, egli trovò pure rari sigilli, della cui esistenza diede notizia a Grierson durante un breve soggiorno in Italia nell'estate del 1919. Rientrato a Bikaner, il 22 novembre dello stesso anno moriva, dopo breve malattia, all'età di trentuno anni.

A testimonianza della sua breve ma intensa attività di ricerca, rimangono oggi l'archivio privato, conservato presso gli eredi a Reana del Rojale, e i numerosi manoscritti e libri a stampa, custoditi nella Biblioteca civica «Vincenzo Joppi» di Udine. Diviso in sette sezioni, l'archivio ospita un numero cospicuo di documenti disposti per lo più in ordine cronologico: con le carte relative al periodo della formazione e con le bozze dei lavori editi, vi sono raccolti i pezzi relativi al progetto Bardic and Historical Survey of Rajputana, il *Diario* (il cui autografo è venuto in luce di recente), la corrispondenza privata, i negativi fotografici e i numerosi lavori inediti. Il fondo della Biblioteca di Udine si compone invece di una parte moderna, con libri a stampa di argomento filologico e linguistico, e di una parte antica, più complessa, formata da 225 codici in sanscrito, pracrito, marvari e gujarati, acquistati in alcuni centri del Rajasthan, come si ricava dalle note autografe riportate sui cartoncini che accompagnano i manoscritti. Quasi tutti i testimoni furono acquisiti a Jaipur, Jodhpur e Bikaner, ad eccezione di alcuni, provenienti da Śivagaṅja, Pali e Nagor, come il prezioso Ms. 4510 miniato contenente il *Devī-Māhātmya*, un "episodio" del *Mārkaṇḍeya-Purāṇa*, già pubblicato in questa serie.

L'interesse per il documento antico maturò in Tessitori durante gli anni della sua formazione a Firenze, dove ebbe modo di studiare alcuni codici della

Biblioteca nazionale centrale, che si dimostrarono fonti preziose per i suoi lavori. Altri codici, provenienti da Londra e dall'India, furono consultati invece a Udine grazie all'interessamento di Frederick William Thomas, bibliotecario dell'India Office, e del maestro jaina Vijajadharmasūri. Il rinvenimento a Reana del Roiale di un fascicolo contenente, tra le diverse carte, una lista dei manoscritti, con l'indicazione dei titoli, dei luoghi e delle date di acquisto, apporta preziose informazioni sulla collezione indiana di Luigi Pio Tessitori. Nel fascicolo, denominato *Carte di Gigi* (AP V/9), i codici risultano suddivisi in dieci sezioni: 25 manoscritti in pracrito identificati, 50 manoscritti in bhāṣā classificati, 27 manoscritti misti in gran parte non identificati, 6 manoscritti in forma di libro con esemplare miniato, 1 manoscritto in bhāṣā, 8 manoscritti in forma di libro, 1 manoscritto in forma di libro, 19 manoscritti misti non identificati, 21 manoscritti in sanscrito identificati, 65 manoscritti misti in gran parte non identificati. Il fascicolo *Carte di Gigi* accoglie anche un altro elenco, utile per la ricomposizione della biblioteca privata dello studioso, in cui figurano in totale di 78 libri a stampa in massima parte in lingua inglese, con qualche esemplare in lingua italiana, e 47 volumi in hindi e gujarātī. A queste carte redatte probabilmente nel 1923, al momento del lascito, si aggiunse più tardi una lista riguardante un cospicuo numero di copie di lavori pubblicati in India all'interno del progetto Bardic and Historical Survey of Rajputana, destinate anch'esse alla Biblioteca civica.

La produzione scientifica di Tessitori è vastissima. Agli scritti apparsi sul *Giornale della Società Asiatica Italiana* ('*Bhavavairāgyaśatakam*', 1909, con traduzione italiana; 'Aggiunte, note e correzioni al *Bhavavairāgyaśatakam*', 1911; 'Il «*Rāmacaritamānasa*» e il «*Rāmāyaṇa*»', 1911, studio comparativo; 'L'«*Uvasamālā*» di Dharmadāsa', 1912, edizione critica; '*Karakuṇḍa kī kathā*, ovvero una versione digamabara in jaipurī bhāṣā della storia di Karakuṇḍu', 1913, con traduzione italiana) e sulla *Rivista degli studi orientali* ('*Nāsaketa-rī kathā*, o di una versione in māravāḍī bhāṣā del «*Nāsiketopākhyāna*»', 1913; '*Indiyaparājayasayam*', 1917, con traduzione italiana) si aggiungono quelli pubblicati sul *Journal of the Royal Asiatic Society* ('On the Origin of the Dative and Genitive Postpositions in Gujarātī and Mār-wārī', 1913; 'On Some Grammatical Forms Occurring in the Old Baiswārī of Tulasī Dāsa', 1914), sulla *Zeitschrift der Deutschen Morgenandischen Gesellschaft* ('On the origin of the Perfect Participles in *l* in the Neo-Indian Vernaculars', 1914), sull'*Indian Antiquary* ('*Paramajotistotra*. An Old Braja metrical Version of Siddhasenadivākara's *Kalyāṇamandirastotra*', 1913; 'Two Jaina Versions of the Story of Solomon's Judgment', 1913; 'The *Rāmacaritamānasa* and the *Rāmāyaṇa*', 1913; 'Notes on the Grammar of the Old Western Rājasthānī, with special reference to Apabhraṃṣa and to Gujarātī and Mār-wārī', 1914-16; 'The

Wide Sound of E and O in Marwari and Gujarati’, 1919) e nei *Proceedings of the Fifth Gujarātī Sāhitya Parishad* (‘Old Gujarātī and Old Western Rājasthānī’, 1915). Completano l’elenco le opere d’interesse filosofico-religioso (‘Tulasī Dāsa come apostolo e come poeta’, 1914; ‘La posizione di Tulasī Dāsa di fronte ai sistemi di Rāmānuja e di Śankarācārya’, 1913; ‘Was Dharmadasagani contemporary with Lord Mahavīra?’, 1916; *Vijaya Dharma Sūri. A Jain Āchārya of the Present Day*, 1917) e i lavori pubblicati per l’Asiatic Society of Bengal nei *Journal and Proceedings* (‘A Scheme for the Bardic and Historical Survey of Rajputana’, 1914; ‘A Progress Report on the Preliminary Work done during the year 1915 in connection with the Proposed Bardic and Historical Survey of Rajputana’, 1916; ‘A Progress Report on the Work done during the year 1916 in connection with the Bardic and Historical Survey of Rajputana’, 1917; ‘A Progress Report on the Work done during the year 1917 in connection with the Bardic and Historical Survey of Rajputana’, 1919; ‘A Progress Report on the Work done during the year 1918 in connection with the Bardic and Historical Survey of Rajputana’, 1920, postumo) e nella *Bibliotheca Indica (A Descriptive Catalogue of Bardic and Historical Manuscripts 1917-1918*, catalogo di manoscritti; *Vacānikā Rāṭhōra Ratana Singhajī rī Mahesadāsōta rī Khiriyā Jagā rī kahī*, 1917, e *Veli Krisana Rukamañī rī Rāṭhōra Rāja Prithī rāja rī kahī*, 1919, edizioni critiche; *Chanda rāu Jētā Sī rō. Vīṭhū Sūjē rō kiyō*, altra edizione critica, 1920, postuma).

FAUSTO FRESCHI

All’interno della *Bibliotheca Indica*, la serie dei *Monumenta* ospita contributi e repertori dedicati alle ricerche svolte in Rajasthan da Luigi Pio Tessitori fra il 1914 e il 1919: *Devī-Māhātmya. Il ms. 4510 della Biblioteca civica «Vincenzo Joppi» di Udine*; *I manoscritti indiani della Biblioteca civica «Vincenzo Joppi» di Udine*; *L’Archivio Peano di Reana del Rojale*; *L’archivio fotografico di Luigi Pio Tessitori*; *Le terrecotte del Ganga Golden Jubilee Museum di Bikaner*.

# TESSITORI COLLECTION

## RINGRAZIAMENTI

Questa pubblicazione non sarebbe stata possibile senza il sostegno della Società Indologica «Luigi Pio Tessitori» di Udine e del suo Presidente, dr. Fausto Freschi, che hanno commissionato il presente lavoro, dimostrandomi una fiducia per la quale sono grata. Ringrazio il prof. Alessandro Passi, che ha cortesemente tradotto l'Introduzione in italiano e ha proposto qualche spunto atto a migliorare la versione inglese. Per quanto i CD sui quali erano stati registrati in forma digitale i manoscritti fossero stati presso di me da vari anni, li avevo consultati solo saltuariamente come materiale di confronto per altre ricerche prima di intraprendere seriamente l'opera sistematica di catalogazione nell'estate del 2018. In questi ultimi mesi ho tratto beneficio dall'appoggio morale e dall'aiuto di diverse persone. A Parigi, la generosità del dr. Jérôme Petit, *Conservateur des bibliothèques, Département des manuscrits, Bibliothèque Nationale de France*, mi ha agevolato l'accesso a varie pubblicazioni. L'opera concreta da lui svolta negli anni 2016-2018 ha portato alla digitalizzazione dei manoscritti jaina della collezione Emile Senart, oggi disponibili e liberamente consultabili da chiunque sul sito web *Gallica*, assieme alla loro descrizione fisica e ad altre informazioni fondamentali. Nelle voci pertinenti del presente catalogo ne ho citati diversi, e quella digitalizzazione costituisce un passo importante nella direzione del catalogo della collezione parigina, che verrà presto pubblicato a cura di entrambi. Pur nella mia riluttanza di gravare su altri per le mie ricerche, alla fine sono stata costretta a farlo di fronte alla resistenza di alcune voci, per le quali varie persone mi hanno fornito assistenza o informazioni specifiche, ma estremamente preziose. Ringrazio quindi il dr. Peter Flügel (School of Oriental and African Studies, London), il dr. Vinoth Murali (Institut Français de Pondichéry), il dr. Dalpat Rajpurohit (Department of Asian Studies, The University of Texas at Austin), il dr. Gérard Colas (emerito, CNRS, Paris) e Usha Colas-Cauhan, il prof. Dominik Wujastyk (University of Alberta), nonché Beatrice Bonino (dottoranda, Sorbonne Nouvelle University). La presenza del prof. emerito Sreeramula



Rajeswara Sarma, (Aligarh Muslim University), grande specialista di scienze dell'India, apparirà chiara in una delle voci del catalogo stesso. Per motivi personali, ho potuto dedicare pochissimo tempo in India al presente lavoro. Ciononostante, la breve permanenza ad Ahmedabad nel gennaio del 2019 è stata fondamentale e mi ha consentito di controllare dei collegamenti, portare alla luce altro materiale e discutere contenuti o lezioni dei manoscritti. Karshan Vankad, bibliotecario del Lalbhai Dalpatbhai Institute of Indology, ha fornito, come sempre, un validissimo aiuto. Ma la maggior parte del tempo l'ho trascorsa presso l'Ācārya Śrī Kailāsaśāgarasūri Jñānmandir, Śrī Mahāvīr Jain Ārādhana Kendra, sia nella sede principale a Koba sia nella piccola ma piacevolissima sezione locale a Paldi. Sono grata a Muni Śrī Ajayaśāgara che mi ha cortesemente consentito di accedere al software e al preziosissimo database creato da quell'istituzione, uno strumento davvero poderoso. Per la sezione di Koba, i miei ringraziamenti vanno al sig. Ketanbhai, dipartimento di informatica, ai suoi colleghi Pandit Sanjay Jha e Pandit Ramprakash Jha e a tutto il personale. Per la sezione di Paldi, ringrazio Hiral Shah. Ho particolarmente apprezzato l'ottimo lavoro sui manoscritti portato avanti dal gruppo di signore che lavorano presso sezione di Paldi, nonché la loro ospitalità, che ho trovato di grande conforto. In particolare, la dr.ssa Jigna V. Shah è stata per tutto il tempo una guida provetta, e ha fornito risposte ai miei quesiti anche dopo il mio ritorno in Francia. *Last but not least*, vorrei esprimere grande riconoscenza e affetto per due amici. La sig.ra Caruben R. Malvania mi ha aiutato molto di più di quello che probabilmente s'immagina nel corso delle nostre conversazioni informali sulle pratiche jaina. E senza la dr.ssa Kalpana K. Sheth nulla di tutto ciò sarebbe stato possibile. Ha indefessamente ed entusiasticamente risposto ai miei quesiti, risolto molte titubanze, letto assieme a me molti passi interessanti, e fatto tutto il possibile per rendere il mio lavoro ad Ahmedabad più agevole, in ciò mostrando quella dedizione al lavoro generosa e disinteressata che è tanto propria in lei quanto lo fu nel suo compianto marito, dr. Kanubhai V. Sheth (1934-2019).

Nalini Balbir  
Maggio 2019

## INTRODUZIONE

La Biblioteca civica «Vincenzo Joppi» di Udine conserva una collezione ricca di manoscritti rari e di libri, in particolare sull'arte e la storia italiane, con particolare riguardo alla storia del Friuli ove Udine si trova. Ma nulla porterebbe a presumere che contiene in realtà una ricca collezione di manoscritti indiani, seconda per importanza in Italia solo a quella di Firenze e tra le più importanti raccolte di manoscritti jaina d'Europa. Vivace città universitaria, Udine non ha mai annoverato l'indologia tra le sue materie, ma è il luogo da cui proveniva Luigi Pio Tessitori, indologo geniale dal destino folgorante. Alla sua morte, avvenuta a soli 31 anni il 22 novembre del 1919 a Bikaner (Rajasthan), i libri e i manoscritti da lui entusiasticamente raccolti in India furono inviati ai suoi parenti, che vivevano nella vicina Reana del Rojale; in seguito a donazione, il materiale venne a far parte della Biblioteca «Vincenzo Joppi» nel 1923. Per alcuni decenni, non se ne fece granché. Ma alla fine degli anni Novanta del secolo scorso Tessitori venne riscoperto, in parte su iniziativa dello studioso e mecenate indiano Hazarimal Banthia, grande ammiratore delle molteplici attività del giovane studioso italiano, e del suo attaccamento per il Rajasthan. La Società Indologica «Luigi Pio Tessitori» ha svolto un'attività di coordinamento per eventi e attività accademiche mirate a sottolineare il contributo di Tessitori all'indologia come linguista, archeologo, o specialista del jainismo. Furono preparati, o pubblicati come strumenti di lavoro, descrizioni o elenchi preliminari della collezione dei suoi manoscritti, ma questi non erano del tutto all'altezza della situazione e rimasero più o meno ignoti. Successivamente, in un momento in cui la riproduzione digitale di materiali antichi era appena ai primordi, il Fondo L.P. Tessitori divenne parte dei documenti appartenenti alla Biblioteca civica di Udine elaborati dalla società editoriale elettronica Glasor, a cui si deve il merito di avere fatto molto per preservare materiale antico e prezioso presso le istituzioni italiane. Tra i 30.000 file provenienti da Udine, compaiono i 225 manoscritti indiani raccolti da Tessitori in Rajasthan, che Glasor aveva reso disponibili in dodici CD da 650

MByte nel 1996. Un solo esemplare di questa collezione è stato descritto adeguatamente e pubblicato in toto in un elegante volume: *Devī-Māhātmya. Il ms. 4510 della Biblioteca civica «Vincenzo Joppi» di Udine*, Società Indologica «Luigi Pio Tessitori», 2008. Il presente catalogo descrive tutti i manoscritti della collezione Tessitori sulla falsariga degli standard e delle linee guida stabilite da C.B. Tripāṭhī nel suo *Catalogue of the Jaina Manuscripts at Strasbourg* (1975), in seguito in gran parte utilizzati per il *Catalogue of the Jain Manuscripts at the British Library, British Museum and Victoria and Albert Museum* (Nalini Balbir, K.V. Sheth, K.K. Sheth, C.B. Tripāṭhī, London, 2006, 3 voll.). Sono criteri validi per i manoscritti jaina, che costituiscono la maggioranza della collezione udinese, ma pertinenti anche agli esemplari non-jaina ivi contenuti.

### 1. Tessitori e i manoscritti

#### *In Italia*

Ai tempi in cui, da giovanissimo studioso, Tessitori intraprendeva gli studi indologici in Italia, gli fu necessario mettere mano al massimo numero di risorse disponibili. Fra queste, i libri a stampa e, in misura ancor maggiore, i manoscritti, fonti di primaria importanza. Tra il 1909 e il marzo del 1914, data della sua partenza per l'India, Tessitori utilizzò materiali direttamente disponibili in Italia o inviati in prestito dall'Inghilterra, l'India o la Germania. In Italia, era la Biblioteca Nazionale Centrale di Firenze quella in cui si conservava la maggior parte di manoscritti indiani. Quelli jaina, in particolare, erano stati acquisiti da Angelo De Gubernatis nei dintorni dello Surat e di Bombay nel 1885-86, tramite i buoni uffici di Bhagavāndās Kevaldās (1850-1900). Con questo personaggio indiano – dottissimo, pieno di risorse, intermediario tra le persone che gestivano le biblioteche dei templi e gli studiosi o le biblioteche europee (e americane) che fremevano per acquistare fascicoli di manoscritti dall'India occidentale<sup>1</sup> – De Gubernatis aveva interagito personalmente. La Biblioteca Nazionale di Firenze possiede circa 295 manoscritti jaina, catalogati con breve descrizione da Pavolini (1907), che abbracciano sia la letteratura canonica (65 mss.) sia quella extracanonica. Quest'ultima sezione si divideva in letteratura dogmatica e religiosa (60 mss.), inni (30), letteratura narrativa (50), Belles-lettres e discipline śāstriche (ca. 30).<sup>2</sup> Dai fondi fiorentini, Tessitori consultò, per motivi di pubblicazione o per studi linguistici, i seguenti manoscritti (*Notes on the Grammar of Old Western Rajasthani, Ind. Ant.* Feb. 1914, p. 26):<sup>3</sup>

<sup>1</sup> Balbir in stampa. Su De Gubernatis, India e Firenze vedi Lowndes 2012.

<sup>2</sup> Pavolini 1907.

<sup>3</sup> Nell'elenco che segue, il titolo di un manoscritto non seguito da ulteriore indicazione indi-

- F 106 Pañcākhyāna  
 F 539 Nandīsūtra con commento anonimo in gujarati (1913 Solomon's Judgment)  
 F 557 Avacūri al Daśavaikālikasūtra  
 F 579 Indriyaparājayaśataka con Bālāvabodha in antico gujarati (1917 Indiyaparājaya-sayayam)  
 F 576 Pajantārāhaṇa di Somasundarasūri (traslitterazione inedita)  
 F 577 Pajantārāhaṇa di Somasundarasūri (traslitterazione inedita)  
 F 615 Bālāvabodha al Bhavavairāgyaśataka ('Notes' e 1909 Bhavavairāgyaśataka)  
 F 618 Chāyā allo Yogaśāstra di Hemacandra, cap. 1-4 ('Notes' e translitterazione inedita)  
 F 623 Lokanālidvātriṃśikāvācūriḥ (traslitterazione inedita)  
 F 638 Ṣaṣṭiśataka di Nemicandra (traslitterazione inedita) e Bālāvabodha ('Notes')  
 F 639 Ṣaṣṭiśataka di Nemicandra  
 F 643 Bālāvabodha al Śrāvakaṇḍikāpratikramaṇasūtra  
 F 661 Miscellanea (1909 Bhavavairāgyaśataka)  
 F 663 Śīlopadēśamālā (traslitterazione inedita)  
 F 671 Avacūri al Kalyāṇamandirastotra di Siddhasenadivākara  
 F 674 Raccolta di inni Digambara (1913 Paramajotistotra)  
 F 700 Ādināthacaritra ('Notes' and translitterazione inedita)  
 F 732 Vidyāvilāśacaritra di Hirānandasūri  
 F 744, F 745, F 746 Uvaśamālā ('Notes' ed ed. 1912)  
 F 752 Jambusvāmi nau gītachandau  
 F 753 Gotamakula (traslitterazione inedita)  
 F 756 Daśadṛṣṭānta  
 F 757 estratto (traslitterazione inedita)  
 F 758 Rṣabhadevadhaśambandha  
 F 760 Puṇyāśravakathākośa (1913 Karakaṇḍu kī kathā; 1913 Solomon's Judgment; translitterazione inedita)  
 F 762 Parafrasi della Praśnottararatnamālā pracrita  
 F 765 Maṅgalakalāśakathā in Sanscrito (traslitterazione inedita)  
 F 766 Ratnacūḍa ovvero Maṇicūḍa nī kathā  
 F 781 Śālibhadraupaī di Sādhuhaṃsa  
 F 791 Ṭabā alla Śīlopadēśamālā di Jayakīrti' ('Notes' and translitterazione inedita)

Per il suo *Notes on the Grammar of Old Western Rajasthani*, Tessitori aveva consultato anche altri manoscritti fiorentini, non elencati individualmente ma citati nel testo con il loro numero.

Tra gli altri manoscritti di Firenze adoperati da Tessitori si annovera anche Pav. 759, che costituisce la base per l'edizione parziale e lo studio della *Nāsaketa rī kathā* (1913g).

Come la maggior parte degli studiosi che lavoravano su testi sanscriti e pracriti tra la fine del XIX e l'inizio del XX sec., Tessitori si avvaleva delle risorse di

ca che quell'esemplare fu adoperato da Tessitori per il suo 'Notes'. Viceversa, per manoscritti usati per un'edizione o per uno studio specifico, si fornisce l'informazione bibliografica relativa.

mss. appartenenti alle istituzioni extraindiane più fornite del tempo, ossia l'India Office Library e il British Museum.<sup>4</sup> I manoscritti originali venivano spediti agli studiosi interessati, che all'uopo potevano riceverli in prestito. Dopo la laurea, Tessitori attinse più volte a questo canale.

IO Library S 1561c Bālāvabodha all'Ādinānathadeśanoddhāra (translitterazione inedita = Balbir *et alii* 2006, Cat. No. 559)

IO Library S 1561e Bālāvabodha all'Indriyaparājayaśataka ('Notes' and translitterazione inedita = Balbir *et alii* 2006, Cat. No. 585)

IO Library S 1564a Bhavavairāgyaśataka con il commento di Guṇavinaya. (Tessitori 1909 e 1911 = Balbir *et alii* 2006, Cat. No. 579)

British Museum Add. 26,460 Uvaesamālā (= Balbir *et alii* 2006, Cat. No. 525)

Saltuariamente, Tessitori accedeva anche alla collezione di manoscritti conservata a Berlino:

Ms. or. qu. 664, 665 Uvaesamālā (= Weber No. 2003)

Ancor prima di recarsi in India, Tessitori era stato in contatto epistolare con il monaco jaina Ācārya Vijayadharmasūri, a cui aveva chiesto dei manoscritti. Per esempio, in una lettera da Udine del 7 agosto 1913, Tessitori scriveva: "Mi prego informarla che i 28 MSS, che ella fu così buono da prestarmi, solo giunti qui in tutta sicurezza". Nelle sue pubblicazioni, utilizzò i seguenti:

Ms. del Upadeśamālābālāvabodha di Somasundarasūri, 120 fogli, datato Saṃvat 1567 (= 1511 CE).

Ms. del [Navasthānasahita-] Caturviṃśatijīnastavana, 27 strofe, datato Saṃvat 1667.

Ms. del Vidyāvilāsacarita di Nyāyasundara.

Tutti questi vennero consultati da Tessitori per il suo *Notes on the Grammar of the Old Western Rajasthani* (*Ind. Ant.* Feb. 1914, p. 26; riproduzioni in *Ind. Ant.* June 1916, pp. 93, 96-97); non vengono descritti nel presente catalogo poiché non facevano parte della collezione conservata dalla Biblioteca «Vincenzo Joppi». Usufruiti in prestito, furono probabilmente rimandati in India dopo l'uso,<sup>5</sup> ma non è noto dove si trovino attualmente.

<sup>4</sup> Balbir *et alii* 2006, p. 39.

<sup>5</sup> Cfr. la lettera di Tessitori a Vijayadharmasūri (Udine, 16 October 1913): "Spero che ella mi consentirà di tenere per ancora qualche mese i MSS in antico gujarāṭī che mi ha gentilmente prestato. Al momento attuale, sto lavorando alla traduzione italiana dell'*Uvaesamālā* di Dharmadāsa,

### *In India*

Tutti i manoscritti che costituiscono il Fondo L.P. Tessitori furono acquisiti dal giovane studioso italiano in Rajasthan, dove prese dimora nell'estate del 1914 dopo una permanenza di qualche mese a Calcutta. Un documento di sette pagine, conservato nella Biblioteca civica, *Elenco manoscritti Dr. L.P. Tessitori* ce ne fornisce un inventario dettagliato, suddiviso come segue:<sup>6</sup>

- 25 manoscritti in Pracrito identificati*
- 50 manoscritti indiani in Bhāṣā classificati*
- 27 manoscritti indiani misti (in massima parte non ancora identificati)*
- 6 manoscritti in forma di libro (Rajputana)*
- 1 manoscritto indiano*
- 8 manoscritti indiani in forma di libro (Rajputana)*
- 1 manoscritto indiano in forma di libro contenente ...*
- 19 manoscritti indiani senza involvero misti (non ancora identificati)*
- 21 manoscritti in Sanscrito (identificati)*
- 65 manoscritti indiani misti (in grandissima parte non ancora identificati)*

Ciascuno dei gruppi descritto come identificato fornisce il nome e l'autore del ms., seguito dal luogo e dalla data di acquisizione, per esempio: *Samgahanisuttam* – Jaipur 4-6-15 oppure *Mahādevastavanam Hemasūriviracitam* – Jaipur 5-6-15. Per i manoscritti non identificati, lo schema è del tipo X Jaipur 30-9-14. Il numero totale di voci è 223, ma di fatto nella collezione i manoscritti sono 225. La prima data menzionata è il 9 settembre 1914, l'ultima il 15 febbraio 1919, però si direbbe che gli acquisti abbiano raggiunto un picco nell'estate del 1915.

Shivganj	15 agosto e 16 agosto 1914 (vedi sotto)
Jaipur	28 settembre 1914, 30 settembre 1914, 4 giugno 1915, 5 giugno 1915, 6 giugno 1915, 6 luglio 1916, giugno 1918
Jodhpur	24 settembre 1914, 25 settembre 1914, 14 maggio 1915, 10 settembre 1915, 19 settembre 1915, 31 settembre 1915
Nagaur	9 settembre 1914 (Madhumālātī – <i>Devīmāhātmya</i> comperato da Pūnamacanda Pañcolī (Bhivānī) Sivarājā kā beṭā <sup>7</sup> )

e a questo proposito trovo che il commento di Somasundarasūri sia di grande aiuto, e al tempo stesso una fonte molto autorevole per l'antico gujarātī.

<sup>6</sup> Questo documento venne in seguito copiato da altra mano e in un formato diverso, fino ad occupare tre pagine (*Carte di Gigi* AP V/9).

<sup>7</sup> Biglietto riprodotto nell'edizione del *Devī-Māhātmya*, 2008: Sezione Miniature 'Nota autografa di Tessitori'.

Pali	30 marzo 1915
Hanumangarh	7 mss. là acquistati
Bikaner	13 gennaio 1918, 15 febbraio 1919 <sup>8</sup>

Tessitori, dunque, aveva incominciato a acquisire manoscritti in Rajasthan fin dall'inizio della sua permanenza in quella regione, e aveva continuato a farlo per tutti i quattro anni che riuscì a passare colà prima della sua prematura morte. In gran parte, gli acquisti vennero fatti a Jaipur e Jodhpur, ma anche a Bikaner, Hanumangadh, Nagaur, Pali e Sivganj. Diversi manoscritti riportano la medesima data di acquisto, probabilmente perché erano stati comperati per la maggior parte in fascicoli più o meno grandi, come di consueto. Tessitori era stato ufficialmente assunto dalla Asiatic Society of Calcutta per il Historical and Bardic Survey of Rajputana – e fu di stanza dapprima a Jodhpur, poi a Bikaner. L'indagine comprendeva perlustrazioni nel territorio alla ricerca di manoscritti. Parte dei 'Progress Reports' pubblicati da Tessitori nel *Journal of the Asiatic Society of Bengal* (1914, 1916, 1917, 1919) consiste in elenchi degli esemplari acquisiti durante le perlustrazioni, sia ricevuti in dono – o da paṇḍit o tramite i buoni uffici di Ācārya Vijayadharmasūri – sia acquistati. In tali elenchi, per ogni esemplare vengono forniti data e luogo di acquisizione; e se si confrontano le informazioni che si hanno dal documento sui manoscritti posseduti dalla Biblioteca civica con le date fornite nei Report per i manoscritti legati al Bardic Project, si vede che coincidono. Appare dunque chiaro che i manoscritti che costituiscono la biblioteca privata di Tessitori furono frutto di acquisti a parte, fatti in parallelo con i manoscritti del progetto ufficiale e in parità di tempo e di luogo. Dopo la morte di Tessitori, la sua biblioteca privata fu spedita a Udine; parte dei manoscritti del Bardic Project stanno presso la Asiatic Society of Calcutta, e sono stati inclusi nei due volumi del catalogo dei manoscritti del Rajasthan (Trivedi 1957 e Mhamia 2003).

I manoscritti del Bardic Project erano descritti in maniera sistematica, specificando anche se erano stati comperati o ricevuti in dono. Ma Tessitori non ebbe il tempo di sistemare i fascicoli che contenevano la sua collezione privata. Ciò è stato fatto, in maniera preliminare, nel documento succitato, in parte su base linguistica (testi sanscriti e pracriti vs. bhāṣā, ossia vernacolari), in parte in base all'aspetto ('in forma di libro' si riferisce a codici o formato *guṭakā*, in contrapposizione al solito formato *pothī*, che è quello di default). L'elenco non sem-

<sup>8</sup> Per ogni manoscritto per il quale vi siano informazioni disponibili, si veda la sezione Concordeanze del presente volume per il luogo e la data di acquisto relativi.

bra essere stato vergato dalla mano di Tessitori, ma è chiaro che un documento tanto dettagliato, fornito di traslitterazioni esatte e una classificazione in cui uno dei criteri è costituito dalla lingua, non avrebbe potuto essere preparato da qualcuno che non aveva dimestichezza con la materia. Forse, è basato su un documento autografo originale di Tessitori di cui oggi si sono perse le tracce.

Oltre a manoscritti antichi ottenuti da luoghi diversi, Tessitori si procurava anche copie moderne per uso personale, secondo una prassi abbastanza in uso verso la fine del XIX secolo e nei primi decenni del XX, quando parecchie persone facevano i copisti proprio per gli studiosi europei.<sup>9</sup> I manoscritti antichi venivano presi a prestito da varie parti, ed erano copiati su carta moderna, prodotta a macchina. Il processo di copiatura era essenziale al progetto Bardic and Historical Survey diretto da Tessitori.<sup>10</sup>

Inoltre, la collezione privata di manoscritti di Tessitori contiene cinque copie moderne (FP 4357, FP 4427, FP 4428, FP 4455 e FP 4496), eseguite sulla base di manoscritti antichi da lui ricevuti in prestito e che non poteva tenere con sé in permanenza.<sup>11</sup> Furono pertanto preparate su richiesta appositamente per lui. Così, allegato al ms. FP 4357, la *Pañcasahelī-dūhā* (Cat. No. 359), componimento poetico popolare del Rajasthan, troviamo il seguente appunto di sua mano:

Copiato da un manoscritto di miscellanea appartenente al Pohaharaṇa Brāhmaṇa Vyāsa Mitṛā Lāla di Pali. Copiato in Jodhpur, il 14 maggio 1915.<sup>12</sup>

Il colophon del manoscritto originale è stato riportato nella copia moderna, e dimostra che il primo era stato scritto nel 1761 VS (= 1704 EV).

Gli altri quattro esemplari moderni della collezione sono copie di opere jaina, manoscritti che appartenevano ad Ācārya Vijayadharmasūri. Nel corso della sua lunga conversazione con il monaco jaina e con il suo discepolo, Indravijaya, in occasione del loro primissimo incontro a Shivganj (Eranpur Road, Rajputana) a metà agosto del 1914, a Tessitori furono mostrati dei manoscritti.

<sup>9</sup> In alcuni casi, gli studiosi hanno opposto resistenza alle offerte dei loro corrispondenti indiani di inviare loro delle copie recenti quando desideravano ottenere materiali antichi. Ernst Leumann (1859-1931), Università di Strasburgo, fu rappresentativo in questo senso. Di tanto in tanto esprimeva la sua insoddisfazione in materia all'agente indiano Bhagvāndās Kevaldās, e finì per stancarsi dei suoi servizi perché Kevaldās non riusciva a procurargli il materiali che voleva. Vd. Balbir, in stampa.

<sup>10</sup> Si vedano i Reports di Tessitori e Trivedi 1957, part. I.

<sup>11</sup> Cfr. *Diary* 1915, 11 ottobre: invio del suo agente a Pali per restituire dei mss., fatta eccezione per uno che "sarà restituito non appena sarà copiato".

<sup>12</sup> Si veda la voce relativa nel presente catalogo.



Aveva destato il suo interesse la *Padmāvati caupāi* di Jinaprabhasūri, in lingua apabhraṃśa, menzionatagli da Vijayadharmasūri quando Tessitori era ancora a Calcutta.<sup>13</sup> Successivamente, il monaco jaina gliene fece avere un manoscritto. Ne venne tratta una copia, controllata da Tessitori stesso, come indica un appunto allegato al ms. (FP 4496, vd. Cat. No. 314 per il testo italiano). Segue una nota, “Shivganj 15 agosto 1914”. La corrispondenza tra Tessitori e Vijayadharmasūri mostra che lo studioso italiano mostrava un particolare interesse per gli inni jaina redatti in sei lingue (*ṣaḍbhāṣāmaya-stavana*, vale a dire mākharāṣṭrī, śaurasenī, māgadhī, paisācī, cūlikāpaisācī e apabhraṃśa). Impaziente di ottenere manoscritti di queste opere, ottenne in prestito lo *Ṣaḍbhāṣāmaya Śāntinātha-stavana*.<sup>14</sup> Nessuna copia di quest’opera è contenuta nella collezione di Udine, vi è tuttavia presente una copia moderna di un’altro inno di abilissima fattura scritto in sanscrito da Sādhusundara nel XVII secolo, utilizzando soltanto la ripetizione delle sillabe *sakalāsakala* – autentico sfoggio di enorme bravura linguistica – con allegato commento dello stesso autore (FP 4427, Cat. No. 267). La strofe dedicatoria d’apertura è rivolta a Vijayadharmasūri. Invece, dobbiamo probabilmente a degli scambi con Vijayadharmasūri incentrati sull’allora lavoro di Tessitori l’origine delle copie moderne che costituiscono FP 4428 (*Yaśobhadrasūricarita*) e FP 4455 (*Sumatisādhusūri nau vivāhalau*). Si tratta in entrambi i casi di opere religiose di uno stesso autore, Lāvanyasamaya, pubblicate da Vijayadharmasūri nel suo *Aitihāsika rāsa saṃgraha*, rispettivamente come Part 2 e Part 1, 1916 e 1915, indi recensite da Tessitori (1917c). FP 4428 è la copia di un ms. risalente al 1611 VS che Vijayadharmasūri aveva utilizzato per la sua edizione.<sup>15</sup>

Queste cinque copie, contemporanee dunque a Tessitori, furono tutte vergate sullo stesso tipo di carta – carta bianca di produzione europea. La mano pure è la stessa, e siamo in grado di identificarla. FP 4428 (Cat. No. 335) ha un colophon di due versi, in hindi. Dà l’anno sotto forma di cronogramma rappresentante il 1971 del Vikrama Saṃvat = 1914-15 EV, il nome del luogo di copiatura, Khivāṇadī (la località in cui Tessitori aveva fatto visita a Vijayadharmasūri), e il

<sup>13</sup> Vedasi Letter to Vijayadharmasūri, Calcutta 11 luglio 1914: “Mi ha molto interessato la sua menzione della Padmāvati copāi e sono molto impaziente di vederla”.

<sup>14</sup> Si vedano le lettere a Vijayadharmasūri: Calcutta 10 maggio 1914 (“Fra i MS jaina dell’Asiatic Society of Bengal ho trovato un’operetta dal titolo Ṣaḍbhāṣāmayaṃ ŚrīCandraprabhūgītaṃ e costituita da 12 strofe, 4 in sanscrito, 1 in pracrito, 1 in śaurasenī, 1 in māgadhī, 1 in paisācī, 1 in cūlikāpaisācī and 2 in apabhraṃśa”), Jodhpur 13 settembre 1914, 28 ottobre 1914 and 2 giugno 1916.

<sup>15</sup> Si veda in breve su questo argomento anche la lettera di Tessitori a Vijayadharmasūri, scritta in hindi e datata Jodhpur, 14 ottobre 1915.

nome del copista come Bālā Rāma,<sup>16</sup> figlio di Lalita Rāma. Nella forma più semplice, “copiato da Bālā Rāma” (*li° Bālā Rāma*), questo colophon si ritrova anche in FP 4496, la *Padmāvati-caupāi*. Possiamo con sicurezza identificare questo Bāla Rāma con Sādhu Bāla Rāma, assunto da Tessitori per il progetto sulla letteratura bardica il 2 gennaio 1914.<sup>17</sup> Il *Diario* dimostra che Bālā Rāma fu molto attivamente impegnato a lavorare con Tessitori nei primi sei mesi del 1915. Tessitori tiene un registro aggiornato dei manoscritti da questo copiati per il progetto, e mostra apprezzamento per il risultato. Il 30 aprile scrive:

L'aumento (di due rupie) alla paga di Sādhu Bālā Rama è dovuto non solo al fatto che a causa della guerra tutti i funzionari dello Stato che guadagnano meno di 30 rupie al mese hanno avuto la paga mensile aumentata di due rupie, ma anche all'ottimo lavoro di Sādhu Bala Rāma come copista. Ne vale 20.

Dal primo di maggio, Bālā Rāma s'impegna a lavorare due ore in più al giorno di fronte a un supplemento di 5 rupie al mese, e continua a copiare alacremente. Ma poi si prende un congedo e, al 6 giugno del 1915, Tessitori osserva che non ha ancora fatto ritorno. D'ora in avanti il suo nome non viene più riportato. Incomincia una fase difficile, nella quale vediamo Tessitori assumere e ben presto licenziare tutta una serie di copisti. Alla fine commenta: “È facile trovare copisti, ma i copisti bravi sono difficili da trovare”.<sup>18</sup> Non sappiamo esattamente come Tessitori fosse entrato in contatto con Bālā Rāma, ma si hanno indizi che l'uomo avesse lavorato per Vijayadharmasūri, a copiare manoscritti presi in prestito da lui.<sup>19</sup> È quindi probabile che fosse arrivato a Tessitori per tale via. Il che spiegherebbe perché una delle copie eseguite da Bālā Rāma sia datata addirittura all'agosto del 1914, prima del suo coinvolgimento ufficiale nel Bardic Project, e perché le copie moderne di manoscritti jaina nella collezione Tessitori siano tutte contrassegnate con “Sivganj 15.8.1914” oppure con “Sivganj 16.8.1914”. Avrebbero potuto essere state preparate per Vijayadharmasūri e in seguito presentate a Tessitori.

<sup>16</sup> Seguo l'ortografia di Tessitori, che divide il nome in due parole.

<sup>17</sup> Si veda 1915 *Diary* of the Bardic and Historical Survey of Rajputana alla relativa data. Nel corso del medesimo anno VS 1971, Sādhu Bāla Rāma preparò copie di diversi manoscritti acquisiti per il progetto sulla letteratura bardica, per lo più presi in prestito da Vijayadharmasūri: si veda Trivedi 1957 C.3 (No. 2), C.6 (No. 5), C.7 (No. 6), C.8 (No. 7), C.9 (No. 8), C.10 (No. 9), C.12 (No. 11), C.14 (No. 13), C.17 (No. 17), C.18 (No. 18), C.19 (No. 19), C. 22 (No. 22). Indi, nel VS 1972: C. 27 (No. 26), C.34 (No. 32), C.38 (No. 36), C. 40 (No. 37), C. 41 (No. 38).

<sup>18</sup> 1915 *Diary*, 31 luglio 1915.

<sup>19</sup> Vedi lettera in hindi inviata da Vijayadharmasūri a Tessitori, Sādrī, Marwar, 1.4.41 (Vīra saṃvat) = 1914 EV: “il nostro copista Bālārāma è impiegato a copiare un manoscritto dal titolo

Per ironia della sorte, la vita di Tessori finì prima che potesse adoperare alcuno dei manoscritti per i suoi studi. Le sue acquisizioni comprendono molto materiale utile per ulteriori indagini in aree in cui aveva già incominciato a inoltrarsi nelle ricerche da lui pubblicate: un buon numero di opere in quella lingua da lui definita Old Western Rajasthani, una copia della *Kṛṣṇa Rukmiṇī Velī* di Pṛthvīrāja (FP 4511 Text 4), pubblicata nella *Bibliotheca Indica* utilizzando altri manoscritti, una copia del *Gorakh-Bodha* (FP 4368) sul quale scrisse un lavoro brillante e dettagliato per l'*Encyclopaedia of Religion and Ethics* (1921), copie della *Uvaesamālā* di Dharmadāsa, di cui aveva pubblicato l'edizione critica su *GS&I*, un ms. della leggenda rajasthani *Phūla Phūlamatī kathā*, un altro del trattato erotico *Kokaśāstra* reso in lingua vernacolare, testi di cui aveva raccolto altri manoscritti per il progetto sulla letteratura bardica e tutti annoverati tra le opere presenti nella sua collezione che il destino non gli concesse di leggere. Se si considera l'acume filologico del giovane studioso, possiamo solo immaginarci cosa mai sarebbe nato da un loro uso per studi approfonditi.

## II. *Il catalogo*

### *Organizzazione generale – valutazione della collezione*

L'organizzazione di un catalogo di manoscritti dipende ovviamente in gran parte dal materiale di una data collezione. Capitoli e suddivisioni debbono essere costruiti in modo da dare al lettore la migliore delle idee possibili sulle aree di letteratura coperte dai manoscritti, sulla loro ricchezza e diversità. All'incirca, l'83% delle 409 voci descritte qui come unità testuali appartengono alla tradizione jaina. Un 'manoscritto jaina' è pertanto un'opera jaina, sia essa sacra o secolare.<sup>20</sup> Il rimanente 17% è rappresentato o da opere religiose non-jaina, o da opere che, in qualche misura, trascendono i confini religiosi in quanto trasmettono una conoscenza śāstrica accettabile a tutti e possono aver avuto circolazione sia in ambiti jaina sia in ambiti non-jaina, per esempio quando tale conoscenza verte sulla grammatica o sull'astrologia. Questa osservazione ha determinato la classificazione tripartita che è stata adottata qui:

- I. Tradizione religiosa jaina
- II. Tradizione religiosa non-jaina
- III. Belles-lettres e discipline śāstriche.

Darśanaratnākara. Abbiamo preso in prestito la sua copia originale dal Deccan College”.

<sup>20</sup> Per le varie definizioni di cosa si intenda per 'manoscritto jaina' vedi Balbir *et alii* 2006, p. 19, in cui si riassume la situazione con riferimento alle affermazioni di H.R. Kapadia o di C.B. Tripāṭhi.

Quanto ai manoscritti jaina, la prima divisione che normalmente s'affaccia alla mente è quella tra opere śvetāmbara e digambara, ma ai fini della collezione udinese è irrilevante. Solo due testi, peraltro entrambi appartenenti al genere letterario gnomico, hanno autori digambara: la *Sadbhāṣitāvalī* di Sakalakīrti, in sanscrito (FP 4391, Cat. No. 381), e la *Sūktimuktāvalī-bhāṣā* del filosofo Banārasīdāsa, vissuto nel XVII secolo, in hindi (FP 4391, Cat. No. 382). Inoltre, tra le 38 opere altrimenti śvetāmbara, a volte molto brevi, che costituiscono FP 4412, si trova, quasi sepolto, un *pad* di Dyānatrāy, e un altro *pad* di Bhūrdhardās, entrambi poeti mistici digambara del XVIII secolo (Cat. No. 129 e 136). L'assenza di manoscritti digambara può apparire alquanto strana, dal momento che le biblioteche dei templi a Jaipur e dintorni sono famose per le loro ricchissime collezioni di manoscritti di opere di autori digambara, in pracrito, sanscrito, oppure rajasthani. Ma l'accesso alle loro collezioni sembra fosse abbastanza difficile ai tempi di Tessitori, per non parlare dell'acquisto di manoscritti. Sappiamo dalla sua corrispondenza che s'impegnò a fondo per visitare le biblioteche digambara, chiedendo una raccomandazione ufficiale prima della visita:

Jodhpur, Foresteria, 3 settembre 1914

A: Maharaj Zalim Singh

Vicepresidente del Consiglio della Reggenza, Jodhpur.

Gentile Signore,

Ho progettato di far visita a Nagor lunedì prossimo, e le sarei molto obbligato se mi potesse far avere una lettera per il Thānedār o altro funzionario in capo colà, ordinandogli di fare in modo che mi siano accessibili tutte le biblioteche e collezioni di manoscritti locali. Tra le varie collezioni si trova un Digambarī Pustakālaya che si dice sia estremamente ricco di MSS in vernacolo ed è affidato alle cure di un bhāṭṭāraka, che non lo fa vedere se non gli viene intimato di farlo.

Nella speranza che nella sua gentilezza ella mi scusi per il disturbo, le faccio i miei complimenti, e ho l'onore di rimanere

il suo dev.mo

L.P.T.

Dieci giorni dopo, scrisse in hindi a Vijayadharmasūri, spiegando che nonostante l'ordine regale, la biblioteca gli era rimasta interdetta perché il *bhāṭṭāraka* si era rifiutato di fargli vedere alcunché, ed esprimendo il suo rammarico che quei materiali preziosi quanto antichi sarebbero rimasti 'cibo per vermi' (*kīḍom kā bhojana*, lettera del 13 settembre 1914).<sup>21</sup>

<sup>21</sup> Si trova un resoconto simile nell'inedito *Diario* di Tessitori. Vedasi l'introduzione al *Devī-Māhātmya* (2008), p. 11.

Si può dire che i testi jaina śvetāmbara della collezione di Tessitori rappresentino quelli che vengono comunemente usati per l'insegnamento all'interno del curriculum monastico oppure quelli che potrebbero venir letti da un laico medio. Per esempio, del canone śvetāmbara in ardhamāgadhī troviamo pochissime copie. Degli Aṅga, abbiamo il sesto, la *Jñātādharmakathā*, il cui contenuto è interamente narrativo e comprende anche parabole, oppure il settimo, l'*Upāsakadaśāṅga*, che, anch'esso per la maggior parte narrativo, affronta in modo esaustivo quella che dovrebbe essere la vita del pio laico jaina e i modi in cui questi può diventare monaco. All'interno della categoria 'trattati fondamentali', abbiamo una copia del *Daśavaikālikasūtra* e diverse copie del *Uttarādhyāyanasūtra*, o per intero o in antologia. Questi due libri sono precisamente quelli che i monaci jaina imparano a memoria all'inizio della carriera religiosa. Le altre categorie di scritture canoniche non vi sono rappresentate. Osservazioni simili a questa si sono fatte anche per le biblioteche del sud-est asiatico: in genere, non contengono la totalità di quello che intendiamo con il termine Tipiṭaka, ma solo alcuni libri che contengono racconti oppure che, per qualunque motivo, sono sovente adoperati per impartire gli insegnamenti di base. I libri religiosi della collezione Tessitori constano di manoscritti che pertengono principalmente a un 'canone pratico'; sono quelli cioè che vertono sull'esecuzione di riti. Opere come il *Pākṣikasūtra* (ve ne sono tre esemplari), il *Pratikramaṇasūtra* e via dicendo, appartengono a quello che è noto come il corpus Āvaśyaka, costituito da testi liturgici letti o recitati con accompagnamento di gesti, formule di omaggio, prosternazioni, ecc., così come in chiesa si legge, si canta, ci si inginocchia, si sta in piedi o seduti, a seconda. Fra i jaina śvetāmbara, questi riti, che si svolgono o quotidianamente o ogni due settimane, si ricollegano alla penitenza per le trasgressioni e alla loro confessione davanti ai maestri. Stanno alla base della pratica religiosa, e pertanto i testi che vi si rifanno sono fondamentali e di uso comune in varie versioni.

Tra i manoscritti jaina della collezione di Tessitori le opere cosmologiche costituiscono una sezione abbastanza numerosa. I jaina hanno sviluppato un modo proprio di concepire l'universo, descrivendolo in un corpus molto vasto di opere. I trattati più antichi appartengono alle scritture canoniche, ma esiste una tradizione ininterrotta di lavori nuovi che sono diventati dei classici per insegnare questo campo dello scibile ai monaci. Uno dei motivi per cui esso ha assunto una tale importanza sta nel fatto che per gli esseri umani è significativo sapere dove sono o saranno nati nel mondo, e che sorta di vita vivranno in tali diversi luoghi. Il luogo che uno occupa nell'universo è così connesso con il karma e progresso spirituale di ognuno. Sono i vari *Kṣetrasamāsa* e *Samgrahaṇī*, opere di più autori, i classici che i monaci, anche oggi, adoperano per imparare. La

cosmologia jaina è un argomento complesso che comporta un gran numero di liste, numeri, calcoli. Diagrammi e illustrazioni fanno parte dei manoscritti cosmologici. La collezione di Tessitori non comprende degli esemplari eccezionali, ma FP 4450 (Cat. No. 62) e FP 4320 (Cat. No. 67) sono dei validi esempi che mostrano come testo e immagini interagiscano in questo genere di opere.

Altri trattati fondamentali che hanno una collocazione all'interno del curriculum monastico e fungono da manuali sono quelli come il *Jīvavicāraprakaraṇa*, che elenca e classifica tutti i diversi esseri che, secondo l'analisi jaina, costituiscono la vita, oppure il *Vanaspatiprakaraṇa*, che è incentrato sulle piante. Invece, FP 4302, che contiene la *Jīyabhedabattisī* di Dharmaghoṣasūri (Cat. No. 87), potrebbe essere una testimonianza unica di un trattato molto tecnico e sofisticato sulla tipologia degli esseri viventi.

Tutte queste scritture canoniche, cosmologiche o di altro genere sono all'origine composte in pracrito. È interessante notare che quasi tutti i loro manoscritti nella collezione di Tessitori sono accompagnati da un commento in una lingua regionale, vale a dire Rajasthani o Gujarati (*ṭabo* oppure *bālāvabodha*). Questi commentari non sono tanto elaborati o complessi quanto strumenti pedagogici volti semplicemente ad aiutare nella comprensione di parole e frasi pracrite in un momento in cui tale lingua non era più lingua primaria per nessuno, e doveva essere appresa appositamente. Nei tempi più recenti, un originale pracrito senza una traduzione era quasi inutilizzabile per il lettore medio. Sappiamo che, durante la vita di Tessitori, i monaci accedevano a queste scritture per lo più per il tramite di traduzioni. Anche i rifacimenti in lingue vernacolari di antichi trattati in pracrito o i singoli capitoli di libri canonici che si ritrovano nella collezione di Tessitori vanno in questa direzione.

Trattati a parte, la collezione di Tessitori comprende anche un buon numero di testi brevi in gujarati o rajasthani appartenenti alla letteratura narrativa o devozionale: inni ai Jina, elogi di luoghi sacri jaina come Shatrunjaya nel Gujarat o Abu nel Rajasthan. Una di queste opere è rimarchevole: appartiene al microgenere letterario detto *caityaparipāṭī*, 'successione di templi', il cui scopo è descrivere, sia con esattezza sia poeticamente, i vari templi che si possono vedere in un dato luogo sacro. Siffatti testi, che sono quasi dei manuali per un visitatore, sono preziosi per la conoscenza della storia, geografia e topografia del luogo. La popolarità nella devozione quotidiana del XXIII Jina, Pārśvanātha, sia oggi sia in passato, trova una eco nei manoscritti nel vasto numero di inni a lui dedicati.

Le opere didattiche e narrative comprendono svariati poemi appartenenti ai ben frequentati generi letterari gujarati noti come *rāsa*, *copāī* e *sajjhāya*, dedicati a un argomento specifico o alla storia di un personaggio. Alcuni di questi appartengono al ceppo antico della letteratura narrativa jaina, le cui avventure sono

note da lungo tempo attraverso una catena ininterrotta di rinarrazioni. Ogni eroe ed eroina è un esempio stimolante per i lettori, siano essi monaci o più genericamente uomini e donne comuni. Per le donne, la lettura delle avventure di dame illustri che, pur passando attraverso traversie e tribolazioni, non abbandonarono la condotta morale (*sīla*), costituiscono esempi stimolanti: come le loro predecessore, dovrebbero comportarsi da *sati*, ossia femmine oneste che rimangono fedeli ai mariti a dispetto di ogni tentazione. Il loro numero è smisurato, ma sedici di loro sono ben note ai jaina (Cat. No. 199). La grande popolarità di Rājul, che dovette rinunciare all'idea di sposare il principe Nemi poiché questi aveva deciso di diventare monaco, e che poi, diventata monaca essa stessa, oppose resistenza ai tentativi di seduzione del monaco Rathanemi, suo ex-cognato, riportandolo sulla retta via, è attestata da diversi inni, racconti o strofe. L'appeal emotivo della storia di Rājula e il suo darsi alla vita monastica la rendono una figura enormemente popolare, elogiata o cantata in vari inni, racconti, o strofe, nei quali è associata al XXII jina, Neminātha. La sua rinuncia è un modo per seguire il marito.<sup>22</sup>

La collezione di Tessitori raccoglie svariate opere realizzate da rinomati autori rajasthani jaina dal XVI sec. in avanti, come i monaci Samayasundara, Dharmavardhana detto anche Dharmasiha, e Jinaharṣa, presenti con diversi lavori. Non è a caso che tutte le loro opere siano state pubblicate nel XX secolo dai due studiosi rajasthani Agarcand Nahta e Bhanwarlal Nahta, che tanto fecero per espandere la conoscenza della letteratura jaina del Rajasthan, come non è un caso che tutti e tre i monaci appartenessero al Kharataragaccha, uno degli ordini monastici śvetāmbara più popolari di quella regione.

Inoltre, è di rilievo che la collezione di Tessitori contenga anche molti scritti provenienti da lignaggi monastici śvetāmbara amūrtipājak (aniconici), vale a dire gli Sthānakvāsīn e i Lonkāgaccha. Opere di autori quali Jaimal, Cothmal, Rūpcand, Rājcanḍ o altri ṛṣi spiccano in questo catalogo, laddove sono molto meno attestati nelle collezioni di manoscritti che si ritrovano fuori dall'India, o anche fuori dallo stesso Rajasthan. Sono autori che hanno contribuito sia allo sviluppo della lingua rajasthani sia alla letteratura jaina nelle sue forme vernacolari: anche per scritti strettamente ricollegabili al canone strettamente inteso, non adoperarono il pracrito, ma esclusivamente le lingue vernacolari. Una delle forme letterarie di crescente popolarità nel periodo medievale e pre-moderno è la strofe didattica (spesso rubricata *aupadesik pad* nei cataloghi indiani), che spesso ci tramanda un'insegnamento pregnante sull'impermanenza, la transitorietà della vita, e via dicendo, secondo una tradizione molto simile a quella non-jaina dei Sant e

<sup>22</sup> Si veda Kelting 2009, pp. 110 sgg. per ulteriori discussioni su questo racconto.

della loro poesia. Spesso, questi *pad* jaina, in quanto brevi, si trovano in manoscritti che abbracciano più di un testo; nelle collezioni di manoscritti extraindiane non spiccano per frequenza. Notevole il componimento poetico rajasthani, a quanto pare opera di una laica jaina, in lode della carriera religiosa di un'asceta amūrtipūjak di nome Jīuji Mahāsati, non altrimenti nota (FP 4365, Cat. No. 339). Similmente, il testo No. 17 in FP 4505 è dedicato alla carriera del leader sthānakvāsi Varasīmhajī (Cat. No. 340). Sono, questi, esempi notevoli della poesia religiosa jaina; mancano invece dalla collezione udinese le opere dei principali monaci Terāpantha, un ordine monastico śvetāmbara sorto in Rajasthan nel XVIII secolo, e ciò benché sia noto che Tessitori aveva incontrato l'allora capo del gruppo a Sardarsahar e che questa sezione della tradizione jaina gli fosse familiare.<sup>23</sup>

La sezione religiosa non-jaina racchiude svariati classici, tra cui possiamo mettere in evidenza i seguenti: un manoscritto recante due famosi inni di Śaṅkarācārya e un terzo inno a lui attribuito (FP 4474, Cat. No. 343), uno che riporta una selezione dei *Sākhī* di Kabīr (FP 4371, Cat. No. 354), oggetto assai idiosincratice, un altro che contiene un'opera a quanto pare poco nota di 'Sūrdās' ((FP 4415, Cat. No. 353), e ancora il *Gorakha-bodha* (FP 4368, Cat. No. 351) che illustra il dibattito tra Gorakhnāth e Matsyendanāth, nonché il manoscritto del *Devīmāhātmya*, unico manoscritto illustrato della collezione (FP 4510, Cat. No. 345). Sono altresì degne di nota opere espressive di un ambito devozionale e spirituale, ben note nell'India occidentale, come il *Jālandharapurāṇa* di Haradāsa Misaṇa (FP 4506, Cat. No. 365) o il *Hararasa* di Bārahaṭ Ṫsardās (FP 4411, Cat. No. 358). Anche la sottosezione 'letteratura rajasthani' è abbastanza un unicum se la si paragona ad altre collezioni manoscritte extraindiane. Della letteratura bardica, presenta un unico esemplare, sul quale Tessitori aveva lavorato intensamente (FP 4511, Cat. No. 363), nessuna copia del racconto d'amore *Ḍholā-Marū*, famosissimo in tutta la regione, ma svariati esemplari di altri racconti d'amore regionali (*Phula-Phulamati rī vārtā*, FP 4445, Cat. No. 367 e *Bhojarāja-Bhānumati rī vārtā*, FP 4400, Cat. No. 368), che non hanno ancora ricevuto l'attenzione che si meritano dagli studiosi, sebbene ne siano noti più manoscritti dal Rajasthan, alcuni dei quali illustrati.

Tra i lavori rappresentativi di Belles-lettres e Śāstra, si trovano manoscritti di opere in sanscrito, pracrito, e lingue vernacolari. Il *Vasantavilāsa* di Nayacandrasūri (FP 4362, Cat. No. 372) è sia un testo di alta sofisticazione sia una rarità, in quanto se ne conosce al momento un unico altro manoscritto. I

<sup>23</sup> Lettera a Indravijayasūri, Bikaner, 23 agosto 1917.



manoscritti che propongono materiale descrittivo (*varṇana*) sono una corrente della letteratura medievale gujarati e rajasthani che non appare ben attestata nelle collezioni manoscritte fuori dall'India. Tra le produzioni in vernacolo, sono notevoli, benché non esemplari unici, opere classiche sulla lessicografia, l'erotica e la poetica quali quelle di Nandadās, Sūrata Mīśra, Dalapatirāya e Maṃsīdhara. La gamma di testi di astronomia o astrologia abbraccia qualche classico sanscrito oltre ad appunti talvolta scarabocchiati alla fine di manoscritti di contenuto vario. Il commento sanscrito al *Laghujātakasūtra*, composto nel VS 1571 (1514 EV) da Bhaktilābha Upādhyāya, monaco jaina del Kharataragaccha è qui attestato da un manoscritto copiato nel VS 1731 (1674 EV, Cat. No. 396): si tratta di un lavoro astronomico presente in Rajasthan, ma sconosciuto al di fuori di tale regione e tuttora inedito. Infine, gli ultimi due manoscritti rubricati nel catalogo (Cat. Nos. 408-409) hanno a che fare con la storia delle caste, e si avvicinano a generi letterari rappresentati nella letteratura bardica. Il primo è un'opera in versi sulla casta Ośvāl, paragonabile alle *vārtā* in prosa di simile argomento; l'ultimo è un lavoro poetico in onore di un Kāyastha comprensivo di storia leggendaria di tale casta, una categoria di testo sovente reperibile nella poesia bardica.

In un certo senso, Tessitori è stato il successore del Colonnello James Tod, il quale, tra il 1799 e il 1823 aveva anch'egli raccolto un gran numero di manoscritti in sanscrito, pracrito, hindi e gujarati nella stessa zona, arricchendo una biblioteca extraindiana con tesori che rispecchiavano sia la storia regionale sia le tradizioni letterarie dell'India nella loro diversità.<sup>24</sup>

### III. *I manoscritti*

#### *Materiali e condizioni*

Tutti i manoscritti descritti nel presente catalogo sono su carta;<sup>25</sup> vi prevale la carta fatta a mano di produzione indiana, con grandi divergenze sia alla vista sia al tatto: dal giallo pallido al bruno quasi scuro, da una struttura sottile e fragile a una consistenza abbastanza spessa e ruvida. Appare chiaro che, per le cinque copie moderne preparate per Tessitori durante i suoi anni di presenza nel Rajasthan (1914 sgg., vd. *supra*), è stata adoperata una carta bianca (di produzione meccanica) di fabbricazione moderna. Appartengono tutte allo stesso gruppo.

<sup>24</sup> Parte della collezione dei manoscritti di Tod è conservata presso la Royal Asiatic Society di Londra: *JRAS* (1940), pp. 129-178.

<sup>25</sup> Nell'India occidentale l'uso delle foglie di palma per la produzione di manoscritti è attestata da esemplari databili tra il XII e l'inizio del XIV secolo. Questi manoscritti sono conservati nelle

La collezione di manoscritti di Tessitori è notevole per lo stato di conservazione generalmente eccellente. Vi sono pochi casi di manoscritti di media o mediocre condizione con fogli mancanti o parti di testo lacunose per danni da fori, ecc. Uno di questi è il *Devīmāhātmya* illustrato, ma questo esemplare è stato interamente restaurato prima della sua pubblicazione. Il numero di manoscritti incompleti o frammentari è limitato.

### *Formati*

La stragrande maggioranza dei manoscritti illustrati nel presente catalogo sono nel formato *pothī*, ossia il formato tradizionale del manoscritto indiano dove la lunghezza supera la larghezza. *Pothī* è un termine neoindiano (si usa specialmente in Gujarat) derivato dal Scr. *pustikā*. Il formato deriva l'origine dalle foglie di palma ed è rimasto adoperato anche quando si passò ad usare la carta. Per tradizione, le pagine delle *pothī* non si rilegano, e come tali sono state lasciate nella collezione di Tessitori conservata a Udine, mentre – in molti casi – i manoscritti conservati in biblioteche al di fuori dell'India sono stati rilegati dallo zelo dei bibliotecari. Tradizionalmente, poteva capitare che le pagine fossero collocate tra due copertine in legno o di tela (oggetti spesso belli, decorati con segni di buon auspicio), ma qui non ve ne sono. In alcuni casi, più manoscritti sono stati catalogati sotto la stessa segnatura, come se fossero un unico esemplare, e ciò è in parte dovuto al fatto che sono identici di dimensioni e aspetto, laddove sono in realtà manufatti differenti. Così, la segnatura FP 4296 corrisponde a due oggetti diversi, e la FP 4474 a tre. In questi casi, gli oggetti sono stati distinti aggiungendo lettere dalla (A) alla (C).

Il formato delle *pothī* è soggetto a variazioni, a seconda del contenuto delle opere. Solitamente, il testo viene scritto di continuo dall'inizio alla fine della pagina, ma vi sono anche altri formati possibili là dove il testo-base (*mūla*) sia accompagnato da un commentario: questi presentano l'evidente vantaggio di tenere il testo e il commento separati, e sono particolarmente benvenuti nel caso di commentari discorsivi e prolissi, che non sono una semplice glossatura parola per parola. Nel formato *tripāṭha*, il *mūla* viene scritto al centro, di solito con una grafia di dimensioni maggiori, mentre il commento viene vergato sopra e sotto il testo centrale in una grafia più minuta. Ne sono esempi FP 4390 *Lokanālidvātrīṃśikā* con commentario in gujarati, e FP 4314 *Kalyāṇamandira-stotra* con commentario sanscrito; FP 4307 è un lignaggio commentato del

biblioteche di Cambay, Patan e Jaisalmer, ma la loro acquisizione da parte di individui durante la fase di ricerca di manoscritti tra il 1870 e la prima metà del XX secolo è assai rara. Nelle collezioni europee ce ne sono pochissimi (Balbir *et alii* 2006, pp. 58-59).

Tapāgaccha e FP 4330 è un'opera astronomica con commentario sanscrito, mentre FP 4427 è una copia moderna di un inno letterario a Pārśvanātha in cui si vede un adattamento del formato tradizionale. Il termine *tripāṭha* è solitamente adoperato quando le tre parti che compongono la pagina sono chiaramente distinte, ma vi sono anche dei casi ambigui in cui i limiti spaziali non sono stati definiti e testo e commento si sovrappongono in qualche misura. Nel formato *pañcapāṭha* vi sono altre due parti, una sulla sinistra e una sulla destra della pagina, riservate al commentario. FP 4318, il manoscritto più antico della collezione (VS 1475), riporta il lessico per sinonimi di Hemacandra, l'*Abhidhānacintāmaṇi*, con commento sanscrito; FP 4319 è un manoscritto della dossografia di Haribhadra con commento sanscrito; FP 4413 è un trattato sulla Liberazione con commento sanscrito e FP 4462 è un trattato cosmologico in pracrito con l'inizio di un commentario sanscrito: è pertanto solo in parte un *pañcapāṭha*. In questi casi, i margini sono molto stretti se non quasi inesistenti, e non è raro che, se gli angoli delle pagine sono leggermente deteriorati o strappati, si siano perdute alcune parti del testo. Nel formato *pañcapāṭha*, la sequenza di lettura è la seguente: parte superiore-parte destra-parte sinistra-parte inferiore.

Nei testi accompagnati da commenti in gujarati del tipo *bālāvabodha* o *ṭabo*, solitamente volti a spiegare la terminologia e dare degli equivalenti gujarati alle parole pracrite o sanscite, un formato comune è quello cosiddetto interlineare. Il *mūla* viene scritto in grafia normale o ingrandita, e tra le righe si riserva uno spazio anche ampio per scrivervi il commentario. Quest'ultimo viene vergato in una grafia più piccola, spesso esattamente sotto le parole corrispondenti del *mūla*. La glossatura parola per parola adopera degli artifici stereotipati, per esempio l'abbreviazione *ka°* = gujarati *kahetām*, dall'uso equivalente all'*iti* del sanscrito: così, "X *ka*", seguito dalla spiegazione, equivale a "dicendo X [la parola del *mūla*] egli intende ...". Le glosse possono essere presentate sotto forma di compartimenti eventualmente separate da linee verticali per facilitare e rendere più chiare le cose. Nella collezione Tessitori dei buoni esempi con compartimenti chiaramente delineati sono FP 4303 (Cat. No. 11), FP 4440 (Cat. No. 71), FP 4399 (Cat. No. 106), FP 4332 (Cat. No. 319). Un caso di compartimenti senza righe è FP 4311, mentre FP 4490 (Cat. No. 95) è interlineare nell'intenzione, ma dal momento che il commentario contiene dei racconti lunghi, questi tendono a occupare tutta la pagina e il formato interlineare tende a essere eclissato.

*Tripāṭha*, *pañcapāṭha* e interlineare sono formati tradizionali, ma vi sono anche altri modi innovativi o idiosincratici per organizzare lo spazio di scrittura. FP 4289 (Cat. No. 74) si basa su liste e corrispondenze tra termini che appartengono a liste diverse, per i quali si adopera uno schema a colonne. Meno comune è la doppia riga rossa che separa le pagine di FP 4416 (Cat. No. 147) in due parti

in senso verticale, formando due colonne che debbono essere lette in successione, come in un quotidiano.

In Rajasthan in particolare, la forma di codice nota come *gutakā* è rappresentata nella collezione Tessitori da diversi esemplari. L'altezza è o uguale alla lunghezza, nel qual caso il codice è quasi quadrato, oppure è considerevolmente maggiore della lunghezza. Le dimensioni possono essere quelle di un nostro libro o taccuino tascabile, o molto maggiori. Nessuno di questi è rilegato, i fogli vi sono semplicemente riposti ripiegati. Tutti i codici manoscritti della collezione sono manoscritti a testo multiplo (MTM). FP 4503, con i suoi 21 testi e 16 fogli, come pure FP 4465, con 11 testi, sono casi in cui un'unica mano ha vergato l'intero testo, ma questa sembra essere una situazione piuttosto eccezionale. Il più delle volte, i codici sono spazi per un'attività a più mani, accompagnata da un'impaginazione irregolare o disorientante (p.es, FP 4511 con 8 testi, FP 4505 con 26 testi). A volte sono etichettati come manoscritti collettivi. L'oggetto è uno solo, ma lo schema e l'ornamentazione può differire in punti diversi. Non abbiamo qui esempi di codici a cui sia stato aggiunto un indice.

#### *Numero e dimensione dei fogli*

La lunghezza e la larghezza dei fogli viene data in millimetri. Nel formato *pothī* la lunghezza è maggiore della larghezza. La dimensione prevalente dei manoscritti *pothī* nella collezione Tessitori è 250 × 100 mm, il che è rappresentativo della situazione generale. Notevoli per le piccolissime dimensioni sono i tre codici FP 4466, FP 4504 e FP 4509. Nelle voci viene indicato anche il numero di righe per pagina: si tratta di una media, perché in molti manoscritti compaiono piccole variazioni da pagina a pagina. Nei manoscritti *tripāṭha* e *pañcapāṭha* è difficile valutare con precisione il numero di righe, in quanto certe pagine possono contenere solo il commento e non il *mūla*.

Sull'estensione dei manoscritti, che si tratti di *pothī* o di codici, c'è molta variazione. Nella collezione Tessitori i manoscritti lunghi (più di 40-50 fogli) rappresentano piuttosto l'eccezione. Il più lungo è FP 4332, un manoscritto del *Śatruñjayamāhātmya* di Dhaneśvarasūri (Cat. No. 319), con 321 fogli per un totale di cinque capitoli, quindi non l'opera nella sua interezza. La collezione è notevole per il numero piuttosto elevato di *pothī* brevi o brevissimi, da uno a tre fogli l'uno. Nella fase dei manoscritti in foglie di palma la tendenza era quella di avere manoscritti piuttosto lunghi, ma in tempi più recenti si direbbe che la proporzione di manoscritti brevi sia viceversa aumentata, nonostante la teorica minor probabilità di sopravvivenza in un contesto in cui le pagine rimangono sciolte e non rilegate. Si tratta però di un fenomeno che non è possibile datare, nemmeno approssimativamente. Peraltro, manoscritti di un sol foglio non signi-

ficano che si tratti di un solo testo. Esempi di mss. che riportano più di un testo su un sol foglio sono: FP 4399, FP 4364, FP 4419, FP 4423, FP 4482 (rispettivamente 2 testi), FP 4288 e 4478 (3 testi).

### *Foliazione*

Di regola, la foliazione originaria dello scriba viene segnata nell'angolo inferiore destro del verso di ogni foglio. Questa è la situazione di default, e pertanto nel presente catalogo l'indicazione circa la collocazione dei numeri di foglio viene data solo nelle situazioni in cui diverge, per esempio quando la foliazione è scritta anche una seconda volta nell'angolo sinistro del verso (spesso assieme a un titolo in margine, in pieno o abbreviato). Questa foliazione originaria ha nome OFN, e va distinta dalla MFN: quest'ultima si riferisce alla numerazione continua per pagine in numeri arabi vergata a matita dai bibliotecari, e destinata a utenti non versati nei numeri indiani. OFN e MFN non coincidono quando manchino dei fogli originari senza che l'utente europeo ne abbia tenuto conto. Un caso notevole nella collezione udinese è quello del ms. del *Śatruñjayamāhātmya* (FP 4332), che spicca per il suo disordine: OFN 1-321 vs. MEF 1-298; inoltre, nel manoscritto, compare una numerazione originale doppia, una in parte sbagliata nell'angolo inferiore destro, una corretta nell'angolo superiore sinistro. OFN e MEF differiscono anche quando due mss. estranei tra loro sono stati catalogati sotto la stessa segnatura perché identici in quanto ad aspetto: la segnatura FP 4296, MEF 1-261, corrisponde in realtà a due mss. differenti OFN 1-91 (= MEF 1-91) e OFN 1-170 (MEF 92-261); così FP 4474, MEF 1-18 corrisponde a due manoscritti differenti della stessa opera, il *Pākṣikasūtra*, dove OFN 1-8 identificano il primo e OFN 1-10 il secondo. Altri casi sono FP 4294, 4430, 4482, 4491. I numeri di foglio possono essere decorati in varia guisa, o circondati da motivi floreali in rosso (FP 4338, 4369, 4397, 4407, 4438) o da rappresentazioni figurate di varia sorta (FP 4345, 4365) per renderli più visibili.

### *Grafie*

Tutti i manoscritti sono vergati in Devanāgarī. Data l'altra proporzione di manoscritti jaina non sorprende che la Jaina Nāgarī sia la varietà prevalente.<sup>26</sup> Ma questa scrittura veniva adoperata anche per testi non-jaina in circolazione in ambiente jaina, e addirittura per testi della letteratura bardica.<sup>27</sup>

La cosiddetta varietà *pr̥ṣṭhamātrā* in cui le vocali lunghe (*e*, *o*) e i dittonghi

<sup>26</sup> Si veda per esempio: H.R. Kapadia, 'Outlines of Palaeography (with special reference to Jaina Palaeographical data and their evaluation)', *The Journal of the University of Bombay* 6 (1938), 6, in part. alle pp. 98 sgg.; *idem*, in appendice a *Catalogue of the Bhandarkar Oriental Research Institute*, Pune, vol. 17/2a.

<sup>27</sup> Si veda Tessitori, *Reports*, e i riferimenti in Trivedi 1957.

(*ai, au*) sono segnati con tratti verticali prima e/o dopo le consonanti è di vasto uso, specie nei manoscritti in sanscrito o pracrito. Rimane tuttavia difficile definirne l'uso sul piano cronologico, in quanto potevano ricorrervi anche i manoscritti relativamente recenti. È presente anche la maniera 'moderna' di notare queste vocali e dittonghi, e non mancano casi in cui nello stesso manoscritto compaiano le due modalità l'una accanto all'altra.

È presente anche la Nāgarī non-jaina: un caso estremo è rappresentato da 4507 che fa uso dello stile di scrittura *mudiyā*, detto anche *mahājani* o *bāṇiyāvaṭī lipi*, adoperato dai Kāyastha e dai mercanti a scopo contabile e di registrazione.<sup>28</sup> È una sorta di stenografia in cui i segni vocalici non vengono adoperati sistematicamente. È stata adoperata qui per copiare due opere jaina, di cui si è potuto leggere e identificare solo l'inizio della prima (Cat. No. 113). Anche gli studiosi che ho contattato per avere assistenza ne sono rimasti perplessi.

Le forme di scritture mostrano un'ampia gamma di schemi, da quella con caratteri quadrati e ordinatamente formati, alla scrittura corsiva. Grande la varietà anche delle dimensioni, dal relativamente minuto al relativamente grande. I livelli di accuratezza variano considerevolmente. Una scrittura molto corsiva (e piuttosto disordinata) è normalmente caratteristica di annotazioni personali nei *guṭakā* (v. *supra*) o in piccoli brani di testo scritte da mano seriore per riempire lo spazio bianco in una pagina, dopo un testo scritto in modo perfettamente ordinato ed attento.

### *Lingue – forme letterarie*

Le lingue che si presentano in questa collezione sono sanscrito, pracrito e lingue vernacolari. Il sanscrito compare in tutte le categorie letterarie qui descritte, in tutte le tre sezioni del catalogo: jaina, non-jaina, śāstra. Il numero davvero esiguo di opere canoniche śvetāmbara tra i lavori copiati spiega la rarità di manoscritti in pracrito ardhmāgadhī (AMg.). I trattati postcanonici jaina, le opere narrative o gli inni in pracrito māhārāṣṭrī jaina (qui rubricato come Pkt.) sono pur'essi poco numerosi. Quanto ad apabhraṃśa, questa definizione si può applicare a pochi esemplari in cui si possono rilevare delle caratteristiche apabhraṃśa specifiche, tipo forme di assolutivo in *evi* oppure *eppi(nu)* e dove alcune terminazioni pracrite come forme di presente del tipo *āmi* sono conservate (Cat. No. 198, 225, 314, 323, 335, 337). Si tratta di opere della prima fase del periodo medievale (XIII sec. ca.). Ma quello che prevale nella collezione di Tessitori sono i manoscritti di testi scritti originariamente in vernacolo o accompagnati da commenti in vernacolo. Vi sono due spiegazioni: la prima è che questo potrebbe essere il risultato di una scelta motivata dall'interesse linguistico del giovane studioso per lo sviluppo delle lingue adoperate nel Nord India, specie nell'India occiden-

<sup>28</sup> Informazioni fornite dal dr. Dalpat Rajpurohit. Cfr. Menāriyā, p. 19.

tale. L'altra è che, molto semplicemente, quanto meno per la tradizione jaina, i manoscritti in lingue vernacolari erano molto più numerosi e facili da trovare in quella regione e nei tempi in cui Tessitori se li era procurati. Questo vale anche per i manoscritti in vernacolo di opere non-jaina. Non è facile dare una definizione adeguata a questi vernacoli, data l'alta percentuale di ibridazione e di fluttuazioni che esibiscono, ma l'etichetta 'Old Western Rajasthani' è ormai divenuta obsoleta e non si usa più nei testi specialistici.

In questo corpus, la definizione 'antico gujarati' (Old Gujarati) è stata adoperata con parsimonia, solo per opere che appartengono alla stessa fase antica delle opere in apabhraṃśa (autori rubricati all'inizio di Desai, JGK 1). Il confine tra entrambi gli stadi linguistici è labile, anche se s'intravede l'emergere di quelle che sono destinate a diventare le postposizioni genitive del gujarati.

E il confine tra gujarati e rajasthani è molto labile quando si tratti di opere jaina i cui autori erano monaci jaina. Costoro circolavano per tutta l'India occidentale e apprendevano i vernacoli adoperati in tutta la regione senza operare distinzioni nette tra l'uno e l'altro: Samayasundara, un monaco jaina le cui realizzazioni letterarie in vernacolo sono ben rappresentate nella nostra collezione, è uno di questi casi. Una siffatta situazione spiega l'etichetta *Mārugu* per *Mārugurjar* adoperata nei cataloghi di manoscritti a Koba, il cui materiale è quello che meglio corrisponde con quanto abbiamo disponibile qui. Ma è un'etichetta che probabilmente non sarebbe accettata all'infuori dell'India, e quindi non è stata adoperata. Per i casi in cui traspariva un alto grado di ibridazione, resa evidente dalle postposizioni o dalle forme verbali, si è deciso di adoperare qui 'Guj./Raj.', quantunque si tratti di un'opzione non del tutto soddisfacente. Là dove si è scelta una soltanto delle due definizioni, s'intende che una lettura attenta del manoscritto fornisce sufficienti prove linguistiche per decidere in tal senso. D'altronde, anche la distinzione tra hindi e rajasthani è problematica per quanto attiene alle opere jaina. Queste difficoltà non sembrano applicarsi in maniera altrettanto cruciale alle opere non-jaina (sezione II) dove la distinzione tra braj, hindi e rajasthani appare più facile da definirsi.

Le forme letterarie attestate nel corpus sono molteplici. In un numero esiguo di opere canoniche jaina è presente la prosa, altrimenti adoperata nei commenti o nelle esposizioni discorsive in sanscrito o vernacolo simili a commenti su ogni genere di argomento, nelle rinarrazioni in vernacolo dei classici sanscriti (infra II.3) e nel microgenere varṇana che fornisce materiale descrittivo ed è considerato una forma specifica delle letterature gujarati e rajasthani. Viceversa, quanto alle forme in versi la gamma è ampia, specie nelle lingue vernacolari. La terminologia è ampia, anche se non del tutto chiara, in quanto gli stessi tipi di composizione possono essere usati per la narrativa o per l'insegnamento di nozio-

ni di dottrina. È il caso di *rāsa*, *copāi*, *sajjhāya* e *dhāla*, forme letterarie religiose adoperate dai jaina in profusione. *Lāvaṇī* e *pada* sono forme brevi adoperate per strofe didattiche singole o di pochi versi.<sup>29</sup> Termine tipico della letteratura rajasthani è *vārtā*, e si riferisce a una leggenda in prosa o in versi (Cat. Nos. 366-368). Tutte queste forme poetiche attingono a un'ampia varietà di metri (*kavitta*, *dūhā*, *caupāi*, *chappāi*, ecc.).

La coesistenza nello stesso manoscritto e nello stesso testo di sanscrito, pracrito e lingue vernacolari è fonte di difficoltà per una qualunque traslitterazione coerente. La nasali nei manoscritti sono sempre segnate con anusvāra, e quest'uso è stato seguito nelle citazioni del testo: ṃ è stata adoperata in tutto il presente catalogo. La coesistenza di vari livelli di lingua dà ragione anche della alta percentuale di vocali nasalizzate che compaiono un po' ovunque (p. es. *Vardhamāṇna*, *Gaṃṇeśa*, *dāṃna*, ecc.). Un problema analogo sorge sull'uso e il valore del visarga. Il segno 'ḥ' viene usato abbondantemente in fine parola in opere vernacolari dove il suono corrispondente, un'aspirazione finale, non fa parte della lingua. In alcuni casi è usato chiaramente come equivalente a un segno di interpunzione, in altri echeggia quello che si osserva nella pronuncia odierna, là dove si aggiungono aspirazioni in origine superflue in fine di parola per enfatizzare la lunghezza di una vocale. Per questi casi si è deciso di traslitterare con 'ḥ' e non con 'h'.

Nelle fasi linguistiche di transizione il confine tra sanscrito/pracrito e i vernacoli è spesso non rigido. Questo coinvolge la nozione di composto e l'uso del trattino nella traslitterazione. In questo catalogo, l'uso del trattino è stato ridotto, ma non del tutto bandito in quanto, in certe circostanze, potrebbe essere utile.

### *Paratesti*

Con questo termine ci si riferisce a parti di testo che si trovano prima e dopo un'opera copiata. Non sono necessariamente scritte dall'autore, quanto piuttosto dallo scriba. La lingua dei paratesti spesso vorrebbe essere sanscrito, anche quando il testo non è in sanscrito, ma mostra una serie di varianti ortografiche che probabilmente riflettono come la pronuncia effettiva a quei tempi abbia dato luogo a forme non standard, anche per parole semplici (per esempio, *nma* per *namaḥ*); inoltre, sovente combina fraseologia sanscrita e sintassi vernacolare entro segmenti connessi in maniera approssimativa. Per certa parte, il ricorso al paratesto si evolve con il tempo e a seconda del genere del testo, dell'identità dello scriba, o secondo la regione. Di questi cambiamenti si può prendere nota, ma non è agevole spiegarli o datarli.

<sup>29</sup> JGK 7, pp. 175-215 oppure il *Catalogue of Gujarati Manuscripts* di Punyavijaya mostrano come queste forme si sovrappongano e non siano rigidamente definite.



### *Incipit*

Il simbolo di buon auspicio onnipervadente dei manoscritti di questa collezione, che si tratti di tradizione jaina o non-jaina, è il *bhale*, reso nel catalogo con ‘||§O||’.<sup>30</sup> Ma non è una presenza obbligatoria. Molto spesso, viene seguito da sillabe sacre quali *om*, *aiṃ* o *arham* o una loro combinazione (FP 4300 Cat. No. 66).

Non sempre si trovano nei manoscritti della collezione le formule iniziali di omaggio. Molti manoscritti iniziano subito con il testo principale. Quando compaiono nei manoscritti jaina, le formule omaggiano ovviamente il Jina in generale, il Jina privo di passione (*vītarāga*, spesso scritto *bītarāga*), il Jina come onnisciente (*sarvajña*) o liberato (*siddha*), oppure i maestri, come gruppo non individuale. In una copia moderna preparata ai tempi di Tessitori lo scriba omaggia non solo il Jina ma anche l’Ācārya Vijayadharmasūri, che probabilmente considerava il proprio *guru* (FP 4427 Cat. No. 267). In un’opera incompleta, difficile da identificare con precisione, lo scriba fa segno della propria affiliazione jaina con un omaggio iniziale al suo maestro Dānavijayagaṇi (FP 4506 Cat. No. 364). Altri maestri jaina specifici a cui si rende omaggio sono Ratnaguru (FP 4505 Cat. No. 202) o Jinakuśala (FP 4476 Cat. No. 229).

Ubiquo (p. es. FP 4505 Cat. No. 50, FP 4432 Cat. No. 376) all’inizio di lavori sia jaina sia non-jaina è l’omaggio a Sarasvatī (variamente designata, solitamente *Sāradā*). La formula di omaggio a Gaṇeśa (*Vighnachidāya*, dativo, FP 4461 Cat. No. 223) non è limitata ai manoscritti hindu. Un caso interessante del suo uso è un manoscritto jaina datato 1783 VS (1726 EV), dove il testo copiato è chiaramente religioso, dal momento che tratta delle possibili violazioni dei voti jaina (FP 4292, Cat. No. 44). Non che sia cosa del tutto sorprendente, visto il ruolo onnipervasivo del dio dalla zanna di elefante come protettore degli scribi e la sua presenza iconografica sui muri esterni di molti templi jaina; tuttavia, è degna di nota. L’omaggio al sole è scontato all’inizio di un inno a questa divinità (FP 4511 Cat. No. 344), o quello a Rādhā e Kṛṣṇa all’apertura di una celebrazione della prima dei due (FP 4436 Cat. No. 344). Si noti anche *svasti śrīĀnaṃdamai* (FP 4372 Cat. No. 360).

Tradizionalmente, il titolo di un lavoro copiato compare alla fine dello stesso. Ma nelle letterature medievali dell’India i titoli si scrivono sempre con mag-

<sup>30</sup> Per una discussione del simbolo di buon auspicio – detto *bhale*, dal possibile significato ‘sia benedetto’ – che compare all’inizio di manoscritti provenienti dal Gujarat e dal Rajasthan, cfr. Gouriswar Bhattacharya, ‘The bhale symbol of the Jainas’, *Berliner Indologische Studien* 8 (1995), pp. 201-228 (con illustrazioni): non è specificamente limitato ai manoscritti jaina e va equiparato a *siddham*.

gior frequenza anche nell'incipit. Si usa allora una formula del tipo *atha* + titolo dell'opera + *likhyate* (il verbo subisce numerose ortografie poco standard; cfr. FP 4363 Cat. No. 30, FP 4440 Cat. No. 71, FP 4374 Cat. No. 92, ecc.). Vi sono molti esempi di questa pratica nei manoscritti della collezione Tessitori, specie nelle opere narrative in versi redatte in lingue vernacolari. È possibile che la prassi si sia sviluppata parallelamente con il numero crescente di manoscritti a testo multiplo (MTMS), in cui si copiano testi multipli l'uno dopo l'altro: in questo caso, è più agevole avere il titolo di un'opera nuova là dove inizia, e si segnano i confini tra le diverse opere copiate in maniera più visibile.

### *Fine*

Questa posizione, detta in termini tecnici colophon o 'commento dello scriba'<sup>31</sup> è il luogo più frequente ove compaiono i titoli. Il titolo ha uno status ambiguo: è dell'autore dell'opera o proviene dal copista? In più di un manoscritto della collezione l'unica informazione che abbiamo è il titolo finale. Ma in un buon numero di essi seguono dei colophon, che offrono una quantità di informazione di volta in volta variabile. Si è tentato in questa sede di metterne in luce componenti e contenuti. Nella gran maggioranza dei casi è adoperato il sanscrito come metalinguaggio (v. *supra*). Due notevoli eccezioni sono un colophon in prosa rajasthani in calce a una rinarrazione in prosa vernacolare della storia di Rāma (Cat. No. 355), e una delle copie moderne vergate da Bālā Rāma, che termina il suo lavoro con un colophon costituito da due strofe in hindi (Cat. No. 335).

### *Data*

Quando è presente, la data dei manoscritti viene solitamente riportata nel colophon. Negli Indici compare un elenco dei manoscritti datati della presente collezione. Vi sono pochi casi in cui nello stesso manoscritto compaiono due date, una alla fine del testo principale (*mūla*), l'altra al termine del commento, che possono coincidere o meno (Cat. No. 227). Questo accade saltuariamente anche nel formato a codice, dove mani diverse hanno lavorato a testi diversi (si veda l'Appendice a MTM). In ogni modo, l'era a cui si fa riferimento è quella Vikrama, per la quale si trova *samvat*(a) assieme a un vasto spettro di varianti grafiche e fonetiche di tale parola.<sup>32</sup> In due casi, la data secondo l'era Śāka (*śāka*) viene data assieme alla data nell'era Vikrama: VS 1856 Śāka 1721 = 1799 EV (Cat. No. 92) e VS 1877 Śāka 1742 = 1820 EV (Cat. No. 72). Il secondo è stato copiato in

<sup>31</sup> Tripāthī, *Catalogue*, p. 46.

<sup>32</sup> Si veda Tripāthī, *Catalogue*, p. 28.

Bengala, e in entrambi i casi, la corrispondenza tra le due ere è quella giusta. L'era Vīra, comunemente usata nei libri jaina a stampa, non compare mai nei manoscritti. Gli anni della copiatura vengono solitamente dati in numeri, ma sporadicamente gli scribi fanno uso anche di cronogrammi, e ancor più spesso se ne servono gli autori delle opere per indicare la data della composizione, specialmente quando si tratti di opere in metrica. Il sistema, ben attestato nei manoscritti e nelle iscrizioni dell'India, esprime le cifre con delle parole (*bbūta-saṃkhyā*), solitamente da leggersi da destra a sinistra (*ankānām vāmato gatih*). Vari autori hanno riportato elenchi di parole adoperate per determinati numeri.<sup>33</sup> Nella collezione di manoscritti di Tessitori ve ne sono quattro esempi, tutti in colophon di manoscritti jaina.<sup>34</sup> Tre di questi sono abbastanza immediati:

*bāṇa-rasa-munemdu* = (VS) 1765 = 1708 CE (Cat. No. 217)

*bbū-riṣi-nidbi-vidhu* = (VS) 1971 = 1914 CE (Cat. No. 335).

Il secondo appare nel colophon in versi di una copia moderna eseguita dal copista Bāla Rāma, che era alle dipendenze di Tessitori (v. I, *supra*), e dimostra come un abile scriba, anche nel XX secolo, fosse in grado di usare questa tecnica in maniera scherzosa. Un terzo esempio ci fa vedere come si possono combinare le parole-numero con i numeri stessi: *saptākṣināgendu* = VS 1727 (Cat. No. 319) Il quarto cronogramma compare in una sofisticata praśasti sanscrita in versi (Cat. No. 24), ed è una componente dello stile sofisticato del suo autore. Necessita di ulteriori indagini e illustra la complessità o le ambiguità che competono a questo metodo (vedi nota s.v.). Talvolta il cronogramma è seguito dalla data in numeri, ma non in questo caso.

Due manoscritti appartenenti alla collezione riportano in calce delle date molto antiche: VS 1122 (= 1065 EV) per un manoscritto dell'*Upadeśamālā* di Dharmadāsa (Cat. No. 89) è datazione incerta e difficile da considerarsi autentica. Ugualmente sospetta è la data molto antica alla fine del *Rukamaṇī-vivāhalo*, attribuito a Sūrdas (Cat. No. 353). Per la verità, in entrambi i casi, l'indicazione è scritta in inchiostro rosso in una mano diversa da quelle del resto del testo, che potrebbe essere stata la stessa in entrambi i casi. Si tratta di una data scritta in buona fede o per ingannare un compratore ingenuo?

<sup>33</sup> Vd. G. Bühler, *Indian Palaeography*, Calcutta, 1962, pp. 127-129; D.C. Sircar, *Indian Epigraphy*, Delhi, 1965, pp. 230-233; P.V. Kane, *History of Dharmasāstra*, V/1, Poona, 1958, pp. 701-703. Tutti questi riferimenti sono citati in R. Salomon, *Indian Epigraphy*, Oxford, Oxford University Press, 1998, p. 173.

<sup>34</sup> Per i cronogrammi nei manoscritti jaina si veda ad es. Pune: BhORI 17.5 Appendix VIa e 19.1 Appendix VIa; Balbir *et alii* 2006, I, pp. 164-169.

A parte queste, il manoscritto più antico che abbiamo nel presente catalogo è il lessico sinonimico di Hemacandra *Abhidhānacintāmaṇi* (Cat. No. 386) con un avacūri (commento a glosse) ed è datato a VS 1475 (1418 EV), mentre quello più recente è datato a VS 1971 (1914 EV) ed è una delle copie moderne eseguite da Bāla Rāma (Cat. No. 335). La stragrande maggioranza dei manoscritti è stata invece copiata nel XVII e XVIII secolo, ed è probabile che una gran parte dei manoscritti senza data risalgano anch'essi a quel periodo.

Vi sono diversi casi in cui i colophon non danno solo l'anno ma anche il mese, la quindicina del mese, e il giorno della copiatura. In teoria, si potrebbero ricavare gli equivalenti delle date indiane usando il programma Pancanga elaborato dagli studiosi giapponesi Michio Yano e M. Fukushima (<http://www.kyoto-su.ac.jp/~yanom/pancanga/index.html>). Ma questo è sovente problematico, per cui non vi si è ricorso in questa sede.

I nomi del mese e del giorno della settimana variano per forma ortografica e fonetica,<sup>35</sup> perché la lingua dei 'commenti dello scriba' è in genere mista: sanscrito e hindi/rajasthani/gujarati, come si può vedere dalle diverse postposizioni adoperate (*kā, ro, no*). L'uso di designazioni sinonimiche per il mese e il giorno della settimana contribuiscono alla varietà. Tra le designazioni meno comuni abbiamo *candradehaja* 'figlio della luna' = Mercurio, per mercoledì (Cat. No. 9), oppure l'uso di *kāmabāṇa* 'le frecce di Kāma' per 5 in un luogo dove si trovano normalmente dei numeri ordinali in parole (Cat. No. 217). L'uso a tappeto del calendario lunare implica un riferimento alla quindicina luminosa e a quella oscura, che si possono esprimere con *śukla-* e *kṛṣṇa-pakṣe*, ma più frequentemente con le sigle abbreviate *sudi* e *vadi*. In un manoscritto jaina viene fornita l'indicazione che la data di copiatura coincideva con un giorno festivo religioso speciale, la festa di Akṣayaṭṭīyā (FP 4450 Cat. No. 62), in cui si commemora l'offerta di succo di canna da zucchero, da parte del principe Śreyāṃsa, al primo Jina Ṛṣabha che aveva digiunato per un anno, e in cui si inaugura la retta distribuzione di elemosine. Il ricordo di questa data nei colophon di manoscritti diventa sempre più frequente nel periodo medievale, in parallelo con l'istituzione di questa commemorazione come festa religiosa propria al calendario jaina. Più rare sono le specifiche astronomiche riguardo al muhūrta, il nakṣatra o la congiunzione astrale.

### *Informazioni geografiche*

Le informazioni geografiche pertinenti sono state raccolte nell'elenco dei toponimi (Index No. 5). Non sorprende che la maggior parte dei manoscritti

<sup>35</sup> Si veda per un elenco adeguato: Appendice 4 'Terms of Indian Chronometry' in Tripāṭhī, *Catalogue*, p. 382.

della collezione Tessitori siano stati copiati in Rajasthan, o in centri importanti come Jaipur, Udaipur, Jodhpur, Bikaner, Jaisalmer, Nagaur, Jaitaran, o in altri luoghi di varia importanza come Pali, Sanganer, Sirohi, ecc., e piccoli villaggi dove in particolare i monaci jaina soggiornavano durante la stagione delle piogge. Sono rappresentati anche luoghi dell'odierno Gujarat, come Ahmedabad, Patan e Idar, ma in misura minore.

Ma i manoscritti sono soggetti a circolazione: benché acquisiti tutti in Rajasthan, qualcuno venne copiato lontano, in altre regioni. Uno fu eseguito a *Badrāvana* (Vrindavan, Uttar Pradesh), un altro a Ujjain, un altro ancora a *Oramgāvāda* (l'attuale Aurangabad, nel Maharashtra).

Può darsi che i luoghi di copiatura riflettano sviluppi nella storia jaina. Il colophon di un manoscritto specifica di essere stato copiato a *Lābhapura-rājad-hānyām* (Cat. No. 13), il che è indicativo del regno di Akbar, quando Lahore era la capitale dell'impero Mughal, ma anche della molto significativa presenza di jaina colà durante quel periodo. Due manoscritti indicano *Makasūdavāda* come luogo di copiatura (Cat. No. 72 e 328), uno dei quali specifica anche la regione come *Vamgāladēse*. Quella che oggi si chiama Murshidabad è nota per aver visto l'istallazione di comunità mercantili Marwari, specialmente jaina, quantomeno a partire dal XVIII secolo. Idem dicasi per il sobborgo di Baluchar (Cat. No. 60).

Altre specifiche sul luogo possono comparire, ma non molto di frequente. Abbiamo un caso in cui il copista, monaco jaina, manifesta di aver compiuto l'opera in una *dharmasālā* di Udaipur (Cat. No. 229).

### *Informazioni religiose e sociali*

Nella collezione di Tessitori, non tutti i colophon danno informazioni circa i partner coinvolti nella produzione e destinazione dei manoscritti. Diventa quindi impossibile determinare delle tendenze significative che vadano oltre l'osservazione dei dati in sé. Non ci sono casi in cui il copista sia uno scriba di professione. Un brahmano, designato come tale, è la persona che ha copiato una versione vernacolare della storia di Rāma (Cat. No. 355), ma l'identità dei copisti di altri manoscritti non-jaina non viene specificata. I copisti dei manoscritti jaina sono per lo più asceti jaina e il copista viene designato semplicemente come *śrī-muṃnījī* in Cat. No. 235, oppure con un nome, ma senza affiliazione religiosa (Cat. No. 323). Sono presenti anche le monache, designate, nei dati che abbiamo a disposizione, come *āryā* o altre varianti del termine: *ārajyā*, *ārayakā*. I casi in cui il nome sia accompagnato da un'affiliazione religiosa mostrano la presenza dei Kharataragaccha (Cat. No. 24, 64, 227), dell'Añcalagaccha (Cat. No. 9), dell'Āgamagaccha (Cat. No. 164) e del Dharmaghoṣagaccha (Cat. No. 220). I lignaggi śvetāmbara amūrtipūjak sono esplicitamente presenti attraverso il gaccha gujarati Lumkāgaccha (Cat. No. 10). In alcuni casi, il titolo che precede il

nome consente una probabile ipotesi sul lignaggio religioso: *ṛṣi* adoperato assieme al nome indica i lignaggi jaina aniconici (Sthānakavāsi oppure Lonkāgaccha); del pari, lo schema adoperato nella catena di nomi menzionata in Cat. No. 230 suggerisce implicitamente il Kharataragaccha.

In questo corpus non ci sono riferimenti all'ottenimento di merito come motivazione esplicita per la copiatura, né alla copiatura in memoria di un defunto: sono manoscritti copiati per essere letti. Ancora una volta, qualche informazione in più si trova solo nei manoscritti jaina. I lettori individuali ricordati sono monaci, monache (*sādhvī*, Cat. No. 269), discepoli di monaci e monache, oppure laici. Le indicazioni qui sullo stato sociale di questi ultimi sono l'eccezione (Cat. No. 9).

In più di un caso c'erano informazioni sulle persone coinvolte nella produzione di un manoscritto specifico, ma queste sono state cancellate deliberatamente con pigmento giallo o inchiostro nero, adoperato energicamente da un nuovo proprietario: tra gli esempi più eclatanti si vedano Cat. No. 1, 2, 225, 377. I manoscritti cambiano sovente di mano, e questo fenomeno frequente ne è la conseguenza. In FP 4408 (Cat. No. 196) vediamo il caso in cui un lungo colophon originario è stato completamente cancellato, mentre rimane leggibile il segno del secondo proprietario a cui era passato l'oggetto in un momento successivo.

In questo corpus, riferimenti al contesto politico nei colophon è del tutto inusuale. La menzione di Lahore come capitale (vd. *supra*, Informazioni geografiche) è un modo indiretto per ricordare il regno di Akbar. In FP 4457 (Cat. No. 220), data VS 1512, si dice che la copiatura fu contemporanea al regno del sultano Qutubdin.

### *Massime scribali*

Questa espressione venne coniata per la prima volta da C.B. Tripāṭhī nel catalogo di manoscritti di Strasburgo (p. 48) e si riferisce a strofe sciolte che compaiono nei colophon. Siffatte strofe possono apparire da sole o come gruppi di strofe. In questa collezione, due manoscritti ne hanno un gruppo di tre ciascuno. Hanno scopi differenti: lo scriba descrive le fatiche della copiatura, il dolore fisico procurato dall'opera, la posizione scomoda che gli fa contrarre le membra, gli rovina la vista, gli piega la schiena e via dicendo (p. es. *bhagna-prṣṭhi kaṭi-grīvā*, Cat. No. 227). Chiede perdono per gli errori e chiede ai lettori di essere indulgenti, dal momento che ha copiato quello che ha visto (p. es. mediante l'espressione comunissima *yādṛśam pustakam dṛṣṭvā*, Cat. No. 327; versione in vernacolo in Cat. No. 356) e non è responsabile se mancano parole o lettere. Chiede al lettore di trattare il manoscritto con cura e proteggerlo da danni che insorgono

da parte di uomini o dalla natura (*udakānalacorebbyaḥ*. Cat. No. 9 oppure *tailād rakṣet*, ibidem e Cat. No. 227; in prosa vernacolare Cat. No. 355), auspica che la vita del manoscritto duri quanto gli elementi più stabili del mondo (*yāvat...*), oppure pronuncia una benedizione (*sarva-māṅgala-māṅgalyam*). Queste massime sono composte in pracrito, sanscrito o gujarati o, più spesso, in una miscela delle tre lingue, come si può facilmente vedere dalle varianti ortografiche e fonetiche dei versi adoperati più frequentemente. In Cat. No. 9, la strofe *jñānavān jñāna-dānena*, che si associa normalmente alla tradizione manoscritta dei jaina digambara, si trova alla fine di un'opera śvetāmbara come prima di tre 'massime scribali'.

#### *Frase di benedizione*

Sono in genere affermazioni semplici allo scopo di benedire il lettore, o il lettore e lo scriba. Sono formulari, simili alle formule che si trovano in calce a una lettera, e non hanno pretesa alcuna di originalità se non, talvolta, nell'ortografia.

#### *Sillabe di buon auspicio*

Il 'commento dello scriba' contiene di solito sillabe come *śrī* o *cha*. L'origine e il significato di quest'ultima, sempre trascritta con '☒' nel presente catalogo, sono piuttosto misteriosi e finora non sono spiegati. Talvolta si direbbe che serie di queste sillabe, separate o meno da barre (*danda*) siano state scritte solo per finire la riga (o la pagina) ed evitare spazi vuoti.

#### *Aggiunte successive*

Alcuni manoscritti contengono aggiunte successive ad opera dello scriba stesso o di un lettore successivo. Nel catalogo sono state per lo più trattate come unità testuali indipendenti a patto che siano sotto forma di testi veri, anche se a volte solo iniziati. Le abbiamo chiamate 'Supplemento'. Casi significativi sono FP 4467, dove il testo principale, un inno filosofico di Hemacandra dal titolo *Anyayogavyavacchedikā*, è seguito dal principio di un'opera filosofica non-jaina, la *Tārkkikarakṣā* di Varadarāja (Cat. No. 370); oppure FP 4328 dove il testo principale, il *Muṇipaticaritra*, è seguito da tre brevi supplementi che potrebbero essere identificati come testi per il resto in circolazione (Cat. No. 57, 77, 115), sebbene uno di essi consista di un'unica strofe.

#### *Manoscritti illustrati*

L'unico manoscritto con illustrazioni del Fondo Tessitori è il *Devīmāhātmya*. Esistono varie opere che sono state basi potenziali per delle raffigurazioni pittoriche, sia tra i manoscritti jaina sia tra quelli non-jaina:

l'*Uttarādhyāyanasūtra*, varie storie in vernacolo come la *Śālibhadra-caupāi*, la *Madhu-Mālatī*, o la *Phūla Phūlamatī vārtā* di Matisara; ma queste sono qui presenti solo come testi. Un'area didattica in cui la visualizzazione ha avuto un ruolo pedagogico importante è quella della cosmologia. FP 4450, un manoscritto del *Laghubhūṣṭrasamāsa* di Ratnaśekhara datato VS 1644 (= 1587 EV) è un ottimo esemplare eseguito a Patan (Gujarat), luogo ben noto per i suoi atelier e i suoi artigiani. È un esempio notevole in cui schemi e diagrammi si combinano abilmente con il testo, spesso occupando uno spazio ampio sulla pagina (si veda Cat. No. 62 per i dettagli). L'altro ben diffuso trattato cosmologico jaina è il *Samgrahaṇīratna*: un manoscritto di quest'opera, FP 4320, con schemi e diagrammi, sta nella collezione udinese ed è notevole anche per la sua data relativamente antica (VS 1553 = 1496 EV; Cat. No. 67).

Vi sono anche altri modi per far risaltare un manoscritto, per esempio rafforzando la numerazione dei fogli (v. *supra*) o semplicemente adoperando inchiostro rosso (per i *daṇḍa*, i numeri, i margini). L'area libera nel centro dei fogli, una reminiscenza del buco per il cordino dei manoscritti in foglia di palma,<sup>36</sup> è il luogo adatto per vari tipi di ornamentazione. Se lo si lascia in bianco, può essere delineato come un quadrato, un rettangolo o un rombo. Ma lo si può riempire di sillabe (*akṣara*) del testo se il testo è configurato in modo sofisticato (p. es. Cat. No. 1, FP 4296 (A) and (B), Cat. No. 231, Cat. No. 323). In due manoscritti di opere canoniche jaina copiate nel XVII sec. (FP 4296) i margini sono decorati con rombi.

### *Struttura e contenuto delle voci*

In linea di principio, una voce del catalogo corrisponde a un testo. Nei casi di manoscritti a testi multipli (MTM) vi sono tante voci quanti sono i testi che contiene: per esempio, FP 4412 contiene 38 testi, vale a dire 38 voci collocate nei luoghi a esse appropriati secondo il contenuto del catalogo qual è descritto nell'indice o nella lista di voci, mentre la descrizione fisica e la lista dei componenti di un dato MTM viene fornita in un'Appendice *ad hoc* (vedi *infra*).

### *Descrizione fisica*

Per ogni voce, vi sono due numerazioni distinte: a sinistra c'è il numero di catalogo nella sequenza adoperata per il presente catalogo, a destra la segnatura riportata esattamente come dovrebbe essere citata da chiunque voglia ordinare il

<sup>36</sup> Per altri dettagli, si veda Tripāthī, *Catalogue*, p. 25.



manoscritto in Biblioteca (FP seguito da un numero di quattro cifre).

Seguono poche righe di descrizione fisica del manoscritto. L'informazione data in questa parte della voce concerne gli elementi che seguono:

- formato. Il formato *pothī* viene considerato di default, e non è pertanto indicato come tale.

- scrittura. La scrittura di default è sottintesa essere la Devanāgarī jaina; non vengono date indicazioni se non servono ulteriori specifiche.

- carta.

- foliazione. OFN = Original Folio Numbering, si riferisce alle cifre scritte dallo scriba del manoscritto; MEF = Modern European Folio Numbering si riferisce alle cifre scritte dalle mani (europee) dei bibliotecari. L'OFN è per default la foliazione di riferimento in questo catalogo. Vi sono tuttavia dei casi in cui l'OFN crea confusione, specialmente per manoscritti in formato libro, per cui non può essere adoperato adeguatamente. In questi casi la foliazione di riferimento è la MEF.

- misure del manoscritto in millimetri seguite dal numero di righe per pagina. V. sopra 'Numero e dimensioni dei fogli'.

- tipo di margini, disegni, ornamentazioni, uso di pigmento rosso, ecc.

- altre informazioni pertinenti a seconda dei singoli casi.

- condizioni del manoscritto: buone/discrete/cattive. Nella collezione di Tessitori la proporzione di manoscritti in condizioni buone o eccellenti è piuttosto alta.

- indicazioni circa la data di copiatura: VS (era Vikrama Saṃvat) seguito dall'anno e dal suo equivalente nell'era volgare (sottrarre 57 anni) / non datato. Se sussiste un ipotetico intervallo di datazione plausibile, questo viene indicato, ma non in maniera sistematica in quanto è sovente pressoché impossibile formulare delle ipotesi significative.

### *Intestazione*

L'intestazione contiene i seguenti elementi.

- nel caso di manoscritti a testo multiplo (MTM), il numero di serie del testo descritto nel manoscritto viene dato nella forma 'TEXT 1', 'TEXT 2', ecc. fino a 'TEXT 38', il numero massimo raggiunto dalla collezione Tessitori.

- titolo dell'opera come appare nel ms. o con ortografia standardizzata. Nei casi in cui il ms. stesso non fornisce il titolo, questo viene fornito ove identificabile e indicato fra parentesi quadre. Nei casi di frammenti indecifrabili o testi incompleti, è stata fornita un'indicazione provvisoria. Molto raramente si è potuto solo scrivere 'Unidentified', in quanto le indagini non hanno dato risultati.

- lingua del testo.

- forma e estensione del testo: prosa / X strofe.
- autore dell'opera, come da ms. o con ortografia standardizzata.
- se richiesto, nome generico del commentario (*Avacūrṇi*, *Ṭabo*, *Bālāvabodha*, ecc.), nome proprio (Sukhabodhā, ecc.), lingua.
- autore del commentario.
- indicazioni specifiche nei casi in cui il testo sia incompleto o frammentario.

### *Citazioni*

Le citazioni comprendono due sezioni.

- 1) Incipit del testo, con simboli di buon auspicio, omaggio iniziale, ecc.
- 2) Fine del testo. Le strofe o frasi finali del testo stesso, ivi compresa, p. es., la genealogia dell'autore, seguiti da:

a) titolo finale (con riferimenti a foglio e riga): una frase in forma di 'iti ...' che dà il titolo dell'opera e ne indica la fine,

b) il colophon, che avrà forma più o meno elaborata (vedi *supra*). Nella maggior parte dei casi il titolo finale e il commento che riguarda la collocazione della copiatura del manoscritto sono entrambi a opera dello scriba. Ma in molti casi uno dei due elementi manca. I due elementi sono stati mantenuti distinti, sperando in una maggior chiarezza.

Quando il manoscritto contiene sia un testo-base (*mūla*) sia un commentario, si sono forniti l'incipit e la fine di entrambi, separatamente.

Come si avrà modo di vedere, la lunghezza delle citazioni è molto variabile. Nei casi di testi molto ben noti che hanno una lunga storia di pubblicazione, sarà sufficiente un breve estratto. Nel caso di testi rari che non si ritrovano in molti manoscritti, in particolar modo fuori dall'India, o nel caso di testi di difficile identificazione, si sono forniti estratti di maggior estensione. Anche quando nella collezione vi sia più di una copia di una data opera non si sono omesse le citazioni, perché vi sono spesso delle piccole varianti: per esempio, nell'ortografia (Cat. No.164-165, 196-197, 206-207, 210-211).

Le citazioni sono traslitterazioni di quello che si trova nei manoscritti, senza alcun tentativo di cambiare alcunché. Nei testi e nei colophon, per i nomi propri si sono usate le maiuscole, e così anche per i nomi del mese e del giorno. Nota: *ai* e *au* devono essere letti in modi differenti in base alla lingua del testo nel quale appaiono, ad esempio come dittongo in sanscrito, come due sillabe in pracrito o nelle lingue vernacolari, come equivalente a [ɛ] in hindi *hai*.

### *Bibliografia*

Questa sezione mira a consentire ai potenziali lettori una valutazione della diffusione del lavoro descritto nella voce, mediante riferimenti ad altri mss. della

stessa opera, edizioni e via dicendo. Ma non va inteso come un censimento. Nel *British Library Catalogue* (2006) abbiamo fornito molti riferimenti a cataloghi di manoscritti pubblicati in precedenza. Nel caso presente, tuttavia, questo è stato effettuato con maggior parsimonia. Per scelta, non si sono dati i riferimenti alle opere canoniche jaina (Aṅga, Upāṅga, Prakīrṇaka, Chedsūtra, Mūlasūtra) se i manoscritti erano lineari e privi di problematiche.

Quanto agli altri testi, si sono forniti in maniera sistematica i riferimenti al *Jinaratnakośa* di Velankar, una risorsa tuttora fondamentale per i manoscritti jaina. Si sono riportati anche i riferimenti a opere disponibili da collezioni di recente catalogazione, per esempio quella della British Library (Balbir *et alii* 2006) e di Leipzig (Krause 2013). La stessa prassi è stata applicata alle collezioni di manoscritti di recente informatizzazione digitale, quali quella della Biblioteca dell'Università di Cambridge o della Bibliothèque Nationale de France a Parigi. Per i manoscritti di argomento astronomico il *Census of the Exact Sciences in Sanskrit* di David Pingree è superiore a ogni altra risorsa. Per i manoscritti non-jaina nelle diverse varietà di hindi, si è fatto riferimento al catalogo di Friedlander dei manoscritti della Fondazione Wellcome di Londra e ai cataloghi pubblicati in India.

Il Fondo Tessitori è particolarmente ricco di manoscritti jaina in lingue vernacolari (gujarati, rajasthani, hindi) e possiede un buon numero di opere molto brevi collocate in MTM. Per valutare la popolarità o la rarità di tali esemplari è stato necessario consultare altre collezioni o pubblicazioni. Il *Catalogue of Gujarati Manuscripts* compilato da Muni Shri Puṅyavijayaji (1978) contiene molto materiale, ma non è di facile consultazione in quanto manca di indici di ricapitolazione. Un altro limite a un'identificazione chiara è la sua eccessiva suddivisione per forme letterarie e l'assenza di citazioni dai testi. Invece, i volumi già pubblicati del catalogo dell'Ācārya Śrī Kailāsaśāgarasūri Jñānmandir (Koba) sono utilissimi, in quanto danno degli indici dettagliati, e forniscono la prima e l'ultima frase di ogni testo compreso nel catalogo. Inoltre, questa istituzione ha prodotto un database computerizzato veramente ingente di tutto il materiale in suo possesso. La banca dati, accessibile a Koba, è uno strumento di ricerca potente e per il presente lavoro si è dimostrato di valore inestimabile. In molti casi, là dove si sarebbe potuto supporre che il tal o talaltro componimento poetico breve della collezione udinese fosse un unicum è stato possibile vedere che il testo era viceversa attestato in vari MTM contenenti raccolte di inni e strofe didattiche. La frase 'Koba database No. X' si riferisce al 'numero di lavoro' (*kyrti* reference) attribuito da tale strumento. Il database dà accesso alle coordinate dei manoscritti quando una data opera vi è contenuta, e in molti casi anche ai PDF dei manoscritti stessi. I voll. 1-8 sono stati consultati in forma digitale su wujastyk.net > mscats.

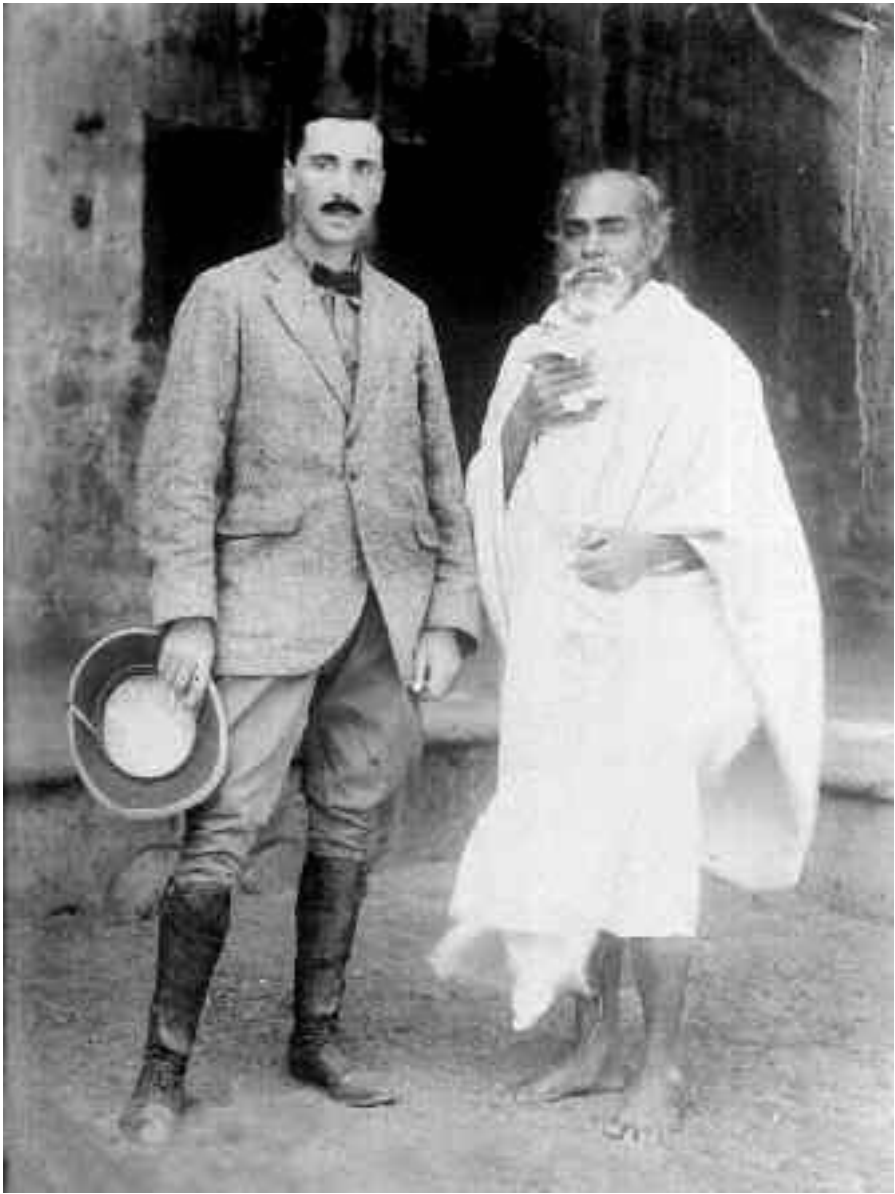
Inoltre, il database fornisce informazioni sulle edizioni a stampa. Inutile a dirsi, uno strumento simile è prezioso anche per l'identificazione di manoscritti di cui si ha solo l'incipit, come accade specialmente quando si tratti di aggiunte successive a un colophon.

Per quanto possibile, si sono date le indicazioni di almeno una edizione pubblicata, ma non sarebbe sorprendente se qualcuna fosse sfuggita all'attenzione, dato il gran numero di pubblicazioni che si annidano nascoste nei vari cantoni dell'India, in particolar modo per opere poetiche, inni e racconti jaina.

### *Note*

La sezione 'Note' ha lo scopo di fare luce sul manoscritto in quanto oggetto oltre che sul testo in esso rappresentato. Per quanto possibile si sono date indicazioni sulla distribuzione dei capitoli di una data opera in un dato manoscritto, compito non sempre agevole in quanto i colophon di fine capitolo possono essere mancanti, molto difficili da individuare, o presenti in misura erratica. Altre note concernono l'autore del testo, la sua affiliazione religiosa, il lignaggio spirituale, le altre sue opere, la sua data, e l'opera stessa. Quando il titolo non è evidente, o quando il testo non è di ampia diffusione o quando le storie della letteratura disponibili appaiono dare dettagli non sufficienti su una data opera, si sono fornite le informazioni pertinenti. Un catalogo di manoscritti è anche una rassegna di letteratura, specialmente in una collezione a spettro molto ampio come quella di Tessitori. È per questo motivo che si è cercato di dare quante più informazioni pertinenti possibili, per contribuire alla consapevolezza dei lettori del fatto che ogni manoscritto e ogni opera è, per un verso o per l'altro, significativo.

NALINI BALBIR



Luigi Pio Tessitori and Vijayadharmasūri  
Talājō, 12 February 1917



Luigi Pio Tessitori in his studio  
Bikaner, 18 February 1919

## FOREWORD

*In 2008, the Società Indologica «Luigi Pio Tessitori» lavishly published what we may safely consider the shiniest gem of Tessitori's collection of Indian manuscripts, a 17th century beautifully illuminated MS of the Devī-Māhātmya, from Sirohi.*

*But it would not have done justice to the Udinese scholar's untiring efforts to procure Indological works for future research if the outcome of his quest had remained limited to one work, no matter how appreciable, even from a merely aesthetic point of view.*

*Fortunately, that publication of eleven years ago was not destined to remain a singleton in its kind. The present volume fills the largest remaining gap in Tessitori studies, while at the same time affording to the scholarly community at large the means to access and appreciate what has turned out to be one of the most extensive collections of MSS of (especially) Jain works available in the West today. Without it, the wealth of textual material and information herein contained would have remained, heavens knows for how long, a lamp under a bushel. In the near future the MSS that make up the catalogue will also be visually available on line, on a frame-by-frame basis, thereby making the catalogue itself an even more indispensable resource for any hands-on work on the material.*

*Tessitori studies will continue, as not all the writings he has left us has been made public yet. But without this catalogue, the extent and breadth of his scholarship would have never emerged in their full light. We can only vaguely imagine what his research might have brought forth from this collection, if his life hadn't been abruptly terminated at age 31 by a late but very lethal offshoot of the great Influenza epidemic that broke out in 1917 and claimed over 100 million lives.*

*Thus, Prof. Balbir's painstaking work has brought a part of Tessitori back to life – as a result of her efforts, others now have the means to continue in his footsteps, in ways and with technical means that one hundred years ago would have been unimaginable.*

ALESSANDRO PASSI



1. *A new graduate in the Library*

Evidence of Luigi Pio Tessitori's further studies, which began towards the end of 1910, a few months after graduating from the Regio Istituto di Studi Superiori in Florence in July with a thesis on the *Rāmacaritamānasa* of Tulasī Dāsa and the Sanskrit *Rāmāyaṇa* of Vālmīki, are preserved at the Municipal Library in Udine. As it happened, between that year and 1913, the young scholar needed to consult various Indian manuscripts mostly held in Florence, but also in London and Berlin: this is made apparent by his work in preparing papers and drafting of translations,<sup>1</sup> but also by an application submitted November 1911 for a scholarship in Sanskrit at the same Florentine institution that had awarded him his degree.<sup>2</sup> In October 1910, he asked the Municipal Library in Udine to contact the Biblioteca Marciana in order to see whether it could manage to procure five Indian manuscripts from the Biblioteca Nazionale Centrale in Florence (henceforth BNCF), but the Marciana's librarian Carlo Frati<sup>3</sup> urged his Udine colleague, Angelo Bongioanni, to contact the BNCF directly. The subsequent request was mailed to Florence on October 12th: we read there that "Dr. Luigi Tessitori, for purposes of study, would like to have access in Udine" to five Indian manuscripts, call nos. 618, 671, 766, 760 and 757<sup>4</sup> in Pavolini's Catalogue. The BNCF however, replied on October 17th that according to "current rules

<sup>1</sup> For these works, which precede his arrival in India in April 1914, see L.P. Tessitori, *Opere giovanili*, Udine, Società Indologica «Luigi Pio Tessitori», 1996, pp. 157-159.

<sup>2</sup> His diploma is dated June 1912. See his C.V. in *Memoria del dott. L.P. Tessitori per il concorso alla cattedra di Indostano presso il Regio Istituto Orientale di Napoli* in Tessitori, *Opere giovanili*, cit., pp. 157-159.

<sup>3</sup> Bologna 1863-Venice 1913. Son of Luigi Frati, who was also a librarian and a bibliophile.

<sup>4</sup> P.E. Pavolini, 'I manoscritti indiani della Biblioteca Nazionale Centrale di Firenze (non compresi nel Catalogo dell'Aufrecht)', *GSAI* 20 (1907), pp. 63-157.

(paragraph # 49) on government library loans” manuscripts “may not be sent directly to your library”, but may be forwarded to the Marciana in Venice, provided that the Udine Library still has a “loan exchange agreement” with it, as it did in the past. Lastly, the manuscripts, in any case, “will not be available for dispatching for a few days, as they are in need of conservation work”.

This is the beginning of a three-way correspondence between the libraries of Udine, Venice and Florence to shed light on the possibility of putting into effect the loan that the Municipal Library in Udine had applied for. It brings to the fore names that made history: Salomone Morpurgo (1860-1942), an irredentist and philologist from Trieste, director of the BNCF, and, from the same library, Giulio Cesare Teloni (a.k.a. Brutus),<sup>5</sup> a scholar of the ancient civilisations of Mesopotamia, the first to promote scientific studies on Assyrian civilisation in Italy, as well as Carlo Frati, director of the Marciana<sup>6</sup> from 1905 to 1913, and in Udine Angelo Bongioanni,<sup>7</sup> who hailed from Piedmont. At the same time, the Udine’s education Superintendent, Antonio Battistella, a historian and nephew of Vincenzo Joppi, had taken steps with the Ministry of Education to see about a second loan of Indian manuscripts to be requested from the Royal Library of Berlin at Tessitori’s behest. These texts, however, could not be sent for deposit and consultation to a municipal library, but only to a governmental one. For this second application, however, we have no indication of what manuscripts were sought, nor whether the ‘paperwork’ was successful or not: what we know is that librarian Frati regreted not being able to do anything about a decision that had already been taken by the Ministry, and made known, via Battistella, to the party concerned in May 1911.

Almost at the same time, on May 18, 1911, the good news arrived from BNCF that the queries from the Municipal Library in Udine could now be addressed directly to BNCF, on the basis of the interpretation, on the part of the Ministry of Education, of par. 55 of the regulation on loans.

The metal box with the five much-awaited Indian manuscripts was dispatched on 23rd and arrived Udine at the end of May, enabling Tessitori to view them at his ease in the library of his own city. He had been able to make his application thanks to a copy of Pavolini’s catalogue, which he had acquired – as can be seen from his handwritten note – in Florence on December 15th, 1907. For him,

<sup>5</sup> 1857-1943.

<sup>6</sup> Bologna 1863-1930.

<sup>7</sup> Mondovì 1864-Susa 1931: he arrived in Udine in 1903 as deputy librarian, and was director of the Library from 1908 to 1924.

it was undoubtedly a work of consultation and constant reference, seeing that he enriched it with many handwritten notes.<sup>8</sup>

The manuscripts are accompanied by notes from the director of the BNCF Morpurgo to his colleague Bongioanni:

Dear Sir, I beseech you to take utmost care of the above-mentioned mss., to ship them back in due time in the same box wherein they arrived, and to remind the scholar that he is under the obligation to send this Library a copy of the works wherein the mss. we have sent him are studied or mentioned. As for the return of the mss., I entreaty you to inform me three days in advance, indicating how many wax seals will be placed on the box, so that I may insure the box here.<sup>9</sup>

There is also a specification that says that the other two manuscripts “may not be sent because they haven’t been bound in fascicles yet”.<sup>10</sup>

Other applications, always in Tessitori’s name, are sent off to England: on July 12th, 1911, Alexander George Ellis, at the time assistant librarian to the India Office (London branch of the British Government operating out of Whitehall), and later to join the Oriental Department of the British Museum, writes librarian Bongioanni and informs him that the Indian manuscripts he requested “for the use of Signor L.P. Tessitori” have been dispatched. He makes it clear – similarly to what the director of the BNCF wrote – that they are to be consulted only on Library premises, and are to be returned, at the end of the loan, with due precautions as to their safe delivery. We do not know, however, what and how many manuscripts we are dealing with, as the extant documentation is incomplete, inasmuch as the attached voucher mentioned in the letter with the indication of the manuscripts is missing.

On the 18th of July of the same year the BNCF informs the Municipal Library in Udine on the manner in which the texts sent in May are to be returned, and at the same time that the new loan (still on general terms, and for which a list is still required) may take place only after the following August 1st. Thus, appropriately, on the 31st of July, the letter that accompanies the dispatch of the metal box – insured with a deductible of 100 Lire and reinsured for 2000 Lire with the Società Italia – containing five manuscripts “that they may be of use to

<sup>8</sup> It is in the V. Joppi Biblioteca civica to this day, in the Tessitori printed works collection (Tessitori misc. 3.25, inv. 58194).

<sup>9</sup> The documentation quoted in the present paper belongs, unless otherwise stated, to the Historical Archive of the Udine Biblioteca civica.

<sup>10</sup> Quoted as Nos. 723 and 793.

Mr. Tessitori's studies", is sent off from Florence: this time, we are dealing with Nos. 610, 611, 744, 745 and 746 of Pavolini's catalogue; these are to be returned in the "same metal box" and under the same procedure right before Christmas later in the year. In the letter, the librarian is asked to take care of the conservation and "remind the scholar of the obligation to furnish this Library with a copy of the publications for which he has made use of these codexes, and to send them back in due time in the same box". In December, another missive from the Nazionale reiterates the manner in which the manuscripts are to be returned, and these are sent back immediately by return of post.

A letter from the BNCF dated September 9th, 1912, tells us that in the previous month of July the Municipal Library in Udine had asked for a loan on Dr. Tessitori's behalf of other manuscripts, but these "were under restoration and the job could not be completed until now. Now they are ready". In the month of October another metal box with six Indian manuscripts makes its way to Udine: three mss. are referred to with their Aufrecht catalogue number (Nos. 103, 104 and 106),<sup>11</sup> the other three with their Pavolini catalogue number: 539, 700, and 760 – the last of these having already been requested and seen in the previous year. The standards for shipment, insurance, conservation, and consultation are confirmed, once again reiterating the recommendation to "remind the scholar of his obligation to donate to this Library a copy of the publication for which he is making use of the mss."

A full nine months later, on the 19th of June 2013, the ancient texts are still at the scholar's disposal in Udine, as one infers from a letter that Morpurgo wrote to the director of the Municipal Library, soliciting the return of the Indian manuscripts; these had been dispatched October 9th, 1912 "for the studies of Dr. Tessitori, on account of the fact he has asked to read them: their return must in any event take place within the first fifteen days of next July". And, on July 2nd, 1913, Morpurgo writes that he has received the box and the manuscripts.

To sum things up: between 1911 and 1913 the BNCF sent to the Municipal Library in Udine, for the use of Luigi Pio Tessitori, three different loans, totaling sixteen Indian manuscripts, fourteen from the Pavolini Catalogue, i.e. Nos. 539, 610-611, 618, 671, 700, 744-746, 757, 760 (requested twice), 766,<sup>12</sup> and two

<sup>11</sup> Th. Aufrecht, *Florentine Sanskrit Manuscripts Examined by Th. Aufrecht*, Leipzig, G. Kreyling, 1892. This text is not among the books belonging to Tessitori now preserved in the Udine Civica

<sup>12</sup> Pavolini's catalogue references correspond to 539 Nandī, 610 Puṣpamālāprakaraṇam, 611 Puṣpamālāvācūriḥ, 618 Yogaśāstram (Hemacandra), 671 Kalānyamandirāvācūriḥ, 700 Ādhināthacaritra, 744 Uvaesamālā, 745 Uvaesamālā, 746 Uvaesamālā, 757 Dāṃnakathā, 760

from Aufrecht's, Nos. 103, 104 e 106;<sup>13</sup> the London India Office, on the other hand, effects only one shipment in 1911, but we do not know how many and what manuscripts were sent. Lastly, as the relevant documentation at the Joppi Library is incomplete, we have no way of knowing whether Tessitori was (or was not) successful in consulting in Italy the Indian manuscripts that had been requested from the Berlin Library.

## II. *Tragic news*

At the end of 1919, the news of the sudden death on November 22nd of Luigi Pio reaches Udine. Tessitori had just returned to India after spending the summer in Italy. An obituary published by his father and sisters appeared on the "Giornale di Udine" on December 4th, gave notice of his passing in Bikaner, stating that he had been "undertaking historical and philological studies for the British government".

Of his demise, we have important evidence in a letter written by Monsignor Fortunat-Henri Caumont, Bishop of Ajmer (a district of Rajasthan): Caumont had replied to the Vatican Secretariat, that had been solicited by Monsignor Luigi Quargnassi, Vicar General for Udine, in order to get detailed news on Tessitori's death. And Cardinal Gasparri, on March 25th, 1920, in his letter of reply Quargnassi, attached his translation of what Caumont had sent him, as follows:

Dr. Tessitori died of pneumonia after a few days of illness. Since he led a very secluded life and did not want to send for a physician, and moreover did not want to be assisted by his servants because he had little faith in Indians, his case and his conditions came to be known by chance, by the time it was too late. He was then transferred to the home of the only people he was wont to call upon, Mr. James and his wife, who are advanced in age and took care of him as if he were their own son. There was always a European or Indian physician by his side. The Jameses, being Protestants, did not think of calling a priest, but a Catholic from Bikaner, having heard of Tessitori's perilous conditions, telegraphed me on his own initiative. As it takes 18 hours to reach Bikaner, the priest I sent with the first train arrived when the Doctor was already dead. The burial was performed, as much as possible, according to the ritual. Most of the European officials were there, and the Raja sent a wreath of white flowers. Doctor Tessitori was buried in the residency graveyard reserved for Europeans. His grave was simply dug in the ground, without a tombstone; the wooden coffin he was enclosed in was not lined with zinc, so moving his remains will barely be possible. Right after the burial, the keys of the deceased were han-

Puṇyāśravakathā, 766 Maṇicūḍinīkathā.

<sup>13</sup> These numbers in Aufrecht's catalogue refer to 103 Bharāṭakadvātrimśikā, 104 Kathārṇava e 106 Pañcopākhyāna.

ded over by Mr. James to a European official indicated by the Bikaner State, and before the priest left Bikaner he learned that an inventory of Dr. Tessitori's belongings was being compiled, and that in his home no will or money had been found. Thence onwards, I have found out nothing more.<sup>14</sup>

### III. *The Donation (1923)*

In the beginning of 1923, more than three years after the indologist's demise, a letter was delivered to the Library from Tessitori's sisters, communicating their decision on the final destination of the library and manuscripts belonging to their brother Luigi Pio, on the basis of a wish he had expressed to them when he was still alive:

Udine, February 9th, 1923

Esteemed Directive Council  
of the Municipal Library of Udine

It is our wish to donate to your Library the books, autographs, and antique Indian manuscripts bequeathed by our late brother Dr. Luigi Pio Tessitori.

We have been induced to make this offer to render homage the very dear memory of the deceased, who was prematurely wrenched away from the cultivation of his studies.

If this esteemed Council shall deem it meet to accept our donation, it is our wish that it be considered dependent on the deceased's wishes, which he at times did vaguely express; and that, therefore, the donation be dedicated to his name, and the antique Indian manuscripts never be removed from your Library.

With due respect,

Elena Peano Tessitori,  
Pia Tessitori  
Antonietta Tessitori

The reply was sent out on February 12th; it mentioned that the letter was received with gratitude, and that the Commission was be very glad to accept the donation with the assurance that the wishes therein expressed would be met. It also informs that Prof. Attilio Bonetto would have held a commemoration for Tessitori.<sup>15</sup> A couple of months later the documents reached the Library: on April 27th, conservator Antonio Del Piero (librarian Bongioanni was director at

<sup>14</sup> Biblioteca civica «Vincenzo Joppi», manuscript f.p. 3770: gifted by Alceste Saccavino, July 22nd, 1937.

<sup>15</sup> A. Bonetto, 'Luigi Pio Tessitori', *Atti della Accademia di Udine* (1924-1925), pp. 81-102: the commemoration was read out on February 26th, 1925.

the time), wrote a letter to the Tessitori sisters, informing them that the books and Indian manuscripts that once belonged to Luigi Pio Tessitori had arrived, and had been placed in an “especially provided cabinet”. The “precious collection” would as soon as possible be re-organised “along the guidelines of the manuscript catalogue you were kind enough to provide us with. Subsequently, the material will be classified definitively and we will study the best way to publish the relevant list”.

Among the fascicles of the donation, there are three handwritten lists by a family member of Tessitori’s, most probably one of his sisters. The first is a catalogue of his publications, the second a list of the books owned by him (many of which are in Hindi: here, besides the main script, other hands have added notes in pencil, for instance on the format of the volume); the last is the list of manuscripts bought by him.<sup>16</sup>

Of particular interest is the *Elenco manoscritti Dr. L.P. Tessitori*, where 223 manuscripts are listed,<sup>17</sup> divided according to language, with an addition of the total number of each group, and a note on whether Tessitori had (or hadn’t) already identified or classified them, followed by the place and time each one was acquired. A simplified description of the layout of the manuscripts, that are divided into ten sections, is as follows: 25 identified manuscripts in Prakrit; 50 classified Indian manuscripts in bhāṣa; 27 mixed Indian manuscripts (mostly yet to be identified); 6 Indian manuscripts in book form (Rajputana); 1 Indian manuscript Rama Caritra Bhakla; 8 Indian manuscripts in book form (Rajputana); 1 Indian manuscript in book form; 19 Indian mixed manuscripts with no overleaf (yet to be identified); 21 manuscripts in Sanskrit (identified), and 65 mixed Indian manuscripts (almost all yet to be identified).

For scores of years, these exceptional manuscripts – ‘illegible’ at the time in the Western world, and in Udine particularly, on account of their script – remained locked, labeled “Collezione Luigi Pio Tessitori”, in that “especially provided” wooden cabinet. This was the situation until 1987, which marked the 100th year from Tessitori’s birth and was commemorated by an international

<sup>16</sup> On the Tessitori Collection at the Udine Civica, see Anna Brosolo, who however makes no mention of the documents quoted and published here: A. Brosolo, ‘Luigi Pio Tessitori, glottologo ed indologo friulano’, *Quaderni della FACE* 68 (1986), pp. 51-62; ‘Il Fondo Tessitori della Biblioteca Civica “V. Joppi” di Udine’, in *Luigi Pio Tessitori. Atti del convegno internazionale di Udine (12-14 novembre 1987)*, curati per l’Associazione Italia-India di Venezia da Carlo Della Casa e Daniela Sagramoso, Brescia, Paideia, 1990, pp. 195-209, and ‘Ancora su Luigi Pio Tessitori: le opere scomparse’, *Quaderni della FACE* 73 (1988), pp. 83-94.

<sup>17</sup> Actually, the manuscripts that reached the Joppi Library are 225.

conference dedicated to him and hosted in Udine<sup>18</sup>. From that moment onwards began the long but uninterrupted rediscovery and reappraisal of this collection, and of its forgotten owner.

FRANCESCA TAMBURLINI

<sup>18</sup> *Luigi Pio Tessitori. Atti del convegno internazionale di Udine*, cit.



## DEVELOPING AN ONLINE CATALOGUE FOR THE L. P. TESSITORI MANUSCRIPT COLLECTION

### 1. *Introduction*

«A picture is worth more than a thousand words». This old saying reminds us that a photographic image often has the power to immediately communicate a subject's personality, history and life in a way that a written text simply cannot. This is certainly the case of the photograph (reproduced in this collection of essays) that portrays philologist, linguist, historian and archaeologist L.P. Tessitori in his studio in Bikaner, in February 1919. It takes just a cursory glance at it to figure out that this self-portrait does much more than simply show what the still-young man looked like (a true likeness) before his near death. The setting and the objects surrounding the sitter clearly point to his personal and professional life, and tell us not only how he viewed himself but also how he wished to be viewed and remembered by posterity: a man of study who did not mind getting his boots dirty in fieldwork. For the information professionals tasked with the cataloguing of the historical materials bequeathed by him, this photograph offers a compelling starting point for a discussion on how to effectively exploit his legacy in today's Web environment.

Here, I intend to briefly consider some general design aspects that I think are noteworthy for the development of both the catalogue recalled in the title of this paper and the planned digital library that will make available on the online portal of the Società Indologica «Luigi Pio Tessitori» ([www.lptproject.org](http://www.lptproject.org)) Tessitori's manuscripts as well as other resources documenting his research work. This digital library will also give continuity to the series *Monumenta* whose 2009 editorial plan already included the creation of a catalogue of the Tessitori Collection and of other archival and photographic materials relating to him in addition to the publication of *Devī-Māhātmya* (see Fiaccadori 2009: 12).

Referred to any type of information resource, the adjective *digital* simply means that such a resource is represented by a series of bits, whereas the terms

*digitising* and *digitisation* refer to the process of converting the information conveyed by a resource (textual, audio or visual, or any combination thereof) from analogue to digital form so that computers can store, process, and communicate it. However, as noted by G. Roncaglia, the “connotation of the term has now burgeoned to the point that the Italian adjective has also become an independent noun, ‘the Digital’. And both the adjective and the noun are used – albeit sometimes improperly – in an endless variety of contexts” (Roncaglia 2018: 15). In my opinion, Roncaglia’s remarks on the term digital in the context of digital schools hold true also in Digital Humanities (DH), since here, too, the adjective is very often associated with the notion of information in a very peculiar way.

When one hears the term digital, they usually expect something to come after it (e.g. digital media, digital preservation, digital assets), yet the increasing emphasis placed on the adjective has become so pervasive that the focus term (the key concept) is now overshadowed by the modifier (the qualifying concept). Everything seems to converge towards an alleged sense of modernity and an illusory speed of dissemination that favour the medium at the expense of the content. This way of framing digital schools and other information contexts, including DH, is deceptive as, to use once again Roncaglia’s own words, it suggests that digital is “a sort of all-encompassing ideology or an independent variable, an autonomous quality sufficient to identify, alone, specific information practices. Therefore, it should be clarified at the outset that this is not the meaning one should give to this word” (Roncaglia 2018: 15). If the term digital denotes a mode of representation, it makes sense “to consider it as only one of the many strongly interdependent elements of an equation at the centre of which lies, if anything, the role that different types of information content and tools used for the production, processing and management of information play in the construction of our knowledge and skills” (Roncaglia 2018: 15).

Within this framework, another matter worthy of attention is certainly that related to topics of common interest between DH and Library and Information Science (LIS), such as searching and retrieval, digital libraries and archives, metadata and resource description, ontology, classification and taxonomy (Robinson & al. 2015: 46). In this regard, both classical documentation and the most recent neo-documentalist tradition offer interesting food for thought. Above all, the fact that indexicality, i.e. “the quality of having been placed in an organized, meaningful relationship with other evidence”, is what really gives an object “its documentary status” (Buckland 1998: [4]).

## II. *Cataloguing and descriptive standards*

The great variety of Tessitori's materials, currently held at the Peano Archive in Reana del Rojale, (Friuli, Italy; see Freschi 1999), poses a wide range of cataloguing challenges encompassing, among other things, the choice of the most appropriate data structures and information architecture necessary to support and encourage the searching and exploration of codicological, paleographic, textual and art historical information by both expert and novice users.

Over the last few years, DH has been one of the most innovative research fields both in academia and culture industry. DH is characterised by the use of increasingly advanced applications that bring together humanities content and digital information and communications technologies (DICTs) in an enticing social and learning environment. The uptake of Web 2.0 in society, particularly among Gen Z, has deeply influenced the processes connected with this development: By radically transforming the paradigms and the models of dissemination and use of information related to cultural heritage, and by introducing, promoting and fostering new forms of collaboration and information sharing through participatory tools. These disruptive changes have forced memory institutions, such as archives, libraries and museums, to move from divergence to convergence, and from competition to cooperation (in terms of objectives, actions and resources), resulting in a redefinition of the objectives, purposes and functions of their cataloguing practices.

Before discussing how to effectively exploit the opportunities offered by DICTs, it is however necessary to be extremely clear that a standardised approach based on international data structure, content, vocabulary and technical standards is the necessary precondition to make accessible in the digital form the vast arrays of resources commonly found in the collections of memory institutions. Traditional librarianship played an important pioneering role in developing theoretical and practical methods for the description, organisation and management of physical resources. Subsequently, it widened its focus to the organisation and representation of both born-digital and digitised resources, making significant contributions to the development of today's LIS. These changes had inevitable repercussions on manuscript cataloguing as well. Most importantly, the fact that existing descriptive and display practices based on idiosyncratic national or local rules or «school of thought» had to gradually adapt to the logic of computer processing.

According to P. Canart, "(t)rois caractéristiques du catalogue informatisé frappent le catalogueur 'traditionnel': l'uniformation, la subdivision et l'explica-

tion” (Canart 2000: 5). Standardisation (*uniformation*) involves at least three levels: 1) the order (or structure) of the descriptive elements; 2) their content; and 3) the associated vocabulary. As a result, information is no longer provided in free text form – though already conveniently arranged into categories meant to aid one’s reading of the record – but analysed and broken down into discrete data according to the underlying data model (structured into fields and sub-fields). This process requires a completely different approach when it comes to the creation of a record, one in which the cataloguer is in principle required to explicitly declare each descriptive data by associating each value with the corresponding metadata according to a fixed logical structure.

These, in a nutshell, are the new features introduced by computing applications with which the traditional cataloguer had to come to terms at some point. As these applications were increasingly implemented in memory institutions, it was soon realised that the more standardisation and control in the cataloguing of manuscripts, especially medieval or pre-modern manuscripts, the better. Since then, standardisation and control based on principles essentially similar to those guiding the design and development of online bibliographic systems have resulted in more efficient search and retrieval, though there is still plenty of room for improvement.

First-generation information systems for manuscripts developed in the late 1970’s and early 1980’s featured proprietary relational database software applications and typically followed project-specific standards suited to describe specific collections or types of manuscripts (an extensive review is provided by Stevens 1991). In the following decade, with the advent and rapid growth of the Web as well as the adoption of internationally recognised markup languages such as the Standard Generalised Markup Language (SGML), Encoded Archival Description (EAD), and Text Encoding Initiative (TEI), an increasing need was felt to develop an internationally recognised metadata set and encoding standard to bring uniformity to descriptive cataloguing. Early in the second half of the 1990’s, these issues became a topic of wide debate and discussion in conferences and workshops at which a number of projects, proposals and strategies were put forward. Among all these, two deserve special attention for their importance and impact on cataloguing practices: The Electronic Access to Medieval Manuscripts (EAMMS) project, from which a significant set of guidelines for cataloguing medieval and Renaissance manuscripts in electronic form originated (Pass 2003), and the Manuscript Access Through Standards for Electronic Records (MASTER) project (MASTER 2001a).

The aim of the EAMMS project was essentially to bring the description of manuscripts within the realm of bibliographic description by testing the MARC format’s capability to record sufficient manuscript data. Originally developed in

the early 1960's for the recording of bibliographic records in machine-readable form, over the years the MARC format (now MARC 21) has evolved to accommodate specific data elements for the descriptive cataloguing of various non-book materials as well. Specifically, the Archival and Manuscript Control format (AMC) introduced "several revolutionary features, such as extensive use of specialized note fields, collection level cataloging, and multi level description" (Mayo 1991: 14). However, the trouble with the MARC format was that it sometimes lacked the level of detail required to fully identify and describe a manuscript, and to ensure a satisfactory level of intellectual control over materials the physical and bibliographic structure of which often did not fit neatly within the rigidity of modern cataloguing conventions (see, for example, Watson 1997, O'Keefe 2000, Pass 2000). On the other hand, it was recognised that one of the strengths of the MARC format was its ability to provide a minimum level description, though to be effective this needed to be supplemented with dedicated search tools (Pass 2000). Thus, the logic behind the EAMMS project was that if item-level descriptions of manuscripts were integrated into a library management system, then it could be technically possible to achieve the same level of physical and intellectual control as for bibliographic materials. (After all, the creation of uniform controlled access points is what truly makes the search and retrieval process more efficient). Another recognised strength of the MARC format was its reliance on the international standard record structure ISO 2709, a standard specifically designed for information exchange between data processing systems. Last but not least, the manual *Descriptive Cataloging of Rare Materials (Manuscripts)* (DCRM[MSS]) was approved for use by Library of Congress (LC) in MARC field 040 (TN, 2016). As commented by A. Cullingford, it will be interesting to see "how DCRM(MSS) is adopted and whether it becomes the norm for manuscript cataloguing" (Cullingford 2016: 97).

The MASTER project proceeded from somewhat different assumptions than the EAMMS project. Its goal was to define and develop a platform-independent markup language for the description of manuscript materials using the eXtensible Markup Language (XML). The choice of an SGML-derived markup language such as XML was motivated by two reasons. One was to ensure data interoperability and exchange in an ever-expanding Web environment. The other was the need to reach the desirable level of descriptive detail, ranging from minimum- to full-level description. After several years of development and testing, a specific metadata schema allowing for "detailed descriptive information about handwritten primary sources" (TEI P5-10, 2019) was released. This schema incorporated much of the invaluable work done previously by many TEI experts on the encoding of various types of text.

Although the original version of the MASTER schema already allows for the adoption of a flexible strategy in terms of level of descriptive detail and information handling, ranging from “a series of unstructured paragraphs (that is: plain paragraph elements with no encoding within them discriminating their content)” to more “highly-formalised descriptions with elaborate structural mark-up distinguishing the various elements within the description” (MASTER 2001b), the latest version of the schema provides even greater flexibility as “encoders must choose for themselves the approach appropriate to their needs, and are provided with a choice of encoding mechanisms to support those differing degrees” (TEI P5-10 2019).

Opting for either of these versions is not a straightforward decision, or one that will be the same for every memory institution or project. Several aspects need to be considered when making such a decision, particularly the objectives of the cataloguing project and/or the technical background and skills of the metadata specialists and cataloguers involved. For example, traditional cataloguers may find it difficult to enter manuscript information into a metadata schema. The complexity of the schema “can be formidable and requires knowledge of XML (a steep learning curve in itself), a searchable XML platform, and the expertise to set it up and sustain it” (Bair & Steuer 2013: 7). For memory institutions lacking the human, technical and financial resources typically required for the implementation of such complex schemas, lightweight solutions, such as an application profile based on the Dublin Core Metadata Element Set (DCMES), may be a more suitable alternative (Bair & Steuer 2013: 7).

Regarding Tessitori’s materials, the short-term objective of the Società Indologica «Luigi Pio Tessitori» is to design and develop an easy-to-use and easy-to-learn online catalogue serving as a reference tool for the manuscript collection. However, in the longer term, the association also aims to build a digital library encompassing other types of information resources related to Tessitori. Therefore, choosing a mature standard enabling seamless, integrated access to these information resources is of the utmost importance. The current version of the MARC 21 Format for Bibliographic Data appears to be a sufficiently structured and flexible container for holding manuscript data. Although, as mentioned before, manuscript cataloguing typically presents physical and intellectual challenges other than those involved in book cataloguing, it is envisaged that many of these challenges can be overcome by using the specialised 5XX (Note Area) and, if need be, the 70X (Added Entry) fields, especially because at this early stage of the project the primary concern is to provide only minimal-level records (containing essential cataloguing informa-

tion), supplemented with pointers leading to more detailed records contained in a paper catalogue.

### III. *A shift in models: From lookup search interfaces to faceted search interfaces*

The history of modern search interfaces is one largely dominated by the query-response model (White & Roth 2009: 2). And mainstream cultural heritage search interfaces are no exception. This model is increasingly seen as a poor representation of general information seeking and behaviour. Its major limitation is that it mistakenly treats the query and the search terms as if they were something static rather than changing and evolving (Bates 1989: 409-410). In general, search interfaces based on this model work well for lookup search tasks (known-item search), but not for exploratory search tasks (high-level/subject search interactions). It is important to emphasise that the difference between the two types of tasks is not so much one of a degree in search depth and breadth as of a goal. Whereas lookup search tasks are aimed at finding a specific piece of information or answer to a question, exploratory search tasks are understood to be more geared towards learning and investigation, intended not only as simply knowledge acquisition but also as development of high intellectual skills in a given subject domain (Marchionini 2006: 42, White & Roth 2009: 13). In this sense, exploratory search is thought of as a means to an end rather than an end in itself.

Over the past decade or so, faceted navigation ([FN]; also known as faceted search) has emerged as one of the most promising methods to overcome the limitations inherent in the traditional query-response model. Indeed, what was originally offered as an optional feature, it has now become “a ‘must-have functionality’ for all online web services that contain a search functionality” (Blumer & al. 2014: [85]). Although FN has been successfully used in e-commerce interfaces for quite some time, it is only recently that memory institutions have really given it the attention it deserves. This is somewhat surprising considering that faceted classification, as developed by Indian mathematician and librarian S.R. Ranganathan, has long been a familiar technique to them – or at least to libraries. Whatever the reason for the delay, it is praiseworthy that more and more memory institutions are now revamping their search interfaces with faceted functionality to provide their audiences with greater access and discovery experiences to their collections.

Growing evidence shows that interfaces incorporating FN are especially useful to users with fuzzy, vague or ill-defined needs in mind who require support and guidance in moving towards a more focused search (e.g. Villa & al. 2013). By seamlessly integrating keyword search with navigation, faceted search interfaces

allow users not only to find information quickly and flexibly but also to explore and become familiar with the various dimensions of complex information spaces without the feeling of being overloaded or lost in interaction.

Based on the assumption that searching is something that everyone is familiar with, most of today's faceted search interfaces provide a search and browse approach by default. Under this approach, users are required to type one or more keywords into an input box. After issuing the query, the system will return a set of matching results alongside a list of facets that represent specific attributes of information resources (e.g. author, date, subject). In this way, users can: 1) gain a better understanding of the search results; 2) explore the results from different angles as suggested by the facets; 3) narrow down the results according to any of the facets/values of interest; 4) expand or reformulate the query. These are great options to be sure. Yet one of the drawbacks of this approach is that it tends to favour users with specific, clear and well-defined information needs or expert users more than novice users (Cuna 2018: 10-12). Bearing this in mind, the search interface that will be developed for the planned L.P. Tessitori Digital Library will adopt a browse and search approach by default instead. By doing so, novice users will be first provided with the necessary scaffolding to gradually become acquainted with the collections, whereas expert users will be encouraged to make new or unexpected connections through continuous exploratory navigation.

ANDREA CUNA



## BIOBIBLIOGRAPHICAL NOTE

When Tessitori arrived in India in the spring of 1914, his fame as a philologist and linguist was already well established beyond the borders of Italy. Born in Udine on the 13th of December 1887 to a family from Moggio Udinese, he had spent his childhood and early youth in his home town. In 1906, Carlo Alfonso Nallino introduced him to the renowned Florence-based Sanskritist Paolo Emilio Pavolini, under whose guidance he completed his studies at the Regio Istituto di Studi Superiori, graduating in 1910 with a dissertation entitled *Il «Rāmacaritamānasa» e il «Rāmāyaṇa»*, a comparative study of Valmiki's and Tulasī Dāsa's poems. An abstract of this work was reviewed by the Irish Indologist Sir George Grierson, Superintendent to the Linguistic Survey of India, who suggested publishing an English version, which later appeared in the *Indian Antiquary*, edited by Sir Richard Temple. In the subsequent years, Tessitori directed his efforts at perfecting his knowledge of Prakrits and modern Indian languages, and obtained his Higher Studies diploma for a critical edition of Dharmadāsa's Uvaesamālā, of which he prepared an Italian version, completed in Udine on Nov. 5th, 1911 thanks to a commentary sent to him by the learned Jain teacher Vijayadharmasūri. During a brief stay in Naples, where he had moved to monitor the outcome of a public competition for a chair in Hindustani at the Royal Oriental Institute, he obtained from the Government of India the direction of an important research project in Rajasthan for the Asiatic Society of Bengal.

After landing in Bombay in 1914 and spending several months in Calcutta, Tessitori moved to Marwar, on the edge of the desert, where he drafted the research project's guidelines: entitled Bardic and Historical Survey of Rajputana, it was meant to bring the wealth of Rajasthan's bardic and historical literature to the attention of the international scholarly community. The project was approved by the Asiatic Society of Bengal and by the Government of India. Work began in Jodhpur on 1st January 1915 and it came to include mainly historical and epigraphical studies, with meticulous studies of local traditions and a

wide-ranging survey of medieval manuscripts of chronicles and bardic literature, some of which Tessitori acquired for his personal collection. The results of these early investigations, conducted with the assistance of paṇḍit Rāma Karṇa and cāraṇa Kiśor Das, appeared in a series published as part of the prestigious *Bibliotheca Indica* and Tessitori's Annual Reports were published by the *Journal of the Asiatic Society of Bengal*. Towards the end of 1915, on account of some misunderstandings with the Jodhpur court, Tessitori moved to Bikaner, and continued his research with undiminished enthusiasm, thanks to the backing of Maharaja Ganga Singh, who became his patron and supporter. In the summer of 1916, Tessitori's field of research expanded considerably to include nothing less than the compilation of an inventory of the antiquities of Rajasthan, commissioned by Sir John Marshall, Director of the Archaeological Survey of India. The numerous artefacts from Rajasthan that had come to light during excavations conducted by Tessitori for more than eighteen months became the basis for a small archaeological museum – the earliest nucleus of what was to become the Ganga Golden Jubilee Museum – inaugurated at Bikaner in 1930 by Maharaja Ganga Singh himself. Among the artefacts were several precious terracottas from Baropala, an ancient urban site not far from Suratgadh, of which Tessitori took the first photographs. In his explorations in the vicinity of Kalibanga, along the dry riverbed of the ancient Sarasvati, he also found several rare steatite seals, of which he informed Grierson during a brief stay in Italy in 1919. Tessitori returned to Bikaner, where he died on 22nd November of the same year after a brief illness. He was thirty-one years old.

Today, Tessitori's private archive, preserved by his heirs at Reana del Rojale, and the numerous manuscripts and printed books held by the «Vincenzo Joppi» Municipal Library in Udine, bear witness to his short-lived but intense research efforts. The seven-section archive includes a large number of documents, arranged mainly in chronological order: papers dating back to his formative years, material relevant to the Bardic and Historical Survey of Rajputana project, his *Diario* (the manuscript of which has only recently come to light), private correspondence, photographic negatives and many unpublished works. The Udine Library collection comprises a modern section (printed books on philological and linguistic subjects) and a more complex ancient section, containing 225 codices in Sanskrit, Prakrit, Marwari and Gujarati. These were acquired in several Rajasthani locations, as may be inferred from the handwritten notes on the cards that accompany them. Almost all of the items were purchased in Jaipur, Jodhpur or Bikaner, with a few exceptions from Śivagañja, Pali and Nagor, such as the precious illuminated MS no. 4510 containing the *Devī-Māhātmya*, an “episode” of the *Mārkaṇḍeya-Purāna*, already published in this series.

Tessitori's interest in ancient documents was born during his formative years in Florence, where he had the chance to study the codexes of the Biblioteca Nazionale Centrale, some of which turned out to be precious sources for his work. Other codexes, from London and from India, were consulted by him in Udine thanks to the good offices of Frederick William Thomas and Vijajadharmasūri. The discovery in Reana del Roiale of a fascicle containing, among other papers, a list of the manuscripts, with indications as to their title, place, and date of purchase, adds important information on the Indian collection of Luigi Pio Tessitori. In the fascicle, known as *Carte di Gigi* (AP V/9), the manuscripts are divided into ten sections: 25 identified manuscripts in Prakrit, 50 classified Indian manuscripts in bhāṣā; 27 mixed manuscripts, in greater part unidentified; 6 Indian manuscripts in book form, one of which with miniatures; 1 manuscript in bhāṣā, 8 manuscripts in book form, 1 Indian manuscript in book form, 19 mixed manuscripts, unidentified; 21 identified manuscripts in Sanskrit, 65 mixed manuscripts, almost all of which unidentified. *Carte di Gigi* also hosts another list, useful for reconstructing Tessitori's private library, in which we find a total of 78 printed books, mostly in English with a few in Italian, plus 47 books in Hindī and Gujarātī. The lists were probably compiled in 1923 at the time the donation was made; at a later date, a third list was made, regarding a substantial number of copies of books printed in India within the Bardic and Historical Survey of Rajputana project, and earmarked for donation to the Biblioteca Civica. The list of Tessitori's publications is astonishingly long; apart from the papers published in the *Giornale della Società Asiatica Italiana* ('*Bhavavairāgyasatakam*', with Italian translation; 'Aggiunte, note e correzioni al *Bhavavairāgyasatakam*', 1911; 'Il «*Rāmacaritamānasa*» e il «*Rāmāyaṇa*», 1911, a comparative study; 'L'«*Uvaesamālā*» di Dharmadāsa', 1912, critical edition; '*Karakuṇḍa kī kathā*, ovvero una versione digambara in jaipurī bhāṣā della storia di Karakaṇḍu', 1913, with Italian translation), and, in the *Rivista degli studi orientali* (*Nāsaketa-rī kathā*, o di una versione in māravāḍī bhāṣā del Nāsiketopākhyāna, 1913; '*Indiyaparājayasayayam*', 1917, with Italian translation), one should add the studies he published in the *Journal of the Royal Asiatic Society*, 'On the Origin of the Dative and Genitive Postpositions in Gujarātī and Mārwarī', 1913; 'On Some Grammatical Forms Occurring in the Old Baiswārī of Tulasī Dāśa', 1914), in the *Zeitschrift der Deutschen Morgenländischen Gesellschaft*, 'On the origin of the Perfect Participles in l in the Neo-Indian Vernaculars', 1914), and on the *Indian Antiquary* ('*Paramajotistotra*. An Old Braja metrical Version of Siddhasenadivākara's *Kalyāṇamandirastotra*', 1913; 'Two Jaina Versions of the Story of Solomon's Judgment', 1913; 'The *Rāmacaritamānasa* and the *Rāmāyaṇa*', 1913; 'Notes on the Grammar of the Old Western

Rājasthānī, with special reference to Apabhraṃṣa and to Gujarātī and Mārwārī, 1914-16; ‘The Wide Sound of E and O in Marwari and Gujarati’, 1919) e in the *Proceedings of the Fifth Gujarātī Sāhitya Parishad* (‘Old Gujarātī and Old Western Rājasthānī’, 1915). The list goes on with works on philosophy and the history of religion (‘Tulasī Dāsa come apostolo e come poeta’, 1914; ‘La posizione di Tulasī Dāsa di fronte ai sistemi di Rāmānuja e di Śankarācārya’, 1913; ‘Was Dharmadasagani contemporary with Lord Mahavīra?’, 1916; *Vijaya Dharma Sūri. A Jain Āchārya of the Present Day*, 1917) as well as the papers published for the Asiatic Society of Bengal in *Journal and Proceedings* (‘A Scheme for the Bardic and Historical Survey of Rajputana’, 1914; ‘A Progress Report on the Preliminary Work done during the year 1915 in connection with the Proposed Bardic and Historical Survey of Rajputana’, 1916; ‘A Progress Report on the Work done during the year 1916 in connection with the Bardic and Historical Survey of Rajputana’, 1917; ‘A Progress Report on the Work done during the year 1917 in connection with the Bardic and Historical Survey of Rajputana’, 1919; ‘A Progress Report on the Work done during the year 1918 in connection with the Bardic and Historical Survey of Rajputana’, 1920, posthumous), and in *Bibliotheca Indica (A Descriptive Catalogue of Bardic and Historical Manuscripts, 1917-1918, a MS. catalogue; Vacanikā Rāṭhōra Ratana Singhajī rī Mahesadāsōta rī Khiriyā Jagā rī kabī, 1917, and Veli Krisana Rukamanī rī Rāṭhōra rāja Prithī Rāja rī kabī, 1919, critical editions; Chanda rāu Jētā Sī rō. Vīṭhū Sūjē rō kiyō, another critical edition, published after his death, in 1920).*

FAUSTO FRESCHI

The *Monumenta* series of the *Bibliotheca Indica* include contributions and catalogues dedicated to the research carried out in Rajasthan by Luigi Pio Tessitori from 1914 to 1919: *Devī-Māhātmya. MS. 4510 of the «Vincenzo Joppi» Municipal Library in Udine; The Peano Archive at Reana del Rojale; Luigi Pio Tessitori’s Photographic Archive; The Indian manuscripts of the «Vincenzo Joppi» Municipal Library in Udine; The Terracottas of the Ganga Golden Jubilee Museum in Bikaner.*

# TESSITORI COLLECTION

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in India in connection with this work. Yet the short stay I made in Ahmedabad in January 2019 was crucial to check references, find more material and discuss manuscript contents or readings. Mr. Karshan Vankad, the librarian of the L.D. Institute of Indology, was as helpful as ever. Most of my time, however, was spent at the Ācārya Śrī Kailāsaśāgarasūri Jñānmandir, Śrī Mahāvīr Jain Ārādhana Kendr, both at the Koba headquarters and at the small but very pleasant city branch office located in Paldi. I am thankful to Muni Śrī Ajayasāgara who kindly agreed to give me access to the computer programme and to the invaluable database prepared by this institution, a very powerful tool. At the Koba office, I thank Mr. Ketanbhai from the computer department as well as his colleagues Pandit Sanjay Jha and Pandit Ramprakash Jha and the staff. At the Paldi office, I thank Mr. Hiral Shah. I highly appreciated the excellent work on manuscripts that is being done by the group of ladies working at the Paldi office and their hospitality was extremely comforting. Dr. Mrs. Jigna V. Shah, in particular, was an expert guide during this period and kindly answered queries even after my return to France. Because of time constraints, there was only one opportunity to talk with Ācārya Śrīvijayaśīlacandrasūri, on the occasion of a visit to the Hathi Singh Upashray, but the hints he gave were precious and led me to further rewarding explorations. Last but not least, I wish to express my deep gratitude and affection to two of my friends: Mrs. Caruben R. Malvania helped me much more than she probably thinks through our informal conversations about Jain practice. Without Dr. Mrs. Kalpana K. Sheth nothing would have been possible. She untiringly and enthusiastically answered my queries, solved many hesitations, read various intriguing passages with me and did everything possible to facilitate my work in Ahmedabad, continuing to show the generous and selfless dedication to work which are so typical of her and her late husband, Dr. Kanubhai V. Sheth (1934-2019).

Nalini Balbir  
May 2019

## INTRODUCTION

The «Vincenzo Joppi» Municipal Library in Udine preserves a rich collection of rare manuscripts and books especially about Italian arts and history with emphasis on history of the Friul region where Udine is located. Nothing, however, would lead to assume that it contains, in fact, the second richest collection of Indian manuscripts in Italy, next to Florence, and one of the most important collection of Jain manuscripts in Europe. A vibrant university town, Udine never had Indology among its subjects. But it happens to be the place where a bright Indologist, with a dazzling destiny, originally belonged. When he died on 22 November 1919 in Bikaner (Rajasthan) at the young age of 31, the books and manuscripts he had eagerly collected in India were sent back to his relatives who lived in the neighbouring town of Reana del Rojale and entered the Vincenzo Joppi library in 1923 as the result of a donation. For several decades, hardly anything happened. But the late 1990s saw a Tessitori revival, partly at the initiative of the Indian scholar and *mécène* Hazarimal Banthia, a great admirer of the young Italian scholar's multiple activity and attachment to Rajasthan. The Società Indologica «Luigi Pio Tessitori» coordinated events and academic activities aiming at underlining Tessitori's contribution to Indology as a linguist, archaeologist or Jain specialist. Preliminary descriptions or lists of his manuscript collection were prepared as working documents or published, but were not really up to the mark and remained more or less unknown. Then at a time when digital reproduction of antique material was still in its beginning, the *Fondo L.P. Tessitori* was part of the documents belonging to the Udine Civic Library that were treated by the electronic editor Glasor which has done so much for the preservation of old and valuable material in Italian institutions. Among the 30.000 files from Udine are the 225 Indian manuscripts collected in Rajasthan by Tessitori, available on twelve 650 MB CDs prepared by Glasor in 1996. There is only one item of this collection that has been properly described and fully published in an elegant



volume: *Devī-Māhātmya. Il ms. 4510 della Biblioteca civica «Vincenzo Joppi» di Udine*, Società Indologica «Luigi Pio Tessitori», 2008.

The present catalogue describes all the manuscripts of the Tessitori collection along the standards and guidelines set in C.B. Tripāṭhī's *Catalogue of the Jaina Manuscripts at Strasbourg* (1975), which were later largely adopted for the *Catalogue of the Jain Manuscripts at the British Library, British Museum and Victoria and Albert Museum* (Nalini Balbir, K.V. Sheth, K.K. Sheth, C.B. Tripāṭhī, London, 2006, 3 vols.). They apply to the Jain manuscripts, which form the majority of the Udine collection, but also to the non-Jain items which it contains.

## I. Tessitori and manuscripts

### *In Italy*

When Tessitori embarked on Indian studies as a very young scholar in Italy, he had to get a hold of as many resources as were available. This included printed books, but even more, manuscripts as foremost primary sources. Between 1909 and March 1914, when he left for India, Tessitori used material that he directly accessed in Italy or that he could get on loan from England, India or Germany.

In Italy the *Biblioteca Nazionale Centrale*, Florence, was the main library of the country where Indian manuscripts were preserved. The Jain manuscripts, in particular, had been acquired by Angelo De Gubernatis around Surat and Bombay in 1885-86 through the good offices of Bhagavāndās Kevaldās (1850-1900). De Gubernatis personally interacted with this extremely knowledgeable and resourceful Indian man who acted as an intermediary between persons in charge of the temple-libraries and European (or American) scholars or libraries who were keen on buying bundles of manuscripts from Western India.<sup>1</sup> The Florence National Library has about 295 Jain manuscripts that were catalogued with a brief description by Pavolini (1907). They cover canonical literature (65 mss.) and extracanonical literature. The latter is divided into dogmatics and religious literature (60 mss.), hymns (30), narrative literature (50), belles-lettres and śāstric disciplines (ca. 30).<sup>2</sup> Tessitori consulted the following manuscripts from Florence either for editorial purposes or for linguistic studies (*Notes on the Grammar of Old Western Rajasthani, Ind. Ant.* Feb. 1914, p. 26).<sup>3</sup>

<sup>1</sup> Balbir in press. On De Gubernatis, India and Florence during the last decades of the 19th century see Lowndes 2012.

<sup>2</sup> Pavolini 1907.

<sup>3</sup> In the following list a manuscript title not followed by any other indication means that the

- F 106 Pañcākhyāna  
 F 539 Nandīsūtra with anonymous Guj. comm. (1913 Solomon's Judgment)  
 F 557 Avacūri to the Daśavaikālikasūtra  
 F 579 Indriyaparājayaśataka with Old Guj. Bālāvabodha (1917 Indiyaparājayasayayam)  
 F 576 Pajjantārāhaṇa by Somasundarasūri (unpubl. transliteration)  
 F 577 Pajjantārāhaṇa by Somasundarasūri (unpubl. transliteration)  
 F 615 Bālāvabodha to the Bhavavairāgyaśataka ('Notes' and 1909 Bhavavairāgyaśataka)  
 F 618 Chāyā to Hemacandra's Yogaśāstra, chap. 1-4 ('Notes' and unpubl. transliteration)  
 F 623 Lokanālidvātrimśikāvācūriḥ (unpubl. transliteration)  
 F 638 Nemicandra's Ṣaṣṭiśataka (unpubl. transliteration) and Bālāvabodha ('Notes')  
 F 639 Nemicandra's Ṣaṣṭiśataka  
 F 643 Bālāvabodha to the Śrāvakaṣatikramaṇasūtra  
 F 661 Miscellany (1909 Bhavavairāgyaśataka)  
 F 663 Śīlopadేశamālā (unpubl. transliteration)  
 F 671 Avacūri to Siddhasenadivākara's Kalyāṇamandirastotra  
 F 674 Collection of Digambara hymns (1913 Paramajotistotra)  
 F 700 Ādināthacaritra ('Notes' and unpubl. transliteration)  
 F 732 Vidyāvilāśacaritra by Hīrānandasūri  
 F 744, F 745, F 746 Uvaśamālā ('Notes' and ed. 1912)  
 F 752 Jambusvāmi nau gītachandau  
 F 753 Gotamakula (unpubl. transliteration)  
 F 756 Daśadṛṣṭānta  
 F 757 extract (unpubl. transliteration)  
 F 758 Ṛṣabhadevadhavalasambandha  
 F 760 Puṇyāśravakathākośa (1913 Karaṇḍu kī kathā; 1913 Solomon's Judgment; unpubl. transliteration)  
 F 762 Paraphrase to the Prakrit Praśnottararatnamālā  
 F 765 Mangalakalaśakathā in Sanskrit (unpubl. transliteration)  
 F 766 Ratnacūḍa or Mañicūḍa nī kathā  
 F 781 Śālibhadraupaī by Sādhuhaṃsa  
 F 791 Ṭabā to Jayakīrti's Śīlopadేశamālā ('Notes' and unpubl. transliteration)

For the *Notes on the Grammar of Old Western Rajasthani*, Tessitori also consulted other Florence manuscripts that are not listed individually but are referred to by their number in the course of his exposition.

Among other Florence manuscripts used by Tessitori is Pav. 759 which was the basis for his partial edition and study of the *Nāsaketa rī kathā* (1913g).

Like most scholars working on Sanskrit and Prakrit texts at the end of the 19th and the beginning of the 20th c., Tessitori used the manuscript resources of the richest institutions of the time outside India, the India Office Library and the

manuscript was used by Tessitori for his 'Notes'. If it was used for an edition or specific study, the relevant bibliographical information is provided.

British Museum.<sup>4</sup> The original manuscripts were sent to interested scholars who could borrow them whenever needed. After graduation Tessitori used this channel several times.

IO Library S 1561c Bālāvabodha to the Ādinānathadeśanoddhāra (unpubl. transliteration = Balbir *et alii* 2006, Cat. No. 559)

IO Library S 1561e Bālāvabodha to the Indriyaparājayaśataka ('Notes' and unpubl. transliteration = Balbir *et alii* 2006, Cat. No. 585)

IO Library S 1564a Bhavavairāgyaśataka with Guṇavinaya's comm. (Tessitori 1909 and 1911 = Balbir *et alii* 2006, Cat. No. 579)

British Museum Add. 26,460 Uvaesamālā (= Balbir *et alii* 2006, Cat. No. 525)

Occasionally Tessitori could also have access to the collection of manuscripts preserved in Berlin:

Ms. or. qu. 664, 665 Uvaesamālā (= Weber No. 2003)

Even before going to India, Tessitori had been in contact with the Jain monk Ācārya Vijayadharmasūri through correspondence and asked him for manuscripts. For example, in a letter dated 7 August 1913 sent from Udine, Tessitori wrote: "I beg to inform you that the 28 MSS. which you were so good as to loan to me, have reached here very safely". The following were used in his published work.

Ms. of the Upadeśamālābālāvabodha by Somasundarasūri, 120 leaves, dated Śaṃvat 1567 (= 1511 CE).

Ms. of the [Navasthānasahita-] Caturviṃśatijinastavana, 27 verses, dated Śaṃvat 1667.

Ms. of the Vidyāvilāsacarita by Nyāyasundara.

They were consulted by Tessitori for his *Notes on the Grammar of the Old Western Rajasthani* (*Ind. Ant.* Feb. 1914, p. 26; specimens *Ind. Ant.* June 1916, pp. 93, 96-97). These manuscripts are not described in the present catalogue as they are not part of the collection preserved in the Vincenzo Joppi Library. They were used on loan and were probably returned to India after use.<sup>5</sup> Their present whereabouts are not known.

<sup>4</sup> Balbir *et alii* 2006, p. 39.

<sup>5</sup> Cf. Tessitori's letter to Vijayadharmasūri (Udine, 16 October 1913): "I hope you will allow me to keep for some months still the Old Gujarātī MSS. you have kindly loaned to me. At present I am working at the Italian translation of Dharmadāsa's *Uvaesamālā* and in this connection I find

### *In India*

All the manuscripts forming the *Fondo L.P. Tessitori* were acquired by the young Italian scholar in Rajasthan where he settled in summer 1914 after a few months' stay in Calcutta. A seven-page document kept in the Municipal Library, *Elenco manoscritti Dr. L.P. Tessitori* gives a detailed inventory under the following headings:<sup>6</sup>

- 25 manoscritti in Pracrito identificati*
- 50 manoscritti indiani in Bhāṣā classificati*
- 27 manoscritti indiani misti (in massima parte non ancora identificati)*
- 6 manoscritti in forma di libro (Rajputana)*
- 1 manoscritto indiano*
- 8 manoscritti indiani in forma di libro (Rajputana)*
- 1 manoscritto indiano in forma di libro contenente ...*
- 19 manoscritti indiani senza involvero misti (non ancora identificati)*
- 21 manoscritti in Sanscrito (identificati)*
- 65 manoscritti indiani misti (in grandissima parte non ancora identificati)*

Each group labelled as identified provides the name and author of the ms. followed by the place and date of acquisition, for instance: *Samgahaṇisuttam* – Jaipur 4-6-15 or *Mahādevastavanaṃ Hemasūriviracitam* – Jaipur 5-6-15. For manuscripts that are not identified the pattern is of the type X Jaipur 30-9-14. The total number of items amounts to 223. There are, in fact, 225 manuscripts in the collection. The first date mentioned is 9 September 1914, the last date 15 February 1919 but the peak period of purchases appears to have been during the summer of 1915.

Shivganj	15 August and 16 August 1914 (see below)
Jaipur	28 September 1914, 30 September 1914, 4 June 1915, 5 June 1915, 6 June 1915, 6 July 1916, June 1918
Jodhpur	24 September 1914, 25 September 1914, 14 May 1915, 10 September 1915, 19 September 1915, 31 October 1915
Nagaur	9 September 1914 (Madhumālātī – <i>Devīmāhātmya</i> comperato da Pūnamacanda Pañcolī (Bhivānī) Sivarājā kā beṭā <sup>7</sup> )

that Somasundarasūri's commentary is a very good help and at the same time a very good authority for the Old Gujarāt”.

<sup>6</sup> This document was later copied by another hand and in another format resulting in three pages (*Carte di Gigi AP V/9*).

<sup>7</sup> This slip is reproduced in the *Devī-Māhātmya* edition 2008: Section Miniatures ‘Nota autografa di Tessitori’.

Pali	30 March 1915
Hanumangarh	7 mss. bought there
Bikaner	13 January 1918, 15 February 1919 <sup>8</sup>

Thus Tessitori started acquiring manuscripts in Rajasthan right at the start of his stay in the region and continued doing so all along the four years he could spend there before his untimely death. Purchases were made in Jaipur and Jodhpur for the great majority, but also in Bikaner, Hanumangadh, Nagaur, Pali, and Sivganj. The same date of acquisition is given for several manuscripts because they were probably bought mostly in more or less large bundles, as is usual. Tessitori was employed officially by the Asiatic Society of Calcutta for the *Bardic and Historical Survey of Rajputana* and was based first in Jodhpur then in Bikaner. This survey implied touring in search for manuscripts. Part of the Progress Reports published by Tessitori in the *Journal of the Asiatic Society of Bengal* (1914, 1916, 1917, 1919) consists in listing the items acquired during these tours, whether they had been received, from Pandits or through the good offices of Ācārya Vijayadharmasūri, or purchased. In these lists, the date and place of acquisition are provided for each item. Comparing the information available in the document relating to the manuscripts now in the Udine Civic Library with the dates given in the Reports for the manuscripts connected with the Bardic project, we see that they coincide. Thus it becomes clear that manuscripts which form Tessitori's private library were side-acquisitions made in parallel with the manuscripts connected with the official project, on the same dates and in the same places. After Tessitori's death, his private library went to Udine, part of the manuscripts connected with the Bardic project is kept in the Asiatic Society of Calcutta and has been included in the two volumes of the Rajasthani manuscript catalogue (Trivedi 1957 and Mhamia 2003).

The manuscripts connected with the Bardic project were described systematically. It was also specified whether they had been purchased or received as gift. But Tessitori never got the time to sort out the bundles containing his private collection. This is what is done in the document mentioned above in a preliminary fashion, partly on the basis of languages of the texts (Sanskrit and Prakrit versus Bhāṣā, i.e. vernacular), partly on the basis of external appearance ('in form of a book' refers to codex or *guṭakā* format, versus the usual *pothī* format, by default). This list does not seem to be from Tessitori's hand but it is clear

<sup>8</sup> See the section Concordances in this volume for the specific place and date of acquisition of each manuscript for which the information is available.

that such a detailed document with transliterations that are accurate and a classification where language is one of the criteria could not have been prepared by somebody who is not conversant with the topic. It is perhaps based on an original document from Tessitori's hand that can no longer be traced today.

Apart from old manuscripts acquired from various places, Tessitori also got modern copies made for his own usage. This was rather customary towards the end of the 19th c. and the first decades of the 20th c. as plenty of people worked as copyists especially for the sake of European scholars.<sup>9</sup> Old manuscripts were borrowed from different sources and got to be copied on modern, machine-made paper. The copying process was essential in the Bardic literature survey project led by Tessitori.<sup>10</sup> In addition Tessitori's private collection of manuscripts contains five modern copies: FP 4357 (Cat. No. 359), FP 4427 (Cat. No. 267), FP 4428 (Cat. No. 335), FP 4455 (Cat. No. 337) and FP 4496 (Cat. No. 314). They were made on the basis of ancient manuscripts which Tessitori got on loan and could not keep with him permanently.<sup>11</sup> They were thus prepared for him at his request. A note from Tessitori's hand is thus appended to FP 4357, a manuscript of a Rajasthani popular poem, the *Pañcasahelī-dūhā* (Cat. No. 359) saying:

Copied from a manuscript of miscellany belonging to Pohakaraṇa Brāhmaṇa Vyāsa Mitrā Lāla of Pali. Copied in Jodhpur, 14th May 1915.<sup>12</sup>

The colophon of the original manuscript, which has been retained in the modern copy, shows that it had been written in VS 1761 (= 1704 CE).

The four other modern copies in the collection are of Jain works and were manuscripts that belonged to Ācārya Vijayadharmasūri. During the long conversation Tessitori had with the Jain monk and his disciple, Indravijaya, on the occasion of their very first meeting in Shivganj (Eranpur Road, Rajputana) in mid-August 1914, he was shown manuscripts. His interest was awakened in Jinaprabhasūri's *Padmāvati caupai* in Apabhraṃśa, which was mentioned to him by Vijayadharmasūri when Tessitori was still in Calcutta.<sup>13</sup> Later the Jain monk

<sup>9</sup> There are some instances where scholars resisted the offers of their Indian counterparts to send recent copies when what they wanted to get hold was ancient material. Ernst Leumann (1859-1931) in Strasbourg University was a case in point. He occasionally expressed his dissatisfaction on this topic to the Indian agent Bhagvāndās Kevaldās, and finally was tired of his services because he was unable to procure the material he wanted: see Balbir in press.

<sup>10</sup> See Tessitori's Reports and Trivedi 1957, part I.

<sup>11</sup> See *Diary* 1915, October 11: he sends his agent to Pali in order to return mss. with the exception of one "which will be returned as soon as copied".

<sup>12</sup> See the relevant entry in the present catalogue for the original Italian wording.

<sup>13</sup> See Letter to Vijayadharmasūri Calcutta 11 July 1914: "I was greatly interested in your

sent him a manuscript of it. A copy was executed on the basis of it and checked by Tessitori himself, as a note appended to the ms. indicates (FP 4496, see Cat. No. 314 for the original Italian). It is followed by the mention 'Shivganj 15 August 1914'. Tessitori's correspondence with Vijayadharmaśūri shows that he had much interest in sophisticated Jain hymns which made use of the six languages (*ṣaḍbhāṣāmaya-stavanas*, namely Māhārāṣṭrī, Śaurasenī, Māgadhī, Paisācī, Cūlikāpaisācī and Apabhraṃśa). He was keen to get manuscripts of such works and was sent on loan a *Ṣaḍbhāṣāmaya Śāntinātha-stavana*.<sup>14</sup> No copy of this work is found in the Udine collection. But a modern copy of another extremely skilful hymn written in Sanskrit by Sādhusundara in the 17th c. and built entirely on the repetition of the syllables *sakalāsakala* so as to result into a true linguistic pro-cess, accompanied with the auto-commentary, is present (FP 4427, Cat. No. 267). The opening homage formula starting the ms. is addressed to Vijayadharmaśūri. On the other hand, intellectual exchanges with Vijayadharmaśūri about Tessitori's current work are likely to be at the origin of the modern copies that make FP 4428 (*Yaśobhadrasūricarita*) and FP 4455 (*Sumatisādhusūri nau vivāhalau*). Both are historical religious poems by the same author, Lāvaṇyasamaya, that were edited by Vijayadharmaśūri in his *Aitihāsika rāsa saṃgraha*, respectively Part 2 and Part 1, 1916 and 1915 and reviewed by Tessitori (1917c). FP 4428 (Cat. No. 335) is the copy of a VS 1611 ms. that had been used by Vijayadharmaśūri for his edition.<sup>15</sup>

These five copies, contemporary, thus, to Tessitori, have all been executed on the same type of paper: a white paper of European manufacture. And by the same hand, whom we can identify. FP 4428 (Cat. No. 335) has a two-verse colophon in Hindi. It gives the year in the form of a chronogram representing VS 1971 = 1914-15 CE, the name of the copying place as Khivānadi (where Tessitori had visited Vijayadharmaśūri) and the copyist as Bālā Rāma,<sup>16</sup> son of Lalita Rāma. In the simplest form 'copied by Bālā Rāma' (*li° Bālā Rāma*) this colophon recurs in FP 4496, the *Padmāvati-caupai*. We can surely identify this Bālā Rāma with Sādhu Bālā Rāma who had been engaged as a copyist by Tessitori

mention of the Padmāvati copāi and am very anxious to see it".

<sup>14</sup> See letters to Vijayadharmaśūri dated Calcutta 10 May 1914 ("Amongst th Jain MSS. in the Asiatic Society of Bengal I have found a little work, bearing the title *Ṣaḍbhāṣāmayaṃ ŚrīCandraprabhūgītaṃ* and consisting of 12 stanzas, 4 in Sanskrit, 1 in Prakrit, 1 in Śurasenī, 1 in Māgadhī, 1 in Paisācī, 1 in Cūlikāpaisācī and 2 in Apabhraṃśa"), Jodhpur 13 September 1914, 28 October 1914 and 2 June 1916.

<sup>15</sup> On this topic see also, briefly, Tessitori's Hindi letter to Vijayadharmaśūri dated Jodhpur 14 October 1915.

<sup>16</sup> I follow Tessitori's spelling in two words.

for the Bardic literature project on 2 January 1915.<sup>17</sup> The Diary shows that Bālā Rāma worked very actively for Tessitori during the first six months of 1915. Tessitori keeps regular records of the manuscripts he has copied for the project and appreciates the achievements. On 30 April, he writes:

The increment (of Rs. 2) in the pay of Sādhu Bālā Rāma is due not only to the fact that owing to the war all officers in the State drawing less than Rs. 30 monthly have had the(ir) monthly pay increased by Rs. 2 but also to the excellent work of Sādhu Bālā Rāma as a copyist. He is worth 20.

From 1st May Bālā Rāma undertakes to work for two additional hours every day for a supplement of Rs. 5 per month and continues to copy abundantly. But he then takes a leave and, on 6 June 1915 Tessitori observes that he has not yet come back. His name is then not mentioned any longer. A difficult time starts, where we see Tessitori recruiting and soon dismissing a number of copyists. He finally remarks: "Copyists are easily found but good copyists are difficult to find".<sup>18</sup> We do not know exactly how Tessitori came in contact with Bālā Rāma, but we have an indication that this man had worked for Vijayadharmasūri, copying borrowed manuscripts for him.<sup>19</sup> He is therefore likely to have come to Tessitori through this channel. This would explain that one of the copies Bālā Rāma prepared was executed as early as August 1914, before his official involvement with the Bardic project and that the modern copies of Jain manuscripts in Tessitori's collection are all marked as "Sivganj 15.8.1914" or "Sivganj 16.8.1914". They could also have been prepared for Vijayadharmasūri and then presented to Tessitori.

Ironically, Tessitori's life ended before he could use any of these manuscripts for research. His acquisitions include a lot of material potentially useful for further investigations on areas which he had already started exploring in published research: a large number of works in what he called Old Western Rajasthani, a copy of the *Kṛṣṇa Rukmiṇī Velī* by Pṛthvīrāja (FP 4511 Text 4, Cat. No. 363)

<sup>17</sup> See 1915 Diary of the Bardic and Historical Survey of Rajputana at the corresponding date. In the same year, VS 1971, Sādhu Bālā Rāma prepared copies of several manuscripts acquired for the Bardic literature project, most of them borrowed from Vijayadharmasūri: see Trivedi 1957 C.3 (No. 2), C.6 (No. 5), C.7 (No. 6), C.8 (No. 7), C.9 (No. 8), C.10 (No. 9), C.12 (No. 11), C.14 (No. 13), C.17 (No. 17), C.18 (No. 18), C.19 (No. 19), C. 22 (No. 22). Then, in VS 1972: C. 27 (No. 26), C.34 (No. 32), C.38 (No. 36), C. 40 (No. 37), C. 41 (No. 38).

<sup>18</sup> 1915 *Diary*, July 31st 1915.

<sup>19</sup> See Hindi letter from Vijayadharmasūri to Tessitori, Sādrī, Marwar, 1.4.41 (Vīra saṃvat) = 1914 CE: 'Bālārāma our copyist is busy copying a manuscript called Darśanaratnākara. We have borrowed its original copy from the Deccan College.'



which he published in the *Bibliotheca Indica* using other manuscripts, a copy of the *Gorakh-Bodha* (FP 4368, Cat. No. 351) on which he wrote an illuminating and detailed article in the *Encyclopaedia of Religion and Ethics* (1921), copies of Dharmadāsa's *Uvaesamālā* which he had critically edited in the *GSAI*, a ms. of the Rajasthani legend *Phūla Phūlamatī kathā* or of the erotic treatise *Kokaśāstra* in vernacular rendering, texts of which he had acquired other manuscripts for the Bardic literature project, are among the works found in his collection which destiny did not allow him to read. One can only imagine what could have come out from their use for in-depth studies given the young scholar's philological acumen.

## II. *The present catalogue*

### *General organization – Appraisal of the collection*

The organization of a manuscript catalogue is obviously largely dependent on the material of a given collection. Its chapters and subdivisions have to be built so as to give the reader the best possible idea of the areas of literature covered by the manuscripts, of their richness and diversity. About 83% of the 409 entries described here are textual units belonging to the Jain tradition. A 'Jain manuscript' is thus a Jain work, sacred or secular.<sup>20</sup> The remaining 17% represent either non-Jain religious works or works which, to some extent, transcend religious boundaries as they transmit śāstric knowledge that is acceptable to all and may have circulated among Jain and non-Jain milieus as well, for example when grammar or astrology are concerned. This observation has determined the tripartite classification adopted here:

- I. Jain religious tradition
- II. Non-Jain religious traditions
- III. Belles-Lettres and Śāstric disciplines.

As for the Jain manuscripts, the first division that normally comes to mind is between Śvetāmbara and Digambara works. This, however, is irrelevant for the Udine collection. Only two texts, both belonging to the gnomic genre of literature, have Digambara authors: the *Sadbhāṣitāvalī* by Sakalakīrti in Sanskrit (FP 4391, Cat. No. 381) and the *Sūktimuktāvalī-bhāṣā* by the 17th c. thinker

<sup>20</sup> For various definitions of what is meant by 'Jain manuscript' see Balbir *et alii* 2006, p. 19 summarizing the situation with reference to the statements by H.R. Kapadia or C.B. Tripāthī.

Banārasīdāsa in Hindi (FP 4383, Cat. No. 382). In addition, a *pad* by Dyānatrāy and another one by Bhūdhardās, two 18th century Digambara mystical poets, are found among the 38 otherwise Śvetāmbara texts, sometimes very brief, that form FP 4412 (Cat. Nos. 129 and 136), almost buried there. The absence of Digambara manuscripts may seem rather strange as the Rajasthan temple-libraries in Jaipur and around are famous for their extremely rich collections of manuscripts of works by Digambara authors, whether in Prakrit, Sanskrit or Rajasthani. But access to these collections seems to have been rather difficult in Tessitori's time, not to speak of manuscript purchases. We know from his correspondence that he tried very hard to visit Digambara libraries, asking official recommendation before visiting:

Jodhpur, Guest House, 3rd September 1914

To: Maharaj Zalim Singh

Vice-President Regency Council, Jodhpur

Dear Sir,

I have planned to pay a visit to Nagor next monday and would be very much obliged if you kindly let me have a letter for the Thānedār or other head-officer of the place, ordering him to have all the local libraries and collections of MSS. shown to me. There is, amongst other collections, a Digambarī Pustakālaya which is said to be very rich in vernacular MSS. and is under the care of a bhaṭṭāraka, who will not show it, unless ordered to do so.

Hoping you will kindly excuse me for the trouble, with kind compliments, I have the honour to remain,

Yours faithfully,

L.P.T.

Ten days later in a letter he wrote in Hindi to Vijayadharmasūri, he explained that despite the royal order the library had remained closed for him as the bhaṭṭāraka refused to show him anything. He regretted that this valuable and ancient material would remain 'food for the worms' (*kīḍom kā bhojana*, letter dated 13 September 1914).<sup>21</sup>

Jain Śvetāmbara texts found in Tessitori's collection can be said to represent those that are commonly used for teaching in the monastic curriculum or those that can be read by an average layperson. For instance, of the Śvetāmbara canon in Ardhamāgadhī we find only very few copies. Of the Aṅgas, we have the sixth, the *Jñātādharma-kathā*, the contents of which is exclusively narrative and has parables, or the seventh, the *Upāsakadaśāṅga*, which, also predominantly narrati-

<sup>21</sup> A similar account appears in Tessitori's unpublished *Diario*: see English introduction to the *Devī-Māhātmya* (2008), p. 171.

ve, fully deals with what the life of a pious Jain layman should be and how he can become a monk. Of the 'fundamental treatises' category, we have one copy of the *Daśavaikālikasūtra* and several copies of the *Uttarādhyāyanasūtra*, either in full or in selection. These two books are precisely those which are learnt by heart by the Jain monks at the beginning of their religious career. The other categories of canonical scriptures are not represented. Observations similar to these have been made about libraries in Southeast Asian countries: they generally do not contain the totality of what we understand under the word Tipiṭaka, but only certain books that are full of stories or, for some reason or the other, are frequently used to impart the basic teachings. Religious books in Tessitori's collection are represented by manuscripts relating rather to a 'practical canon', that is those which are connected with performing rituals. Works such as *Pākṣikasūtra* (three copies here, Cat. Nos. 35-37), *Pratikramaṇasūtra*, etc. belong to what is known as the Āvaśyaka corpus which is made of read or recited liturgical texts accompanied by gestures, homage formulas, prostrations, etc., in the same way as, in church, one reads and sings and kneels down, stands or sits accordingly. Among the Śvetāmbara Jains, these rituals which take place either every day or every fortnight are connected with repentance for transgressions and confession in front of religious teachers. They are at the heart of the practice. Therefore the texts connected with them are fundamental and commonly used in various versions.

A fairly rich section of Jain manuscripts in Tessitori's collection is that of cosmological works. The Jains have developed their own view of the universe which they have described in a vast body of works. The earliest treatises are part of the canonical scriptures, but there is an uninterrupted tradition of new ones which have become classics for teaching this field to monks. One of the reasons why this field of knowledge is so important is that it is relevant for human beings to know where in the world they are born or reborn and what type of life they are going to live in these different places. One's own place in the universe is thus interconnected with one's own karma and spiritual progress. The various *Kṣetrasamāsas* and *Samgrahaṇīs*, written by different authors, are these classics which are used by monks to learn, even in modern times. Jain cosmology is a complex subject, which implies lots of lists, numbers, and calculations. Diagrams and paintings are part of the cosmological manuscripts. Tessitori's collection does not include any outstanding piece, but FP 4450 (Cat. No. 62) and FP 4320 (Cat. No. 67) are good instances showing the way text and illustrations interact in such works.

Other basic treatises which have their place in the monastic curriculum and function as handbooks are those like the *Jīvavicāraprakaraṇa*, which lists and classifies all the varieties of beings that, according to Jain analysis, constitute life,

or the *Vanaspatiprakaraṇa*, where plants are in the focus. On the contrary, FP 4302 containing Dharmaghoṣasūri's *Jīyabhedabattīsī* (Cat. No. 87) seems to be a unique witness to a very technical and sophisticated treatise on the typology of living beings.

All these canonical scriptures and cosmological or other treatises are originally written in Prakrit. It is interesting to note that almost all their manuscripts in Tessitori's collection are accompanied by a commentary in a regional language, namely Rajasthani or Gujarati (*ṭabo* or *bālāvabodha*). These commentaries are not always elaborate or complex. They are pedagogical tools simply meant to help understand the meaning of Prakrit words and sentences in times where this language was not the primary language of anyone and had to be learnt specially. In short, they are almost word to word translations or renderings of the Prakrit original. In later times, a Prakrit original without a translation was almost purposeless for the average reader. We know that in Tessitori's life time monks mostly had access to these scriptures through translations. Remakes in vernacular languages of old treatises in Prakrit or of individual chapters of canonical books available in Tessitori's collection also point in this direction.

Apart from treatises, Tessitori's collection also includes a good quantity of short texts in Gujarati or Rajasthani which belong to narrative or devotional literature. These are hymns to the Jinas, praises of Jain sacred places such as Shatrunjaya in Gujarat or Abu in Rajasthan. One of these works is noteworthy. It belongs to the micro-genre of what is called *caityaparipāṭī*, 'succession of temples' where the purpose is to describe both precisely and poetically the various temples one can see in a given sacred place. Such texts, which are almost like guidebooks a visitor could have in his hands, are valuable for the knowledge of local history, geography and topography. The popularity of the twenty-third Jina, Pārśvanātha, in daily devotion, today and in the past, is echoed in the large number of hymns dedicated to him in the manuscripts.

Didactic and narrative works include various poems of the common Gujarati genres known as *rāsa*, *copāī* and *sajjhāya* devoted to a specific topic or to the story of one character. Some of them belong to the old stock of Jain narrative literature, whose adventures are known since long through an uninterrupted chain of retellings. These heroes and heroines are as many stimulating examples for the readers, whether they are monks or more generally the common man or woman. For the woman, reading the adventures of illustrious ladies who had to go through difficult times and trials but did not depart from moral behaviour (*sīla*) are incentive examples: like their predecessors they should behave as *satīs*, that is honest ladies who remain faithful to their husbands despite all temptations. Their number is infinite, but 16 of them are particularly well-known to the

Jains (Cat. No. 199). The extreme popularity of Rājul, who had to renounce the idea of getting married to Prince Nemi as he decided to become a monk and became a nun, who, then, resisted the seductive attempts of monk Rathanemi, her former brother-in-law, and led him again on the right path, is attested by several hymns, narratives or stanzas. The emotional appeal of Rājula's story and her resorting to monastic life make her an extremely popular figure who is praised or sung in several hymns, narratives or stanzas, where she is associated with the twenty-second Jina, Neminātha. Her renunciation is a way to follow her husband.<sup>22</sup>

Tessitori's collection gathers several works signed by Jain glories of Rajasthan of the 16th c. onwards: Samayasundara, Dharmavardhana alias Dharmasīha, Jinahaṛṣa are among the authors who are represented here by several of their compositions. It is not a matter of chance that their complete writings have been published in the 20th c. by the Rajasthani scholars Agarcand Nahta and Bhanwarlal Nahta who have done so much for expanding knowledge about the Jain literature of Rajasthan. It is also not a matter of chance that these three monks belonged to the Kharataragaccha because this is one of the most popular Śvetāmbara monastic orders in the region.

In addition, it is worthy of note that Tessitori's collection also contains a lot of writings coming from non-Mūrtipūjak (i.e., aniconic) Śvetāmbara monastic lineages, namely the Sthānakvāsins and the Lonkāgaccha. Works by authors such as Jaimal, Cothmal, Rūpcand, Rāj cand or other ṛṣis, are prominent in this catalogue, while they are mostly not attested in manuscript collections found outside India, or even outside Rajasthan. These writers have contributed both to the development of Rajasthani language and to Jain literature in its vernacular forms. Even for scriptures closely connected with the canon in the narrow understanding of the word, they did not use Prakrit, but vernacular languages only. One of the literary forms which tended to become extremely popular in the medieval and premodern periods is the didactic stanza (often labelled *aupadeśik pad* in Indian catalogues) which often hands down a striking teaching on impermanence, transience of life, etc., in a tradition similar to what the non-Jain Sants do in their poetry. Such Jain *pads* are often found in multi-text manuscripts, as they are short. They are not conspicuous in manuscript collections outside India. A Rajasthani poem apparently written by a Jain laywoman devotee as a praise of the religious career of a non-Mūrtipūjak female ascetic named Jīujī mahāsati (not traced elsewhere) is noteworthy (FP 4365, Cat. No. 339). Similarly Text 17 in FP

<sup>22</sup> See Kelting 2009, pp. 110ff. for further discussions of this story.

4505 is dedicated to the career of the Sthānakvāsī leader Varasīmhajī (Cat. No. 340). These are remarkable examples of regional religious Jain poetry. On the other hand, works authored by leading monks of the Terāpantha, a Śvetāmbara monastic order born in Rajasthan in the 18th c., are absent from the Udine collection. We know, however, that Tessitori had met the then head of the group in Sardarsahar and was acquainted with this section of the Jain tradition.<sup>23</sup>

The non-Jain religious traditions section includes a variety of classics, among which the following can be highlighted: a manuscript having two famous hymns by Śaṅkarācārya and a third one attributed to him (FP 4474, Cat. No. 343), one with a selection of Kabīr's *Sākhīs* (FP 4371, Cat. No. 354), a very idiosyncratic item, another one with an apparently uncommon work of 'Sūrdās' (FP 4415, Cat. No. 353), the *Gorakha-bodha* (FP 4368, Cat. No. 351) illustrating the debate between Gorakhnāth and Matsyendranāth., the manuscript of the *Devīmāhātmya*, the only illustrated manuscript in the collection (FP 4510, Cat. No. 345). Works expressive of devotion and spirituality well-known in western India, such as the *Jālandharapurāṇa* of Haradāsa Miṣaṇa (FP 4506, Cat. No. 365) or the *Hararasa* by Bārahaṭ Ṫsardās (FP 4411, Cat. No. 358) are also noteworthy. The sub-section 'Rajasthani literature' is again rather unique, when compared with other manuscript collections outside India. It includes only one representative of the Bardic literature on which Tessitori worked intensely (FP 4511, Cat. No. 363) and no copy of the *Dholā-Marū* love-story, so famous in the region, but it has several specimens of other regional love-stories (*Phula-Phulamati rī vārtā*, FP 4445, Cat. No. 367 or *Bhojarāja-Bhānumati rī vārtā*, FP 4400, Cat. No. 368) which have not yet been given in scholarship the attention they deserve although they are known from several manuscripts in Rajasthan, some of them illustrated.

Among the works representing Belles-Lettres and Śāstric disciplines are manuscripts of works in Sanskrit, Prakrit or vernacular languages. The *Vasantavilāsa* of Nayacandrasūri (FP 4362, Cat. No. 372) is both a sophisticated text and a rarity as only one other manuscript of it has been traced sofar. Manuscripts offering descriptive material (*varṇana*) are a trend of Medieval Gujarati and Rajasthani literature, which is not well attested in manuscript collections outside India. Among vernacular productions, classics on lexicography, erotics and poetics such as the works of Nandadās, Sūrata Miśra, Dalapatirāya and Baṃsīdhara are noteworthy, even if they are not unique copies. The range of astronomical or astrological texts covers a few Sanskrit classics and vernacular

<sup>23</sup> Letter to Indravijayasūri, Bikaner, 23 August 1917.

notes sometimes scribbled at the end of manuscripts of various contents. The Sanskrit commentary of the *Laghujātakasūtra* composed in VS 1571 (1514 CE) by Bhaktilābha Upādhyāya, a Jain monk belonging to the Kharataragaccha, attested here by a manuscript copied in VS 1731 (1674 CE, Cat. No. 396) is an instance of an astronomical work which was present in Rajasthan, is not recorded outside the region and is yet unpublished.

Finally, the last two entries of the catalogue (Cat. Nos. 408-409) relate to caste history and are close to genres represented in Bardic literature. One is a verse work about the Osvāl caste, which could be compared with prose *vārtās* about the same topic. The last one is a poem of praise in honour of one Kāyastha combined with legendary history of this caste, a category of texts often illustrated in Bardic poetry.

In a way Tessitori was the successor of Colonel James Tod, who, between 1799 and 1823, had also collected a large number of manuscripts in Sanskrit, Prakrit, Hindi and Gujarati in the same area, Rajputana, and enriched a non-Indian library with treasures reflecting both regional history and Indian literary traditions in their diversity.<sup>24</sup>

### III. *The Manuscripts*

#### *Material and condition*

All the manuscripts described in the present catalogue are on paper.<sup>25</sup> Hand-made paper of Indian manufacture is prevalent here. It differs considerably both in appearance and in touch, going from pale yellow to almost dark brown, from thin, brittle texture, to rather thick and rough material state. Clearly white paper of modern making (machine-made) is used for the five modern copies which were prepared for Tessitori during his years of presence in Rajasthan (1914ff. ; see above). They all belong to the same group.

Tessitori's manuscript collection is remarkable for its generally excellent state of preservation. There are only a few cases of manuscripts in average or poor condition with missing folios, parts of text missing because of damages having caused holes, etc. One of them was the illustrated *Devīmāhātmya* (FP 4510) but it has been fully restored before publication. The number of incomplete or fragmentary manuscripts is limited.

<sup>24</sup> Part of Tod manuscript collection is kept in the Royal Asiatic Society, London: *JRAS* (1940), pp. 129-178.

<sup>25</sup> Palm-leaf was used for production of manuscripts in Western India and is attested in manuscripts dated between the 12th and the beginning of the 14th c. These manuscripts are kept in the

### Formats

The vast majority of the manuscripts described in the present catalogue are in the *pothī* format, i.e. the traditional format of Indian manuscripts where the length is greater than the width. *Pothī* is a Neo-Indian word (especially used in Gujarati), derived from Skt. *pustikā*. This format originated with palm-leaf and was continued when paper came in use. The pages of *pothīs* are traditionally left unbound and have been left as such in Tessitori's collection as preserved in Udine, whereas, very often, Indian manuscripts kept in libraries outside India have been bound by zealous librarians. It can happen that the pages are traditionally placed between two wooden covers or cloth-covers (often beautiful objects ornamented with auspicious signs), but there is no such instance here. There are a few cases of manuscripts that have been given the same shelfmark as if they were one, partly because they have an identical size and similar appearance, when they are, in fact, different items. The shelfmark FP 4296 corresponds in fact to two distinct objects, FP 4474 to three. In such cases items have been distinguished by adding (A) to (C).

The *pothī* format is subject to adjustments, depending on the contents of the works. Most commonly, the text is written continuously from the beginning to the end of the page. But there are other possible formats when the basic text (*mūla*) is accompanied by a commentary. These formats have the obvious advantage of keeping the text and the commentary separate and are particularly welcome in the case of discursive and lengthy commentaries which are more than word-to-word glosses. In the *tripāṭha* format, the *mūla* is written in the centre, generally in bigger script, whereas the commentary is written above and below the central part, in smaller script. Examples are a *Lokanālidvātriṃśikā* with a Gujarati commentary (Cat. No. 75), a *Kalyāṇamandira-stotra* with a Sanskrit commentary (Cat. No. 234). Cat. No. 267 is a lineage of the Tapāgaccha with commentary and Cat. No. 396 is an astronomical work with Sanskrit commentary. Cat. No. 267 is a modern copy of a literary hymn to Pārśvanātha which shows an adaptation of the traditional format. The term *tripāṭha* is normally used when the three parts which form the page are clearly distinguished, but there are also ambiguous cases where the spatial limits have not been defined and where the text and commentary overlap to some extent. In the *pañcapāṭha* format, there are two additional parts on the left and on the right of the page which are reserved

Cambay, Patan and Jaisalmer libraries. But they were only rarely acquired by individuals during the period of search for manuscripts between 1870s and the first half of the 20th century. They are notably few in European collections (Balbir *et alii* 2006, pp. 58-59).



for the commentary. FP 4318, the oldest manuscript of the collection (VS 1475) has Hemacandra's synonymic lexicon, the *Abhidhānacintāmaṇi*, with a Sanskrit commentary (Cat. No. 386); FP 4319 (Cat. No. 142) is a manuscript of Haribhadra's doxography with Sanskrit commentary; FP 4413 is a tract on Liberation with Sanskrit commentary (Cat. No. 76) and FP 4462 is a Prakrit cosmological treatise with the beginning of a Sanskrit commentary (Cat. No. 163). Hence it is *pañcapāṭha* only partly. In such cases the margins are extremely narrow or almost absent, and it is not rare that, if the corners of the pages are slightly damaged or torn, some parts of the text may be lost. In the *pañcapāṭha* format, the sequence of reading is as follows: upper part - right part - left part - lower part.

In texts accompanied by Gujarati commentaries of the type *bālāvabodha* or *ṭabo*, which are generally meant to explain the wording and give Gujarati equivalents to the Prakrit or Sanskrit words, a common format is the so-called interlinear commentary. The *mūla* is written in normal or large script, and an often wide space is reserved in between the lines for writing the commentary. The commentary is written in smaller script, often exactly below the corresponding words of the *mūla*. The literal gloss uses some stereotyped devices, for instance the abbreviation *ka°* = Guj. *kabetām*, equivalent in its use to Skt. *iti*: "X *ka°*" followed by the explanation: "By saying [word of the *mūla*] he means ...". The glosses are presented in the form of compartments which may be separated by vertical lines in order to make things easier and clearer. Good examples with clearly delineated compartments in the Tessitori collection are FP 4303 (Cat. No. 11), FP 4440 (Cat. No. 71), FP 4399 (Cat. No. 106), FP 4332 (Cat. No. 319). FP 4311 (Cat. No. 158) is an instance of compartments without lines drawn. FP 4490 (Cat. No. 95) is meant to be interlinear, but since the commentary contains long stories, they tend to occupy the full page and the interlinear format tends to recede.

*Tripāṭha*, *pañcapāṭha* and interlinear are traditional formattings but there are also innovative or idiosyncratic ways for organizing the written space. FP 4289 (Cat. No. 74) is based on lists and correspondences between terms belonging to different lists, for which a layout in columns is used. Less commonly, a double red line separates the pages of FP 4416 (Cat. No. 147) vertically in two parts, forming two columns which have to be read one after the other like in a newspaper.

The codex format, known as *guṭakā* especially in Rajasthan, is represented by several specimens in the Tessitori collection. The height is either equal to the length, in which case the codex is almost square, or is considerably larger than the length. The size can be that of a western pocket-book or note-book, or much bigger. None of them is bound. The folded sheets have just been placed inside. All

the codex manuscripts in the collection are multiple-text manuscripts (MTMs). FP 4503, with 21 texts and 16 folios as well as FP 4465 with 11 texts are instances where the same hand has been used throughout. But this seems to be a rather exceptional situation. Mostly, codices are spaces for multi-handed activity along with irregular or confusing pagination (e.g., FP 4511 with 8 texts, FP 4505 with 26 texts). They are sometimes labelled collective manuscripts. The object is one, but the layout and ornamentation may be different at different places. There is here no example of a codex with an appended table of contents.

### *Number and size of folios*

The length and breadth of folios is given in millimetres. In the *pothī* format, the length is greater than the breadth. The prevalent size of the *pothī* manuscripts in the Tessitori collection is 250 x 100 mms., a fact representative of the general situation. Three codices of strikingly little size are noteworthy (FP 4466, FP 4504 and FP 4509).

The number of lines per page is also indicated in the entries. This is an average figure, for in many manuscripts there is a slight variation from page to page. In *tripāṭha* and *pañcapāṭha* manuscripts, the number of lines is difficult to assess precisely, since some pages may include only the commentary and not the *mūla*.

The length of a manuscript, whether a *pothī* or a codex, varies a lot. In the Tessitori collection long manuscripts (more than 40-50 folios) are rather the exception. The longest is FP 4332 (Cat. No. 319), a manuscript of Dhaneśvarasūri's *Śatruñjayamāhātmya* with 321 folios for five chapters, thus not the work in its complete state. This collection is noteworthy for its fairly large number of short or very short *pothīs*, with one to three folios. In the palmleaf manuscript phase the tendency was to have rather long manuscripts. In more recent times, on the contrary, the proportion of short manuscripts seems to have increased, despite their theoretically less great chances of surviving in a context where pages remain loose and unbound. This phenomenon is, however, impossible to date even tentatively. One folio manuscripts, in addition, do not mean one text only. Examples of more than one text on one folio are FP 4399, FP 4364, FP 4419, FP 4423, FP 4482 (2 texts respectively), FP 4288 and 4478 (3 texts).

### *Foliation*

As a rule, the original foliation by the scribe is written in the lower right-hand corner of the verso of each folios. This is the default situation. Therefore in this catalogue an indication about the location of the folio numbers is given only in divergent situations, for example when the foliation is also written a second time in the left-hand corner of the verso (often along with a marginal full or

abbreviated title). This original foliation is called OFN, and is to be distinguished from MEF. The latter refers to the continuous page numbering in Arabic figures written in pencil by the librarians, and meant for users not conversant with Indian figures. OFN and MEF do not coincide when original folios are missing but this lack has not been taken into account by the European user. A noteworthy case in the Udine collection is the *Śatruñjayamāhātmya* manuscript (FP 4332) which is noteworthy for its disorder: OFN 1-321 but MEF 1-298 and, in addition, double original numbering in the manuscript, one partly erroneous in the lower right hand corner, one correct in the upper left hand corner. There is also a difference between OFN and MEF when two manuscripts having nothing to do together have been put together under an identical shelfmark because they looked identical: the shelfmark FP 4296, MEF 1-261, in fact corresponds to two different manuscripts, OFN 1-91 (= MEF 1-91) and OFN 1-170 (MEF (92-261)); FP 4474, MEF 1-18, corresponds to two different manuscripts of the same work, the *Pākṣikasūtra*, with OFN 1-8 for the first and OFN 1-10 for the second. Other cases are FP 4294, 4430, 4482, 4491.

Folio numbers are liable to be ornamented in various ways, being surrounded by red floral motifs (FP 4338, 4369, 4397, 4407, 4438) or with figurative representations of various kinds (FP 4345, 4365) to make them more conspicuous.

### *Script*

All the manuscripts in the collection are written in Devanāgarī script. Given the high proportion of Jain manuscripts, it is no surprise that the Jaina nāgarī variety is prevalent.<sup>26</sup> But it is used also for non-Jain texts which circulated among Jains, even for texts belonging to Bardic literature.<sup>27</sup> The variety called *pr̥ṣṭhamā-trā* where the long vowels (*e, o*) and the diphthongs (*ai, au*) are noted with vertical strokes placed before and/or after the consonants is widely used, especially in manuscripts written in Sanskrit or Prakrit. However, it is difficult to define its use chronologically, for even rather recent manuscripts may resort to it as well. The 'modern' way of noting these vowels and diphthongs is also in use, and there are several cases where both methods come side by side in the same manuscript.

Non-Jain nāgarī is also found as well. An extreme case is represented by FP

<sup>26</sup> See, for instance, H.R. Kapadia, 'Outlines of Palaeography (with special reference to Jaina Palaeographical data and their evaluation)', *The Journal of the University of Bombay* 6 (1938), 6, especially pp. 98ff.; idem, Appendix to the *Catalogue of the Bhandarkar Oriental Research Institute*, Pune, vol. 17.2a.

<sup>27</sup> See Tessitori's *Reports* and the notices in Trivedi 1957.

4507, which uses the *mudiyā* style of writing, also called *mahājani* or *bāṇiyāvāṭī lipi*, that the Kāyasthas and merchants used for writing accounts and keeping records.<sup>28</sup> It is a kind of shorthand script where vowel signs are not noted systematically. This script is used here to copy two Jain works, of which only the beginning of the first could be read and identified (Cat. No. 113). The scholars I contacted for assistance in reading were puzzled by it as well.

The forms of script exhibit a broad range of patterns, from square neatly shaped characters to cursive script, and all kinds of sizes as well, from rather minute to fairly large. The levels of carefulness in the script vary considerably. Very cursive (and rather untidy) script is normally characteristic of stray personal notes found in the *guṭakās* (see above) or in small pieces of texts written by a later hand in order to fill the blank space in a page, after a perfectly carefully written text.

### *Languages – Literary forms*

The languages represented in the present collection are Sanskrit, Prakrit and vernaculars. Sanskrit is represented in all the categories of literature described here, in all the three sections of the catalogue: Jain, non-Jain and śāstric. The very small number of Jain Śvetāmbara canonical works among the works copied explains the rarity of manuscripts using Ardhamāgadhi Prakrit (AMg.). Post-canonical Jain treatises, narratives or hymns in Jaina Māhārāṣṭrī Prakrit (labelled as Pkt. here) are not numerous either. The label Apabhraṃśa can be given to a few items where specific Apabhraṃśa characteristics can be traced, such as absolute forms in *-evi* or *-eppi(nu)*, and where some Prakrit endings are retained, such as present forms of the type *-āmi* (Cat. No. 198, 225, 314, 323, 335, 337). These are works from the early phase of the medieval period (ca. 14th c.).

But what is prevalent in Tessitori's collection are manuscripts of texts originally written in vernaculars or accompanied by a vernacular commentary. This has two explanations. One is that it could be the result of a choice motivated by the young scholar's linguistic interest in the development of the languages used in northern India, especially in western India. Another reason is simply that, for the Jain tradition at least, manuscripts in vernacular languages were much more numerous and commonly found in the region and time when Tessitori got them. This holds true for manuscripts of non-Jain works in vernaculars as well. Giving an adequate label to these vernaculars is not an easy task as they exhibit a large amount of hybridity and fluctuations. The label 'Old Western Rajasthani' has

<sup>28</sup> Information communicated by Dr. Dalpat Rajpurohit. See Menāriyā, p. 19.

now become obsolete and is not used in scholarship.

In this corpus, the label 'Old Gujarati' has been used sparingly, only for works which belong to the same early phase as those in Apabhramṣa (authors recorded in the beginning of Desai, JGK 1). The boundary between both linguistic stages is thin, although the emergence of what was destined to become the Gujarati genitive postpositions becomes visible.

The boundary between Gujarati and Rajasthani is extremely thin when it comes to Jain works, whose authors were Jain monks. They circulated in the whole of western India and mastered the vernaculars used in the whole of the region without marking hard and fast separations between them: Samayasundara, a Jain monk whose vernacular literary achievements are well represented in the collection, is a case in point. Such a situation explains the label *Mārugu* for *Mārugurjar* used in the Koba manuscript catalogues, the material of which corresponds best with what is available here. This label, however, would probably not be acceptable outside India and therefore was not taken up. In cases which display a high degree of hybridity, obvious in the postpositions or in verbal forms, it has been decided to write here 'Guj./Raj.' although this option is not entirely satisfactory. If only one of these two labels has been selected, it means that a careful reading of the manuscript provides enough linguistic evidence to decide in this way. On the other hand, the distinction between Hindi and Rajasthani is also problematic in Jain works. These difficulties do not apply so crucially to non-Jain works (section II) where the distinction between Braj, Hindi and Rajasthani seems easier to define.

The literary forms attested in the corpus are multiple. Prose is present in a very small number of Jain canonical works, and otherwise used in commentaries or discursive expositions in Sanskrit or vernacular akin to commentaries on all kinds of subjects, in vernacular retellings of Sanskrit classics (below II.3), and in the *varṇana* micro-genre which provides descriptive material and is regarded as a specific form of Gujarati and Rajasthani literatures. On the contrary, there is a wide-range of versified forms, especially in the vernaculars. Terminology is profuse, if not very clear as the same types of compositions can be used both for narratives or for teaching notions of doctrine. This is the case with *rāsas*, *copaīs*, *sajjhāyas* and *dhālas* which are religious literary forms used abundantly by the Jains. *Lāvaṇīs* and *padas* are short forms for individual or small groups of didactic verses.<sup>29</sup> A term typical of Rajasthani literature is *vārtā* – referring to a prose or verse

<sup>29</sup> JGK 7, pp. 175-215 or Punyavijaya's *Catalogue of Gujarati manuscripts* show how these forms overlap and are not strictly defined.

legend (Cat. Nos. 366-368). All these poetic forms resort to a large variety of metres (*kavitta*, *dūhā*, *caupāi*, *chappāi*, etc.).

The co-existence of Sanskrit, Prakrit and vernacular languages in the same manuscript and the same text is a source of difficulties for any consistent transliteration. Nasals are consistently noted as anusvāras in the manuscripts. This usage has been followed in the text-quotations, and ṃ has been used throughout in the catalogue. The coexistence of several levels of language also accounts for the high proportion of nasalized syllables found everywhere (e.g., *Vardhamāṇna*, *Garṇeśa*, *dāṃna*, etc.). A similar problem arises as to the use and value of the visarga. The sign ‘:’ is used profusely at the end of words in works in vernaculars where the corresponding sound, a final aspiration, is not part of the language. In some cases it is clearly used as an equivalent to a punctuation mark. In other cases, it echoes what can be observed in today’s pronunciation where originally superfluous aspirations may be added at the end of words to emphasize the length of a syllable. In such cases it has been decided to transliterate it as ‘:’ and not as ‘ḥ’.

In the transitional stages of language the boundary between Sanskrit/ Prakrit and the vernaculars is often not rigid. This affects the notion of compound, and the use of hyphens in transliteration. The use of hyphens has been restricted in this catalogue, but not fully banned as it might be of use in certain circumstances.

### *Paratexts*

This term refers to text portions found before and after the copied work. They are not necessarily written by the author’s hand, but rather by the scribe. The language of the paratexts is often meant to be Sanskrit, even when the text copied is not in Sanskrit, but shows a number of orthographic variants probably reflecting the actual pronunciation of the time resulting into non-standard forms, even for simple words (e.g., *nma* for *namah*). It often combines Sanskrit phraseology and vernacular syntax, resulting into loosely connected segments.

To some extent paratexts practices undergo evolutions depending on time but also on the genre of texts, on the identity of the scribe and on the region. These changes can be taken note of but cannot be explained or dated easily.

### *Beginning*

The all-pervadingly used auspicious symbol in the manuscripts of the collection, whether belonging to the Jain or non-Jain tradition is the *bhale* symbol, rendered as ‘||ṢO||’, in the catalogue.<sup>30</sup> But its presence is not compulsory. It is liable

<sup>30</sup> For a discussion of the auspicious symbol found at the beginning of manuscripts from Gujarat and Rajasthan which is called bhale, meaning perhaps ‘be blessed’ see Gouriswar

to be followed by sacred syllables such as *om*, *aiṃ* or *arham* or their combination (Cat. No. 66).

Initial homage formulas are not found in all the manuscripts of the collection. Quite a number of them start directly with the main text. When found in the Jain manuscripts the formulas obviously pay respect to the Jina in general, to the Jina as deprived of passion (*vītarāga*, often written as *bītarāga*), as Omniscient (*sarvajña*), as liberated (*siddha*), or to the teachers as an indistinct group. In a modern copy prepared in Tessitori's time the scribe pays homage not only to the Jina but also to Ācārya Vijayadharmasūri, whom he probably considered as his *guru* (Cat. No. 267). In an incomplete work, hard to identify precisely, the scribe signifies his Jain affiliation through the initial homage to his teacher Dānavijayagaṇi (Cat. No. 364). Other specific Jain teachers paid respect to are Ratnaguru (Cat. No. 202) or Jinakuśala (Cat. No. 229).

Homage to Sarasvatī (under various designations, mostly Sāradā) is ubiquitous at the beginning of Jain and non-Jain works (e.g. Cat. Nos. 50, 376). The homage formula to Gaṇeśa (*Vighnachidāya*, dative, Cat. No. 223) is not restricted to Hindu manuscripts. An interesting instance of its use is a Jain manuscript dated VS 1783 (1726 CE) where the text copied is clearly a religious one, since it deals with the possible violations of the Jain vows (Cat. No. 44). Not to say that it is surprising given the all-pervading role of the elephant-tusked god as a protector of scribes and intellectual work and his inclusion as representation on the outer walls of many Jain temples. Yet, it is worthy of note. Homage to the Sun is only to be expected at the beginning of a hymn to this deity (Cat. No. 344), or to Rādhā and Kṛṣṇa at the opening of a celebration of the former (Cat. No. 346). Note also *svasti śrīĀnaṃdamai* (Cat. No. 360).

Traditionally the title of the work copied is found at the end. But in medieval Indian literatures titles are increasingly written also at the beginning. A formula of the type *atha* + Name of the work + *likhyate* (this verb being subject to numerous non-standard spellings) is then being used (e.g. Cat. Nos. 30, 71, 92, etc.). There are numerous instances of this practice in the manuscripts of the Tessitori collection, especially in narrative poems in vernaculars. It could have been developed in parallel with the increasing number of multiple-texts manuscripts (MTMS) where several texts are copied one after the other, making it more practical to have the title of a new work when it starts and marking the limits between the different works copied more conspicuously.

Bhattacharya, 'The bhale symbol of the Jainas', *Berliner Indologische Studien* 8 (1995), pp. 201-228 (with illustrations): it is not specific to Jain manuscripts and should be equated with *siddham*.

## End

This place, technically called colophon or ‘Scribal Remark’,<sup>31</sup> is the most frequent place for titles. The title has an ambiguous status: does it come from the author of the work or from the copyist? In several manuscripts of the collection no other information than the title comes at the end. But in a number of them colophons follow. The quantity of information they convey varies from case to case. An attempt is made here to highlight their components and contents. The great majority of them uses Sanskrit as the metalanguage (see above). Two notable exceptions are a Rajasthani prose colophon ending a prose vernacular retelling of Rāma’s story (Cat. No. 355) and one of the modern copies executed by Bālā Rāma, who finishes his work with a colophon in the form of two Hindi verses (Cat. No. 335).

## Date

When indicated the date of the manuscripts is normally mentioned in the colophon. A list of the dated manuscripts in the present collection is found in the Indices. There are a few cases in the corpus where the same manuscript gives two dates, one at the end of the main text (*mūla*), another one at the end of the commentary. They can be identical or not (Cat. No. 227). This also happens occasionally in the codex format where several hands have worked on different texts (see Appendix on MTM). Anyway the era used is the Vikrama era, for which *samvat(a)* and a wide range of graphic and phonetic variants of the word are met with.<sup>32</sup> In two cases the date in the Śaka (*śāka*) era is given along with the date in the Vikrama era: VS 1856 Śāka 1721 = 1799 CE (Cat. No. 92) and VS 1877 Śāka 1742 = 1820 CE (Cat. No. 72). The latter was copied in Bengal. In both cases the correspondence between the two eras is correct. The Vīra era, which is commonly used in printed books of the Jains, never appears in the manuscripts.

Years of copying are mostly given in numbers. However, chronograms are also sporadically used by scribes, and even more often by authors of the works in order to indicate the date of composition, especially when these works are written in verse. This system, which is well attested in Indian manuscripts and inscriptions, expresses numbers by words (*bhūta-samkhyā*) which normally have to be read from right to left (*ankānām vāmato gatiḥ*). Lists of words used for specific numbers have been recorded by various authors.<sup>33</sup> There are four examples

<sup>31</sup> Tripāthī, *Catalogue*, p. 46.

<sup>32</sup> See Tripāthī, *Catalogue*, p. 28.

<sup>33</sup> See G. Bühler, *Indian Palaeography*, Calcutta, 1962, pp. 127-129; D.C. Sircar, *Indian Epigraphy*, Delhi, 1965, pp. 230-233; P.V. Kane, *History of Dharmasāstra*, V/1, Poona, 1958, pp. 701-703. All these references are mentioned in R. Salomon, *Indian Epigraphy*, Oxford, Oxford



in Tessitori's collection of manuscripts, all four in colophons on Jain manuscripts.<sup>34</sup> Three are fairly straightforward:

*bāṇa-rasa-muneṃdu* = (VS) 1765 = 1708 CE (Cat. No. 217)

*bhū-riṣi-nidbi-vidhu* = (VS) 1971 = 1914 CE (Cat. No.335).

The latter appears in the verse-colophon of a modern copy executed by the copyist Bāla Rāma employed by Tessitori (see above I.) and shows that a skilful scribe, even in the 20th c., could use this technique playfully. A third example shows how word-numerals and numerals can be combined : *saptākṣināgendu* = VS 1727 (Cat. No. 319). The fourth chronogram occurs in a sophisticated Sanskrit verse-praśasti (Cat. No. 24) and is a component of the sophisticated style of its author. It needs further exploration and illustrates the complexity or ambiguities relating to this method (see notes on the entry). The chronogram is sometimes followed by the date expressed in numbers, but this is not the case in this instance.

Two manuscripts in the collection have very early dates written at the end: VS 1122 (= 1065 CE) for a manuscript of Dharmadāsa's *Upadeśamālā* (Cat. No. 89) is uncertain and hard to be considered as authentic. The seemingly very old date at the end of the *Rukamaṇī-vivāhala* with authorship ascribed to Sūrdās (Cat. No. 353) is equally suspicious. In fact, in both cases, this indication is written in red ink by a different hand than the rest of the text, and a hand which could be the same in both. Was this early date written genuinely or to deceive a naive buyer?

Otherwise, the oldest dated manuscript in the present catalogue contains Hemacandra's synonymic lexicon, the *Abhidhānacintāmaṇi* (Cat. No. 386) with an Avacūri and is dated VS 1475 (1418 CE), a fairly early date. The most recent one dates back to VS 1971 (1914 CE) and is one of the modern copies executed by Bāla Rāma (Cat. No. 335). The large majority, however, was copied in the 17th-18th c. CE, and it is likely that a large part of the manuscripts bearing no date also goes back to this period.

There are several instances of colophons providing not only the year but also the month, the fortnight and the day of copying. Theoretically this could allow to find out the equivalents of the Indian dates, using the Pancanga programme evolved by the Japanese scholars Michio Yano and M. Fukushima

University Press, 1998, p. 173.

<sup>34</sup> For chronograms in Jain manuscripts see for instance Pune: BhORI 17.5 Appendix VIa and 19.1 Appendix VIa; Balbir *et alii* 2006: I, pp. 164-169.

(<http://www.kyoto-su.ac.jp/~yanom/pancanga/index.html>). However, this is often problematic and has therefore not been attempted here.

Names for the month and for the day of the week vary in their orthographic and phonetic forms,<sup>35</sup> for the language of the Scribal Remarks is generally mixed, Sanskrit cum Hindi/ Rajasthani/ Gujarati, as can be seen from the variety of postpositions used (*kā, ro, no*). Use of synonymic designations for the month and for the day of the week also contributes to the variety. Among less common designations are *candradehaja* 'son of the moon' = Mercury for Wednesday (Cat. No. 9), or the use of *kāmabāṇa* 'Kāma's arrows' for 5 at a place where ordinal numbers in words are generally found (Cat. No. 217). The lunar calendar used throughout implies reference to the bright or the dark fortnight. They can be expressed as *śukla-* and *kṛṣṇa-pakṣe* but the abridged sigla *sudi* and *vadi* are more frequent. The indication that the day of copying coincided with a special religious festival is supplied in one Jain manuscript where the festival concerned is the Akṣayaṭṭiyā (Cat. No. 62) which commemorates prince Śreyāṃsa's offering of sugar cane juice to the first Jina Rṣabha who had fasted for one year, and inaugurates proper offering of alms. Mentions of this date in manuscript colophons has become increasingly frequent in the medieval period, parallel to the institution of this commemoration as a specific religious festival included in the Jain calendar. Astronomical specifications concerning the muhūrta, the nakṣatra or the astral conjunction are rarer.

### *Geographical information*

The relevant information has been gathered in the list of toponyms (Index No. 5). Not surprisingly, most manuscripts of the Tessitori collection were copied in Rajasthan, either in important centres such as Jaipur, Udaipur, Jodhpur, Bikaner, Jaisalmer, Nagaur, Jaitaran, or in other places of varying importance such as Pali, Sanganer, Sirohi, etc., and smaller villages where, in particular, Jain monks stayed for the rainy-season. Places located in today's Gujarat, such as Ahmedabad, Patan and Idar in Gujarat are also represented, though in a lesser proportion.

But manuscripts are subject to circulation. Although they were all acquired in Rajasthan, some had been copied far away in other regions. One was executed in *Badrāvāna* (Vrindavan, Uttar Pradesh), another in Ujjain, yet another in *Oraṃgāvāda* (mod. Aurangabad, Maharashtra).

The places of copying may reflect developments in Jain history. The colo-

<sup>35</sup> See Appendix 4 'Terms of Indian Chronometry' in Tripāṭhī, *Catalogue*, p. 382.

phon of one manuscript specifies that it was copied in *Lābhapura-rājadhānyām* (Cat. No. 13), pointing to Akbar's reign when Lahore was the capital city of the Mughal Empire, and the extremely significant presence of Jains at this place during that period. Two manuscripts (Cat. Nos. 72 and 328) give *Makasūdavāda* as the copying place, one of them specifying its location in *Vaṃgāladēse*. What is today Murshidabad is known to have seen the installation of Marwari merchant communities, especially Jain, at least from the 18th c. This also applies to the suburb of Baluchar (Cat. No. 60).

Additional specifications about location are liable to be mentioned but they are not so frequent. Here there is one instance where the copyist, a Jain monk, indicates that he did his work in a *dharmasālā* at Udaipur (Cat. No. 229).

### *Religious and social information*

In Tessitori's collection not all colophons provide information about the partners involved in the production and destination of the manuscripts. So it is not possible to determine significant trends going beyond the observation of actual data. No instance where the copyist is a professional scribe is available. A brahmin, designated as such, is the person who copied a vernacular version of Rāma's story (Cat. No. 355). The identity of the copyists of other non-Jain manuscripts is not specified. Copyists of the Jain manuscripts are mostly Jain ascetics. The copyist is designated simply as *śrīmuṃnījī* in Cat. No. 235, or with a name but without religious affiliation (Cat. No. 323). Nuns are present as well, designated in the available data as *āryā* or its variants *ārajyā*, *arajakā*.

Cases where the name is accompanied by religious affiliation show the presence of the Kharataragaccha (Cat. Nos. 24, 64, 227), of the Añcalagaccha (Cat. No. 9), the Āgamagaccha (Cat. No. 164) and the Dharmaghoṣagaccha (Cat. No. 220). The non-Mūrtipūjak Śvetāmbara lineages are explicitly present through the Gujarati Luṃkāgaccha (Cat. No. 10). In some cases the title preceding the name allows a likely hypothesis regarding the religious lineage: *ṛṣi* along with the name-pattern points to aniconic Jain lineages (Sthānakavāsī or Lonkāgaccha). Similarly the pattern used in the string of names mentioned in Cat. No. 230 implicitly suggests the Kharataragaccha.

In this corpus there is neither any reference to earning merit as an explicit motivation for copying nor to copying in memory of a deceased person. The manuscripts have been copied to be read. Again additional information is found only in the Jain manuscripts. The individual readers mentioned are monks, nuns (*sādhvī*, Cat. No. 269), disciples of monks and nuns, or lay people. Indication about the social status of the latter or genealogies are the exception here (Cat. No. 9).

In several cases information about the persons involved in the production of a specific manuscript was present but has been deliberately erased with yellow pigment or black ink energetically employed by a new owner: Cat. Nos. 1, 2, 225, 377 are among the most striking examples. Manuscripts often change hands and this frequent phenomenon is a consequence of it. Cat. No. 196 is an instance where the long original colophon has been totally erased. What can be read is the mark of the second owner to whom it had been transferred at a later stage.

Reference to the political context in the colophons is not usual in this corpus. The mention of Lahore as capital (see above Geographical information) is an indirect way to refer to Akbar's reign. In FP 4457 (Cat. No. 220), dated VS 1512, it is stated that the copying was contemporary with the reign of Sultan Qutubdin.

### *Scribal maxims*

This expression was first coined by C.B. Tripāṭhī in Strasbourg manuscripts catalogue (p. 48). It refers to floating verses found within the colophons. Such verses can appear as one or as groups of verses. In this collection two manuscripts have each a group of three. These verses fulfill different purposes: the scribe describes the toils of copying, the physical pain caused by the work, the uncomfortable position which makes his limbs contracted, spoils his eyes, bends his back, etc. (e.g. *bhagna-prṣṭhi kaṭi-grīvā*, Cat. No. 227). He requests forgiveness for his mistakes and asks the readers to show leniency, for he has copied whatever he has seen (e.g. the extremely common verse *yādṛśaṃ pustakaṃ dṛṣṭvā*, Cat. No. 227; vernacular version in Cat. No. 356) and is not responsible if letters or words are missing. He asks the reader to handle the manuscript carefully and to protect it against damages arising from men or nature (*udakānalacorebhyaḥ*. Cat. No. 9 or *tailād rakṣet*, ibidem and Cat. No. 227, in vernacular prose Cat. No. 355), wishes that the life of the manuscript may last as long as the most steady elements of the world (*yāvat...*), or pronounces a benediction (*sarva-māṅgala-māṅgalyaṃ*). These maxims are composed in Prakrit, Sanskrit or Gujarati, or, more often, a mixture of the three, as can be seen easily from the orthographic and phonetic variants of the most commonly used verses. In Cat. No. 9, the verse *jñānavān jñāna-dānena*, normally associated with the Digambara Jain manuscript tradition, is found at the end of a Śvetāmbara canonical work as the first of three Scribal Maxims.

### *Phrases of benediction*

They are generally simple statements made to bless the reader, or the reader as well as the scribe. They are formulas, similar to the formulas found at the end

of a letter, and do not show any attempt at originality, except, sometimes, in their orthography.

### *Auspicious syllables*

The Scribal Remark generally contains syllables such as *śrī* or *cha*. The origin and the meaning of the latter, always noted as ‘☒’ in the present catalogue, are rather mysterious and have not been elucidated so far. Sometimes, it appears that series of such syllables, separated or not by *danḍas*, were written simply to finish the line (or the page) and avoid blank spaces.

### *Later additions*

Several manuscripts contain some later additions by the scribe himself or by a later reader. In the present catalogue they have been mostly treated as independent textual units as they are often in the form of real texts, even though sometimes only begun. We call them ‘Supplement’. Significant instances are FP 4467 where the main text, the *Anyayogavyavachhedikā*, a philosophical hymn by Hemacandra, is followed by the beginning of a non-Jain philosophical work, the *Tārkikarakṣā* of Varadarāja (Cat. No. 370), or FP 4328 where the main text, the *Muṇipaticaritra*, is followed by three short supplements, who could be identified as otherwise circulated texts (Cat. Nos. 57, 77, 115), though one of them consists only of one stanza.

### *Illustrated manuscripts*

The only manuscript containing illustrations in the Fondo Tessitori is the *Devīmāhātmya*. There are several works which have been potential bases for paintings, both among the Jain and non-Jain manuscripts: *Uttarādhyayanasūtra*, several stories in vernacular such as Matisāra’s *Śālibhadracaupāi*, *Madhu-Mālatī*, or *Phūla Phūlamatī vārtā*, but here they are present only as texts. An area of teaching where visualization has played an important role in pedagogy is cosmology. FP 4450, a manuscript of the *Laghubkṣetrasamāsa* by Ratnaśekhara dated VS 1644 (= 1587 CE) is a fine specimen executed at Patan (Gujarat), a place well-known for its ateliers and craftsmen. It is a noteworthy instance where charts and diagrams skilfully combine with the text, often occupying a large space on the page (see Cat. No. 62 for details). The other well-spread Jain cosmological work is the *Samgrahaṇiratna*. A manuscript of this work offering charts and diagrams in the Udine collection is FP 4320 which is also noteworthy for its relatively early date (VS 1553 = 1496 CE; Cat. No. 67).

There are also other ways to make a manuscript stand out in appearance, e.g. by enhancing the folio-numbering (see above) or simply using red ink (for

*dandās*, numbers, margins). The free area in the centre of the folios, which is a remnant of the string-hole of the palm-leaf manuscripts,<sup>36</sup> is a suitable place for various types of ornamentation. If it is kept blank, it can be devised as a square, a rectangle or a lozenge. But it can be filled with *akṣaras* of the text arranged in sophisticated ways (e.g. FP 4291 Cat. No. 1, FP 4296 (A) and (B), Cat. No. 231, Cat. No. 323). In two manuscripts of Jain canonical works copied in the 17th c. (FP 4296), the margins have decorated lozenges.

#### *Structure and contents of an entry*

In principle, one entry of the catalogue corresponds to one text. In the case of a multiple-texts manuscript (MTM), there are as many entries as the number of texts it contains: e.g., FP 4412 contains 38 texts, i.e. 38 entries located at their proper places according to the contents of the catalogue as described in the table of contents or the list of entries, while the material description and the list of components of a given MTM is provided in a specific Appendix (see below).

#### *Material description*

There are two different numberings for each entry: on the left side is the Catalogue Number in the sequence adopted for the present catalogue; on the right side is the shelfmark exactly as it should be mentioned by anyone wishing to order the manuscript in the Library (FP followed by a four digit number).

Then come a few lines about the material description of the manuscript. The information given in this part of the entry concerns the following elements:

- format. The *pothī* format is considered per default and thus not indicated as such.
- script. The per default script is understood as being Jaina Devanāgarī. Hence no indication is given if no further specification is required.
- paper.
- foliation. OFN = Original Folio Numbering refers to the figures written by the scribe of the manuscript; MEF = Modern European Folio Numbering refers to the figures written by (European) hands of librarians. The OFN is per default the foliation of reference in this catalogue. There are, however, some cases where the OFN is confusing, especially in book-format manuscripts, and thus cannot be used conveniently. In such situations MEF is the reference foliation.
- measurements of the manuscript in millimetres followed by the number of lines per page. See above 'Number and size of folios'.

<sup>36</sup> See for more details, Tripāṭhī, *Catalogue*, p. 25.

- types of margins, designs, ornamentation, use of red pigment, etc.
- other relevant information depending on individual cases.
- condition of the manuscript: good/reasonable/poor. The proportion of manuscripts in excellent or good condition is rather high in Tessitori's collection.
- indication about the date of copying: VS (Vikrama Saṃvat era) followed by the year and its equivalent in the Common Era calculation (subtract 57) / Not dated. If a tentative time-range appears likely, it is indicated. But this is not done systematically as it is often almost impossible to give a meaningful hypothesis.

### *Heading*

The heading contains the following elements:

- in case of multiple-text manuscripts (MTM) the serial number of the text described within the ms. is given in the form 'TEXT 1', 'TEXT 2', etc. up to 'TEXT 38', the maximum number in the Tessitori collection.
- Title of the work, as in ms. or with standardized spelling. In case the manuscript itself does not give any title, it is supplied when identifiable and indicated within square brackets. In cases of unidentifiable fragments or incomplete texts, a label has been supplied tentatively. Very rarely, there was no other choice than to write 'Unidentified' as investigations did not yield any result.
- Language of the text.
- Form and extent of the text: Prose / X stanzas.
- Author of the work, as in ms. or with standardized spelling.
- If required, generic name of the commentary (*Avacūṛṇi*, *Ṭabo*, *Bālāvabodha*, etc.), proper name (Sukhabodhā, etc.), language.
- Author of the commentary.
- Specific indication in case the text is incomplete or fragmentary.

### *Quotations*

The quotations are in two parts.

- 1) Beginning of the text, with auspicious symbols, initial homage, etc.
- 2) End of the text. The final verses or sentences of the work itself, including the author's genealogy for instance, are followed by:
  - a) Endtitle (reference to folio and line): a phrase of the form *iti ...* giving the title of the work and indicating its end,
  - b) the colophon, which has a more or less elaborate form (see above). In most cases the endtitle and the remark regarding the whereabouts of the manuscript copying are both from the scribe. But in many cases, one of the two elements is missing. The two elements have been distinguished with the hope for increased clarity.

When the manuscript contains both a root text (*mūla*) and a commentary, the beginning and end of both are provided separately.

As will be seen, the lengths of the quotations vary considerably. In case of extremely well-known texts which have a long publication history, a short extract is sufficient. In case of rare texts which are not found in a lot of manuscripts, especially outside India, or in case of texts difficult to identify, longer extracts have been supplied. In case there is more than one copy of a given work in the collection (e.g., Cat. Nos. 164-165, 196-197, 206-207, 210-211), quotations have not been left out because there are often slight variations in orthography for instance.

The quotations are transliterations of what is found in the manuscripts, with no attempt being made to change anything. Capital letters are used for proper names in texts and in colophons. Capital letters have also been used for month- and day-names. Note: *ai* and *au* have to be read in different ways depending on the language of the text where they appear, i.e. as a diphthong in Sanskrit, as two syllables in Prakrit or in the vernaculars, as equivalent to [ɛ] in Hindi *hai*.

### *References*

This section of the entry aims at allowing readers to assess the diffusion of the work described in the entry by providing references to other manuscripts of the same work, editions, etc. But it is not intended as a census. In the British Library Catalogue (2006) we had provided a lot of references to previously published manuscript catalogues. Here this has been done with more economy. Deliberately no reference has been given for the Jain canonical works (Aṅgas, Upāṅgas, Prakīrṇakas, Chedasūtras, Mūlasūtras) if the manuscripts are straightforward and unproblematic.

For other texts references to Velankar's *Jīnaratnakośa* which remains a fundamental resource for Jain manuscripts have been given systematically. References to works available in recently catalogued collections have been mentioned as well: e.g., British Library (Balbir *et alii* 2006), Leipzig (Krause 2013). The same applies to recently digitized manuscript collections, such as Cambridge University Library, or Paris: Bibliothèque Nationale de France. For astronomical manuscripts Pingree's *Census of the Exact Sciences in Sanskrit* supersedes all other resources. For non-Jain manuscripts in varieties of Hindi, Friedlander's catalogue of the Wellcome manuscripts (London) and catalogues published in India have been referred to.

The Tessitori Collection is specially rich in Jain manuscripts written in vernacular languages (Gujarati, Rajasthani, Hindi) and has a large number of very



short works placed in MTMs. It was necessary to consult other collections or publications in order to assess the popularity or the rarity of such pieces. The *Catalogue of Gujarati Manuscripts* compiled by Muni Shri Puṇyavijayaji (1978) has a lot of material, but is not so convenient to use in the absence of recapitulative indices. The recourse to too many subdivisions relating to literary form and the absence of quotations from the texts are another limitation for clear identification. On the contrary, the published volumes of the Acharya Shri Kailasagarsuri Gyan Mandir (Koba) catalogue are extremely useful because they give detailed indexes and provide the first and last sentences of any text included in the catalogue. In addition, this institution has produced a computerized database of all its extremely rich material. This database, accessible in Koba, is a powerful searching tool and has proved invaluable for the present work. In many cases where one would have thought that such and such short poem is unique to the Udine collection, it was possible to find that it is in fact attested in various MTMs containing collections of hymns and didactic verses. The phrase 'Koba database No. X' refers to the 'work number' (*kyti* reference) in this tool. The database gives access to the manuscript references where a given work is included, and in many cases to PDFs of these manuscripts. Vols. 1-8 have been consulted in digital form on wujastyk.net > mscats. In addition, the database provides information about printed editions, the case arising. Needless to say, such a tool is also precious to identify manuscripts for which only the beginning is available, as it can happen especially in post-colophon additions.

As far as possible, references to at least one published edition have been given but it would be no surprise that some have escaped attention as there are so many publications in hidden corners in India, especially for Jain poems, hymns and stories.

### *Notes*

The section 'Notes' is meant to throw light on the manuscript as an object as well as on the text it represents. Indications about the distribution of the chapters of a given work in a given manuscript are supplied as far as possible. This is not always an easy task, for the chapter colophons may be absent, very difficult to trace, or irregularly written.

Further notes concern the author of the text, his religious affiliation, his spiritual lineage, his other works, his date and the work itself. When the title is not obvious, when the text is not widely known or when the available histories of literature seem to give insufficient details about a given work, the relevant information has been supplied. A manuscript catalogue is also a survey of literature, espe-

cially when the collection is so wide-ranging as Tessitori's. This is the reason why it has been attempted to give as much relevant information as possible to help readers to understand why every manuscript and every work is significant from one aspect or the other.

NALINI BALBIR



Luigi Pio Tessitori and Indravijayasūri  
Khivāṇadī, 16 August 1914

# CATALOGUE

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## ABBREVIATIONS

AMg. Ardhamāgadhī

Ap. Apabhraṃśa

BhORI Bhandarkar Oriental Research Institute, Pune

BL British Library, London

Cat. No. Catalogue Number (serial number in the present catalogue)

CE Common Era

comm. commentary

FP Fondo Principale, Biblioteca civica «Vincenzo Joppi», Udine

fol(s). folio(s)

H. Hindi

Guj. Gujarati

JGK Jain Gūrjar Kavīo

LDI L.D. Institute of Indology, Ahmedabad

MEF Modern European Foliation

ms(s.) manuscript(s)

MTM(s) Multiple-Texts Manuscript(s)

OFN Original Folio Number

Pkt. Prakrit

r after a number obverse of a folio

Raj. Rajasthani

Skt. Sanskrit

v after a number reverse of a folio

vs(s) verse(s), stanza(s)

VS Vikrama saṃvat (subtract 56/57 to get the year in the Common Era)

## SYMBOLS

§O the way to represent the ‘bhale’ sign, or auspicious symbol found at the beginning of several (Jain) manuscripts

☒ the way to represent the cha, a symbol found at the end of manuscripts

| and || the only punctuation signs available in the mss., used as they are in the mss.

= used in mss. to indicate that what follows is a gloss

/// at the beginning or at the end of a text indicates that what precedes or what follows is lost

etc. indicates that a text continues but is not quoted in full in the entry

+ indicates a lost, damaged or illegible akṣara

() indicates corrected or supplemented akṣaras in case of clear errors

< > indicates clearly superfluous akṣaras in the manuscript

sic used occasionally to indicate a text that seems erroneous

## DESCRIPTION OF MULTIPLE TEXTS MANUSCRIPTS (MTM)

In the British Library Catalogue (Balbir et alii 2006) we used the phrase ‘composite manuscript or codex’ to refer to cases where an identical material (paper or palm-leaf) is used by a scribe to write more than one text. In recent years, the siglum MTM standing for multiple texts manuscripts has been increasingly popularized following work done mainly at the Centre for the Studies of Manuscript Cultures (Hamburg University). More and more studies explore this particular phenomenon as a serious and meaningful one in different manuscript cultures, in India and elsewhere. The Jain tradition provides a rich area with numerous examples illustrating all kinds of patterns both in the pothī and in the codex format (Balbir 2019). Describing such manuscripts is challenging for the manuscript cataloguer. In several catalogues published so far, the material description of MTMs appears under the entry that happens to contain the first item. This method, however, is not very convenient. This is the reason why it was decided to collect these descriptions in a specific appendix for the London collections (Balbir et alii 2006). I have followed this path again here. In the catalogue itself, each entry of a MTM opens with a phrase ‘MTM containing X texts’ and its title is preceded by ‘TEXT 1’, ‘TEXT 2’, etc.

The Tessitori Collection has many instances of MTMs, even in single folio manuscripts. The basic organizing criterion in this section of the catalogue has been the number of texts. Within each group the numerical sequence of the shelf-marks has been followed. Beside the basic pattern with two texts, the prevailing pattern shows three to ten texts. But there are also four examples having more than ten texts. FP 4505 and FP 4412 are extreme cases with respectively 26 and 38 Jain texts. Such MTMs are not uncommon in the Medieval Indian tradition, especially Jain (see, e.g., BL Harley 415 with 25 texts; *Vividhakaviracita-sajjhāya-slokādi-saṃgraha*, ed. Muni Kalyāṇakīrtivijaya in Anusandhān [Ahmedabad] 24, 2003, pp. 41-78, with 15 texts; numerous *svādhyāya* mss. with stories, hymns, *padas* in the Jain mss. collections in the L.D, Institute, Koba, etc.). They require close scrutiny as the textual boundaries are not always marked clearly and are often extremely short units, for instance isolated didactic verses. The purpose of such manuscripts is to form vademecums of religious literature used for personal study in the same way as modern *pūjā* books. They often have together Prakrit and vernacular texts, thus favouring the interpenetration of languages, exposing the readers to a variety of idioms and implying a number of non-standardized spellings for Prakrit and Sanskrit: thus FP 4505 (26 texts) has a popular Prakrit canonical work (*Catuḥśaraṇaprakīrṇaka*) in the midst of vernacular stories or

hymns; FP 4511 (8 texts) contains a popular Sanskrit lexicon by the 12th century Jain monk Hemacandra, followed by a majority of non-Jain texts in Hindi or Rajasthani. Such a collection is significant in view of the religious situation in Western India where sectarian boundaries are open and fluid so that texts representing Jain and Vaiṣṇava devotion can coexist easily.

The prevailing situation exhibited by MTMs is the minimal pattern where the number of texts amounts to two. Consistency and complementarity are the two governing principles, as will be seen, with manuscripts sharing the same topic or the same author for instance.

The situation can be quite complex, especially in codices where several hands have used the same manuscript to write different texts. Tessitori's collection has a few instances where, interestingly, the scribe explains that he has copied on the manuscript belonging to somebody else (Cat. Nos. 355, 387, not MTMs though). Not only an identical support is liable to be used by more than one person. Its use can also be spread over a fairly large period of time and the manuscript bears evidence for this: Text 1 in FP 4506 (25 texts: see below) is dated VS 1841, Text 3 was copied two years later, in VS 1843.

Finally, there are boundary cases which have not been considered as MTMS and have been described as single units. The Āvaśyaka manuscripts are cases in point. The combination of formulas and hymns they produce is virtually unique in each item, although the formulas and hymns themselves can exist independently. They have been described in the relevant section (Cat. Nos. 39ff.). Other similar cases have been mentioned in the present section with reference to the corresponding catalogue number.

## 2 texts

FP 4312 contains 2 texts.

Greyish paper. OFN: 58-66; MEF: 1-9. 100 x 250 mms. 6 lines for the main text in larger script, interlinear Guj. comm. in smaller script. Triple-ruled red margins. Orange pigment used for numbers. No date. The available folios are numbered 58 to 66. Text 1 starts right at the beginning of the page. Text 2 ends at the bottom of the last page. Its colophon is followed by *cauvisatitthaya///*, the first words of a new text. These signs show that what is available is part of a larger whole intended as a collection of fundamental doctrinal texts.

- 1) Jīvacāra by Śāntisūri with Guj. comm., 58r1-62v4 (Cat. No. 85)
- 2) Vicāraṣaṭṭriṃśikā with Guj. comm., 62v4-66v (Cat. No. 69).

FP 4317 contains 2 texts.

Brownish paper. OFN: 1-3; MEF: 1-3. 100 x 250 mms. 13 lines. Double-ruled red margins. Lozenge-shaped central design formed with letters of the text and decorated. Dated: VS 1771 = 1714 CE. Copied in Phatepura by monk Jīvaṇa, pupil of Sadāraṃgajī in order to be read by a lady called Sūjī.

- 1) Bhaktāmarastotra by Mānatuṅga, 1v1-3v6 (Cat. No. 231)
- 2) Ghaṇṭākaraṇamahāvīrastotra, 3v6-3v8 (Cat. No. 309).

FP 4339 misc. contains 2 texts.

Brown paper. OFN: 1; MEF: 1. 100 x 250 mms. 20 lines. Quadruple-ruled red margins. Damaged edges but no page missing. Not dated but looks old.

- 1) Naṇapañcamī-stavanam 1r1-1r15 (Cat. No. 327)
- 2) Gauḍī-Pārśvanātha-vṛddha-stavana, 1r15-1v17 (Cat. No. 288).

FP 4364 contains 2 hymns, both by Vīravijaya, pupil of Tejasāra, of the Kharataragaccha.

Clear large script. Yellowish paper. OFN: 1; MEF: 1. 100 x 250 mms. 12 lines. Double-ruled black margins filled with red. Central ornamental design. Red used for *daṇḍas*, verse-numbers, colophons. Small vertical lines as word-separations indicating that the ms. had a reader at one point of time. Edges slightly torn so that a few *akṣaras* are missing. No date.

- 1) Candraprabhastotra (Guj.), 1r1-1v7 (Cat. No. 300)
- 2) Pārśvanāthastotra (Pkt.), 1v8-1v12 (Cat. No. 268).

FP 4377 contains 2 texts in Gujarati.

Light brown paper. OFN: 1-2; MEF: 1-2. 110 x 250 mms. 18 lines. Double-ruled red margins. Red used for *daṇḍas*, verse-numbers, transitional phrases. No date.

- 1) Aṭhārā nāta ko coḍhālyo by Lohaṭi, 1r1-2v7 (Cat. No. 117)
- 2) Dhanajī kī sajjhāya, 2v8-2v19 (Cat. No. 176).

FP 4382 contains 2 texts.

OFN: 1-7; MEF: 1-7. 110 x 230 mms. 19 lines. Double-ruled red margins. Red used for *daṇḍas*, phrases.

- 1) Nemacarita, 1r1-3r1 (Cat. No. 151)
- 2) Śīlarāsa by Vijayadevasūri, 3r1-7v margin (Cat. No. 109).

FP 4391 contains 2 texts.

Creamish paper. OFN: 1-6; MEF: 1-6. 110 x 250 mms. 15 lines. Triple-ruled red



margins on fol. 1. Then marginal space but no margin drawn. Spaces as punctuation-markers. Not dated but fairly modern.

- 1) *Sadbhāṣitāvalī* (Skt.) by Sakalakīrti, incomplete, 1r1-6r11 (Cat. No. 381)
- 2) *Supārśva-stavana* (Hindi), 6r14-6v4 (Cat. No. 299).

FP 4411 contains 2 texts in Rajasthani: one non-Jain devotional work, and a short Jain didactic work.

The script size changes and becomes smaller on 8r and 8v and then becomes larger, but seems to be from the same hand as the rest. So we consider the ms. as a MTM and not as one text plus addition.

Brown paper. OFN: 1-9. MEF: 1-9. 9v blank. 100 x 240 mms. 14 lines. Double-ruled red margins. Orange pigment over verse-numbers. Spaces as punctuation-markers. Dated: VS 1793 = 1716 CE.

- 1) *Hararasa* by Bārhaṭ Ṫsārdās, 1r1-8r8 (Cat. No. 358) followed by a stanza by Keśavadāsa (?)
- 2) *Savā sau 125 sīṣa* by Dharmavardhana, 8r12-9r11 (Cat. No. 100).

FP 4418 contains 2 texts: two Gujarati hymns from Jain milieu dedicated to Sarasvatī.

Yellowish paper. OFN: 1-3; MEF: 1-3. 100 x 250 mms. 13 lines. Double-ruled red margins. Red used for *daṇḍas*. No date.

- 1) *Sarasvatī-cchanda*, anonymous, 1r1-2v3 (Cat. No. 312)
- 2) *Sarasvatī-stotra* by Śāntikuśala, 2v4-3v10 (Cat. No. 313).

FP 4419 contains 2 texts: Yellowish paper. OFN: 1; MEF: 1. 110 x 250 mms. 17 lines. Triple-ruled red margins. Spaces as punctuation-markers.

- 1) *Gavaḍecā Pārśvajina-camḍa*, 1r1-1r16 (Cat. No. 291)
- 2) [Hymn to Saciyāmātā, incomplete], 1r16-1v7 (Cat. No. 317).
- 3) [Addition from a later hand: a group of five verses  
*dūho cutarā cita ṭhika kara mana mai dharau Rāmṃma:*  
*kade kade vala ḍhaba pade: kāyā calasī vaikaṃṃma 1*  
*cutarāṭṭita cora ke: kiṇasu kare saneha:*  
*pramesara supritadī, ju mārāmte meha: 2*  
*cutarā cutara jo jāñiyai: taje parāi tāta:*  
*samajhe so sujāṇa nara: gautā kabe ṣātā 3*  
*kaṃṃma kodha māya tajai: japai eka jagadīsa:*  
*cutarā cita lagāyake: tajo kama ne rīsa 4*  
*daṃṃna ka ṭhīrāmṃ diyai: meha ṣāra ca mai vāvai:*  
*aṃṃgana vā ke mākaḍo: aṃṃba kahaṃte ṣāve: 5.*

FP 4423 contains 2 texts.

Brownish paper. OFN: 1; MEF: 1. 110 x 240 mms. 20 lines. Margins not visible because of paper replacement pasted. Red used for *danḍas* and numbers. No date.

- 1) Maṅgala, 1r1-1v7 (Cat. No. 48)
- 2) Sīalanātha-stavana, 1v7-1v16 (Cat. No. 302).

FP 4436 contains 2 texts which have been described under the same entry. See Cat. No. 346.

FP 4451 contains 2 texts.

Brownish paper. OFN: 1-3; MEF: 1-3. 100 x 290 mms. 13 lines, 15 on 3v. Double-ruled black margins filled with red. Square-shaped central blank space with a red disk on 1r. Orange pigment on verse numbers. Fol. 1v is written by another hand from line 2 up to the bottom. The first hand takes the work again from 2r. There is no break in the text. No date.

- 1) Uttarādhyayanasūtra chap. 4, 1r1-1r13 (Cat. No. 21)
- 2) Vanaspatikāvicāraprakaraṇa by Municandra, 1v2-3v15 (Cat. No. 14).

FP 4460 contains 2 hymns dedicated to Pārśvanātha, following each other. Light brown paper. OFN: 1; MEF: 1. 110 x 240 mms. 14 lines. Triple-ruled red margins. Marginal title *Prabhūji no cchaṁḍa*. Orange pigment over numbers. The second text is incomplete. No date.

- 1) Goḍīji ro cchaṁḍa, 1r1-1v5 (Cat. No. 292)
- 2) [Saṁkheśvara Pārśvajinastavana] [by Śīlamuni], 1v6-1v14 (Cat. No. 285)

FP 4471 contains 2 texts.

Whitish paper. OFN: 1; MEF: 1. 110 x 240 mms. 14-15 lines. No margin drawn. No red used. No orange pigment used. No date (?).

- 1) Hymn to the Jinas, 1r1-1v1 (Cat. No. 245)
- 2) Samatā-rāsa, 1v2-1v15 (Cat. No. 112).

FP 4482 (A) contains 2 texts.

Creamish paper. OFN: 1-4; MEF: 1-4; 3v blank. 110 x 260 mms. 20 lines. Red used for numbers, *danḍas*, phrases.

- 1) Kāṭikaseṭh kī ḍhāl, 1r1-3r7 (Cat. No. 167)
- 2) Sol satyā, 3r8-3r15 (Cat. No. 199).

FP 4482 (B) contains 2 texts.

Creamish paper. OFN: 1; MEF: 4. 110 x 260 mms. 20 lines. Double-ruled red

margins. Red pigment on numbers, refrains. Spaces as punctuation-markers. Dated: VS 1860 = 1803 CE.

- 1) [Citta-Brahmadatta-caritra], 1r1-1v1 (Cat. No. 29)
- 2) [Sanatkumāra]cakravarti-sajjhāya, 1v1-1v16 (Cat. No. 155).

FP 4486 contains 2 texts.

OFN: 1; MEF: 1. 100 x 250 mms. 16 lines. Double-ruled red margins. Red used for numbers, *daṇḍas*, colophons.

- 1) Sitalanāthastavana (Guj.), 1r1-1v3 (Cat. No. 301)
- 2) Navakāra (Guj.), 1v3-1v14 (Cat. No. 46).

FP 4498 contains 2 texts.

OFN: 1-44; MEF: 1-44. 120 x 170 mms. Dated VS 1869 = 1812 CE.

- 1) Canda-kumara rī vāta, 1r1-15v1 (Cat. No. 366)
- 2) Nāsaketu rī kathā, 15v3-43v3 (Cat. No. 361)

Fragmentary supplement [Ramanī ko rūpa], 44r1foll. (Cat. No. 395).

FP 4507 contains 2 texts and various tables.

Paper. Small codex format, unbound, written by several hands mostly in mahājani or bāṇiyāvaṭī lipi. 44 pages with irregular foliation, hence MEF used here as reference. OFN: 1-22v with numbers written in the left hand corner of recto sides and 14-15 lines per page. Then irregular OFN, another hand, 11-12 lines per page up to MEF 39v. Red used for numbers, *daṇḍas* and transitional phrases. Orange pigment used in the last pages. No date.

A slip in Roman script attached to the ms. reads: '1) Gosalo kupatar... 2) Dalapati Raya copista alaṃkār ratnākar', but this does not correspond to the little we were able to read, even if the name Gosāla does appear on fol. 12 and following. The following units have been distinguished, but this ms. would need a reappraisal.

- 1) Anukampā rī copī (Cat. No. 113), MEF 1r-22v
- 2) Unidentified work (not described here), MEF 23r-39v
- 3) A set of various small unconnected units, often introduced by *śrīGuṇesāya namaḥ*, dealing with the 12 astrological signs or other horoscopic matters: *bāra rāsa* ... (40r); unidentified contents (40v); pages left blank (41r-v, 42r); horoscope (42v); astrological charts (43r); chart related to the directions (43v); *atha bāre rāsta bīcāra liṣaṃtai* (44r); dohā and tables (44v).

3 to 10 texts

FP 4288 contains 3 texts.

Yellowish paper. OFN: 1; MEF: 1. 100 x 250 mms. 17 lines. Double-ruled black margins. Orange pigment over verse-numbers. No date.

- 1) Saṃsāradāvāvacūri (Skt.), 1r1-1v2 (Cat. No. 236)
  - 2) Samakitivipākagāthā (Pkt.), 1v3-1v13 (Cat. No. 83)
  - 3) Sādhu-aticāragāthā (Pkt.), 1v14 – which is treated here as an independent text, but is probably from another hand (Cat. No. 41).
- Supplement: a Skt. subhāṣita (Cat. No. 380).

FP 4340 contains 3 texts, all three *sajjhāyas* in Hindi.

Yellowish paper. OFN: 1-2. 100 x 250 mms. 18 lines. Double ruled red margins. Red used for *danḍas* and titles. No date.

- 1) Sumatī-sijjhāya, 1r1-1v11 (Cat. No. 122)
- 2) Thūlibhadra-sajjhāya, 1v11-2r8 (Cat. No. 160)
- 3) Nemi-sijjhāya, 2r8-2v13 (Cat. No. 152).

FP 4341 contains 3 texts.

Rough brown paper. OFN: 1-36, fol. 4 and fol. 30 missing; MEF: 1-34. 100 x 250 mms. 1r blank. 15-16 lines. No margin drawn. Orange pigment used on numbers, internal colophons, etc. Numerous black stains or damages on the first folios. Dated VS 1768 = 1711 CE on 27r at the end of Text 1. But Texts 2 and 3 are from the same hand.

- 1) Draupadīmahāsatī-caupāi by Kanakakīrti, 1v1-27r16 (Cat. No. 205)
- 2) Priyamelakatīrtha-prabandha by Samayasundara, 27v1-32r5 (Cat. No. 181)
- 3) Puṇyasāra-caupāi, 32r5-36v (Cat. No. 179).

FP 4342 contains 3 texts in Rajasthani / Hindi, one non-Jain and two Jain.

Whitish paper. OFN: 1-6; MEF: 1-6. 100 x 250 mms. 14 lines. Double-ruled red margins. Red used for numbers, *danḍas*, phrases. Line spaces change from 6r11 onwards, for Texts 2 and 3 Dated: VS 1895 = 1838 CE (end of Text 1).

It is possible that Texts 2 and 3, which are two short Jain hymns to the Jinās were added afterwards and that the ms. was not considered as a single unit from the start.

- 1) Sanī-kathā, 1r1-6r10 (Cat. No. 403)
- 2) [Hymn to the 24 Jinās], 6r11-6v11 (Cat. No. 243)
- 3) Covīsī ka tona by Lālacanda, 6v11-6v21 (Cat. No. 244).

FP 4350 contains 2 texts and the beginning of a third.

White paper. OFN: 1-3; MEF: 1-3. 100 x 240 mms. 17 lines. Triple-ruled black margins. No date.

- 1) Nāgadatta-sajjhāya by Sumatiratna paṇḍita, 1r1-2r9 (Cat. No. 178)
- 2) Metārya-sajjhāya by Sumatiratna paṇḍita, 2r10-3v17 (Cat. No. 187)
- 3) Beginning of a Sthūlibhadra (sajjhāya), 3v17 (Cat. No. 161).

FP 4421 contains 3 Karmagranthas described under the same entry. See Cat. No. 81.

FP 4456 contains 3 texts.

OFN: 1; MEF: 1. 110 x 250 mms. 19 line. Triple-ruled red margins. Orange pigment over verse numbers. No date.

- 1) Bhagavatīsūtrasajjhāya by Jñānavimala, 1r1-1v1 (Cat. No. 8)
- 2) R̥ṣabhadevatīrathachāṃdaḥ by Dharmasīha, 1v4-1v19 (Cat. No. 247)
- 3) Savaiyau by Dharmasīha, 1v left margin (Cat. No. 378).

FP 4464 contains 3 textual units.

It starts abruptly and does not have any collective title, except for Tīrathesva visible in the margin of 1v.

Jaina devanāgarī. OFN: 1-4; MEF: 1-4. 100 x 240 mms. 6-7 lines for the main text in Prakrit, in larger script. Interlinear Guj. comm. Guj. comm. from another hand in the margins of 4r. Double-ruled red margins. Red used for *danda*s. Edges torn, thus parts of text missing. Not dated.

- 1) Bharahesaracaritta, from the Jambūdvīpaprajñapti, 1r1-4r3 (Cat. No. 15)
- 2) Three passages from the Sthānāmgasūtra, 4r4foll. (Cat. No. 4)
- 3) Addition from another hand: Āvaśyakaniryukti verse, 4v3 (Cat. No. 34).

FP 4478 contains 3 texts.

Brownish paper. OFN: 1; MEF: 1. 100 x 260 mms. 16 lines. Triple-ruled black margins. Lozenge-shaped central space. Orange pigment used over numbers. Not dated but probably old: 16th c.?

- 1) Sarasvatī-stavana (Skt.), 1r1-1r11 (Cat. No. 311)
- 2) Kurukullā-stavana (Skt.), 1r11-1v5 (Cat. No. 315)
- 3) Sarasvatī-stavana (Skt.), 1v5ff. (Cat. No. 310).

FP 4336 contains 4 texts.

Light brown paper. OFN: 1-3. MEF: 1-3. Folio numbers by a later hand. 150 x

220 mms. 18 lines. Double-ruled red margins. Red used for *danḍas* and phrases. Fol. 3 has been repaired with a strip of paper. No date.

- 1) Ratana-guru-sijjhāya, 1r1-2r.11 (Cat. No. 341)
  - 2) Kumati-sijjhāya, 2r11-3r1 (Cat. No. 123)
  - 3) Megharatha-ekadhāliyo, 3r1-3v3 (Cat. No. 186)
  - 4) [No title – General teaching], 3v3-17 (Cat. No. 101)
- Addition [Revatī-sajjhāya? beg. only] (Cat. No. 213).

FP 4506 contains 5 texts.

Whitish paper. Small codex format. OFN: various numberings; MEF: 1-125; 119-125 blank. 150 x 220 mms. 9-11 lines. Double-ruled red margins. Red used for *danḍas* and in some parts for verse numbers. Various hands. Text 1 dated VS 1841 = 1784 CE; Text 3 dated VS 1843 = 1786 CE.

- 1) Jālandhara-purāṇa by Haradāsa, MEF 1r1-102v2 (Cat. No. 365)
- 2) Karmavipāka 103r1-104v1 (Cat. No. 401)
- 3) Pāśakakevalī (Guj.), 105r-110r (Cat. No. 406)
- 4) Bāra rāśī, 110v1-111r3 (Cat. No. 402)
- 5) Rukhamañiharaṇa, incomplete, 111v1-118r3 (Cat. No. 364).

FP 4417 contains 6 texts.

Whitish paper. OFN: 1-7, MEF: 1-7. 7v blank. 100 x 210 mms. 17 lines. Double-ruled red margins. Red used for *danḍas*. Inkstains on fol. 1. Dated: VS 1862 = 1805 CE.

- 1) [Sajjhāya on Uttarādhyayanāsūtra 10], 1r1-2r5 (Cat. No. 27)
- 2) [Dhāla on Sūyagaḍaṃgasutta], 2r5-2r16 (Cat. No. 3)
- 3) Nīyāṇa ko dhāla by Jayamala, 2r17-4r1 (Cat. No. 19)
- 4) Citta-Sambhūta caudhāla, 4r1-5v4 (Cat. No. 28)
- 5) Part of Dhālasāgara by Guṇasāgarasūri, 5v5-6v7 (Cat. No. 156)
- 6) Śrīmaṃdara-stavana, 6v8-7r (Cat. No. 306)

In this ms. the limits between the various works copied are not easy to detect. In addition the titles are not always specific.

FP 4470 contains 7 texts.

Whitish paper. OFN: 1; MEF: 1. 110 x 250 mms. 15 lines. Double-ruled black margins. No red used. Dated: VS 1840 = 1783 CE.

- 1) Pārśvajinapada by Jinacandra, 1r1-5 (Cat. No. 280)
- 2) [Pārśvajina]Pada by Jinacandra, 1r5-8 (Cat. No. 281)
- 3) Dhruvada, 1r8-10 (Cat. No. 283)

- 4) Dhrupada, 1r10-13 by Rūpacanda (Cat. No. 262)
- 5) Padas by Rūpacanda, 1r13-15 (Cat. No. 132)
- 6) [Pārśvajina] Pada by Ānandaghana, 1v1-4 (Cat. No. 282)
- 7) Ādiśvaraijnastavana by Siṃhakuśala, 1v4-1v15 (Cat. No. 249)

FP 4473 contains 8 Hindu texts. See Cat. No. 350 for the material description and for the list of textual units which have been collected under a single entry.

FP 4511 contains 8 texts.

Notebook format. 160 x 150 mms. Original Indian numbers are noted irregularly and very often not visible because the edges have been broken away. The original foliation is not continuous. It starts again from 1 in the middle of the ms. Hence only the MEF, from 1 to 249, can be referred to.

On the first cover page a rough table of contents in Nāgarī script, inaccurate. The 8 identifiable texts are:

1.	3r-121v Cat. No. 387	Hemacandra's Abhidhānacintāmaṇi, incomplete	Copied by Ṛṣi Kesa, V.S. 1704 in Paṭaṇām
[	122r-124r	Kṛṣṇa-Rukmiṇī-Velī by Pṛthvirāja, Raj., begin- ning only, breaks in the middle of stanza 21]	
[	124v-126r and 126v- 127r blank	Stray stanzas in cursive script]	
2.	127v-130r Cat. No. 248	Ṛṣabha-stavana in Guj., 16 stanzas	No date.
3.	131v-140r Cat. No. 194	Sālibhadra-caupāi by Matisāra in Guj., begin- ning only	No date
4.	140v-174v Cat. No. 363	Kṛṣṇa-Rukmiṇī-Velī by Pṛthvirāja, Raj.	Copied by Ṛṣi Kesa, V.S. 1704 in Paṭaṇām
5.	175r-183r Cat. No. 344 183v blank	Sūryasahasranāma, Skt.	No date. Copied by Śivacandra, a devotee of Emperor Akbar
6.	184r-208v Cat. No. 394 209r blank	Kokasāra, Hindi	No date
7.	209v-235v Cat. No. 409	Samoṣaṇa Kāitha Māthura-rāsa, Hindi	Copied by Ṛṣi Kesa, V.S. 1702 in Cāṭasa
8.	236r-249v Cat. No. 357	Bhogala-purāṇa, Hindi, incomplete	No date

It seems that this ms. as a material object was used by several persons who intervened as scribes. A red thread is given by the colophons found at the end of Text 1, 4 and 7. They all mention the same scribe, Ṛṣi Kesa, together with a copying date. Strangely enough, Text 7, which comes late in the foliation as it is, was copied two years earlier than Texts 1 and 4, and in a place different than Texts 1 and 4. Text 5, however, was copied by one Śivacandra who mentions Emperor Akbar. The layouts of the texts are not the same, and the hands are also varying. In many cases the texts are not correct. There are several blank pages at different places.

FP 4494 contains 9 texts.

Yellowish paper. OFN: 1-9. MEF: 1-9. 110 x 240 mms. 16 lines. No margins drawn on rectos. Red used for numbers, refrains.

- 1) Namīrājā rī dhāla by Āsakaṛaṇa, 1r1-4r13 (Cat. No. 177)
- 2) Santanāthajī ko tona, 4r13-5r12 (Cat. No. 303)
- 3) śrīMa(l)līnāthastavana, 5r12-5v10 (Cat. No. 305)
- 4) Stavana by Ratanacanda, 5v10-6r6 (Cat. No. 307)
- 5) Varakāṃṇa-stavana by Śāntivijaya, 6r6-6v8 (Cat. No. 296)
- 6) Nokaravāli kī dhāla, 6v8-7r7 (Cat. No. 102)
- 7) Paṃcama ārā nā tīsa bola by Muni Anupacanda, 7r7-8v5 (Cat. No. 79)
- 8) No title, didactic text, 8v6-9r11 (Cat. No. 103)
- 9) No title, Gajasukumāla story, 9r12-9v4 (Cat. No. 168).

#### More than 10 texts

FP 4465 contains 11 texts.

Light brown paper. Codex format. 150 x 240 mms. OFN: 12-20; MEF: 1-9. 26 lines. Folio numbers in the upper left corner of versos, perhaps by a later hand.

Double-ruled red margins. Not completed, not dated.

1	12r1-12v14 Cat. No. 55	Śrāvaka karaṇa-sajjhāya	Jinahaṛṣa
2	12v15-13r14 Cat. No. 175	Dhanā aṇagāra-sajjhāya	Śrīdeva
[	13r15-13r23	see below	]
3	13r23-13v10 Cat. No. 162	Bāhubali-sajjhāya	Samayasundara
4	13v11-13v28 Cat. No. 250	Ādijina-stavana	Muni Ratna
5	14r1-14v4 (rest of 14v blank) Cat. No. 116	Teraha kāṭhīyā svādhyāya	Jinahaṛṣa



6	15r1-15r9 Cat. No. 284	Samṣesarajī-stavana	Udayaratna
7	15r10-15r26 Cat. No. 277	Pārasanāthajī-stavana	Kesaravimāla
8	15r26-15v18 Cat. No. 171	Ḍhamḍhaṇarisi-sajjhāya	Jinahaṛṣa
9	15v20-16r11 Cat. No. 121	Ātmāprabodha-sajjhāya	...Kusala
10	16r12-17r26 Cat. No. 53	Jīvarāśī Kṣamāpanā	Samayasundara
11	17v1-20v20 Cat. No. 193	Śālibhadra-caupāi	Matisāra

Between Text 2 and Text 3 the ms. has:

13r15: || *thāgiḍī giḍa dāmmāle thāṭa |*  
*nāgiḍī giḍa dāmnā ce nāṭa |*  
*bhāgiḍī giḍa dāmbolai bhāṭa*  
*jasa jai jai kāra jū |*, etc.

13r23: sāgiḍī giḍa dāmsamta jana udai suṣa kārajū 1 ||

The ms. seems to have been written by the same hand all along. It contains three Gujarati works by the same author, Jinahaṛṣa, and two Gujarati compositions by another identical author, Samayasundara, while the last one, not completed, is also very popular. Some are narrative (Nos. 2, 3, 8, 11), others are didactic (Nos. 1, 5, 9, 10), alternating with each other. There are also three hymns. Hence the purpose could have been to collect under one and the same cover some popular works for daily reading.

FP 4503 contains 21 texts.

Codex format, but unbound. OFN: 1-16. 16v blank. Folio numbers written on versos in the lower right corner. 150 x 230 mms. 35 lines. Double-ruled red margins. Small neat script in dark ink, same hand throughout. Orange pigment used. Not finished, not dated.

1	1r1-2v31 Cat. No. 99	Buddharāsa	Śālibhadrasūri
2	2v32-3r15 Cat. No. 272	Pārasanāthajī ro tavana	Khema
3	3r16-3r34 Cat. No. 324	Rāmṇapura stavana	Samayasundara
4	3v1-3v17 Cat. No. 295	Varakāmṇā Pārasanātha-stavana	Jinalābhasūri
5	3v18-4r2 Cat. No. 290	Goḍicā Pārśvanātha-stavana	Jinarājasūri

6	4r3-23 Cat. No. 308	Gotamasvāmi-gīta	Samayasundara
7	4r24-31 Cat. No. 276	[Pārśvanātha-]gīta	Śrīdhara
8	4r31-4v5 Cat. No. 322	Ādisara-gīta	Jñānavimāla
9	4v6-24 Cat. No. 271	Pārśvanātha-stavana	Kanakamūrti
10	4v25-31 Cat. No.127	Drūpada	Jinarājasūri
11	4v31-5r17 Cat. No. 270	Pa° (= Cintāmaṇi-Pārśvanātha stavana)	Jinalābhasūri
12	5r18-7v8 Cat. No. 96	Gotamapṛcchā	Nayarāṅga
13	7v9-32 Cat. No. 47	Navakāra-gīta	Padmarāja
14	7v33-8r21 Cat. No. 289	Goḍī Pārśvanātha-stavana	Jinacandrasūri
15	8r22-8v2 Cat. No. 256	Nema-Rājīsati-gīta	Jinahaṛṣa
16	8v3-26 Cat. No. 321	Siddhācala-stavana	Rājasamudra
17	8v27-9r16 Cat. No. 318	Tīrthāvalī	Samayasundara
18	9r17-31 Cat. No. 275	Pārśvanātha-stavana	Jaitasī
19	9r32-14v11 Cat. No. 287	Goḍī Pārśvanātha-stavana	Nemavijaya
20	14v13-15r6 Cat. No. 336	Dādāji stavana	Lābhaudaya
21	15r7-16r14 Cat. No. 241	Cauvīsī (not finished)	Jinarājasūri

The limits between the different texts are clearly marked with internal colophons and spaces which make them visible at once. These colophons are either in Raj. or in Skt. Invocations phrases are available at the beginning of Text 1 and 21 – the first and the last, not elsewhere.

All the texts collected in this ms. are either in Old Gujarati, Rajasthani or Hindi. No. 1 and No. 12 are didactic works. All the other are hymns to the Jinas as a whole (No. 21, unfinished), to individual Jinas and their specific local images or pilgrimage places. No. 20 is dedicated to Jinadattasūri, one of the Dādāgurus of the Kharataragaccha, the monastic order to which several authors of the compositions copied here also belong (Samayasundara, Jinarājasūri, Jinalābhasūri).

FP 4505 contains 26 texts.

Light brown paper. Codex format; pages folded as to form a notebook, but not bound. 160 x 200 mms. Average or poor condition, with edges or parts of pages torn away. Text 1 in particular is incomplete and has missing portions. OFN either not visible, or secondary and irregularly noted by a later hand, with multiple numberings all along. Hence MEF only can be used: 1-257. Several hands used this support, but that of ṛṣi Kesa is recurring (see Text 1 and Text 24). Various layouts can be seen: either large script, broad spacing and large margins or narrow margins, small script and small spacing giving the aspect of a pothī, with long lines. The ms. was filled approximately during one year (see the date in Text 1, Text 11 and Text 24). Red used only inside Text 12. Very often ‘:’ is used as punctuation-marker. We have kept it as ‘:’ not as *h*.

This type of MTM is meant as a vademecum. This one includes 24 texts in Gujarati or Marwari: narratives, hymns, didactic works. It also contains two among the post popular Prakrit works: the *Catuhśaraṇa-prakīrṇaka* (Text 15) and the *Navatattvaparakaraṇa* (Text 16). The canon is also present through the Gujarati rewriting of the *Uttarādhyāyanasūtra* (Text 1).

1	1r1-39v6 Cat. No. 26	Uttarādhyāyana-chatrīsa- bhāsa	Brahmamuni	V.S. 1707
2	40r1-46r2 Cat. No. 97	Cāritramanoratha-mālā	Pārśvacandrasūri	
3	46v1-49r4 Cat. No. 172	Ḍhaṃḍhaṇamuni-sajjhāya	Premamuni	
4	49v1-51v14 Cat. No. 125	12 Bhāvanā	Vidyādhara	
5	52r1-53v margin Cat. No. 184	Mrgāputra-sajjhāya	Siṃhavimāla	
6	54r1-62r9 Cat. No. 50	Sādhuṇandanā	Pārśvacandrasūri	
7	62v1-64r9 Cat. No. 18	Mohanī trīsa thānaka sajjhā- ya		
8	64r9-65v5 Cat. No. 114	[Abhaksya Anantakāya]-sajjhā ya		
9	65v5-66v7 Cat. No. 273	Pārśvanātha-stavana	Muni Rāma	
10	67r1-115r4 Cat. No. 207	Nala-Davadantī-rāsa	Samayasundara	
11	115r5-140v15 Cat. No. 216	Surasundarī-carita	Nayasundara	V.S. 1708
12	141r1-164r8 Cat. No. 202	Ṛṣidattā-rāsa	Jayavantasūri	

13	164r9-181r6 Cat. No. 197	Samba-Pajuna nī caupāi	Samayasundara
14	181r7-188v8 Cat. No. 98	Sārasīsamāṇa-rāsa	Samvegasundara
15	188v9- 189r21 Cat. No. 33	Catuḥśaraṇa-prakirṇaka	
16	189v1-190v4 Cat. No. 88	Navatattva-prakaraṇa	
17	190v5-191v8 Cat. No. 340	Rṣivarasiṃha nī bhāsa 1 and 2	
18	191v9-192r8 Cat. No. 59	27 guṇa sādhu nī sajjhāya	Vallabhadeva
19	192r8-192v4 Cat. No. 297	Sambhavanātha-stavana	
20	192v5-193r3 Cat. No. 52	14 nām̐ma jaṭī nī sajjhāya (= Sādhuḡuṇa)	
21	193r3-193v8 Cat. No. 279	[Pārśvanātha-stavana]	Rṣi Varasiṃha, Lonkāgaccha?
22	193v9-21 Cat. No. 150	[Nemi-siloka]	
23	194r1-200v2 Cat. No. 180	Pṛthvīcandrarājarṣi-rāsa	
24	201r1-231r4 Cat. No. 149	Neminātha-vivāhalo	V.S. 1708
25	231v1-244v12 Cat. No. 240	Caturviṃśatijina-gītāni	Jinarāja
26	245r1-257v Cat. No. 51	Sādhuvandanā (incomplete)	Rṣi Kuṃvar

FP 4412 contains 38 texts.

Light coloured paper. OFN: 1-15; MEF 1-15. 110 x 200 mms. 15-16 lines. Double-ruled red margins. Red used for phrases, numbers, *danḡdas*. Black ink sometimes spread or seen in transparency, which makes part of texts illegible. Written by a single hand throughout. The last text is incomplete, ending at the bottom of 15r, with 15v blank. Not dated but later than VS 1858 (date of composition of Text 5).

1	1r1-1v1 Cat. No. 263	[Nemi-Rājala] thona	
2	1v1-2r8 Cat. No. 259	Namanātha-Rājamati sajjhāya	Nityasāgara
3	2r9-4r11 Cat. No. 373	Bārāmāso	
4	4r12-5r12 Cat. No. 255	[Nemi-Rājala] Navabhava	

5	5r12-6v4 Cat. No. 126	Savāratha-pacīsī	Lālacanda ṛṣi
6	6v5-15 Cat. No. 154	Sanatakumāra	Samayasundara
7	6v15-7r8 Cat. No. 274	Pārśvanātha-stavana	Jagarūpa
8	7r8-7r13 Cat. No. 293	Goḍī-Pārśvanātha-stavana	Vimalavijaya? Rāmadhanī??
9	7r13-7v8 Cat. No. 254	Ṛṣabha-stuti	
10	7v8-8r1 Cat. No. 304	Śāntinātha-stavana	Śāntikuśala
11	8r1-8r12 Cat. No. 286	Samkhe[śvara-Pārśvanātha-stavana]	Gajakuśala
12	8r13-8v11 Cat. No. 294	Pancāsarā Pārśvanātha	Mohanavijaya
13	8v12-9r2 Cat. No. 298	Sambhavanātha-stavana	Ṛṣabhavijaya
14	9r2-10 Cat. No. 251	Ādijina-stavana	Saubhāgyamuni
15	9r10-9v5 Cat. No. 257	Nemajī-gīta	Harṣacandra
16	9v5-14 Cat. No. 278	[Pārśvajina-stuti]	
17	9v14-10r13 Cat. No. 252	Ṛṣabhajina-sta[vana]	
18	10r14-10v3 Cat. No. 128	Pada	Ānandaghana
19	10v3-10 Cat. No. 342	Padas about Vijayaratnasūri	Raṃgakuśala ?
20	10v10-11r4 Cat. No. 253	Ṛṣabha-sta[vana]	Ṛṣabha Kavi
21	11r4-11v1 Cat. No. 258	Nemanātha-stavana	Ruciravimala
22	11v1-13 Cat. No. 130	Padas	Ratnacanda
23	11v13-12r11 Cat. No. 137	Lāvaṇī	Akhara
24	12r11-12v6 Cat. No. 133	Lāvaṇī	Jinadāsa
25	12v6-13r3 Cat. No. 260	[Rājala]Lavana	Amaru (Amara)
26	13r3-13v8 Cat. No. 159	[Jambū-sajjhāya]	Kanīrāma ṛṣi
27	13v8-13 Cat. No. 131	Padas	Ratnacanda

28	13v13-14r2 Cat. No. 136	Padas	Bhūdhardās
29	14r3-10 Cat. No. 264	[Nemi-Rājala] Padas	
30	14r10-14 Cat. No. 134	Padas	Amara
31	14r14-14v3 Cat. No. 138	Padas	
32	14v3-6 Cat. No. 135	Padas	Jagatarāma
33	14v6-9 Cat. No. 265	[Nemi-Rājala] Padas	
34	14v9-13 Cat. No. 129	Padas	Dyānatrāy
35	14v13-15r1 Cat. No. 266	[Nemi-Rājala] Padas	
36	15r1-7 Cat. No. 139	Padas	
37	15r7-14 Cat. No. 261	[Nemi-Rājala] Padas	Jagatarāma
38	15r15-16 Cat. No. 140	Padas, incomplete	

All texts in vernacular (Guj., Raj., Hindi). Several very short (3 stanzas), without title, especially from 30 onwards. A number of didactic verses by various authors. Some are easy to identify (Dyānatrāy, Bhūdhardās) but many are not because their names are rather untypical so that it is difficult to place them in the literary or religious landscape. The textual boundaries are always clearly marked by colophons noted in red – some of them very brief or in abridged form. The distinction between ā and ī is often not clearly marked. The ms. contains several mistakes and several places where signs above akṣaras indicate that they have to be read in the reverse order.



## CLASSIFIED LIST OF ENTRIES

Note: When ordering a manuscript the indications given within brackets should not be mentioned. A letter within brackets (A, B, etc.) refers to different manuscripts which have been put under the same cover and have the same shelfmark. A number within brackets (1, 2, etc.) refers to the sequence of texts within a multiple text manuscript (MTM). The abbreviation 'Suppl.' refers to a text added after the main text to which an independent entry has been assigned in the present catalogue.

### I. Jain tradition

#### 1. Canonical literature

##### 1.1. Aṅgas

1. Vīrastuti, Sūtrakṛtāṅga I.6 FP 4291
2. Vīrastuti, Sūtrakṛtāṅga I.6 with Guj. comm. FP 4441
3. [Dhāla on Sūtrakṛtāṅga] by Samayasundara FP 4417(2)
4. [Three passages from the Sthānāṅgasūtra with Guj. comm.] FP 4464 (2)
5. [Extract from Bhagavatīsūtra II.5] FP 4413 (Suppl.)
6. [Extract from Bhagavatīsūtra III.1 with Guj. comm.] FP 4397
7. [Extract from Bhagavatīsūtra XIX.3] FP 4413 (Suppl.)
8. Bhagavatī-sūtra-svādhyāya by Jñānavimāla FP 4456 (1)
9. Jñātādharma-kathāṅga-sūtra FP 4296 (B)
10. Upāsakadaśa-sūtra with Harṣavallabha's Guj. comm. FP 4305
11. Upāsakadaśa-sūtra with Guj. comm. FP 4303
12. [Guj. explanations on the Upāsakadaśa-saṃgrahagāthā in Pkt.] FP 4303 (Suppl.)

##### 1.2. Upāṅgas

13. Prajñāpanā-tṛtīya-pada-saṃgrahaṇī by Abhayadeva (fragment) FP 4430 (B)
14. Vanaspatikā-vicāra-prakaraṇa by Muniçandra FP 4451 (2)
15. Bharahasaracaritta from Jambūdvīpaprajñapti with Guj. comm. FP 4464 (1)

##### 1.3. Daśāśrutaskandha

16. [Narrative discourse based on part of the Jinacaritra of the Kalpasūtra] FP 4481
17. Māṃḍaṇī [of the Kalpasūtra] FP 4335
18. Mohanī trīsa thānaka sajjhāya FP 4505 (7)
19. Nīyāna ko dhāla by Rṣi Jemal FP 4417 (3)



#### 1.4. Mūlasūtras

20. Uttarādhyayana-sūtra FP 4296 (A)  
21. Uttarādhyayanasūtra, chap. 4 FP 4451 (1)  
22. Uttarādhyayanasūtra, chap. 9 and 36 FP 4388 and FP 4393  
23. Jivājīvavibhatti = Uttarādhyayanasūtra chap. 36 FP 4309  
24. Uttarādhyayanasūtra chap. 31-36 with Sukhabodhā by Devendra/Cāritrasīṃha FP 4387  
25. Uttarādhyayanasūtra, chap. 1-12, with Guj. comm. FP 4435  
26. Uttarādhyayana-chatrīsa-bhāsa by Brahma muni, incompl. FP 4505 (1)  
27. [Sajjhāya on Uttarādhyayanasūtra chap. 10] by Rūpacanda FP 4417 (1)  
28. Citta-Saṃbhūta-caudhālau FP 4417 (4)  
29. [Citta-Brahmadatta-caritra] (Raj.) by Kaviyaṇa FP 4482 (B,1)  
30. Kesī-Gotama ko coḍhāliyo by Agaracanda FP 4363  
31. Daśavaikālika-sūtra, chap. 1-10, with Guj. comm. FP 4298  
32. Dasagīta by Jaitasī alias Jayaraṃga FP 4380

#### 1.5. Prakīrṇaka

33. Catuḥśaraṇaprakīrṇaka FP 4505 (15)

#### 1.6. Āvaśyaka literature

34. Āvaśyakaniryukti verse with Guj. comm. FP 4464 (3)  
35. Pākṣikasūtra FP 4474 (A)  
36. Pākṣikasūtra FP 4293  
37. Pākṣikasūtra FP 4474 (B)  
38. Vaṃḍanakadoṣa (Pkt. and Guj., prose) FP 4485  
39. Sādhupratikramaṇa with Guj. comm. FP 4299  
40. Yatipratikramaṇasūtra Skt. comm., incompl. FP 4430 (A)  
41. Sādhu-aticāra-gāthā FP 4288 (3)  
42. Śrāvakapratikramaṇasūtra with Guj. comm., incompl. FP 4304  
43. Āvaśyaka-ritual FP 4322 (A)  
44. [Śrāvaka-]Aticāra FP 4292  
45. Upadhānavidhi FP 4306  
46. Navakāra (Guj.) FP 4486 (2)  
47. Navakāra-gīta (Raj.) by Padmarāja FP 4503 (13)  
48. Maṃgala by Rṣi Jemal FP 4423 (1)  
49. Cyāra maṃgala [by Rṣi Jemal], incompl. FP 4347  
50. Sādhu-vandanā by Pārśvacandrasūri FP 4505 (6)

51. Sādhu-vandanā by Ṛṣi Kuṃvar, incompl.	FP 4505 (26)
52. Cauda nāṃma jāti nī sajjhāya / Sādhugūṇa	FP 4505 (20)
53. Jīvarāśi Kṣamāpanā or Padmāvati Ārādhana by Samayasundara	FP 4465 (10)
54. Jīvarāśi Kṣamāpanā (by Samayasundara and) Amolakaratna (?)	FP 4405
55. Śrāvaka karaṇa sajjhāya by Jinahaṛṣa, incompl.	FP 4465 (1)
56. 12 guṇa śrāvaka nā	FP 4289 (Suppl.)
57. [Śrāvaka 21 guṇa savaiyā]	FP 4328 (Suppl.)

### 1.7. Monastic discipline

58. Sajjhāya ekaviṣa pāṇi nī by Somasundarasūri	FP 4488
59. Sātaviṣa-guṇa sādhu nī sajjhāya [by Vallabhadeva]	FP 4505 (18)

### 2. Cosmological literature

60. Jambūdvīpasamgrahaṇī by Haribhadra with Guj. comm.	FP 4452
61. Jambūdvīpa no vicāra or Khamḍājōyaṇa	FP 4446
62. Laghukṣetrasamāsa by Ratnaśekharasūri	FP 4450
63. Laghukṣetrasamāsa-sūtra by Jayaśekharasūri/Ratnaśekharasūri with beg. of a Skt. comm.	FP 4462
64. Saṃgrahaṇiratna by Śrīcandra	FP 4447
65. Saṃgrahaṇisūtra by Śrīcandra	FP 4297
66. Saṃgrahaṇiprakaraṇa by Śrīcandra	FP 4300
67. Saṃgrahaṇiratna by Śrīcandra with Devabhadrasūri's Skt. comm.	FP 4320
68. Saṃgrahaṇiratna by Śrīcandra with Guj. comm., vs. 1-8	FP 4294 (B)
69. Arhadvijñaptirūpā Vicāraṣṭṭriṃśikā by Gajasāra with Bālāvabodha	FP 4312 (2)
70. Ṣaṭtriṃśikārūpārhadvijñapti by Gajasāra with Guj. comm.	FP 4398
71. Caubīsadaṃḍakasūtra with Skt. and Guj. Ṭabo	FP 4440
72. Vicāraṣṭṭriṃśikā by Gajasāra with Skt. auto-comm., fragm.	FP 4290
73. Caturviṃśatidaṃḍaka Vīrastavana (Guj.) by Pāsacandasūri with Rājacandrasūri's Guj. comm.	FP 4404
74. Siddhāntasāra-uddhāra (Guj., Pkt., Skt.)	FP 4289
75. Lokanāladvātriṃśikā by Dharmaghoṣasūri with Sahajaratna's Guj. comm.	FP 4390
76. Siddhidaṇḍikā-stava by Devendrasūri with Skt. Avacūri	FP 4413
77. Dvādaśa parṣad (Skt.)	FP 4328 (Suppl.)
78. Naraka ko coḍhālyo by Rājasoma	FP 4338
79. Paṃcama ārā nā tīsa bola by Muni Anupamacanda	FP 4494 (7)
80. Kalamkī rājā ko adhikāra	FP 4343

### 3. Karma literature

81. Three Karmagranthas by Devendrasūri with Guj. comm. FP 4421  
82. Śataka by Devendrasūri with Guj. Bālāvabodha by Jayalabdhi Gaṇinī FP 4409  
83. Samakitivipāka-gāthā (Pkt.) FP 4288 (2)  
84. Jīvavicāraprakaraṇa by Śāntisūri with interlinear Guj. comm. FP 4477  
85. Jīvavicāraprakaraṇa by Śāntisūri with interlinear Guj. comm. FP 4312 (1)  
86. Jīvavicāraprakaraṇa (incompl.) with [Kṣamākalyāṇa's] Skt. comm. FP 4290  
87. Jīyabhedabattīsī by Dharmaghoṣasūri FP 4302

### 4. Ethics

#### 4.1. General teaching

88. Navatattvaprakaraṇa FP 4505 (16)  
89. Upadeśamālā by Dharmadāsagaṇi, 1-140 FP 4308  
90. [Skt. comm. on Hemacandra Maladhārin's Puṣpamālā, frag.] FP 4491 (C)  
91. Upadesaratanamālā FP 4500  
92. Upadeśachattīsī by Jinaharṣa FP 4374  
93. Gautamakulaka with Skt. comm. FP 4495  
94. Gautamakulaka with Guj. comm. FP 4396  
95. Gotamaṛcchā-bālāvabodha-kathā with Guj. comm. FP 4490  
96. Gotamaṛcchā by Nayaranga FP 4503 (12)  
97. Cāritramanorathamālā by Pārśvacandrasūri FP 4505 (2)  
98. Sāraśamāṇa-rāsa by Saṃvegāsundara, beg. missing FP 4505 (14)  
99. Buddha-rāsa by Śālibhadrasūri FP 4503 (1)  
100. Savā sau 125 śiṣa by Dharmavardhana alias Dharmasī FP 4411 (2)  
101. [Aupadeśika] (Hindi) FP 4336 (4)  
102. Nokaravālī kī ḍhāla by Rṣi Cothmal FP 4494 (6)  
103. [Aupadeśika] FP 4494 (8)  
104. [Aupadeśika] FP 4291 (Suppl.)

#### 4.2. Tracts on specific topics

105. Indriyaparājaya-śataka with Guj. comm. FP 4397  
106. Dānaśīlatapabhāvanā-kulaka by Aśoka Muni with Guj. comm. FP 4399  
107. Dānaśīlatapabhāvanā ko coḍhālau by Samayasundara FP 4354  
108. Śīla-kulaka with Guj. Ṭābo FP 4434  
109. Śīla-rāsa by Vijayadevasūri FP 4382 (2)  
110. Śīlabāvanī-dūhā by Javāharalāla FP 4459  
111. Vinīta-avinīta nī ḍhāla FP 4366  
112. Samatā-rasa by Rṣi Chītarāmala (? disciple of Lakṣmīcandra) FP 4471 (2)

113. Anukampā rī copī	FP 4507 (1)
114. [Abhaksya Anantakāya]-sajjhāya	FP 4505 (8)
115. 22 Abhaksya	FP 4328 (Suppl.)
116. Teraha kāṭhīyā-svādhyāya by Jinahaṛṣa	FP 4465 (5)
117. Aṭhārā nātā ko coḍhālyo by Lohaṭi	FP 4377 (1)
118. Ekaviṃśatisthānaka by Siddhasenasūri	FP 4295
119. Rātribhojana-copāi by Dharmasamudra	FP 4337
120. Kṣamāchatrīsī by Samayasundara	FP 4437
121. Ātmaprabodha-sajjhāya by ...Kusala	FP 4465 (9)
122. Sumati-sajjhāya	FP 4340 (1)
123. Kumata-sajjhāya	FP 4336 (2)
124. [Aupadeśika]	FP 4381 (1)
125. [Bāra bhāvanā by Vidyādharma], incompl.	FP 4505 (4)
126. Savāratha-pacīsī by Ṛṣi Lālacanda	FP 4412 (5)

## 5. Didactic verses

### 5.1. Signed verses

127. Drūpada by Jinarāja	FP 4503 (10)
128. Pada by Ānandaghana	FP 4412 (18)
129. Padas by Dānata = Dyānatrāy	FP 4412 (34)
130. Padas by Ratnacanda	FP 4412 (22)
131. Padas by Ratnacanda	FP 4412 (27)
132. Padas by Rūpacanda	FP 4470 (5)
133. Lāvaṇī by Jinadāsa	FP 4412 (24)
134. Padas by Amara	FP 4412 (30)
135. Padas by Jagatarāma	FP 4412 (32)
136. Padas by Bhūdhardās	FP 4412 (28)
137. Lāvaṇī by Akhara	FP 4412 (23)

### 5.2. Unsigned verses

138. Padas	FP 4412 (31)
139. Padas	FP 4412 (36)
140. Padas	FP 4412 (38)
141. Dohās	FP 4292 (Suppl.)

## 6. Philosophy

142. Ṣaḍḍarśanasamuccaya by Hariḃhadra with Avacūri FP 4319  
143. Viradvātriṃśikā by Hemacandra FP 4467

## 7. Narrative literature

### 7.1. Jain Universal History

144. Triṣaṣṭiśalākāpuruṣacarita IV.1-3 by Hemacandra FP 4325  
145. Caritrapañcaka by Jinavallabha with Sādhusomagani's Skt. comm. FP 4301  
146. Śāntinātha-copaī by Jñānasāgara FP 4426  
147. Mallikumāri-caritra (Raj.) by Rāyacanda FP 4416  
148. Neminātha-rāsa by Puṇyaratna muni FP 4425  
149. Neminātha-vivāhalo by Brahma muni FP 4505 (24)  
150. [Nemi-siloka] (Guj.) FP 4505 (22)  
151. Nema-carita (Raj.) by Rṣi Jemal FP 4382 (1)  
152. Nemi-sajjhāya FP 4340 (3)  
153. Sanatakumāra-rāsa by Sevaka FP 4353  
154. Sanatkumāra by Samayasundara FP 4412 (6)  
155. [Sanatkumāra] cakravarti sajjhāya by Khema (?) FP 4482 (B,2)  
156. [Part of Ḍhālasāgara by Guṇasāgarasūri] FP 4417 (5)  
157. Rāmayaśorasāyana by Keśarāja muni FP 4334

### 7.2. Lives of early Jain teachers

158. Jambū-carita (Pkt.) by Padmasundarasūri with Guj. comm. FP 4311  
159. Jambū-sajjhāya by Rṣi Kanīrāma FP 4412 (26)  
160. Thūlibhadra-sajjhāya by Labdhivijaya FP 4340 (2)  
161. Sthūlibhadra[sajjhāya] by Siddhivijaya (?), beg. only FP 4350 (3)  
162. Bāhubali-sajjhāya by Samayasundara FP 4465 (3)

### 7.3. Individual heroes: males

163. Avantisukumāla-copaī by Jinaharṣa FP 4381  
164. Āṣāḍhabhūtīrāsa by a disciple of Śubhavadhana FP 4491 (A)  
165. Āṣāḍhabhūtīrāsa by a disciple of Śubhavadhana FP 4352  
166. Ilākumāracopaī by Jñānasāgarasūri FP 4463  
167. Kātikaseṭh kī ḍhāla by Rṣi Jemal FP 4482 (A,1)  
168. [Gajasukumāla story] FP 4494 (9)  
169. Candacaritra-caupaī by Vidyāruci FP 4358  
170. Candana-Malayāgarī-caupaī by Bhadrasena FP 4424

171. Dhaṃḍhaṇaṇṣi-sajjhāya by Jinaharṣa	FP 4465 (8)
172. Dhaṃḍhaṇamuni-sajjhāya by Premamuni	FP 4505 (3)
173. Daśārṇabhadrarṣi-sajjhāya by Lālavijaya	FP 4439
174. Dhanadatta adhikāra / Vyavahārasuddha-caupāi by Samayasundara	FP 4370
175. Dhanā-anagāra-sajjhāya by Śrīdeva	FP 4465 (2)
176. Dhanāji kī sajjhāya by Muni Kuśala (?)	FP 4377 (2)
177. Namīrājā rī dhāla by Āsakarāṇa	FP 4494 (1)
178. Nāgadatta-sajjhāya by Sumatiratna paṇḍita	FP 4350 (1)
179. Puṇyasāra-caupāi by Puṇyakīrti	FP 4341 (3)
180. Pṛthvīcaṃdrarājārṣi-rāsa	FP 4505 (23)
181. Priyamelaka-copāi by Samayasundara	FP 4454
182. Priyamelaka-copāi by Samayasundara, with a lacuna	FP 4341 (2)
183. Maṃgalakalaśa-caupāi by Kanakasoma	FP 4373
184. Mṛgāputra-sajjhāya by Siṃhavimāla	FP 4505 (5)
185. Meghakaṃvāra ko codhālyo by Ṛṣi Lālacanda	FP 4348
186. Megharatha-ekadhāli	FP 4336 (3)
187. Metāryārṣi-sajjhāya by Sumatiratna paṇḍita	FP 4350 (2)
188. Ratanapāla-rāsa by Sūra(vijaya)	FP 4356
189. Rūpasenarāya-copāi (Raj.) by Lālacandragāṇi	FP 4448
190. Lalitāṃgakumāra-rāsa by Kṣamākalaśa	FP 4484
191. Vaṃkacūla-copāi by Ṛṣi Lālacanda	FP 4420
192. Śālibhadra-caupāi by Matisāra	FP 4360
193. [Śālibhadra-caupāi by Matisāra], dhālas 1-4	FP 4465 (11)
194. [Śālibhadra-caupāi by Matisāra], beg. only	FP 4511 (3)
195. [Śrīpāla story and virtues of Siddhacakra worship] (Guj., prose)	FP 4442
196. Saṃba-Prajūna-carita by Samayasundara	FP 4408
197. Samba-Pajuna nī caupāi by Samayasundara	FP 4505 (13)
198. Sāgaradatta-śreṣṭhi-saṃbandha (Ap., Guj.) by Śāntisūri	FP 4386
7.4. Individual heroes: females	
199. Sola satyā	FP 4482 (A,2)
200. Añjanā-māhāsati ro rāsa, with a lacuna	FP 4378
201. [Añjanā-rāsa] (Guj.), incompl.	FP 4443
202. Ṛṣidattā-rāsa by Jayavantasūri	FP 4505 (12)
203. Candanabālā-sajjhāya by Ajitadevasūri	FP 4344
204. Candralekhā-caupāi by Matikuśala	FP 4345
205. Draupadi-copāi by Kanakakīrti, with a lacuna	FP 4341 (1)
206. Nala-Davadanti-caupāi by Samayasundara	FP 4355

207. Nala-Davadantī-rāsa by Samayasundara	FP 4505 (10)
208. Padmāvati satī kī vāratā	FP 4349
209. Madanarekhā satī no sambandha	FP 4453
210. Mṛgāvati-caritra by Samayasundara, end missing	FP 4346
211. Mṛgāvati-caritra by Samayasundara, end missing	FP 4489
212. Rūpasundarī-kathā	FP 4321
213. [Revatīsajjhāya?]	FP 4336 (Suppl.)
214. Vedabhī-vivāha by Premarāja	FP 4369
215. Śrīmatī no coḍhālyo by Dharmavardhana	FP 4444
216. Surasundarī-carita by Nayasundara	FP 4505 (11)

#### 7.5. Story-collections and varia

217. Munipaticaritra-sāroddhāra	FP 4328
218. Kathāmahodadhi by Somaandra	FP 4324
219. [Kathāsaṃgraha, Skt.], incomplete	FP 4491 (B)
220. Siṃhāsana-dvātrīṃśikā (Skt.)	FP 4457
221. Siṃhāsana-battīsī (Raj.)	FP 4458
222. Siṃhāsana-batrīsī (Guj.) by Hīrakalaśa, incompl.	FP 4359
223. Śukabahuttarī (Guj.) by Ratnasundarasūri, incompl.	FP 4461
224. Mādhavānala-Kāmakandala-kathā	FP 4326
225. Mayaṇa-jujjha by Vucarāja (Budharāja)	FP 4384

#### 8. Stotra literature

##### 8.1. Saptasmarāṇas and classical hymns

226. Saptasmarāṇa and other hymns (Skt. and Pkt.)	FP 4322 (B)
227. [Final words of a Saptasmarāṇa with Guj. comm.]	FP 4294 (A)
228. Jayatihuyāṇastotra by Abhayadevasūri with Skt. comm.	FP 4310
229. StaṃbhanikaPārśvanāthastuti by Abhayadeva with Raj. comm.	FP 4476
230. Jayatihuyāṇa-bālāvabodha	FP 4367
231. Bhaktāmara-stotra by Mānatuṅga	FP 4317 (1)
232. Bhaktāmarastotra by Mānatuṅga with Raj. comm.	FP 4407
233. Bhaktāmarastotra by Mānatuṅga with Guj. comm.	FP 4402
234. Kalyāṇamandira-stotra by Siddhasena divākara with Skt. comm.	FP 4314
235. Pārśvanāthastotra = Bhayahara-stotra by Mānatuṅga	FP 4432
236. Saṃsārādāvācūrī	FP 4288 (1)
237. Mahādevastavana by Hemacandra	FP 4331
238. Hymn to the Jinas, sahadēvikalpa and yantra usages (Skt.)	FP 4414

## 8.2. To the 24 Jinas as a whole

239. [Jinastotra] (Raj.) by Ratanacanda FP 4480  
240. Caturviṃśatijina-gītāni (Raj.) by Jinarāja FP 4505 (25)  
241. Cauvīsī by Jinarāja (Raj.), unfinished FP 4503 (21)  
242. Covīsa tīrthaṃkara mauleyo (Raj.) FP 4493  
243. [Hymn to the 24 Jinas] (Raj., Hindi) FP 4342 (2)  
244. Covīsī ko tona by Ṛṣi Lālacanda FP 4342 (3)  
245. Hymn to the Jinas by Bhaju(?) FP 4471

## 8.3. To Ṛṣabha

246. Ṛṣabhadhavalabandha by Sevaka FP 4403  
247. Ṛṣabhadevatīrthacchāṃdaḥ by Dharmasīha / Dharmavardhana FP 4456 (2)  
248. [Ṛṣabha-stavana] by Vidyākīrtigaṇi FP 4511 (2)  
249. Ādīśvarajinastavana by Siṃhakuśāla FP 4470 (7)  
250. Ādijina-stavana by Ratana muni FP 4465 (4)  
251. Ādijina-stavana by Saubhāgya muni FP 4412 (14)  
252. Ṛṣabhajina-stavana (Raj.) by Kavi Vṛda (?) FP 4412 (17)  
253. Ṛṣabha-stavana (Raj.) by Ṛṣabha Kavi FP 4412 (20)  
254. Ṛṣabha-stuti (Raj.) FP 4412 (9)

## 8.4. To Nemi (and Rājul)

255. [Nemi-Rājala] Navabhava FP 4412 (4)  
256. Nema-Rājimatī-gīta by Jinaharṣa FP 4503 (15)  
257. Nema-jī-gīta by Harṣacandra FP 4412 (15)  
258. Nemanātha-stavana by Ruci(ra)vimala FP 4412 (21)  
259. Namanātha-Rājamatī sajjhāya by Nityasāgara (?) FP 4412 (2)  
260. [Rājala]-lavana by Amaru (Amara) FP 4412 (25)  
261. [Nemi-Rājala] padas by Jagatarāma FP 4412 (37)  
262. Dhruvada by Rūpacanda FP 4470 (4)  
263. [Nemi-Rājala] thona FP 4412 (1)  
264. [Nemi-Rājala] padas FP 4412 (29)  
265. [Nemi-Rājala] padas FP 4412 (33)  
266. [Nemi-Rājala] padas FP 4412 (35)

## 8.5. To Pārśva

267. Pārśvanātha-stavana (Skt.) by Sādhusundara with auto-comm. FP 4427  
268. Pārśvanātha-stotra (Pkt.) by Vīravijaya FP 4364 (2)  
269. Pārśvanātha-vivāhalu by Śrīpati (?) FP 4469



270. [Cintāmaṇi-Pārśvanātha-stavana] by Jinalābhasūri	FP 4503 (11)
271. Pārśvanātha-stavana (Raj.) by Kanakamūrti	FP 4503 (9)
272. Pārśvanātha-stavana (Raj.) by Khema	FP 4503 (2)
273. Pārśvanātha-stavana (Raj.) by Rāma muni	FP 4505 (9)
274. Pārśvanātha-stavana (Guj.) by Jagarūpa	FP 4412 (7)
275. Pārśvanātha-stavana (Raj.) by Jaitasī	FP 4503 (18)
276. [Pārśvanātha-] gīta (Hindi) by Śrīdhara	FP 4503 (7)
277. Pārasanāthajī-stavana (Raj.) by Kesaravimala	FP 4465 (7)
278. [Pārśvajinastuti] (Raj.)	FP 4412 (16)
279. [Pārśvanātha-stavana] (Raj.) by Rṣi Varasiṃha (?)	FP 4505 (21)
280. Pārśvajinapada by Jinacandrasūri	FP 4470 (1)
281. [Pārśvajina]pada by Jinacandrasūri	FP 4470 (2)
282. [Pārśvajina]pada by Ānandaghana	FP 4470 (6)
283. Dhrupada (Raj.)	FP 4470 (3)
284. Saṃṣesarajī-stavana (Hindi) by Udayaratna	FP 4465 (6)
285. [Saṃkheśvara Pārśvajinastavana] (Guj., beg. only) [by Śīla muni]	FP 4460 (2)
286. Saṃkhe[svara Pārśvanātha-stavana] (Guj.) by Gajakuśala	FP 4412 (11)
287. Goḍī-Pārśvanātha-stavana (Guj.) by Nemavijaya	FP 4503 (19)
288. Gauḍī-Pārśvanātha-vṛddha-stavana (Guj.) by Samayaramga	FP 4339 (2)
289. Goḍī-Pārśvanātha-stavana (Guj.) by Jinacandrasūri	FP 4503 (14)
290. Goḍicā-Pārśvanātha-stavana (Guj.) by Jinarājasūri	FP 4503 (5)
291. Gavaḍecā-Pārśvajina-chaṃda (Raj.) by Kesara	FP 4419 (1)
292. Goḍijī ro chaṃda	FP 4460 (1)
293. Goḍī-Pārśvanātha-stavana (Hindi) by Vimalavijaya? or Rāmadhanī ?	FP 4412 (8)
294. Paṃcāsarā-Pārśvanātha (Raj.) by Mohanavijaya	FP 4412 (12)
295. Varakāṃṇā-Pārśvanātha-stavana (Raj.) by Jinalābhasūri	FP 4503 (4)
296. Varakāṃṇa-stavana (Guj.) by Śāntivijaya	FP 4494 (5)
8.6. To other Jinas	
297. Sambhavanātha-stavana (Guj.) by Abhayarāja	FP 4505 (19)
298. Saṃbhavanātha-stavana (Guj.) by Rṣabhavijaya	FP 4412 (13)
299. Supārśva-stavana (Hindi) by Kaviyaṇa	FP 4391 (2)
300. Candraprabha-stotra (Guj.) by Viravijaya	FP 4364 (1)
301. Śītanātha-stavana (Guj.) by Samayasundara	FP 4486 (1)
302. Śītanātha-stavana (Raj.)	FP 4423 (2)
303. Śāntinātha-stavana (Hindi) by Rṣi Rāmakṛṣṇa	FP 4494 (2)
304. Śāntinātha-stavana (Raj.) by Śāntikuśala	FP 4412 (10)
305. Mallinātha-stavana (Guj.)	FP 4494 (3)

306. Śrīmaṃdara-stavana (Raj.) FP 4417 (6)  
 307. Stavana by Ratanacanda FP 4494 (4)
- 8.7. To early teachers, gods or goddesses
308. Gotamasvāmi-gīta (Guj.) by Samayasundara FP 4503 (6)  
 309. Ghaṇṭākarma-Mahāvīra-stotra (Skt.) FP 4317 (2)  
 310. Sarasvatī-stavana (Skt.) [by Bappabhaṭṭisūri] FP 4478 (3)  
 311. Sarasvatī-stavana (Skt.) FP 4478 (1)  
 312. Sarasvatī-cchanda (Guj., with Pkt. and Skt.) FP 4418 (1)  
 313. Sarasvatī-stotra (Guj.) by Śāntikuśala FP 4418 (2)  
 314. Padmāvati-caupāi (Ap.) by Jinaprabhasūri FP 4496  
 315. Kurukullā-stavana (Skt.) FP 4478 (2)  
 316. Vasuṃdhārā-mahāvīdyā (Skt.) FP 4313  
 317. [Hymn to Saciyāmātā] (Guj.), incomplete FP 4419 (2)
9. Sacred places
318. Tīrthāvalī (Guj.) by Samayasundara FP 4503 (17)  
 319. Śatruñjayamāhātmya by Dhaneśvarasūri, 1-5 (Skt.) with Guj. comm. FP 4332  
 320. Setruñja ro rāsa (Raj., Guj.) by Samayasundara FP 4438  
 321. Siddhācala-stavana (Guj.) by Rājasamudra / Jinarājasūri FP 4503 (16)  
 322. Āḍisara-gīta (Guj.) by Jñānavimāla FP 4503 (8)  
 323. Arbudācala-caityapariṣṭī (Ap./Guj.) by Somadevasūri FP 4449  
 324. Rāṃṇapura-stavana (Raj.) by Samayasundara FP 4503 (3)
10. Festivals
325. Panaratithi-sajjhāya by Gangādāsa Sevaka FP 4375  
 326. Maunaikādaśīkathā (Skt.) FP 4329  
 327. Nāṇapaṃcamī-stavana (Guj.) by Kṣemarāja FP 4339 (1)  
 328. Caturmāsaka-trayī-vyākhyāna and Holikā-prabandha (Skt.) by Kṣamākalyāna FP 4497  
 329. Aṣṭāhnikā-mahotsava FP 4479
11. Jain lineages history
- 11.1. Paṭṭāvalī
330. Bṛhadgaccha-gurvāvalī (Skt., Pkt., Guj.) FP 4389  
 331. Bṛhadgaccha-gurvāvalī (Skt., Pkt., Guj.) FP 4401  
 332. Tapāgacchapaṭṭāvalī (Pkt.) with Skt. comm. FP 4307

333. [Early history of the Tapāgaccha](Skt., prose) FP 4394  
 334. [Añcalagaccha-pañṭāvalī] (Guj., prose) FP 4351

### 11.2. Individual religious teachers

335. Khimarisī-Balibhadra-Yaśobhadrasūri-carita by Lāvānyasamaya FP 4428  
 336. Dādājī-stavana (Guj.) by Lābha-udaya FP 4503 (20)  
 337. Sumatisādhūsūri nau vīvāhalau by Lāvānyasamaya FP 4455  
 338. Gururāja-gīta by Bhuvanakīrti FP 4379  
 339. [Jīujī mahāsati ko ḍhāl] (Raj.) by Sonābāi FP 4365  
 340. Ṛṣi Varasiṃhajī ni bhāsa 1 and 2 (Raj.) by Śrīmalla (?) FP 4505 (17)  
 341. Ratanaguru-sijjhāya (Raj.) FP 4336 (1)  
 342. Padas about Vijayaratnasūri by Raṃgakuśala (?) FP 4412 (19)

## II. Non-Jain Religious Traditions

### 1. Hymns, ritual

343. Sundarīpūjana / Durgāmānasapūjā (Skt.) FP 4474 (C, 1)  
 Aparādhaśūdarastotra (Skt.) by Śaṅkarācārya FP 4474 (C, 2)  
 Annapūrṇāstotra (Skt.) by Śaṅkarācārya FP 4474 (C, 3)  
 344. Sūryasahasranāma-stotra (Skt.) from the Bhaviṣyottarapurāṇa FP 4511 (5)  
 345. Devī-mahātmya (Skt.) FP 4510  
 346. Rādhāṣṭamī kī badhāi (Hindi) FP 4436 (1)  
 Dāṃna ke pada (Hindi) FP 4436 (2)  
 347. Vaḍā Bhale Bhavāṃnī (Raj.) FP 4487  
 348. [Celebration of Hari], fragm. FP 4502  
 349. Gūḍhā / Gūḍhārtha (Raj.) with comm. FP 4376  
 350. Śivarātrī-kathā (Raj., prose) FP 4473 (1)  
 Homa ritual FP 4473 (2)  
 Gaustuti FP 4473 (3)  
 Vṛṣabhadāna FP 4473 (4)  
 Kalaśavidhāna FP 4473 (5)  
 Ṣaṭaraghyā FP 4473 (6)  
 Gaṃgāṣṭakastotra by Vālmīki FP 4473 (7)  
 Vadrīnāthajī kau mantrapāṭha FP 4473 (8)

### 2. Medieval Hindi literatures

351. Aṣṭaparīkṣā (Skt.) and Gorakha-bodha (Hindi) FP 4368  
 352. [Lañkākaṇḍa of the Rāmcāritmānasa (Awadhi) by Tulsidās], incompl. FP 4499

353. Rukamaṇī-vivāhalo (Braj) by 'Sūrdās' FP 4415  
 354. Sākhīs by Kabīr (Old Hindi) FP 4371

### 3. Renderings of Sanskrit classics

355. Rāmācaritra-bhāṣā (Raj., prose) FP 4512  
 356. Hitopadeśa (Hindi, prose) FP 4504  
 357. Bhogala-purāṇa (Hindi), incompl. FP 4511 (8)

### 4. Rajasthani literature

358. Hararasa by Bārahaṭ Ṡardās FP 4411 (1)  
 359. Pañcasahelī-dūhā by Chihala FP 4357  
 360. Sajjan re dūhā FP 4372  
 361. Nāsaketa rī kathā FP 4498 (2)  
 362. Nāsaketa rī kathā, fragm. FP 4509 (Suppl.)  
 363. Krisana-Rukamaṇī velī (Raj.) by Prithīrāja (Pīthala) FP 4511 (4)  
 364. Rukhamaṇī-haraṇa (Raj.) incompl. FP 4506 (5)  
 365. Jālandharapurāṇa (Marwari) by Haradāsa Miṣaṇa, beg. missing FP 4506 (1)  
 366. Caṃḍakumara rī vāta (Raj.) by Haṃsa Kavi FP 4498 (1)  
 367. Phula-Phulamatī rī vārtā FP 4445  
 368. Bhojarājā Bhānumatī rī vārtā by Vyāsa (Bhavanīdāsa) FP 4400  
 369. Madhu-Mālatī-copaī by Caturbhujadāsa (kāyastha) FP 4509

## III. Belles-Lettres and Śāstric Disciplines

### 1. Philosophy

370. [Tārkikarakṣā by Varadarāja, beg.] FP 4467 (Suppl.)  
 371. Vāda-patra (Skt., prose) FP 4475

### 2. Poetry, riddles

372. Vasanta-vilāsa (Skt., Pkt., Ap.) by Nayacandrasūri FP 4362  
 373. Bārāmāso (Guj.) FP 4412 (3)  
 374. Varṇana (Guj. and Skt.) FP 4406  
 375. Saṃgrāmavarṇana (Guj.) FP 4385  
 376. Bālāvabodha (Skt.) on Kālidāsa's Raghuvamśa, 1-3 by Paṇḍita Janārdana FP 4422  
 377. Vidagdhamukhamaṇḍana by Dharmadāsa FP 4316  
 378. Savaiyau by Dharmasiha / Dharmavardhana FP 4456 (3)

### 3. Gnostic literature

379. Sindūraprakara by Somaprabhācārya with Bhīmavijayagaṇi's comm. FP 4468  
380. Subhāṣita (Skt.) FP 4288 (Suppl.)  
381. Sadbhāṣitāvalī by Sakalakīrti, incomplete FP 4391 (1)  
382. Sūktimuktāvalī-bhāṣā (Hindi) by Banārasīdāsa FP 4383  
383. Nasihat savā-sai (Rajasthani/Hindi) FP 4466

### 4. Grammar

384. Sārasvatīprakriyā by Anubhūti FP 4333  
385. Ṣaṭkāraka-khaṇḍa, fragmentary FP 4492

### 5. Lexicography

386. Abhidhānacintāmaṇi-nāmamālā by Hemacandra with an Avacūri FP 4318  
387. Abhidhānacintāmaṇi-nāmamālā by Hemacandra, incompl.  
with Śeṣa and homonymic supplement FP 4511 (1)  
388. Anekadhvanimañjarī FP 4327  
389. Uktika (Guj. – Skt.), incompl. FP 4361  
390. Māna-mañjarī (Braj) by Nandadāsa FP 4431  
391. Anekārtha (Braj) by Nandadāsa, incompl. FP 4433

### 6. Poetics, erotics

392. Amaracandrikā by Sūrata Miśra (Braj) FP 4508  
393. Alaṅkāra-ratnākara (Braj.) by Dalapatirāya and Baṃsīdhara, with a lacuna FP 4501  
394. Koka-sāra (Hindi) [by Ānanda Kavi], incomplete FP 4511 (6)  
395. [Ramanī ko rūpa] (Braj) FP 4498 (Suppl.)

### 7. Astronomy, astrology, divination, medicine

396. Laghujātakasūtra with Skt. comm. by Bhaktilābha-upādhyāya FP 4330  
397. Nāracaṃdra-jyotiṣaṭippanna with Raj. comm. FP 4323  
398. Bhuvanadīpaka or Grahabhāvaprakāśa by Padmaprabhusūri FP 4392  
399. Grahaśṛṅgāṭaka or Mayūracitraka by Nāradamuni FP 4483  
400. [Skt. comm. on verses of Bhāskara's Karaṇakutuhāla] FP 4315  
401. Karmavipāka (Raj.) FP 4506 (2)  
402. Bāra rāśī FP 4506 (4)  
403. Śanī-kathā (Raj., Hindi) by Jīvanadāsaka Bhīvāṇī FP 4342 (1)  
404. Bhaḍalī (Raj., prose) FP 4472  
405. Pāśakakevalī or Akśakevalī (Skt.) by Gargācārya FP 4429  
406. Pāśakakevalī (Guj.) FP 4506 (3)

407. Kautukāni (Skt.)

FP 4410

8. Caste history

408. Usavāla kyāṃ jātavaṃsa (Raj.) by Rūpakīrti Kavi

FP 4395

409. Samoṣaṇa Kāitha Māthura-rāsa (Hindi) by Padma Kavi

FP 4511 (7)

## I. Jain tradition

## 1. Canonical literature

### 1.1. Aṅgas

Cat. No. 1

FP 4291

Yellowish paper. OFN: 1; MEF: 1. 120 x 260 mms. 20 lines. Folio damaged and repaired with pasted paper. Marginal title damaged (paper torn). Red used for *danḍas*. Central lozenge formed with *akṣaras* from the text and decorated. Dated: VS 1832 (?) = 1775 CE.

*Vīrastuti (AMg., 29 verses), Sūtrakṛtāṅga I.6*

1r: pūchissuṃ ṇaṃ samaṇā māhaṇā ya | āgāriṇo yā parititthiyā ya |  
se ke iṇ' eṃgaṃthahiya dhammam āhu | aṇelesam sādhusamikhayāe | 1 |  
kahaṃ ca ṇāṇaṃ kahaṃ daṃsaṇe se | sīlam kahaṃ Nnāyasutassa āsī |  
jāṇāsī ṇaṃ bhikhu jahātaheṇaṃ | āhāsuttaṃ vuhi jahā nisaṃta | 2 |, etc.

1v5: socā ya dhamaṃ arihaṃtabhāsiyaṃ | samāhiyaṃ aṭṭhapauvasuddhaṃ |  
taṃ saddhahaṃtā ya jaṇā aṇāū | iṃde va devāhivai āgmesaṃti | tti bemi || 29 ||

*Endtitle (1v6): itti Vīrastuti saṃpūraṇaṃ | dutika aṃga.*

*Endtitle (1v18) : itī śrīdutiya aṃga Sugaḍāṅga prathamastaṣaṃdha ṣaṣtamo adhyayana  
Vīrathūi nāmā saṃpūraṇaṃ ||*

*Colophon: saṃvat 1832 (uncertain as this together with the rest of the line and the beginning of  
the next one have been deliberately erased with red ink) (19) /// vācanārthaṃ kesosamakū || śrī  
|| || śrī || || śrī || || śrī ||*

Notes: As the earliest hymn to Mahāvīra in the Śvetāmbara canon, the Vīrastuti (also called *Vīrastava*, *Mahāvīrastavana*) enjoyed an immense popularity and was liable to be transmitted independently from the *Sūtrakṛtāṅga*. The title and the ultimate source of the hymn are given twice, once at the end of the *Vīrastuti* proper (1v6), and then at the end of the ms. (1v18): chap. 6 of the first section of the second Aṅga. However, what is written inbetween has nothing to do with this scripture and has therefore been described separately (Cat. No. 104). The Prakrit is rather incorrect. The layout is nice and suggests that the scribe meant to do a good job.

Cat. No. 2

FP 4441

Brown paper. OFN: 1-4; MEF: 1-4. 110 x 210 mms. 5 lines for the main text. Double ruled red margins. Red used for *danḍas*. No date.

*Vīrastuti (Amg., 29 verses), Sūtrakṛtāṅga I.6, with an interlinear Guj. commentary (Ṭabo)*



1r1 : ||§O|| śrīsadgurubhyo namaḥ ||  
 | pucchiṣu ṇaṃ samaṇā māhaṇā ya | āgāriṇo ya parititthiyā ya |  
 se ke iṇ' eṃgaṃtaḥiyadhammam āhu | aṇelisaṃ sāhusamikhayāya | 1 |  
 kahaṃ ca nāṇaṃ kaha daṃsaṇaṃ se | sila kahaṃ Nāyasutassa āsī  
 jāṇāsī naṃ bhikku jahā tahe ṇaṃ | ahāsutaṃ būhi jahā ṇisaṃtaṃ | 2 |  
 kheyannaṃ se kussale mahesī aṇaṃtanāṇī ya aṇaṃtadaṃsī |  
 jaṣaṃsiṇo cakkhupahe tṭhiyassa | jāṇāhi dhammaṃ ca dhiim ca pehā | 3 |, etc.

*Comm.*: ||§O|| paṃcamaī adhyayani naraga nā duḥkha kahyā te śrīMahāvīri upadesyā, teṇai kāraṇai śrīMahāvīra nū stavana karivā bhaṇī chaṭṭhū adhyayanam ārambhū chai, pūchai chai śrīSudharmmasvāmī ne śramaṇa sādhu, brāhmaṇa, grhastha, paratithī Śākyādika, kisū pūchai chai | jeṇai ehavā kahyau ekāmtihī nuu dharma bhāṣyo kahyo nirūpama sāsvaro bhalī yathāva-  
 sthita tatvajñāni karī niratau kahyo bhāṣyo 1 kehavo jñāna viśeṣāvabodharūpa, kehavo darśa-  
 na sāmānyāvabodharūpa, sila yamaniyamarūpa kisū, tiṇi Nyātaputra śrīMahāvīra nau hūto  
 jima tumhe jāṇo cho aho bhagavaṃta jatha tathya sāco tumhe jāṇo cho, jima saṃbhalyo chai  
 tehavo kaho, jima saṃbhalī nai hiya dhāriū chai 2 te bhagavaṃta dukha nā jāṇa karmma  
 u+ārīvā nipuṇa, moṭā ṛṣisvara, avināsī jeha nū jñāna, anaṃta jeha no darśana, tribhuvana-  
 vyāpyo jeha no jasa, loka nai netra nai tṭhāmi varttai chai, jāṇaṭha śrutacāritrarūpa dharmma,  
 dhāryavaṃta saṃyama nai viṣai deṣā 3

4r3: sa vāriyā itthī sarāibhattaṃ | uṃvahāṇavaṃ dukkhakḥayaṭṭhayaāya |  
 logaṃ vidittā āraṃ pāraṃ ca | savva pabhū vāriya savvavāraṃ | 28 |  
 soccā ya dhammaṃ arahamtabhāsiyaṃ samāhitaṃ aṭṭhapauvasuddhaṃ |  
 taṃ saddhahaṃtā ya jaṇā aṇāūṃ | iṃde va devāṃhiva āgamisaṃti tti bemi | 29

*Comm.*: te śrīVardhamānaim parihaṛā strīrātrībhojana sahita chāṃḍyā, tapavaṃta upadhāna  
 kīdhā, karmakṣaya nai arthai loka jāṇī nai svarūpa jāṇīnai ihaloka paraloka nuṃ sarva pāpa  
 nu tṭhāma parahaṛīnai punaḥ 2 varjji nai 28 saṃbhalīnai dharmma arihaṃta no bhāṣyo samā-  
 dhisahita arthahetu padi karī nirmala te sāco karī nimāṇna tathakā aneka loka niḥkarmma  
 thai athavā iṃdrādidevapadavīi pahucai āgamīi kāli iti bravīmi 29

*Endtitle and Colophon* (4v1): iti śrīVirastuti nāmādhyayanaṃ ṣaṣṭaṃ saṃpūrṇaṃ || śrīmat-  
 sthaviraṣi5 (*rest of the line deliberately rendered illegible through black ink passed over it*)  
 ///nālekhi svaparogagārāyaḥ ||

*Comm.*: iti śrīVirastuti nāmā ṣaṣṭaṃ adhyayanaṃ Ṭavārtha saṃpūrṇaṃ asti.

Notes: The name of the Aṅga is not mentioned in the ms., but both the commentator and the colophon locate the composition within the totality where it belongs by giving the chapter-number and, as for the commentator, by connecting this chapter with the preceding one in the work. The Prakrit parts are reasonably correct in this ms. The colophon could have been informative, but it has been deliberately erased by a later hand, and only the parts lacking names have been kept legible. Fol. 4v has a red circle design below the text, the significance of which is unclear.

Cat. No. 3  
 MTM containing 6 texts.

FP 4417

*TEXT 2: Dhāla [on Sūtrakṛtāṅga] (Guj., 12 stanzas) by Samayasundara*

2r5: Ādinātha samosaryā | Asaṭāpadagī pāsue |  
sādhu sagā tai pakhaḍā | beṭhā dharma prakāsu e | 1 |, etc.  
hu karu sādha naiṃ vāṃdaṇā |

2r15: śiṣatha ā śrīBīra nā | sādhanī muni na te hue |  
bījai sūtaṣaṃdha no kahyo | pāmyā prama hu bhāsu e | hu° | 11  
Sayagaḍaṃgasutra meṃ kahyā | e māṃna bhāva muni sue |  
Samemṣuṃdara kare vāṃdaṇā | rage rāta neṃ divasu e | hu | 12 |

*Endtitle* (2r16): iti dhāla saṃpūrṇaḥ |

References: Not mentioned among Samayasundara's works in JGK; not published in *Samayasundara Kṛti Kusumāñjali*. Koba database under the title *Sādhuvandanā stavana* with reference to mss. 0018629 (fol. 26r-26v) and 0038051, both collections of various small works.

Notes: No specific title. The author explains how he paid homage to the Lord, i.e. Rṣabha, who taught to his sons the Veyāliya chapter of the *Sūtrakṛtāṅga* (I.2; *kahyo Vetāli ajbeṇu*, 4), then refers to Ādrakumāra (Sūtr. II.6; vs. 6), to Udaga son of Peḍhāla, a follower of Pārśva (Sūtr. II.7; vs. 9), and followers of Mahāvīra who are evoked in the same chapter (vs. 11).

Cat. No. 4

FP 4464

MTM containing 3 textual units.

*TEXT 2 : [Three passages from the Sthānāṅgasūtra] (AMg.) with interlinear Guj. comm.*

4r4: cattāri karaṃḍagā | paṇṇattā | taṃ jahā | sovāgakaraṃḍae | visiyākaraṃḍae | gāhāvaikaraṃḍasamāṇe | rāyakaraṃḍasamāṇe |1|

samaṇassa ṇaṃ bhagavau Mahāvīrassa | titthaṃsi | navahiṃ jivehiṃ | titthaṃkaranāmagotta-  
kaṃḍasamāṇe | taṃ jahā Seṇieṇaṃ |1| etc. Revatīe |9| |

kahi ṇaṃ bhaṃte jīvā | suhakammaṃ baṃdhai | Go sammadaṃsaṇasuddhāṇaṃ | pasattha-  
maṇavayaṇa | kāyajogenaṃ |2| iṃḍiyāniggaheṇaṃ |3| kohavi(4v1)jaeṇaṃ 4 dhammasukka-  
jjhāṇeṇaṃ |5| āyariya | uvajjhāyāe | sāhusāhammibhattīe |6| dānasīlatavabhāvaṇā | pabhā-  
veṇaṃ 7 | vayarāgeṇaṃ |8| nissaggeṇaṃ |9| saṃvibhāgeṇaṃ |10| icc' ehiṃ dasahiṃ thāṇehiṃ  
suhakammaṃ baṃdhai | |3|| ||  
subhaṃ bhavatuṃ.

*Comm.* (4r): cyāra karaṃḍa te dābaḍā | parupyā | te kahi chai | sovākakaraṃḍa caṃḍāla nā  
karaṃḍasamāna asāra 1, etc.

śramaṇa bhagavaṃta | śrīMahāvīra | tīrtha na viṣai | nave jīve | tīrthaṃkaranāmagotrakarma |

nīpajāvai | te kahai chai *etc.*

keṇai prakārai he pūjya e jīva | subhakarma | bāṃdhai | he Gotama | samyaktva nirmalai karī, *etc.* (4v) dharmadhyāṃna anai sukla nai dhyāva chai | ācārya | upādhyāya | | sādha sādharmaika nī sevā bhakti karī 6 | dāṃna sila tapa bhāvanā nai | prabhāvei karī 7 | verāgyabhāvai 8 | siddhāṃta nai sābhalave | 9 | saṃvibhāga nikarāvavi | e pūrvokta dase prakāre karī | subha nāṃma karma nai bāṃdhai |

Notes: None of the texts attested in this ms. is given in full. It is made of various passages from different works. There is no title for the present unit which consists of three unconnected paragraphs: 1) = *Sthānāṅgasūtra* IV.4, § 348 in the Jaina-Āgama-Series ed.: four boxes being four analogies for four kinds of *ācāryas*; 2) = *Sthānāṅgasūtra* IX, § 691: list of nine individuals in Mahāvīra's community who acquired the *Tīrthaṃkaranāmakarman* and thus were destined to become Tīrthaṃkaras of the future; 3) looks like taken from *Sthānāṅgasūtra* X or *Samavāyāṅga* X, but is not attested in any of the editions consulted: list of ten behaviours allowing the acquisition of positive karma. Most of the terms designating them are not attested in the Aṅgas.

Cat. No. 5

FP 4413

Extract following the extract of the Bhagavatīsūtra described in Cat. No. 7, from another hand, in smaller script.

[*Extract from the Bhagavatīsūtra (AMg.) II.5*]

1v13-16: || bhayavaṃ samaṇaṃ vā māhaṇaṃ vā pajjuvāsaṇassa kiṃphalā ? pajjuvāsaṇā Goyamā | savaṇaphalā | se ṇaṃ bhaṃte savaṇe kiṃphale ? nāṇaphale | nāṇe kiṃphale ? vinnāṇaphale | vinnāṇe kiṃphale ? paccakkhāṇaphale | paccakkhāṇe kiṃphale ? saṃjamaphale | saṃjame kiṃphale ? aṇaṇhayaphale | evaṃ aṇaṇhae tavaphale | tavo vodāṇaphale | vodāṇe akiriyaṇaphale | akiriyaṇaphalā pannattā ? siddhipajjavasaṇaphalā pannattā gāhā || ||

Notes: The common point which makes this quotation relevant at this place is that it ends with salvation (*siddhi*), which is the topic of the main text copied in the ms., Devendrasūri's *Siddhidāṇḍikā* (Cat. No. 76). In the original source, this passage comes within a section devoted to the heretics (*annautthiya*) and focuses on the results coming from serving a true monk (*tabhāruvaṃ ṇaṃ bhaṃte samaṇaṃ vā māhaṇaṃ vā*). This epithet is missing here and *bhaya-vaṃ* occurs in its place. 'The recompense for serving a true *samaṇa* or *māhaṇa* is the hearing [of the Lore] which through knowledge, right judgement, renunciation, self-discipline, suppression of the karmic influx, asceticism, purification and non-activity leads to salvation' (Deleu, *Viyāhapannatti* p. 92). *Gāhā* at the end is justified as the prose passage is followed in the original by a summarizing verse.

The two extracts of the fifth Aṅga found in the ms. do not have the same status: this one is an addition to the *Siddhidāṇḍikā*, the other one (Cat. No. 7) is meant as an independent text.

Cat. No. 6

FP 4397

Supplement. See Cat. No. 105 for description.

*Extract from the Bhagavatisūtra (AMg.) III.1 with interlinear Guj. comm.*

8r3: Saṅgkumāre ṇaṃ bhaṃte | devimḍe devarāyā | kiṃ bhavasiddhie | abhavasiddhie sam-  
madiṭṭhī micchadiṭṭhī parittasaṃsārie aṇaṃtasamṣārie sulabhabohie dullabhohe | ārahāe |  
virāhae | carime | acarime, etc.

*Comm.*: valī Gotama pūchai = sam° Sanatkumāra = he bhagavān = de° deveṃdra debarājā =  
kiṃ bha° syuṃ bhavasiddhika bhavya chai = a° abhavasiddhika abhavya chai = sa° samyakata-  
drṣṭī chai = mi° mithyādrṣṭī chai pa° tuccha thoḍu sam° saṃsāra chai, etc.

8v4: se ṇaṃ bhaṃte tāu | devalogāu āukhaeṇaṃ bhavakhaeṇaṃ | ṭhiikhaeṇaṃ | aṃtaraṃ (*sic*)  
caya caittā | kahaṃ gacchihaṃti | kahaṃ uvavajihaṃti Goyamā | tiṇṇovagae | Mahāvidehe  
vāse | sijihiṭhi jāva aṃtaṃ karehiti | saṃvvaṃ bhaṃte bhaṃte | (*stops here*)

*Comm.*: se° te Saṃnatakumāra bhaṃ° he bhagavāna = tā° te = de° devaloka thī devasaṃ-  
baṃdhī āuṣa pūraṇa karīnai bha° devasaṃbaṃddhī bhava pūrū karīnai ṭṭhī° devasaṃbaṃd-  
hī thiti pūrī karīnai aṃ° atarārahita ca° cavīnai ka° kihāṃ ga° jāisī ka° kihāṃ upajasyai iti praś-  
na Uttara he Gotama śaṣya caraṇajīvī ti° 3 tīna jñāna karī sahita Ma° Mahāvidehakṣetra neṃ  
viṣai si° sījasyai moṣa nāsa jā° jāvata sarvaduḥkha no aṃta karisyai sāmijī bhālo kaho parūpo.

Notes : The text starts *ex abrupto*, ends the same way and has no title. It can be identified as  
the last item discussed in III.1 and deals with the future destiny and capacity to attain salva-  
tion of the Indra of Sanatkumāra, the chief god of the third heaven. Question: is he worthy or  
unworthy of being liberated in future birth? having right view or wrong view? having a lim-  
ited or infinite cycle of rebirths? capable of enlightenment easily or with difficulty? devout or  
heretic? in his final birth or not? Answer: worthy, having right view, having a limited cycle of  
rebirths, easily capable of enlightenment, devout, in his final birth. Explanation: this Indra  
wishes well and shows compassion to Jain monks and nuns as well as to Jain laymen and lay-  
women. Therefore after having completed life-span as a god he will be born in the Mahāvideha  
and become a Siddha. *saṃvvaṃ* at the end is for *s' evaṃ* a common closing formula and mark  
of approval from the disciple.

Cat. No. 7

FP 4413

Later addition following Devendrasūri's Siddhidaṇḍikāstava, see Cat. No. 76 for the ms.  
description.

*[Extract from Bhagavatisūtra (AMg.) XIX.3]*

1v4: puḍhavikkāiyā (*recte* -e) ṇaṃ bhaṃte akkaṃte samāṇe kerisiyaṃ veyanaṃ paccaṇub-  
bhavamāṇe viharati? Go° se jahānāmae kei purise taruṇe balavaṃ | jāva ṇiṇṇa-sippovagae |  
egaṃ purisaṃ juṇṇaṃ jarājajariyadehaṃ jāva dubbalaṃ kilamṭaṃ jamalapāṇiṇā mud-  
dhāṇaṃsi abhihae samāṇe kerisiyaṃ veyanaṃ paccaṇubbhavamāṇe viharati? aṇiṭṭhaṃ |  
samaṇāuso |, etc.

1v10: āyā ṇaṃ bhaṃte saṃghaṭṭie samāṇe, etc Go° jahā puḍhavikkāe evaṃ ceva evaṃ teuyā  
vi | evaṃ vāū vi | evaṃ vaṇassatikāe vi jāva viharati ||☒|| Bhagavatyaṃge ||

Notes: Section on the pain (*vedanā*) experienced by one-sensed living beings when having been trampled upon, found at the end of XIX.3. 'It is as great as that of an old decrepit man whom a young strong man gives a blow on the head' (Deleu, *Viyāhapannatti* p. 250). Full development for earth- and water-beings, to be applied identically for fire-, wind- and plant-beings.

Cat. No. 8

FP 4456

MTM containing 3 texts.

*TEXT 1: Bhagavatīsūtra-svādhyāya (Guj., 25 stanzas) by Jñānavimala*

1r1: ||§O|| āvo āvo re sayāṇa, Bhagavatīsūtra neṃ suṇīṃ  
paṃcama aṅga suṇīneṃ narabhava, saphala karīneṃ gaṇīṃ 1 ā°  
śuddha parūpaka neṃ saṃvegī, jāna taṇā je dariyā  
nirāsaṃsa śrīJina āṇāṃ, anusāraṃ kareṃ kiriyā 2 ā°  
gītāratha gurukula nā vāsī, gurumukha thī artha līdhā  
paṃcāṅgī saṃmata nija haṭṭha viṇu, anubhava arthem kīdhā 3 ā°  
sūtra artha niryukti neṃ cūraṇa, bhāṣya vṛtti nā bhāṣī  
je kaḍa yogī sādhusamīpeṃ, suṇīṃ pravacana bhāṣī 4 ā°, etc.

1v1 : śataka uddeśā Gotama neṃ nāmeṃ, nāṇuṃ muṃkeṃ te ṭhāmiṃ  
jima Śrīmālīvaṃśa-vibhūṣaṇa, Sonī śrīSāṃgrama 23 ā°  
āgama suṇatāṃ sahāya kareṃ je, te piṇa lahai suanāṇa  
Vīra bhadra pari pūravadhārī, tiṇiṃ bhava kevalanāṇaṃ 24  
iṇi paridhana no lāho leī, je āgama neṃ nisuneṃ  
Jñānavimala guṇa teha nā jaga meṃ, huṃsi karī sahuṃ pabhaṇeṃ 25 ||

*Endtitle:* iti śrīBhagavatīsūtrasvādhyāyaḥ saṃpūrṇaḥ.

References: Publ. *Sajjhāyādisaṃgraha* 3 , pp. 349-351. JGK 4, pp. 382-418 and 5 pp, 404-406 for the author.

Notes: This work is based on the fifth Aṅga the *Bhagavatīsūtra* or *Viyāhapannatti* (the fact that there are these two names is stated in the present work as well). Information provided here: number of sections, list of main topics discussed in the form of technical terms, etc. The author, Jñānavimala or Nayavimala (born VS 1694 – died VS 1779), belonged to the Tapāgaccha and was the direct disciple of Dhīravimala. For other works of the same kind see for instance BL Cat. No. 24 (I.O. San. 3614) *Bhagavatīsūtrasajjhāya* by Mānavijaya and the corresponding notes.

Cat. No. 9

FP 4296 (B)

Yellowish paper. OFN: 1-170; MEF: 92-261. 110 x 260 mms. 11 lines. 170v blank except for marginal title, folio number and decorative lozenges. Double-ruled red margins filled with yellow. Orange pigment used over chapter-titles. Red pigment used for *danḍas*. Lozenge-shaped

blank space in the centre with decorated yellow lozenges also in the left and right margins of versos. Marginal title *Jñātā° sūtra*. Good condition with brown spots on lower and upper edges. Last folio torn on the sides but text not damaged. Dated: VS 1602 = 1545 CE.

*Jñātādharmakathāṅgasūtra (AMg.)*

1r1: ||ṢO|| om̐ namaḥ sarvajñāya | teṇaṃ kāleṇaṃ teṇaṃ samaeṇaṃ Caṃpā nāṃṃa nayaṛī hotthā || vaṇṇao | tīse ṇaṃ Caṃpā-nayaṛīe vahiyā | uttara-puratthime disībhāe | Punnabhadde nāma ceie hotthā, etc.

169v11: evaṃ khalu Jambū samaṇeṇaṃ bhagavayā Mahāvireṇaṃ | āigareṇaṃ | titthagareṇaṃ sayāṃ-saṃbuddheṇaṃ | purisottameṇaṃ | purisa-sīheṇaṃ | dhamma-kahāo suyakkhaṃdho sammatto || dasahiṃ vaggehiṃ Nāyādharmakahāu sammattāu ||

*Colophon* (170r2): graṃthāgraṃ ślokaśaṃkhyā 5500 parisamāpti ||

|| saṃvat 1602 varṣe | varṣa-ṛtau Nabhasa-māse śukla-pakṣe trayodaśyāṃ tithau Candradehaja-vāre | śrīMevāta-deśe Veroja-mahāsthāne | śrīAṃcala-gacche śrīKīrtimera-sūriṇaṃ śiṣya vā° śrīCāritraśīla-gaṇi tat-śiṣya vā° śrīHemaśīla-gaṇir upadeśena sa° Sahasamalla tasya bhāryā Saphalī tayoh putrā catvāri prathama putra Sidhapāla, dvitīya Pethā | tṛtīya Sāṃḍā | caturtha Sā° Sohila, tasya bhāryā darśanaśīlāṃkāradhāriṇī | śrāddhācāre tapa-jñāna-dānādi sat-patreṣu saṃsāra-samudra-tāriṇī śrāvikā Śimāi ṣaṣṭam āṃgaṃ śrīJñātādharmakathāṃga-sūtraṃ jñānāvaraṇī-karma-kṣaya-nimitaṃ liṣāpya vā° śrīHemaśīla-gaṇi-tac-chiṣya paṃ° śrīVinayarāja tasmai vācanāya pradattaṃ

*Scribal maxims:*

vācyamānaṃ ciraṃ naṃdyāt | śubhaṃ bhavatu lekhaka-vācakayoḥ |  
 || (*black ink*) jñānavā jñāna-dānena nirbhayor bhaya (for nirbhayo °bhaya)-dānataḥ |  
 anna-dānāt sukhī nityaṃ | nirvyādhir bheṣajodbhavet | 1 |  
 udakānala-caurebhyah | mūṣakebhyas tathaiva ca  
 rakṣaṇīyaṃ prayatnena | evaṃ vadati pustakaṃ | 2 |  
 tailād rakṣe jalād rakṣed rakṣe śīthala-bandhanāt |  
 para-hasta-gamaṇaṃ rakṣet | evaṃ vadati pustakaṃ | 3 |  
 (*red ink*) śubhaṃ māṃgalyaṃ dadyāt |

Notes: The 19 sections of chapter I are distributed as follows: 1, ends on 38r3; 2 on 47r7; 3 on 50v11; 4 on 52r7; 5 on 63v1; 6 on 64r8; 7 on 68r9; 8 on 91r5; 9 on 99v11; 10 on 100v5; 11 on 101v3; 12 on 105v4; 13 on 110v6; 14 on 118v7; 15 on 121r5; 16 on 149r11; 17 on 153v; 18 on 158v; 19 on 169v. The scribal remarks are rather faulty.

This is a good instance of a complete and informative colophon. The sponsor of the copying was a lady, Khimāi. As usual in such contexts, she is located in the social space through her relationships with the male members of the family. Her husband is Sohila, the fourth son of Sahasamalla and Saphalī. At the same time, her religious behaviour and piety are described in literary terms. She acted at the instigation of a monk, whose lineage and sectarian affiliation are mentioned: Hemaśīlagaṇi, disciple of Cāritraśīlagaṇi, himself disciple of Kīrtimer(u)sūri. They all belonged to the Añcalagaccha. This group is headed by a single *ācārya*. But his name is not mentioned here. This is probably not by chance. VS 1602, the year when the ms. was

copied, seems to have been a transitional year: Guṇanidhānasūri, who had become the head of the group in VS 1584, had died in 1602, and his successor, Dharmamūrtisūri (born VS 1585) became the head in VS 1602. Had he already got this status when the ms. was copied, his name would certainly have been given. The recipient of the ms. was Vinayarāja, a disciple of Hemaśīla the instigator of the manuscript production. Hemaśīla occurs at the end of a work composed by one of his other pupils, Vijayaśīla, in VS 1641, along with Dharmamūrtisūri (JGK 2, p. 190). So far no other ms. or inscription containing the names of the Jain lay family occurring here together could be traced. It would testify to their religious presence and activity. In another occurrence, the place name Veroja, in Mewar, is, like her, accompanied by a word indicating its importance (here *mahāsthāne*; compare Shah, *Praśasti-saṃgraha* 1937 No. 382 p. 104: *Veroja mahatpure*).

Cat. No. 10

FP 4305

Light brown paper. OFN: 1-42; MEF: 1-42. 110 x 250 mms. 8 lines in larger script, interlinear gloss in smaller script placed in compartments delineated by red lines. Double-ruled red margins filled with yellow. Orange pigment used over chapter-titles. Red pigment used for *dandās*. Marginal title *Upāsakaṭābu* with folio number. Fol. 42v blank except for the marginal title. Good condition. Dated: VS 1765 = 1708 CE.

*Upāsakadaśasūtra (AMg.) with interlinear Gujarati commentary (Ṭābo) by Harṣavallabha*

1r: ||§O|| śrīgurubhyo namaḥ || teṇaṃ kāleṇaṃ | teṇaṃ samaeṇaṃ | Caṃpā nāmaṃ nayarī hotthā | vaṇau | Puṇabhadde nāmaṃ ceīe hotthā | vaṇau | teṇaṃ kāleṇaṃ | teṇaṃ samaeṇaṃ | ajja-Suhamme samosariya, etc.

*Comm.*: ||§O|| śrīVītarāgebhya namaḥ |  
 praṇāmya śrīMahāvīraṃ | jagad-ānanda-kāraṇaṃ  
 Upāsakadaśāṃgasya | vakṣye vyākhyā subodhave |1|  
 śrīJīnacāṃdrasuri-śiṣyeṇa | Harṣavallabha-sādhunā  
 ṭabārtha liṣyate nunaṃ | budhānāṃ bodha-hetave || 2  
 teṇai kālai teṇai samii | Caṃpā nāmai nayarī hūti hui || varṇavā yogya te vaṇana Uvāi madhya thī jñeya | Pūrṇābhadrā caitya nau nāma varṇana | teṇai kāli cothai āre teṇai samai | ārya-Sudharmāsvāmī samosariyā |, etc.

42r4: evaṃ khalu Jambū | samaṇeṇaṃ | bhagavayā Mahāvīreṇaṃ | jāva saṃpattenṇaṃ | satta-massa aṃgassa Uvāsagadasāṇaṃ | dassamassa ajjhayaṇassa | ayam aṭṭhe paṇṇatte tti bemi | Uvāsagadasāu samattaṃ || Uvāsagadasāṇaṃ satta-massa aṃgassa | ego suyakhāṃdho | dasa ajjhayaṇā | ekārasagā | dasasu deva (*sic*) divase uddisaṃti | tau suyakhāṃdho | samuddisati | tau aṇṇāvijjai | dosu divasesu | aṃgaṃ taheva |

*Endtitle and colophon*: graṃthāgrantha | 830 iti śrīUpāsagadaśāṃga-sūtra | samāptaṃ | saṃvat 1765 | varṣe | Jeṣṭha-māse śukla-pakṣe 10 | tithau Sasi-vāsare | Amhadāvāda Sāraṃgapurataliyā-madhye liṣataṃ | puja-ṛṣi-śrī5Jivāji śrīRāghavajih graṃthāgrantha iti

śrīUpāsakadaśāṅga-sutra | samāptam |

*Comm.:* īma niścai Jamḅu | śramaṇa bhagavaṁta | śrīMahāvīrai | jaṇai mokṣa pāṁmiu | teṇai sātama aṁga nā Upāsakadaśāṅga nā | daśa adhyayana nai viṣai | e artha kahyā | īma kaḅuṁ | Upāsagadaśāṅga saṁpūrṇṇa thayuṁ || Upāsagadaśāṅga nāmi sātama aṁga nau | eka śruta-skamḅha | daśa adhyayana | e īgyārai | daśa divase ja | ūdesii | tivāra pachī śrutaskamḅha samudisii tivāra pachī aṅujñā kariī | tima ja aṁga paṇi bi divase samudeśii aṅujāñii |

*Endtitle and colophon:* grathāgratha iti śrīUpāsagasutra-vṛddhi bhavatu | sarīr (for śrī) astu ka-lyāṇam astu | leṣaka-pāthaka saṁvat 1765 varṣe artha Phālguṇa sudi 1 | Arkka-vāsare | śrīŚambhāyata-bidare lipi-kṛtam | śrīGujarātī Luṁkā-gachai | śrīpujyaśrī6Rannāgarajī | tat-śiṣya pūjyaśrī5 | Jayatājī tat-paṭṭe pujaśrī5 Jivājī | tat-paṭṭe Tapasvījī munidra | rājyaśi-pujaśrī5 Rāghavājī | tat-carṇṇābaja | liṣatam ṛṣiKāṁhnajī vāṁcanārtham | jayo nityam guru-deva-prasādena.

References: JGK 3, pp. 9-10; Vinayasāgar, *KbG Sābhitya Kośa*: 23 No. 270. Mss. in Koba, e.g., Nos. 17842, 18659, 19646, 20882.

Notes : Chapter 1 ends on 12v ; 2 on 19r ; 3 on 22r ; 4 on 23v ; 5 on 24v ; 6 on 27r ; 7 on 36r ; 8 on 41r ; 9 on 41v. Uncertainties regarding the spelling of long and short vowels. Harṣavallabha, the commentator, belonged to the Kharataragaccha and was a disciple of Jinacandrasūri. In manuscripts other than this one, the commentary ends with a verse stating the date and place of composition: *dannaṁda rasa caṁdrābde śrīRājanagare kṛtā / svacche Kharataragacche Harṣavallabha-vācakaiḅ //* (JGK), i.e. VS 1693 or 1692 (= 1635-36 CE). This verse is missing here.

The ms. has two colophons, one at the end of the *mūla*, the other at the end of the commentary, with different dates in the same year and different places: the *mūla* was copied first (Jyēṣṭha comes first if the year starts with Caitra) in Ahmedabad. Interlinear space was arranged right at the start. Then the commentary was copied a few months later, in Cambay. In both cases, however, the copyists were monks from the Gujarati group of the Lonkāgaccha.

Cat. No. 11

FP 4303

Yellowish paper. OFN: 1-59; MEF: 1-59. 110 x 250 mms. 6 lines in larger script, interlinear gloss in smaller script placed in compartments delineated by red lines. Triple-ruled red margins. Good condition with occasional brown spots. No date.

*Upāsakadaśāsūtra (AMg.) with interlinear Gujarati commentary*

1r: ||§O|| śrījināya namaḅ || teṇam | teṇam samaeṇam | Caṁpā ṇāmaṁ ṇayarī hotthā | vaṅṅao | Puṇabhadde ceie | teṇam kāleṇam | teṇam samaeṇam | ajja-Sohamme samosarīe | *etc. etc.*

*Comm.:* ||§O|| Jina nai namaskāra huṁṁ ||  
praṇamya śrīMahāvīraṁ jagadānaṁda-dāyakam  
Upāsakadaśāṅgasya vakṣye vyākhyāṁ subodhinim ||1||  
teṇam kāleṇam ityādi° tīṇai kālī tīṇai samai || Caṁpā nagarī huī || vaṅṅao teha nu varṇṇa-



ka uvavāi madhyagati jāṃṇi thaum Pūrṇṇabhadrā isim nāmi cityadhana teha nu varṇaka || tīṇi kālī | tīṇi sami | ajja Suhamme° ārya Sudharmma samosariyā, etc.

58r1: evaṃ khalu Jambūṃ | samaṇeṇaṃ jāva patteṇaṃ | sattamassa aṃgassa | Uvāsagadasāṇaṃ | dasamassa ajjhayaṇassa | ayam aṭṭhe | paṇṇatte | Uvāsagadasāṇaṃ | satta-  
massa aṃgassa | ego suyakkhaṃdho dasa ajjhayaṇā | ekkārasa dasagā dasasu ceva divasesu uddi-  
saṃti | tau suyakkhaṃdho samuddisaṃti | tau susamuddisaṃti | aṇuṇṇavijai dosu divasesu  
aṃgaṃ taheva | dasamajjhayaṇaṃ sammattam

*Comm.* (58r1): śrīSudharmasvāmi kahai chai evaṃ ṣalu Jambūsvāmi āgali e dasai śrāvaka saṃ-  
prāpta saṃpūrṇa || e sātamuṃ aṃga nai upāsakadasāṃga nāṃ daṣai adhyayana nu e artha  
kahyu | | upāsaga | || daśāṃga || | sātamaṃ aṃga nau | eka śrutaskamdhah | anai daśa adhya-  
yana chaīm | agyāra daśakā daśe dihaḍe | uddesu udisinaim | tikāraim | śrutaskamdhā samud-  
disiim || payoga nā bheda māharai chai || || anujāi || ju || chai || divase sūtāṃga timaja || graṃ-  
thāgraṃ 3000 | 812 ||

Notes: Anonymous Gujarati commentary. No clue to identification. See next entry for the supplement.

Cat. No. 12

FP 4303

Supplement to the preceding work.

[*Guj. explanations on the Upāsakadaśā-saṃgrahagāthā in Pkt.*]

58r5: ||§O|| Vāṇijyagrāma | 1 | Caṃpā | Caṃpā | Vāṇārasī |  
Ālimbhikā Kaṃpilapura | Polāsapura | Sāvastī daka | Kuṃḍakoliū |, etc. Naṃdaṇapitā |  
Letakapitā |  
e dasa nāma | śrāvikā nāṃ |  
Sivanaṃdā | 1 Bhadrā 2 |, etc. (58v1) Phālunī ya | 10 |  
e dasa śrāvaka nī bhāryā | e dasa nā guṇa | e dasa nā upasarga laṣii chai | avadhi nau upasarga  
pisāca nu |, etc. bihuṃ naim upasarga na huyā | eka māsa nī pratimāi | māsa tagai samyaktva  
pālavuṃ | trikāla pūjā | yathāśakti tapa karavau | phāsu pāṇi pīvuṃ | bihu māsa nī pratimāṇi  
|, etc. (59r1) sātami pratimā |, etc. (59r4) dasami prati° (59r6) 11mī prati° mastaka bhadrā karā-  
vai rajoharaṇa muhapatī |, etc. bhikṣā māgatu bhikṣā dehim | isiu bolai | pūrvālī pratimā nuṃ  
sarva anuṣṭhāna karai |  
dasaṇa | vaya | sāmāya | posaha paḍimā | abambha saccitte |  
āraṃbha | pesau|diṭṭha | vijae samaṇabhūe ya || śrī || ☒ śru

(*From another hand, cursive script, struck through*) ājā śrīSobhāgadejī ājā śrīRāmuji-paṭhanā-  
rathaṃ śrī śrī śrī śrī śrī

Notes: This elaboration is partly based on summarizing verses of the seventh Aṅga which were already known to the commentator Abhayadeva (not always written correctly here). After having listed the names of the 10 towns, of the 10 laymen and of their wives, this text con-

concentrates on the exposition in Gujarati of each of the 11 *pratimās*, recapitulated at the end through a Prakrit verse sometimes quoted at the end of the Aṅga.

## 1.2 Upāṅgas

Cat. No. 13

FP 4430 (B)

Yellowish Indian paper. OFN: 4; MEF: 4. 110 x 250 mms. 15 lines. Double-ruled black margins. No red used. Marginal title +*saṃgrā°sū°* 4. Tolerable condition. Paper blackened in the left parts. Undated but probably last two decades of the 16th c. (see below).

*Prajñāpanā-tṛtīyapada-saṃgrahaṇī* (Pkt.) by *Abhayadeva*, 111-133

4r1: ///paesā paesatṭho || (1)11

jaha dupaesogādhā || davvaṭṭhāe u kappia sahaṣṣaṃ |  
te u paesatṭhāe du cciya ia kālabhāvo vi || (1)12, etc.

4v3: egiṃdi tirikkhā micchadiṭṭhi | aviraya taheva sakasāyā |  
chaumattha sajogi bhavatta | savva jīvā visesahiā || (1)32  
iya atṭhānau payaṃ | savvajiyappabahuṃiyapayaṃ taiyaṃ |  
Pannaṇaṇe siriAbhayadevasūrihiṃ saṃgahiaṃ || (1)33 ||

*Endtitle and colophon* (4v5): iti śrīPrajñāpanopāṅga-tṛtīya-pada-saṃgrahaṇī samāptā || ☒ ||  
śrīLābhapura-rājadhānyāṃ likhitā || ☒ || śrī ||

References: Velankar p. 258 (4) and (5); Pune: BhORI 17.1 Nos. 222-223 (223 is a palm-leaf ms.); Ahmedabad: L.D. I. No. 3673 and No. 664 (referred to in Nagin J. Shah's introduction to the P., *Jaina-Āgama-Series* ed. p. 426); Berlin: Schubring No. 40; Paris: BnF, Sanscrit 1486 (6 fols; VS 1811, see fol. 5v and foll. for the part corresponding to the present ms.). Published in vol. 15 of *Śāstrasandesamālā*, Surat, VS 2061, pp. 183-195.

Notes : The text in its complete form has 133 verses. Here only the last folio is available, as folios 1-3 contain another text and form a different manuscript (see Cat. No. 40). Only the part going from (1)11 to 133 is therefore available. The third chapter of the *Prajñāpanāsūtra*, called *bahuvaktavyatā*, deals with the relative numerical strength of all substances and classes of living beings, a concept also known under the caption *alpa-bahutva*, which is extremely complicated and important (see Nagin J. Shah's introduction to the P., pp. 270-277). This has been summarized by Abhayadeva in 133 Prakrit gāthās in a work also known under the titles *Dharma-ratnasangrahaṇī* and *Prajñāpanoddhāra* (see Nagin J. Shah p. 426). There is also a Sanskrit commentary on the Prakrit text available in what can be called two recensions: one by Kulamaṇḍanagaṇi (see BL Or. 2122 Cat. No. 80) composed in VS 1441, and an anonymous Avacūrṇi (publ. by Śrī Atmananda Jaina Sabha, Bhavnagar, VS 1974). The number 98 in vs. 133 refers to the list of all classes of living beings found at the end of the *Prajñāpanā* chapter, for which relative numerical strength is provided (Shah, pp. 274-276). The ms. is undated but the colophon indicates that it was copied in Lahore as a capital city.

This gives a range between 1584, when Akbar shifted the capital of the Empire from Fatehpur Sikri to Lahore, and 1598 when he moved it from Lahore to the south of Agra.

Cat. No. 14

FP 4451

MTM containing 2 texts.

*TEXT 2: Vanaspatikāvicāraprakaraṇa (Pkt.) by Municandra*

1v2: || Usabhāie jīṇiṃde patteam aṇamtaguṇanihī | namium |  
patteānamte vaṇassāiṇa | bheyam | bhaṇissāmi || 1  
muttu vaṇassaijīve savve saṃsāriṇo | parittataṇam |  
je u vaṇassaijīve te duviappā bhavaṃt' evaṃ || 2, etc.

3v12: so ccia kisalayabhāvaṃ | aṇamtaṇivāsahiam jaṇeūṇa |  
amtamuhuttāu pareṇa eso tesim kuṇai pattam || 74  
bīa jākajjam eam | itto nālāi uvakkhijjāna |  
annumna jīva sāhijja bhāvau hoi nipphattī || 75  
evaṃ Pannavaṇāe | Pannavaṇāe lavo samuddhariu |  
bhaviāṇ' aṇuggahakae sirimum Muṇicaṃdasūrīhiṃ || 76

*Colophon* (3v15): iti Vanaspatikā-vicāra-prakaraṇam || samāptam || śrī Muṇicaṃdrasūrī-  
kṛtam || 1

References: Koba database 000164270001; Velankar p. 341. – Mss. kept in the L.D. Institute of Indology, Ahmedabad, are mentioned in Nagin J. Shah's introduction to the *Prajñāpanā* (p. 431) and have been used by him for his summary of the work. In addition, for instance, Paris: BnF Sanscrit 1531 (*Vanaspatisaptatikā*). Other titles: *Vanaspatisittarī*, *Vanaspatikāvicāra*.

Notes: The beginning of the text is written by a different hand than the rest of the ms. but there is no break in the text. Like the work described in the preceding entry, this one is another instance of a section of the *Prajñāpanā* which has been singled out for exposition, namely section 1 about plant-life. The focus is on *pratyeka-vanaspati* and *ananta-vanaspati*. Municandrasūri belonged to the Tapāgaccha, was a disciple of Jinacandravijaya and composed this work in VS 1178.

Cat. No. 15

FP 4464

MTM containing 3 texts.

*TEXT 1: Bharahesaracaritta (AMg.), extract from the Jambūdvīpaprajñapti, with interlinear Guj. comm.*

1r1: ||\$O|| tae ṇam se Bharāhe rāyā | duvālasa saṃvacchariyaṃsi pamoyaṃsi nivattaṃsi  
samāṇaṃsi jeṇeva majjaṇaghare | teṇeva uvāgacchai 2 ttā | jāva majjaṇagharaū | paḍinikhamai  
2ttā | jeṇeva bāhiriya | uvaṭṭhāṇasālā teṇeva uvāgacchai | uvāgacchaittā | jeṇeva sihāsaṇe | teṇe-

va uvāgacchai 2ttā | jāva sikhāsaṇavaragayā puratthābhimuhe | nisīyai 2ttā | solasadevasahassā,  
etc.

*Comm.:* //ya rājā | | bāra varasa pachī te Bharata rājā | | nivattai | chatai | jihām | mājaṇa nu  
ghara tihā āvai | tihām āvīnai | jāva maṃjaṇā nā ghara thī | | nīkai | nīkalinai | | kihām bāhi-  
ralau | | upasthāna sabhāmaṃḍapa jāvat | sikhāsaṇa nai viṣai pūrvasāmo muṣakarī | tihā bai-  
ṭhā baisīnai |, etc.

4r2: āue nāme | goe | kālagae | vīyakkaṃte samuchiṇṇajāi | jarāmarāṇaṃ | baṃḍhaṇe | siddhe  
budhi mutte | parinivude | aṃtagaḍe | savvadukkhappahīne |

*Endtitle* (4r3): iti śrīBharahesaracaritaṃ samāptaṃ

*Comm.:* āuṣo nāma | gotra | cyāra karmakṣaya karī kāla kīdho samujāta chedyā jāti | jarāmarāṇa  
| baṃḍhaṇa | saghalā artha pūrā kīdhā jāna buddha thayā | śītalībhūta thakī | aṃtakīddhā  
karma nā | sarvva dūṣa kṣaya kīdhā |

*Endtitle:* iti śrīBharahesaracaritta | smāptaṃ || | | śrī ||

References and notes: This ms. covers a small part of chap. 3 of the Jambūdvīpaprajñapti. After his coronation king Bharata decided that there should be twelve year celebrations. The text starts at the end of these celebrations, telling how Bharata then enjoyed life in his palace. One day, after having taken his bath, he went to the mirror-palace (*āḍamsagbare*) and kept looking at his reflection in the mirrors. Then the karmas were progressively annihilated, the meditation became pure and Bharata reached Omniscience, removed signs of worldly life, plucked out his hair himself and went to the Aṣṭāpada where he undertook *sallekhanā*. He reached final Liberation. The comm. is often a selective paraphrase rather than a continuous commentary.

### 1.3. Vernacular writings based on Daśāśrutaskandha:

#### Chap. 8, 9 and 10

Cat. No. 16

FP 4481

Whitish paper. OFN: 1-3; MEF: 1-3. 100 x 240 mms. 21 lines. Folio numbers written very small. Fols. 2-3 by a later hand. Missing folios in between (see Notes below). No margin drawn but marginal space present. Orange pigment used. No date.

[*Narrative discourse based on part of the Jinacaritra of the Kalpasūtra*] (Pkt., Guj., prose with verses)

1r1: ||§O|| jammaṇaṃ savvaṃ Pāsābbilāveṇaṃ bhāṇiyavvaṃ jāva taṃ hoū ṇaṃ kumāro Pāse  
nāmeṇaṃ [Kalpasūtra § 154] svapna māṃhi sarppa pāsa dīṭhau teṇi pārasva chavvaṃ nāma  
dīdhuṃ Pāsakumāra dina 2 prati vādhatā hūā yauvanaprāpti thayā. havi chavi prastāvīṃ jaga-  
nātha taṇoṃ pūrvalā bhava no bāṃḍhava paṇi mahā vairī navabhava lagi Kamaṭha chavi  
nāmiṃ tapasvī Vāṇārasī nagarī taṇoṃ parisarī paṃcāgni sādhaṃ, etc.

1r14: havi śrīPārasanātha nā guṇaloka māṃhi prasiddha hūyā | ane devatā sevā karavā lāgā pachi Pārasanātha nā paga dhoṇa karī Gaṃgānadī pavitra hui | te kathā kahīi, ekadā prastāvi devī Gaṃgā Imḍralokeṃ gai, *etc. up to* 1v14: te Gaṃgā pavitra karī ghara nai viṣaiṃ padhāryā *Pāse arabā purisādāṇīe dakkhe dakkhapainne*° [Kalpasūtra § 155] e kathā pūrṇṇa thaī || *je ke upasarggā upajjamti*° [Kalpasūtra § 158] deva manuṣya tīryaṃca saṃbhaṃdhīyā upaje te sahai bhagavaṃta neṃ chadamasta paṇi Kalikuṃḍatīrtha ne viṣiṃ kausargā kidho che tihāṃ eka moṭo hāthī che. teṇi svāmī nuṃ rūpa deṣi pūjā kamala nā phūle karī kidhā, *etc.*

1v18: havi Kamaṭhi svāmī ni parīsaha kidho, te sām̐bhalo śrīBhagavaṃta kausagga dhyāṃna māṃhiṃ chiṃ, te Kamaṭha no jīva marāṃ Meghamālī devatā huo, parīsaha karavā lāgo, piśā-carupa deṣāḍi ghaṇā prakāra nāṃ paṇi svāmī Meru nī pari niścala niḥkaṃpa kāṃpo nahīṃ, tivāri Kamaṭhi dasa bhava nuṃ vayara saṃbhālyuṃ, ghaṇo krodha karī meghavṛṣṭi karavā lāgūṃ gājatu thakuṃ vijālī bhājātkāra karatū mahā aṃdhakārasahita bāhiṃ bāhana sūjhiṃ atyaṃta prauḍha muśaladhārā megha varasavā lāgū, devaśakti āghūṃ pāṃṇi vahīṃ///

2r1: ///Imḍra pāṇigrahaṇa ni vidhi sāvī, vara nī pāsā Imḍra saṃghalāṃi kārya kari kanyā nī pāsīṃ Imḍraṇi kāryeṃ karai Sunaṃdā Sumaṃgalā nāṃ pāṇigrahaṇa kidhuṃ, tihāṃ thakī vivāha mahotsava nī sthiti hui, pachi suṣa bhogavatāṃ Sumaṃgalāiṃ Bharatha Vrāhmī nuṃ yugala prasavyuṃ, Sunaṃdāi Bāhubala neṃ Sumdarī prasavī, *etc.* (2r4) chavāṃ vīsalāṣa pūrva kumāravāsa bhogaviu [see Kalpasūtra § 210 *vīsaṃ puvvasayasahassāiṃ kumāravāsamañjhe vasai*], *etc.* (2r20) pachi 72 kalā pragaṭa kidhī teha nāṃ nāṃma, *etc.* (2v7) havi strī ni 64 kalā kathyate, *etc.* (2v13) havi Rṣabhadeva nā śata putra nāṃ nāṃma kahīiṃ, *etc.* up to 2v20 iti Rṣabhadevasuta nāmāni saṃpūrṇṇah, *etc.*

3r1: ||§O|| *egam vās(asa)hassam niccam vosiṭṭhakāe*° [Kalpasūtra § 211] śrījagamaṃnātha eka varṣa sahasra chadamastaparyāya pālī aneka upasargga sahitā hūā, pachi pāraṇā niṃ samīṃ vihara, *etc.* (16) ima karatāṃ sahasra ekavarasa lagi chadamasta rahyā pachi jagamaṃnāthaiṃ kevalajñāna upanūṃ jāṇī, *etc.*

3v10: tivariṃ pāṃcayuddha thāpyā dṛṣṭayuddha 1 pachīṃ śabdayuddha 2, *etc.*

3v16: chavūṃ vimāsikā(17)usagga pāri sām̐hamo cālyo tetalai kevalajñāna ūpanū || (*end*).

Notes: The ms. has no title whatsoever. Our constructed title tries to explain the purpose of such a work. The sections of the Kalpasūtra dealt with here are 1) episodes related to the biography of the 23rd Jina Pārsvanātha and 2) episodes related to the biography of the first Jina Rṣabha. The folios are numbered as 1 to 3, with numbers written in small, but this is probably by a later hand. In their present state fol. 1 and fol. 2 do not succeed each other. The end of fol. 1 deals with the attacks by Meghamālīn against Pārsva, fol. 2 starts with Rṣabha's wedding to Sumaṃgalā and Sunandā. This means that something is missing in between and the intended text is not here in its complete form. For Rṣabha the prominent episodes are here his one year life as a non-omniscient mendicant (*chadmastha*) during which he went without alms, the gift of alms by Prince Śreyāṃsa, with the secondary episode about the debate between the donor's two hands which quarrel as they both want to offer the proper alms, then Marudevī's attending the Jina's *samavasaraṇa* and reaching emancipation (3r bottom). The end of the ms. as available here deals with Bharata's and Bāhubali's fight and the Omniscience of the Jina.

Cat. No. 17

FP 4335

Clear neat script and layout. Yellowish paper. OFN: 1-8; MEF: 1-8. 1r blank. 100 x 260 mms.

10 lines. Double-ruled black margins filled with red. Marginal title *Māṃḍaṇī patra*. No date.

*Māṃḍaṇī [of the Kalpasūtra] (Guj., Pkt., Skt., prose with verse quotations)*

1v1: ||ṢO|| arhaṃta bhagavaṃta śrīmanMahāvīradeva taṇai sāsani | atula maṃgala mālā prakāśani | śrīJinaśāsani | Jeṣṭha parva śrīParyuṣaṇāparva tanai samāgamani | śrīKalpasiddhāntavācānādhikāri | tihāṃ etalā adhikāra vācyā chai.  
purimacarimāṇa kappo | maṃgalaṃ Vaddhmāṇatittharammi ||  
iha parikahiṃ Jīṇagaṇaḥarāi | Therāvalicarittaṃ || 1 ||  
prathama tīrthaṃkara, carama tīrthaṃkara | teha nau ācāra viśeṣa || anai bāvīsa tīrthaṃkara nau ācāra viśeṣa tihāṃ daśakalpa jāṇavā yathā ||  
ācelukka 1 ddesiya 2 || sijjāyara 3 rāyapiṃḍa 4 kiikamme 5 |  
vaya 6 jeṭṭha 7 paḍikkamaṇe 8 māsaṃ pajjosaṇā kappo 9 | 1 ||  
tatra prathama acelakalpa | celaśabdai vastra kahūiṃ | te jeha tīrai nahī te acela kahīyai, *etc. see Notes.*

3r11: dasamo kalpa | (3v1) prathana carama tīrthaṃkara nai vārai || Āṣāḍha caturmāsī thī | māsa nai, *etc.*

5r4: hiva Paryuṣaṇāparva nau māhāt(m)yā kahai chai || parvatāṃ māhi Meru parvata | vṛkṣa māhi kalpavṛkṣa | rājā māhi cakravartti adhika |, *etc. up to 5v8*: tima parva māhi Paryuṣaṇāparva moṭau jāṇivau | iṇai parvvi āvyai śruta nī bhakti karavī | tapa aṣṭama karivau ||  
6v1: e Kalpasiddhānta cchedagramtha jāṇivau |

7r2: e Kalpasūtra śrīDaśāśrutaskamḍha nuṃ āṭhamaṃ adhyayana navamāṃ pūrva hūṃtī uddharyau | śrīBhadrabāhusvāmai | yataḥ |  
vaṃḍāmi Bhaddabāhuṃ pāiṇaṃ carama sakalaṃ suyanāṇaṃ ||  
suttassa kārakamiṣsaṃ | dasāṇukappe (*usual reading* dasāsu kappe) ya vavahāre || 1

8v6: e Kalpa daśāśrutaskamḍha nau āṭhamaṃ adhyayana śrīBhadrabāhusvāmiyai navamā pratyākhyāna pūrva hūṃtī udharyau pūrvamāna 1 | 24 | 8 | 16 | 32 | 64 || 128 | 256 | 512 | 1024 | 2048 | 4096 | 8192 | hā thī sarvasaṃkhyā 16383 (sic) etale hā thī pramāṇa maṣī puṃja likhāi teha nā nāma || utpādapūrva 1 agrāyaṇī 2 vīryapavāda 3 | asti nāsti pravāda 4 jñānapravāda 5 satyapavāda 6 ātmapavāda 7 | karmmapravāda 8 pratyākhyānapravāda 9 vidyāpravāda 10 abadhapūrva 11 prāṇāvaya 12 kriyāviśāla 13 biṃḍusāra 14 | hivai śrīBhadrabāhusvāmi gramtha māṃḍatau ādi māṃgalika karatau namaskāra kiṇa eka parai teya kahai ||  
namo arihaṃtāṇaṃ | namo siddhāṇaṃ | namo āyariyāṇaṃ | namo uvajjhāyāṇaṃ | namo loe savvasāhūṇaṃ |  
eso paṃcanamokkāro | savvapāvappaṇāsaṇo |  
maṃgalāṇaṃ ca savvesiṃ paḍhamāṃ havai maṃgalaṃ || 1 || kalyāṇaṃ astu || śrī || (*end of the line, end of the page*).

Notes: This ms. has no title *stricto sensu*. The marginal title *māṃḍaṇī* does not seem to be a standard or recorded designation for *Kalpasūtra* commentaries in the written tradition. It has been extracted by the copyist from *māṃḍatau* occurring at the end of the text (see above) and means ‘Beginning’ (Guj. *maṃḍavum*). When monks recite or read the *Kalpasūtra* during the Paryushan festival, they start with Maṃḍaṇī as per their wish so that they can differ from each

other and are not fully standardized (oral explanation from Āc. Vijayaśīlacandrasūri). The *Kalpasūtra* itself starts with the *Pañcanamaskāra*, found at the end of this ms. What is dealt with here is the origin of the work, how it was established, a prerequisite before embarking on the commentary of the text proper. Thus this ms. is close to *Kalpāntarvācyas* and shares a number of stanzas with this variety of explanations.

The first Prakrit stanza, often quoted in Kalpasūtra commentaries and ultimately going back to the Nirukti thereupon, is meant to explain that the Kalpasūtra does not only deal only with rules to be observed during the rainy season (chap. 3 *Sāmācāri*) but also includes the lives of the Jinas (1. *Jinacaritra*) and the homage to ancient teachers (2. *Sthavirāvalī*), as it means: ‘The religious practices of the first and the last (Jinas) is auspicious during the *tīrtha* of Vardhamāna. Hence the Jina (caritra), the list of the Theras beginning with the Gaṇadhara, and the caritra have been told’ (Jacobi’s translation, Kalpasūtra ed., 1879, p. 24).

The nine headings listed in the Prakrit stanza *ācelukka*, etc. are dealt with in turn, sometimes rather briefly: 1. up to 2v1; 2., 2v1-5; 3., 2v5-8; 4., 2v8-3r1; 5. 3r1-2; 6. 3r2-3r5; 7. 3r5-6; 8. 3r6-9; 9. 3r9-11. From 6v11 onwards, meanings of the term *kalpa* are discussed. On 7r9 starts the story of Nāgaketu. The *Kalpasūtra* is regarded as having been extracted from the ninth Pūrva by Bhadrabāhu. Thus from 7r2 onwards, which starts with a Prakrit stanza praising him and ultimately going back to the first Nirukti verse on the *Dasāśrutaskandha*, the main subject is to record Bhadrabāhu’s achievements. This implies giving the names of the 14 Pūrvas, and those of the 10 Niruktis, which are attributed to him according to the tradition but could have been the works of another Bhadrabāhu.

Cat. No. 18

FP 4505

MTM containing 26 texts.

*TEXT 7: Mohanī trīsa thānaka sajjhāya (Guj. 7 stanzas)*

MEF 62v1: || rāga Desāṣā |  
 Koṇika nṛpa re | rāja karai Caṃpā jihām |  
 samosaryā re: Bīra jīṇesara vani tihām |  
 tīrathaṃkara re | sādhu samīpi teḍi ghaṇām |  
 kahai śrīmu(n)ivare: trīsa thānaka moha nī taṇām || truṭaka |  
 mohanī taṇām trīsa thānika | sadā je samācarai |  
 mada machara māya moha karato | bhavasāyara māha pharai |  
 je koi puruṣa trasaprāṇī pāṇī māhi mukī sahī |  
 udaka syūṃ ākrāmī mārāi | mahāmoha nī tihām kahī || 1 ||, etc.

MEF 64r3: mohanī guṃṇā re | Bīra jīṇidie kahyā |  
 trīsa thānika re | sūtra Dasā thakī lahyā |  
 mohanī sthiti re | satari koḍākoḍi jāṇī |  
 utakī +ī re | pravacana muṣī baṣāṇī || truṭaka ||  
 vaṣāṇī prabacana pālaka | samiti gūpati sohai e |  
 dayā dharama sādhai | jina ārādhai | te ṭālai mithyā mohai e |  
 jinavara vāṇī sudha joṇī | mohathānaka nī darai |

pañca mahāvṛata prema pālai | sadā jaya liṣamī barai || 7 ||

*Endtitle* (MEF 64r9): iti śrīMohanī trīsa thānaka sajjhāya samāptah || 1 ||

References: For another text on the same topic, by Jñānavimala see *Sajjhāyādisamgraha* 3, pp. 385-386 (with reference to the fourth Aṅga and to the *Āvaśyakaniryukti*).

Notes: The ultimate canonical source for the exposition of the 30 causes of deluding karma (*mohanīya-karma*) is the ninth chapter of the *Daśāśrutaskandha*, referred to here (see above; W. Schubring, *Drei Cheda-Sūtras*, Hamburg, 1966, pp. 19-22). It takes the form of 39 Prakrit stanzas which are the basis for the present rewriting. The initial context, staging Mahāvira teaching to king Koṅika of Campā, is also taken up here, whereas it is removed in secondary quotations of this passage as found, for instance, in *Samavāyāṅga* 30. The 30 causes are: 1. drowning a living being, 2. suffocating a living being, 3. confining a living being in a closed space and putting fire, 4. hitting, 5. covering the head of a living being repeatedly with evil intentions, 6. striking repeatedly and mocking, 7. hypocrisy and dissimulation, 8. falsely accusing somebody of wrong deeds accomplished by oneself, 9. knowingly speaking half truth, 10. adultery, 11. and 12. professing celibacy and indulging in pleasures with women, 13. destroying or snatching the wealth of a person who gave support, 14. thinking of creating obstacles with a soiled mind to people who had been helpful, 15-17. killing socially important or helpful persons, 18. inciting religiously inclined people to slip down, 19. speaking ill of Omniscient ones, 20. favouring a person opposed to the right path, 21. insulting one's own teachers, 22. not serving properly one's own teachers, 23. pretending to be learned in the scriptures, 24. pretending to perform ascetic practices, 25. having the capacity to serve a sick person but not doing it out of rancor, 26. talking in such a way that it propagates scepticism, 27. performing non-religious activities to make friends, 28. never being satisfied with human or celestial pleasures and wishing more, 29. speaking ill of the greatness, glory, etc. of deities, 30. pretending to see gods, yakṣas, etc. in order to get worshipped.

Cat. No. 19

FP 4417

MTM containing 6 texts.

*TEXT 3: Nīyāna ko dhāla (Raj., 54 stanzas) by Ṛṣi Jayamalla (Jemal)*

2r17: diva loka rāje devatā: | purai mana rī jagī | sure |  
te to mai deṣyā nahī | sāṣyā Śroṇaka disai re | 1 | jo° |  
ka ekeka sādha ne sādhabī | kīddhī mana rā sājā re |  
purava lābha vara maddhe | huya jo Śreṇaka sariṣo rājā ra | jo | 2 |  
ekaka sādhu ne sādhabī | isaḍi mana māhi karaṇī ro phala hujo |  
Celaṇā sariṣo hojo rāṇī re | jo | 3 | , etc.

3v17: piṇa kevala upajai nahī | karaṇī tapasyā kārayao re |  
nīyāna rā phala thakī | iṇa bhavamukati na jāyo re | jo | 51 |  
chavā nīyāna nā phalai suṇe | sagalā hui gayā sādha re |  
sādha sādhavī ḍarpyā ghaṇā | Bīra pa+āya +ita lidho re | jo | 52 |



e nīyāṇā karatā thakī | duṣa pāmai cira kālo re |  
ima jāṇī sādha sādhabī | cārtre coṣā pālo re | jo | 53 |  
Dasāsutasamḍha mai kahyo | namai addhena idha kāro re |  
tiṇa aṇusāre jāṇajyo | ṛṣa Jaimalijī kīyo vicāro re | jo | 54 |

*Endtitle* (4r1): iti Nīyāṇa ko dhāla smaṃtaṃ ||

References: JGK 6, pp. 16-19 for Ṛṣi Jemal's works, but this one is not mentioned. Not publ. in *Jayvāṇī*. Mentioned only in Deepa Bohra, *Jaymalla Kavi* (MA Jainology and Prakrits, 2010), list of J's works No. 68; not mentioned in Uṣā Bāphanā, *Santa Kavi Ācārya Śrī Jayamalla vyaktitva aur kṛtīva* (MA, Śrī Jayadhvaia Prakāśan Samiti, Madras, 1973). The present work exhibits Jayamalla's concern for popularizing teachings based on Jain sūtras in the vernacular languages and literary forms. On the author (spellings: Jayamalla, Jaymal, Jemal, Jaimal) see Flügel, 'Sthānakavāsi III', pp. 169ff. He was born in 1708 CE and died in 1796 CE, and founded the Jayamallagaccha, a Sthānakavāsin Marwari tradition. He was a prolific writer (several works in the Udine collection; see author index) and a social reformer.

Notes: The ultimate canonical source for the exposition of the nine *nidānas*, i.e. monks' or nuns' aspirations to have a particular kind of rebirth or enjoyment in the next life, is the tenth chapter of the *Daśāśrutaskandha*, referred to here (see above, but the chapter number is given as ninth; W. Schubring, *Drei Cheda-Sūtras*, Hamburg, 1966, pp. 22-28). Another name of this chapter is *Ayātībhāṇa* ('About the future'). It takes the form of an Ardhmāgadhī prose narrative which is the basis for the present rewriting in Rajasthani. In both works the first incident is the sight of king Śreṇika and his wife Cellaṇā, who had come to listen to Mahāvīra's teaching, which produces in some monks and nuns (*nigganthe vā nigganthī vā, here sādhu sādhanī*) respectively a desire to have a life of enjoyment similar to the king or the queen in the future (see above vs. 2-3). In most cases ascetics who formulate *nidānas* think they are legitimate as a reward for good ascetic practices they had in this life (e.g., here *mahāri karaṇī phala thakī | sādhu devatā buyo re*, vs. 12). But Mahāvīra teaches them (*Bira kahe isaḍo*, vs. 8) how these *nidānas* partly annihilate the positive effects of proper monastic life and prevent from reaching Liberation in this life (see above, end of the text). Nine *nidānas* are described: 1. A monk has a wrong aspiration for sexual enjoyments, 2. A nun has, 3. A monk wishes to be reborn as a woman, 4. A nun as a man, 5. A monk (or a nun) wishes to enjoy sensual pleasures with goddesses of other gods, 6. to be a god and to enjoy sensual pleasures with one's own goddesses, 7. A monk or a nun wishes to enjoy heavenly pleasures, 8. A monk or a nun wishes to be reborn in a good family and live as a pious layperson, 9. to be reborn in a low family and take to religious life. All these persons are in the cycle of rebirths because they die without having confessed or repented for these wrong aspirations (e.g., *āloya binā kāla karī | ūpano dai-valoke jāyā re*). On the contrary, religious life together with the absence of any wrong aspiration guarantee Liberation at the end of this very existence.

#### 1.4. Mūlasūtras

Cat. No. 20

FP 4296 (A)

Yellowish Indian paper. OFN: OFN 1-91 (the fol. originally numbered 22 is actually 21 and this has been corrected in the ms. itself, but the subsequent numbers have not been corrected. We refer to them with inverted commas, thus '22', etc. up to '90'); MEF: 1-91. 91v blank

except for marginal title, folio number and decorative lozenges. 110 x 160 mms. 11 lines. Double-ruled dark red margins filled with yellow. Orange pigment used unsystematically over chapter-titles. Red pigment used for *danḍas* and verse-numbers (not systematically). Lozenge-shaped blank space in the centre with decorated yellow lozenges also in the left and right margins of versos. Marginal title *Uttar° sūtra*. A few marginal corrections. Glosses. No date.

*Uttarādhyayanasūtra (AMg.)*

1r: ||§O|| e  
 saṃjogā vip̄pamukkassa aṇagārassa bhikkhuṇo |  
 viṇayaṃ pāukarissāmi āṇupuvviṃ suṇeha me || 1 ||  
 āṇā-niddesa-kare gurūṇaṃ uvavāya-kārae |  
 ingiyāgāra-saṃpanne | sa viṇii tti vuccaī | 2 |, etc.

90v9: sattha-ggahaṇaṃ visa-bhakkhāṇaṃ jalaṇaṃ jala-ppaveso ya  
 aṇāyāra-bhaṃḍa-sevā | jaṃmaṇa-maraṇāṇi baṃdhamti || 71  
 iti pāukare buddhe Nāyae parinivvūe |  
 chattīsaṃ Uttarajjhāe | bhava-siddhi ya savuḍe tti | 72 | bemi |  
 (91r) cha | ttīsaṃmaṃ Uttarajjhayaṇaṃ sammattaṃ || ☒ ||

*Endtitle*: Uttarajjhayaṇa-kkhandho sammatto || ☒ || graṃthāgraṃ 2100 || śubhaṃ bhavatu ||  
 || kalyāṇaṃ astu || ☒ ||

Notes: Text not always correct. The 36 chapters are distributed as follows: 1, begins on 1r; 2, on 3v; 3, on 6r1; 4, on 6v8; 5, on 7v4; 6, on 9r3; 7, on 9v9; 8, on 11r5; 9, on 12r6; 10, on 14v1; 11, on 15v6; 12, on 17r1; 13, on 19v6; 14, on 21v4; 15, on '25'v1; 16, on '26r'11; 17, on '29'r1; 18, on '30'r1; 19, on '32'r8; 20, on '36'v6; 21, on '39v'10; 22, on '41'r7; 23, on '43'v3; 24, on '47'v5; 25, on '48'v11; 26, on '51'r3; 27, on '53'v3; 28, on '54'r9; 29, on '56'r3; 30, on '64'r9; 31, on '66'r3; 32, on '67'r1; 33, on '73'v5; 34, on '74'v8; 35, on '77'v5; 36, on '78'r.

Cat. No. 21

FP 4451

MTM containing 2 texts.

*TEXT 1: Uttarādhyayanasūtra (AMg.), chap. 4*

1r1: ||§O|| asaṃkhayaṃ jīviya mā pamāyae || jarovaṇīyassa hu natthi tāṇaṃ ||  
 evaṃ viyāṇāhi jaṇe pamatte || kanhuṃ vihiṃsā ajayā gahiṃti || 1  
 je pāvakammehi dhaṇaṃ maṇūsā || samāyayaṃti amayaṃ gahāya |  
 puhāya te pāsa payaṭṭhie nare || verāṇubaddhā narayaṃ uvimti || 2, etc.

1r13: je saṃkhayā tucha para-ppavāī || te pijjado(1v1)sāṇugayā parajjhā ||  
 ce ahaṃmuni dugamcha||māṇo kaṃkhe guṇe jāva sarīrabheu tti bemi || || 13

*Endtitle* (1v1): iti asaṃkheṃ dhyena samāptaṃ || || 1

Notes: On 1v marginal title *asamkhaadhyanaṃ patraṃ*. The ms. starts abruptly with the beginning of this text. It is followed by Text 2 which is Municandrasūri *Vanaspativicāra* (see Cat. No. 14).

Cat. No. 22

FP 4388 + 4393

Brownish paper. OFN 1-10 (see notes); MEF: 1-2 (Ms. 4388) and 1-8 (Ms. 4393). 10v blank. 110 x 230 mms. 12-13 lines. Double-ruled red margins. No red used, no *daṇḍas*. No date.

*Uttarādhyayanasūtra (Pkt.), chap. 9 and 36*

1r: || | §O caiūṇaṃ devalogāo uvavanno māṇasaṃmi logaṃmi  
uvasaṃta mohaṇijjo saraī porāṇīyaṃ jāī 1  
jāī sarattu bhayavaṃ sahasabuddho aṇuttare dhamme  
puttaṃ tḥavittu rajje abhinikkhamaī Namī rāyā 2, *etc.*

2v4: evaṃ karaṃti saṃbuddhā paṃḍiyā paviyakkhaṇā  
viṇiyaṭṭaṃti bhogesu jahā se Namī rāyārisi tti bemi 62  
Namipavajjā ajjhayaṇaṃ sammattaṃ.

2v5: ||§O|| | jīvājīva-vibhattiṃ | suṇcha me egamaṇā īo  
jaṃ jāṇiūṇa bhikkhū sammaṃ jayai saṃjame 1, *etc.*

10r7: ii pāvakare buddhe Nāyae parinivvūe  
chattisaṃ Uttarajjhāe bhava-siddhī ya samae tti bemi 64  
iti chattisaṃ ajjhayaṇaṃ sammattaṃ 36

(*In larger script, in white against a red background*) || | Suvadhanātha

Notes: The text intended to be copied was chap. 9 and chap. 36 of the *Uttarādhyayanasūtra* in one and the same ms. having 10 folios numbered continuously. However, the ms. has been mistakenly separated into two different items numbered as Ms. 4388 and 4393. In this ms., chap. 36 has 264 verses; vs. 100 is on 5v, 200 on 8r.

Cat. No. 23

FP 4309

Brownish Indian paper. OFN 1-7; MEF: 1-7. 7v blank except for folio number and marginal title. 110 x 250 mms. 16 lines. Double-ruled red margins, horizontal red line above and below the text. Red pigment used for *daṇḍas*. Marginal title *Chattisamo* with folio number. Dated: VS 1856 = 1799 CE.

*Jīvājīvavibhatti (AMg.), the 36th chapter of the Uttarādhyayanasūtra*

1v1: ||§O|| oṃ namaḥ siddha || jīvājīva-vibhattiṃ | suṇcha me egamaṇā iu |  
jaṃ jāṇiūṇa bhikkhū] sammaṃ jayai saṃjame |1  
jīvā ceva ajīvā ya | esa loe viyāhic |  
ajīva-desam āgāse | a-loe si viyāhic |2, *etc.*

7r4: ii pāukare vuddhe | Nāyae parinivvuc  
chattīsaṃ Uttarajjhāe | bhava-siddhī ya saṃmae | tti bemi ||70||  
(in red) iti Jivājīva-vibhattiṃ ajjhayaṇaṃ sammattaṃ || chattiṣammaṃ ajjhayaṇa samaptaṃ ||

*Colophon*: sapūrṇaḥ samatta 18 s 56 kā Śravaṇa suda bija Saṅśira-vāra likkhittaṃ ārajyā Naṃgā  
Kīśnagaḍha maddhe || ☒ || : śrī : śrī : :

References: Berlin: Schubring No. 102 (ms. with only this chapter).

Notes: This chapter of the *Uttarādhyāyanasūtra* which is very long and deals with the crucial topic of living beings in detail is sometimes copied independently. Here vs. 100 is on 3v, 200 on 5v. – The place of copying of this ms. is mod. Kishangadh in Rajasthan.

Cat. No. 24

FP 4387

Yellowish Indian paper. OFN 227r-247v; MEF: 1-21. 110 x 260 mms. 17 lines. Two double-ruled black margins. Central empty lozenge. Orange pigment used for verse numbers, transition phrases, titles. Marginal title *Uttarādhyāyana la° vṛ* with folio numbers. Small marks above words showing the presence of a reader. Dated: VS 1617 (chronogram along with saṃ. 1617 written in the margin by the reader of the ms.) = 1560 CE.

*Uttarādhyāyanasūtra (AMg.) with the Sanskrit commentary Sukhabodhā by Devendra / Cāritrasimha, chap. 31-36*

227r1: || | §O || | || Ūnaṃtarādhyāyane tapa uktaṃ | tac-caraṇata eva bhavatīty adhunā  
caraṇam ucyate | iti saṃvaddhasyaikatrimśattamādhyāyanasya caraṇavidhi-nāmakasyādisū-  
traṃ ||  
caraṇavihiṃ paccakkhāmi jivassa u suhāvahaṃ |  
jaṃ carittā bahū jīvā tinnā saṃsārasāgaram ||1, etc.

230v12: ity Uttarādhyāyana-ṭikāyāṃ Sukhavodhāyāṃ ekatrimśam adhyāyanam samāptaṃ ||  
|| ☒ ||

247r11: ṣaṭtrimśad uttarāḥ pradhānāḥ adhyāyanāny uttarādhyāyās tān bhava-siddhikānāṃ  
bhavyānāṃ saṃgatāny abhipretāni || iti parisamāptau bravīmīti pūrvavad iti sūtrārthaḥ || ||  
niryukti-kāra etan mähātmyam āha ||  
je kira bhava-siddhiyā | paritta-saṃsāriyā ya je bhavvā |  
te kira paḍhanti ee | chattiṣaṃ Uttarajjhāe ||  
tamhā jīṇa-pannatte aṇaṃta-gama-pajjavēchi saṃjutte |  
ajjhāe jaha-jogaṃ | guru-ppasāyā ahijjijjā ||

yoga upadhānādi-vyāpāras tad atikramaṇa yathā-yogaṃ || ☒ ||

247r13: ity Uttarādhyāyana-ṭikāyāṃ Sukhabodhāyāṃ ṣaṭtrimśam adhyāyanam samāptaṃ ||  
||tat-samāptau paripūrṇo yam Uttarādhyāyanasūtraṭiketi || ☒ ||

*Commentator's praśasti* (247r14):

asti vistāravān urvyāṃ guru-śākhā-samanvitaḥ |

āsevya bhavya-sattvānām śrīKoṭika-gaṇa-drumaḥ ||1||, etc.  
 (247v4) Aṇahilapāṭaka-nagare Dohaḍi-sacchreṣṭhi-satka-vasatau ca |  
 samtiṣṭatā kṛteyaṃ nava-kara-hara 1129-vatsare caiva || 13  
 paṭṭikāto 'likhac cemām Sarvvadevābhidho gaṇiḥ |  
 ātma-karmma-kṣayāyārtha paropakṛti-hetave || 14  
 Dohaḍi-śreṣṭhinā cāsyā lekhitā prathamā pratiḥ |  
 jina-vākyānuraktena bhaktena guṇavaj-jane || 15  
 anuṣṭubhām sahasrāṇi gaṇita-prakriyābhavat  
 dvādaśa gramthamānaṃ tu vṛtter asyā viniścitam || 16 ||  
 gramthāgram 12000 vṛtṭiḥ || ☒ || || sūtra-sahito yaṃ gramthaḥ 14000 mitaḥ ☒ || ||  
 (247v6) śrīmadVikramabhūbhujō 'śva-śaśabhṛt-krauṃcāsuhṛd-vaktra-dhātrībhīḥ  
 sampramite gate śabdanikare śukleti nāmānvite |  
 Taiṣe māsi sukhamkare bahulake pakṣe caturthī-dine |  
 daitye jye surarāja-vaṃdita-pada-dvaṃdvādhipa vai dhṛtau || 1  
 sa śraddha-śraddha-yuktāyām śālinyām varaṇādibhīḥ |  
 vihārārāma-mālinyām Imḍrapuryām mahāpuri || 2  
 śrīmatKharataragacche | kaṣāya-kāluṣya-vigamataḥ svacche |  
 yati-caraṇa-cāru-kamale | sarasīvaśam ādi-vipula-jale || 3  
 tatrāsīd rāja-haṃso 'khila-bhavika-jane dattabhadraḥ pravādin  
 mādyad-dogaṭṭa-ghaṭṭa-pravighaṭana-mahāsāravatyam ca vakttraḥ |  
 dṛpyan-mithyātva-darvvikara-nikara-niśumbhojjihan svarṇa-kāṣaḥ  
 śrīmatsūri-prakāṃḍaḥ pravara-guṇa-maṇir Bhadrasūrir Jinādyah || 4  
 tac-chiṣyo vācakānām mukuṭa-maṇir abhūt Padmamerur yatīśaś  
 caṃcan-maṃdāra-sārah suguṇa-yamavatām svāṃta-kāma-prapūrttau |  
 gīrvāṇāsevya-pāda-dvaya-kamalaramas tad-vineyo jitākṣo  
 'rhat- proktādvaita-siddha-pravacana-vacana-svacchamaty ūrmmi-mālī || 5  
 śragdharā-dvayam ||  
 śrīŚubhadattamunīṃdro namra-surāsura-nareṃdra-municāṃdraḥ |  
 āsīt praṇata-nareśvara-maṃḍala-caraṇa-dvitaya-nalinaḥ || 6  
 doṣa-dhvāṃtāṃta-karāḥ svamaholakṣmī virājītāpaghanāḥ |  
 nālīka-vikāśa-karāḥ śrīJivodayamunīṃdrenāḥ || 7  
 āsann iti śeṣaḥ || āryā-yugalakam ||  
 ye sat-sādhu-prapūjyā vara-caraṇa-guṇair yān namasyaṃti bhūpāḥ |  
 yair āmaṃthi śrutābdhir mati-dhiṣaṇa-samair yebhya ārāḥ prasannāḥ |  
 yebhyaḥ prāvartti cāruḥ śama-dama-taṭinī sat-kriyā bhūri yeṣāṃ |  
 yeṣūdyā-kīrtti-kāṃti-dhṛti-caya iha te vācakā bhāvadharmāḥ || 8  
 tac-chiṣyā abhavann iti śeṣaḥ ||  
 gāmbhīryya-nyatkr̥tārṇṇo nidhaya iti lasaj-jñāna-vallī  
 vitānās soḍhavyā vāḍham ākrośa-vadha-kuvacanādyā yato 'smābhīr evaṃ |  
 garjjat-kāmebha-kuṃbhasthala-dalana-rasan-nyamkurājāḥ  
 prasarpan-mohādrer vāja-vajrāḥ vinaya-naya-dayaudāryya-dākṣiṇya-pūrṇnāḥ 9  
 śrīMatibhadragaṇīṃdrāś cāritrāvana-nakhāyudha-sarūpāḥ |  
 vācaka-padāpta-pūjās tac-chiṣyāḥ sakala-saukhya-karāḥ || 10  
 abhūvann iti śeṣaḥ ||  
 tatpaṭṭa-śiṣari-rājad-budhnāḥ śruta-jaladhi-pāradṛśvānāḥ |

suvihita-yativara-tilakā vijayaṃte śrīvijyalābhāḥ || 11  
 mukha-saumyatā hi yeṣāṃ a+oḥ pīyūṣa-varṣiṇī gurvvi |  
 yām iha bhavya-cakorāḥ pītvā'mṛta-tṛptim upayāṃti || 12  
 tad-aṃtiśad iti gamyaṃ ||  
 tasmād grhīta-matinā caraṇa-yugala-kamala-caṃcurikena |  
 Cāritrasīṃhamuninoddhṛtōttarādhyayanavṛttir iyaṃ || 13  
 truti/// (end of the line, end of the page).

References: Velankar p. 43 (4); Strasbourg No. 13 (see also 31); Berlin: Schubring No. 103; Vienna: Bühler No. 26 (269 fols, n.d.); BL Cat. No. 170-175 Pune: BhORI 17.3 Nos. 653-663; Ahmedabad, Patan, etc.

Notes: The available chapters are distributed as follows: 32 *Pramādashāna* ends on 235v8; 33 *Karmaprakṛti* on 236v10; 34 *Leśyā* on 239r15; 35 *Anagāramārga* on 240v8. The *Sukhabodhā* was composed by Devendra alias Nemicandrasūri in Patan in VS 1129 and was introduced by its author as an adaptation of Śāntisūri's *Śiṣyabhitā*, the first prose commentary on the *Uttarādhyayana*. Here Devendra's commentary with its own praśasti is followed by another long praśasti in flowery Sanskrit which provides the following data: Cāritrasīṃhamuni, the disciple of Matibhadraṇi, from the Kharataragaccha, extracted this *Uttarādhyayana* commentary (vss. 10ff.). The extent of his task is unclear, as a comparison of the commentary in the ms. and in the published editions of Devendra's show no difference between them. Hence the meaning of *uddhṛta* (vs. 13) is not transparent. Cāritrasīṃha's work was done in VS 1617 (see chronogram in vs. 1 and marginal date *saṃ.* 1617). For information on Cāritrasīṃha, pupil of Matibhadra, see JGK 2, pp. 158-159 and Vinayasāgar, *KbG Sāhitya Kośa*. He wrote both in Sanskrit and in Rajasthani and was present in Rajasthan. His dated works are from VS 1631 (*Catuhśānaṇaparakirṇaka-sandhi*, No. 623 and JGK; *Ṣaṣṭhānaprakaraṇasandhi*, No. 2729), VS 1633 (*Samyaktvavicāraṣṭava Bālāvabodha*, No. 2850 and JGK), VS 1635 (*Kātantravibhramāvacūri*, No. 400) and VS 1636 (*Sādhuvandanā*, No. 2131 and JGK). His name as a copyist occurs in a ms. dated VS 1632 (Berlin: Schubring No. 3). For his other (not dated works) see Vinayasāgar Nos. 67, 539, 582, 2647, 3815-3819). However, no information on Cāritrasīṃha in relation with the Utt. could be traced. Hence the Udine ms. could be unique.

The rest of the present praśasti contains various observations on the history of the Kharataragaccha: e.g., reference to Jinabhadrasūri, the famous leader who organized libraries and got so many mss. copied in the last decades of the 15th c., and one of his important disciples, Padmameru (vss. 4-5; see Vinayasāgar, *KbG kā byhad itihās*, pp. 341-342 and 216ff.).

Cat. No. 25

FP 4435

Brown paper. OFN: 1-39; MEF: 1-39 (with mistakes). 130 x 280 mms. 6 lines (Prakrit text) and 2-3 lines (interlinear Guj. comm.). Triple-ruled red margins. Red used for *danḍas* and compartment lines but sometimes the compartments meant for the Guj. paraphrase are not delineated and packed with text, expanding also in the margins. Marginal title *Uttarādhyayanasūtra* with folio number.

*Uttarādhyayanasūtra* (Pkt.) with interlinear commentary in Gujarati (chaps. 1-12)

1v1: (*in red*) || §O o namo śrīvītarāgāya:  
saṃjogā vippamukkassa || aṇaḡārassa bhikkhuṇo ||  
viṇayaṃ pāukarissāmi || āṇupuvviṃ suṇeha me || 1 ||, *etc.*

*Comm. above vs. 1:* §O || na° namaskāra thāu || śrīvī° śrīvītarāga bhaṇī vītī kto vītarāgāya: jeha  
nā rāgadveṣa vadi ta huyā kṣaya huyā te vītarāga kahīyai ity arthaḥ. saṃjogā° bāhya tava 9vidha  
parigraha || uktaṃ ca

dhaṇa 1 dhanna 2 khetta 3 vatthu 4 rупpa 5 suvanne ya 6  
kuiya 7 parimāṇe duppae 8 caupayaṃmi 9 paḍikkame devasiyaṃ savvaṃ ||1||  
abhyaṃtaraparigraha 14 prakāraiṃ uktaṃ ca  
micchattaṃ ||1|| veyā tiyaṃ ||3 hāsāi chakkagaṃ ca 6 ||, *etc.*

*Comm. above comm.:* saṃ° saṃjogā be vi prakāraiṃ bāhya anaiṃ abhyaṃtara bāhya te pūrva  
saṃjoga te mātā pitādika nau saṃbaṃdha paścāt saṃyoga, *etc.*

*In the right margin:* Uttarā (paper torn) śabdārtha śrīMa///vīraiṃ Ācāraṃga/// iṃ pachaiṃ  
Uttarādhyaya(na) bhaṇatā śrīŚīyambhavācārya pahilā Daśavaikālika bhaṇīnai pachaiṃ  
śrīUttarādhyayana, *etc.*

39v3: eyaṃ siṇāṇaṃ kusalehiṃ dīṭṭhaṃ mahāsiṇāṇaṃ isiṇaṃ pasatthaṃ  
jahimsi ṇhāyā vimalā visuddhā mahārisi uttamaṃ ṭhāṇaṃ patte tti bemi 47  
Hariyasaṇaṃ bāramaṃ sammatta 12

*Comm.:* e° e, si° snāna, ku° tatva nā jāṇa teṇe, di° dīṭṭhā, ma° moṭuṃ, si° snāna, i° ṛṣi nai, pasa°  
prasta bhalu, ja° jihāṃ, ṇhā° ṇhāyā thī, vi° karmma-mala-rahita mainaiṃ, vi° kalaṃka-rahita  
thai naiṃ, ma° moṭā, ri° ṛṣi, u° uttama, ma° sthānakai mokṣa, pa° pahutā, tti° śrīSudharmā  
svāmīṃ Jambūṃ svāmī pratiṃ kahuṃ he Jambū jima maiṃ śrīMahāvīradeva samīpiṃ  
sāmbhalyuṃ hutuṃ tima hu tujha prati kahu chau Harikeśi nāmaṃ adhyayana samāpta: 12  
bāramaṃ adhyayani tapa ni ṛddhī kahīṃ te ṛddhī pāmīnai niyāṇuṃ pariharavuṃ te deśāḍavā  
nimisii || ihāṃ || CittaSaṃbhūta nauṃ udāharaṇa kahīai chai ||

References: For a similar comm. see Pune: BhORI 17.3 Nos. 675 and 676 (with *ṭabbā* and  
*kathās*, by Pāsacanda and Padmasāgara).

Notes: Chap. 1 ends on 5v, 2 on 12r, 3 on 13v, 4 on 15v, 5 on 17r, 6 on 19v, 7 on 22r-22v, 8  
on 24v, 9 on 29v, 10 on 32v, 11 on 35r. The last sentence of the Guj. commentary which says  
'Now the example of Citta and Sambhūta is being told', thus referring to chap. 13 of the work,  
shows that the ms. was not meant to stop here and that the work has been interrupted. This  
is an extensive comm. furnished with numerous verse quotations in Prakrit and equipped with  
a number of stories (for instance in chap. 2 on *parisahas*). The beginning part has several strata  
of commentary (see above).

Cat. No. 26

FP 4505

MTM containing 26 texts. Dated: VS 1707 = 1650 CE.

*TEXT 1: Uttarādhyayana-chatrīsa-bhāsa (Guj.) by Brahma muni, incomplete*

with lacunas

MEF 1r1: ///dharī dharma abhyāsa | ....

(3) Vrahma kaha ....nisa japū: mana māṃhi re eka śrī jagadisa | 9 | dharmā°

(5) ... Asaṃkhayā-gītaṃ: || 4 ||, etc.

MEF 39r6: chatrīsama Uttarajhayaṇai re | jīṇavara kahai amatabayaṇai re |

samatā jagasyūṃ mani dharīyai re | jyethī bhavasāyara tariyai re || 20 ||

e bhāṣa saṃṣepaiṃ sārī re, chatrīsa adhyayana bicārī re |

Vrahma kahai je nara bhaṇasai re: | te maṃgala kamalā lahasyai re: || 21 || jī°

iti śrīJīvajīvabibhattī-gītaṃ || 36 ||

*Endtitle and colophon* (39v1): Uttarādhyayana chatrīsa bhāsa samāptaṃ || graṃtha 700 || saṃ-  
bata 17(0)7 vraṣe Śrāvaṇa-māse sukla-pakṣe trayodasyāṃ tithau Ravibāsare ||  
sāhaśrīśrīJasarājai tiṇa rī Uttarādhyena kī partti ūpari liṣī chai | Bālesura māhe | liṣataṃ raṣi-  
Kesa | śrīr astu kalyāṇam astu: || śrī || bhagavaṃtasya: || (6 lines are filled, rest of the page  
blank).

References: JGK 1, p. 327 (*Uttarādhyayana 36 adhyayana gīta* or *sajjhāya* or *bhāsa*). Publ.:  
*Sajjhāyādisaṃgraha* 1, pp. 353-385.

Notes: This is a vernacular verse rendering of the 36 chapters of the Uttarādhyayanasūtra. In this ms., chapters 1 to 3 are totally lacking. Only the last verses of chap. 4 are available. Due to the poor condition of the ms., with parts of it torn away, several passages in chap. 5 to 13 are missing. Only 3 stanzas of chap. 7 are available, the first 3 of chap. 8 are missing, chap. 11 and chap. 12 are also not available in full. The author mentions his name as Vrahma in the last stanza of each of the songs, which is followed by a colophon and serial number: iti *Asaṃkhayā-gītaṃ*: || 4 || (1r5); iti *Akāmamarāṇīya-gītaṃ* || 5 || (2r3); iti *Nirgraṃthī-gītaṃ* || 6 || (2v9-10); (*Ka*)*pīla-gītaṃ*: || 8 || (3r13); iti *Namīprabrajyā-gītaṃ* || 9 || (4r4); iti *drumapatra-gītaṃ* || 10 || (5r5); iti *Harikesi-gītaṃ* || 12 || (6v7); iti *Citra-(Sambhū)tagītaṃ* || 13 || (7v9); iti *Ikhukiriyādhyaṇa-gītaṃ* || 14 || (9v5); iti (*bhi*)*kkha adhyayana-gītaṃ* || 15 || (10r10); iti *Dasavrahmacāryasamādhi-gītaṃ* || 16 || (11r7); iti *Pāpaśramaṇīya-gītaṃ* || 17 || (12r2); iti *Samyatiyādhyaṇaṃ* || 18 || (13r7); iti *Mygāputriya-gītaṃ* || 19 || (15r2-3); iti *Mahānigraṃthīgītaṃ* || 20 || (16v5); iti *Samudrapālayaṃ gītaṃ sampūrṇa* || 21 || (17r10); iti *Rahanemiyaṃ gītaṃ* || 22 || (18v10); iti *KesiGautamīyaṃ gītaṃ* || 23 || (21r8); iti *Prabacanamātā-gītaṃ sampūrṇaṃ* || 24 || (22r1); iti *Yājñīya-gītaṃ* || 25 || (23r8); iti *Sāmācārī-gītaṃ* || 26 || (26r1); iti *Khalukīyaṃ gītaṃ* || 27 || (27r1); iti *Mokṣamāgīya-gītaṃ sampūrṇa* || 28 || (28r11); iti *Samyaktvaparakramādhyayana-gītaṃ* || 29 || (31v1); iti *Thāggīya-gītaṃ* || 30 || (32r12); *Tavamaggagaijjaṃ* is the Prakrit title of this chapter; iti *Carāṇavidhī-gītaṃ* || 31 || (33r7); iti *Pramādasthānīya-gītaṃ* || 32 || (34v3); iti *Karmmaprakṛti-adhyayana-gītaṃ* || 33 || (35r7); iti *Lesyāgītaṃ* || *adhyena* || 34 (36v1); iti *Aṇagāra-gītaṃ* || 35 || (37r3). The author belonged to the Pārśvacandra-gaccha and was also known as Vinayadevasūri. He was born in VS 1568 and died in VS 1646. According to JGK the present work, which is not dated, was composed before VS 1599.

Written by the monk Kesa (probably not a Mūrtipūjak given the title *ṛṣi*) on a ms. belonging to a layman, in a locality near Murshidabad.



Cat. No. 27

FP 4417

MTM containing 6 texts.

*TEXT 1: [Sajjhāya on Uttarādhyāyanasūtra chap. 10], (Guj., 34 stanzas) by Rūpacanda*

1r1: ||§O|| dhāla nī dahalī nī deśī ||  
śrīBīra kahai suṇa Goyamā | iṇa jīva taṇī āde re |  
tiṇa kārṇa avasara pāya nai | samo eka ma karo pramādo re | śrī° | 1 |  
vṛṣa taṇo jima pāna je | paṃḍura thayā jhaḍa jāgho re |  
emo jīvatavya manuṣa taṇo | upamā suṇajo jyo citta lāyo re | śrī | 2 |, etc.

2r1: tīrthaṃkara deva bhallo kahyo, artha mahāra mana nama hayo re |  
rāga dveṣa doya chedane | Gotama siddhagata nai sādhiyo re | śrī | 32 |  
Gotamasāmī muṣai karī | upadesa dīyo ghaṇā āgai re |  
koi hala karmī huvai jīvaṇo | uṭha dharma nai lāgai re śrī 33  
ityādika bhāva kahyā ghaṇā | eto Mūlasūtra paṃḍāro re |  
Utadeṃrājhina (*sic*) dasamā taṇī | ima kahai Rupacaṃdo re || śrī | 34 |

*Endtitle (2r5): iti śrīDasamādhena upara sajjhā samataṃ || śrī |*

References: Not traced. Author not identified (very common name, no further indication about group affiliation, teacher, etc.).

Notes: The tenth chapter of the *Uttarādhyāyanasūtra* is entitled Dumapattaya ‘The leaf of the tree’ taken as a symbol of impermanence and ability to decay. As a consequence, it is a strong invitation to watchfulness and to avoid carelessness (*pramāda*, a recurring term). Gujarati sajjhāyas on each of the 36 chapters of the *Uttarādhyāyanasūtra* are common (see preceding entry). This poem could be part of a similar larger project, or an independent unit.

Cat. No. 28

FP 4417

MTM containing 6 texts.

*TEXT 4: Citta-Sambhūta-caudhālau (Guj., 13 stanzas)*

4r1: || duhā ||  
praṇamuṃ Sarasvata sāmāṇi | māṃgu vacana vilāsa |  
sāddha taṇā guṇa varṇavumuṃ | karajyo vudha parakāsa | 1 |  
sadaguru sevo prāṃṇī tuma hai | Cita-Sambhūta pāre joya |  
gāyai carīvai gavālaya | vrahma bhiṣu suta doya | 2 |, etc.

5v2: Paṃcāladeśa nau rājavā | nāma Vrahmadata jāṇa | rā° |  
munivara bacana māna nahī | pahuto narga majhāra rā° | bā | 12 |  
rājīṃda ho <sāva rājīṃda, perhaps marked as to be removed> Cita nāme munīsarūṃ | Bīra  
coiṇa saṃsāra |

aṅutara saṃjama pālatāṃ | puhatā mugati meḍāra | rā° | 13 |  
bāta sūṇo eka mahārī ||

*Endtitle* (5v4): iti śrīCita-Saṃbhūta caudhālau Saṃbhūta caudhālau saṃpūrṇa ||

References: Cf. JGK 5, p. 40; Koba database 000810930001, Koba ms. 18629-49.

Notes: This work has the same two stanzas as the *CittaSaṃbhūtasajjhāya* composed by Jivarāja in VS 1742 in Bikaner as recorded in JGK, but the *kalasa* providing information about the author, the date and place of composition is not attested in our ms. This poem is based on chap. 13 of the *Uttarādhyāyanasūtra* where the parallel lives of Citra, who became monk, and Saṃbhūta, a previous birth of King Brahmadatta, are told.

Cat. No. 29

FP 4482 (B)

Yellowish paper. OFN: 1; MEF: 4. 20 lines. Double-ruled red margins. Orange pigment. No date.

[*Citta-Brahmadatta-caritra*] (*Raj.*, 23 verses) by *Kaviyaṇa*

1r1: dūhā

praṇamu śrījīṇavara caraṇa, māṃgu bacana vilāsa  
Cita anai Vrahmadatta taṇo, karasuṃ carīta pragāsa 1  
dāsaha saṃmaraga rāja hai, mātaga amaravimāna  
eha aratha je purava, aradha rājata saṃdāna 2, etc.

1r18: sātamaṃ naraka thī nīkalī, rula sīsa sāra hau  
ima jāṇi niyāṇo taja, tenhī karaṇīsāra ho kaba 21  
Cita tihā thī cālīyo, ātama ārādhī ho  
kevala prajyā pālinai, jāi sivapura sīdhī ho kaba 22  
mana bacana kāyā karī, guṇavata guṇa gāva ho  
kara joḍī Kavi(1v)yaṇa bhāṇa, sivapada pāvai ho ka  
baṃdhava bola māno ho 23.

*End* (1v1): iti saṃpūrṇa.

References and notes: No title but same topic as in the preceding entry. Not traced as such. There is a *Citra-Saṃbhūti-sajjhāya* by Kaviyaṇa but it contains 28 verses with different beginning and ends. No sufficient evidence to identify the author.

Cat. No. 30

FP 4363

Yellowish Indian paper. OFN: 1-7; MEF: 1-7. 110 x 240 mms. Double-ruled red margins. Red used for numbers, *daṇḍas*, transitional phrases. Marginal title *Kesī Gotama ko coḍhā* or *Kesa Gota* and variants, with folio number.

*Kesī-Gotama ko coḍhāliyo* by *Agaracanda* (*Raj.*, 164 stanzas)

1r: (*in red*) || §O ||  
 atha Kesikumāra Gotamasvāmī ko caudhālīyo liṣyate || duhā ||  
 samaru prathama janambara | Ādesara ru suṣakāra ||  
 vudhavelī bādhavahu || te keje upagāra || 1 ||  
 vala praṇamu śrīguru taṇā | caraṇa sakomala pāya ||  
 dānā ṣaradiya taha na | heva kamuṇā nahī kāya || 2 ||  
 upagārī aneka cha | karavaḍo upagāra ||  
 paṇa gurusama upagārī nahī || jova hurada vicāra || 3 ||, etc.  
 ehavā śrīgururāja nā || caraṇa namu nasadīsa |  
 caramjīva raho jyo sadā | e morā āsisa || 5 ||  
 Kesī-Gotama munīvaru | vīhuṃ no huō melāpa |  
 teha kathā huṃ varanamu || suṇatā jāya pāpa || 6 ||  
 kāṇa badha Kesī munīvaru | puchā kidhī teha |  
 Gotama utara kīma dīyo || teha kahum suṇa eha || 7 ||, etc.

7v : Utrādhyeyana mahī e kathanaka hato | tevīsana adhana jī |  
 bhaṇasī guṇasī ṣuṇasī je narā | thāsī nava nīdhāno jī || 61 ||  
 suvāmī Sudharamā hoi ṇa para bhāṣī yo || Jamvu āgala adhakāro jī |  
 ehavā munīvara vaṃdu bhāva suṃ | maṭanā pavī kāro jī || 62 ||  
 sammata athārāho 'varasa satambara | Āsoja māsa udāro jī ||  
 sukala paṣya niho cotha taṇa dana || kidho e adhakāro jī || 63 ||  
 Sohama suvāmī ho teha nī paramparā | Śarataragachakulacandā jī |  
 Harāṣacanda munī ṣiṣya ja teha no || Sarupacanda munīmdā jī || 64 ||  
 tāsa ṣiṣya munī iṇa para vīnava | Rāmapuraguṇa gāyā jī ||  
 Agaraca(m)da kaha Kesī Gotama jī | avacala padavī pāyā jī ||

*Endtitle and colophon: (in red)* iti śrīKesī Gotamajī ko coḍhālyo sampuraṇa liṣamtuṃ Badanā  
 Arajā Kājanagara-madhye Magisara suda pāmca ||

References: Not in JGK. But see Vinayasāgar, *KbG Sābhitya Kośa* Nos. 2971 and 3087.  
 Notes: This is one of the numerous vernacular narrative poems based on *Uttarādhyayana*  
 chap. 23 (source acknowledged in verse 161 above) staging the encounter of Keśī, Pārśva's dis-  
 ciple, and Gautama, Mahāvīra's disciple, who met in Tindukavana near Śrāvastī. Keśī  
 expounds the characteristics of the doctrine he follows: four *mahāvratas*, two *pratikramaṇas*,  
 red and yellow robes. Gautama expounds his: five mahāvratas, five pratikramaṇas, white robes,  
 special rules for begging food. Both being in doubt, they go to their teachers, then meet again.  
 Keśī is convinced by Gautama's speech and adopts Mahāvīra's law. This version was composed  
 by Agaracanda, disciple of Sarūpacanda, himself disciple of Harāṣacanda of the  
 Kharataragaccha. Vinayasāgar (see reference above) mentions two works by him but not this  
 one: the *Śīmaṃdhara bāvanī caudhālīya* composed in VS 1894 and the *Navavāḍa dhāla* com-  
 posed in VS 1879. The present one was composed on the fourth day of the bright half of  
 Aśvina in the year VS 1877 (= 1820 CE). All these three works were composed in the same  
 place, Rāmpur. The place of copying is mentioned and the date as well, without the year however.

Cat. No. 31

FP 4298

Light brown paper with occasional brownish pages (21, 29, 33) but no break in text. OFN: 1-49; MEF: 1-49. 49v blank except for marginal title and folio number. 100 x 250 mms. Triple-ruled red margins. 5 lines for the main text, rest for comm. Size of the script used for comm. tends to be as large as the script used for the main text. Compartments tend to recede. Red used for numbers, *daṇḍas*, transitional phrases. Marginal title *Daśavi* || *ṭabo* on 1v, 30v, 49v. Dated: VS 1714 = 1657 CE.

*Daśavaikālikasūtra (Pkt.) with interlinear comm. in Guj. (Bālāvabodha), chap. 1-10*

1v1: (*in red*) || §O || om̐ || namaḥ ||

dhammo maṅgalaṃ ukkaṭṭhaṃ || ahiṃsā saṃjamo tavo |

devā vi taṃ namaṃsanti | jassa dhamme sayā maṇo | 1 |, etc.

*Comm.:* || §O || om̐ || namaḥ || dharmmarūpiṃ māṅgalikya utkṛṣṭau kahyau | ahiṃsā jīvadāyā | saṃyama nā satara bheda cāritra tathā iṃdriya nau nīgraha te saṃyama | tapa nā bāra bheda | jha puruṣa māhi dharmma hui teha nai | divatā puṇa | namaskāra karai | jiha nau mana chavā dharmma nai viṣai | sadā sarvadā pravarttai || 1 ||, etc.

49r1: taṃ deha-vāsaṃ asuiṃ asāsayam̐ | sayācae nicc'ahiya-ṭhiy'appā |

chīṃdittu jāi-maraṇassa baṃdhaṇaṃ | uvei bhikkhū apuṇāgamaṃ gaim̐

tti bemi ||21||

sabhikkhū nāma ajjhayaṇaṃ dasamaṃ sammattaṃ || 10 ||

*Endtitle:* iti śrīDaśavaikālikasūtraṃ samāptaṃ || : || ccha ||

*Comm.:* te deha nau vāsa vasivaṃ | aśuci apavitra || aśāsvatau anitya || sadātya jai chāṃḍai nitya hita mokṣa nai viṣaiṃ thāpyau ātmā jha nau chedi nivārī | jāti janma | anai maraṇaṃ teha nau baṃdhana uvei pāmai | bhikṣu cāritriyau | anterī gatiṃ jāi | e guruvacana || 21 ||

*Colophon:* saṃpūrṇa hatau || 10 || iti śrīDaśavaikālikasūtraṃ samāptaḥ ||

saṃvata 17 || 14 varṣe Kārttika vadi 11 śanau śubhaṃ bhavatu || ṛṣi śrī5Meghājī tatra sikha [= tatsikha] liṣitaṃ taṃ ṛṣiKeśava ppaṭhanārthaṃ śubhaṃ bhavatu ||

Notes: Chap. 1 ends on 1v5; 2 on 2v5; 3 on 4r2; 4 on 14r1; 5.1 on 21r5; 5.2 on 25r1; 6 on 30r4; 7 on 34v4; 8 on 39v3; 9.1 on 41v2; 9.2 on 43v3; 9.3 on 45r3; 9.4 on 46v4.

Cat. No. 32

FP 4380

Yellowish paper. OFN: 1-2; MEF: 1-2. 110 x 250 mms. 21 lines. Double-ruled red margins. Red horizontal line at the top and at the bottom of the ms. Marginal title *Dasamika*° on 1v and *Dasā gī*° on 2v. Red used for numbers, *daṇḍas*, chapter colophons. No date.

*Dasagīta (Guj.) by Jaitasī*

1r1: || §O || dhammo ma(m̐)gala manamā nīlyo | dharmma samo nahī koi |

dharmma sudha (manai) devatā | dharmma saba suṣa hoyā || 1 ||

[dhamo magala mana manilyo ||  
 jīvadayā brata pālīje | saṃjama satarāṃ prakāra |  
 bārā bhedi tapa karo | dharmā taṇo yo sāra || 2 || dhamo°  
 jaṃ taravara nā phūlaḍā bhamaro rasa le jāya |  
 jema saṃthoṣa ātmā | tema kūla pīḍaiṃ na thāya || 3 ||, etc.  
 1r5 : adhiyana pahiloṃ | Dhūmapūphī | saṣarā artha bicāre |  
 Pūnekalasasiṣa Jaitasī | dharmajaya jaikāra | 6 ||, etc.

2v17: śrīSājaṃbhava guṇadhara e racyo re | Dasamīkālasūta |  
 ṣaro ācāra parūpyo sādhanō ra | Manaka tyāryo nija puta | 7 | a°  
 samata satarāṃ sa satotra sama ra || Bikānera majhāra |  
 Pūnyakalasaḡuṇasise Jatasā ra | Gīta racyā suṣakāra | 8 | arahaṃta°

*Endtitle and colophon* (2v19): iti 10 gīta samantaṃ | liṣantaṃ ārajyājī śrīśrī5 mhāsatiḡī  
 śrīGulāvoḡī tatahasatasasiṣaṇī Jaitā Koṭā maidhe ||

References: JGK 4, pp. 27-28 (under the title *Daśavaikālika sarva adhyayana gīta*; slight textual variations). Publ.: *Sajjhāyādīsaṃgraha* 2, pp. 1041-1046.

Notes: This is a versified Gujarati rendering of the ten chapters of the *Daśavaikālikasūtra* (written as *Dasamīkāla* at the end of the text and in one of the marginal titles), hence the title *Dasagīta* ‘Ten songs’. Either at the beginning or at the end of each chapter, the author gives a Gujarati form of the original title of the *Daśavaikālika* chapters (*adhaena*, *adhina*, *addhina*, *ādhyana*, *adhyana*, all for *adhyayana*). They are clearly delineated by internal colophons in Guj. and are distributed as follows: 1. (*Dhūmapūphī*), 6 stanzas, ends on 1r6; 2. (*Sāmanaphupheya*), 9 stanzas, on 1r14; 3. (*Ṣuḡiyāga*), 14 stanzas, on 1v3; 4. (*Cha jīvaṇī*), 7 stanzas, on 1v10; 5. (*Paṃḡa eṣaṇā*), 11 stanzas, on 1v20; 6. (*Dharmārthakāmaṃ*), 9 stanzas, on 2r9; 7. (*Bhāṣā*), 13 stanzas, on 2r16; 8. (*Āyārāṇabhi*), 9 stanzas, on 2v6; 9. (*Bīṇīyasamābhi*), 5 stanzas, on 2v11; 10. (*Sabbikkhū*), 8 stanzas, on 2v19. In the final stanza of each chapter, the author introduces himself as Jetasī (var. Jaitasī), disciple of Pūnyakalasa (variant spellings: Pūnekalasa, Pūnyekalasa; Skt. form Pūnyakalaśa). He is also known as Jayaramḡa (see JGK), but this name is not used here. He belonged to the Kharataragaccha, Jinabhadrasūriśākhā. Here he only mentions his direct teacher. As stated in the final verse, the present work was composed in Bikaner (Rajasthan) in VS 1707 (1650 CE). Beside the Ten Songs, the author also composed a similar work on the Appendices (*cūlikā*) of the *Daśavaikālikasūtra* and a poem called *Daśāśrāvaka gīta* based on the seventh Aṅga, the *Upāsakadaśaṃḡa*. This shows his interest in keeping alive the canonical scriptures through change of media, both form and language, for new audiences. The copyist is a Jain nun, and the reader her disciple.

## 1.5. Prakīrṇakas

Cat. No. 33  
 MTM containing 26 texts.

FP 4505

*TEXT 15: Catuḡsaraṇaparakīrṇaka* (Pkt., 63 vss.)

MEF 188v9: śrī + śīgāya namaḥ || Causaraṇa laṣic chai ||  
sāvaja-joga-virai | ukkittaṇa (guṇa)vauya paḍivattī  
veliyasa nidaṇā vaṇa | tigicha guṇadhāraṇā ceva || 1 ||  
cāritasa visohī, etc.

MEF 189r20: iya jīva pamāya mahāriḥ siriVirābhaddhamtam eyam ajjhayaṇa: |  
jhāesu tisamjhaṃ avamjha : | kāraṇa nivvui suhāṇaṃ || 63 ||

*Endtitle* (189r21): iti Causaraṇa saṃpūrṇaḥ samāptaḥ: ||

Notes: Rather faulty text of this very popular work, which here, is one of the two in Prakrit collected in a codex where Gujarati and Marwari prevail.

## 1.6. Āvaśyaka literature

Cat. No. 34

FP 4464

MTM containing 3 textual units.

*TEXT 3: Āvaśyakaniryukti verse (Pkt.) with interlinear Guj. comm.*

4v3: ||§O || sela 1 ghaṇa 2 kuḍaga 3 cālāṇī 4 paripuṇṇaga 5 haṃsa 6 mahisa 7 mese ya 8  
masaga 9 jaluga 10 birālī 11 jāhaga 12 go 13 bherī 14 Abherī 1

*Comm.:* §O | se° ekeka śrotāra mugaseliyā pāṣāṇa sarīṣā kima iṃṇa bhedāiṃ 1 gha° mālavānī  
māṭī sarīṣā sarva gilai tima śīṣya sarva dhārai 2, etc. ekeka Kṛṣṇa krī didhī bherī nī pari thī  
gaḍaṃ dīyai te duṣī thāi bījei ruḍai +++ te suṣī thāi Abhe° Āhīra Āherī no dīṣṭānta 14.

References and notes: From another hand than Texts 1 and 2. This is a list of 14 catchwords giving analogies for good pupils, who are worth being taught, and bad pupils, who either do not listen, do not retain the teaching or do not have a proper behaviour and who, therefore, are not worth being taught. The verse is found in the *Āvaśyakaniryukti* 139 = *Nandīsūtra* 44 or *Bṛbatkalpabhāṣya* 334. see Balbir, *Āvaśyaka Studien*, pp. 399-439. The corresponding examples are expanded in the relevant commentaries.

Cat. No. 35

FP 4474 (A)

Light brown paper. Square-shaped script. OFN: 1-8; MEF: 1-8. 100 x 250 mms. 15 lines. Double-ruled red margins. Marginal title *Pākṣikasūtra* with folio numbers. Central lozenge space filled with letters from the text. Red used for *daṇḍas* and numbers. Good condition but rather large brown water stains on the left sides of odd folios / right sides of even folios. No date but could be fairly old (16th c.?) on account of the script and the layout.

*Pākṣikasūtra (Pkt.)*

1r1: ||§O || śrīVītarāgāya namaḥ ||

titthaṃkare a titthe | atittha-siddhe a tittha-siddhe a |  
siddhe jiṇe risī maharisī a nāṇaṃ ca vaṃdāmi || 1

je a imaṃ guṇa-rayāṇa-sāyaram | avirāheūṇa tinna-saṃsārā |  
te maṃgalam karittā | aham avi ārāhaṇābhimuho || 2 ||  
mama maṃgalam arahaṃtā | siddhā sāhū suam ca dhammo a |  
khamtī guttī muttī | ajavayā maddavaṃ ceva || 3 ||, etc.

8v14: namo tesim khamāsamaṇāṇaṃ jehim imaṃ vāiam | duvālas'-aṃgaṃ | gaṇi-paḍigaṃ  
bhagavaṃtaṃ | sammaṃ kēcaṃ | phāsimti | pālimti pūraṃti tīraṃti | kiṭṭaṃti | sammaṃ  
āṇāc | ārāhimti | ahaṃ ca nārāhemi | tassa micchā mi dukkaḍaṃ  
sua-devayā bhagavaī | nāṇāvaraṇā-kamma-saṃghāyaṃ |  
tesim khaveu va sayam | jesim sua-sāyare bharti || 1

*Colophon*: iti śrīPākṣikasūtram saṃpūrṇam (end of the line, end of the page).

References: Velankar p. 241 — Berlin: Weber, Nos. 1926-1927; Schubring Nos. 179 and 180; Vienna: Podzeit MN 284 ('I 67116; 11 fols, dated VS 1750); Pune: BhORI 17.3 Nos. 1143-1160; BL Cat. No. 233, Or. 15633/145; BL Cat. No. 234, Or. 15633/146; BL Cat. No. 235, Or. 16132/10; Cat. No. 236, Bühler 282; Leipzig No. 52; Paris: BnF, Sanscrit 1706, etc. — Published (with Yaśodeva's comm.): DLJP 4, Bombay 1911.

Notes: The last line of the text and the colophon are written in a smaller size than the rest because the copyist wanted to make maximum use of the space remaining on the page. All three mss. of the text in this collection write *paḍigaṃ* (for *piḍagaṃ*) in the final part of the text. For further references and analysis see K. Bruhn, 'Āvaśyaka Studies' in *L. Alsdorf Felicitation Volume*, 1981, pp. 29-30. The *P.-s.* is a *pratīkramaṇa* text for fortnightly recitation. It is written alternately in verse and in prose. There are two main prose-units: one on the *vratas*, the second one containing a list of canonical works. This reflects the tendency 'to ritualize dogmatic terms' (Bruhn p. 30). The last verse concerns the *śruta-devatā*.

Cat. No. 36

FP 4293

Greyish thick paper. Cursive-like script. OFN: 1-10; MEF: 1-10. 100 x 250 mms. 15 lines. 1r blank, 10v blank except for *parata na ga(?)* 19 cha written in pencil and referring to the ms. number in the original box or bundle to which it belonged. Triple-ruled red margins. Marginal title *Paṣisūtraḥ* with folio number on 2v. Orange pigment used over numbers and some phrases. *Danda*s very rare, mostly spaces as punctuation-markers. Dated: VS 1759 = 1702 CE.

*Pākṣikasūtra (Pkt.)*

1v1: ||ṢO || titthaṃkare ya titthe atittha-siddhe ya tittha-siddhe ya  
siddhe ya jiṇe ya risī maharisī nāṇaṃ ca vaṃdāmi 1  
je ya imaṃ guṇa-rayāṇa-sāyaram avirāhīūṇa tinna-saṃsārā  
te ma(m)galam karittā aham avi ārā(ha)ṇābhimuho 2  
mama maṃgalam arihaṃtā siddhā sāhū suyaṃ ca dhammo ya  
khamtī guttī muttī ajavayā madavaṃ ceva 3, etc.

10r6: namo tesam khamāsamañāṇaṃ jehi imaṃ vāiyaṃ duvālas'-aṃgaṃ gaṇi-paḍagaṃ bhagavaṃtaṃ, taṃ jahā || sammaṃ kēṇa phāsati pāliyaṃti pūrayaṃti kiṭṭaṃti sammaṃ āṇāe ārahimṭe ahaṃ ca nārāhemi tassa micchā mi dukkaḍaṃ ||  
suya-devayā ya bhagavaī nāṇāvaraṇīya-kamma-saṃghāyaṃ  
tesim khaveya sayayaṃ jesim suya-sāyare bhattī || 1

*Endtitle and colophon:* Pakkhiyasūtraṃ saṃpūrṇaṃ || saṃ° 1759 rā Caitra sudi 13 Śanau | Girarī-madhye li° paṃ° Udaibhadra | Dayābhadra | Kṣamāprabhu paṭhanārthaṃ ||

Notes: From 8r10, the ink is less dark and another hand is at work, but the text is continuous. A somewhat faulty ms. compared to the two others in the collection (missing syllables for instance).

Cat. No. 37

FP 4474 (B)

Yellowish paper. OFN: 1-10; MEF: 9-18. 100 x 250 mms. 13 lines. 10v blank except for decorated marginal title and folio number. Triple-ruled red margins. Marginal title *Pākṣikasūtra* with red ornamental motives and folio number. Folio numbers in the lower right margin decorated as well. Lozenge-shaped central space filled with letters from the text surrounded by red ornamental motives. Dated: VS 1798 = 1741 CE.

*Pākṣikasūtra (Pkt.)*

1r1: ||ṢO || titthaṃkare a titthe | atittha-siddhe ya tittha-siddhe ya ||  
siddhe jiṇe risi | maharisī a nāṇaṃ ca vaṃdāmi || 1 ||  
je imaṃ guṇa-ramaṇa-sāyara | m avirāhiūṇa tiṇṇa-saṃsārā |  
te maṃgalaṃ karittā | ahaṃ avi ārahaṇābhimuho || 2 ||  
mama maṃgalaṃ arihaṃtā | siddhā sāhū suyaṃ ca dhammo ya |  
khaṃtī guttī muttī | ajjavayā maddavaṃ ceva | 3 ||, etc.

10r10: namo tesim khamāsamañāṇaṃ | jehi imaṃ vāiyaṃ duvālas'-aṃgaṃ | gaṇi-paḍigaṃ bhagavaṃtaṃ | taṃ jahā | sammaṃ kēṇa phāsanti pālaṃti pūraṃti tīraṃti kiṭṭaṃti | sammaṃ āṇāe ārahaṃti | ahaṃ ca na ārahemi | tassa micchā mi dukkaḍaṃ |  
namo suya-devayāi bhagavaī nāṇāvaraṇīya-kamma-saṃghāyaṃ |  
tesim khaveu sayayaṃ | jesim suya-sāyare bhattī ||

*Endtitle and colophon:* iti śrīPākṣikasūtraṃ samāptaṃ | saṃvat 1798 Kārttika sudi 7 tithau | vā° Yaśasoma-gaṇinālekhi | śrīPāli-madhye | śiṣya paṃ° Māṇikyavallabha | śiṣya | Ciraṃjīvaṇa-vācanārthaṃ || || śrīr astu || śrīm kuru 2 ||

Notes: In the colophon Ciraṃjīvaṇa should be understood as the proper name of the reader of the ms., given its position in the sentence and should be the name of the disciple of Māṇikyavallabha. But the word also means 'long living'. So the sentence could also mean something different: 'for the long life reading of *paṃ*. Māṇikyavallabha, disciple (of Yaśasomagaṇi)' or for the longliving disciple of M., without proper name?



Cat. No. 38

FP 4485

Brownish paper. OFN: 36 (verso upper right corner, perhaps not the folio number); MEF: 1. 100 x 260 mms. 15 lines. Central blank space. Marginal title *Vaṃdanakadoṣa*. Double-ruled black margins. No date.

*Vaṃdanakadoṣa (Pkt. and Guj., prose)*

r1: ||§O|| thaddham kahatām jātipramukha mada naim karivai karī stabdha thakai vāṃdaṇā nau deivaum | 1 paviddham kahatām vāṃdaṇā detām iji jenā sivā || 2 aṇāḍhiya kahatām ādara pāṣai vāṃdaṇā nau deivaum | 3 paripiṃḍia kahatām samakāla ghaṇā nau vāṃdivaum || 4, etc.

v11: gāḍhaim sādaim ehavau kahai | mastakaim karī vāṃdaum chaum | ehavaum kahivaum | e cūliya doṣa kahāi | 31 cuḍuli kahatām ūṃbāḍa | teha nī paraim rajoharaṇa leī athavā hātha lāmba upasārī sagalāi vāṃdaum chaum | ehavaum kahī vāṃdivaum | te cuḍuli doṣa kahāi | 32 e vāṃdaṇā na batrīsa doṣa jānivā ||

thaddha 1 paviddha2m aṇāḍhiya 3 | paripiṃḍiya4m aṃkusaṃ 4 (*recte* 5) ūsuvvattam | 6 | kacchava-riṃgiya 7 ṭolagai 8 | ḍhaḍḍaram 9 (*for* daḍḍharam) veiyābaddham 10 || 1 manaduṭṭham 11 ruṭṭha 12 tajjiya 13 | saḍha 14 hiliya 15 teṇiyam 16 paṃḍaṇiyam ca 17 | diṭṭham-m-adiṭṭham 18 siṃgam 19 | kara 20 moyāṇa21m ūṇa 22 mūyam ca 23 || 2 bhaya 24 mettī 25 gāraṇa 26 kāraṇehim 27 paliyaṃciya 28 bhayaṃtam ca 29 āliṭṭham aṇāliṭṭham30 | cūliya 31 cuṃḍuli tti batrīsā || 3

*Colophon:* iti Kamalalakṣmī-sādhavī vācanāya ||

References and notes: The text is complete as it is and was meant to contain only a Gujarati commentary on each of the 32 faults that could relate to the postures and gestures of the practice of the third necessary duty (*āvaśyaka*), the *vandanaka*. There is no other title than the one given in the margin, neither at the beginning nor at the end. The list of technical terms is recapitulated in Prakrit at the end. The locus classicus is *Āvaśyakaniryukti* 1207-1211, but not the direct source as the order of the terms and the wording are slightly different (3 verses here, 5 in the *Āv.-niryukti*). The metrical structure is uncertain. For English equivalents of the terms see, for instance, E. Leumann, *An outline of the Āvaśyaka Literature*, translated from the German by G. Baumann (Ahmedabad, 2010), p. 34. This manuscript was to be read by the nun named in the final colophon and thus had a practical purpose.

Cat. No. 39

FP 4299

Whitish paper. OFN: 1-4; MEF: 1-4. 110 x 250 mms. 6-7 lines for the main text. Thick margins filled with red. Red used for *daṇḍas*. No date.

*Sādhupratikramaṇa (Pkt.) with interlinear Guj. commentary*

1r1: ||§O|| namo arihaṃtāṇam | karemi bhaṃte sāmāiyam° | cattāri maṃgalaṃ° | icchāmi paḍikkamium jo me devasi° | icchāmi paḍikkamaum iriyā° | icchāmi paḍikkamaum pag(ā)

masijjāe nigāmasijjāe | uvvaṭṭaṇāe pariaṭṭaṇāe | āumṭṭaṇāe | pasāraṇāe | cchappaīsaṃghaṭṭaṇāe  
| kuīe | kukurāīe | cchīe jambhāīe |, etc.

*Comm.*: vaṃchaum || paḍikkamānivā || cāra pasūi rahivau || saṃthāru uttarapada adhika upa-  
garaṇa saṃthārai ghālai || || pāsūm pālaṭaṭaum || valī vījai pāsa | | ighāvaum cchappaī nu saṃ-  
ghaṭa|ka sitaṃ doṣo care || cchīṃka jambhāī |, etc.

4r6: jāvaṃti kevi sāhū || rayaharaṇa-guccha-paḍiggahadhārā || paṃcamahavvaya-dhārā ||  
adhāra-sahasam-silamga-dharā || akkhayāyāra-carittā te savve siraṣā maṇasā matthaena vaṃ-  
dāmi ||

khāmemi savve jīve savve jīvā (4v1) khamamtu me ||  
mittī me savvabhūse || veraṃ majjha na keṇa ya 1 |  
evaṃ ahaṃ āloia niṃdi||a garīhia duggachī sammam  
tiviheṇa paḍikkamto vaṃdāmi Jiṇe cauvvīsaṃ

*Comm.* : je kehā sāum || rajoharaṇaguchapaḍiggaha nā dhāraka || paṃcamahāvraṭa nā dhāra-  
ka || adhāra sahasa silam || gadhādharā || aṣyatācāracaritra || te sarva naiṃ siraṣā maṇasā masta-  
kena baṃdū te || sarva jīva prati khāmūṃ || (4v) maitrībhāva sarva jīva naiṃ viṣai || vaira kahī  
saṃghātiṃ nahī || 1 iṇaiṃ prakāraiṃ alocanā || nidia | garhīnaiṃ | dugamchīnaiṃ samyaktva  
kāri || tivihēṇa paḍikamaum || Jina cauvīsa pratiṃ || 2 || ||

*Colophon*: iti Sādhupra(ti)kramaṇam || || śrī || || || ||

References: For the Prakrit text see the critical edition in *Jaina Āgama Series 15*, Bombay, 1977, pp. 335-343.

Notes: The last line of fol. 1v is filled only in the beginning and breaks in the middle of a word but somebody has added some signs to complete the line and the text continues on 2r without break in the contents. The text is often faulty.

Cat. No. 40

FP 4430 (A)

Brownish paper. OFN: 1-3 ; MEF: 1-3. 110 x 250 mms. 18 lines. Double-ruled black margins. Lozenge-shaped central space. No red or orange pigment used. Several black stains which make some parts of the text illegible. Text incomplete, no colophon. No date.

*Yatipratikramaṇasūtra Sanskrit commentary, incomplete*

1r1: ||§O|| arhaṃ ||

natvā śrīVīrajinam | saṃkṣiptarucīn anugrahītumanāḥ |

sugamīkaromi kiṃcid Yatipratikramaṇasūtram ahaṃ || 1

atha pratikramaṇam iti ti kaḥ śabdārtha ity ucyate || pratiśabdo | pratīpādyarthe | tataḥ śu-  
bhayogebhyo 'śubhayogāntaram krāntasya śubheṣv eva pratīpaṃ pratikūlakramaṇam nivart-  
tanaṃ pratikramaṇam iti, etc.

1r6: sāmprataṃ pratikramaṇasūtram paṃcaparameṣṭīnamaskārapūrvakam uccaraṇīyam | tac  
cedaṃ | karemi bhaṃte sāmāiyam ityādi | jāva voīrāmi || asya vyākhyā || karemi bha yasyāṃ-  
to, etc.

1r18: cattāri loguttamā | ... 1v1 : katham uttamam eṣāṃ ucyate |

1v6: itthaṃ kṛtamaṅgalopacāraḥ pratikramaṇasūtram āha || icchāmi paḍikkamium ityādi, etc.  
2r16: icchāmi paḍikkamium iriyāvahiye ityādi yāvat tassa micchā mi dukkaḍaṃ | asya vyākhyā ||, etc.

2v12: icchāmi paḍikkamium | pagāmasejjāe ityādi yāvat micchā mi dukkaḍaṃ ti | asya vyākhyā ||

3v9: paḍikkamāmi cāukālaṃ sajjhāyassetyādi | yāvat tassa micchā mi dukkaḍaṃ asya vyākhyā ||

3v15: paḍikkamāmi egavihe asaṃjametyādi pratikramāmi pūrvavat, etc.

3v16: tasya micchā mi dukkaḍaṃ iti vaksyamāṇena saṃbaṃdhaḥ evam anyatrāpi yojanā kār-  
yeti pratikrāmāmi dvābhyāṃ baṃdhanahetubhūtābhyāṃ yo ticāra iti vadhyate aṣṭavidhena  
karmṇā yena hetubhūtena tadbaṃdhanam tad darśayati | rāgo bhīṣvaṃgalakṣaṇo dveṣo  
apritīlakṣaṇo baṃdhanatvaṃ vā anayoḥ pratītam | yathoktaṃ snehabhyaktaśarīretyādi prati-  
kramāmīti | kriyāpadaṃ hetvarthādinā tṛ///

References: Same commentary as Pune: BhORI 17.3(a) No. 973 (6 folios, 19 lines per page, dated VS 1497).

Notes: Two different mss. have been put under the same shelfmark. The continuous foliation is deceiving. Fols. 1-3 form one ms., fol. 4 belongs to another one (see Cat. No. 13). Thus both provide incomplete or fragmentary texts. The present one is a detailed Sanskrit commentary of the repentance ritual for monks. As shown by the above extracts, the commentator is rather systematic, quoting the Prakrit sūtras of the Pratikramaṇa either in full or by their first words, and then explaining the terms and their contents.

Cat. No. 41

FP 4288

MTM containing 3 texts.

### *TEXT 3: Sādhū-aticāra-gāthā (Pkt.)*

1v14: || sayāṇasaṇ'anna-pāṇe | cēiya-vay'asajjha-kāyauccāre |  
samī bhāvaṇa guttī | vitahākaraṇam ti aiyārā || 1  
paḍilehaṇā pamajjaṇā | bhikkhāyariyāloyabhumjaṇā ceva |  
pattaga-dhuyaṇa-viyāro | thaṃḍilam āvassayaṃ ceva || 2  
Sādhū-aticāra-gāthā || ||

References: See for instance Koba mss. 28492-5, 28723-3 (*Sādhū aticāra cimtavana gāthā*).

Notes: Probably an addition from a later hand. But we deliberately treat it as an independent unit.

Cat. No. 42

FP 4304

Greyish paper. OFN: 1-29; MEF: 1-29. 110 x 250 mms. 1r blank. Double-ruled red margins. Marginal title *Ṣaḍ Ā / sū* on 1v. Red used for *daṇḍas* and delineating compartments in the commentary. Not finished, not dated.

*Śrāvakaṃpratikramaṇasūtra (Pkt., Skt., Guj.) with interlinear Guj. commentary, not finished*

1v1: ||§O|| om namaḥ || namo arihaṃtāṇaṃ | namo siddhāṇaṃ |, etc. maṃḡalāṇaṃ ca savve-  
 sim | paḍhamaṃ havai maṃḡalaṃ saṃpadā 8 | pada 9 | laghu akṣara 61 | guru 7 |  
 paṃciṃdiasaṃvaraṇo | taha navavihabaṃbhaceraguttidharo |  
 cauviḥakasāyamukko | ia aṭṭhārasaguṇehiṃ saṃjutto || 1 ||  
 paṃcamahavvayajutto | paṃcaviḥāyārapālaṇasamattho  
 paṃcasamio tigutto (2r1) chattiṣaguṇo guru majjha | 2 |  
 gāthā 2 pada 8 guru 10 laghu akṣara 270 sarva akṣara 280 |  
 icchāmi khamāsamaṇo | vaṃdium jāvaṇijjāe | nisiḥiāe | matthaena vaṃdāmi | guru 3 laghu 25  
 sarva akṣara 28 | icchākāreṇa saṃdisaha | bhagavan | iriāvahiaṃ paḍikkamāmi, etc. up to viva-  
 roviā | tassa micchā mi dukkaḍaṃ  
 2v3: tassa uttarīkaraṇeṇaṃ, etc. up to appāṇaṃ vosirāmi.  
 Comm.: ||§O|| śrīVitarāgāya namaḥ || arihaṃta viharamāṇa naim māharau namaskāra hau |  
 sarva siddha nai māharau namaskāra hu | etc. sarva maṃḡalika māhiṃ prathama maṃḡalika c  
 huiṃ e bhāvamaṃḡalika mokṣarūpī ā sūṣa āpa te māṭiṃ |, etc.

3v1: logassa ujjogare, etc. up to 4r4 : siddhā siddhiṃ me disaṃtu || 7 || || (= Caturviṃśatijīnastuti, 7 verses)  
 4r4: savvaloe arihaṃtacciyāṇaṃ karemi kāussaggaṃ  
 4v1: caityavaṃdana karaṃ || || itthaṃ |  
 jagaciṃtāmaṇi jaganāha, etc. up to 5v3 (= jagaciṃtāmaṇicaityavandana, 5 verses, and kiṃcisū-  
 tra)  
 5v3-6v4: namotthu ṇaṃ  
 6v4: arihaṃtacciyāṇaṃ | karemi | kāussaggaṃ || vaṃdaṇavattīāe  
 7r2: Pukkharavaradivaḍḍhe  
 7v5: siddhāṇaṃ buddhāṇaṃ up to 8r5 : siddhā siddhiṃ mama disaṃtu (5 verses)  
 7v5: veāvaccagarāṇaṃ | saṃtigarāṇaṃ |, etc. up to 8v1 : karemi kāussaggaṃ | annattha°  
 8v2: saṃsāradāvanaladāhaniraṃ, up to 9r4 (Saṃsāradāvānalastuti)  
 9r4: jāvaṃti ceiāiṃ, etc. up to iha saṃto tattha saṃtāiṃ | 1 |  
 11v3: karemi bhaṃte sāmāiaṃ sāvajjajogaṃ paccakkhāmi, etc.  
 13r2: āyariya uvajjhāe sīse sāhammie, up to 13r4 : khamāmi savvassa ahayaṃ pi || 2 ||  
 13v1: karemi bhaṃte posahaṃ āhāraposahaṃ, etc.  
 13v4: Sāgaracaṃdo kāmo | Caṃdavaḍḍiso, etc. up to jīviyaṃte vi || 1 ||  
 dhannā salāhaṇijjā | Sulasā Āṇaṃda Kāmadevā ya |  
 jesi pasamsaiṃ bhayavaṃ | daḍḍhavaṃ taṃ Mahāvīro || 2 ||  
 posahavidhiṃ līdhau | vidhiṃ pāriu | vidhi karatāṃ | ji kāmi avidhi huu hui te savi huṃ mana  
 vacana kāyāiṃ karī micchā mi dukkaḍaṃ || ☒ ||  
 14v2: uggae sūre namukkārasahiyaṃ paccakkhāmi | cauviḥaṃ pi āhāraṃ |, etc. up to 16v6: iti  
 śrīcauda niyama śrāvaka nā  
 19r1: nāṇaṃṇi daṃsaṇaṃṇi caraṇaṃṇi tavaṃṇi, etc. up to 19v2: iti aticāragāthāṣṭakam.  
 20v1: ||§O|| vaṃdittu savva siddhe, etc., 50 verses, up to 26r4 : iti śrīŚrāvakaṃpratikramaṇa-  
 sūtraṃ saṃpūrṇaṃ || Blank space then icchāmo aṇusaṃtṭhiṃ | namo khamāsamaṇāṇaṃ ||  
 namo stu Varddhamānāya  
 26v2: bahu paḍipunnā porisī | rāisaṃthārae ṭhāmi 1 | aṇujāṇaha saṃthāraṃ, etc. 14 verses up  
 to 28r2: iti śrīrāisaṃthārā porisīsūtraṃ saṃpūrṇaṃ | śrīr astu |  
 28r5: iti caitya vaṃ°

icchakāre bhagavana pasāu karī phāsūeṇaṃ | esañijjeṇaṃ | asaṇa | pāṇa |, etc.  
 28v2: iti vaṃḍanakavidhiḥ  
 icchāmi khamāsamaṇo° | icchākāreṇa saṃdisaha bhagavana caityavaṃdana karaṃṃ |, etc.  
 29r4: jaya mahāyasa | 2 | jaya mahābhāga |  
 jaya ciṃṭiya suha phalai | jaya samattha paramattha jāṇai |  
 jaya 2 guru garima guru | jaya duhatta saṃtāṇa tāṇai |  
 Thambhaṇa iṭṭhiya Pāsa jiṇa | bhavia bhīmabhavattha |  
 bhayavaṇaṃ tā | ṇaṃtaguṇa | tujjha tisaṃjha namu tthu | 9 |  
 jaṃ kiṃci nāmatitthaṃ | sagge pāyāli māṇasa loe |  
 jāṃ jīṇaṃbāiṃ | tāiṃ sa(29v1)vvāiṃ vaṃḍāmi ||10 ||  
*Comm.*: anaṃtaguṇa tujha prateiṃ trisaṃdhya namaskāra karaṃṃ | 9 | je keī nāma tīrtha |  
 svarggi | pātāli | manuṣyaloka māhi | je jinabiṃba chaṃṃ | te saghalāiṃ haṃṃ (29v) vādāṃṃ ||  
 10 ||

References: Compare for instance BL Cat. No. 243, I.O. San. 1558 and Cat. No. 244, I.O. San. 3400 for the units included and their sequence, which are nevertheless not fully identical, or published versions of *Paṃca Pratikramaṇasūtras*.

Notes: The work has been left unfinished. This is suggested by the fact that 29v has one word only, the rest of the page is left empty. There is no colophon. Some folios seem to be on a different paper (with triple-ruled red margins instead of double-ruled red margins) and with a different script. But the text is continuous. It is a Six obligations ritual (*Ṣaḍāvaśyaka*) performed by a layman in front of a guru. That it concerns a layman is confirmed by the reference to the five minor vows (12r5 *pacanham aṇuvvayāṇaṃ*) in the enumeration of terms in increasing order (*caraṇavidhi*). Like all works of this kind, the present ms. is made of several distinct units which follow each other. But it is not very systematic in supplying titles or colophons for the various units. In addition, even when stanzas actually belonging to different hymns are quoted, they are numbered continuously so that no distinction is apparent (for instance, 28v-29r contain a praise of Rṣabha and then a praise of Pārśva, verses numbered 1 to 10).

Cat. No. 43

FP 4322 (A)

There are two different manuscripts under this shelfmark. One occupying OFN 1 to 4 (MEF 1-4), the other one OFN 5 to 17 (MEF 5-17). Although the foliation is continuous, this is only an appearance. The first ms. breaks in the middle of a Prakrit sentence, and the second one starts in the middle of a Sanskrit verse. Hence they cannot belong together and have to be described as separate entities. They came together by chance.

OFN: 1-4; MEF: 1-4. 110 x 240 mms. 12-13 lines. Double-ruled red margins. No date.

*Āvaśyaka-ritual (Pkt., Skt., Raj.), incomplete*

1r1: ||ṢO|| śrīsadgurubhyo namaḥ |  
 namo arihaṃtāṇaṃ | namo siddhāṇaṃ, etc. maṃgalāṇaṃ ca savvesiṃ | paḍhamam havai maṃ-  
 galaṃṃ ||

1r3: iti Namaskārasūtraṃ

icchāmi khamāsamaṇo vaṃḍiṃṃ, etc. up to matthaṇa vaṃḍāmi || ☒ ||

1r4: iti kṣamāśramaṇasūtram  
icchakāra bhagavan pasāgarī | so rāi so devasī sukhatapa sarīra nirābāda sukhasamjjamayātrā  
niravahoṃ cho jī chai pujaśamādhi devaguruprasāda | bhāta pāmṇī ro lābha deyoji || ||  
icchākāreṇa saṃdisaha bhagavan, etc. up to tāva kāyaṃ tḥāṇeṇaṃ māṇeṇaṃ jhāṇeṇaṃ  
appāṇaṃ vosirāmi 5 || ||  
1v4: logassa ujoagare, etc. up to siddhā siddhiṃ mama disaṃtu 7 ||  
1v12: iti caturviṃśatiJinastavanaṃ || ||  
2r1: icchāmi khamāsamaṇo vaṃdium jāvaṇijjāe nisīhiāe matthaṇeṇaṃ vaṃdāmi || icchākā-  
reṇa saṃdisaha bhagavan caityavaṃdana karuṃ || icchaṃ |  
jagaciṃtāmaṇi jagahanāha jagaguru jagarakkhaṇa, etc.  
je a aīā siddhā je a bhavissaṃta ṇāgae kāle saṃpaṭe vaṭṭamāṇā savve tivīheṇaṃ vaṃdāmi || ||  
2v6: iti Śakrastavasūtram (10 verses)  
arihaṃta ceīāṇaṃ karemi kāussaggaṃ || 1 || vaṃdaṇavattiāe up to 2v9 annattha ūsasiṇaṃ cha: |  
2v10: Pukkharadīvaḍḍhe Dhāyāisaṃde ya etc. suassa bhagavao karemi kāussaggaṃ || vaṃ-  
daṇavattiāe || annattha ūsasiṇa || ☒ ||  
3r5: siddhāṇaṃ buddhāṇaṃ pāragayāṇaṃ, etc. siddhā siddhiṃ mama disaṃtu 5  
3r10: iti Siddhastavasūtram (5 verses)  
3r12: saṃsāradāvānaladāhanīraṃ etc. up to dehi me devi sāraṃ || 4 ||  
3v7: iti śrīVīrastuti (also called Saṃsāradāvānala-stuti)  
jāvaṃti ceīāṃ  
3v11: uvasaggaharaṃ Pāsaṃ, etc. up to bhava bhava Pāsa jīṇacaṃda || 5 ||  
4r5: iti śrīUpasarggastotraṃ (5 verses)  
4r6: jaya Vīarāya jagagurū, etc. up to jainaṃ jayati śāsaṇaṃ || 5 ||  
4r11: iti Praṇidhāṇasūtraṃ (5 verses)  
devavaṃdanakasūtrāṇi || || icchāmi khamāsamaṇo vaṃdium, etc. up to paḍikkamāmi niṃ-  
dāmi garihāmi appāṇaṃ vosirāmi || ☒ ||  
4v6: iti Vaṃdanakasūtraṃ ||  
icchākāreṇa saṃdisaha bhagavan devasiāṃ ālouṃ icchaṃ āloemi, etc. up to aṭṭhaṇhaṃ pava-  
yaṇamāiṇaṃ navaṇhaṃ baṃbhaceraḡuttīṇaṃ dasavihe saṃpadhamme | samaṇāṇaṃ jogāṇaṃ  
jaṃ khaṃḍiaṃ jaṃ virāhīaṃ tassa micchā mi dukkaḍaṃ || || icchaṃ savvassa vi devasia ḍu-  
cīṃti///

Notes: As usual in the Āvaśyaka ritual, Prakrit textual units describing the ritual acts in the form of a dialogue between the practitioner and his teacher alternate with Sanskrit or Prakrit hymns. One of the units, which is usually in vernacular, is here in Rajasthani. The ms. is incomplete.

Cat. No. 44

FP 4292

Greyish paper. OFN: 1-3; MEF: 1-3. 100 x 240 mms. 13 lines. Double-ruled black margins. Orange pigment used over phrases. No punctuation. Dated: VS 1783 = 1726 CE.

[Śrāvaka-]Aticāra (Pkt.)

1r1: ||ṢO|| śrīGaṇeśāya namaḥ. namo cauvīsāya titthayarāṇaṃ Usabhāi-Mahābīraṃ- pajava-

saṅgāṇaṃ.

aha bhaṃte suyanāṇaṃ samāimāiyam duvālasaṃgaṃ gaṇapadaḡgaṃ tassa nāṇassa ime cau-  
dassa aiyārā taṃ jahā: jaṃ bāidhaṃ, vacāmeliyaṃ, hīṇaṣarīyaṃ, acaṣarīyaṃ, paya-hīṇaṃ, biṇa-  
ya-hīṇaṃ, ghosa-hīṇaṃ, joga-hīṇaṃ, suṭha dinhaṃ, duṭha paḡdichiyaṃ, akāle kao sijjhāo, kāle  
na kao sijjhāo, asajhāie sajhāiyam, sajhāe na sajhāiyam, nāṇassa bisae jo me divasaṃmi aiyāro  
kao tassa micchā mi dukkaḡaṃ 1 aha bhaṃte samattaṃ  
arihaṃto maha(*sic*)devo jāvajīva susāhuṇo guruṇo  
jiṇayapanataṃ tattaṃ iya sammataṃ maya gahīyaṃ  
ta sammatassa ime paṃca aiyārā peyālā taṃ jahā saṃkā kaṃṣā, *etc.*

3r13: nāṇassa daṃsaṇassa visae paṃca aṇubayassa bissae tinha guṇavayassa vissae (3v1) cattā-  
ri sikhābayassa bissae jo me divasaṃmi aiyāro kao tassa° 12  
jo me pacakhāṇaṃ anāṇa-pamāya-dosa-visaeṇaṃ  
abihakayaṃta niṃde aṇumoe vihakayaṃ sabaṃ 1  
jaṃṃi bhava ahigaraṇaṃ, *etc.*  
(3v8) je me jāṇaṃti jiṇā avarahā jesu 2 ṭhāṇesu  
taṃ taha āloemi ubhaṭṭhio savva-bhāveṇaṃ 8  
arihaṃta-samaṇa-siṃghe deva-māṃṇase-tirīya-nerīe  
je keiya avarahā bahiyā ṣāmemi te savve (9)  
buḡhatu suha-praṇāmo mama cittabhāva-suddha-samatte  
nāṇa-tava-biṇaya dhamme arahe saṃaṇe tahā saṃghe 10

*Endtitle and colophon* (3v10): iti śrīAticāra saṃpūrṇa saṃvat 1783 varṣe miti Bhādrava sūdi 8  
dine liṣataṃ ṛṣa°

References and notes: In this Prakrit text (language and spelling not standardized) the practi-  
tioner, a lay person, repents for the transgressions (*aticāra*) that have occurred in the past day  
as shown by the recurring phrase *jo me divasaṃmi aiyāro kao*. They are systematically listed for  
each of the following areas: knowledge (*nāṇa*, see above; see list of *āśātanās* 20 to 33 in the *Āv-*  
*sūtra*), right faith (*samatta*) and then each of the twelve layman's vows: the five *aṇuvratas*  
(ending on 1v10), the three *guṇavratas* (ending on 2r12), the four *śiṣāvratas* (ending on  
3r11) and finally on fasting unto death (*saṃlebaṇā*, from 3r11 to 3v1).

The colophon gives the title of the scribe as ṛṣa° = ṛṣi, but not the name. For the two post-colo-  
phon verses see Cat. No. 141.

Cat. No. 45

FP 4306

Yellowish paper. OFN: 1-4; MEF: 1-4. 110 x 250 mms. Lozenge-shaped central space with a  
red disk on odd sides, plus one red disk in each margin on even sides. 11 lines. Edges torn. No  
date but could be fairly old (15th-16th c.?).

*Upadhānavidhi* (*Skt., Pkt., Guj*)

1r1: ||ṢO|| Upadhānavidhiḡ || prathamadvitīyopadhānayoḡ naṃdiḡ kriyate | praveṣe | ṣeṣe tu  
saṃkṣepataṣ caityavaṃdanā kriyate | na naṃdiḡ | tatra prathamopadhānapraveṣavidhir evaṃ

|| śrāvakaḥ śrāvikā vā mahotsavena āgatya | aṃjalibhṛtākṣatanālikero namaskāraṃ paṭhan  
naṃdiṃ pradakṣiṇayati vāratrayaṃ | tataḥ sa kṛtasaccittatyāgaḥ | īryāpathikīṃ pratikramya  
gurusamīpe pauśadhāṃ grhṇāti | pratilekhanā ca yadi prākṛtā na syāt tadā mukhavastrikā-  
pratilekhanārūpāṃ sarvāṃ vā kurute |, etc.

1r7: atha praveśanaṃdiḥ | khamāsamaṇa° icchākāreṇa saṃdisaha bhagavana muhapattī paḍi-  
lehau | gurur ādiśati | paḍilehu | śiṣya | icchaṃ || khamā° icchakāri bhagavan tumhe amhāṃ |  
pahilāṃ upadhāna paṃcamamaṅgala mahāsuakkhamdha uddisāvaṇī naṃdi karāvaṇī | deva vaṃ-  
dāvau | guru | vaṃdiha, etc. up to 2v9: kāu° loga° | sāgara° | yāvat | praḡaṭa loga || iti naṃdivi-  
dhiḥ ||

2v9: || atha pavayaṇāvidhiḥ || jai āgala hui tau khamā° muha° paḍilehī vāṃdaṇāṃ 2 | icchākā-  
reṇa | pavayaṇaṃ paveuṃ | guruḥ | paveha | icchakāri bhagavan pahilāṃ upadhāna paṃca-  
maṅgala mahāsuakkhamdha pūrvacaraṇapada paisarāvaṇī pālī tapa karisiuṃ |, etc. up to 3v8:  
prathamaditīyayor upadhānaḥ pratidināṃ namaskāra sahasraguṇaṇaṃ kāryaṃ ||

3v9: atha vāyaṇāvidhiḥ || || khamā° muha° paḍi° vāṃdaṇāṃ 2 | icchākāreṇa° | vāyaṇā saṃdi-  
sāvūṃ | ādesa | icchaṃ kha°, etc.

4r1: atha vācanaḍhikārāḥ (*corresponding to the six upadhānas*: 1. paṃcamamaṅgala, 2. pratikra-  
maṇa, 3. Śakrastava, 4. caityastavādhyayana, 5. logassa, 6. śrutastava siddhastavādhyayana)

4r11: atha tapaḥ | prathamopadhāne | upa° 12 | posaha 16 || 1 || dvitīyopadhāne |, etc.

4v3: atha vidhitapaḥ | prathamopadhā° 5 tato vācanā | 1 | tataḥ āṃbila 8 | tato aṣṭamaṃ vāca-  
nā 2 |, etc.

4v7: || ṣaṣṭe upa° 1 | āṃbila 5 | upavāsa 1 | arddhe prathamā vācanā | saṃpūrṇṇe tapasiddhiti-  
yā | evaṃ upa° 4 dina 7 || 6 vācanāsūtrapramāṇavidhis tu sarvvo pi pūrvavad eva || || sādhu  
| sādhvīnāṃ tu yogokṣepaṃ kṛtvā | upadhānaṃ naṃdyādi kriyate | pūrṇṇe tu tapasī yogani-  
kṣepaḥ kriyate || vikṛtivarjatapaḥ kriyate muktvaḡogavaktvaṃ balikāgrahaṇe vidhir jñeyaḥ |  
ṣeṣaṃ vācanaḍi sarvaṃ samānaṃ eva || ☐ ||

*Endtitle*: iti Upadhānavidhiḥ sukhajñāḥ || śrīḥ || || śrīḥ ||

References: Pune BhORI 17.4 Cat. No. 351, 1642 (a) / 1892-95 and Koba 32336  
(*Upadhānatapa ādi vidhisamgraha*) have a similar beginning; Leipzig No. 109 is a different  
work.

Notes: Like several ritual works connected with the Āvaśyaka circle, this one uses three lan-  
guages: Prakrit for the quotation of units coming from the sūtras, Sanskrit as the metalangua-  
ge of the connected text and Gujarati for the actual procedure. The *upadhāna* ritual involves  
a practitioner and his guru. The lay person renounces a number of things in order to become  
temporarily like a monk. Another hand has written various ritual formulas to be uttered  
during the ritual in some of the margins.

Cat. No. 46  
MTM containing 2 texts

FP 4486

*TEXT 2: Navakāra (Guj., 7 verses)*



1v3: suṣakāraṇa bhavīya<ya>ṇa samaruṃ nīta navakāra |  
jīṇasāsaṇa āgama | cauda Purba sāra |  
iṇa maṃtara mahamā | kahatāṃ na lābhu pāra |  
suratara mana cīṃtavai | vaṃchita phala dātāra | 1 |

1v13: ari kari hari sāyaṇa | dāyaṇa bhuta vaitāḍa |  
savva pāpa paṇasai | bhāsai maṃgala māla |  
iṇa samasyā saṃkaṭa duri ṭalai tatakālai  
japa guṇagaṇa prabhu | sakhara sīsa rasāle | 7 |

*Endtitle and colophon* (1v14): iti Navakāra samataḥ liṣataḥ Gumāna kavare vālakam ka subha.

References: Publ. for instance in popular handbooks such as *Jaina Stuti*, Mumbai, 1991, pp. 248-249 (14 verses).

Notes: Good results to be expected from reciting the *Pancanamaskāra* and description of the characteristics of the five kinds of teachers. Meaning of colophon uncertain: the person for whom the ms. has been written would be the young boy Gumāna.

Cat. No. 47

FP 4503

MTM containing 21 texts.

*TEXT 13: Navakāragīta (Raj., 9 stanzas) by Padmarāja*

7v9: || śrīNavakāra japau manaraṃgeṃ | śrīJinasāsana sāra rī māi  
sarava maṃgala mai pahalau maṃgala | japatāṃ jaya 2 kāra rī māi | 1 | śrī°||  
pahilai pada tribhuvana janapūjita | praṇamuṃ śrīarihaṃta rī māi  
aṣṭa karama varajita bijai padai | dhyāvumuṃ siddha anaṃta rī māi | 2 |, etc.

7v29: e paṃca parameṣṭi maṃtra jaga uttama | cavada Pūravasāra rī māi  
guṇa bolai śrīPadamarājaguru | mahimā jāsa apāra rī māi 9 | śrī°

*Endtitle* (7v32): iti śrīNavakāragītaṃ samāptaṃ || śrī ||

References: Koba database 000166710001 (*Namaskāramahāmantra* or *Namaskāramahāstotra*). Often publ. in books about the Navakāraṃmantra and *Sajjhāyādisaṃgraha* 2, pp. 1185-1186.

Cat. No. 48

FP 4423

MTM containing 2 texts.

*TEXT 1: Maṃgala (Raj., 25 stanzas) by Ṛṣi Jaymalla (Jemal)*

1r1: ||\$O|| ||\$O|| pahalo maṃgala arihata no | bijo siddha maṃgalika |  
tijo maṃgala sādḍha no | cotho dayā-ddharma ṭhika || 1 ||

rāga āṇamḍajī kā caupī nī jāṃṇabī ||  
maṃgala palhoḥa arīhaṃta no e | bhāva syuṃ bhaṇu hitakāra |  
vighana dūrai ṭalai e | pāṃmīya bhava jala pāra to |  
arāhata moṭa kā e || 1 || siddha gate nā dātāra to |  
maṃgala moṭa kāe || e ākaḍā ||  
cautīsa atise su parivaryā e |  
bāṃṇī e guṇa paṃtīsa | sahasa aṭha laṣaṇa ddhaṇī e |  
jātyā cha rāga narāsa to | a° || 2, etc.

1v6: cyāra karama vākī rahyā e | valī ya jevaḍā masāna to |  
mukṛta siddhā vāsī e | riṣa Jamalajī kaha ema to | ma° 24  
guṇa ārāhaṃta nā ane te ghaṇā e | kima kahuṃ jībhaḍā e |  
katauṃ purā | kahī nā sakuṃ e | jaimalajībha anakato arīhaṃta ma moṭa kā e || 25 ||

*Endtitle* (1v7): iti Magala samāptam ||

References: Koba database 00039817000. Publ. *Jay-vāṇī*, pp. 23ff. (several variations).  
Notes: The topic of the four *maṃgalas* goes back to the Āvaśyakasūtra, in particular. They are: 1. Arhants, 2. Siddhas, 3. Monks. 4. Doctrine. Jayamalla's work takes upon the topic in detailed fashion. This ms. deals only with the first *maṃgala*; the ms. described in the next entry deals with Nos. 2 to 4. Here the various lists of qualities are not expanded (differently from the printed version), e.g. the 34 miraculous powers, the 35 qualities of the voice, the 1008 characteristics, etc. So this is a rather different version than the printed one on the whole, although the same work.

Cat. No. 49

FP 4347

Light brown paper. Partly *pr̥ṣṭhamātrā* script. OFN: 1-3; MEF: 1-3. 100 x 250 mms. 22 lines. Double-ruled red margins. Red used for *danḍas*, phrases. No date.

*Cyāra maṃgala (Raj.) [by R̥ṣi Jayamalla (Jemal)], incomplete*

In the left hand margin, from a different hand than the text:

aṇaṃta covīsā jīna namu sakala jīvāhitakāra  
bhavajīva nā upagārana bhaṇasu maṃgala cyāra  
||ṢO|| dūhā ||  
dujo maṃgala mana sudha | sidha samaka bhagavaṃta |  
aṭha karma ṣapāyana | kīdho bhova no aṃta 1  
anaṃtā sidha āga huvā | ṭāle karma nā chota |  
anaṃtā āga husī | jo tama jota | 2 |  
āḍara jīva ṣimā guṇa āḍara eha desī ||  
bījo maṃgala dhāi je | mukati taṇā dātāra jī |  
je bhava jīva hāradā dharasā jyāro ṣevo pāra jī | 1 |, etc.

1r22: tījo maṃgala sādha no | sādha ātmā kāja |

sudhā samakti saradaha | dhani 2 te munīrāja | 1 |

2v7: cotha maṅgala cita dharo jyo raṣi cāho sarasa |  
samakti sahita cita dharo | kevalabhāṣita dharmo | 1 |

3v17: sīla jīṇa sudha pāliyo e | samatā rasa bharapura |  
pāmyā suṣa sāsata e duṣa gayā savi hue 58 |  
deva dāṇava gaṃdhavā e | vijī surarāya |  
vrahmacārī taṇā e | sa galai praṇama pāyaka 59 ||  
moṣāi vrahmacārī taṇāe | sadā vrata suta |  
suṭha miṃtra nā talac | na lāga ḍakaṇa bhutaḍā | 60 |  
dharmo ārādha e | 60 ||

*Endtitle*: iti cyāra maṅgala samātaḥ.

References: Koba database 00039817000 (4 *Maṅgala rāsa*, -*sajjhāya* by Jemala Ṛṣi). Publ., for instance, in *Jay-vāṇī*, pp. 27ff. (but several variations).

Notes: This ms. starts directly with the treatment of the second *maṅgala*, without any introductory verse. The later addition in the left margin provides one: this verse is almost the same as the verse introducing the complete work by Jayamalla in the printed edition. The section on the second *maṅgala* (*siddha*) has 16 verses, ending on 1r22. Section 3 (*sādha* = *sādhū* 'Jain monks') ends on 2v7 and has 44 verses. Section 4, where the traditional wording is used to designate the fourth *maṅgala*, 'the Law taught by the Omniscient one', has 60 verses. This section is incomplete: the fifth vow, *aparigraha*, and abstaining from eating at night, have not been dealt with.

Cat. No. 50

FP 4505

MTM containing 26 texts.

*TEXT 6: Sādhuvandanā (Guj., 88 stanzas) by Pārśvacandrasūri*

MEF 54r1: || §O | Risaha jīṇa pamuha: cuvīsa jīṇa vaṃḍii |  
heli saṃsāra nā: duṣa sava chaṃḍii |  
Puṃḍarīkādi gaṇadhāri: muṇi sāhuṇī |  
sāra pari parivāra jagi | jāsa mahimāṃ ghaṇī || 1 ||, etc.  
MEF 62r5: ima jainabāṃṇī jai jāṇī | haii āṇī mai bhāṇyāṃ |  
bhavataṇatāraṇa duṣa nivāraṇa | sādhu gurumuṣi jye suṇyāṃ |  
ima achai munivara jyeha hosyai | kāli anaṃtā jeṃ huyā |  
te satra chaṃḍi Pāsacaṃḍii | mana ānaṃḍai saṃthuyā || 88 ||

*Endtitle* (62r9): iti Sādhavaṃḍanā samāptaṃ: ||

References: JGK 1, pp. 288-289 (numerous mss.). Publ. *Prātaḥsmaraṇīya Prakaraṇasaṃgraha*, 1914 (according to JGK; not seen).

Notes: The text is divided into *ḍhālas*, with or without numbering. The following divisions are seen: on 54v4, on 55v2, on 56v4, on 58v9 (*ḍhāla* 4), on 59v7 (*ḍhāla* 5). As the title indicates, the work is a litany of homage to all the saints of the Jain tradition. Apart from the 24 Jinas and the *gaṇadhara*s, heroes populating the Jain narrative tradition are duly paid respect as well (e.g. Karakaṃḍu, Nami, Mṛgāputra, Samudrapāla, Kesīya-Gotama. Jayaghoṣa-Vijayaghoṣa, 76 to 80, who are all found in the *Uttarādhyayanāsūtra*). Such a panoramic homage can be part of the morning ritual and can be compared to works such as the *Rṣiṃaṇḍalastotras* which similarly include a wide range of exemplary characters.

Cat. No. 51

FP 4505

MTM containing 26 texts.

*TEXT 26: Sādhuvandanā (Raj.) by Rṣi Kuṃvar, incomplete*

MEF 245r1: || śrīSāradāya namaḥ || Sādhavaṃdaṇā liṣiye chai |  
tribhuvana māṃhem tilaka jīṇaṃda | śīdhā mahiyala balī muṇiṃdā |  
kāla anādi anaṃtā joya | nita praṇamūṃ kara joḍī doya || 1 ||  
Jambūdīpa vara Bharaha majhāri: |, etc.

MEF 257v13: saṃthārai māsa jahi lahī pāra |  
sīlavaṃtī namala: .... sīla | āradhīyā pāmī sidha līla || 14 ||  
eha ādi pramaṇīya ///

References: Koba database 000219040001 (*Sādhuvandanā caupāi; Cauvījajinastavana*); Koba mss., for instance, Nos. 2919 (18 folios), 5879 (initial part missing), No. 10964 (16 folios).

Notes: Fol. 257 is partly torn away. Ink has faded away at several places. The work is divided into *ḍhālas*: 2 begins on MEF 246v8; 3 on 248r4; 4 on 249v10; 5 on 250v15; 6 on 252v1; 7 on 253r8; 8 on 253v10; 9 on 255r2; 10 on 256v13. In its complete form the work has 14 *ḍhālas* and 246 stanzas. In agreement with this literary form, homage is paid to Jinas and all heroes of the Jain faith, with reference to the earlier tradition (e.g. to the eighth Aṅga, *ḍhāla* 9 MEF 256v). The author, Rṣi Kuṃvar was a pupil of Jivarāja Rṣi and belonged to the Loṅkāgaccha. He composed this work in VS 1624 (1567 CE). – From another hand below the text *Jain mat kā granth*.

Cat. No. 52

FP 4505

MTM containing 26 texts.

*TEXT 20: Cauda nāmma jati nī sajjhāya (Guj., 15 stanzas), alias Sādhugūṇa*

MEF 192v5: śrījīnavara sīve (sic) karūṃ praṇāma | śravagana putra taṇau leu nāma |  
anekabhava bhaya āṃṇai aṃta | te bhāvi bāṃda bhagavaṃta || 1 ||  
moṣa taṃṇī je sādhana karai | satarā bheda saṃjama ādarai |  
paṃca sumati triṇī gupti dayāla | isā sādhu vaṃdau | triṇa kāla || 2 ||, etc.

MEF 193r1: cauda nāmma guṃṇa bolyā sāra | guṃṇa anaṃta navi lābhai pāra |  
tāraṇa taraṇa sadā samaratha: | sevaka nai dījyo pramahatha (sic) || 15 ||

*Endtitle* (MEF 193r3): | iti sijhāya cauda nāmma jatī nī saṃpūrṇa: ||

References: JGK 5, pp. 426-427 with titles *Sādhuvandanā* or *Sādhubuṇa* or *Aṇagāraguṇa* based on the London ms. S. 3614i (variant version in S. 3614j), cf. Blumhardt Nos. 68-69 (= BL Cat. Nos. 289-290). Koba database 000177990001 *Sādhubuṇa sajjhāya* with same beginning, authored by Ānandavimalasūri, mss. Nos. 7552, 34795, 35396, 48037, 51326, 51681, etc.

Notes: The title given to this work in the ms. is unusual. It deals with the moral qualities of Jain monks, who, therefore, have to be paid homage. Hence it belongs to the category 'Praise of monastic qualities (rules)' or 'Homage to monastic qualities'. This ms., like the two London mss., has no author's name.

Cat. No. 53

FP 4465

MTM containing 11 texts.

*TEXT 10: Jīvarāṣī Kṣamāpanā or Padmāvati Ārādhana (Guj., 34 stanzas) by Samayasundara*

16r12: hiva rāṇī Padamāvati jīvarāsa ṣamāvai  
jāṇa paṇu jaga dohalau | iṇa velā āvai | 1 |  
te muḃha miḃhā mi dukkaḃaṃ | arihaṃtā nī sāṣa |  
je maim jīva virādhiyā | caurāṣī lāṣa | 2 | te° |  
sāta lāṣa teukāya nā | sāte vali vāya | 3 | te° |  
daṣa prateka vanasapatī | caudaha sādḃhāra |  
bi ti cauriṃdrī jīva nā be be lāṣa vicāra | 4 |, etc.

17r22: iṇa pari iṇa bhava para bhavai | kīdhā pāpa aṣatra |  
trividha 2 karī bosaruṃ | karuṃ janama pavitra | 34 | te° |  
rāga vairāḃī je suṇai | e trījī dhāla |  
Samayasundara kahai pāpa thī | chūṭai tatakāla 35 | te° |

*Endtitle* (17r26): iti Ārādhana samāpata.

References: JGK 2, p. 374 (No. 1317.2). Publ. in A. Nahta (ed.), *Samayasundara Kṛti Kusumāñjali* pp. 547-550 and often present in Jain modern handbooks for the use of laypeople, e.g., *Śrī Jain Stuti*, publ. Bhānubhāi Keśavlāl Bhaṇṣālī, Mumbai, 1991 (10th ed.), pp. 121-124 (43 stanzas).

Notes: The title as given in the ms. is rather neutral, but the identification of the work is clear. This is originally a part of the *Pratyekabuddhacaupai* by the same author, hence the final chapter colophon e *trījī dhāla* which is meaningful only within a larger work. This didactic poem, often published in popular editions, is part of the daily recitation performed by laypeople as atonement for wrong actions implying violence to living beings that could have been per-

med in daily life. The purpose is to ask forgiveness from all living beings. This ms. and the official edition of Samayasundara's works have 34-35 verses, but popular publications may have more (see also next entry).

Cat. No. 54

FP 4405

Yellowish paper. OFN: 1-2; MEF: 1-2. 130 x 260 mms. 13 lines. Double-ruled red margins. Marginal title *Padamāvati* with folio number. Rather large size script, becomes smaller from 2r4 onwards but seems to be the same hand all along. Red used for *daṇḍas*. No date.

*Padamāvati* (*Raj.*, 54 stanzas) by (*Samayasundara and*) *Amolakaratna* (?)

1r1: ||§O|| Padamāvati lī ||  
hiva rāṇī Padamāvati | jīvā rāse ṣemānaiim |  
jāṇa paṇe jaga to bhalo | iṇa bailājī āvai |  
te mujha mīchā ma dukkhaṇaṃ 1  
arīhatā nī sāṣa | je māi jīva birādhīyā |  
caurāsī lāṣa te° 2  
sāta lāṣa prathavī taṇā | sāta apakāye |  
sāta lāṣa teukāye nī sāta vale bāye nī | 3 te°, etc.  
2v10: iṇa bhava prabhava sevyā | sevyā pāpa aṭhārā |  
ter(a)vadhe 2 kra vosarū | karū janama pavitra | 50 tehu hā |  
hiva rāṇī Padamāvati | saraṇa lidhā cyāra |  
sāgārī aṇasaṇa kīyo | jāṇa paṇā no sāra | 51 |  
tihāṃ thī cālīe kalī | divā tāpasa eha |  
mana mai dhīrja āṇana | chāḍyo sakala kalesa 52 |  
hamana cyāra saraṇā ho jo arihaṃ covīsā ṣaje (blank space)  
dharma kevalī no bhāṣīyo | Ratana Amolaka tāra jī | 53 |  
cihu gata nā dūṣa saṃbhavaijī | seva saraṇa cāra jī |  
puravale munīvara ima kaha | kilyāṇa midara sāro jī |  
hamana cyāra saraṇa hojī 54 ||

Notes: No title as such. *Padamāvati* refers to the incipit but is no central figure in this work which clearly appears as an expansion of Samayasundara's work described in the previous entry and a reappropriation by another author, who could be designated by the words *Ratana amolaka* (not found in any popular ed. of Samayasundara's work even in expanded form). Up to vs. 30 both works are identical. Vss. 31ff. contain further details about wrong actions involving violence to living beings. Vs. 50 (see above) is very close to vs. 34 of Samayasundara's work. The latter's name is not mentioned here, but he could be alluded to in the final phrase 'past monks say'. The language of this ms. is rather unstandardized.

Cat. No. 55

FP 4465

MTM containing 11 texts.

*TEXT 1: Śrāvaka karaṇa sajjhāya* (*Raj.*, 22 stanzas) by *Jinaharṣa*, incomplete

12r1: /// rau thāya 4 |  
cītāre nita cavadaī nema | pāle dayā jīve tām sīma |  
deharai jāya juhāre deva | dravyata bhāvata kara je seva | 5 |  
posālai guruvamdana jāya | suṇe vaṣāṃṇa sadā cita lāya |  
nira dūṣaṇa sūjhatau āhāra | sādham neṃ deje su vicāra | 6 |, etc.

12v12: vāru lahī amara vimāṃna anukrama lābhai sivapura thāmna |  
kahai Jinaharaṣa ghaṇai sasaneha | karaṇī duṣa haraṇī chai eha | 22 |

*Endtitle* (12v14): iti śrāvaka rī karaṇī saṃpūrṇaṃ ||

References: JGK 4, p. 141 (No. 3078, 13). Publ. *Jinaharṣa Granthāvalī* pp. 520-522  
(*Śrāvakakaraṇī-sajjhāya*).

Notes: Prescriptive text about the Jain layman's duty, from morning to evening, combining liturgy and ritual pertaining to the six *āvaśyakas* with rules relating to daily life: food allowed or prohibited, filtering of water, allowed or prohibited professions, pilgrimage to sacred places. Jinaharṣa (alias Jasarāja) belonged to the Kharataragaccha. His lineage is: Guruvardhana – Somagaṇi – Śāntiharṣa, his direct teacher. He was an extremely prolific writer (several works in this Catalogue; see author index) and wrote in the VS 1700s.

Cat. No. 56

FP 4289

Supplement on a greyish piece of paper following OFN 22. 60 x 70 mms. 14 lines. Red used for title and numbers.

*12 guṇa śrāvaka nā (Raj.)*

MEF 22bis (after OFN 22v): 12 guṇa śrāvaka nā  
1 śrāvaka nava tatva nā jāṃṇa hui  
2 śrā. kaṣṭa paryāṃ devatā ro sāja na vāṃchai, etc.  
4 dharma re viṣai ṣaṃkā kaṃṣā vitigichā rahita, etc.  
11 sāddha nai 14 prakāra nau phāsū eṣaṇika dāna de  
12 bārai vratādi dharma ārādhaka ja 1 de. u. 12 de  
(*In the margin*): Motī ro leṣa:

Notes: Brief definition about the 12 qualities of the Jain lay follower.

Cat. No. 57

FP 4328

Supplement following the Munipaticarita and the Dvādaśa Parṣad.

*SUPPLEMENT: [Śrāvaka 21 guṇa savaiyā] (Guj.)*

10v16: || lajjāvaṃta dayāvaṃta prasamta pratīvaṃta  
paradoṣa ke dhakaiyā paraupagārī he  
somadiṣṭi gunagrāhī gariṣṭa saba kaṃṇ iṣṭa śiṣṭa pakṣī, etc.

asau śrāvaka punīta ikavīsa guṇadhārī hai 1

References and notes: No title in ms. The identification was done thanks to the Koba database = 000357940001; Koba ms. 22051-2. This is complete in one stanza. For an other exposition of the 21 layman's qualities see the beginning of Samayasundara's *Vyavāharaśuddhi copāī* (FP 4370, Cat. No. 174) or, at an earlier date, Nemicandrasūri's *Pravacanasāroddhāra* section 239.

### 1.7. Monastic discipline

Cat. No. 58

FP 4488

Greyish paper. OFN: 1; MEF: 1. 100 x 250 mms. 15 lines. Double-ruled black margins. Orange pigment over verse-numbers. Dated VS 1642 = 1585 CE.

*Sajjhāya ekavīsa pāṇī nī (Old Guj., 18 stanzas) by Somasundarasūri*

1r: || §O || Vrahmāṇī re diu vāṇi majha abhinavī |  
jima bolium re pāṇi jinavāṇi kavī |  
kahi kaviyaṇa re bhaviyaṇa saṇau bhāvīiṃ karī |  
chaṃḍī duramati re kumata kudāgraha pariharī || 1  
pariharī duramati dharīya śubhamati Vīravacana sohāṃmaṇaṃ |  
mani dharīi dhyāu parama pāu mugati suṣa raliyāmaṇoṃ |  
Sohama bolai amīya tolai aṃga pahilai sām̐bhalau |  
phāsūi jāṃṇī piṇ pāṇī mūṃkī mana nau āmalau || 2  
usseima re saṃseima tila jāṇīi |  
taṇḍula tusa re javodiga vaṣāṇīi |  
usāmaṇa re āchaṇa ūnhūṃ jala kahium |  
aṃba bheḍī re kuṭṭha taṇūṃ dhoyaṇa lahium || 3  
e lahium pāṇī drāṣa vāṇī bijorāṃ ḍāṃḍama taṇaṇuṃ |  
nāliyaṇa khajūra kayara bora nuṃ dhoyaṇa bhaṇaṇuṃ |  
āṃmalāṃ āṃbīlii dhoyaṇa ekavīsai e sahī |  
havai aratha eha nuṃ sām̐bhalu nara nāri hīyaḍi gahi gahī || 4, etc.

1v8: sām̐bhālī e mani rosi āṇai je jāṇai naṃdā asium |  
vāra vāra ṣāmi sīsa nāmī | micchā dukkaḍa tiha sium |  
siddhāṃta jāṃṇasu jāṇa sahū ko eha bhāva vicārajyo |  
jea sūtra bhāṣai kumata dāṣai | teha nai valī vārajyo || 16  
jinavacane re je bolium te pālīi |  
valī naścaim re kumata thi kumata na vālīi |  
jūu tapa japa re vivadha kriyā saṃyamapaṇuṃ |  
te prāṇī re hārai phala sahī nija taṇuṃ || 17  
nija matiim karatu sugati hārai vadhārai avatāra e |  
je mūḍhajana mṛgapāsi pāḍai naḍai tasa saṃsāra e |  
imma jāṇī bhaviya prāṇī jinavāṇī sūdhī dharau |



śrīSomasuṃdarasūri sīsaha kahai bhavasāyara tarau || 17 (i.e. 18)

*Endtitle and colophon* (1v13): iti sajjhāya ekaviśa pāṇi nī samāpta || saṃvata 1642 varṣe Posa vadi 7 dine laṣitaṃ.

References: JGK 1, pp. 55-57 about the author, but no mention of this work. Not traced in the Koba database either but other works named *21 pāṇi prakāra* are available.

Notes: This tract is about the 21 kinds of liquids which the Jain mendicant should consider before rejecting or accepting them. This topic is explained with reference to the first Aṅga (see vs. 2), i.e. *Ācārāṅgasūtra*. This matter is distributed over the end of section 7 and the beginning of section 8 of the *Piṇḍesaṅgā* chapter. The total of the kinds of drinks comes to 21 but the synthetic number is not given explicitly. The technical terms used here are either borrowed from the Prakrit (e.g., *usseima*, *saṃseima*) or rendered into the vernacular equivalents (e.g., names of fruits): 1. water where hands have been dipped or washed while making dough (*usseima*), 2. water with which sesame seeds have been washed (*saṃseima*), 3. sesame-water (*tilodaga*), 4. water where rice has been washed (*taṇḍula*, Pkt. *cāulodaga*), 5. chaff-water (*tusodaga*), 6. barley-water (*javodaga*), 7. rice-water (*usāmaṇa*, Pkt. *āyāma*, Hindi translation *osāmaṇa* or *māṃḍ*), 8. 'water which has been used to wash a pot in which sour gruel is kept' (S. Bothara's translation in Amar Muni ed.; *āchaṇa*, Pkt. *sovīra*, Skt. comm. *āranāla* 'sour gruel made from the fermentation of boiled rice'), 9. hot water (*ūnhūṃjala*, Pkt. *suddhaviyaḍa*), 10. mango-juice (*aṃba*, = Pkt.), 11. juice of the *ambāḍak* fruit (*bheḍi*, Pkt. *ambāḍaga*), 12. *kapittha*-juice (*kūṭha*, Pk. *kaviṭṭha*), 13. grape-juice (*drāṣa*, Pkt. *muddiyā*, Skt. comm. *drākṣa*), 14. citron-juice (*bijorāṃ*, Pkt. *māuliṃga*, Hindi translation *bijaurā*), 15. pomegranate-juice (*dāṃḍama*, Pkt. *dālīma*), 16. coconut-juice (*nāliyāra*, Pkt. *nāliera*), 17. date-juice (*khajura*, Pkt. *khajjura*), 18. kareel-juice *Caocaris decidua* (*kayara*, Pkt. *karīra*), 19. jujube-juice (*bora*, Pkt. *kola*, Skt. comm. *badara*), 20. Emblic myrobolan-juice (*āṃmalā*, Pkt. *āmalaga*), 21. juice of tamarind (*āmbilī*, Pkt. *ciṃcā*, Skt. comm. *āmbilikā*). In vs. 8 reference is also made to the *Uttarādhyayanasūtra* and in vs. 15 to works such as the *Kalpa* or other *Chedasūtras*. The layman (*śrāvaka*, vs. 9) is also involved in the process, as he is the donor of what mendicants consume.

Somasundarasūri, born VS 1430, died VS 1499, was a prominent leader of the Tapāgaccha.

Cat. No. 59

FP 4505

MTM containing 26 texts.

*TEXT 18: Sātaviśa-guṇa sādhu nī sajjhāya (Guj.) [by Vallabhadeva]*

MEF 191v9: rāga Āsāuri ||

sakala deva jinavara arihaṃta | sidha sādha praṇamauṃ bhagavaṃta |  
vivarāṇa guṃṇa aṇagāraha taṇāṃ | muṇi bhaviyaṇa satya joī bhaṇāṃ | 1 |  
jaga jīvana bhīṣu aṇagāra | teha nā guṃṇa sattāvīsa sāra |  
aṃga cauthai chai iha nai vicāra: | te lahi saṃpai pāvai bhava pāra || 2 ||  
prathama guṃṇa e uttama kahyā | prāṇavadha dūreṃ pariharyā |, etc.

MEF 192r5: sīta udaka bedana sahu sahai | chavīsamai guṃṇa sava duṣa dehai |  
maraṇa na dukhe upasama atijāṇa | satāvīsamai jāṃṇai kalyāṇa 13  
e aṇagāra taṇāṃ guṃṇa kahyā | gura prasādi āgama thī lahyā |  
e guṃṇa je gura sadhā dharaīm | bhavasāyara te dutara tarai || 14 ||

*Endtitle:* sātavīsa guṃṇa sādha nī samāptah || sījjhāya sampūrṇah ||

References: Koba database 000160830001 (*Sādbuguṇasajjīhāya, Aṇagārasajjīhāya*). Publ. *Sajjīhāyādisaṃgraha* 3, p. 506-507.

Notes: The Koba mss. and the published version end with a *kalāśa* where the author's name is given as Vallabhadeva. This *kalāśa* is not attested here and there is no author's name. The source for this composition on the 27 qualities of the Jain mendicant is given as being the fourth Aṅga, i.e. the *Samavāyāṅga*. The corresponding sūtra there is: *sattāvīsa aṇagāraguṇā paṇṇattā, taṃ jahā: pāṇātivāta-veramaṇe, evaṃ paṃca vi. sotimḍiya-niggabe jāva phāsīmḍiya-niggabe. kodha-vivege jāva lobha-vivege. bhāva-sacce, karaṇa-sacce, joga-sacce, khamā, virāgatā, maṇa-samāharaṇatā, vati-samāharaṇatā, kāya-samāharaṇatā, ṇāna-saṃpaṇṇayā, daṃsana-saṃpaṇṇayā, caritta-saṃpaṇṇayā, veyāṇa-adhisāyaṇatā, māraṇaṃtiyaya-abhiyāsaṇayā* (text as in Jaina Āgama Series ed., 1985, p. 376): 1-5. refraining from killing living beings and other four great vows, 6-10. control over the sense-faculty of hearing and other sense-faculties, 11-14. abandonment of anger and the other passions, 15. truthfulness in mind, 16. truthfulness in action, 17. truthfulness in activity, 18. forbearing capacity, 19. detachment from passions, 20. proper control in mind, 21. proper control in speech, 22. proper control in bodily action, 23. perfection in knowledge, 24. perfection in right faith, 25. perfection in behaviour, 26. enduring (unpleasant) sensations, 27. enduring suffering leading to death. The Gujarati composition is a faithful rendering. See also Nemicandrasūri's *Pravaccanasāroddhāra* section 238 on the same topic.

## 2. Cosmological literature

Cat. No. 60

FP 4452

Whitish paper. OFN: 1-4; MEF: 1-4. 4v blank. 120 x 250 mms. 6 lines for the main part. No margin drawn. No daṇḍa used, spaces used as punctuation-markers. Marginal title *Jambūdvīpasamgrahaṇī patra 2 (2v) and patra 3 (3v)*. Orange pigment used for verse numbers. Dated: VS 1882 = 1825 CE.

*Jambūdvīpasamgrahaṇī (Pkt., 30 verses) by Haribhadra with interlinear Guj. commentary*

1r1: || §O || namium Jīṇam savvanuṃ jayapujjaṃ jayaguruṃ Mahāviraṃ  
Jambuddīva-payatthaṃ vucchuṃ (sic) suttā sa-para-heū 1  
khaṃḍā 1 joyaṇa 2 vāsā 3 pavvaya 4 kūḍā ya 5 tittha 6 seḍhīo 7  
vijaya 8 daha 9 salilāo 10 eesiṃ hoi samgrahaṇī 2, etc.

*Comm.* : || namium kahitāṃ praṇamī karī tīrthaṃkara sarvvajña prataim jaga nai pūjavā yogya  
chai jagata nā guru chai ehavā Mahāvira prataim Jambūdvīpa neṃ viṣai padārtha chai te pra-  
taim Jam. ka. Jambum te siddhānta thī potā neṃ para neṃ āgai daśa vātā kahuṃ chuṃ 1  
khāṃḍuā kahisyuṃ, yojana kahisyuṃ, vāsā ka° kṣetra kahisyuṃ, sāsvatā parvvata 4, sāsvatā  
parvata nā kūṭa kahasyuṃ, tīrthaḥ kahasyuṃ, vidyādharasreṇī 7 kahasyuṃ, cakravartti jītai te  
vijayakṣetra Bharatādika, sāsvatā drahaḥ 9, sāsvatī Gaṃgā-pramuṣa nadīyaṃ 10, e daśa vastu  
no samāsa je piṃḍa je samudāya teha no nāma samgrahaṇī kahiyai 2, etc.

3v: khaṃḍāigāhāe daśahiṃ dārehiṃ Jambūddīvassa

Samghayaṇī samattā rāyā Haribhaddasūrihiṃ 30 ||

*Comm.* : khaṃḍā 1 yojana 2 vāsāṇa 3 di daśa 10 dvārai karī Jambūdhīpa nī samgrahaṇī pūrī  
thai Jambūdvīpasamgrahaṇī saṃpūrṇam

*Endtitle and colophon*: iti śrīHaribhadrāsūrikṛta nā Jambūsamgrahaṇī samāptāḥ || sam | 1882  
rā mi | Posa vadi 4 ti | paṃ | Jñāṃnalābha Vālūcara-madhyai || 30 ||

References: Publ.: *Mūla* ed. with the commentary of Vijodayasūri. Khambhat: Jainagrantha Prakāśana Samiti, 1988 (Nemi-nandana Granthamālā 11); *Elements of Jaina Geography: The Jambūdvīpasamgrahaṇī of Haribhadra Suri* (Critically edited and translated with the Commentary of Prabhananda Suri) by Frank van den Bossche. Delhi: Motilal Banarsidass, 2007. – Leipzig: Krause 2013 No. 56 (different Guj. comm.). No specific attempt was made to trace mss. having the same comm. as this one.

Notes: The ms. was copied in Vālūcara = Baluchar, in the neighbourhood of Murshidabad (Bengal). After the colophon the commentator has a number of lines (3v-4r) devoted to the details of how to calculate the circumference of Jambūdvīpa with root extraction and multiplication. It ends with 1/18223863245 *iti śrī* (cf. Van den Bossche 2007: Appendix 1, Table 2).

Haribhadra's work deals with the ten topics listed in the initial programmatic verse: 1. sectors, 2. *yojanas*, 3. continents, 4. world mountain ranges, 5. peaks, 6. fortresses, 7. rows [of abodes], 8. provinces, 9. mountain lakes, 10. rivers (van den Bossche's translations).

Cat. No. 61

FP 4446

Yellowish paper. OFN: 1-5; MEF: 1-5. 110 x 230 mms. 20-21 lines. 1r blank; 5v blank. Double-ruled red margins. Marginal title *ṣaḍā jhu* with folio number. Red used for transitional phrases, numbers, *daṇḍas*. No date.

*Jambūdvīpa no vicāra or Khamḍājōyaṇa (Guj. prose)*

1v1: || §O || Jambūdhīpa no vicāra kicita mātra kahīye chem ||  
Jambūdhīpa lāmbho pamhulo eka lāṣa | joyano chem | thāli ne ākāra chem || pūrā caṃdramāne  
āra chem || teha nī paridhi 3 lāṣa 16 hajāra 2 | seṃ 27 jojana | tīna kosa 128 dhanuṣa 13 ||  
āṃgula jhājherī chem || Jambūdhīpa || dasa dvāre karī vaṣāṇīye chem || gāthā  
1 khamḍā 2 jojaṇa 3 vāsā 4 pavayā 4 kuḍā ya 5 titha 6 seḍhīya 7  
vijaya 8 dahara 9 salilāu 10 piḍae hoi sa(m)gāhaṇī ||  
evam iṇe || gāthā dasa dvāra chem || te prathama dvāra kahīye chem || khaḍā kehetām ||  
Jambūdhīpa nā | Bharataṣetra sarīṣā 190 ṣaḍa thāim te kima || Bharataṣetra no 1 khamḍa ||  
Cūlahemavaṃta para tanā 2 khamḍa, etc.

5r4: Bharata nī Gāṃgā nādī nī pareṃ jāṇavo 12 aṃtaranadī || Mahāvīdehaṣetra nī teha nā  
nāṃma || Gāhāvai 1 Dāhāvai 2 Vegāvati 3 Tata 4 Vitata 5 Umata 6 Śiroyā 7 Sīya 8 Aṃtovahaṇī  
9 Umamālānī 10 Gaṃbhīramālānī 11 | Phenamālānī 12 sarva aṃtaranadī 16592 jo 2 kalā ||  
lāmbī chem 225 jo || pohalī che || adhāi jojana nī uḍī chem || ebaṃ sarva 1456090 nādī jāṃṇa-  
vī || iti salilāu-dvāra sammattam || 10 ||

*Endtitle and colophon:* iti Ṣaṃḍājōyaṇa sammattam || liṣī arajāṃ Vijārīyāṃ madhe.

Notes: This is like a Guj. prose commentary on the stanza, ultimately coming from Haribhadra's *Jambūdvīpasamgrahaṇī* (see preceding entry), which lists 10 catchwords. Their treatment is distributed as follows and clearly marked by name, ordinal number or both: 1 ends on 1v8; 2 on 1v9; 3 on 2r2; 4 (*pavaya*) on 3v3; 5 (*kūṭa*) on 3v7; 6 (*titha*) on 3v9; 7 (*seḍhīya*) on 3v15; 8 (*vijem*) on 3v19; 9 (*draha*) on 4r20. The title of the work, as mentioned in the colophon, refers to the incipit of the initial stanza. The ms. was copied by a Jain nun (*arajām = āryā*). Place name not identified.

Cat. No. 62

FP 4450

Yellowish paper. OFN: 1-22; MEF: 1-22. 100 x 250 mms. 14 lines. Double-ruled red margins filled with yellow. Lozenge-shaped central space with a yellow lozenge with decorated blue border; yellow lozenges in the margins of some even folios. Nicely decorated central lozenge on 4r. Red used for *daṇḍas* and verse-numbers. On 22v, *patra* 22 by another hand. Dated: VS 1644 = 1587 CE.

*Laghukṣetrasamāsa (Pkt., 262 verses) by Ratnaśekharasūri*

1r1: || §O ||

Vīraṃ jayasechara-pai(ya above the line)-paitṭhiyaṃ | paṇamiūṇa sugurum ca |

maṃdu tti sasaraṇaṭṭhā | khittaviyārāṇum uṃcchāmi 1 ||  
tiri egarajju-khitte | asaṃkha-dīvodahīu te savve |  
uddhāra-paliya paṇavīsa | koḍikoḍi-samaya-tullā | 2, etc.

22v7: sūrihiṃ jaṃ Rayāṇaschāra-nāmachhiṃ |  
appattham eva raiyaṃ nara-khetta-vikkham |  
saṃsohiyaṃ payaraṇaṃ suyaṇehiṃ loe |  
pāveu ttaṃ kusala-raṃgamayaṃ pasiddhiṃ | 262

*Colophon (in red)*: iti śrīKṣetrasamāsa-prakaraṇaṃ saṃpūrṇaṃ || saṃvat 1644 varṣe Vaiśāṣa  
sudi Akṣatṛṭṭiyādine gurau vāre śrīPattane lipikṛtaiṣā paratiḥ || || || śubhaṃ bhavatu leṣaka-vāca-  
kayoḥ.

References: Numerous mss., often illustrated; numerous commentaries, numerous editions,  
with modern Indian languages translations. BL Cat. Nos. 308-312 (*mūla* only).

Notes: The following sections are marked: iti *Jambūdvīpādīkārāḥ* on 9v; iti  
*Lavaṇasamudrādīkārāḥ samāptaḥ* on 18v 11-12; iti *Dhātakikhaṃḍa-dīvādīkārāḥ samāptaḥ*  
on 19v; iti *Puṣkaravara-dvīpādīkārō samāptaḥ*. Between vs. 193 (on 11v) and the contin-  
uation (on 17v) there are additional independent sections: 14r (end of *jīva nī saṃgraha-gāthā*, 8  
verses and end of *saṃgraha-gāthā sarvaparidhiḥ*, 6 verses), 15r (iti *dhanuṣṭabāhā-saṃgraha-  
gāthā*, 11 verses), 17r (iti *ghanagaṇita-gāthā-saṃgrahaḥ*, 7 verses and *iti pratara-pramāṇaṃ  
saṃgraha-gāthā*, 11 verses). Fol. 1v is separated in two parts by a red line. On the right the text  
continues with vs. 15 to beginning of 25. The left side contains a 16 lines text starting with: ||  
*jaḡati mūli 12 ūpari 4 biṣeṣa adhika māhi*, etc. up to *iha cūlagirikūdāgiri kūḍā tulla viṣkaṃ-  
bhakaraṇāim* || śubhaṃ bhavatu || ☒

In this carefully designed ms., charts and diagrams are as important as the text itself. Charts  
are present on 2r (*duga aḍayaṃ, bāhyagiriḍvayaṃ, madhyagiri 2, abhyaṃtaragiri 2*), 2v (size  
of mountains, lands and lakes), 3r (size of the abodes of gods), 4r (the rivers), 4v, 6v (*avasar-  
piṇī and utsarpiṇī*), 9v (mountain-peaks), 10r (mountain-slopes, moons and suns in  
Jambūdvīpa, Lavaṇa, Dhātaki, Kāloḍa and Puṣkarārddha), 18v, 19r, 19v, 20r, 21r. There are  
several cases of full-page charts (10v, 12r, 12v, 13r, 13v, 14v, 15v, 16r) or pages with charts and  
diagrams and very little text. For diagrams see 3r (*mūlakamalam*), 5v (map), 7v (Meru with  
detailed captions), 8r (Meru, Uttarakuru, Devakuru and lakes), 9r (left : iti *Jambūvṛkṣa-sthā-  
panā*; right: *iti śālmaliṅvṛkṣa-sthāpanā*), 17v (Jambūdvīpa), 22r (left: *madhyadvīpaḥ samudraḥ  
| iti śubhaṃ bhavatu*; right: *manuṣyakṣetra-yamtrakam*).

The ms. was copied in the famous city of Patan (Gujarat). It is interesting to notice the men-  
tion of the Akṣa(ya)ṛṭṭiyā, which corresponds to Vaiśākha sudi 3 and has been an important  
date of the Jain religious calendar since at least the 10th c. It commemorates the day when the  
first Jina could break his one year fast through the gift of sugar-cane juice offered by Prince  
Śreyāṃsa, who was the only one on earth to know what type of gift a Jina could accept, at a  
time when *dāna* had not yet been instituted and regulated. On this date people (especially  
women) who have been keeping a yearly fast, break it through sugar-cane juice offered by rela-  
tives. In contemporary times, this festival is held on large scale, for example in Hastinapur (the  
place traditionally connected with the event) or Palitana.

Cat. No. 63

FP 4462

Brownish paper. OFN: 1-12; MEF: 1-12. 110 x 260 mms. Partly *pañcapāṭha* format, up to 4r. Marginal corrections thereafter. 1r blank; 12v blank except for the folio number. Triple-ruled red margins. No date.

*Laghukṣetrasamāsasūtra* (Pkt., 261 verses) by Jayaśekharaśūri / Ratnaśekharaśūri with beginning of a Skt. comm.

1v1: || §O ||

Viraṃ jayasehara-paya-paiṭṭhiyaṃ paṇamiūṇa suguruṃ ca  
maṃdu tti sasaraṇaṭṭhā khitta-viyārāṇum uṃcchāmi 1  
tiri egarajju-khitte asaṃkha-dīvodahīu te savve  
uddhāra-paliya paṇaviṣa koḍikoḍi-samaya-tullā 2, etc.

Comm.: || §O || ādau maṃgalābhidheyādy-arthāṃ ādyāṃ sūtra-gāthāṃ āha jayaśeṣara-pada-  
pratiṣṭitaṃ trailokya-mauli-kalpaṃ sthāna-nīcalaṃ jayaśeṣara-pade pratiṣṭitaṃ suguruṃ ca  
maṃdo jaḍo ham iti svasmarāṇārthaṃ na punar vvidvanmanayatayā Samayakṣetra-vicāraṇā-  
lavaṃ gṛhīta-dhunyāvaśiṣṭa-kaṇādānam iva stokaṃ 2 gṛhṇāmi 1 Svayambhūramaṇa-samudra-  
pūrvāpara-paryāṃtam iti, etc.

*Last words of comm.* (4r right margin): teṣu paṃśasatocca-kūṭeṣu ye dīrghā girayaḥ kulagiri-  
vakṣeskāra-gajadaṃta-rūpāḥ (left margin) teṣāṃ yathākramaṃ pūrvadiśi nadī (pūr)va-diśi  
Meru-diśi paryāṃta-varrti +siddha-kūṭeṣu Jinabhavanānīti (pū)rvam eva darsitaṃ 67.  
tajJinabhavanānāṃ pramāṇam āha | tāni///

12r7: sesāṇa divāṇa tahodahīṇaṃ viyāravitttharaṃ aṇorapāraṃ  
sayā suyāo paribhāvayaṃtu savvaṃ pi savvanum aikkacittā 261

*Endtitle:* iti Laghukṣetrasamāsasūtraṃ śrīJayaśeṣarasūrikṛtaṃ ☒ || śrīḥ

Notes: The last commented verse is 67. The text is the same as Ratnaśekharaśūri's *Kṣetrasamāsa* but does not include the last verse ascribing the work to him (see preceding entry). This is also the case, for instance, in BL Cat. Nos. 311 and 312. Our ms. goes further as it ascribes the authorship to Jayaśekhara. Velankar p. 100 '(XI) *Kṣetrasamāsa* by Jayaśekhara' states that this must be the *Kṣetrasamāsa* of Ratnaśekhara and that the confusion may have arisen from the words *jayasehara* occurring in the initial stanza. He refers to one Ahmedabad and one Surat ms. under this entry, showing that the confusion was persistent. The sections of the work are distributed as follows: *iya Labukhittasamāse Jambuddivāhigāro paḍhamo sammatto* ☒ 1 on 9v6 after vs. 194; *iya Khittasamāse Lavaṇasamuddāhigāro bīo sammatto* on 10v10 after vs. 224; *iya Labukhittasamāse Dhāiyasaṃḍadivāhigāro taio samatto* 39 ☒ on 11r11 after vs. 239; *iya° Kāloyasamuddāhigāro cauttbau* 4 on 11r13 after vs. 241; *iya° Pukkaravaradivāhigāro paṃcama* 5 on 12r1 after vs. 255. Then follow six more verses.

Cat. No. 64

FP 4447

Greyish paper. OFN: 1-10; MEF: 1-10. 110 x 280 mms. 13 lines. 1r blank. Square-shaped

central space. Double-ruled black margins. Orange pigment on verse numbers. Dated: VS 1547 = 1490 CE.

*Samgrahaṇiratna (Pkt., 276 verses) by Śrīcandra*

1v1: || §O || om̐ namaḥ śrīVitarāgāya || ||  
namiuṃ arihaṃtāi ṭhiya (ya *corrected by a later hand into* i)bhuvanogāhaṇā ya patteyaṃ |  
sura-nārayāṇa vocchaṃ | nara-tiriyāṇa viṇā bhuvaṇaṃ || 1  
uvavāya-cavaṇa-viraḥaṃ saṃkhaṃ iḡa-samaiyaṃ gamāgamaṇe |  
dasavāsasahassāiṃ | Bhavaṇavaiṇaṃ jahanna-ṭhiū | | 2, etc.

10r11: saṃkhittā Saṃgahaṇī guratara-Saṃgahaṇi-majjhau eṣā |  
siriŚricam̐da-mumiṃdeṇa nimmamiyā atta-puḍhaṇaṭṭhā || (2)73  
saṃkhittariō imā sarīram ogāhaṇā ya saṃghayaṇā |  
saṃnā saṃṭhāṇa-kasāya-lesa iṃḍiya du sumaghāyā (*sic*) || (2)74  
diṭṭhī dāmsaṇa nāṇe joguvaugovavāya cavaṇā ṭhiū  
pajjatti kimāhāre sannī gair-āgaī vee || (2)75  
Malahāri-Hemasūrīṇa sīsa-lesenaṃ viraiyaṃ saṃmaṃ ||  
Saṃgahaṇirayaṇaṃ eyayaṃ naṃḍau jā Virajiṇa-titthaṃ || (2)76

*Endtitle and colophon* (10v1): iti Maladhāri śrīŚricam̐drasūriviracitaṃ Saṃgrahaṇiratnaṃ  
samāptaṃ || saṃvata 1547 varṣe Phāguṇa vadi caturddaśī Śanivāre śrīKharataragaccha  
śrīJinadharmmasūri-paṭṭālam̐kāra-śrīJinacam̐drasūri-śiṣya vā° Devabhadragaṇi likhitaḥ || śrīr  
astu śrī śubhaṃ bhūyād iti śrīJesalameru<naṃ> durgge rājya śrīDevakaraṇa-rājye ||

References: Numerous editions and mss. of this very popular work are available everywhere.  
Notes: The following sections are marked in the text: *suresu ṭṭhiū dāraṃ sammattaṃ* on 2r1  
after vs. 16; *suresu bhavaṇadāraṃ sammattaṃ* on 4v8 after vs. 95; *suresu ugāhaṇā dāraṃ sam-*  
*mattaṃ* on 4v14 after vs. 101; *narayadāraṃ sammattaṃ* on 8r2 after vs. 197; *maṇuyadāraṃ*  
*sammattaṃ* on 8v3 after vs. 214.

Jinadharmasūri (sūri in VS 1480, died in 1523) and his successor Jinacandrasūri (in VS 1523  
= 1466 CE; died VS 1559 = 1502 CE) belonged to the Begaḍa Śākhā of the Kharataragaccha.  
Devakaraṇa Rāvala (alias Devīdās), the ruler of Jaisalmer between 1470 and 1506 CE, atten-  
ded several religious events connected with this monastic lineage (Vinayasāgar, *KhG Bṛhad*  
*Itihās* pp. 268-273).

Cat. No. 65

FP 4297

Greyish paper. OFN: 1-16; MEF: 1-16. 110 x 250 mms. 1r blank, 16v blank. 11 lines.  
Lozenge-shaped central space. Rather large script. Double-ruled black margins. Red used for  
*danda*s. No date but could be fairly old on account of the script (16th c.?).

*Samgrahaṇisūtra (Pkt., 311 verses) by Śrīcandra*

1v1: || §O || namiu arihaṃtāi | ṭhiūbhavaṇogāhaṇāi patteyaṃ |

sura-nārayāṇa vucchaṃ | nara-tiriyāṇaṃ viṇā bhuvāṇaṃ | 1 |  
 uvavāya-cavaṇa-viraḥaṃ | saṃkkaṃ iga-samaīyaṃ gamāgamaṇe |  
 dasavāsasahassāiṃ | Bhavaṇavaīṇaṃ jahanna-ṭhī | 2 |, etc.  
 16r2: saṃkhittā Saṃghayaṇī | gurutara-Saṃghayaṇi-majjhau eṣā |  
 siriSiraṇḍa-mumiṇḍeṇa nimiyā atta-paḍhaṇaṭṭhā (30)8  
 saṃkhittāyārāu | imā sarīraṃ ogāhaṇā ya saṃghayaṇā  
 sannā saṃṭhāṇa-kasāya-lesa imḍiya a du samughāyā | (30)9 |  
 diṭṭhā dāsaṇa nāṇe | jogavaugouvāya cavaṇa ṭhī |  
 pajjatti kimmāhāre | sannā gair-āgaī veyā | 10 |  
 Malahāri-Hemasūriṇa sīsa-lesēṇa sūriṇā raī(yaṃ) |  
 Saṃghayaṇirayaṇaṃ eyaṃ | naṃḍau jā Virajīṇa-titthaṃ | 11 |

*Endtitle* (16r6): iti śrīSaṃgrahaṇisūtraṃ saṃpūrṇaṃ || ☒ ☒

*Addition in cursive script by another hand* (16r7):

sat eva ya koḍi sayā | ṇauyā cchappaṇṇa saya saḥassāiṃ  
 ca (*corrected in* cha) uṇauti ca saḥassā sayāṃ divaḍḍhaṃ ca gaṇiyapadaṃ 1

Notes: Occasional marginal explanations in Prakrit, Sanskrit and Gujarati or corrections from a later hand. Sections marked: *suresu ṭhī dāraṃ sammattaṃ* on 2r8 after vs. 18; *suresu bhavaṇadāraṃ sammattaṃ* on 7r11 after vs. 126; *suresu gāhaṇādāraṃ sammattaṃ* on 7v8 after vs.133; *nirayadāraṃ* on 12r10 after vs. 233. Vs. 100 on 6r7, vs. 200 on 10v9, vs. 300 on 15v5. In the verse added by the later hand one can recognize Haribhadra's *Jambūdvīpasamgrahaṇī* vs. 9 which deals with the surface area of Jambūdvīpa. The 'correct' text is: *satteva ya koḍisayā nauā chappanna sayasahassāiṃ / caṇṇauyaṃ ca saḥassā sayāṃ divaḍḍhaṃ ca sāhīyaṃ*, "The surface area of Jambūdvīpa is seven hundred and ninety crores, fifty-six hundred thousand and ninety-four thousand, one hundred, and half of the second [*yojanas*]" (van den Bossche's translation p. 79; the exact number is reached at when vs. 10, missing here, is added).

Cat. No. 66

FP 4300

Rough and thick yellowish paper. OFN:1-16; MEF: 1-16. 110 x 250 mms. 13 lines. Double-ruled red margins. No red used, no *danḍa* used. Faint orange pigment over verse-numbers. Spaces used as punctuation-markers. Several ink stains or imprints from other pages on 1r. Dated: VS 1815 = 1758 CE.

*Saṃgrahaṇīprakaraṇa (Pkt., 395 verses) by Śrīcandra*

1r1: || §O || aiṃ namaḥ namīyaṃ arihaṃtāi ṭhībhavaṇogāhaṇā ya patteyaṃ  
 suranārayāṇaṃ vucchaṃ naratiriyāṇaṃ viṇā bhuvāṇaṃ 1  
 uvavāyacavaṇaviraḥaṃ saṃkkaṃ igasamaīyaṃ gamāgamaṇe  
 dasavāsasahassāiṃ Bhuvāṇavaīṇaṃ jahannaṭṭhī 2, etc.

16v2: saṃkhittā Saṃghayaṇī gurutaraSaṃghayaṇimajjhau eṣā  
 siriSiraṇḍa-mumiṇḍeṇa nimmiyā eṣa paḍhaṇaṭṭhā (3)91



samkhittayariu imā sarīram ogāhaṇā ya samghayaṇā  
 saṅṅā samṅhāṇa-kasāya-lesa imḍiya du samagghāyā (3)92  
 diṭṭhī dāmsaṇa nāṇe joguvaogovavāya cavaṇa ṭhīi |  
 pajjatti kimāhāre | saṅī gaim āgāi vee (3)93  
 Malahāri-Hemasūriṇa sisaleseṇa sūriṇā raīyaṃ  
 Samghayanirayaṇam eyaṃ naṃḍau jā Virajīnatitthaṃ (3)94

*Colophon* (16v6): iti śrīSamgrahaṇī-prakaraṇam samāptam saṃpūrṇam saṃvat 1815 varṣe  
 miti Kārttika vadi 2 dine liṣitam.

Notes: The following sections are marked: *suresu ṭhīi dāraṇ sammattaṃ* on 1v10 after vs. 21;  
*suresu bhavaṇādāraṇ sammattaṃ* on 7r7 after vs. 158; *suresu ugāhaṇādāraṇ sammattaṃ* on  
 7r14 after vs. 164; *uktaṃ nāraḱāṇām avagāhanā dvāraṇ* on 12v13 after vs. 300; *uktaṃ nāra-  
 kāṇ(ā)ṃ gati dvāraṇ* on 13r11 after vs. 308.

Cat. No. 67

FP 4320

Yellowish paper. OFN: 1-60; MEF: 1-60. 100 x 240 mms. 17 lines. Double-ruled black mar-  
 gins filled with red. Lozenge-shaped central space filled with a red lozenge design. Red disk  
 with arrows (1r). One central red disk on odd folios, three red disks on even folios. Marginal  
 title *///haṇīvṛtto* || (1r), *saṃgrahaṇīvṛtti* elsewhere, at places with folio number. Some folio  
 numbers are not visible because the ms. has been repaired with pasted paper strips. Dated: VS  
 1553 = 1496 CE.

*Samgrahaṇiratna (Pkt., 273 verses) by Śrīcandra with Devabhadrasūri's Skt. com-  
 mentary*

1r1: || §O || oṃ namaḥ siddhāya |  
 apyadbhutaṃ yogibhir apy agamyam vidhūta-niḥṣeṣa-tamo-vitānaṃ |  
 acintya-māhātmyam aṃ niraṃjanaṃ dyotir jayaty ekam anaṃtam avyayaṃ || 1  
 yasyāṃṭer va(cobhir) jīvaty adyāpi bhavya-loko'yaṃ  
 sa jayaty āgama-jaladhīr Jinabhadra-gaṇiḥ kṣamāśramaṇaḥ || 2  
 prasanna-gambhīra-padā hita-kramā mitākṣarā varjita-paunaru(ktyā)  
 (yair nirmitā) Saṃgrahaṇīyam adbhutā | namo namas tat-pada-paṃkajebhyaḥ || 3  
 iha tāvac chāstrāḍau saṃkṣipta-rucināpi prāyaḥ śiṣṭa-samayānuvṛttaye vighnopāśāṃtaye ca  
 parama-maṃgalālayo 'bhīṣṭa-devatā-stavaḥ | tathā śrutvābhidheyam śāstrāḍau puruṣārthopa-  
 kāraḱam | śravaṇāḍau pravarttaṃte tajiṅjīnāsādinoditāḥ |, etc. (1r7) śāstrakāraḥ sārddhāṃ  
 gāthāṃ āha ||  
 namium arihaṃtāi ṭhīi-bhavaṇogāhaṇā ya patteyaṃ |  
 sura-nārayāṇa vucchaṃ nara-tiriyāṇaṃ viṇā bhavaṇaṃ || 1  
 uvavāya-cavaṇa-viraḱaṃ saṃkhaṃ iga-samaiyaṃ gamāgamaṇe |  
 ihādyapādeneṣṭadevatā-stavaḥ | ṣeṣeṇa tv abhidheyam āha |, etc.

57v2: samkhittayarī u ima ... || (2)72

diṭṭhī dāmsaṇa nāṇe joguvau ... || (2)73

60v9: suhuma-puḍhavi-kāiyā du-gaiyā du-āgaiyā bāyara-puḍhavi-kāiyā (dug)aiyā ti-āgaiyā  
ityādi || 23 veda-dvāram api prāk prapaṃcitam eva || 24 tad evaṃ vyākhyātā catur-viṃṣati-dvā-  
rātmikā gāthā-dvaya-pramāṇā saṃkṣiptatarā Saṃgrahaṇis tad-vyākhyānāc ca śrīHarṣapurīya-  
gacchālāmkāra-Maladhāri-śrīmadAbhayadevasūri-paṭṭa-ratna-śrīHemacaṃdrasūri-śiṣya-śrī-  
Śrīcaṃdrasūri-caraṇāmbuja-caṃcarikena śrīMunicaṃdrasūribhyo labdha-pratiṣṭena  
śrīDevabhadrasūriṇā viracitā sva-guru-praṇīta-Saṃgrahaṇyā vṛttih samarthitā || ||  
aṃgāny upāṃgāni tathāparaṇi vilokya śāstrāṇi gurūpadeśataḥ |  
vinirmmitā vṛttir iyaṃ tathāpi śodhyaṃ yadi syād vibudhair viśodhyaṃ || 1 | 1  
nija-guru-pada-bhakto kurvato vṛttim enāṃ  
mama samajāni puṇyaṃ yat tato bhavya-lokaṃ |  
jīna-pati-mata-potāt tīrṇa-saṃsāra-sindhur |  
vrajatu śivam ananta-jñāna-drg-vīrya-saukhyāṃ || 2  
pratyaksara-gaṇanāto gramthamānaṃ viniścitāṃ  
paṃcatrimśac-chatāny atra ślokānāṃ sarvva-saṃkhyayā || 3  
gramthāgram śloka 3500 || || || śrī || ||

*Colophon* (60v15): || saṃvat 1553 varṣe Āṣāḍhamāse śuklapakṣe daśamyāyāṃ tithau vāra Some  
likhittam | upādhyā(ya) śrīśrīśrīHarṣarājopādhyāyaḥ śiṣya vā° Bhadrodayagaṇinām | tatsiṣya  
vācanācāryya Śemaprabhagaṇinām tatsiṣya paṃ° Padmakalasaji (*invisible* akṣara *at the begin-  
ning of the line*)ṇā-paṭhanārtham | vācyamānaṃ ciraṃ naṃdyāt ||

References: Pingree A3, 119b-120b, A4, 116a and A5, 146b-147a: the oldest recorded ms.  
was copied in VS 1425. Mss. outside India are Berlin: Weber 1950 (98 fols, with a lacuna,  
n.d.); Schubring 751 (80 fols, n.d.), 752 (45 fols, n.d.); Florence 653 (112 fols, n.d.);  
Leningrad (1918) 188 (68 fols); Paris: BnF, Sanscrit 1665 (51 fols, dated VS 1427, thus fairly  
old); BL Cat. No. 328, Or. 2116 (mentioned in Pingree; 77 fols., dated VS 1542). [Oxford  
1367 (Sansk. d. 323, incomplete, n.d.) and 1368 (Sansk. d. 324, 23 fols) mentioned in Pingree  
A3, 120a under Devabhadrasūri are probably anonymous Avacūris rather than Devabhadra's  
commentary, since they are much shorter]. – Publ.: Ed. by Muni Lalitavijaya. Bombay, 1915.  
Notes: The letters or words noted in brackets above are emendations based on the vulgate as  
they correspond to passages that are not properly treated in the ms. Charts on 6v, 20v, 21v,  
26v, 36r, 36v, 39v, 41v, 42r, 59v. Small diagrams inserted within the text on 20r, 22v, 26r, 58r,  
59r. The following main divisions are marked in the ms.: *suresu ṭhiidāraṃ sammattaṃ* on 7v8;  
*suresu bhavaṇadāraṃ sammattaṃ* on 26r5; *suresu ogāhaṇā dāraṃ sammattaṃ* on 27r 11;  
*uktaṃ narakāṇāṃ avagāhanādvāraṃ* on 42v3; *maṇuyadāraṃ sammattaṃ* on 47v11; *uktaṃ  
tirisācām avagāhādvāraṃ* on 50r2. Devabhadrasūri, the author of the commentary, was a direct  
pupil of the author of the *mūla*, Śrīcandra.

Cat. No. 68

FP 4294 (B)

Brownish paper. A verso side numbered 34; 100 x 250 mms. 8 lines for the main text in larger  
script. Orange pigment over verse numbers.

*Saṃgrahaṇiratna (Pkt.) by Śrīcandra with interlinear Guj. comm., verse 1 to beg.  
of 8*

34v1 : || §O || namium arihaṁtāi | ṭhii-bhavaṇogāhaṇā ya patteyam |  
sura-nārāyaṇa vucchaṁ | nara-tiriāṇaṁ | viṇā bhavaṇaṁ || 1, etc.

*Comm.:* || §O || namium kahatāṁ namaskāra kari kanha nai ? | arihaṁta ādi (illegible) para-  
maṣṭi nai ṭhii āyuṣaḥ sthitiḥ | bhavana rahivā nā sthānaka | ogāhaṇā kahatāṁ śarīra-māna | anai  
ca śabda thakī devatā nā varṇavastha vihu kahisi, sura kahatāṁ devatā nārakī | vucchaṁ kaha-  
tāṁ etalā bola kahisu || nara kahatāṁ manuṣya, tiri kahatāṁ tiryamca, cha nai bhavana nī sthi-  
ti nahī bhavana athirapaṇā māṭai triṇha dvāra° || 1, etc.

34v8: || 7 do sāhi satta sāhia | dasa caudasa satara ayara jā ///

*Comm.:* hiva devaloka nau āyu kahiyai, pahilai devaloka bi sāgaropama āūsau pāṁcamai deva-  
lokai 10 sāgaropamā chaṭṭhai cavadaī sāgara sātamaī devalokai 17 sāgara nau jāṇivau āyu  
nakṣatra nī devī 4 yugala nara palyopama nau cau+au bhoga jaghanyai āyu jāṇivau bījai deva-  
lokai be sāgaropama jhājherau āyu | trijai devalokai sāta sāgaropama āyu caughare sāta sāgaro-  
pama jhājherau āu jāṇivau///

Notes: The last part of the comm. available in this ms. deals with the maximal life-duration of  
the Vaimānika gods.

Cat. No. 69

FP 4312

MTM containing 2 texts.

*TEXT 2: Arhadvijñaptirūpā Vicāraṣaṭṭrimśikā (Pkt., 39 verses) by Gajasāra with  
Guj. Bālāvabodha*

62v4: namium cauvisa jiṇe | ta-ssutta-viyāra-lesa-desāṇao |  
daṁḍaga-pachim te cciya | thosāmi suṇeha bho bhavvā || 1  
neraiyā 1 asurāi 11 | puḍhavaī 16 beṁḍiyādao ceva | 19  
gabbhaya tiriya 20 maṇūsā 21 viṁtara 22 joiṣiya 23 vemānī 24 || 2 ||, etc.

*Comm.:* aiṁ namaḥ || namaskāra karīnai Ṛṣabhapramukha cauvisa tīrthaṁkara pratai tiyāṁ  
tīrthaṁkarāṁ rau, sūtra kahatāṁ siddhāṇṭa sarīram ogāhaṇāya saṁghayaṇā saṇṇā ityādika  
tiyai nā vicāra nā lesa nī kahivā huṁtī neraiyā asurāi ityādika gāthā ukta daṁḍake karīnai tehi  
ja tīrthaṁka(ra) deva vinatī karīnai stavisyuṁ te stavanā sāṁbhalau aho bhavya jīvau hīvai 24  
daṁḍaka kahai || 1, etc.

66v: sampaya tumhaṁ bhattassa | daṁḍagaya-paya-bhamaṇa-bhagga-hiyayassa |  
daṁḍa-tiya-viraha-sulahuṁ | lahuṁ mama diṁtu mukka-payam || 38  
siriJiṇahaṁsa-muṇīsara | rajje siriDhavalacāṁḍa-sīseṇaṁ |  
Gajasāreṇaṁ lihiyā | esā vinnatti appa-hiyā | 39 |

*Colophon:* iti śrī (2 erased akṣaras) Arhadvijñaptirūpā Vicāraṣaṭṭrimśikā samāptā || cauvisaṁ  
titthaya/// (= beginning of another text)

*Comm.:* śrīKharataragaccha-nāyaka śrīJinahaṁsasūrīsara nai dharmmarāja karatai  
śrīDhavalacāṁdra mahopādhyāya nai śiṣyai Gajasāra nāmai sādhai liṣī e bhagavaṁta nī vinatī  
cha āṁpaṇai ātamā nai hitakāriṇī.

*Colophon:* iti śrīVicāraṣaṭṭrimśikāyāṁ Bālāvabodhaḥ samāptaḥ ||

References: Velankar p. 352 under *Vicāraṣaṭṭrimśikā*. Other titles *Daṇḍakacaturviṃśati*, *Daṇḍakaprakaraṇa*, *Arhadvijñapti*. Numerous mss. and editions of this classic are available. – All the Guj. commentaries of the Udine collection are anonymous. For commentaries authored by members of the Kharataragaccha see, for instance, Vinayasāgar, *KbG Sāhitya Kośa* Nos. 2375-2382. No attempt has been made here to trace other copies with the same comm.

Notes: This work was first presented in tabular form (*yantra*) according to the commentators, and then put in the form of a text. It was composed in VS 1579 by Gajasāra, pupil of Dhavalacandra from the Kharataragaccha. It lists 1) the hell-beings, 2)-11) the ten varieties of Bhavanavāsin gods, 12)-16) the five kinds of earth beings (i.e. one-sensed beings), 17)-19) the two-, three- and four-sensed beings, 20) the animals sub-class of five-sensed beings, 21) the human beings sub-class of five-sensed beings, 22) the Vyantara gods, 23) the Jyotiṣa gods, and 24) the Vaimānika gods. Each category is then examined through twenty-four parameters: 1) type of body (*saṁvāra*), 2) extension (*ogāhaṇā*), 3) joining of the bones (*saṁghaṇa*), 4) instincts (*sannā*), 5) form of the body (*saṁsthāna*), 6) passions (*kaśāya*), 7) spiritual hue (*leśā*), 8) sense-faculties (*indriya*), 9) expulsion of atoms (*saṁugghāya*), 10) belief (*ditṭhi*), 11) faith (*daṁsaṇa*), 12) knowledge (*nāna*) and 13) negative knowledge (*anāna*), 14) activity (*joga*), 15) imagination (*uvaoga*), 16) mode of birth (*uvavāya*), 17) descent on earth (*cavana*), 18) duration of life (*phī*), 19) development (*pajjatti*), 20) nourishment with reference to directions (*kimāhāra*), 21) (*saṁjñī asaṁjñī*), 22) going (*gai*), 23) coming back (*āgai*), 24) sex (*veda*).

Cat. No. 70

FP 4398

Yellowish paper. OFN: 1-3; MEF: 1-3. 110 x 250 mms. 6 lines for the main text in larger script. Double-ruled red margins. Red used for *daṇḍas* and verse-numbers. No date.

*Ṣaṭṭrimśikārūpārhadvijñapti (Pkt., 42 verses) by Gajasāra with an interlinear Guj. commentary*

1r1: ||ṢO|| namiuṁ cauvisa jiṇe | ta-ssutta-viyāra-lesa-desāṇo |  
daṇḍaga-pachim te cciya | thosāmi suṇeha bho bhavvā || 1 ||  
neraiyā 1 asurāi 11 || puḍhavāi 16 beṁdiyādayo ceva 19 |  
gabbhaya tiriya 20 maṇussā 21 | vaṁtara 22 joiya 23 vemāṇi 24 || 2 ||, etc.

*Comm.*: namiuṁ kahatāṁ mana-vacana-kāyāiṁ namaskāra karīnai cauvisa jiṇe ka°  
Rṣabhādika cauvisa tīrthaṁkara pratai, tat ka° cauvisa jiṇa teha nau, sūtra ka° āgama, śarīram  
ogāhaṇāya ityādi teha nu je vicāra teha nu je leśa teha nā deśāṇo ka° kahivā thaki, te ka° cau-  
visa Jiṇa prataiṁ thosāmi ka° huṁ stavaṁ chaṁ suṇeha ka° sām̐bhala, bho bhavvā ka° ho  
bhavyajīvo 1, etc.

3r: sampai tumha bhattassa | daṇḍagaya-paya-bhamaṇa-bhagga-hiyayassa |  
daṇḍa-tiya-viraya-sulaham | lahuṁ mama diṁtu mukka-payam | 37 |  
siriJīnahamsamuṇisara | rajje siriDhavalacandaṁdasenaṁ |  
Gajasāreṇa lihiyā | esā viṇṇatti appahiya | 38 |

*Colophon*: iti Ṣaṭṭrimśikārūpārhadvijñapti || sanāsam vastu | śramaṇasaṁghasya | śrīḥ  
*Comm.*: śrīJīnahamsa chavai nāmai te ācārya teha nā rāya nai viṣai śrīDhavalacandra upā-  
dhyāya teha nai śiṣyai Gajasāra chavai nāmai likhī eha vinatī ātmā nai hita nī kāraṇahāri.

Notes: The Guj. commentary tends to spread in the margins as well. Up to 3r verses are numbered from 1 to 38, but the total of verses in the work amounts to 42 as verses numbered 9-10 and 16-17, which had been forgotten, have been written with their interlinear commentary on 3v. A cross on 1v1 and 1v5 indicates the place where the two pairs have to be inserted.

Cat. No. 71

FP 4440

Yellowish paper. OFN: 1-10; MEF: 1-10. 10v blank. 130 x 250 mms. 4 lines for the main text. Triple-ruled red margins. Compartments clearly delineated by red lines. Marginal title *Daṃḍaka* with folio number on 1v, elsewhere folio-number only. Red used for *daṃḍas*, transitional phrases, lines for compartments and irregularly for verse-numbers. No date but rather recent on account of the script.

*Caubīsadaṃḍakasūtra (Pkt., 46 verses) with an interlinear Ṭabo (Skt. and Guj.)*

1r1: ||§O|| śrīVītārāgāya namaḥ | atha Daṃḍaka-ṭavārtha liṣyate: |

namium cauvisa jiṇe ta-ssutta-biyāra-lesa-desāṇao ||

daṃḍaka-pachim ta cciya || thosāmmi suṇcha bho bhabbā || 1

neraiyā 1 asurāi 10 || puḍhavāi 16 beṃḍiyādao ceva 19 ||

gabbhaya tiriya maṇussā 21 || vyaṃtara 22 joiṣiya 23 bemāṇi 24 || 2 ||, etc.

*Comm.:* || aiṃ namaḥ śrīSārādāya nmaḥ || śrī arhaṃ namaḥ || caturviṃsat tīrthaṃkarebho namaḥ || || atha Daṃḍaka-ṭavārtha liṣyate namaskāro stu: caturviṃsat tīrthaṃkarāṇāṃ tais tīrthaṃkarair ukto vicāraḥ daṃḍaka-padaih caturviṃsati mārgaitaṃ niśayena: kathayīṣyāmi ahaṃ Gajasāranāmā śrīṇutaḥ bho bhavyaprāṇiṇaḥ 1 sapta narakāṇāṃ daṃḍam ekaṃ 12, etc. evaṃ daṃḍaka 24 saṃsepeṇa ābhyāṃ gāthādvayābhyāṃ kathayīṣyāmi, etc. (1v) udārikādi sarīra kahasī, etc. utkṛṣṭa jaghanya kahisī 2 saṃghayaṇa 6 kahasī, etc.

10r: sampāi tumhe bhattassa | daṃḍagaya-paya-bhavaṇa-bhagga-hiyayassa |

daṃḍa-tiya-biraha-sulaham | lahuṃ mamaṃ diṃtu mukka-payam || 45 ||

siriJiṇahaṃsa-muṇisara-rajje | siriDhavalacāṃda-sīseṇa |

Gajasāgareṇa lahiyā | ce binnati appa-hiyā || 46 ||

*Colophon:* iti śrī Bicārasāhaṃ || jñatiḥ Caubīsadaṃḍakasutra samattaṃ: || || śrīḥ || || śrīḥ || ||

*Comm.:* sāṃprati vijayamāna Kharataragaccha-nāyaka śrīJinahaṃsasuri nāmeṃ jcha naiṃ rāṅge na viṣe śrīDhavalacāṃdrasyaiṃ nāmāiṃ mahopādhyāya teha nā siṣa Gajasāgaraḥ isyaiṃ nāmāiṃ jiṇaiṃ pahilī yaṃtra karī pachaiṃ gāthā baṃdha thī śrīCauvisatīrthaṃkaravīnati te āpa kī ātmā hiteṃ liṣiḥ 46

*Colophon:* iti śrīSiddhāntasāre Vicārachatrisī sampūṇa: iti (ca)uvisa daṃḍakeṃ cauvisadvāraḥ sampūrṇa: ||

Notes: This is the longer version of the work which can have between 38 and 47 verses. The interlinear comm. on the first two verses is in Sanskrit, then shifts to Gujarati and in the final part combines Sanskrit, Gujarati and Hindi. Both the scribe of the main text and the scribe of the commentary name the author as Gajasāgara instead of Gajasāra as usually done. In the final part the comm. manages to give almost all the titles through which this work is known.

Creamish paper. OFN: 1-10; MEF: 1-10. 1r blank. 110 x 240 mms. 11 lines. Triple-ruled red margins. Orange pigment used over the verses of the *mūla*. Dated: VS 1877, Śaka 1742 = 1820 CE.

*Vicāraṣaṭṭriṃśikā (Pkt.) by Gajasāra with auto-commentary (Skt.), fragmentary*

8r1: /// kaṃ bhaniṣyāmi 24

cauviha-sura-tiriesuṃ niraesu a diha-kāligī sannā

vigale heuvaesa saṅṅā-rahiā nirā (*sic for thirā, see comm.*) savve 27

*Comm.*: caturvidha-sura-tiryakṣu nirayeṣu dirgha-kāli<he>kī saṃjñā dirghau 'tīta- anāgata-varttamāna-viṣayaḥ kālo jñeyo yasyā iti vyutpatteḥ vikale hetūpadeśakī saṃjñā kimcin mano-jñāna-sahitā varttamāna-kāla-viṣayā saṃjñety arthaḥ viśiṣṭaitatsāmjñā-traya-rahitā sarve sthirā jñeyāḥ 27

maṇuāṇa diha-kālea diṭṭhivāovaesiā kevi, *etc.*

*Comm.*: manujānām dirghakālikī saṃjñā dṛṣṭivāḍopadeśakī pakṣyāyopasāmikādi samyaktva-sahitāḥ ke pi paṃcēmdriya tiryamco py etat saṃjñā, *etc.*

10r4: saṃpai tumhaṃ bhattassa daṃḍagaya-paya-bhamaṇa-bhagga-hiyayassa

daṃḍa-tia-viraya-sulahaṃ lahuṃ mamaṃ diṃtu mukka-payam 40

*Comm.*: he jinā iti padaṃ pūrva-sthitam ihāpi grhyate tena he jināḥ saṃprati ihabhava bhavataṃ bhaktasya trikaṇa-śuddhyā bhaktimaṃtaḥ daṃḍaka-padeṣu sūksma-bādara-paryāptā-paryāpta-rūpeṣu bhramaṇaṃ punaḥ punar gatyāgati-rūpaṃ tasmād bhagnaṃ nivṛttaṃ, *etc.*

10r10: siriJinahaṃsa-muṇisara-rajje siriDhavalacaṃdasiseṇa

Gajasāreṇa lihiyā eṣā vinnatti appa-hiā 41

śrīJinahaṃsasūrināmāno ye Jinasamudrasūripaṭṭapratīṣṭitā muni(10v1)śvarāḥ Kharatara-gacchādhipatayasa teṣāṃ rājyaṃ iva rājyaṃ gacchādhipatya-lakṣaṇaṃ tasmīn vijayini saiddhāntika-śiromaṇinām śrīDhavalacaṃdra-mahopādhyāya-puṃgavānām śiṣyeṇa saṃvignapaṃḍitĀbhayodayagaṇi-lālita-pālitenā Gajasāreṇa gaṇi-nāmnā sādhunā eṣā Vicāraṣaṭṭriṃśikā-rūpā śrītirthakṛtām vijñaptir likhiteti padenaudhayaṃ pariḥṛtaṃ yad vā pūrvaṃ yaṃtra-patratayā likhitā tataḥ sugamatāyā sūtratayā guṃphitā ity arthaḥ. kim-bhūtā ātma-hitā bhavātīti dharmmaḥ śrotuḥ sarvasyaikāṃtato hi(ta-)śravaṇāt bruvato 'nugraha-buddhyā vaktus tv ekāṃtato bhavātīti sūktaṃ sthāpitaṃ 41 || nidhi-muni-śareṃdu-saṃval lipikṛtā Pattane vacūrññir iyaṃ saṃsodhyā dhīmadbhir matvedaṃ bāla-cāpalyam || 1 ||

*Colophon*: || iti śrīVicāraṣaṭṭriṃśikāvācūrññiḥ || saṃvatt 1877 Śāke 1742 Śrāvaṇa śuklā para-dvitiyāyāṃ śukrānvitāyāṃ likhitam iṣiṇā Trilokacaṃdreṇa svapaṭhanārtham Vaṃgālādeṣe Makasūdāvādanagare Bālukācaragrāme śrīr astu || śrīkalyāṇam astu || śrīśubhaṃ bhavatu || śrī ☐ śrīḥ śrīḥ (*end of the line, end of the page*)

References: BL Cat. No. 346, Or. 2132 ; Cat. No. 347, Or. 5258.

Notes: This ms. is a curious case. The script is throughout identical and suggests one hand, there is no break in folio-numbering. Yet, the ms. starts with one work, Śāntisūri's *Jīvaicāraprakaraṇa*, of which 23 verses are available together with the Sanskrit commentary covering verses 1-22 (Cat. No. 86), then is suddenly interrupted and followed by verses 27 to 41 of Gajasāra's *Vicāraṣaṭṭriṃśikā* with its Sanskrit auto-commentary (this entry). This is a

rather unusual situation. These verses correspond to vss. 26-38 in FP 4398, fol. 2v-3r (Cat. No. 70). The last Sanskrit words of 8r1 correspond to the Skt. comm. on the verse ending with *aha sannī tiyaṃ bhaṇissāmi* (numbered as 25 in FP 4398). The Skt. commentary can be identified with the auto-commentary (*svopajñā*) on the basis of other mss. containing the complete text, although it is here named only Avacūrṇi. This comm. was composed in Patan in VS 1579 (chronogram) = 1522 CE, along with the *mūla*.

Cat. No. 73

FP 4404

Light brown paper. OFN: 1-16; MEF: 1-16. 110 x 250 mms. 1r blank. 5 lines for the main text (large script). Triple-ruled red margins. No *daṇḍas* used. Good condition but at some places text has been washed away. At places dark stains. Dated: VS 1724 = 1667 CE.

*Caturviṃśatidaṇḍaka pratyeka Śaḍviṃśatidvāra-garbbhitam Vīrastavana (Guj., 91 stanzas) by Pārśvacandrasūri with Rājacandrasūri's interlinear commentary*

1v1: ||§O||

sukhakara svāmī Vīra Jiṇa, vīnataḍī avadhāri  
tumha daṃsaṇa viṇu haum bhamyau, caugai duhasaṃsāri 1  
savi saṃsāri jīvā nā daṃḍaka chai cauvīsa,  
tihi ekekai vīnavaum, hum prabhu dvāra chavīsa 2  
pahilo daṃḍaka nārakī 1, Bhavanapatī dasa jāni 10  
paṃcaya thāvara 5 vigala tiya 3, tiri nara dunnī vaṣāni 3  
paṃcīmdrī Vaṇa Joisi Vemāṇiya cauvīsa  
e daṃḍaka nāmai kahyā, hiva tihām dvāra chavīsa 4  
urāliya veuvviyā āhāraka tejasakarmma 5  
paṇa sarīra vaḡāhanā dehamāna e marma 5 ḍhāla  
pahilai vajjarisaha dhuri kahī  
bījai baja 2 biya be nahī, etc.

*Comm.:* suṣa nā karaṇahāra svāmī ṭhākūra Vaddhamāna rāgadveṣa nā jīyaṇahāra vīnatī avadhāri sām̐bhali, tumhārā darśana vinā haum bhamyum he svāmī cyāra gati dukharūpa saṃsāra 1 sarva saṃsārīka jīva taṇā pāṭha ālāvā chai te kuṇa ? cauvīsa teha madhye ekekai kahaum haum svāmī bola chavīsa 26, pahilo nārakī no daṃḍaka bhagavaṃtai kahyo = 1 =. Bhavanapatī nā daṃḍaka dasa 20, evaṃ 11 huvā, thāvara nā 5 daṃḍaka, evaṃ 16, vīgalemdrī nā 3, evaṃ 19, tiriyaṃ ca anai manuṣya te bii nā daṃḍaka 2, evaṃ daṃḍaka 21 vaṣānyā. Vyam̐tara nau daṃḍaka 1, evaṃ 22, Yotiṣī nau daṃḍaka 1, evaṃ 23, Vaimānika teha no daṃḍaka 1, evaṃ daṃḍaka 24, e daṃḍaka nāma mātrai kahyā || hivaīm tihām chāvīsa 26 dvāra kahisyaum 4, etc.

16r: siddhapadasya namau bhagavaṃta, ajara amara akalaṃka anaṃta  
āṇī hiyaḍai paramāṇaṃda, ima pabhaṇai sūri śrīPāsacaṃda 89 dūhā  
guruvacanama(dhu ?)vadana suṇī, e daṃḍaka cauvīsa  
saṃṣepai ekeka prati bolyā dvāra chavīsa 90  
tihadaum bhamaum amatabhava, hiva nā(m)iyai pasāu  
jima daṃ(16v)ḍaka paṃcamī samai, lahiyai avacala ṭhāu 91

*Colophon* (16v1): iti śrīCaturviṃśatidaṃḍaka pratyeka Khaḍviṃśatidvāra-garbbhitam  
Vīrastavanam saṃvata 1724 Caitra sudi daśamyāṃ tithau Śanivāre ||

*Comm.* (16r): siddhapadi rahyā naiṃ namaskāra namauṃ bhagavaṃta nai, jihām jarā nathī,  
jihām maraṇa nathī, kalāṃkaraḥita, aṃta nathī, jeha nau, āṃṇī naiṃ hiyā naiṃ viṣai parama  
āṇaṃda, ima kahai sūriṃdra sūrīśvara śrīPāsasraṃda nāmā sadaguru, sadaguru śrīSādhratna  
naiṃ vacaniṃ karī śrīpravacanasiddhā(ṃ)ta sām̐bhālī. e cauvīśai daṃḍaka savistarapaṇai  
saṃṣepa saum̐ eka eka daṃḍaka pratiṃṃ bolyā chai kahyā chai dvāra chavīśa 90 te cauvīśa-  
daṃḍakii haum̐ bhamyau anaṃtā vārā hivaṃ māgī chai +a sāca somadr̥ṣṭi jima paṃcaviśamai  
daṃḍakiyāṃ (16v) miyai || lahiyai avacala niścala sthāṃnaka | te paṃcaviśamau daṃ(ḍa)ka  
Siddhada(ṃ)ḍikāṃ [see Cat. No. 76 for this work] māhi kahyau chai siddha nau | ettalai 26  
dvāra sahita Varddhamāṃna svāṃmī nau stavanam̐ saṃpūrṇa: |

*Colophon*: kṛtyam̐ śrīRājacāṃdrasūri ṭabārthaḥ Sāhajihāṃnāvāda-madhye lipāṃktaṃ.

References: JGK 1, pp. 288-305 does not mention this work but only another one of the same  
kind: 24 *daṃḍaka garbhita Pārśvanātha stavana* (p. 295 No. 426). For mss. of this one see, for  
instance, Punyavijaya, *Cat. of Gujarati Mss.* Nos. 1783 and 1784; Koba mss. 14103, 14660  
(with Guj. Ṭābo; beginning and final words similar to the Udine ms.); Koba database  
00023276000 (*Mahāvīrajina stavana 24 daṃḍaka 26 dvāragarbhita; Mahāvīra cauvīśi daṃḍa-  
ka stavana*).

Notes: The verses are numbered continuously but there is also a division into *dhālas*, clearly  
marked and numbered: *dhāla* 2 on 3v5 after vs. 19; 3 on 6r3 after vs. 30; 4 on 8r3 after vs. 42;  
5 (wrongly noted as 4) on 9v4 after vs. 48; 6 on 10v3 after vs. 56; 7 on 13r1 after vs. 65; 8 on  
14r1 after vs. 72. This work is based on Gajasāra's classical treatise (preceding entries).  
Pārśvacāndrasūri (born VS 1537- died VS 1612), a prolific writer, commentator and reader of  
canonical works, was the pupil of Sādhratna and belonged to the Bṛhat Tapāgaccha,  
Nāgapuriya (Nagaur) branch. No hint about the commentator, Rājacāndrasūri. The copying  
date mentioned in the colophon of the *mūla* probably also holds true for the commentary.  
Sāhajihāṃnāvāda = Shahjahanbad, i.e. Old Delhi, founded in 1639 CE and inaugurated  
in 1648 by the Mughal emperor Shah Jahan.

Cat. No. 74

FP 4289

Jaina nāgarī large clear script. Coarse brown paper. OFN: 1-71; MEF: 1-71. 120 x 220 mms.  
16 lines when text is written continuously. In two or more columns from 1v to 16v. Folio  
number also written in the upper left hand corner with marginal title Siddhāntasāra.  
Quadruple-ruled red margins. Orange pigment used on transitional sentences. Several folios  
damaged with paper torn and text missing. Dated: VS 1791 = 1734 CE.

*Siddhāntasāra-uddhāra* (Guj., Pkt., Skt.) anonymous

1v: ||§O|| atha Siddhāntasāra-uddhāra liṣyat(c) | hiva +++++ daṃḍaka 24 te kahīye ++ vala  
cha ++ 6 bola jānyā +++

(In columns)

nārakī 1



10 bhavanapatī 11  
 5 thāvāra 16  
 3 vigaledrī 19  
 1 tiryamcapamcedrī 20  
 1 manuṣyapamcedrī 21  
 1 vyaṃtara 22  
 1 yotiṣī 23  
 1 vaimāṃnaka 24, etc.

10vb || atha Navatatva nau vicāra liṣyate 1 jīvatatva 1 cetanālakṣaṇa, 2 ajīvatatva acetanala-  
 kṣaṇa, 3 puṇyatatva subhakarmapudgala, 4 pāpatatva asubhakarmapudgala, 5 āśravatatva  
 karma āvivā nāma, 6 saṃbaratatva āśrava nu rūdhivau, 7 nirjarātatva karma ṣapāvivau, 8  
 baṃdhatatva karma no bāṃdhavau, 9 mokṣatatva karma ṣai karī mokṣa jāi te mokṣa tatva  
 jāṃṇavo e nava tatva chai, hivai jīva tatva nā 14 bheda liṣiyai chai, etc.

16rb: daṣa dṛṣṭāṃte manakṣabhava lābha tāṃ dohilo teha nā nāṃma liṣyatte culaka, pāsaka,  
 dhanne, etc.

16v: ||§O|| samajhavāhe nu mana rāṣavāhe nu sūtra māhi joinai nāṃma mātra liṣiyai chaim eka  
 no ṭhāṃṇo māṃḍiyai chai ege āyā 1 ege daṃḍe 1 ege kiriyā 1 ege loe 1, etc. up to 17r2 egā māyā-  
 mose 1 ege micchādamaṣaṇasalle 1 iti eka no ṭhāṃṇo saṃpūrṇaṃ (17r3) bihu no ṭhāṃṇau  
 māṃḍiyai chai saṃsārī jīva bihuṃ prakāre teha nā nāṃma jīvadravya 1 ajīvadravyya 2, etc.

42r13: iti gura nī tetīsa āsātanā śrisiddhāṃta pūrvāpara virūdhā doṣa rahita chai śrīVitarāga no  
 vidhivā upadesa niravidya jāṃṇavo e sarddahaṇā sūdhī rāṣavi atra cālatāṃ koī ima kahai svāṃ-  
 mī ima kahyau savve pāṃṇa savve bhūyā savve jīvā savve sattā na haṃtavvā e vidhavā doṣa desa  
 ihāṃ ima kahyau vale Ācāraṃga māṃhi śrīKalpasūtra (42v) māṃhi ima kahyau naṃḍīnai  
 adhikāra, etc.

58r10: iti śrīCovīsadaṃḍakavicāra saṃpūrṇaṃ, jīva nā auṣa liṣyate up to 60v1 corāsi lāṣa jīvā  
 joni no vicāra liṣyate

60v11: sāte narakaprathavī no adhikāra liṣyatte, etc. up to 64r15

64r15: atha dvīpa samaṃdra nau vicāra liṣyatte, etc.

65r17: ||§O|| vśrai devaloka Navagrīveka Paṃcānuttara nā vimāṃna nā ketalāyaka adhikāra  
 liṣyatte, etc.

70r3: hiva cauthī prakṛti āyukarma kahai, etc.

70v12: § hiva ucagotra tīrthakara pramuṣa gotra 16 bolai baṃdhāvai, etc.

71r16: ||§O|| māithuna sevātāṃ ketalī haṃsā upajai te ālavo māṃḍiyai chai mehuṇeṇaṃ  
 bhaṃtte sevamāṇe kerisae asaṃjamae kajjaṃti Goyamā se jahānāṃmae kei purase kiti purase  
 rūyanāli(71v)yaṃ vā būranāliyaṃ pūraṇāliyaṃ vā tarṭeṇaṃ kaṇeṇaṃ saṃsiddhaṃsejjā eri-  
 seṇaṃ Goyamā mehuṇaṃ sevamāṇassa asaṃjame kajjaṃti [= *Viyāhapaṇṇatti II.5; Deleu*  
*1970 p. 92; similes about sexual intercourse being lack of self-discipline*] eha ālavo śrīBhagavatījī  
 māṃhi chai sataka uddesaṃ e sāstra nā bola liṣatāṃ kāṃhi sūtra siddhāṃta thakī viruddha

liṣāṃṇau hoi te sarva micchāmi dukkaḍaṃ *blank space* vale kāmi addhikau auchau liṣāṃṇau hoi te koi vale ḍāho huvai te nirata karejyo

*Endtitle and colophon* (71v4): iti śrīSiddhāntasāra-uddhāra saṃpūrṇaṃ paṃditta śrīSugaṇakikṣajī tata siṣya Bhairūṃdāsa liṣataṃ śrīJaitāraṇa-nagaryāṃ śrīsaṃvata 1791 rī mitī Bhādravā vadi 9 vāra Somadine liṣataṃ śrīr astuṃ kalyāṇaṃ astuṃ śrīiṣṭadevāya nama śrī (*followed by one line from another hand erased with ink*).

References: In its first part (1v-10v) this ms. is very similar to Paris: BnF Sanscrit 1718 (*Cauvisadaṇḍakasūtra*, 16 fols.) both in the contents and in the mode of presentation along with the layout.

Notes: The main language of this 'Extract of the quintessence of the Scriptures' is Gujarati, but since it draws heavily on canonical texts and terminology, it is full of Prakrit (Ardhamāgadhī or Jaina Māhārāṣṭrī) and even Sanskrit quotations and technical vocabulary. It starts with two tables from the *Cauvisadaṇḍakaprakaraṇa*. The first one lists the 'twenty-four' types of beings in saṃsāra (see above Cat. No. 69 for details). The second table lists parameters, here numbering 26 as there are repetitions: 1 to 23 (the last one counts for one here, hence 23 and not 24) as in the *Cauvisadaṇḍaka* followed by 24) *samohī*, 25) *prāṇa*, 26) *joga*. Then up to 10r each of the 24 types of beings is connected with each of the 26 parameters in a tabular form so as to define which type of body they have, which type of extension, etc. This topic ultimately goes back to the fifth Aṅga, the *Viyāhapannatti* I.1 (24 types of beings) and XXIV (list of parameters in association with them). Then comes a short development on the Liberated being (10r-10v *siddha nau dvāra*).

It is followed by the list of the nine principles and an exposition of the subdivisions of each in turn (10v-16r). These are known since canonical scriptures, are at the heart of the *Tattvārthasūtra* and are also the focus of the treatise known as *Navatattvaparakaraṇa* (see Cat. No. 88) which is a fundamental book.

Then comes the famous list of 10 examples illustrating the difficulty of gaining birth as a human being, which, therefore, should not be wasted once obtained (16r).

From 16v bottom to 42r13, the work appears as the exposition of a selection of items from the third and the fourth Aṅgas, the *Sthānāṅgasūtra* and the *Samavāyāṅgasūtra* arranged in increasing numerical order, systematically introduced by the phrase 'īhaṇa X is being started': 1 up to 17r2; 2 (17r3-17v5); 3 (types of Indras, 17v5-20v8); 4 (*antakiriyās*, 20v8-24r16); 5 (great vows, tastes, 24r16-28r2); 6 (28r2-30r6); 7 (hells, 30r6-31r2); 8 (*darśanas*, 31r2-31v10); 9 (kinds of celibacy, 31v10-32v7); 10 (kinds of *saṃyama*, wonders, 32v7-36r1); 11 (*pratimās* of a layman, 36r1-37r9); 12 (37r12-38r9); 13 (activities, 38r9-38v14); 14 (38v14-39r14); 15 (categories of *siddhas*, 39r14-39v3); 16 (sections of the *Sūtrakṛtāṅga*, 39v3-39v10); 17 (varieties of self-control, 39v10-40r2); 18 (scripts, 40r2-40r5); 19 (chapters of the sixth Aṅga, 40r5-40v10); 21 (40v10-15); 22 (*parīśabas*, 40v15-41r5); 23 (chapters of the *Sūtrakṛtāṅga*, 41r5); 25 (*bhāvanās* supporting the five great vows 41r7-41v2); 27 (qualities of a monk, 41v2-8); 31 (qualities of a Siddha, 41v8-16); 33 (offences to the teacher, 41v16-42r13).

The last third of the work goes on discussing parameters relating to the various categories of beings, thus continuing in a discursive form the exposition that had been presented in tabular form at the beginning of the ms. This ends on 58r10 (colophon above). This discussion often proceeds by quoting paragraphs from canonical works, especially the fifth

Aṅga (see final part above).

Cat. No. 75

FP 4390

Greyish paper. OFN: 1-5. MEF: 1-5. 100 x 240 mms. *Tripāṭha* format. 3 lines for the main text. Comm. above and below. Double-ruled red margins. No *danḍas* used. Spaces as punctuation-markers. Marginal title *Lokanālabā°* with folio number. Dated : VS 1766 = 1709 CE.

*Lokanāladvātriṁśikā* (Pkt., 32 verses) by Dharmaghoṣasūri with Guj. Bālābodha by Sahajaratna

1r: ||§O||

jiṇa-daṁsaṇa viṇā jaṁ loyaṁ pūraṁti jamma-maraṇehiṁ  
bhamai jiu 'ṇaṁta-bhave tassa sarūvaṁ kim avi vucchaṁ 1  
vaisāha-ṭṭhāna-ṭṭhiya-paya-kaḍḍittha-kara-juga-narāgī logo  
uppatti-nā(s)a-dhūa-guṇa-dhamāi-cha-davva-paḍipunṇo 2, etc.

Comm.: ||§O||

śrīmadāptaṁ praṇamyādaṁ jagataḥ sṭhitidarśakam  
vaksye lokavicārasya varṭtikam samayānugam 1 jiṇa° jina kahī tīrthaṁkara, daṁsa° tatpraṇi-  
tadarśana je samyaktva athavā tīrthaṁkara nu darśana kahī mano-vacana-kāya-trikaraṇabhā-  
vika ... te vinā janmamarāṇa ika rājoka kahī je sāmānyapaṇai cauda rāja loka te prati, puraṁ°  
puratau thakau anaṁtabhava prati bhamai chai, tassa° te loka nu svarūpa ākāra lāmbapaṇa  
pihulapaṇa, kima° kaika stokamātra, vucchaṁ° kahīsi 1 vaisāha° havai anaṁta pradeśa alokā-  
kāsa nai viṣai sāmānyapaṇai alpamātra loka nau ākāra vaṣāṇai chai, etc.

5v: iya payara lihia-vaggiyaṁ saṁvaṭṭiya-loga-sāram uvalabbha  
sua-dhamma-kittiaṁ maha jayaha jahā bhamaha na iha bhisam 32

Endtitle: iti śrīLokanāladvātriṁśikā samāptaṁ saṁpūrṇam

Comm. (lower part line 5): iya paya° iya iṇai prakārai pratara kahī chappanna pratara teṇai  
pratara teṇai prakāri liṣita valī saṁvargīta kahī vargga nai āṁkai gaṇitaloka teha nu sāra satva  
jñānavivā yathārthapaṇai loka svarūpa upalabbha° sada guru thi kiyāṁ mīnaim tima teṇai pra-  
kāra yatna kahī udyama karau jahā yathā iha° pūrvai vaṣāṁṇau je cauda rāja pramāṇa loka te  
māhi anaṁta janma marāṇa pāṁmatam thikāṁ, bhisam° bārabāra atyarthapaṇai jima na bha-  
mau chavau tīrthaṁkara sakala jīva hitakara parameśvara teha no bhavya jīva prati e upadeśai  
chai loka nuṁ sāra kehavu chai suyadharmma, kitiyaṁ° śrutadharmma kahīṁ siddhāṁta te  
māṁhi jñānai nai balai karī jñānavamta tīrthaṁkara kahyu chai 32

śrīmadāptoktavidhinā lokanālasya vārttikam

+++dhanarājasya Gaṁgākhyā tanujā kṛte 1

śrīmatSahajaratnena vyākhyātam udayābdhinām

asaṁgatam yad uktam tad viśodhyaṁ dhīdhanai(r) bhṛśam 2 yugmam

Colophon: iti śrīLokanālabālābodha saṁpūrṇam saṁ 1766 varṣe Āsu sudi 7 dinai  
śrīVikramapure lipīcakre Śivamuni-nāmnā.

References: Velankar p. 339 (1) Bālāvabodha by Sahajaratna, with no ms. outside India men-

tioned; Koba ms. 27464-1; Ahmedabad L.D.I. Ser. No. 3064; Pingree A5 152a-b refers to one Bikaner ms. dated VS 1754 and one Patan ms. dated VS 1915; JGK 3: 200 (one ms. from Limbdi). Publ.: *Mūla* and this comm. in *Prakaranāratnākara*, Bhīmasiṃha Māṇaka, Vol. 2, Bombay, 1876, pp. 720-736. – For other commentaries and references on this work see BL Cat. No. 360.

Notes: No information on the religious affiliation of the commentator in JGK. He is ascribed to the 17th c. The ms. was copied in Bikaner.

*Loka-nāli/nāḍī*, 'the world in the form of a tunnel' (Pandit Sukhlalji, *Tattvārthasūtra* translation p. 165 on TS 4.22) is a technical term which refers to a zone situated in the middle of the universe. Its name comes from the fact that it is much longer (14 rajjus) than wide (1 *varga-mūla*). Hence in its narrowest use, it is something other than *loka* (see e.g. *Jaina Lakṣaṇāvalī* s.v., quoting the Dhavala). It is used with reference to the extent of the *avadhi*-knowledge of the Anuttara gods (TS 4.22 and relevant commentaries, quoted ad *Lokaprakāśa* 27.649, and in this specific tract). Its subject is to give a general definition of the world, and to concentrate on the dimensions of the different parts, especially the hells and the heavens, with reference to the various technical units known as *sūci-rajju*, *pratara-rajju* and *ghana-rajju* (see tables in W. Kirfel, *Die Kosmographie der Inder*, pp. 210-212), hence the final verse. The establishment of equivalents in these different units involves calculations, which form a large part of the work. The verses are mostly lists of numbers, explained in the commentary. The same topic is dealt with in the *Lokaprakāśa* 12.3ff., the verses of which are often a Sanskritization of the present work. The *Lokanālistava* is quoted or referred to on this occasion (after 12.14 and after 12.104). Although the name of Dharmaghoṣasūri appears nowhere in the work, or even in the mss., the ascription seems to be certain. He was the 46th pontiff of the Tapāgaccha, who died in VS 1357 and the learned author of several tracts or sophisticated hymns. The aim of the author, mentioned in the first and the last verses, is to enable the reader to have an exact knowledge about the world. This right knowledge should work as a basis in order to limit one's own wandering in the *samsāra*.

Cat. No. 76

FP 4413

*Prṣṭhamātrā* old Jain Nāgarī script. Yellowish paper. OFN: 1. MEF: 1. 110 x 250 mms. *Pañcapāṭha* format. Lozenge-shaped central space. Right edge slightly torn. No date but probably rather old (15th c.?).

*Siddhidāṇḍikāstava* (Pkt., 13 verses) by *Devendrasūri* with *Sanskrit Avacūri*

1r1: || §O || jaṃ Usabhakevalāo | aṃtamuhutteṃa sivagamo bhaṇio |

jā purisajugam asaṃṣā | tattha imā siddhadāṇḍio || 1

Sittuṃjayasiddhā Bharahavasa | nivaī sabuddhiṇā siddhā |

jaha saḡarasuāṇaṭṭhāvayaṃmi | taha kittiyaṃ thuṇimo || 2

Āiccasāsīsive | caudasa lakkhā u ega Savvaṭṭhe |

evaṃ jāṇa ikkikkā | asaṃkha iya-duga-tigā vi || 3

*Comm.:* || §O || Ādityayaśo nṛpādyāḥ śrīNābheyavaṃśajās triṣaṃdādhīpāḥ 14 lakṣā niraṃtaraṃ siddhim āḡaman | tataḥ ekaḥ Sarvārthe 'nuttaravimānapaṃcakaprasaṇau evaṃ caturdaśa lakṣāṃtaritaḥ ekaikas tāvad vācyo yāvad ekaikā asaṃkhyā syuḥ bhūya caturddaśa lakṣāḥ

siddhe dvau Sarvārthe evaṃ caturddaśa lakṣāṃtaritau dvau dvau yāvad vikathikā asaṃkhyā bhavaṃti | evaṃ trikaḥ 3 saṃkhyādayo pi yāvat | pañcāsat 2 saṃkhyāṃkās caturddaśa 2 lakṣāṃtaritāḥ Sarvārthe asaṃkhyā bhavaṃti | ity anulomasiddhidamḍikā || 1 tataḥ 14 lakṣā nṛpāḥ, etc.

1v1: aṃtalliaṃkaṃāi | ṭhaviuṃ biyāi khevagā taha ya |  
evaṃ asaṃkhā neyā | jā ajiya piyā samuppanno || 12 ||  
assaṃkhakoḍilakkhā | siddhā Savvaṭṭhagā vi taha siddhā |  
egabhavenaṃ devindaṃdiyā | diṃtu siddhasuham || 13

*Endtitle:* iti śrīDevendraśrīkṛtā Siddhidamḍikāstavaḥ || || ||

*Comm.* (1v left margin) : dvikrameṇa syuḥ tāvantaḥ 2 prathamāṃkasthānād ārabhya siddhau Sarvārthe cety evaṃ krameṇa veditavyā | evaṃ anyasve pi (for anyāsv api) damḍikāsu bhāvanīyam iti || atra cokatgāthā ||  
cavadasa lakkhā siddhā | ṇivāiṇ' ikko a hoi Savvaṭṭhe |  
ikkikaṭṭhāṇe puṇa | purisa jugāi asaṃṣijjā ||1  
puṇar avi caudasa lakkhā ityādi ||

*Endtitle:* iti śrīSiddhidamḍikāvācūriḥ ||

References: Velankar under *Siddhidamḍikāstava*. Publ. with Sanskrit commentary as Ātmānanda Sabhā Granthamālā 7, Bhavnagar, VS 1968; in *Śāstrasamśeṣamālā* vol. 13, pp. 346-347 (*mūla* only).

Notes: Occasional corrections by another hand in smaller script. The title has been kept as in the ms., hence *Siddhi*° although the standard form is rather *Siddha*°. This short and rather technical work deals with calculations regarding those who have been liberated more than with liberation itself. There are eight kinds of *siddhidamḍikās* explained in the commentary and clearly marked as such: see above for No. 1. Then: *iti pratilomasiddhidamḍikā* (right hand margin line 11); *iti samasaṃkhyā siddhidamḍikā* (l. 16); *ity ekottarasiddhidamḍikā* || 4 (left hand margin l. 8); *dviuttarasiddhidamḍikā* || 5 (l. 13); *tryuttarasiddhidamḍikā* || 6 (l. 19); *iti prathamā viṣamotarāsiddhidamḍikā* 7 (lower part line 4-1v upper part); *iti divitīyā viṣamotarāsiddhidamḍikā* || 8 || (1v, right hand margin line 14). The author is Devendraśrī, the founder of the Tapāgaccha and renowned author of the new *Karmagranthas* (see here below) who is said to have died in VS 1327 (1270 CE).

This work is followed by another textual unit (1v4-12) from another hand, not taken into account in the Sanskrit commentary, which forms a supplement, and then by a few lines in smaller script, which both can be identified as extracts from the *Bhagavatisūtra* (see Cat. Nos. 5 and 7).

Cat. No. 77

FP 4328

Addition following the colophon of the *Munipaticarita*, dated VS 1765, copied by Muni Seva. The text described here is also copied by the same scribe (or perhaps authored by him?).

*Dvādaśa paṛṣad* (Skt., 15 stanzas)

10r15: atha dvādaśa paṛśadāṃ varṇanam ārabhyate  
agnau kūṇe viśadamunayo nākanārī susādhyah  
nairṭyāyāṃ asurā va+++++khecarī++ (*ink erased, illegible sequence*)  
vāyau kūṇe Bhavanapatayo Vyantarākā+gās te  
aiśānyām strīnarusaganāḥ paṛśado dvādaśeti 1 dvārakāvyaṃ  
kecit kevalino, etc.

10v13: idṛkṣyā jinapaṛśad eva saghanā bhūtā tadā vātikā  
tatra śrīJinamādhavopamavaras tasyaiva saṃyogataḥ  
nityaṃ sā vikacātiśobhanatarā tāṃ draṣṭukāmo py ahaṃ  
drakṣyāmīti yadā tad eva divasaṃ bhūyān mamābhiṣṭakaṃ 14  
rājyaṃ narāyaṃta surālayaṃ ca kāmaṃ navāmāṃ kim UeUyā ve  
vijñaptir eṣā muni+e nṛsimhasyāsthaika-koṇaṃ (*marginal gloss sabhaikadeśam*) mama deva  
deyāḥ 15

*Endtitle and colophon* (10v15): iti śrīJinapaṛśad-varṇana-sūktam lippikṛtaṃ Sevā muni.

References: Koba mss. No. 12206-2 and 15198-2 are called 12 *Paṛśadā-vicāra* or *-stuti* in Skt. with Guj. comm. and deal with the same topic as the present ms., but are different works.  
Notes: The beginning part is not fully legible as *akṣaras* have become invisible. This type of work deals with the intermediate directions or the ‘corners’ (*kūṇi*) where the groups of beings attending the *samavasaraṇa* sacred space have to sit or stand, after the Jina himself has sat in the centre and after they have entered and performed a cirucumambulation. In this sense, the title ‘the Jinas’ assembly’ given at the end of the text is also relevant. This topic is first dealt with in the *Āvaśyakaniryukti* 559-561 (= *Byhatkalpabhāṣya* 1186-1188), in additional Bhāṣya verses and in the *Āvaśyaka-cūrṇi* (p. 327; cf. N. Balbir, ‘An investigation of textual sources on the samavasaraṇa’ in *Festschrift K. Bruhn*, Reinbek, 1994, pp. 78-79 and 85-86). But neither the term ‘assembly’ (Pkt. *parisā*, Skt. *paṛśad*) nor the total number of groups, namely twelve, appear explicitly. In Dharmaghoṣasūri’s *Samavasaraṇastotra*, however, the topic is formalized: ‘The male ascetics, Vaimānika goddesses and female ascetics, the goddesses of the Bhavanapatis, Jyotiṣkas, and Vyantaras, the three classes of gods and the Kalpasuras, men and women, stand in the south-east and other intermediate directions respectively. The four (orders) of the goddesses and female ascetics remain standing, and men, women, the (four orders of the) gods and male ascetics sit. Thus do the (first) five and the (second) seven [i.e., in all twelve] congregations (*parisa*) listen to the sermon’ (vss. 15-16 ; translation by D.R. Bhandarkar, ‘Jaina Iconography II. Samavasaraṇa’, *Indian Antiquary* June 1911, p. 156). What is of interest is that 1) this topic was singled out for specific developments, 2) it probably developed parallel to the iconographic representations of samavasaraṇas in particular in sculpture. The Golerā temple of Kumalgadh (Udaipur State) has labels following the same lines as the texts and specifying how many figures of each category have to be depicted : *āgneya-kūṇi*: 1 *paṛśada mahātmānām rūpa*, 2 *paṛśada Vaimānikadevinām 4 rūpa*, 3 *paṛśada mahāsatīnām 4 rūpa*; *nairṭa-kūṇi*: 4 *paṛśada Jyotiṣīnīdevī*, 5 *paṛśada Bhavanapatidevinām 4 rūpa*, 6 *paṛśada Vyantarānīdevinām 4 rūpa*; *vāyavya-kūṇi*: 7 *paṛśada Jyotiṣīdevānām 4 rūpa*, 8 *paṛśada Bhavanapatidevānām 4 rūpa*, 9 *paṛśada Vyantaradevānām 4 rūpa*; *iśāna-kūṇi*: 10 *paṛśada Vaimānikadevānām 4 rūpa*, 11 *paṛśada manuṣyānām 4 rūpa*, 12 *paṛśada mānuṣīstrīṇām 4 rūpa*

(Bhandarkar *ibidem*, pp.160-161).

Cat. No. 78

FP 4338

Yellowish paper. OFN: 1-5; MEF: 1-5. 110 x 260 mms. 9 lines. Triple-ruled red margins. Red used for *danḍas*. Folio numbers with decorations. Dated: VS 1766 = 1709 CE.

*Naraka ko coḍhālyo (Raj.) by Rājasoma*

1r1: ||§O||

śrījināya namaḥ || naraka ko coḍhālyo liṣyate ||  
sivasukhadāyaka sām̐bhalo || śrīPadamaprabhusām̐mi ||  
narakām̐ maiṃ nīṭhura thakai || maiṃ sahyā duṣa anām̐ma || 1 ||  
saraba vāta saṃsāra nī || jānai tuṃ jagadisa ||  
to piṇa tujha āgali kahum̐ || page lagāi sīsa || 2 ||  
ḍhāla cita cetana karī ehanī || sāte narake vedanā re ||  
ṣetra taṇī atiṣāra || dīna hīna duṣīyai thakai ||  
mai sahyā anam̐tī vāro re || 1 ||  
jinavara sām̐bhalau || kahatām̐ nāvai pāro re ||  
jina jīmayā karo || jima mujha hoi udhāro re || 2 ||, etc.

5r8: tuṃ chai dinadayāla ||, etc. (5v1) tāro jyum̐ jasa hvai ghaṇau || 8 ||

|| kalasa ||

ima nayara Sām̐gānera suṣa karajai na mahimā dina dinai ||  
saṃvatta satarai sai paṃṣaṭṭhai Caitra vadi bāraṣi dinaṃ ||  
vācakka Lakṣmīsamudra sadaguru Karpūrapriya tasu sīsa e ||  
vīnavyo Padamaprabhu Jīṇesara Rāja sīsu jagīsa e || 9 || sarvagāthā || 47 ||

*Endtitle and colophon* (5v4): iti śrīNaraka ko coḍhālyo Rājasomakṛta samāptam̐ śrīr astuḥ ||  
|| liṣatam̐ paṃ° Jasadomena || śrīSām̐gānera-madhye || saṃvat 1766 | Vaiśāṣa sudi 8 dine || śu-  
śrāvīkā || punyaprabhāvīkā || Pyāramadejī || vācanārtham̐ ||

References: Not traced. Perhaps a local production for local diffusion.

Notes: Technical details about the structure, the divisions or the measurements of the seven hells, the names of which are not even given, are not the purpose of this poem. Rather it is staged as a personal account of sufferings (recurring term *vedanā*) endured several times in the hells by the narrator, so similar in this process to Mṛgāputra's account found in *Uttarādhyāyanasūtra* 19. He vividly describes the sufferings to the sixth Jina, Padmaprabha, and, at the end, appeals to him as the sole protector (4v6 and foll.) against all dangers, in particular those of the fifth spoke of *avasarpīṇī* when behaviour will not be kept pure (5r4). Does the presence of Padmaprabha in this context have any connection with the fact that his preaching in Hemacandra's *Triṣaṭṭīśalākāpuruṣacaritra* deal with the four *gatis*, and first with the sufferings of hell-inhabitants (III.4.86-99) ?

No name of any source is given in the text but the three stages followed in the exposition correspond closely to those found in a handbook such as Nemicandrasūri's *Pravacanasāroddhāra*,

headings 174 and 180:

1) sufferings inherent to the hells (up to 2r): heat (*uṣṇa*), cold (*sīta*), hunger (*ḥṣudhā*), thirst (*tṛṣā*), itching caused by knives (*churi*), bad smell, internal burning, fear of coming dangers known through *avadhi* or *vibhaṅga* knowledges, sorrow.

2) sufferings mutually inflicted (*hiva anyonyakṛta*, 2r5, beginning of a new *ḍhāla*) either by various weapons (*mogara*, *mūṃsala*, 2r8; *lāṭhī*, *tomara* (2v1) or coming from the bodies.

3) sufferings inflicted by the fifteen Paramādhārmīs (*hiva paramādhārmī taṇī re | vedana bhugati jeba*, 2v9; beginning of a new *ḍhāla*, 3r3). These gods (here *sūra* or *deva*) form a sub-class of the Asurakumāras and perform their tasks in the first, second and third hells. Their names are listed in two canonical stanzas (*Samavāyāṅga* 15 = *Bhāgavatisūtra* 3.7 = *Pravacanasāroddhāra* 1085-1086; see also commentaries on *Tattvārthasūtra* 3.5 and *Uttarādhyāyanasūtra* 31.12). Here each of the fifteen is provided with a brief description of his respective function: 1. Aṃba (3r4), 2. Aṃbarīṣa (3r6), 3. Syāma (3r7), 4. Sabala, 5. Rudra, 6. Uparodra (3v1), 7. Kāla, 8. [Mahākāla, 3v5], 9. Asi, 10. Dhanu (4r1), 11. Kumbha (4r4), 12. Vāluka (4r6-8), 13. Vaitaraṇī (4v1), 14. Śarasvara (4v2), 15. Mahāghoṣa (4v4).

The work was composed in VS 1765 (= 1708 CE) in Sanganer (Rajasthan). The ms. was also copied in Sanganer, only one year after the date of composition, in order to be read by a pious laywoman. No information about the author could be traced. One Karpūrapriyavācaka of the Kharataragaccha is mentioned in *KbG Sāhitya Kośa* No. 3442 as the author of a *Pārśvanāthastavana*, but neither his teacher's name nor his date are available.

Cat. No. 79

FP 4494

MTM containing 9 texts.

*TEXT 7: Paṃcama ārā nā tīsa bola (Raj.) by Muni Anupacanda*

7r7: ḍhāla jūṃ hā rājā Ḍhaṃkāgadhā Jayapūra vāṃko ra ehana desi ||

dharamakathā hīrada dharo ra || chaṭho aṃga amola |  
paṃcamā ārā nā prabhū ra | tihāṃ bhāṣyā tīsa bola || 1 ||

cataranara ceta jyoti ko nara bhava pāyo ra || ākaḍi ||

sīsa kahī sāmaṇa dhaṇī ra, Gotama naṃ gūṇa jāna

kātī vaṃda amāvasyā ra, Vīra gayā nīravāṃṇa || 2 || ca°||, etc.

7v11: ikabīsama bola ḍara, lāṣyo jagadābhāsa || ca°|| 17 || itī saṃpūrṇa || duhā ||

balī upadesa jagavībhū, eha āṃguṃ ca ahīnāna, etc.

8v3: Tārācaṃdajī ānādīya || 12 ||

sasa vīneya jarata 2 ja Anūpajī gūru rāya || sādhuji ||

caraṇakamala teha nā nāmī |

sīsa vanayara 2 ya kaha cīta lāya || || sādhuji ||

āpada sahuṃ dura gamī || 13 ||

*Endtitle* (8v5): itī paṃcamā ārā nā tīsa vola no duḍhālīyo saṃpūrṇa ||

References: Koba database 000165730001 (30 *gāthās*, 2 *ḍhālas*; titles: 30 *bol duḍhālīyā paṃ-*



*cama ārā; Duṣamakāla ke 30 va 13 bola; Pañcama ārā 30 bola duḍhāliyā*).

Notes: Rṣabha lived during the third spoke of the *avasarpinī*, Jinas 2 to 24 lived during the fourth spoke. After Mahāvira's time during 'the fifth spoke' of the 'descending cycle' (*avasarpinī*), known as *duḥṣamā*, general deterioration will happen. This belief produced a micro-genre of literature devoted to the lists or descriptions of generally 30 statements characteristics of this period (see *Sajjhāyādisaṃgraha* 3, pp. 176-177). Canonical sources for this topic are mentioned as the sixth Aṅga, in the present work, or as the *Kalpasūtraniryukti* (in *Sajjhāyādisaṃgraha* 3, p. 177).

Cat. No. 80

FP 4343

Creamish paper. OFN: 1 ; MEF: 1. 110 x 230 mms. 20 lines. Double-ruled red margins. Red used for *danda*s, phrases. Dated: VS 1833 = 1776 CE.

*Kalaṃkī rājā ko adbhikāra (Guj., prose)*

1r1: ||ṢO|| atha vā Kaṃṣaṃkī nāṃmāṃ rājā ko hidusī | teha nī | saṃsyā liṣe cha || aṃtra veda māṃhī | Pāḍalīpura nāṃmāṃ naṃgra huto | tiṇaṃ ma Nāgadata nāṃmā | bāmaṇa basai | teha nī asatī | Jasāṃddhārā | teha no beṭo | Jasoddhara | cīḍāla | eka dīna ka biṣa | rātī na sutī hutī kāmḷika jāgati | kāmika sutī eka supana dīṭho | Kalaṃkī sahata supanu bhūḍo dīṭho | tiḥaṃ Jasoddhara nāṃmāṃ Mātāṃga huto | tiṇī pāsī ābī | hi nātha āji maṃ se jama sutī hutī paṇī | 1 | supana dīṭho | biṣama dīṭho | tivāra Jasoddhara volyo | the nava māsa puraṇa hoṇa devo | pācha thāka | 1 putra havasi | teha no nāṃmu Kalaṃkī | kavara nāṃma desyāṃ | e bicārī naṃ nava māsa purā thayā | putra janāṃmyo | tadā 12me dīvasī | surya pujiṇaṃ | Kalaṃkī nāṃmāṃ | kaṃvāra nāṃma dīyau | aba moṭo baddha cha |, etc.

1v16: iṇaṃ pañcamāṃ | ārā naṃ viṣa Kalakī nāṃmāṃ rājā | cho husī | 55 | tathā | 61 | varasa no āuṣo husī | pāñcamāṃ ārā nā 2000 | barasa thākatā rahasi | tadā Kalaṃkī rājā upajesī | sāsā beta Kalapa | sutra nī | pāñcamāṃ udesa | teha nā curaṇaṃ | dika na biṣa kaho cha | pāṃcha gāṃnī vadaso tahata.

*Endtitle and colophon* (1v19): iti Kalaṃkī rājā ko adbhikāra samaṃtaṃ || samata 1833 kā mī Vasāṣa budhi 1 ka liṣataṃ ||

References: Not traced but an exposition of the same topic is found, for instance, in Hemacandra, *Triṣaṣṭīśalākāpuruṣacarita* X. 13.74-150 (Johnson's translation vol. 6, pp. 339-344).

Notes: Like the preceding entry, this one deals with life during 'the fifth spoke' of the *avasarpinī* but is a narrative text concentrating on Kalaṃkī alias Kalki who will be a pernicious king reigning in Pāṭaliputra during this period. His biography is punctuated by numbers giving his age. His addiction to bad conduct is a recurring motif (1r13 *aṭhārā pāpa nau sevaṇahāra*, and other similar formulas). In the end reference to the fifth section of the *Kalpasūtracūṛṇī* is given as a source.

### 3. Karma literature

Cat. No. 81

FP 4421

Yellowish paper. OFN: 1-13; MEF: 1-13. 120 x 260 mms. 5-6 lines for the main text in larger script. Interlinear comm. in smaller script. Double-ruled black margins. No red used. Orange pigment over titles. Marginal title *Karmmagraṃtha*. No date.

*Three Karmagranthas by Devendrasūri: Karmavipāka, Karmastava and Bandhisvāmitva (Pkt.) with interlinear Guj. commentary*

1r: || §O ||

siriVīra-jinaṃ vandia | Kamma-vivāgaṃ samāsau vucchaṃ ||

kīrai jieṇa heūhiṃ jeṇṇa to bhannae kammaṃ |1|, etc.

*Comm.*: || §O || śrīVīrajina vaṃḍinaim karma nāṃ vipāka nāṃ phala samāsau sa(ṃ)kṣepai bolisuṃ | kijai jivai hete karī hetu nā satāvana bheda te kehā 57 bheda mithyātva 5 avirati-mithyātva 5 avirati 12 kaṣāya 25 yoga 15 sattāvana bheda jāñivā iṇe bhede karī jīva karma bādhai jeha bhaṇī te vāta kahaī kamma kahū ||1|, etc.

7r2: jiṇa-pūa-vigghakaro | himsāi-parāṃyaṇo jayai vigghaṃ |

ia Kamma-vivāgo ya | lihio Deviṃdra-sūrihiṃ | 62 |

*Endtitle* (7r3): iti Karmavipāka saṃpūrṇaḥ | ☒ ||

*Comm.*: 7r śrījina nī pūjā nai viṣai | vighana aṃtarāya karatu | himsā nai viṣai tatpara hutu vighana aṃtarāya karma upājai | iṇī pariim e kamma-vipāka graṃtha lihiu kīdhau | śrīDeveṃdrasūrii 62 abujhī pratibodhavā naiṃ arthaim bāṃdhai || 62

*Endtitle*: iti Karmavipākagraṃtha samāptaḥ | || ☒ || śrī ||

7r3: || taha thuṇimo Vīra-jīṇaṃ | jaha guṇa-ṭhāṇesu sayala-kaṃmmāim |

bandhuo1dao2dīraṇayā3 || sattā 4pattāṇi khaviāṇi | 1 | etc.

*Comm.*: || §O || tathā tima stavauṃ śrīVīrajina naiṃ yathā jima śrīVīraiṃ guṇaṭhāṇā nai viṣai saghalāṃ kamma nau baṃdha kīdhau 1 udaya kīdhao 2 udīraṇā kīdhī 3 sattāi jima pamāḍyā anai sattā thī jima kṣaya kīdhāṃ te kahisu ||1|, etc.

10v4: nara aṇupuvvi 1 viṇā vā bārasa 1 carama samayaṃmi jo ṣaviu |

patto siddhiṃ Deviṃda-vaṃḍiam namaha taṃ Vīraṃ | 35 ||

sattā samattā || | ☒ || | ☒ || | ☒ ||

*Comm.*: manuṣya nī ānupūrvi jau potai na huitu te vinā 12 prakṛti carama chehalai samai je bhagavaṃta kṣaya karīnai siddhi mokṣa pahutā | śrīDeveṃdri vāṃḍyā namuṃ te śrīMahāvīra naiṃ | 35 etalai sattā kahūim | ☒ || ☒ || ☒ || ||

*Endtitle*: iti Karmastavāvacūri samāptā : || || ☒ || || || || ☒ || || || ||

11r1: || §O || baṃdha-vihāṇa-vimukkaṃ | vandiya siriVaddhamāṇa-jīnacāṃḍaṃ

gai-āisuṃ 62 vucchaṃ samāsau Baṃdha-sāmittaṃ ||1|, etc.

*Comm.*: || §O || baṃdhavidhāṇa karmabandha nā bheda thī mūkāṇā | te śrīVarddhamāna jina | sāmānyakevalī māhi caṃḍramā samāna, te bhagavaṃta vāṃḍi naiṃ gatī ādi deī nai bāsaṭhi

mārggaṇā e bolisium || samāsa tumam kṣepa nu karma nā sāmī jūjūā bāsaṭhi bheda | 1, etc.  
 13v6: tisu 4 dusu 7 sukkāi 13 guṇā | cau saga tera tti baṃdha-sāmittam | | Devimdasūri-  
 lihiam | neam kamma-tthayam soyam || 25 |  
 iti Baṃdhasāmittam sammattam | | ☒ || śrīr astu : || | ☒ || | ☒ || | ☒ || || | śrī || | ☒ || śrīr astu ||  
*Comm.*: trihuṃ prathama leśyā e cyāri guṇaṭhāṇam | 4 bihuṃ leśyā e guṇaṭhāṇam sātala gai  
 jihavau baṃdha | śukla leśyāi tera guṇaṭhāṇā sarīṣu baṃdha ||  
 evam Baṃdhasāmitva-graṃtha | śrīDevemdrasūriim kīdhaum | chavau artha jāṇivau | bījau  
 karmagraṃtha Karmastava bhaṇī sām̐bhalīnai || 25

*Endtitle*: iti Baṃdhasāmitva samāpta : || | ☒ || || śrī || || śubham bhavatu : || graṃthāgraṃ 587  
 || | ☒ || || ☒☒☒☒ śubham bhavatu |

References: BL Or. 15633/176 also has a Guj. comm. which is at places very similar to the present one. The *Karmagranthas* have been published often in many popular editions, with Hindi or Gujarati translations and explanations, etc. The best edition is by Caturvijaya Muni: Catvāraḥ Karmagranthāḥ. Bhavnagar, VS 1990, 1934 CE (Ātmānanda Jaina Grantharatnamālā 85), which contains *Karmavipāka*, *Karmastava* and *Ṣaḍaśītikā* with the auto-commentary in Sanskrit, and *Bandhasvāmitva* with an Avacūri. The reference-work on the topic is H. von Glasenapp, *Doctrine of Karman in Jain Philosophy*. Translated from the original German by Mr. G. Barry Gifford and revised by the author. Ed. by Prof. H.R. Kapadia Varanasi: P.V. Research Institute (P.V. Series 60), 1942 (1st ed., often reprinted), see p. XIIff. for details on the texts.

Notes: The so-called *Karmagranthas* are liable to be associated rather freely and are basically independent texts. Since the Tessitori collection has only one set of them, they have been described under a single entry. When in a set, there can be between two to six works. The present ms. contains three of the five composed by Devendrasūri, pupil of Jagaccandrasūri of the Tapāgaccha: The *Karmavipāka* (1r1-7r3) has 62 verses, the *Karmastava* (7r3-10v4) 35 and the *Bandhasvāmitva* (11r1-13v) 25. The two others, *Śataka* and *Ṣaḍaśītikā* (not by Devendrasūri) are not attested in the present ms. but the *Śataka* is found alone in the next entry. Devendrasūri of the Tapāgaccha (13th c.) is also the author of Skt. commentaries on his Karmagranthas, which, in turn are the basis for the Guj. commentaries.

Cat. No. 82

FP 4409

Brownish paper. Bad condition. 110 x 280 mms. Edges torn. OFN not visible; MEF: 1-8. 22 lines. Double-ruled black margins. Red not used. 122. No date but could be old.

*Śataka (Pkt.) by Devendrasūri with Guj. Bālāvabodha by Jayalabdhi Gaṇini*

1r1: ||| §O || namia jīṇam dhubaṃdho (sic for dhuva)1 daya2 saṃtā3 ghāi4 punna5 pariyattā6  
 sevara12 cauha vivāgā 16 vucchaṃ baṃdhaviha 20 sāmī ya || 1, etc.  
*Comm.*: gā° vītarāga namaskarīnai dhruvabaṃdhī nī prakṛti1, dhruvaudaya nī (two letters torn)  
 dhruvasattā nī pra° 3, ghāti nī pra° 4 punna pariyatta pra° 6 itara sahita te kima ? adhruva-  
 baṃdha nī pra° 7, adhruvaudayā 8, adhruvasattā 9, ghāti +bheda sarva aghāti | desaghāti | 10  
 pāpa prakṛti 11 a (paper torn) ri ttā 12 | 4 prakāre vipāka, kṣetra 1 jīva 2 bhava 3 puhutta 4,

evam 16 | 4 baṃdhavidhi | te kima prakṛti ? baṃdha 1 sthiti 2 rasa 3 paesabaṃdha 4, evam 20, eha nā svāmī 21 ca śabdi karī kṣapaka | upaśamaśreṇi etalā dvāra vakhāṇivā || 1, etc.

*Comm.* (8v16): aghāu caḍai | cchehalaum khamḍa lagai | anivṛttibādra kahī | tivāra pūṭhiṃ asaṃkhyāta khamḍa lobha nā kṣepavau | sūkṣmasaṃparāya hai | tivāra pū° chadmastha vītārā (17 *beg. torn*) i | tivārai pūṭhiṃ chehale 2 samaye | binivrākṣe° tivāra pūṭhi chehalai samai | viggha 5 āvaṇaraṇa 9 eha nau kṣaya karai | tivāra pū° jñānī hai | śrīDeveṃdrasūri racita Śataka eha nau bālāvabodha kahiu | 5|| vidvaṃse sodhīnai jovā sariṣu karivu paropakāra nai kājīm || 100 ||

*Endtitle and colophon* (8v18): iti °Sataka Bālāvabodha samāptaḥ (19 *beg. torn*) sarva mahi ++ā | Karmagraṃthārthabodham āsādyah Jayalabdhiḥ sadgaṇinī cakāra bālāvabodham amuṃ || śrī śrī śrī śrī śrī Kamalasaṃyamamahopādhyāyebhyo namaḥ ||

References and notes: Because of the poor condition of the ms. several parts of text at the edges are missing. The comm. is not interlinear. It follows each Prakrit verse in turn, often starting with *gā°*. The last verse of the work has been commented upon, but the verse itself could not be traced in the ms. This could be an autograph of the nun who is the author of the commentary (not traced elsewhere so far). Her time and group affiliation are not known. She pays homage to Kamalasaṃyama Upādhyāya, who could have been either her living superior or a predecessor. A monk of this name with this title is known from Kharataragaccha sources as having written several works, especially commentaries, in VS 1544 and VS 1545 (see Vinayasāgar, *KbG Sāhitya Kośa* Nos. 226 and 2951). But nothing supports or infirms that he is the one mentioned here.

Cat. No. 83

FP 4288

MTM containing 3 texts.

*TEXT 2: Samakitivipāka-gāthā (Pkt., 15 verses)*

1v3: || jā gaṃṭhī tā paḍhamam | gaṃṭhiṃ samaitthao bhava biyam | aṇiyatti-karaṇam puṇa | sammatta pura-kkaḍe jīve || 1  
kalusam bhava khaovasamī | pasanna-salilam ca uvasamīyasammī |  
khāiga sammaddiṭṭhī | vinneo vimāla-salilam vva || 2  
kamma-gaṃthesu dhuvam | paḍhamovasamī karei puṃja-tayam |  
tavvaḍio puṇa gacchai | samme mīse amīsse vā || 3, etc.

1v12: taiya cautthe tammi va | bhavaṇmi sijjhaṃti daṃsaṇe khāṇe |  
jaṃ deva-niraya-saṃkhāu | carama-dehesu te huṃti || 14  
sammatta lahiṇṇa cattā | puṇar avi pāvamti jahanna-muhutteṇa |  
ukkosaṃ puṇa pāvai || kiṃc' uṇam puggal'-addheṇam || 15

*Endtitle* (1v13): iti Samakitavipāka-gāthā || ☒ ||

References: Not traced anywhere.

Notes: This short tract deals with 'the attainment of *samyaktva*' as detailed for instance in



MTM containing 2 texts.

*TEXT 1: Jivavicāraprakaraṇa (Pkt.) by Śāntisūri with interlinear Guj. commentary*

58r1: ||§O||

bhuvāṇa-paivaṃ Vīraṃ | namīūṇa bhaṇāmi abuha-bohatthaṃ |  
jīva-sarūvaṃ kiṃci vi | jaha bhaṇiṃ puvva-sūrīhiṃ || 1, etc.

*Comm.:* ||§O|| tribhuvana rai viṣai dīvā samāna jagattraya prakāsa rā karaṇahāra Mahāvīradeva  
nai praṇamī nai kaḥuṃ chuṃ | ajāṇa jīva nai pratibodhavā bhaṇī jīva nau svarūpa kahatāṃ jīva  
nā bheda kiṃcit kahatahāmtāṃ (for kahatāṃ) kāṃī yeka jima pūrvācārye kahiyau chai tima  
huṃ kahisu || 1, etc.

62v1: tā saṃpai saṃpatte | maṇuatte dullahe asammatte |  
siriŚāntisūri-siṭṭhe | kareha bho ujjammaṃ dhamme || 50  
eso Jīvaviāro saṃkheva-rūṇa jāṇaṇā-heuṃ |  
saṃkhitto uddhario | ruṃdāo sua-samuddāo || 51  
iti śrī || Jīvavicāra-prakaraṇaṃ samāptam || | ||

*Comm.:* tā kahatāṃ tiṇi kāraṇi, saṃpai kahatāṃ sāṃprata kālai, saṃpatte pāmai thakai  
mānuṣyapaṇai valī durllabha samakita pāmai thakai, śrīŚāntisūri-siṭṭhe kahatāṃ kahyau, je  
dharmma teha nai viṣai, kareha kahatāṃ kārao, bho bhavyajīvo, udyama || 50 eso kahatāṃ e  
vicāra, saṃkhevarūṇa kahatāṃ saṃkṣepai śāstra bhaṇivā bhaṇī ruci vāṃchā thakai jehana  
tehanai jāṇivāu saṃkṣepai bhaṇī, uddharyau siddhāṃta-samudrāt gaṃbhīra siddhāṃta samu-  
dra thakī || 51

*Endtitle:* iti śrī Jīvavicāra-prakaraṇaṃsyāvācūriḥ samāptam iti ||

Notes: The commentary is different from the one attested in the preceding entry. There are some signs that the language is mixed Guj. Rajasthani (postposition *ro*).

Cat. No. 86

FP 4290

Creamish paper. OFN: 1-10; MEF: 1-10. 1r blank. 110 x 240 mms. 11 lines. Triple-ruled red margins. Orange pigment used over the verses of the *mūlas*. Dated: VS 1877, Śāka 1742 = 1820 CE.

*Jivavicāraprakaraṇa (Pkt., 23 verses, incomplete) with the Sanskrit commentary [of Kṣamākalyāṇa]*

1v1: || §O || śrīVītarāgāya namaḥ ||

|| dhyātvā jainaṃ mahāḥ śrīmatsadguruṃ praṇipatya ca  
vṛttim Jīvavicārasya kurve saṃkṣepataḥ sphuṭam | 1

iha hi saṃsāra-sāgare nimajjatāṃ jaṃtūnāmm apakārāya pravahaṇa-kalpaṃ tattvopadeśam  
dātu-kāmaḥ śrīŚāntisūris tāvat sveṣṭadeva-praṇati-pūrvikām abhidheyādi-sūcikām ādimāṃ  
gāthām āha ||

bhuvaṇa-pāivaṃ Vīraṃ namiūṇa bhaṇāmi abuha-bohatthaṃ |  
jīva-sarūvaṃ kiṃci vi jaha bhaṇiyaṃ puva-sūriṃ | 1, etc.

*Comm.*: atra bhaṇāmīti kriyābhisambandhād aham iti kartṛpadamadyāhārya tatas cāyam  
anvayaḥ ahaṃ Vīraṃ, etc.

7r11: khayarā romaya-pakkhī cammaya-pakkhī ya pāyaḍā ceva  
na(7v1)ra-logāo vāhiṃ samugga-pakkhī vigaya-pakkhī 22  
savve jalathala-khayarā samucchimā gabbhayā duhā huṃti  
kammākammaga-bhūmī aṃtaradivā maṇussā ya 23 |

*Comm.* (7v2): ca punaḥ paṃceṃdriyās tiryamcas trividhā jalacarāḥ 1 sthalacarāḥ 2 khacarāś  
ca tatra tāvaj jalacāriṇaḥ, etc. (7v9) bhujābhyāṃ parisarpaṃti ye te bhujaparisarpā nakulagr-  
hagodhādayaḥ 3 ete sthalacarā jñeyāḥ 21 tathā khe ākāśe caraṃtīti khacarāḥ pakṣiṇas te dvi-  
dhā romaja-pakṣikāś carmaja-pakṣiṇas ca///

References: Although the ms. is incomplete, the commentary can be identified with that of  
Kṣamākalyāṇa, written in VS 1850 (publ. for instance with mūla and Guj. translation,  
Bhavnagar, VS 1962, Vīra saṃvat 2432). See also Velankar p. 142, etc. Kṣamākalyāṇa was the  
pupil of Aṃtadharma and belonged to the Kharataragaccha.

Notes: This ms. is a curious case. The script is throughout identical and suggests one hand.  
There is no break in folio-numbering. Yet, the ms. starts with one work, Śāntisūri's  
*Jīvavicāraprakaraṇa*, of which 23 verses are available together with the Sanskrit commentary  
covering verses 1-22, then is suddenly interrupted and followed by verses 27 to 41 of Gajasāra's  
*Vicāraṣaṭṭriṃśikā* with its Sanskrit auto-commentary (fol. 8r-10v, Cat. No. 72). This is a  
rather unusual situation.

Cat. No. 87

FP 4302

Light-coloured paper. 110 x 250 mms. OFN: 1; MEF: 1. Double-ruled black margins. Orange  
pigment over verse numbers. No date but could be fairly old (15th c.?).

*Jīyabhedabattīsī (Pkt., 35 verses) by Dharmaghoṣasūri*

1r1: || §O || varaDhammakitti-Vijjāṇaṃdaṃ vandittu devadeviṃdaṃ |  
vucchaṃ jiyāṇa bheyā battīsaṃ sa-para-saraṇ'-aṭṭhā || 1  
iga bi ti cau paṇa cchaha ciya ṇa taś'iyarā v'egai karaṇa-kāyā |  
tuṃhe ṇa jiyā ee | vibhāyayā huṃti ṇegavihā || 2  
igahā ceyāṇa lakkhaṇa 1 | duvihā tasa thāvara pajatt' iyarā  
bhav' iyara mukkiyar āhāra|g' iyara gabbh'iyara saṃn'iyarā || 3  
iga vigala a-maṇa sa-maṇa sura nirayā duviha tiri nara paṇiṃdī |  
iga vigala naraga kīvā nar' itthi sura tiri nara ti-veyā 3 || 4, etc.

1v13: iya jiyabheyā seyara paja bhavvo hāra sukka pakkhiṃ |  
dugaṇā ikkāu teyā | bahu jjiyabheyā na hu ime ya || 32  
dasa joi bhavaṇa vaṇa sola duvasa vemāni du nava saga narayā |  
dasa tiriā kammaḍiv' igabhava tiri vigaliga das' egiṃdī 33

iya mūl' attara bheehim joṇe lakkhehim sakula koḍihim  
 jiyabheyā ṇegavihā kāṣavvā dhamma praṇaṭṭhā | 34  
 saya dhammaghosau iya vinniya jiyabheya  
 jiyabheya jaha-suaṃ nāuṃ rakkhaṃta parū (*end of the line, end of the page, continuation in the  
 right hand margin, the edge of which is torn*)vaṃto ||  
 hujjā caraṇa Dhammaghosa-jau || 35

*Endtitle:* iti Jīvabheda-batrīsī samāptaḥ ||

References: Velankar 141 only refers to the *Jaina Granthāvalī*, publ. Shri Jain Shvetambar Conference, Mumbai, VS 1965 p. 139: information based on a ms. from the Ahmedabad no Ḍelā no bhaṇḍār (could not be checked). Not traced anywhere else. Not mentioned among Dharmaghoṣa's works listed in traditional sources such as *Tapāgaccha Paṭṭāvalis* or in histories of Jain literature. Probably a rare ms.

Notes: The author, Dharmaghoṣasūri (died VS 1357 = 1300 CE), was the 46th pontiff of the Tapāgaccha. When Devendrasūri, the famous author of the *Karmagranthas* in particular, died in VS 1327 (1261 CE) he was to be succeeded by Vidyānandasūri but the latter died thirteen days later. He was replaced by his own brother, also a monk, Dharmakīrti, who became the head of the group under the name Dharmaghoṣasūri (see *Paṭṭāvali Parīg* pp. 146-148; *Tapāgaccha kā itihās* pp. 9-10; extracts under Cat. No. 333 in this collection; Caturvijaya, *Jaina-stotra-sandoha*, introduction p. 59; Tripuṭī Mahārāj, *Jain Paramparā no Itihās* vol. 3 pp. 401ff.). Dharmaghoṣa's works are often marked at the beginning by these three names (e.g. Devīṃdamahīa sāmīa, *varaVijjāṇanda-Dhammakittī maha*, in the *Dehasthitistava*). Here only two of them appear. Apart from playing an important role in the development of Jain sacred places, such as Shatrunjaya, with the assistance of wealthy laymen such as Pethaḍa and his son (see Cat. No. 219) Dharmaghoṣasūri was a prolific author of learned and sophisticated works both in the area of doctrinal teachings and in the field of hymns. This highly technical typology of living beings is no exception. The style is terse in the form of lists or catchwords (close to niryuktis and bhāṣyas in their most extreme conciseness) and the metrical pattern does not seem to be strict. The use of *itara* is a device to include an additional category (X / what is other than X); lists are often summarized with *ādi* rather than being given in full (e.g. *aṭṭhabhā aṃḍayāi vā*, vs. 7, and not *aṇḍaja, rasaja, jarāyujja, saṃsvedaja, potaja, saṃmūrcchima, udbhedaja, upapātaja*). In several cases alternate classifications are proposed (e.g. for the sixfold typology: *chaviha jiya puḍhavi kāi 6* but also another one; same situation for 9 or 10). For other expositions of this topic see, for instance, *Pravacanasāroddhāra* section 214 (vss. 1232-1248). The inspiring source is the *Jivājivābhigama* (Upāṅga) which is devoted to the typology of living beings based on a number of criteria: see for instance *tividhā ... jivā pan-nattā ... taṃ jahā: itthi purisā napumsakā* and above vs. 4) and also has alternate classifications in the last section (*sarvajivapratipatti*) for groups 2 to 10. The canonical work has given birth to a versified abridgment (*Jivābhigamasamgrahaṇī*, 222 vss., publ. in *Śāstrasandeśamālā* vol. 15, pp. 165-183). Here, differently from what happens in these sources or in the well-known *Jivavicāraprakaraṇa*, the author is not concerned with listing actual animals or substances, but only with classifying.



## 4. Ethics

### 4.1. General teaching

Cat. No. 88

FP 4505

MTM containing 26 texts.

*TEXT 16 : Navatattvaparakaraṇa (Pkt., 44 verses)*

MEF 189v1: || śrīBītrāgāya nammaḥ ||  
jīvājīvā punna pāvā|sava samvaro ya nijjaraṇāṃ |  
baṃdho mukkho a tahā nava tattā huṃta nāyavā || 1 ||, etc.

MEF 190v3: usapiṇi aṇaṃtā | puggala pariyatṭau muṇavvo |  
te ṇatātīyaddhā | aṇagayaddhā aṇaṃtaguṇā || 44 ||

*Endtitle* (190v4): iti śrīNavatattvaparakaraṇa sampūrṇaḥ ||

References: Publ. for instance in *ŚrīLaghuparakaraṇasaṃgrahaḥ*. Mumbai, 1925 (Ātmavalla-bha-Granthaseries 7), pp. 4-7 (60 verses).

Notes: A very popular work, one of the two in Prakrit in this ms. where Gujarati and Marwari works prevail. Rather faulty.

Cat. No. 89

FP 4308

Brownish Indian paper. OFN: 1-6; MEF: 1-6. 100 x 250 mms. 13 lines. Two double-ruled black margins. Lozenge-shaped central blank space. Marginal title *Upade° sū pra* with folio number. No date, perhaps rather old (16th c.?). The date VS 1122 from another hand does not seem to make sense and would be too early even to assume that it is the original date of a palm-leaf ms. which could have served as the basis.

*Upadeśamālā (Pkt.) by Dharmadāsagaṇi, 1-140*

1v1: ||§O|| omṃ namo śrīVītarāgāya ||  
jaga-cūḍāmaṇi-bhūo | Usabho Vīro tiloya-siri-tilao  
ego log'āicco || ego cakkhū tihūaṇassa || 1  
savaccharam Usabha-jīṇo | chammāsā Vaddhamāṇa-jīṇacāṃdo |  
iya vihariyā nirayasaṇā | jajjja covamāṇeṇaṃ || 2, etc.

6r13 : taha puvviṃ kiṃ na kayāṃ | ta bāhae jeṇa samattho (6v1) vi |  
iṇhiṃ kiṃ kassa vi kuppimu tti | dhīrā aṇupicchā || [1]39  
aṇurāṇa jaisa vi | siyāyapattim piyā dharāveī |  
taha vi ya Khaṃdakumāro | tibupāsehiṃ paḍibudho (*fōr* na baṃdhupasāeṃ paḍibaddho) |:  
[1]40

*Colophon* (6v2, in red, later hand): iti samāptaṃ : | saṃ 1122 śubham astu ślo 118

References: Velankar p. 49ff. (542 g.); Pune: BhORI 18.1 Nos. 225-258 (*mūla* only, or with various commentaries); Ahmedabad: L.D.I. Nos. 2613ff.; vol. 4, Nos. 386-387 and No. 423; etc. Berlin: Weber Nos. 2003 and 2004; Schubring No. 828; Strasbourg No. 178; Vienna: Bühler No. 44 ('MN 231', 10 fols, n.d.) Paris: BnF, Sanscrit 1508, 1692. – Publ.: European edition by L.P. Tessitori, *GSAI* 25 (1912), with Italian translation (reprinted in L.P. Tessitori, *Studi Giainici*. Udine, 2000); numerous Indian editions.

Notes: The ms., not always accurate, ends with vs. 140. Note the omission of the initial homage verse which is not without example (see for instance BL Cat. No. 521, Or. 13480).

Cat. No. 90

FP 4491 (C)

Creamish paper. OFN: 2; MEF: 3. 100 x 250 mms. 18 lines. Double-ruled black margins. Lozenge-shaped central space. Orange pigment used. Water spots. Fragment, not dated.

The shelfmark 'FP 4491' corresponds in fact to three different mss.: the first consists of the recto and verso of a folio numbered 1; the second of the recto and verso of a folio numbered 2 and the recto of a third folio; the third of the recto and verso of a folio numbered 2. They are here described under three different entries and marked as 'FP 4491 Tess. (A) to (C)'. See Cat. No. 164 and 219 for the two other mss.

[*Sanskrit commentary on the Puṣpamālāprakaraṇa* (Pkt.) by Hemacandra Maladhārin, verses 54-106]

2r1: ///myatvāt || tarhi kiṃ na hi paripūrṇṇaṃ | 54 prāyo-grahaṇaṃ tu tiraścāṃ Vaitaraṇi-vānarādīnām iva devānām | devānām tv atraiva vaksyamāṇa-yuktyādibhyaḥ kvacit kadācit kiyaṭo pi dānasya saṃbhavāt || (57) yathā dānena vinā gajemdro na śobhate || ity eko py ayaṃ dāna-śabda āvṛtyā ubhayatrāpi joyjate || 58 dharmmo dānādibhe(da)ś catu(r)dhā dānaṃ abha(ya)-jñānopaṣṭambha-bhedāt tridhāpy uktaṃ. atha śīla-dharmmaḥ procyate śī yady api svabhāvo vrahmacāritvaṃ || dayā sarvveṣu anugrahaś ca dānaṃ ca || śīlam etad vidur budhā iti vacanād anekavidhaṃ tathāpiha prāyo lokarūḍhyādīnā vrahmacāryam evocyate || tatra dāna-dāyake tadā guṇa-na>-bhaṇanam āśritya mudritaṃ stagitaṃ bhuvanaṃ nātaḥ paraṃ guṇa-kathā bhuvate pravarttate iti bhāvaḥ || 61 (for 60) kuta etat ? jaṃ ti yasmāt || 61 kasarā koma-la kalhoḍakāḥ 62 (for 63) suṃdarī-śabdaḥ pratyekaṃ saṃbhaṃdhyate rati-suṃdarīty ādi malinam ālamkāra-hetutvād vararatnaṃ || 64 Śīta-Devaśakayoḥ (sic) || 67 śīlam tv aciṃtitātitaṃ, etc. tad api karoti || 69 āmarṣaṇaṃ āmarṣaḥ, etc. phalaṃ ... sukhaṃ || 73 sura-grahaṇeneha Vaimānikā, etc. teṣāṃ eva prādhānyena suratvāt 'sura-grahaṇenotpanna-kṣaṇatvād eva Vyamtarāḥ etaḥ samyag-dṛṣṭibhir bhaktyā... || 79

tapasā kṣapitakarmāṇa siddhyaṃtīti vākya-śeṣaḥ || 84 vikaṭanā ālocanā 87, etc. (2r13) ity etc caturddaśa hetavaḥ śeṣa-hetūnām saṃbhave py atraivāṃtarbhāvāt || 88 kiṃsvarūpaṃ tāvat samyaktvaṃ? kathaṃ vā kena prakāreṇa jīvanām tāvat? || sarve jīva nigodeṣu bhrāntvā kathaṃcit tathā bhavyatva-vaśāt tebhya udvṛtya, etc.

2v5: samyaktvaṃ labhate iti itīya gāthāṃte saṃbhaṃdhaḥ, etc. ity arthaḥ || 98 iha ye samyaktva-lābhasya prathama-samaye varttaṃte te pratipadyamānakā ucyāṃte | ye tu tal-lābhasya dvitīyādi-samayeṣu varttaṃte te || pūrvapratipannā, etc. samyaktvam āśritya pūrvapratipannāḥ

prāpyante 99 vikalāny asaṃpūrṇānīmḍriyāṇi yeṣāṃ te tathā ubha° atra hi pratipadyamāna-  
katvāt na saṃbhavati, etc. svatvaṃ tu kevalino vadaṃti 100 ... pudgalas tīrthādy-āśātanā-  
kāriṇā utkṛṣṭato Gośālakādīnāṃ iva jñeyam || sattari sāgara koṭikotyādi-sthitī etc. mohaniyā-  
di-karmṃāṇi yathāpravṛtta-karaṇena kṣapayitvā, etc. apūrva-karaṇena graṃthiṃ bhinatty ani-  
vṛtti-karaṇe tu pratisamayam viśuddhamānas tāny eva karmṃāṇi nitarāṃ kṣapayan, etc. udī-  
rṇa tasyopaśama-lakṣaṇam, etc. samyaktvaṃ labdham bhavati tasmimś ca sthitaḥ sattāyāṃ  
varttamānaṃ mithyātvaṃ viśodhya puṃja-traya-rūpeṇa vyavasthāpayati ||  
(2v17): yathā hi kaścin madana-kodravān auśadha-vaśena śodhayati te ca śodhyamānā kecic  
ch(udhyaṃ)ti, kecic arddhaśuddhā eva bhavaṃti | kecit teṣv api sarvathaiva na śuddhyaṃti  
evaṃ jīvo py adhyavasāya-viśeṣato mithyātvaṃ śodhayati tad api śodhyamānaṃ śuddham ard-  
dhaśuddham aśuddham ca tridhā jāyate///

References: *Puṣpamālāprakaraṇa* with Sādhusoma's vṛtti ed. Buddhisāgaragaṇi, Mumbai, Vira  
saṃvat 2487 (Śrīmanmohanayaśaḥgranthamālā 26). With Hindi translation by Sādhvī Śrī  
Samyagdarśana Śrī, Mumbai, Shajapur, Jaipur, 2007; only the Prakrit verses in  
*Śāstrasandeśamālā* 8: 46-88.

Notes: The style of this text is clearly that of a commentary. The commented verses are num-  
bered between 54 and 100, but not all of them are commented systematically and none of  
them is quoted in full. Only selected words are mentioned. Parts of all the commented verses  
have been quoted above.

A decisive hint to the identification was provided by the *Pāiia-Sadda-Mahaṇṇavo s.v. kasara*  
(here in vs. 62), 'a stupid ox', reference to 'Puppha 63' = *Puṣpamālā* by Hemacandra  
Maladhārin. Known commentaries are the one by the author himself, by Sādhusomagaṇi, and  
anonymous Avacūris. The only one I could consult is that of Sādhusomagaṇi, not identical  
with the present ms. although both of course share several common sentences. The selective  
character of the present commentary would suggest it is rather an Avacūri than the auto-com-  
mentary. The illustrative or narrative elements of the verses, in particular, are not commented  
at all (e.g. *kasaru vva* 62; *Sīyā-Devasiyā* 67). The available text portion deals with religious gift  
(*dāna*), virtue (*śīla*), asceticism (*tapas*) and then with the nature of right faith (*samyaktva*, vss.  
98-106), describing the successive processes leading to its acquisition (*yathāpravṛttikaraṇa*,  
*apūrvakaraṇa*, *nivṛttikaraṇa*; see, for instance, H. von Glasenapp, *The doctrine of Karman* pp.  
70-72). The topic is dealt with differently in Sādhusomagaṇi's commentary. Here the line fol-  
lowed is that of the *Viśeṣāvaśyakabhāṣya* (1217-1220) for the analogy with the purification of  
*kodrava* grains (see also Āv-niryukti 107 and Haribhadra's commentary thereupon).

Cat. No. 91

FP 4500

Whitish paper. OFN: 1-9; MEF: 1-9. 1r blank, 9v blank. 130 x 300 mms. Red used for  
transitional phrases, verse-numbers, verse-types. Clear layout and script. No date.

*Upadeśaratanamālā* (Raj./Old Hindi, 163 stanzas)

1v1: ||ṢO|| atha Siddhāṃta-Upadesaratnamālā liṣyate || dohā ||  
suddha deva arahaṃta guru | dharmma paṃca navakāra |  
basai niraṃtara jāsu hiya | dhanya kṛtī nara sāra || 1 || caupai ||

paḍhai na guṇai na dāna na dehi | tapa ācārana huṃ nāmhi karehi |  
jau hiya ekadeva arihaṃta | tāpa traya na ātāpa karaṃta || 2 || dohā ||  
re jiya bhavaduṣa kau harai | eka jineśvara dharmma |  
itara mūḍha praṇapati karai | tihim musae subhakarmma || 3 ||, etc.

9r: imi Bhaṃḍārī Nemicamda | racī kitīyaka gāha |  
sumagaratta je bhavi paḍhata | jīna tu sivasuṣa lāha || 161 || kavitta ||  
yaha Upadesaratnamālā subha graṃtha racyau Dhramadāsaganī |  
tā mahim ketaka gāha anopama Nemicamda Bhaṃḍārī bhaṇī |  
jinavaradharama prabhāṃvana-kājahaṃ bhāṣa racyau anubuddhi taṇī ||  
jāke paḍhata sunata avadhārata ātama hui vara siva ramaṇī || 162 || dohā ||  
saṃbata sataraha sai satari | adhika doya paṣa seta |  
Caitamāsa caturadaśī | pūrana bhayau su eta || 163 ||

*Colophon:* iti śrīUpadesasiddhāṃtaratnamālā saṃpūrṇā samāptā || || śrī ||  
|| śrī || || śrī || || śrī || || śubhaṃ bhavatu ||

References: Koba mss. 0106520 (*Siddhāntadharmopadesaratnamālā*), 0107021 (*Dharmopadesaratnamālā* with Ṭabārtha). – Eds. of the Prakrit version: pp. 270-284 in *Śāstrasandesamālā* vol. 6; *Mūla* with a Gujarati translation by Hiralal Hamsaraj, Jamnagar, V.S. 1976 (reprint: Bombay, Jinashasana Aradhana Trust, V.S. 2056); ed. by Bh. J. Sandesara, Baroda: Maharaja Sayajirav Vishvavidyalaya, Baroda, 1953 (with the Bālāvabodhas by Somasundarasūri, Jinasāgarasūri and Merusundara Upādhyāya). Florence mss. No. 638 and 639 were used by Tessitori for an unpublished ed. of the work and for his ‘Notes on Old Western Rajasthani’.

Notes: This is an anonymous Rajasthani/Old Hindi verse by verse rendering, quasi translation, composed in VS 1770 (1713 CE), of Nemicandra Bhaṃḍārī’s *Ṣaṣṭiśataka* composed in Prakrit in the 13th c. and having the same number of verses. Nemicandra Bh. was a layman from Marwar, very close to the Kharataragaccha. The purpose of the work is to give basic notions about right faith, good conduct, good teachers, etc. within the context of lax behaviour of the caityavāsins and the reaction of rigorous asceticism it provoked. Dharmadāsa’s *Upadesamālā* is the main source claimed by the author and directly referred to in vs. 96. The nicely written and laid out text is followed by an addition from a later hand in cursive script consisting of two Prakrit verses:

1) Prakrit *subhāṣita*:

|| *ajum kallham puram purarim purisa cimtamti atthasampattim*  
*amjaligaya vva toyam galaṃtam āum na pacchamti* || 1

2) Prakrit cosmological verse (not traced in the main classics) giving a dimension (55651025725):

|| *paccābaṇa koḍio paṇa saṭ(t)hi lakkhā ya sabasa paṇa vīsā*  
*phuni sattā paṇa bisā narayagao hoi saddhāṇam.*

Cat. No. 92

FP 4374

Greyish paper. OFN: 1-4; MEF: 1-4. 110 x 220 mms. 15 lines. No margin drawn. Orange pigment used on transitional phrases and verse-numbers. Dated: VS 1856, Śāka 1721 = 1799 CE.

*Upadeśachattīsī by Jinaharṣa (Old Hindi)*

1r1: atha Upadeśachattīsī liṣyate | atha Jinastutikathanam savaiyā || 31 |  
sakala sarūpa jāmaiṃ prasūtā (sic, ed. prabhūtā) anūpa bhūpa  
chāyā māyā hai na aina jagadīsa jū |  
punya hai na pāpa hai na sīta hai na tāpa hai nem  
jāpakai pratāpa kaṭai karama anīsa jū |  
gyāna ko aṃgaja puṃja suṣa vṛṣya ko nikumja  
atisai cotīsa phuni vacana paimtīsa jū |  
aiso Jinarāja Jinaharaṣa praṇami upadeśa kī chatīsī kahum savaiyai chatīsa jū | 1  
atha athira kathanam | sa° 31  
are jīva kācī nīmva tāhū pari amārati, etc.

4v2: atha gramtha samāpta ka° | sa° | 31  
bhāi upadesa kī chatīsī paripūrṇa  
catura hvai je yākau madhyarasa pījīyo |  
merī hai alapamaṭhi ṭhau bhī mai kīyai kavita  
kavitāha sau ho jina gramtha māna lījīyo |  
sarasa hvai hai vaṣāṃṇa jou avasara jāṃṇa  
doya tīna yāke bhayā savaiyā kahijīyo |  
khai Jinaharaṣa samvata guṇa-sasi-bhaṣya  
kīnī hai ju suṇata syāvāsa mokuṃ dījīyo | 36 |

*Endtitle and colophon* (4v5): iti śrīUpadeśachattīsī saṃpūrṇam | saṃ° 1856 varṣe Śāke 1721  
pravarttamāne | miti Yeṣṭa kṛṣṇapakṣe navamyāṃ 9 bhaumavāre | li | Ahipuramadhye || śub-  
ham bhūyāt ||

References: JGK 4, p. 84. Publ. pp. 100-116 in *Jinaharṣa Granthāvalī*.

Notes: The work consists of teachings on 36 topics in turn, expressed in one savaiyā stanza. These topics are distributed as follows: 1) *atha Jinastuti-kathanam* starts on 1r1; 2) *atha athira-ka°* on 1r4; 3) *atha kāyāsvarūpa-ka°* on 1r7; 4) *punah kāyasvarūpa-ka°* on 1r10; 5) *atha lobhasvarūpa-ka°* on 1r13; 6) *atha krodha-kathanam* on 1v2; 7) *atha mānadūṣaṇa-ka°* on 1v5; 8) *atha māyādūṣaṇa-ka°* on 1v8; 9) *atha lobhadūṣaṇa-ka°* on 1v11; 10) *atha saṃsāra-asāra-svarūpa-ka°* on 1v14; 11) *atha pr(ā)ṇātipāta-ka°* on 2r4; 12) *atha mṛṣāvāda-ka°* on 2r7; 13) *atha adattādāna-ka°* on 2r10; 14) *atha maithuna-ka°* on 2r12; 15) *atha parigrahai-ka°* on 2r15; 16) *atha rātribhojanavarjita-ka°* on 2v2; 17) *atha dānamahimā-ka°* on 2v5; 18) *atha silamahimā-ka°* on 2v8; 19) *tapa-ka°* on 2v12; 20) *atha bhāvamahimā-ka°* on 2v15; 21) *atha alpa-āyu-ka°* on 3r2; 22) *atha śiṣyā-ka°* on 3r5; 23) *atha ekatvabhāvanā-ka°* on 3r8; 24) *atha dharmaprīti-ka°* on 3r11; 25) *atha āyusvarūpa-ka°* on 3r14; 26) *atha vitarāgasvarūpa-ka°* on 3v1; 27) *atha sudhaguru-ka°* on 3v4; 28) *atha mahārūḍhasvarūpa-ka°* on 3v7; 29) *atha guru-hitopadesa-ka°* on 3v10; 30) *atha svabhāvamilana-ka°* on 3v13; 31) *atha pāpaphala-ka°* on 3v16; 32) *atha navakāramahimā-ka°* on 4r3; 33) *atha punah navakāramahimā-ka°* on 4r6; 34) *atha jīvaparigrahalolapa-ka°* on 4r9; 35) *atha dharmaparīkṣā-ka°* on 4r12; 36) *atha gramthasamāpta-ka°* on 4v2. It was composed by Jinaharṣa of the Kharataragaccha in VS 1713 (see chronogram above).

Cat. No. 93

FP 4495

Yellowish paper. OFN: 1-2; MEF: 1-2. 90 x 230 mms. 6 lines for the *mūla* in larger script. Double-ruled black margins. No red used, no orange pigment used. No date.

*Gautamakulaka (Pkt., 20 vs.) with interlinear Skt. commentary*

1r1: ||§O||

luddhā nara attha-parā havaṃti | mūḍhā narā kāma-parā havaṃti |  
buddhā narā khaṃti-parā havanti | missā narā tinni viyāraṃti ||1||

te paṃḍiyā je virayā virohe | te sattīṇo je na calaṃti dhamme |  
te sāhuṇo je samayaṃ caraṃti | te bāṃdhavā je vasaṇe havaṃti 2, etc.

*Comm.:* ||§O|| lubdhā lobhiṣṭā narā dravyārjanaparā bhavaṃti || Rājagrhe Mammaṇaśreṣṭhi-kathā 1. mūrṣā narā kāmabhoga-tatparā bhavaṃti | Campāyāṃ Kumāraṇaṃdisvarṇakāra-kathā 2. buddhāḥ paṃḍitāḥ kṣamā-parā bhavaṃti | Śrāvastyāṃ Skandakācārya-kathā 3. miś-rāḥ manuṣyā Kṛtapuṇya-kathā 4. trīṇy api pūrvoktāny ācaraṃti || 1 te paṃḍitāḥ ye virodha-viratāḥ | Rṣabhaputra-kathā 5. te sattvavaṃtaḥ dhīrāḥ ye dharmmāt na calaṃti Kāmadeva-kathā 6. te sādha(v)o ye siddhāṃta-vidhim āyaraṃti || Hastiśirṣa Damavaṃta-kathā 7. te bāṃdhavāḥ ye vvasane kaṣṭe sahādyāṃ kurvvīte || 2 ||, etc.

2v4: dāṇaṃ dariddassa pahussa khaṃti | icchāniroho i suhoiyassa |  
tāruṇae ṃḍiyaniggaho ya || cattāri eyāṇi sudukkarāṇi 19  
asāsayaṃ jīviyaṃ āhu loc | dhammaṃ care sāhu jaṇovaiṭṭhaṃ |  
dhammo ya tāṇaṃ saraṇaṃ gaṇe | dhammaṃ nisevittu suhaṃ lahaṃti 20

*Comm.:* dāridrasya nirdhanasya dānaṃ duṣkaraṃ prabhos samarthasya kṣamā duḥkaraḥ ||  
iti sukhocitasya icchā-nirodhaḥ duḥkaraḥ tāruṇya yauvane ṃḍriya-jayo duḥkaraḥ | 19 aśā-s-  
vataṃ jivitaṃ jināḥ prāhuḥ | dhu (?) loke iti jñātvā dhanyaḥ sādhujaṇoḥ|paḍiṣṭhaṃ dhammaṃ  
caret yato dharmas trāṇaṃ 'narthā niḥsaraṇaṃ gatiḥ dharmam āsevya bhavyāḥ suṣaṃ la-  
bhaṃti |

*Endtitle:* iti śrīGautama-rṣi-bhāṣitaṃ Kulaṃ sammattaṃ |

References: Velankar p. 111. – *Mūla* publ., e.g. in *Śrī Kulaka Sangraha*, śā. Bālābhāi Kakalabhāi. Ahmedabad, 1915, p. 32b; with the comm. of Jñānatilaka by Hiralal Hamsaraj. Jamnagar, 1914. – Unpublished roman transcription of the *mūla* based on the Florence ms. No. 753 (*mūla*+ interlinear Guj. comm.) by L.P. Tessitori available in the archive kept by his family.

Notes: A rather simple Prakrit text meant for teaching the basic virtues by clearly opposing negative and positive values. It resorts to numerous rhetorical devices (symmetry, anthithesis, etc.) to striking rather than subtle effect. Note the reference to corresponding stories for the illustration of some of the statements.

Cat. No. 94

FP 4396

Brownish paper. OFN : 1-2 ; MEF : 1-2. 100 x 250 mms. 6 lines for the main text in larger

script. Double-ruled black margins filled with red. One red disk in the left and right margins. Red *danḍas*. Verse-numbers irregularly indicated. No date.

*Gautamakulaka (Pkt., 20 vs.) with interlinear Guj. commentary*

1r1: ||§O||

luddhā narā attha-parā havaṃti | mūḍhā narā kāma-parā havaṃti |

buddhā narā ṣaṃti-parā havanti | missā narā tinni vi āyaraṃti ||1||

te paṃḍiyā je virayā virohe | te sāhuṇo je samayaṃ caraṃti |

te sattīṇo je na calaṃti dhamme | te baṃdhavā je vasaṇe havaṃti ||2||, etc.

*Comm.:* lobhiyā manuṣya dravya nai viṣai tatpara sāvadhāna hui | mūrṣa manuṣya kāma-ṣa-  
yaṃ tatpara hui | ḍāhīyāra manukṣa kṣamābaṃta huvai | miśra manuṣya e triṇhii bola ācarai |  
te paṃḍita ||1|| ji ke virodha hūṃti virakta thayā | ti ke sādhu je siddhāṃta nī rīti cālai || te sat-  
vavaṃta ji ke dharmma hūṃti cālai +akai nahī te bhāi ji ke āpadāim upagāra karai |

2v4: dāṇaṃ dariddassa pahussa khaṃti | icchāniroho ya suhoiyassa |

tāruṇṇae iṃḍiyaniggaho ya || cattāri eyāni sudukkarāṇi | |

asāsayaṃ jīviyam āhu loe || dhammaṃ care sāhu jaṇovaiṭṭhaṃ |

dhammo ya tāṇaṃ saraṇaṃ gāi ya || dhammaṃ nasevittu (sic for nisevittu) suhaṃ lahaṃti || 20 ||

*Endtitle:* iti śrīGautama-ṛṣi-viracitaṃ Kulakaṃ saṃpūrṇaṃ ||

*Comm. (2v):* dāna daridrī nau anai samartha nai kṣama || || icchā vāṃchā nau rūṃdhivau bho-  
gasāmagrī chatiyai | tāruṇyapaṇai yaubana iṃdrī nau nigrāha karivau | e cyāri bola gāḍhā kara-  
tāṃ dohilā jānivā || || | āśāsvatau jīvitavya kahai loka | iha loka nai viṣai || dharmma ācarīyai  
sādhujana nau upadeśyau jīṇai kāraṇai dharmme i ja durggati jātāṃ trāṇa rāṣaṇahāra saraṇau  
gati | ehavau dharmma sivi suṣa lahai bhavika jīva ||

*Endtitle:* śrīṛṣibhāti(sic)ta Kulakāvavacūrṇi ||

References: Velankar p. 111 (no ms. outside India). BL Cat. No. 635 Or. 8060 with a differ-  
ent paraphrase; Berlin: Schubring Nos. 838 and 839 (different paraphrase).

Notes: Gautama in the title is understood as referring to the name of the sage (*ṛṣi*) who is the  
author.

Cat. No. 95

FP 4490

Whitish paper. OFN: 1-22; MEF: 1-22. 1r blank, 22v blank except for folio number and mar-  
ginal title. 110 x 220 mms. Marginal title *Gotamaṃṛcchā pa°* with folio number. Double-ruled  
red margins. 6-9 lines for the *mūla* with interlinear commentary in smaller script. Orange pig-  
ment on verse numbers. Dated: VS 1815 = 1758 CE.

*Gotamaṃṛcchā-bālāvabodha-kathā (Pkt., 64 stanzas) with Gujarati interlinear  
commentary*

1v1: || e §O|| śrīVitarāgāya namaḥ ||  
 namīuṇa tittha-nāhaṃ jāṇaṃto taha ya Goyamo bhayavaṃ  
 avuhāṇa bohaṇatthaṃ dhammādhamma-phalaṃ vucche 1  
 bhayavaṃ su cciya narayaṃ su cciya jīvo payāim puṇa saggam  
 su cciya kiṃ tiriesu su cciya kiṃ māṇuso hoi 2  
 su cciya jīvo puriso su cciya itthī napuṃsao hoi  
 appāū dihāu hoi abhogī sabhogī ya 3

*Comm.:* || oṃ namaḥ sarbabighnopaśāṃtaye namaḥ ||  
 namaskāra karīnai tīrtha nā nātha śrīBarddhamānājina nai jāṇatāṃ thakā tima ja  
 Gautamasvāmi bhagavaṃta nai anāṇa jīva naiṃ pratibodhavā nai arthai dharmma adharma nī  
 karaṇi nā phala puchatā hūvā 1 he bhagavan teha ja jīva kima naraki jāi 1 teha ja jīva pāmāim  
 valī svarga naiṃ 2 teha ja jīva kima jāi tiryamca nai viṣai 3 tehi ja jīva kima maṇuṣyaṃ hui 4 2  
 tehi ja jīva strī thakī puruṣa kima huvai 5 tehi ja jīva puruṣa maṇi astrī kima hui 6 valī tehi ja  
 jīva napuṃsaka kima hui 7 valī alpa āuṣo kima pāmai 8 valī dīrgha āuṣo kima pāmai 9 valī bho-  
 garahita kima hui 10 valī bhogasahita kima hui 11 3, etc.

21v4: jaṃ Goyameṇa puṭṭhaṃ taṃ kahiyam jīṇavareṇa Vīreṇa  
 bhavvā bhāveha sayā dhammādhammaṃ phalaṃ payadaṃ 63  
 aḍayālisa paṃhuttarehiṃ gāhāṇa hoi causaṭṭhī  
 saṃkheveṇaṃ bhaṇīyā Goyamaṇucchā mahatthā vi 64

*Comm.:* je śrīGautima śrīBīra nai puchyu te sarva kahyuṃ śrīJīnaMahāvīradevai aho bhavyajī-  
 vo bhāvo ciṃtavo sadā niraṃtara dharmma adharma nā phala kahyā 63 aṭṭhatālisa praṇeṃ  
 anai ūttarai karī gāthā nī saṃkhyā 64 catuṣaṣṭī chaīm saṃkṣepa mātrai karī kahī e pracchā  
 Gautimai te puchyā moṭā artha te paṇai 64.

*Endtitle and colophon* (22r2 foll.): iti śrīGautimaṇṛcchā-bālābodha-kathā saṃpūrṇaṃ  
 samāptam iti bhadrāṃ ||  
 saṃvat 1815 kā varṣe mīti Āṣāḍha sita ṣaṣṭhyāṃ | Bhauma-vāsare iyaṃ pustikālekhi likhato  
 yaṃ gaṇi Savalasāgareṇa vācyamāna ciraṃ naṃdyāt Kekāḍī-nagare śubhaṃ bhavatu kalyāṇam  
 astu || śrī || ccha

iha pustika vāṃcai suṇai nī+āṃ dhari de kāṃna  
 so uttama lakṣmī lahai pāvai mokṣa-thāṃna 1 iti seya (su *in the margin*)

*Comm.:* iti Gautimaṇṛcchā-sūtrārtha saṃpūrṇa.  
 saṃ (va, *hole in paper*)ta vāṇeṃdra aṣṭau ca caṃdra Vikramasaṃbhava  
 Āṣāḍhanavamyāṃ ca pustikā artha likhyate 1  
 leṣakapāṭhakau dvau ca kalyāṇaṃ samupasthitam  
 kaṣṭena likhato graṃtha yatnena paripālyate 2 iti śreyah

References: Editions with commentaries or paraphrases often contain tellings of the stories or  
 hints to them: *Śrī Gautamaṇṛcchā-vṛttih* [*mūla-tīkā-kathā tippaṇi sametā ca*], Ahmedabad, VS  
 2103; *Gautamaṇṛcchā* (modern Guj.), ed. Kṛṣṇaprasād Bhaṭṭ. Ahmedabad: Sarasvati Pustak  
 Bhandar, 2007; BL Cat. No. 770 (comm. by Śrītilaka with stories).

Notes: Forty-eight questions relating to philosophy, destiny, cosmology, etc. asked by  
 Indrabhūti Gautama to Mahāvīra, with their answers. The Guj. commentary is interlinear,



but as it focuses on stories illustrating the verses, their text often fills almost a full page. The following headings can be traced: *śrīJinavānī upari ḍokarīdṛṣṭāṃta kahyo* (2v); *Subhamma cakravartti nī kathā jāṇavī* (4v); *iti caturthakathā jāṇavī* (7r); *Gotrāka nī kathā* (7v); *iti paṃcamī kathā* (8r1); *iti kumāra Yājñadatta nī kathā saṃpūrṇaḥ iti droha upari kathā* (8r18); *iti kathā* (9r14); *atra suvuddhi mahatā nī kathā* (10r1); *atra Aṃbā nī bānī kathā* | 16 | (11r1); *iti kuśalamūṃka nī kathā* (11v13); *iti Abhayasiṃha-Dhanasiṃhakathā saṃpūrṇaḥ* (12r8); *iti dṛṣṭāṃta* (12v); *atra kathā* (13r1); *iti Sudhanadṛṣṭāṃta saṃpūrṇaḥ* (13r18); *Sālibhadradṛṣṭāṃtaḥ* (13v4); *atra viyoga upari deśala anīṃdedā nī kathā* (13v11 up to 14r8); *iti vīramānī kathā* (14v7); *Robiṇī nī kathā kahai chai* (14v11 up to 15v16); *atra Gośala no dṛṣṭāṃta* (15v20 up to 16r12); *atra Dhanadatta niṃdhana śrī nī kathā kahai chai* (16r16 up to 16v19); *atra Vrahmadattavrāhamāna nī kathā* (17r); *iti nipunakathā* (17v); *atra Aṭṭaṇamalla nī kathā* (18r); *hivai kūḍā tolā kūḍā māpā uparai Datta nī kathā kahai chai* (18v up to 19r2); *iti Mṛgavatīputrakathā* (20r); *hivai 44mī pṛcchā upari Jinadatta nī kathā kahai chai* (20v2); *iti mohalakṣaṇakathā saṃpūrṇa* (21r); *atra vihu gāthā upari eka dṛṣṭāṃta kahai chai* (21v); *iti sūra nī kathā saṃpūrṇaḥ* (21v17).

Cat. No. 96

FP 4503

MTM containing 21 texts.

*TEXT 12: Gotamaṃpṛcchā (Guj., 46 stanzas) by Nayaranga*

5r18: || Vīra jīṇaṃda taṇā paya vaṃdi | trikaraṇa suddha karī āṇaṃdi |  
dharama adharama taṇau phala jāṃṇa | śrīGotama pūchai supramāṇṇa | 1 |  
kiṇi karamai jīva narakai jāi | tehi ja jīva amara kima thāi |  
tiriya taṇī gati kiṇi pari lahai | māṇusapaṇau kisai saṃgrahai | 2 |, etc.

7v3: Gotamaṃpṛcchā chavī | praśnotara aḍayāla |  
bhavīyaṇa bhāvai sāṃbhalau | śravaṇa sudhā suri sāla | 45 |  
bhaṇai guṇai je bhāva dhari | tihāṃ ghari raṃga abhaṃga |  
manavaṃchita sohilā phalai | ima pabhaṇai Nayaraṃga | 46 ||

*Endtitle* (7v8): *iti Gotamaṃpṛcchā saṃpūrṇaḥ || śrī || śrī || śrī ||*

References: JGK 2, p. 92 (59 stanzas); Koba database 000369960001 (*Gautamaṃpṛcchā caupāī or sandhi*); *KhG Sāhitya Kośa* No. 603.

Notes: Gujarati rendering of the Prakrit *Gotamaṃpṛcchā* (see *mūla* in the preceding entry). Here also the 48 questions asked by Indrabhūti Gotama to Mahāvīra are listed in turn at the beginning of the work. Information about the author's lineage, date and place of composition is located in the final verses, not present here. See JGK: Nayaranga belonged to the Jinabhadrasūri branch of the Kharataragaccha. His lineage was: Somayadhvaja – Jñānamandira – Guṇaśekhara. He composed this work in Śītapura in Sindh in VS 161(7?).

Cat. No. 97

FP 4505

MTM containing 26 texts.

*TEXT 2: Cāritramanorathamālā (Guj., 41 stanzas) by Pārśvacandrasūri*

MEF 40r1: || śrīgurubhyo namaḥ || iti śrīManorathamālā liṣate ||  
siriguru pāe praṇamūḥ nasidisa | kara joḍīnai nāṃmūḥ sīsa |  
jāsu pasāi nirmala nyāṇa: lahīe mugati taṇūḥ ihināṇa: || 1 ||  
jye guru bhāṣita pravacana sudha: | jāṇī bhelūḥ sākara dudha: |  
śravaṇa viṭi pītā sūṣa hoyā: | eha jamala namhīm bijūḥ kohī 2 ||, etc.

MEF 45v7: vividhi bhāvi gūṃthī kusaṃma ehi maṇora hi māla: |  
kaṃṭhi ṭhavi unmajaṇāi | sohisī vigūṇa visāla || 39 ||  
pramārtha pramala bahu: | ulā | pasariim dahu dasa joya: |  
bhamara bhāvika eṇi rasi: rani: | pāṃmi vāṃchata soya: || 40 ||  
Pāsacaṃda ima vīnavi: | (46r1) sām̐bhaljyo sahu koya |  
āṇasahitta krīā malaiḥ: | savi sūṣadāyaka hoyā || 41 ||

*Endtitle* (46r2): iti Cāritramanorathamālā saṃpūrṇa: samāptaḥ: || śrī || śrī || śrī || (*Rest of the page blank*).

References: JGK 1, pp. 289-290. Publ. *Sajjāyādīsamgraha* 2, pp. 777-781.

Notes: The following divisions are seen: *dhāla dūsari* (41r8, after stanza 11); *dhāla tiji* (43r3, after st. 18). General didactic work inviting to avoid wrong actions, excessive possession, harmfulness, etc., to be aware of the human being's ultimate loneliness. Then detailed exposition of the main categories of monastic behaviour: five great vows, necessary duties, tenfold conduct (*dasā sāmācārī*), *sthavirakalpa* and *Jinakalpa* etc. Mendicants are clearly the targeted audience.

Pārśvacandrasūri (born VS 1537, died 1612) belonged to the Bṛhattapāgaccha and was the pupil of Sādhuratna. He founded the Pāsacandiyagaccha or Nāgapuriya Tapāgaccha. He was a prolific writer in Gujarati, and played an important role in transmitting knowledge of the Śvetāmbara canonical tradition through commentary writing in Gujarati (*Bālāvabodhas*).

Cat. No. 98

FP 4505

MTM containing 26 texts.

*TEXT 14: Sārasīṣamāṇa-rāsa (Guj.) by Saṃvegasundara, beginning missing*

MEF 181r7: || śrībhagavaṃta satya: || Sārasīṣamāṇaṃ nau rāsa laṣīe chai || vastubaṃdhaḥ ||  
je tapasī 2 nāri saṃyogi viṇasai ālasai kāja jīma |  
nāri jīma bahu ghari bhamaṭī | ṛṣi viṇasai viṇa meha  
jīma +++++sai jīma sumatī dūri desāṃtari prema jīma |  
viṇasai pāpi su karmma: | rosaha ++++++  
jīvadayā biṇa dharmma: || 33 ||

MEF 188v6: ... nirūpama guṇa je jaga mana mohii |  
uvajjhāya śrīGuṇasaṃdara garū e || (2)27 ||

tāsa sīsa guru lahiya pasāya | śrīSavegasuṃdara  
uvajjhāya raciu rāsa guṇasāgarū e |  
pannarasi aḍhatāla saṃvachari Mārgga dasami  
guru dine Mānuṣapuri | nita 2 magala jayakarū e || 28 ||

*Endtitle* (188v8): iti Sārasīṣāmaṇa-rāsa saṃpūrṇaḥ.

References: JGK 1, pp. 192-193; BL Cat. No. 602. Publ.: *Rāsa Padmākara (Prācīn Rāsa Saṃgraha)*, Mahāvīr Ārādhanā Kendra, Koba, 2012, pp. 101-123 (on the basis of the Koba ms. No. 13851, one of the 12 available).

Notes: From the presence of a proper title at the beginning one would expect a text starting in the beginning, but this is not the case. Vss. 1-32 are lacking. Ink is extremely pale in the initial part of the text. Saṃvegasuṃdara belonged to the Bṛhattapāgaccha and was the direct pupil of Jayasundara Upādhyāya (lineage of Jayaśekharasūri – Jinasundarasūri – Jinaratnasūri). This work was composed in VS 1548 (see above) and deals with ethics of daily life: prohibition from eating after sunset, need to give up violence to living beings, to drink filtered water, avoiding eating of forbidden food (*abhakṣya*). The number of stanzas seems to be fluctuating, 'around 250' (JGK), 243 in the publ. edition.

Cat. No. 99

FP 4503

MTM containing 21 texts.

*TEXT 1: Buddha-rāsa (Old Guj., 63 stanzas) by Śālibhadrasūri*

1r1: || śrīGaṇeśāya namaḥ || śrīgurave namaḥ || atha Buddharāsa liṣyate ||  
paṇamavi deva Aṃbāi, paṃcāyaṇi gāṃmaṇi |  
samaravi deva sidhāi, jiṇasāsaṇi sāmṃmaṇi | 1 |  
paṇamiya gaṇahara Goyamasāṃmi | duriyapaṇā siṃ jeha niṃ nāṃmī |  
sahaguru vayanē saṃgraha kijai | bholā loka sīṣāmaṇa dijai | 2 |  
kei bola ja loka prasiddhā | guru upadesi kei lidhā |  
te upadeśa suṇo savi ruḍā | kuṇahi ālama deḷyo kūḍā | 3 |, etc.

2v26: guru upadeśaha atighaṇāe | kahitāṃ na lahuṃ pāra tuṃ |  
eha bola hiyaḍai dharo e | saphala karau saṃsāra tuṃ | 62 |  
Śālibhadra guru saṃkaliya | te savi guru upadeśa tuṃ |  
paḍhai guṇeṃ je sām̐bhaleṃ e | tihāṃ ghare ṭaleṃ kalesa tu 63

*Endtitle* (2v31): iti śrīBuddharāsa saṃpūrṇaṃ || śrī ||

References: JGK 1, p. 4; BL Cat. No. 599; Pune: BhORI 19.2.2 No. 441. Publ.: *Bhāratīya Vidyā, varṣa 2, anka 1* (according to JGK) or Harṣapuṣpa Jaina Granthamālā.

Notes: This is a general didactic work, also known under the title *Hitaśikṣāprabuddha-rāsa*, meant for the layman and containing prescriptions on how he should behave. The author, Śālibhadrasūri, was active between 1150 and 1200 CE. This explains the semi-Prakritic featu-

res of his language. He was a member of the Rājagaccha and belonged to the lineage of Vajāsenasūri, but none of his works includes his genealogy. According to JGK, he is also the author of the *Bharateśvara-Bāhubali-rāsa* (composed in V.S. 1241), but according to B. Jani, the editor and translator of this latter work (Ahmedabad: Parshva Prakashan, 1994; see also *Jinamanjari* 8.3 December 1993, pp. 33-52), there is no sufficient evidence to prove that both works were written by the same person.

Cat. No. 100

FP 4411

MTM containing 2 texts. Dated: VS 1793 = 1736 CE.

*TEXT 2: Savā sau 125 sīṣa (Raj., 36 stanzas) by Dharmavardhana alias Dharmasī*

8r12: atha Sāva sa(u) sīṣa liṣyate | caupai nī dhāla |  
śrīsa(d) aguru upadesa saṃbhāro | dharmasīṣa e subuddhī dhārau |  
vidhi sahuṃ māṃhi viveka vicārau | sagalā kārija jema sudhārau | 1 |  
prathama prabhāteṃ subha paraṇāmma | nita lijai śrīBhagavaṃta nāma |  
dhañī rāṃ svāṃma-dharama mai rahajai | kathana na muṣa thī jhūṭhau kahijai | 2|, etc.

9r9: varaja pare tūṃ veṭha vegāra | āpa vasai jihāṃ hvai adhikāra |  
duṭapī vāta kahe darabāra | sahu nau samajhijai tatasāra | 35 |  
Sīṣa savā sau kahī samujhāya | sāca vatāṃ sahu naiṃ suṣadāya |  
thira nita Vijaiharāṣa jasa thāya | ima kahai śrīDhramasī uvajhāya 36

*Endtitle and colophon* (9r11): iti śrīSavāsau 125 sīṣa samāptā || śrī || ciraṃ Goviṃdā liṣatam  
saṃvat 1793 varṣe miti Poha sudi 8 dine śrīKumbhāṇā-madhye | śubhaṃ bhavatuḥ śrīḥ

References: JGK 4, p. 297 (136 as the total number of stanzas is a mistake). Publ.: pp. 64-67 (*Savāsosikh*) in *Dharmavardhana Granthāvalī*. A. Nahta, 'Rājasthānī Sāhitya aur Jaina kavi Dharmavardhana' in *Rājasthān*, Varṣa 2, Bhādra 1993, Aṅka 2, p. 1-22 (mentioned JGK 4, p. 286; not seen).

Notes: In smaller script than the first text of the ms. General type of advice, dos and don'ts, on lay behaviour in daily context, including business by an eminent and learned Jain author who has widely contributed to Sanskrit and Rajasthani literature, having a strong command over various languages. He was known as Dharmavardhana or Dharmasī (1643-1726; see Nahta and Hiralāl Māheśvarī in *Encyclopedia of Indian Literature*, p. 998). He belonged to the Jinabhadrasūri branch of the Kharataragaccha. His direct teacher was Vijayaharṣa (mentioned in the last verse above). The numerous didactic poems he composed used patterns of the contemporary padas and folk-songs. He thus contributed to their preservation.

Cat. No. 101

FP 4336

MTM containing 4 texts.

*TEXT 4: [No title – General teaching, Aupadeśika] (Hindi, 14 stanzas)*

3v3: jiṇa bhajī vilamana lāmi ra sugyānī, mana samaro navakāra  
uravasa bahuvidha mili jī, mili jī aṇamṭī vāra  
sādha ja garu mitra milavo, bahuta kaṭhaṇa vimhāra re  
jīvaḍā tuṃ jina bhaja vilamana lāya, sugyānī mana samaro navakāra 1  
uṃḷaṭo phire anādi ko jī, aba sulaṭana kīvāra  
aba kai tuṃ sulaṭo nahī jī, kahā pāva gopāra re 2 jī°  
tapa karutā jovana gayo jī, lacchamī gaī punna dāna  
kāyā gai saṃḍā samai jī, tinuṃ gayā na jāṇara rai jī° 3  
jiṇadharmā the cita ma dharo jī, cyālo mārga nyāya, etc.

3v16: huṃ jāṇuṃ jiṇa durahai jī, jina to hiradā māṃha  
bhimṭara, etc. 12  
suṇata suṇāvata dina gayā jī, ulajho sulajhe nāhare  
cetana āpola jāyake, dhovā pahālī dhāya re 13 jī°  
mitra ṣaṃḍa sājīa nā bhāvamṭā dūdha, mana melā moti jimā jī  
uchājisāsamada (?) 14 jī°

References and notes: Not traced. No title neither at the beginning nor at the end, no hint to any author's name. General advice, but in a Jain perspective with spiritual emphasis on the soul.

Cat. No. 102

FP 4494

MTM containing 9 texts.

*TEXT 6: Nokaravāli kī dhāla (Raj., 14 stanzas) by Rṣi Cothamal*

6v8: || Nokaravāli kī dhāla ||  
sata gūra vaṃdo ra poho uṭhī ||  
jyāṃ jagata rī māyā jāṃṇī jhūṭhī ||  
jyāṃ rā sūṇa mūṣa vacana lījyo jhelī ||  
yā kāṃmaṇī jagata ma mohanelī || 1 ||  
kanaka kāṃmaṇī jaga ma phaṃḍā ||, etc.

7r6: riṣa Cothamalajī kahai iṇa na tyāgī  
jyāri sūrata mūkata ma jāya lāgī ||  
choḍa dīdhī kaṃcana thelī || yā° || 14

*Endtitle* (7r7): iti śrītana sapūraṇa ||

References and notes: There are several Sthānakavāsīn or Loṅkāgaccha monks with the name Cothamala (Cauthmal). But this could be the most famous one, born VS 1800 – died VS 1880, a prolific author of narrative or didactic poems (*Rājasthān kī Jain Sāhitya* p. 184). Here

he invites one to get rid of desire and of all that prevents from spiritual progress.

Cat. No. 103

FP 4494

MTM containing 9 texts.

*TEXT 8: [No title, Aupadeśika] (Hindi, 9 stanzas)*

8v6: manuṣa janama milāyo dohelo ra || lidho āraja ṣeta |  
yā joga bāi pāmana | tū to ceta sakato ceta ra |  
tū to rāṣa dharama sūṃ heta ra | tona sūgūra sīṣāmaṇa deta ra |  
thāro kāla jhapeṭā lesa ra |  
thārā kesa huṃ bācha seta ra || thārī dahī milegī reta ra ||  
tū to ceta ceta māṃnavā || 1 ||, etc.

9r9: mūkata nagara no dāyako ra || śrikevalī bhāṣata dharama ||  
sāco dharama ārādhalyo || theto rāṣo cāha sarama ra ||  
thāharo meṭo mana ko bharama ra | thāharī parakatī rāṣo nīrama ra ||  
jyū kaṭa jāba sārāhī karama ra | jyū sīvasūṣa pāvo parama ra || tū° || 9 ||

*End (9r11): iti śrī°*

Cat. No. 104

FP 4291

Supplement. See Cat. No. 1 for material description.

*[General teaching, Aupadeśika] (Pkt., Guj., 14 verses)*

1v6: paṃca mahavvaya suvva mūlaṃ | samaṇa maṇā ya la sāhu sucinham |  
vairivaramae +jvasāṇaṃ | savva samuda mahodadhi tīthaṃ 1  
tīthaṃkaresu devasī maggaṃ | naraga trijaṃ ca vivajjaya maggaṃ |  
savva pavi tasa nemīsāraṃ | siddhvimāṇa abhaṃgaduvāraṃ | 2 |  
deva niriṃdana masi pūyaṃ | savvajaga utima maṃgala maggaṃ |  
dudarisu guṃṇanāyakam egaṃ | moṣi pahasagavaḍasigabhūyaṃ | 3 |  
jīve novi kaṃkhejā | maraṇaṃ no vi patthae |  
do vi e na sajjōjā | jīviyamarāṇaṃ tahā | 4 |  
sāraṃ daṃsaṇa nnāṇaṃ | sāraṃ tapa nema saṃjama sīlaṃ |  
sāraṃ jīṇavaradhammaṃ sāraṃ saṃleṣaṇā paṃḍitamaraṇaṃ | 5 |  
aladdha puvvaladdhaṃ | jīṇavāṃṇī subhāsīyaṃ |  
amībhūyaṃgai suggaī maggaṃ | na maraṇā ya viyāmo 6  
jāmpīya piyavayaṇaṃ | dijye dāna ja kijai vaṇaṃ |  
paraguṇaggahaṇa kijai | amaṃttīmūla vasīkaraṇaṃ | 7 |  
samaṇe nnāṇe vinnāṇe pacakhāṇe vi saṃjame |  
anhunhāe tave | vodāṇaṃ akirīyāya siddhe | 8 |  
lābhaṃti vip(u)lā bhogā | lābhaṃti surasaṃpayā  
lābhaṃti nāti gotiyā | eko na lābhaṃti jīṇadhammaṃ | 9 |

rūpa anopama na tulai koī | vāṃṇī suṇatā śravaṇa sukha hoī |  
deha suga(ṃ)dha vahuvāsa vāsa | cosatṭhi iṃdra raha tasa pāsaṃ | 10 |  
codā pūravadhārika kahīya | nāṃṇa cyāri viṣāṇīya |  
jiṇa nahī piṇa jiṇa sarisā ehavā Sudharamā jāṃṇīyā | 11 |  
mātā pitā kula niramala jyākā rūpa anopa vakhāṇīya |  
devatā ne vilabha lāga | ehavā Jambūsvāmī jāṇīya | 12 |  
(1v16) namī suṣī devatā devaloya || na vi suṣī paratthīpatirājā |  
na vi suṣī seṭṭha hī seṇāpati | ekaṃta suṣī sādhu vītarāgī | 13 |  
jiṇavāṇī anurattā | jiṇavāṃṇī je karaṃti bhāveṇaṃ |  
amalā asaṃkileṭṭhā | te hoyaṃtī prata saṃsāre | 14 ||

[For the colophon on 1v18 see Cat. No. 1]

Notes: This set of verses, teaching the superiority of *dharma* and the right path, comes after the *Vīrastuti* (*Sūtrakṛtāṅga* I.6). Vs. 8 comes from *Viyābhāpanatti* II.5 (*samaṇe* here for *savaṇe* there; corresponding contents in prose see Cat. No. 5); 14 = *Uttarādhyāyanasūtra* 36.260 (*jiṇavāṇī* here is *jiṇavayaṇe* there; *prata* is *paritta*); 11-12 are rhyming verses in Guj.

#### 4.2. Tracts on specific topics

Cat. No. 105

FP 4397

Brownish paper. OFN: 1-8; MEF: 1-8. 100 x 250 mms. 6 lines for the main text, in larger script. Triple-ruled red margins. Marginal title *Ṇṃḍiya sataka* with folio numbers. Folio numbers decorated with red designs. Red used for *danda*s, verse numbers, transitional phrases. No date.

*Ṇṃḍiyaparājaya-sataka* (Pkt., 100 vs.) with interlinear Guj. commentary

1v1: || §O || su cciya sūro so ceva paṃḍiu | taṃ pasasṃsimo niccaṃ |  
ṃḍiya corehiṃ sayā | na luṭṭiyaṃ jassa caraṇa-ddhaṇaṃ || 1 ||  
ṃḍiya-cavala-turage | dugāi-maggāṇudhāvare niccaṃ |  
bhāvīya-bhava-sarūvo | ruṃbhai jiṇa-vayaṇa-rassīhiṃ || 2 ||, etc.

*Comm.*: teha ji sūra subhaṭa | teha ji paḍita vidvāṃsa sūtradharma no jāṇadāhau taṃ° teha ji  
naiṃ prasaṃsum nityā sadā || iṃ° idrirūpīyā cora teṇe sadā sarvakāla na° na lūṭṭiṃ je° jeha  
nauṃ ca° cāritrarūpīu dha° dhana = 1 = iṃ° ṃḍiyarūpīyā ca° capala caṃcala turamga ghoḍā  
|| || du° durggati nā mārāga nai viṣai dhīvānau svabhāva chai nitya sadā bhā° bhavitavya | bhā-  
vivaṃ bhava saṃsāra nau sarūpa rū° rudhai śrīVītarāga nā vacanarūpiṇī rāsī dorīṃ karī = 2  
=, etc.

7v6: te dhannā tāṇa namo (8r1) dāso haṃ tāṇa saṃjamadharāṇaṃ |  
addhacchīpiccharīu | jāṇa na hiyaḥ khanukkāṃti || 100 ||  
kiṃ bahuṇā jai vaṃchasi | jīva tumaṃ sāsayaṃ suhaṃ aruyaṃ  
to piyasu visayavimoho | saṃvegarasāyāṇaṃ niccaṃ || 100 ||

*Endtitle (in red but akṣaras no longer visible): iti .....*

*Comm.:* te° te puruṣa dhanya teha naim namaskāra hu dā° teha nau dāsa hu saṃ° saṃyama dhārī nau a° arddha āṃṣī nī joṇahārī strī jā° jeha nai hiyai ṣaṭakai nahī = kadī saṃbhārai nahī = 99 kiṃ° kiṃ bahuṇā ghaṇuṃ siṃuṃ kahīyai jau vāṃchai chai jī° jīva nuṃ śāśvatu aṇaṃtā sukha nīroga mokṣa nuṃ to° tau pī sevi re bāpaḍā jīva viṣaya thakī ūparāṭhau thā = saṃ° saṃ-vegarūpīu rasāyana nitya niraṃtara sevī = 100

References: For the *mūla*: Velankar p. 40; Pune: BhORI 18.1, Nos. 176-178; Ahmedabad: L.D.I. Nos. 2598-2600. Publ. L.P. Tessitori, *Rivista degli studi orientali* 7 (1917), p. 533-564, reprinted in *Studi Giainici*. Udine, 2000, pp. 339-365 (text with Italian translation). Tessitori's ed. based on one ms. from Florence, one from London and on an Indian ed. — Indian ed.: *ŚrīIndriyaparājayaśatakam* with the comm. by Guṇavinayaṅgi. Ed. Muni Puṇyakīrti-vijaya. Ahmedabad, VS 2052 (Vijayarāmacandrasūri Saṃskṛta-Prākṛta Granthamālā 5). — For mss. with Guj. comm.: I.O. Cat. II No. 7603 pp. 1330-1331 & Blumhardt No. 53, I.O. San. 1561c: BL Cat. Nos. 584-585, the basis of Tessitori's full Roman transcription in 'Estratti da manoscritti indiani inediti', *Studi Giainici*; Pune: BhORI 18.1: Nos. 179-182 (all anonymous comm.); Ahmedabad: L.D.I. Nos. 2601-2602; vol. 4 Nos. 420-421; Berlin: Schubring No. 825; Koba Index p. 509; Paris: BnF, Sanscrit 1460.

Notes: The *I.*, written in a Prakrit which is flowing and pleasant to read, is not a very difficult text. It makes use of numerous similes (some pan-Indian) in order to teach basic concepts about the danger represented by the senses, which have to be mastered through painstaking efforts. — The text is here followed by an additional textual unit, see Cat. No. 6.

Cat. No. 106

FP 4399

Yellowish paper. OFN: 1-4; MEF: 1-4. 110 x 240 mms. 6 lines for the main text in larger script, compartments for the comm. in smaller script. Double-ruled red margins. Marginal title *Dāṇakulaṃ* with folio number. Red used for *dāṇḍas*. No date.

*Dānaśīlatapabhāvanā-kulaka (Pkt.) by Aśoka Muni with interlinear Guj. commentary*

1r1: ||§O||

devāhidevaṃ namiūṃṇa Vīraṃ | saṃpatta saṃsāra-samūda-tīraṃ |  
vannemi dāṇa-guṇa-saṃnihāṇaṃ | pāvemi jeṇaṃ siva-sukka-ṭhāṇaṃ | 1 |  
jiṇehiṃ diṭṭhaṃ jiṇa-dhamma-sāraṃ | dāṇaṃ pi kittima cau-ppayāraṃ  
sūṇehiṃ bhavvā uvaugacittā dāṇaṃ ca dāu jima sukka-pattā | 2 |, etc.

*Comm.:* ||§O||

devāhideva namaskāra karīnai Mahāvīradeva nai ye Māṃhāvīra saṃpatta pāmya saṃsārasa-  
mudra utāraṇahāra varṇavasyuṃ dāṇaṃ te bolasyuṃ, dāṇa te dāṇa kehavo chai guṇa nau  
samūha pāmai jiṇadāna thakī suṣa sthānaka | 1 | Vitarāgaṃ diṭṭho jiṇadharmā nau sāra dānā-  
dika trihuṃ cihuṃ prakāri saṃbhalatau aho bhavyajīvo upayoga citte dāṇna dyao jima suṣa  
pāo 2, etc.

4v5: dāṇaṃ ca śīlaṃ ca tavo ya bhāvo | saṃkkheva-mitteṇa mae akkhāu |



kuṇaṃti bāsayam eva kālaṃ | jeṇaṃ lahanti suvihaṃ viśālaṃ | 49 ||  
chandāi satthāṇa ayāṇaṇaṃ | Asoga-nāmā muṇi-puṃgaveṇaṃ |  
siddhāṃta-nissāyaraṃmi jeṇaṃ | hiṇāhiyaṃmi suri ṣamaṃtu teṇaṃ || 50 ||  
*Colophon* (4v7): iti śrī (= end of the line, end of the page)

*Comm.*: dāna sila tapa bhāva saṃṣepa mātraṃ mai kahyau karai bhāva sadāi kālaṃ jeṇaṃ  
pāmeṃ suṣa vistīrṇa 49 hivaṃ kavitā garva ṭāleṃ cheṃ huṃ sāstra na ajāṇa choḍu kehavo sva  
cha.(akṣara erased)dīvuṃ Aśoka neṃ siddhāṃta nī niśrāyai siddhāṃta nai anusārai raco je  
dānādika 50

*Endtitle*: iti śrīDānaśīlatapabhāvanā-kulaka sampūrṇaḥ.

References: Velankar s.v. (I): no ms. outside India is recorded; no reference to any ed.; not  
published in *Śāstrasamdeśamālā*; L.D.I. No. 2708 (7996/24) with 50 vss.; BL Cat. No. 625. –  
Mss. with Guj. commentary: Koba 32272; Paris: BnF Sanscrit 1691.

Notes: The identity of the author is unknown. The following divisions are marked: *iti dharm-  
madānādbhikāra* (2r1) after vs. 12; *abhayaḍānādbhikāra* (3r) after vs. 29; *śīlādbhikāra* (3v) after  
vs. 35; *tapa adbhikāra* (4r) after vs. 43; *bhāva* (vss. 44-47). Hence the treatment of each topic is  
of unequal length. *Dāna* is much more detailed than the rest. The last item is *bhāva* in the ver-  
ses and *bhāvanā* in the title.

Cat. No. 107

FP 4354

OFN: 1-3; MEF: 1-3. 100 x 240 mms. 18 lines. Double-ruled red margins. Red used for  
*dāṇḍas*, transitional phrases, etc. Dated: VS 1830 = 1773 CE.

*Dānaśīlatapabhāvanā ko coḍhālau (Guj.) by Samayasundara*

1r1: ||§O|| dāna sila ko coḍhālyo likhīyai chai || duhā  
prathama jīṇesara pāya namuṃ | praṇamī suguru prasāda |  
dāna sila tapa bhāvanā | bolisu hu saṃvāda | 1 |  
Bīra Jīṇaṃda samosaryā | Rājagrahī udyāna |  
samosaraṇa deve racyaṃ | baiṭhā śrīVaraddhamāna | 2 |  
beṭhī bāraha paraśadā | suṇivā Jīṇavaravāṇī |  
dāna kahi jagī huṃ baḍo | mujha ne prathama vaṣāṇī | 3 |  
sāmbhaliyo sahu koi | tuhme kuṇa chai mujha samāna |  
arihaṃtadiṣyā avasarai | āpa mai pahilo dāna | 4 |, etc.

3r17: Vīra Jīṇesara ima bhaṇai re | beṭhā paraśada bāra |  
dharama karau tumhe praṇīyā ra | jima pāmau bhava pāro re | 1 |  
dharma hīyai dharau | dharma nā cyāra prakāro re |  
bhaviyaṇa sāmbhālu | dharma mugati suṣa kāro re | 2 | dha° |  
dharma thakī dhana saṃpajai re | dharma thakī suṣa hoi |  
dharma thakī āraṭi ṭalai re | dharma samau nahī koi re | 3 | dha° |  
duragati paḍatāṃ praṇīyā re | raṣai śrīJinadharama |  
kuṃṭṭumba sahu ko kāri mau re | mata bhulau bhavabhara mau (3v) re | 4 | dha°

jīva ji ke suṣṭīyā hūvā re | vali huisyai chai jeha te |  
Jiṇavara nā dharama thī re | mata ko karo saṃdeho re | 5 | dha°

*Endtitle and colophon* (3v2): Dānasīlatapabhāvanā ko coḍhālau sapurṇṇa samata 1830 Koṭā ma leṣyo.

(*From another hand, cursive script, in the right hand margin: Teju Rūkamaṇī*).

References: Publ. pp. 583-593 (*Dāna sīla tapa bhāva saṃvāda śataka*) in *Samayasundara Kṛtikusumāñjali*; BL Cat. No. 626.

Notes: The initial sentence and the colophon give the name *coḍhālyo* or *coḍhālyau* to this literary composition. But the first verse introduces the term *saṃvāda* 'debate'. Indeed the poem represents this literary genre very popular in Medieval Gujarati literature where various abstract notions quarel about which one is the best in a succession of monologues taking place during Mahāvīra's *samavasaraṇa*. Here the first to speak is *dāna* 'generosity, religious gift to Jain monks' which extols its own merits and refers to emblematic heroes such as Śālibhadra, Mūladeva, etc. Then comes *sīla* 'moral virtue', followed by *tapas* 'ascetic practices, fast' and *bhāvanā* 'concentration, meditation'. The debate is concluded by the Jina who says that the four of them form what is the Jina's *dharma*, and that from *dharma* comes all happiness and Liberation.

The present work does not contain any final verses ascribing the work to an author. Nevertheless each of the monologues ends with a sentence containing the name of Samayasundara: *Samayasundara prabhū Vīrajī | pabilau mujha adbhikāra lālaṇā | dā° | 17 (1r17); Samayasūdara prabhū Vīrajī | mujha pabilau karau ānaṃdo re | 10 | (1v17, end of the monologue of sīla); Samayasundara prabhū Vīrajī | pabilau mujha prastāvabo || 1 ta° | (2r19); Samayasudara prabhū Vīrajī re | mujha nai prathama prakāsi | 19 | (3r9).*

Cat. No 108

FP 4434

Greyish paper. OFN: 1-2; MEF: 1-2. 110 x 260 mms. 6 lines for the main text in larger script. Triple-ruled black margins. Lozenge-shaped central blank space. No red or orange pigment used. At some places not properly legible because of ink stains and imprints of another text. No date.

*Śīla-kulaka* (Pkt., 22 verses) with interlinear Guj. Ṭabo

1r1: ||§O|| namiūṇa Mahāvīraṃ | bhaṇāmi haṃ sīla-gutti-vara-kulayaṃ |  
sīlassa rakkhaṇaṭṭhā || vajjeyavvaṃ imaṃ niccaṃ || 1 ||  
puriseṇa samaṃ hāsaṃ | saṃvāsaṃ vattakaraṇaṃ egaṃte |  
egaṭṭhāṇe sayāṇasaṇāim | pairikka ṭhāṇaṃ ca || 2 ||, etc.

*Comm.:* namaskarī śrīMahāvīra pratai || bhaṇisu huṃ silagutti nau vara pradhāna kulao || sīla rāṣivā nai arthi || varjjivāṃ e niraṃtara || 1 || purisa sāthai hāsao varjivao ekaṭṭhā vasivau | vāta nau karivau ekāṃti | ekai sthānikai sūyavau chai sivao || 2 ||, etc.

2v1: khaṃtī tavovihāṇaṃ | lajjā viṇau ya iṃdiyajau ya |

nāṇabbhāso ahiyāsañāim | iya paṃca sīlassa || 20 ||  
 sāhammiyasamsaggī | gurusāmaggī kusamgaviṇayattī |  
 suvisāla sīlakappadumassa | vāḍīu eyāo || 21 ||  
 eyaṃ varasilakulaṃ | jo paḍhai suṇai bhattirāeṇa |  
 so pāvai nivvāṇaṃ | acireṇa vimānavāsaṃ vā || 22 ||  
*Colophon*: iti śrīSīlakulakaṃ samāptaṃ || || śrī || || bāi Meṭhāṃ (*one akṣara covered with ink*)  
 liṣyāvanuṃ.

*Comm.*: sāhammī nī saṃgati 1 || guru nī sāmaggī kusamsa(ṃ)rggi māna vartti 3 suvisāla sīla-  
 rūpiyā kalpavṛkṣa | nī vāḍī jāṇivī || 21 || e vara pradhāna sīlakulau je paḍhai sām̐bhalai bhatti-  
 rāgai karī | te pāmai nirvāṇa mokṣa || athavācira thoḍaṃī kālī vimānavāsa pāmai 22 |

*Colophon*: iti śrīSīlakulā Ṭabārtha samāptaḥ || || śrī || bāi Meṭako (?) vācanārthaḥ ||

References: Not traced in Velankar; not published in *Śāstrasam̐deśamālā*; Koba mss. also with  
 Ṭabos under the title *Śīlaguptikulaka*: Nos. 31611, 31729, 32612.  
 Notes: The concept of *sīla* ‘moral virtue’ means refusing the pangs of love, the temptations of  
 sense-objects, etc. It is a very wide notion. Its effects can be counteracted by patience, study,  
 appropriate company, etc. The recipient of the ms. is a lady, whose name is not clear.

Cat. No. 109

FP 4382

MTM containing 2 texts.

*TEXT 2: Śīla-rāsa (Guj., 79 stanzas) by Vijayadevasūri*

3r1: śrīJīnaya namā ||  
 pahalo prarāṇāma karuṃ jīṇarāya | lāgu jī Gotama guṇadhara pāya |  
 sugara-bāṃṇī vale sām̐bhaluṃ | bhulojī āṣara | aṇā suṭhāmai  
 rāsa bhaṇā raliyāvaṇo |  
 je suṇa sīla hīya thara thāe | kokalā jīma karīrāva kara |  
 māsa vasata tāhā ava pasāya ka |  
 sīlaya aṣaḍata sevajo | 1 | dharama, etc.

7v17: hava pāṭhaka Pāsacada taṇaṃ) jī pasai, sīsa dha<dha>rī nija nīramalabhāva  
 nayara Jālorahī dīpato, hava Nama namī va kara joḍu  
 vīnatī eha jī vīnavuṃ, ssā ika ṣāṇa aha mana cā tathā mavā chāḍa (?)  
 sīla saghātī parātaḍī heva Utarādhīna vāvisama joya  
 valīya anerā jī grātha ma ara agyā vīna ja kaho huya |  
 vīphala hoyajo majha pātāka soya jī bhāso te sahī |  
 svāmī durata na ka vṛ(then in the margin) haro sava dura (?), vaga manoratha māhara pura |  
 āṇa samayaṃyama pātālī jo hava vīnava ema śrīVījadavasura kai sī° sī° 79 u°

*Endtitle* (7v margin): iti Sīlarāso samāpata.

References: JGK 1, p. 313 (*Śīla prakāśa rāsa or Nemijina rāsa*). Publ.: pp. 73-86 in *Apragat Prācīn Gūjara Sāhitya Saṃcaya*, ed. Sā. Virāgarasāśrījī and Kavin Shah, Surat, VS 2067 (*Neminātha Śīlarāsa*), on the basis of a ms. dated VS 1677 (this is the copying date, not the composition date as wrongly said on p. 73).

Notes: The text of this ms. is extremely faulty and defaced, and hardly makes sense at some places. This work is not a neutral exposition. Its tone is rather strong, both when *śīla* is praised and when the main danger from a man's point of view, namely women (*nārī*) are spoken of, even if examples of virtuous women (*satīs*) are mentioned. This discussion goes up to stanza 24 (ms., 25 ed.). Then the work takes a clear narrative turn, telling the story of Nemi and Rājimatī (stanza 26: *nayara Surīpu rājāyau | Samadavīja rājā*, etc.). 4v). Both characters are regarded as embodiments of *śīla* but the emphasis is here on Nemi. The story has the usual episodes: Nemi's birth, Kṛṣṇa looking for a bride for him, Rājimatī selected, joyful atmosphere, Nemi's departure for the wedding, animals wailing (fairly important narrative sequence with animal pairs talking to each other), Nemi's decision for renunciation, Rājimatī's sorrow, dialogue with her friends, her decision to renounce and to go for paying respect to Nemi as a monk, encounter with Rathanemi in the cave on the way, leading Rathanemi back on the right path. The last twelve stanzas are again didactic.

Vijayadevasūri, the author, was a disciple of Puṇyaratna, himself a disciple of Pārśvacandrasūri. This work is not dated but another one from him was composed in VS 1591 (1534 CE).

Cat. No. 110

FP 4459

Brownish paper. OFN: 1-2, MEF: 1-2. 100 x 250 mms. 14 lines. Lozenge-shaped central space filled with *akṣaras* from the text. Double-ruled red margins. Marginal title *Śīlabā°* on 1v and 2 v. Red used for *daṇḍas*. No date but rather recent on account of the script.

*Śīlabāvanī-dūbhā (Raj, 60 stanzas) by Javāharalāla*

||ṢO|| eṃ namaḥ ||  
 pariṣi 2 jau lījīyae | rattana na Javāharalāla |  
 devadharmma guru pariṣatau | sāce lījai māla | 1 |  
 oṃkāra akṣara jiuṃ alaṣa | nārī carita viśāla |  
 hāre hari 2 devatā | kyā nara ba puru re māla | 2 |  
 nara maccharassa premajala | nārī viṣayā jāla  
 niradaī jhīm̐mara kāma taha | citi cetahu kiṃu nahī māla | 3 |  
 māla viśāsa na kijte | nārī abalā nāma |  
 biratī baṃdhana deī duṣa | rātī duragati ṭṭhām̐ma | 4 |  
 siva nacyau siri Gaṃga dhari | gopī saṃgi gopāla |  
 mohe kauna na nārī rasi | sura nara muni janamāla || 5, etc.

2v10: nara binu avagahana kyā kari | eka ekulī nārī |  
 tālie kuna bājaim̐ | deṣahu māla vicāri | 58 |  
 nārī puruṣa māhim̐ loḍie | kaho eka guṇa śīla |  
 māla bhalāi kara na kaum̐ | kaum̐ na karai jagī ḍhīla | 59 |  
 bāuna akṣara sāra haim̐ | dāna śīla upagāra |

kījai māla saphala janama | nara nārī avatāra | 60 ||  
*Colophon* (2v13): iti śrīSilabāvanī dohā saṃpūrṇa Ruṇahāyata madhye.

References: Not traced. Identification of author uncertain: a *Sammetasikhara-stavana* and *Sudarśana-carita* by a Javahāralāla, Sthānakavāsin, pupil of Ratanacāṃḍa, VS 1931 (= 1874 CE) have been traced in the Koba database. An *Adhāidvīpa-pūjana* composed by a Javahāralāla in VS 1880 has been described in Hiralal, *Twelfth Report* No. 186 pp. 723-725. Notes: About *sīla* as a feminine virtue.

Cat. No. 111

FP 4366

Yellowish paper. OFN: 1-2; MEF: 1-2. 100 x 250 mms. 18 lines. Double-ruled red margins. Red used for verse-numbers, transitional phrases. No date.

*Vinīta-avinīta nī dhāla (Raj./Hindi)*

1r1: ||ṢO|| athava banīta abanīta nī dhāla liṣate | duhā ||  
abanīta nai niṣedhīyo | sūtrasiddhāntāṃ māya |  
banīta nai prasamsīyo | te sūṇajyo citta lāya | 1 |  
bāhalī basata saṃsāra mai | bibadha prakārai joya |  
banīta bālo saṃsāra mai | jisa dōbālo na koya || 2 ||  
bino karai saṃsāra mai | hu vibudha bistāra |  
māta pitā jivatā thakā ghara ro bhūlā vibhāra || 3 ||, etc.

1v13: bino mūkati dātāra chai | jiṇa mai phara na sāre  
gura pratāpa hāro | kahai sūtra mai bistāro | jo° || 30 ||

1v14: iti banīta śiṣya nā batīśai samantāḥ dhāla ||  
māta pitā ro abanīta cho | bale kuṭabanai bhāi rai |  
gāva gotā ro abanīta cho | karato ghaṇīya laḍāi rai |  
jo jyau bāta abanīta nī || 1 ||, etc.

2v14: kuhyā kā narī kutarī sīriṣo | abanīta isaḍo hoi rai |  
aha loka mai phiṭa 2 karai | ādara bhāva na koi rai | jo° || 37

2v15: iti abanīta na sajjha samataṃ

References: Not traced.

Notes: The work is divided into two parts, each having its own colophon. But there is no general colophon to the whole. Following the three initial verses, comes the first part with 30 stanzas, and then the second one with 37 stanzas. The topic discussed is good education and humility towards one's own parents and teacher, thus *vinaya* and its opposite in their general understanding, combined with its meaning in the Jain doctrinal context as the author repeatedly states that he draws on religious scriptures (*sūtrasiddhānta*): see for instance *kevalagyāṃni bhāṣyo chattiśa adhyayana Utarādhana rā* | bino mūṣa rāṣyo | jo° | 25 | ho° | bino sāsaṇa no mūla che (1v, vs. 25 and beg. of 26). His exposition is targeted at the fourfold community: monks, nuns, male and female lay followers.

Cat. No. 112

FP 4471

MTM containing 2 texts.

*TEXT 2: Samatārasa (Raj., 15 verses) by Ṛṣi Chītarāmala (? , pupil of Lakṣmīcandra)*

1v2: atha dhāla:

Tisalā-ṇaṃdana Bīra Jiṇoṃ upadeśa dīyo  
trībhava neṃ ghaṇem, bhava jīvāṃ sām̐bhala  
cita karī samatārasa cāṣo gum̐dagīri 1, etc.

1v12: samatā kiyāṃ jīva sūṣa pāvai, samatā sūṃ vīghna alagā jāvai  
durajana sajjina turata karī, sa° 12  
samatārasa jaga meṃ moṭo, tīṇa sūṃ janama jarāṃ deva goṭo  
vīpata vīkaṭa sava dura karī, sa° 13  
dayā satta samatā dhāri, so i bhavasamuṃda utaryā pāri  
jyāṃna janma jarā dīdhī ṭhela parī, sa° 14  
samata aṭhāra saikasāṭha jhājo, puja Lakṣmīcāṃda ro upagāra tājo  
rīṣa Chītarāmalye (or Chīsaramalye?) joḍa karī, sa° 15

*Colophon:* iti liṣataṃ Bhaju Alavara.

References: Not traced.

Notes: No title, but an author's name – not fully clear. This work, composed in VS 1861 (1804 CE) praises the taste of equanimity (*samatārasa*) illustrated by Mahāvīra and traditional heroes who followed his example such as Gajasukumāla (vs. 6), Metārya (8), Sukosala (10), Khandhakamuni (11). They all held to asceticism and remained unshaken in front of various tortures and are thus celebrated as Jain martyrs.

Cat. No. 113

FP 4507

MTM codex containing 2 texts.

*TEXT 1: Anukampā rī copī (Raj., incomplete)*

MEF 1r1: anukampā rī copī liṣataṃ  
dūhā aṇakampā ni ādarī kijo ghaṇī jatana  
śrī jīṇavara rā dharama māya chāī samagata pāya re tana || 1 ||  
gāya bhesa ā kathāra no ... aṇakampā jāna jo  
mana ne rāṣo sudha || 2 ||, etc.

References and notes: This ms. in cursive Gujarati script is rather difficult to read. We have not been able to decipher the end of the text (likely to be located at the end of 22v, after a stanza numbered 45). The work seems to be composed of several *dhālas*. The numbering of verses is irregular. It can be identified with Koba database 000261070001 *Anukampāsvarūpa caudhaliyo*, an anonymous composition in 4 *dhālas* attested by two mss.: AKGM 16607 (Catalogue vol. 4) has been seen by me, but is incomplete. The other Koba ms. of the same work is AKGM 60162 (not seen).

Cat. No. 114  
MTM containing 26 texts.

FP 4505

*TEXT 8: [Abhakṣya Anantakāya]-sajjhāya (Guj., 6 stanzas)*

MEF 64r9: || Jinasāsana re sūdhi saradahaṇā dharau |  
suṇi guru mukhi re | nava tatva niratā karau |  
mithyāmati re | kapaṭa kadāgraha paraharau |  
sahi pālo re | te nara samakita mani kharau || truṭaka ||  
mani kharau samakita sudha pālo, etc.

MEF 65v1: belaḍi amṛta taṃtu tāṃjo | ṣīloḍāṃ nai śarasūyāṃ |  
bhaṃphoḍā chatrākāri jāṇo | nāliphūli te savi jūyā |  
chatrīsa loka prasidha jāṇo | saha goravāṇi ima kahai  
pariharai jye doṣa jāṇi | prāṇi te savi suṣa lahai || 6 ||

*Endtitle* (MEF 65v5): iti sajjhāya samāptaḥ ||

References: Koba database 00111564001 (22 *abhakṣya* 32 *anantakāya sajjhāya*). Publ., e.g.: *Sajjhāyādisaṃgraha* 1, pp. 74-75 (with Lakṣmīratnasūri as author's name).

Notes: No specific title in the ms. Prescriptions for lay life, starting with exhortations to observe the five *aṇuvratas*, the three *guṇavratas* and the four *śikṣāvratas*, thus partial renunciation (*deśavirati*). This is a kind of introduction before the main topic: the prohibition from eating the 22 uneatables (*abhyakṣa vāvīsai pariharo*, 64v6), which are then listed (see Williams, *Jaina Yoga*, p. 110), either by borrowing Sanskrit technical terms (e.g., *bahubīja*, *tuchaphala*, *ajñātaphala*) or by using vernacular words (e.g., *bemgaṇi* 'aubergins', *mākhaṇ* 'butter'). Then comes the exhortation to refrain from consuming the vegetables containing an infinite number of living organisms (*anantakāya batrīsa*, 65r5; Williams, pp. 113-116). This text is transmitted either anonymously ('the voice of the good teacher says', *saha goravāṇi ima kahai* or *suguruvāṇi ima kahai*) or with an author's name.

Cat. No. 115

FP 4328

Supplement from another hand, following the *Munipaticaritra-sāroddhāra* (Cat. No. 217) and the *Dvādaśa Parśad* (Cat. No. 77).

*SUPPLEMENT 2: 22 Abhakṣya (Guj., one single poem)*

10v17: atha 22 abhakṣavarṇana kavitta  
orā ghokharā nisibhojana bahubijā vaiṃgana saṃdhānaṃ  
pīparavara ūmbara kaṭhuṃbara pākara jo phala hoi ajāṃna  
kaṃdamūla māṭi viṣa āmiṣa madhu māṃṣana aru maṃdirāpāṃna  
phala atitucha tuṣāra calitarasa Jinamata e bāvīsa aṣāṃna 2 ||

Notes: Same topic as in the preceding entry, often with identical terms. The stanza is num-

bered 2 because it is preceded by another verse, of moral character, numbered 1.

Cat. No. 116

FP 4465

MTM containing 11 Texts.

*TEXT 5: Teraha kâṭhīyā-svādhyāya (Guj., 15 stanzas) by Jinabarṣa*

14r1: || dhāla copī nī ||

sāmbhala prāṇī suguṇa sancha | dharama mahānidha pāmyo eha |  
jatana kare harisyai lāmṭhīyā, vaṭha pāḍem terem kâṭhīyā | 1 |  
sāmāika poṣadha navakāra | jinavaṃdana guruvaṃdana vāra |  
dharama thāṃma ālasa āviyo | e pahilo ālasa kâṭhīyo | 2 |, etc.

14v1: e teraha kâṭhīyā sujāṃṇa | dharama velāyai aṃga ma āṃṇi  
sāvadhāṃna thai kījai dharmā | kahai Jinaharāṣa kaṭai sahūkarma | 15 |

*Endtitle (14v4): iti Teraha kâṭhīyā svādhyāya. (Rest of the page blank).*

References: Publ. pp. 479-481 in *Jinabarṣa Granthāvalī* ed. A. Nahta. For other compositions on the same topic by various authors, see *Sajjhāyādisaṃgraha* 2, pp. 1002-1015; Ch. Krause, 'ŚrīHemavimalasūrikṛta Tera Kâṭhīyā nī Sajjhāyā' (in Gujarati), pp. 275-279 in Charlotte Krause 1999 (originally publ. in ŚrīJaina Satya Prakāśa, Ahmedabad, Varṣa 12, Aṅka 3, pp. 73-76).

Notes: The exposition of the 'thirteen difficulties' against which one should fight as they are hindrances to proper religious practice is a widespread topic in Jain literature in Gujarati. They are either listed in brief compositions or described with several verses for each of the components. The list of terms is always the same, with a few variations in designations: 1. laziness (*ālasa*), 2. delusion (*moha*), 3. despise (*avajñā*), 4. conceit (*thambha* here, or *māna*), 5. anger (*krোধa*), 6. carelessness (*pramāda*), 7. greediness (*lobha* here, or *kiviṇāya*), 8. fear (*bhaya*), 9. sorrow (*soga*), 10. ignorance (*ajñāna*), 11. distraction of mind (*viṣe*, *vakkheva*, *vyākṣepa*), 12. amusement (*kautubala* or variants), 13. sexual enjoyments or sensual pleasures (*ramaṇa*). See Ch. Krause 1999, p. 277 for the list as found in a *Ratnasāncaya-granth* stanza 118.

Cat. No. 117

FP 4377

MTM containing 2 texts.

*TEXT 1: Aṭhārā nātā ko codhālyo (Guj.) by Lohaṭi*

1r1: ||§O|| dhāla ||

mānavabhava pāyo jī || uṃca kula āyā jī ||  
guragyāna lahīc bana || saṃjama nai dharajī || 1 ||  
so nātā bhāsyā jī || ata duṣaṇa lāgyā jī ||  
vaha vārā aṭhārā nātā varaṇamu jī || 2 ||  
Mathurāpura vāsijī || vesyā duṣarāsī jī ||  
tiṇakai garabha vāsī || balāsī doe bhayā jī || 3 ||



juga joḍai jāyā jī || jala māmhī vohāyā jī ||  
 vaha āyā Sorīpurī pāyā || seṭhanai jī || 4 ||, etc.  
 2v4: sila thakī suṣa saṃpadā jī ||  
 sila thakī jasa ho e |  
 silavata kīma hamā vadhai jī ||  
 sila samo nahī koi ra || prā° || 5 ||  
 ima jāñī saṃjama līyo jī ||  
 besyā suṇa vīrataṃta || tumae tā jīva udharyā jī ||  
 juga mai pāicha dādara || 6 || prā° ||  
 coḍhālyo nātā taṇo jī || Lohaṭi kīyo cha vaṣāṇa ra |  
 prāmṇī sila sadā suṣākāra || 7 ||

*Endtitle* (2v7): iti śrīAṭhārā nātā ko coḍhālyo saṃpuraṇa ||

References: Publ.: *Sajjhāyādisaṃgraha* 1, pp. 49-50 (much shorter version; author's name Lauhaṭa and several other variants). Mss. of this work are found in numbers in Digambara Jain libraries of Rajasthan as well: see, for instance, *Rājasthān ke Jain Śāstra Bhaṃḍāroṃ kī śūcī*, bhāg 3, p. 123, 132, 161, 166, 306.

Notes: *Dhāla* 2 starts on 1v12; 3 on 2r4; 4 on 2r17. Marginal title *aṭhārā nātā ko coḍhālyo* with folio number. The title means 'Poem on the 18 kinships'. They are at the heart of the story which is in the background. The courtesan Kuberasenā, who lived in Mathurā, had twin children, Kuberadatta and Kuberadattā, whom she had to abandon after birth. They were brought up by merchants in Soriyapura, who wanted to marry them to each other. The girl suspected that this would imply an incestuous relationship as her brother and herself had identical rings. She gave up worldly life and became a nun. Later on, she went to Mathurā with the wish to awaken her family. She met the young son that her own brother had had with the courtesan and unfolded the complex kinships that were potential or achieved by love-relations. In Hemacandra's version as told in the *Pariśiṣṭaparvan* (2. 294-296) they are expressed clearly: 'Child, you are my brother, you are my son, you are my husband's younger brother, you are my paternal nephew, you are my paternal uncle, and you are my grandson.

Child, the man who is your father is my brother, father, grandfather, husband, son, and father-in-law also.

Child, the lady who is your mother is my mother, grandmother, sister-in-law, daughter-in-law, mother-in-law, and co-wife, alas' (Fynes's translation p. 59).

This amounts to six kinds of relation multiplied by the three persons involved, so a total of 18. The background is narrative but this story became a paradigm to describe the plays of karma, the risks of love-relationships, delusion (*moha*) in a striking manner, and, therefore, the need to observe virtue and morality, as the only ways to avoid these terrors. Nothing seems to be known about the author (Lohaṭa Sāh, Sāh Lohaṭa). For other works in Gujarati on this rather popular theme see JGK 7, Index of works under *adhāna nātarām* and *Sajjhāyādisaṃgraha* 1, pp. 25-50.

Cat. No. 118

FP 4295

Yellowish paper. OFN: 1-2; MEF: 1-2. 110 x 250 mms. 14 lines. Triple-ruled red margins. Lozenge-shaped central space. No red used. No date.

*Ekaviṃśatisthānaka (Pkt., 64 verses) by Siddhasenasūri*

1r: ||§O||

cavaṇa vimānā 1 nayarī 2 jaṇayā 3 jaṇanī u4 rikkha 5 rāsio 6  
laṃchaṇa 7 pamāṇa 8 āuṃ 9 vaṇṇ'ama 10 tara 11 dikkha 12 tava 13 bhikkhā 14 || 1  
nāṇa-ṭṭhāṇam 15 gaṇahara 16 | muṇi 17 ajjiya 18 saṃkha-jakkha 19 devīo 20 siddhi-ṭṭhāṇam  
ca 21 ca kameṇa | sāhimo jiṇa-var'imdāṇam || 2, etc.

2v13: navaisaehim Saṃti a | chaesahassehim parivuddo Viro Vimalo |  
Usaha dasa satt' Aṇaṃto | sesāu 3 sahassa parivāro || 63  
īya ikkavīsa ṭṭhāṇā | uddhariyā Siddhasena-sūrihim |  
cauvīsa jiṇa-varāṇam | sesā sāhāraṇā bhaṇīyā || 64

*Colophon* (2v14): iti Ekaviṃśatisthānakam ||

References: Velankar p. 61; Pune: BhORI 18.1, Nos. 288-293; Ahmedabad: L.D.I. Nos. 3367-3376; vol. 4 Nos. 443 (pp. 64-65), 549 (pp. 76-77), 337 (pp. 226-227); Strasbourg No. 148; Berlin: Schubring Nos. 790-791; Paris: Bnf Sanscrit 1702; BL Cat. No. 641, Or. 15633/22; Cat. 642, Or. 13629 (incomplete) – Publ.: e.g. Siddhasena, *Sriekaviṃśatisthāna-prakaraṇam* with *vṛtti* by Caturavijayamuni. Sinor, 1924.

Notes: Also called *Catuhṣaṣṭi* (see Velankar p. 61). The 'twenty-one *sthānas*' mentioned in the title refer to 21 points relating to the 24 Tīrthaṃkaras' biodata which are listed at the beginning of the work and dealt with in turn in this work. They are: 1) abode in the last but one existence, 2) town of birth, 3) father's name, 4) mother's name, 5) constellation, 6) zodiac sign, 7) emblem, 8) size of the body, 9) duration of life, 10) colour, 11) interval, 12) initiation, 13) penance, 14) breaking of fasts, 15), Omniscience, 16) number of leading disciples, 17) of monks, 18) of nuns, 19) *yakṣa*, 20) goddesses, 21) place of Emancipation. This ms. stops after the endtitle, which ends the line and the page, and has no other indication.

Cat. No. 119

FP 4337

Rough brown paper. OFN: 1-11; MEF: 1-11. 11v blank except for 'śloka 300' by a later hand. 110 x 250 mms. 14 lines. Double-ruled black margins. Marginal title *rātribho*°. Orange pigment over verse-numbers. Fol. 7 is torn at places.

*Rātribhojana-copāi (Guj., 255 stanzas) by Dharmasamudra*

1r1: ||§O|| praṇamīsu gaṇahara Goyama rāya | samariya Sarasati sāmaṇa pāya |  
rayaṇibhojana doṣa vicāra | bolasuṃ te sāmhalo udāra | 1 |  
eha je mani vadhāro jugati, māṇasa ḍhora kisī cha vigata |  
rātadivasa jo carato raha | vīrati nīratī kehi navi laha | 2 |, etc.  
10v7: Jayasena-naṃdanasahita rājā Amarasena-kathā isī |  
sāmhalī chaṃḍau rātribhojana | sumati ju hīyaḍai vasi || 249  
e vrata moṭau ādarau e | śrāvaka 2 e ācāra ki  
anai kuvāṇija avagūṇau e | ṣaṭa vrata 2 achai apāra ki e vrata mo° || 50 ||, etc.

pratibo(dha) Dharmmasamudra vācaka bhaṇai maniraṃgi bhalai || 253 ||  
 puru Paṃcālasā maṃḍaṇau e paṃcami 2 jiṇavara rāu ki |  
 sāmī Sumati suhāvaṇau e | sevihi 2 sura nara pāu ki |  
 puru Paṃcālasā maṃḍaṇau e 254 ||  
 Paṃcālasā naya(r) a maṃḍana Megharāja sunaṃdano |  
 teha taṇa sānīdhī saṃgha āgrahi | sadā mana ānaṃḍaṇo |  
 e aratha anupama suṇaiṃ | je nara bhaṇa vayaṇa | saṃ kaha  
 bahu rīdha vṛdha vinoda uchava sidhī saṃpada te lahi 255 |

*Endtitle and colophon* (11r6): iti Rātribhojana-copāi || saṃpūrṇṇa liṣataṃ Mohanavimala  
 Kapuravimala liṣattaṃ Devagaḍhe ṛṣīśrīDāmara-vāṃcanā arathaṃ subhāṃ bhavatu || ||

References: JGK 1, pp. 242-244 (other title: *Jayasena copāi*); Vinayasāgr, *KbG Sābhitya Kośa*  
 No. 77 (*Amarasena-Jayasena-caupāi*) = No. 880 (composed in VS 1610) — BL Cat. Nos. 814,  
 815; Paris: BnF Sanscrit 1505 (*Rātribhojanarāsa*); Pune: BhORI 19.2.2 No. 532.

Notes: Fol. 6v is not fully written. There is some space at the bottom. Yet there is no break in the text. It ends with stanza 159 and fol. 7r continues with 160. The verse-numbering is continuous. Divisions are indicated through the mention of the *rāga* at the beginning of a new section after vs. 26, 67, 75, 115, 159, 209. The verses informing about the author's lineage are not present in this ms. See JGK: the author belonged to the Kharataragaccha and was active in the second half of the 16th c.: Jinasundarasūri – Jinasāgarasūri – Jinaharṣasūri – Jinacandra. His direct teacher was Vivekasīmha. For his other works see also Vinayasāgar, *KbG Sābhitya Kośa* Nos. 92, 453, 1790, 2550, 2982, 5301. He composed this story about the prohibition from eating after sunset at Paṃcālasa (see above). In the introduction he explains how the night is not proper for any religious activity and even less for food. Eating food at night produces diseases. Then comes the story of King Amarasena. Once he heard a monk preaching about the prohibition of night-eating and talked about it to his wife. She gave birth to a son, Jayasena. Several incidents happened in the latter's life. After having heard the story of his previous birth he married one Jayasenā. The couple lived happily.

Cat. No. 120

FP 4437

Yellowish paper. OFN: 1-2; MEF: 1-2. 110 x 240 mms. 11 lines. Lozenge-shaped central space filled with one red disk. In addition two red disks in the right and left margins of even pages. Red used for *daṇḍas*. Corrections and letters erased on 1v bottom and 2r top. No date.

*Kṣamāchatrīsī (Guj.) by Samayasundara*

1r1: ||§O||

ādari jīva kṣamāguṇa ādari | ma kari rāgā nai d(v)eṣa jī |  
 samatāiṃ siva sukha pāmijai | krodhai kugati viṣeṣa jī | 1 | āṃkaṇī  
 samatā saṃjamasāra suṇijai | Kalpasūtra nī sāsī jī |  
 krodha pūrava koḍi cārīta bālai | bhagavaṃta iṇa paribhāṣi jī | 2 | āṃ°  
 kuṇa 2 jīva taryā upasama thī |, etc.  
 2v8: nagara māhi Nāgora nagīnau | jihāṃ jiṇavaraprāsāda jī |

śrāvakaloka vasai atisukhiyā, dharama taṇai parasādi jī | 34 |  
Kṣamāchatrīsā śāmtiṃ kīdhī | ātama parau upagāra jī |  
śrāvaka paṇi sām̐bhalatām̐ samajhyā | upasama dharyau apāra jī | 35 | āṃ°  
jugapradhāna Jīṇacaṃdasūrīsara | Sakalacaṃdasusīsa jī |  
Samayasundara tasu sīsa bhaṇai ima | catuvvidhasaṃghajagīsa jī | 36 |

*Endtitle* (2v12): iti Kṣamāchatrīsī samāptah | |||

References: Publ. pp. 523-526 in *Samayasundara Kṛti Kusumāñjali*, ed. A. Nahta.  
Notes: About forbearance and its opposite anger with reference to various Jain heroes who illustrated either the former as martyrs (Gajasukumāla, Metārya, etc.) or who exhibited the latter and had to suffer for it (Brahmadatta, Khandhaka ṛṣi, Sthūlibhadra, etc.). The author recalls the name of his direct teacher, Sakalacandra, the name of the then leader of the Kharataragaccha, Jinacandrasūri, and specifies the place of composition of this work, Nagaur (Rajasthan).

Cat. No. 121

FP 4465

MTM containing 11 Texts.

*TEXT 9: Ātmaprabodha-sajjhāya (Raj. 11 stanzas) by ...Kusala*

15v20: || dhāla | kāyāvāḍī kāramī | ehanī |  
samakita sūdhau saradahau | bharama ddha jaima bhālau |  
deva māṃ nau vītarāga nai | cha kāya raṣavā lau | (1)  
sīma kumata kusaṃga the pariharau | māraga sūdhai hālau |  
jīva taṇī jayaṇā karau, vrata bāre pālau | 2 | sa°, etc.

16r7: sama rāga dveṣa ne choḍa dyau, vali para prī saṃga |  
duragatadāmtām̐ e sahī | ṣiṇa mai raṃga viraṃga | 10 |  
siyala bhālī para pālajyo | nava vāḍa sahita kara joḍī

Kusalau kahai | jima pāṃmau subhagata | 11 | sa° |

*Endtitle* (16r11): iti Ātmaprabodha-sijhāya |

References and notes: Not traced. Strong commands to a Jain lay follower expressed with imperatives. Everybody is concerned with one's own interest. No protection can come from parents or relatives (6); avoid sense-objects, control sense-organs, keep seven vices (*vyasana*) away, avoid blame. Author's name in abbreviated form, so identification impossible. There are several *sajjhāyas* in the same trend (*Sajjhāyādisaṃgraha* 2, pp. 599-605), some with similar beginning formulas (*kāyā re vāḍī kāramī*, No. 732; *kāyā dhari che kāramī*, 733; *praṇī kāyā māyā kāramī*, 736). Similar concerns in *Ātmā-prabodh nī sajjhāyas* or similar works, *Sajjhāyādisaṃgraha* 1, pp. 188-256.

Cat. No. 122  
MTM containing 3 texts.

FP 4340

*TEXT 1: Sumati-sajjhāya (Raj., 25 stanzas)*

1r1: ||§O|| dhāla morāde mātā kī e d(e)śī ||  
sumate sadā dīla ma dharo | theto chāḍo kuṃmate ko saṃga jī | saluṇā |  
uḍo i aratha vicārejo | uḍo i ceta lāi ho | sa° |  
uṭho jī saṃgamaṃ na kījo e | uṭho phrī badalālo | sa° | 1 suma° |  
haṃsa rājā motī cuga | kāmkare kachui na ṣāi jī | sa° |  
pāṇī jī dhuddha pītā raha | eṣī somate kuhā eji, etc.

1v: ajara amara pai je lei | jeṃ i amara bāmāṇa vo | sa° |  
juga āpaṇo kara līje eṣī somate kahāivo | saluṇa | 25 |  
sumate sadā dīla ma dharo ||

*Endtitle* (1v11): ita śrīsumata kī sījhāi saṃpūrṇa || ☒

References: Not traced. Same text in the next entry.

Notes: *ā* and *ī* very similar to each other in ms. A song strongly inviting to keep to right faith and to reject all wrong doctrines. Didactic teaching about the soul.

Cat. No. 123  
MTM containing 4 texts.

FP 4336

*TEXT 2: Kumata-sajjhāya (Raj., 25 stanzas)*

2r11: dhāla morāde mātā kī e deśī : ||  
sumate sadā ddhīla ma dharo || theto chāṃḍo dumate ko saṃga jī | saluṇa |  
uḍo jī aratha bicārajyo | uḍo ī ceta lāi ho | saluṇa |  
vocho jī saṃga na kījī | ucho phrī baidalā ho | sa° |  
haṃsarāja motī cuga | kākare kachui na ṣāi ho  
pāṇī jī duddha pītā jjhaira || eṣī somate kahāvo || sa° | 2 | suma° |, etc.

2v18: ajara amara pada je | leie ama bīmāṃṇavo | sa° |  
juga āpaṇo kara (3r1) līje | eṣī somate kahāivo | saluṇa | 25 |  
sumate sadā ddhīla madha ro ||

*Endtitle and colophon* (3r1): iti śrīKumata kī sījhā saṃpūrṇa liṣataṃ Kakoḍe madhe liṣataṃ  
bāi Kusyālā kā thī liṣī cha jī : ||

Notes: This work and the one described in the preceding entry are the same, although the titles given in the colophon are different, representing, in fact, two sides of the same

coin. Meaning of colophon uncertain: the lady Kusyālā (= Kausalyā) could be the person for whom the ms. was copied.

Cat. No. 124

FP 4381

See Cat. No. 163 for material description.

*TEXT 1 [No title - Aupadesīka] (Raj., 9 stanzas)*

1r1: rāga prabhāti Bilāvara ||  
kāyā samamda karamarupī yānālā || sambara pāla baṃdhāi ||  
bhaja bhagavaṃta kuṃtaja karama mana kuṃ ||  
ṣevo pāra lagāi || bhaja || ākaḍi || 1 ||  
pāṃcuṃ namdīyā āyā paḍidarīyāva baḍāha bhāri 2 ||  
krīdhamāṃna magara macha doya cha || kāla jhapaṭa le jāi || bhaja° || 2 ||, etc.

1r11: dāṃna sila tapa bhāvanā bhāvo || jīvadayā cita lāi ||  
cava dane mahiyā mai dhāro mukata purī suṣa pāi || bhaja || 9 ||  
saṃvata aṭhāra varasa guṇāsī || Bidrābana suṣa dāi ||  
sādha sugyānī aratha bicāro || sarāvaga lāga pāi || bhaja || 10 ||  
iti saṃpuraṇaṃ ||  
hātha joḍina kara vīnatī nī cosīsa namāi ||  
jasarupa sā ema bīnavai || eka gyāna lava lāi || bhaja || 11 || 60 ||

References: Not traced.

Notes: This text comes before Jinaharṣa's *Avantisukumālacopāi* (Cat. No. 163) which had been copied by a Jain nun in Brindaban. This one was composed in Brindaban in VS 1879 (1822 CE).

Cat. No. 125

FP 4505

MTM containing 26 texts.

*TEXT 4: [Bāra bhāvanā] (Guj.) [by Vidyādhara], incomplete*

MEF 49v1: śrīBītarāgāya namaḥ ||  
pahiliya bhāvana bhāvajyo e | eha anyatyatāṃ saḥū jāṇajyo e |  
gaḍhamadhamamdira bhavana jyeha | ehaṃ ājabhalāṃ na rahi kāli teha || 1 ||  
sūra savi apacharā imdra ehā: sirai āyapo |, etc.

MEF 51v10: asaucapaṇaṃ deṣī saṃyama dharū e |  
eṇa | Āṣāḍhabhūtiṃ: | thāri vīri vikala thāi: | e navi dīṭhī sūdā || 12 ||  
prāṇaye rāṣo parekarīe | eka kāṭhau besā: | kevalanyāni jhalahali | yama Bharatha naresā  
(14) chaṭhī bhāvanā samāptā || (*this below the line*).

MEF 52r1: || sidhi śrī || iti śrī

References: Koba database 000211790001. JGK 1, p. 370. Publ. *Sajjhāyādisamgraha* 3, pp. 286-290.

Notes: There are traditionally 12 *bhāvanās* or topics for meditation (also known as *anupreksā*, see *Tattvārthasūtra* 9.7 as *locus classicus*). In the present ms., only the first six are dealt with, each in a few stanzas, followed by a section-title: 1. reflection on the transient (*anitya*, 4 stanzas, ends on 49v9), 2. on the helpless or absence of refuge (*aśaraṇa*, 3 stanzas, ends on 50r3), 3. on the world of transmigrations (*samsāra*, 5 stanzas, ends on 50r12), 4. on soleness (*ekatva*, 4 stanzas, ends on 50v9), 5. on separateness (*anyatva*, 4 stanzas, ends on 51r5), 6. on impurity (*aśucitva*, here *aśauca*, 12 stanzas, ends on 51v14). JGK 1, p. 370 locates the author Vidyādhara in the 16th c., but provides no further information and does not mention any other work by him than the present one.

Cat. No. 126

FP 4412

MTM containing 38 texts.

*TEXT 5: Savāratha-pacīsī (Raj., 26 stanzas) by Ṛṣi Lālacanda*

5r12: Vitarāgadevajī ||  
sūvāratha sava jūga valabha lāga ||  
vīna sūvāratha sava duṣadāi |  
dharama kāraja ki vāta na jāṇa ||  
eka mūtalava sūṃ lava lāi 2 || 1 ||  
sago sanehī tāta māta na |, etc.

6v1: ityādika pragaṭaka kāja ||  
apaṇo mūtalava chala bhāi |  
vīna savāratha pragaṭaka kāje ||  
chīna chāḍī minnāi || chīna 25 ||  
samata āṭhārā varasa aṭhāvana |  
Phāgaṇa sūda tītha chaṭha thāi |  
rīṣa Lālacandajī kari Savāratha-pacīsī ||  
sahara Bhānapūra mā gāi || sahara || 26 ||

*Endtitle (6v4): iti śrīSavāratha-pacīsī sampūrṇa ||*

References: Koba database 000212930001 under the title *Samsārasagapaṇasajjhāya* (6) has the same beginning.

Notes: This work was composed in VS 1858 (see above and some Koba mss., but other dates are mentioned in other mss.) in Bhānpur (Rajasthan). The author, Lālacanda, was a Sthānakavāsīn monk, disciple of Āc. Daulatarāma, Koṭā-paramparā (cf. *Rājasthān kā Jain Sābhitya* pp. 187-188).

*Savāratha* or *sūvāratha* are vernacular forms for Skt. *svārtha*, 'one's own interest'. The common vernacular equivalent of Arabic origin, *mūtalaba* = H. *matlab* is also used. The theme

dealt with here, namely that for everyone in the world one's own interest is what prevails, is developed in several *sajjhāyas* (see *Sajjhāyādisaṅgraha* 4, pp. 963-964) as well as in many didactic verses (by Dyaṅatrāy and others). If one looks for his own interest, he should follow religion in order to escape the world of rebirths, for his own good.



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FP 4291, fol. 1v (Cat. No. 1)  
Virastuti from the *Sūtrākṛtāṅga*. Central lozenge space with akṣaras.

FP 4320, fol. 22v (Cat. No. 67)  
*Samgrahanīratna*, the kṣṇarājīs.







लगान्ति॥समञ्चवरतकोऽ **वृद्धः**॥ समञ्चवरतकोऽ वृद्धोऽप्योऽवर्मसंघातं केवल  
 पामीषुगतिवृत्तगामेलीकञ्जवैष्णवातं सणतां गुणतां शभेतायुणलद्वियं सयलम  
 गीस शुनविजयवंदिताशिष्यप्रणमेला लविजयनिसदीस॥५॥ **इतिदशाष्टकप्रसन्नः**



दीदा दीदविष्टमंदा मन्त्रदमन्त्रोऽपुत्रेदा ३४ तद्विष्टम  
 सुष्टरीया मने तेववकं तिमदसुष्टा तेगदिकमरीया इ  
 क्षितिरिष्टाकमेणसु ३५ सिरुष्टाशदरिष्टाक्षी ३६ कि  
 क्षीमा मया उदेवी उ सुवण वडे उण निउवमा उ वरकमल  
 मिलयता ३७ इत्तुव रिको म् ३८ दद विष्टर पायस  
 यं स विष्टारं बोद सि विष्टर क म ल देवी ए सु लिह ३९  
 सुलकं दनाले तेवयरा रिठवेस लियकते ज सुणय म ज  
 तव पि क्त द्रदिदलरसे केस रिया ३६ कमल व पाय पि  
 क्तुव का ए ग म य क सि गो व रं म व ग इ भ ग को से पि  
 क्षा दी द व उ स य चाल क्ष ए ज जे ३७ ए क्षि म दि सि वि प्र  
 ध ए ए म उ अ हा इ क स य पि ज प वे स द र ति ग व द न व  
 ए म सि द द द वि स य णि क्त ३८ तं सु ल क म ल म द य  
 मा ए क म ल ए अ उ दिय स ए ग परि रि व है त व ए सु  
 ॥ सु स ए ण इ णि दे वी ए ३९ सु ल क म ल उ अ वि म द रि  
 टा ए अ उ न्ने व उ य उ म ॥ अ व र ण स त्र य उ म ॥ अ ए य  
 दि व ई ए स रू सु ३९ वा इ ष्टा इ उ ति सु र रि मा म ज

FP 4439, fol. 2v (Cat. No. 173)  
 Daśarṇabhadrarṣi-sajjhāya, flower decorations.

FP 4450, fol. 3r (Cat. No. 62)  
 Laghukṣetrasamāsa, the main lotus of the lake Padma and the accompanying lotuses in the six rings.





FP 4450, fol. 8r (Cat. No. 62)  
*Laghuṣeṭrasamāsa*, Uttarakuru and Devakuru on each side of Mount Meru.

FP 4450, fol. 22r (Cat. No. 62)  
*Laghuṣeṭrasamāsa*, diagram related to the *dikkumārī* goddesses (left); diagram of the human world (right).



FP 4510, fol. 3r (Cat. No. 345)  
*Devimāhātmya*, the god Gaṇeśa, patron of beginnings and of the *incipits* of literary works.

FP 4510, fol. 9v (Cat. No. 345)  
*Devimāhātmya*, Devī at the center of a *yantra* (mystical diagram).



## 5. Didactic verses (*Apadesik pad*)

Remark: in this section the headings References and Notes have often been left out as, in most cases, the brief verses are difficult to trace elsewhere and the sectarian affiliation or identity of the authors are hard to determine with certainty.

### 5.1. Signed verses

Cat. No. 127

FP 4503

MTM containing 21 texts.

*TEXT 10: Drūpada (Raj., 3 stanzas) by Jinarāja*

4v25: || kahā re agyānī jīva kuṃ | gura gyāṃna vatāveṃ |  
kabahuṃ na viṣadhara viṣa tajai | kahā dūdha pīlāveṃ | 1 | ka°  
uṣara iṣa ṇa nīpajai | kahā vauvana vāvai |  
rāsabha chapalāṇa kai | kahā gaga nai vāvai | 2 | ka°  
4v28: kālī ūṃna kumāṃṇasām | raṃga dūjau na āvai |  
śrīJinarāja kāṃṃ kahā | vākau sahaja maṭāvai | 3 | ka°||

*Endtitle* (4v31): iti Drūpada: ||

References and Notes: Publ. in *Jinarājasūri Granthāvalī* pp. 103-104 under the title *Jāti-svabhāva-ajñāni-śikṣā*.

Cat. No. 128

FP 4412

MTM containing 38 texts.

*TEXT 18: Pada (Braj/Raj., 3 stanzas) by Ānandaghana*

10r14: rāga Velāvala ||  
kyā sove uṭhī jāga vāva re ||  
aṃjala jala jyo āva ghaṭatahe ||  
deta ṣahuṃrīyā yāva re || 1 || kyā ||  
iṃdrā caṃda mūnedra nāgendra cale |  
kona rānāpatī sāha rāva re |  
bhūmatā bhavaṃjala<la>dha pāyo ||  
bhagavaṃtabhagatī sū bhāva nāve rai || kyā | 2  
10v1: kahāṃ vīlīva kare ava vo re |  
uṭhā bhavajaladhī pāva pāva rai |  
Ānandaghana ceta mai mūrata |  
sūdha nīraṃjana deva gāva re || kyā || 3 ||

*Endtitle* (10v3): itī padaṃ.

References: Publ. e.g., *ŚrīĀnandaghanapadasaṃgraha-bhāvārtha*, ed. Buddhisāgarasūrīśvarjī, Mumbai, 1929; *Śrī Ānandghanjī nām padō*, ed. Moticand Girdharlāl Kāpaḍiā, 2 vols., Mumbai: Mahāvīr Jain Vidyālay, 3rd ed. 1982, 1985 (1st ed. 1955, 1963).

Notes: Ānandghan (ca. 1624-1694) was a Śvetāmbara monk, but actually transcends the usual categories of Jain mendicancy. He was more a kind of yogi or ascetic not part of institutional monasticism. He seems to have spent a lot of time in Rajasthan and is a famous vernacular poet, as popular for the Jains as Kabir for all Indians. His emphasis is on the spiritual goal through the awakening of consciousness. The present poem is the opening one in Ānandghan's collection of padas known as Bahattarī ('Collection of Seventy-two):

'Hey, you dullard, why are you asleep? Get up, awake!

Life is slipping away like water from folded hands;

look, the watchman is striking the hour.

Hey, you dullard, why are you asleep? Get up, awake!

Indra, the Moon, the lords of the Nāgas and the lords of the sages passed away. Oh, what is a king, a sultan or a prince?

Wandering and wandering in the ocean of existence you have received, in your nature, the boat of devotion to the Lord.

Hey, you dullard, why are you asleep? Get up, awake!

Why do you delay, you dimwit? Cross and reach the far shore of the waters of existence!

Meditate on the Cloud of Bliss, the form full of consciousness, the pure, untainted god.

Hey, you dullard, why are you asleep? Get up, awake!' (*It's a City-Showman's Show! Transcendental Songs of Ānandghan* Translated with an introduction by Imre Bangha and R.C.C. Fynes, Penguin Books, 2013, p. 5).

Cat. No. 129

FP 4412

MTM containing 38 texts.

*TEXT 34: Padas (Raj., 3 stanzas) by Dyānatrāy*

14v9: pada rāga Ṭhumarī ||

the deṣo na morīborīyā |

malo sarana gaya dātorīyā || the deṣo || ṭeka ||

aṣṭa karama moye ghera raho ha ||

kīno bhota bara jorīyā || the deṣo || 1 ||

jama jarā mare, etc.

14v12: Dānata kaha prabhū ppāvau hītakare |

hītakara do ura dhorīya || the deṣo || 3 ||

*End* (14v12-13): saṃpūrṇa ||

References and notes: *Dānata* is the signature of the Digambara mystical poet Dyānatrāy (1676-1726 CE). I have not been able to trace the present pad in *Dyānata Bhajan Saurabh* (with modern Hindi translation by Taracand Jain, Jain Vidyā Sansthān, Mahavirji, 2000) or

other collections. For a selection of English translations see J.E. Cort, 'Dyānatrāy: an eighteenth Digambara mystical poet,' pp. 279-295 in *Essays in Jaina Philosophy and Religion* (ed. P. Balcerowicz, Delhi: Motilal Banarsidass, 2003). The MTM where it is included here collects a lot of short poems by Jain authors representing various religious affiliations (mainly Kharataragaccha and Sthānakvāsins). So it is not surprising that spiritual verses from a Digambara author, that largely transcends boundaries, come here as well.

Cat. No. 130

FP 4412

MTM containing 38 texts.

*TEXT 22: Padas (Hindi, 8 stanzas) by Ratnacanda*

11v1: kara gūjarāmna garīvā sūṃ magarurī || kāsa para karatā he ||  
ocho rī ja ka alpa sī pumjī | kyūṃ paga coḍā dharatā he || kara gūdā || 1 ||, etc.

11v12: karī upadesa joḍa Jepūra me | bhavīka haraṣa kara sūṃṇatā he |  
Ratnacandagūra vacana sūdhārasa |  
bheṭa bhayā duṣa mīṭatā hai || kara gūdā || 8 ||

*End (11v13): itī°||*

References: Koba database 000773230001; Koba ms. No. 44684, fol. 1r in a collection of *horīs* and *sajjhāyas*

Notes: Composed by Ratanacanda in Jaipur in VS 1872 (= 1815). About the uselessness of boasting.

Cat. No. 131

FP 4412

MTM containing 38 texts.

*TEXT 27: Padas (Raj., 4 stanzas) by Ratnacanda*

13v8: ḍhāla liṣate ||  
hā ra thārī phūlasī deha | palaka ma palaṭa |  
kyā magarurī rāṣa ra |  
kāla jorāvāra thāra keḍa phariyo ||  
jama pāsa jama pākara || jarā majhārī sala kara peḍhī |  
jama müsā paratā kara || hā thārī || 2 ||, etc.

13v12: Ratanacanda kaha vanīyā kerā | phamḍāyā karama vikārī ra |  
dāna sila tapa bhāvānā bhāvo | iṇa jūga ma <maṃ>teṃ sāro ra || hā thārī || 4 ||

*End (13v13): saṃpūrṇa ||*

Cat. No. 132  
MTM containing 7 texts.

FP 4470

*TEXT 5: Padas (Raj., 2 stanzas) by Rūpacanda*

1r13: || rāga Kalyāṃṇa ||  
samajhī 2 jīva gyāṃṇa vicāra° ṭera |  
ekūṃ jītā pāṃcūṃ jītā, pāṃcūṃ laṣa hajāra  
eka palaka mai saba juga jītā, uttarai pailai pāra samajhi° 1  
jñāṃṇa ke bāṃṇa bhara bhara mārai, mada matavāle nyāṃṇa  
Rūpacanda kahai nātha niraṃjana, āpa huvai svāra dhyāṃṇa samajhi° 2

*Endtitle* (1r15): iti padam:

Cat. No. 133

FP 4412

*TEXT 24: Lāvaṇī (Raj., 5 stanzas) by Jīnadāsa*

12r11: lāvaṇī liṣate  
kaśī kī ṣoṭī nahī kahīyavūṃ | 2 |  
cala cetana ava uṭha ghara apana | jīnamāṃdīra jaiye || cala ce || 1 ||  
ye jāna caraṇa jīnavara jī kā bheṭo |  
bhava bhava saṃpata pāpa karama tana mana sūṃ meṭo |  
he jyāna sūṃ karata kīje || jīnavara kā gūṇa bhaja sūṣa lije |  
samakata amṛta rasa pīje || lāvī jīnabhaḡatī lahīya | 2 |, etc.

12v4: jīnavaramūṣa pūnamacaṃdā | Jīnadāsa tūmārā vaṃdā ||  
merato eka Jīnadarasana cahīye || me ||  
cala cetana aba uṭha ghara apana | jīnamādara jaiye || 5 ||

*End: lāvaṇī saṃpūrṇa ||*

Cat. No. 134

FP 4412

MTM containing 38 texts.

*TEXT 30: Padas (Raj., 4 stanzas) by Amara*

14r10: pada raga ṭhumaṛī ||  
nā to dehe ko moya tanakana toḡī jāya || nā to nehe ko || ṭeka ||  
yā te rāja kāje taje mūnīvara | jāyava sevana māye | nā to || 1 ||  
duṣa suṣa, etc.

14r14: Amara kaha sūne ḡhokaha māṛī | aṃtaradhīyāna laḡāye | nā to | 4 ||

End: sparṇa ||

Cat. No. 135  
MTM containing 38 texts.

FP 4412

*TEXT 32: Padas (Raj., 3 stanzas) by Jagatarāma*

14v3: pada rāga Ṣūmācī ||  
na kavalūvo mähārājo | huṃ to thākī lerā lāgī rāje || ṭaka  
japa tapa joga liyo tava ihā || mā bhāgavāsa nītigī hū to thākī || 1 ||  
thāko sagana chāḍa prabhūjī | tūma guṇa ma anurāgī |  
14v5: Jagatarāma tapo tapo peṣīyo saṃga || Rājematī baḍa bhāgī ||  
ha to thākī lerā lāgī || 3 ||

End (14v6): sapūrṇa ||

References and notes: Spiritual teaching with reference to the example of Rājimatī's renunciation of the world.

Cat. No. 136  
MTM containing 38 texts.

FP 4412

*TEXT 28: Padas (Braj, 4 stanzas) by Bhūdhardās*

13v13: mūnīvara kava mīla upagārī | śrīgūra kava mala (sic) upagārī |  
sādha digamara | nāgada nīramala | saṃvara bhūṣaṇa-dhārī || mū || 1  
mahala-masāṇa maraṇa ura jīvaṇa | sama garīyā upagārī ||  
kaṃcana-kāca varovara jāna ke | jyūṃ rapū jyū hītakārī || mū || 2 ||  
sama karyā pradhāna pavana vala | tapa pāvata prajāli  
sodata (sic) jīva sadā samaraṇa kū | kāyā kara ika ṭhārī || mū || 3  
14r1: joḍa jūgala kara Bhūda vīnava | nīta prata ḍhoka hamārī |  
bhāga udakara darasaṇa pāva | tā dana kī valīhārī || mūnī || 4 ||

Endtitle (14r2): itī pada saṃpūrṇa ||

References and notes: *Bhūda* (sic) is the signature and has to be identified with Bhūdhardās, a Digambara author who was born in Agra and 'lived from about 1700 to 1765 CE' (J.E. Cort, 'Singing the Seasons: Spiritual Songs of Bhūdhardās' in *Sanmati*. Essays in honour of Prof. Hampana Nagarajaiah, ed. L. Soni and J. Soni. Bangalore, 2015, p. 119; 128 for bibliography). He wrote in Braj the Jaina Śataka (1724), the Pārśvapūrāṇa (1732) and the *Carcā Samādhāna* (1749) but also contributed significantly to the area of Jain spiritual stanza literature (*adhyāt-mik pad*). This one is about the importance of a true guru, a favourite theme of Sant literature. The disciple praises his qualities and expresses both his humble respect to him and his extreme joy of having found such a proper person as a guide. In many *padas* about this topic,

Bhūdhardās specifies that the teacher is a Digambara (see other examples p. 278 in Narendra Kumār Jain Śāstrī, *Mahākavi Bhūdhardās: ek samālocanātmak adhyayan*, Ajmer, 1997, a crucial study, where part of this pada is also quoted). The full text of this *pada* is published in *Bhūdhār Bhajan Saurabh* with Hindi paraphrase by Tārācand Jain. Mahavirji, 1999, No. 45 p. 58. A comparison of the ms. with this edition shows some true variations, but also obvious copying errors (e.g. *Bhuda*; ed. *Bhudhar*; da instead of *va*, *i* and *ā* often confused, etc.). Some of them deprive the text of any meaning (e.g. *sama garīyā upagāri*, 2 versus ed. *sama garimā aru garī* ‘equal in front of compliments and insults’).

Cat. No. 137

FP 4412

MTM containing 38 texts.

*TEXT 23: Lāvaṇī (Raj., 9 stanzas) by Akhara*

11v13: ḍhāla cāla lāvaṇī līṣate ||  
 are ṣavara nahī ha juga ma pala kī || samkrata karaṇa hoyā so krara la |  
 kūṇa jāṇa kala kī || are || 1  
 java tana husatī avasatī || kāyā kāyāmaṇḍala kī ||  
 sāsa usāsa samara le sāhība | abāghaṭa tana kī || ara || 2, etc.

12r10: dayavāṃta sāhība kūṃ samaro | e vātā chala kī |  
 rāga doṣa doya nahī janūṃ kūṃ | vīnatī Aṣara pada kī || ṣabara || 9 ||

*End* (12r11): iti sampūrṇa ||

References: Koba database 000145550001 (*Aupadesīk lāvaṇī*); Text 4 in Koba ms. No. 1176, dated VS 1876, MTM containing 64 texts; Text 22 in Koba ms. No. 6057, MTM containing 25 texts.

Notes: General teaching about impermanence and invitation to awakeness. The material collected in the Koba database shows that these verses can be signed by Akhamal (var. Akhemal), by Akhapata, or be unsigned. The reading of the Udine ms. is clear. So Aṣara is either another variant of these names or another person.

## 5.2. Unsigned verses

Cat. No. 138

FP 4412

MTM containing 38 texts.

*TEXT 31: Padas (Raj., 3 stanzas)*

14r14: rāga Ṣumācacama ||  
 māḍe rahi jhūṭo haṭha nū hī | mosū māḍa rahi he māṃyāi || ṭeka ||  
 hamāro mana umago samjama(14v1)ka | kachu tūma sū dena lai || 1 || jhūṭho ||

yā saṃsāra asāra jagata ma || jau jo mada vasahī |  
je de kūṃde jana saṃjama kū || 2 || jhūṭo ||  
pakaḍevāi thāro joga sūhī | jhūṭo haṭa nū hī mähā sūṃ māḍe rahī || 3 ||  
*End* (14v3): saṃpūrṇa ||

Cat. No. 139

FP 4412

MTM containing 38 texts.

*TEXT 36: Padas (Raj., 5 stanzas)*

15r1: pada rāga Reṣatā ||  
kiye ārādhanā terī ||  
hiye āṃneda vāya tahe ||  
tāhāre darasa kau deṣe sakala hī pāpa nāsata he || 1 ||, etc.

15r7: prabhū yaha araja cīta dhārī | yena vrambhacerā tihārā he || 5 ||

*End* (15r7): saṃpūrṇa ||

Cat. No. 140

FP 4412

MTM containing 38 texts.

*TEXT 38: Padas (Raj.) incomplete*

15r15: pada rāga Jaṃgalā ||  
ina nainū diye sūbhāva paṭṭhavāho || ṭeka ||  
jīna darasana vīna ṣīna nahī raha de ||  
asī aḍī aḍayā ho || 1 || ina ||  
hota ṣūsī lāṣa rupa anūpame |  
bhakīta jaṃjīra jaḍayā///

Cat. No. 141

FP 4292

Post-colophon supplement following a text on *aticāras* ‘religious transgressions’ (Cat. No. 44).

*Dohās (Raj., 2 verses)*

3v11: duhā  
appaṇā su appaṇā, pra appaṇā na hoyā  
pāṃṇī ghaṇuṃ biloiyai, piṇa kara cikaṇā na hoyā 1  
mana manortha chāṃḍade, terā ciṃṭyā na hoyā  
pāṃṇī māṃḥi ghīnī sarai, to lūṣo na jīmai koi 2  
śreyār astuḥ śrīḥ śrīḥ śrī śrī (*end of the line, end of the page*).

## 6. Philosophy

Cat. No. 142

FP 4319

Brownish paper. OFN: 1-4; MEF: 1-4. 110 x 260 mms. *Pañcapāṭha*. 9 lines in the central part. Lozenge-shaped blank spaces in the middle and in the margins. Mountain-shaped blank space in the lower parts. Red used for verse-numbers. Orange pigment on verse-numbers in the commentary parts. No date (layout of old type, script not so old).

*Ṣaddarśanasamuccaya (Skt., 87 verses) by Haribhadra with Avacūri*

1r: ||ṢO|| sad-darśanaṃ Jinaṃ natvā | Vīraṃ syādvāda-deśakam |  
sarvva-darśana-vācyo 'rthaḥ saṃkṣepeṇa nigadyate || 1  
darśanāni ṣaḍ evātra | mūla-bheda-vyapekṣayā |  
devatā-tattva-bhe(de, not in ms.)na | jñātavyāni manīṣibhiḥ || 2 ||, etc.

*Comm.:*

||ṢO|| śrīmadVīraṃ jinaṃ natvā | Haribhadragurum tathā |  
kiṃcid athārpyate yuktyā | Ṣaḍdarśanasamuccayaṃ || 1  
sat śobhanaṃ, darśanaṃ sāmānyāvabodhalakṣaṇaṃ jñānaṃ, samyaktva locanaṃ vā yasya,  
jinaṃ rāgādijetṛtvāt vīraṃ iti sābhiprāyaṃ pramāṇavaktavyasya pakṣocchedādi subhaṭā-ṽṛttit-  
vāt bhagavataś ca duḥkha-ṽiṣamopasarga-sahiṣṇutvena subhaṭatvād | yad uktam |, etc.

4v: Laukāyita-mate py evaṃ saṃkṣepo yaṃ niveditaḥ |  
abhidheya tātpariyārthaḥ | paryālocyaḥ subuddhibhiḥ || 87 ||

*Comm.:* evaṃ Lokāyitamataḥ saṃkṣepaḥ kathitaḥ | evaṃ Ṣaḍdarśanavikalpe sati abhidheyatāt-  
parye muktyaṃga-tatva-sārārthaḥ | cīmtaniyaḥ suddhimadbhiḥ 87

*Endtitle:* iti Ṣaḍdarśanasamuccayāvacūriḥ saṃpūrṇṇā || || śubhaṃ bhavatu ||

References: Publ. as Appendix 2, pp. 502-508 in *Ṣaddarśanasamuccaya* of Haribhadra Sūri ed. by (the late) Dr. Mahendra Kumar Jain. Delhi, Bhāratīya Jñānpīṭh Publication, 1944, 3rd ed. 1989 (Jñānpīṭh Mūrtidevī Jaina Granthamālā, Sanskrit Grantha No. 36).

Notes: The six philosophical systems discussed in this famous doxography by Haribhadrasūri (8th c. ?) are: 1. *Bauddharaddhānta*, vss. 4-11, comm. ending on 1r lower part; 2. *Naiyāyikamata*, vss. 12-32, comm. ending on 2r left part; 3. *Sāṃkhyābhīmata*, vss. 33-43, comm. ending on 2v right part; 4. *Jainadarśana*, vss. 44-58, comm. ending on 3r lower part; 5. *Vaiśeṣikamata*, vss. 59-67, comm. ending on 3v left part; 6. *Jaiminīyamata*, vss. 68-79, comm. ending on 4r left part. To which is added *Lokāyatamata*, vss. 80-87, comm. ending on 4v upper part.

Cat. No. 143

FP 4467

*Prṣṭhamātrā* square-shaped Jaina nāgarī. Yellowish Indian paper. OFN: 1; MEF: 1. 100 x 240 mms. 15 lines. Triple-ruled black margins filled with red. Empty central square filled with a red disk. Edges torn with parts of text missing. Undated but probably fairly old (15th c.?).



*Vīradvātrīṣīkā (Skt.) by Hemacandra*

1r : ||§O||

anamtavijñānam atīadosam abādhyasiddhāntam amarttyapūjyaṃ  
śrīVardhamānaṃ Jinam āptamukhyaṃ || svayaṃbhuvam stotum ahaṃ ja (*erased*) yatiṣye || 1  
ayaṃ jano nātha tava stavāya guṇāntarebhyaḥ spṛhayālur eva |  
vigāhatāṃ kiṃtu yathārthavādam ekaṃ parīkṣāvidhidurvidagdha || 2||, etc.

1v9: idaṃ tatvātavavyatikarakarāleṃdhatamase  
jaganmāyākārair iva hataparair hā vinihitam ||  
tad uddhartuṃ śakto niyatam avisaṃvādivacanas  
tvam evā (paper torn)s trātas tvayi kṛtasaparyāḥ kṛtadhiyaḥ || 32 ||

*Endtitle and colophon* (1v10): iti śrīHemacandra-cārya-kṛtā śrīVīradvātrīṣīkā || || || śub-  
haṃ bhavatu || || ☒ || || śrīśrīṢarataragacche pustikā lipikṛtam asti || || ☒ || || savaṃ

References: Publ. several times, especially with the *Syādvādamañjarī*, the famous commentary by Mallīṣeṇasūri.

Notes: This is the work usually known as *Anyayogavyavacchedikā*. But, like the *Ayogavyavacchedikā*, the other philosophical work with which it forms a pair, it is conceived as a praise to Mahāvīra. In the *Anyā*° Hemacandra devotes 17 verses to the refutation of the doctrines of other schools (Nyāyavaiśeṣika, Mīmāṃsā, Vedānta, Sāṃkhya, Buddhism and Materialism), 9 to the exposition of Syādvāda, whereas 3 verses at the beginning and 3 at the end are in praise of the Jīna. The present ms., which has a layout pointing to a rather early period, was copied within the Kharataragaccha, but no further indication is provided. – See Cat. No. 370 for the post-colophon addition.

For another philosophically oriented Jain text see Cat. No. 371.

## 7. Narrative literature

### 7.1. Jaina Universal History (Jinas and related figures)

Cat. No. 144

FP 4325

Whitish paper. OFN : 1-30 ; MEF : 1-30. 110 x 260 mms. 17 lines. No margin drawn. Hardly any punctuation. Damaged at places so that text is illegible. Orange pigment on verse-numbers and internal colophons. No date.

*Triṣaṣṭiśalākāpuruṣacarita (Skt.) by Hemacandra, IV.1-3*

1r1: ||§O|| arhaṃ śrīŚreyāṃsaprabhoḥ pādāḥ śreyo viśrāṇayamtu vaḥ  
niḥśreyasapathā lokadīp(āyitanakhāṃśavaḥ 1  
śrīŚreyāṃsajineṃdrasya pavitri)tajagattrayaṃ  
lavitraṃ karmavallināṃ caritraṃ idam ucyate 2, etc.

18v14: ity ācāryaśrīHemacandra-viracite Triṣaṣṭiśalākāpuruṣacarite mahākāvye caturthe parvvaṇi śrīŚreyāṃsajina-Tripṛṣṭa Acala-Aśvagrīva-caritavarṇṇa(no nāma) prathamāḥ sarggaḥ saṃpūrṇṇaḥ samāptaṃ ca ||

19r1: ||§O|| namaḥ śrīVāsupūjyāya viśvapūjyāya tāyine  
iṃdropemdrakīriṭāgrahṛṣṭāṃghrinakhapaṃktaye 1, etc.

26r11: ity ācāryaśrīHemacandra-viracite Triṣaṣṭiśalākāpuruṣacarite mahākāvye caturthe parvvaṇi śrīVāsupūjya-Dvipṛṣṭavijaya-Tāraka-carita-varṇṇano nāma dvitīyaḥ sarggaḥ prathama khaṃḍaṃ samāptaṃ

26r12: namo Vimalanāthaya niṣkarmavimalātmane  
dharmaśvākhyaṭatāgaṃgāprabhavaikahimādraye 1, etc.

30v14: ity ācāryaśrīHemacandra-viracite Triṣaṣṭiśalākāpuruṣacarite mahākāvye caturthe parvvaṇi Vimalanāthasvayāmbhū-bhadra-Meraka-carita-varṇṇano nāma tṛtīyaḥ sarggaḥ

Notes: This ms. contains the stories relating to Jinas No. 11 to 13, i.e. Śreyāṃsa, Vāsupūjya and Vimalanātha. All are complete in respectively 907, 369 and 234 verses. The parts noted within brackets above have been taken from the printed edition as they are illegible in the ms. because of damages at places. The ms. ends with the colophon of the last chapter without any punctuation mark or benedictory phrase as if the copyist had decided to stop abruptly. The rest of the line and of the page are blank.

Cat. No. 145

FP 4301

Greyish paper. OFN: 1-14, fol. 13 missing; MEF: 1-13. 1r blank. 15 lines. 110 x 260 mms. Double-ruled black margins. Lozenge-shaped central space. No red or orange pigment used. Varying marginal titles: *śrīĀdiśvaracaritraṃ* on fol. 1 to 5, *śrīŚānti° ca°* on fol. 6 to 10, *śrīNemi° ca°* on fol. 11-12, *śrīPārśvanāthacaritra* on 14. No date but could be fairly old (15th-17th c.) on account of layout and script.

*Caritrapañcaka by Jinavallabha (Pkt. verses) commented in Sanskrit by Sādhusomagani, with a lacuna*

1v1: ||§O|| ||

varddhayatu Varddhamānaḥ śrīSiddhāntaruci-vācako vācam |  
citta-camatkṛti-caturam catura-narāṇām vaco yasya || 1  
artha-yugmaṃ Jinavallabhasūrīndra-kṛte Caritrapañcaka |  
saṃkṣipta-sugamaṃ kiṃcid vyākhyātaṃ vitanomy ahaṃ || 2  
tatradīmaṃ śrīĀdinātha-caritraṃ | tathā hi |  
namiya Jīṇam Uṣabham ubhayaṃ | sadesa-vilasamta-kasiṇa-kesacayaṃ |  
muha-masi-junhā tanhā | rasa-bhamira-cakora-julalaṃ va || 1  
vyākhyā || natvā praṇamya Jīnaṃ vitarāgaṃ | Rṣabhaṃ śrīyugādidevaṃ kiṃviśiṣṭaṃ | ubha-  
yaṃ | sadeśa-vilasat-kṛṣṇa-keśacayaṃ | bhagavatā hi dikṣāgrahaṇa-kṣaṇe catur-moṣṭika-locā-  
viracanāmtaraṃ | pṛṣṭi-pradeśāgata-samīraṇa-prasaraṇa-vaśena suvarṇa-saṃkāśobhayaṃ  
sadeśopari vinilāsmaprakāśaḥ keśapāśa-prasāraḥ śobhā-saṃbhāram āvahan | vihita-puruhūta-  
prabhūtāgrahaṇa parameśvareṇa tathāivāvasthāpi na iti | utprekṣate mukham eva śaśi | tasya  
jyotsnāyāṃ tṛṣṇārasābhilāṣātirekas tena bhramaṇaḥ śīlaṃ | cakorayugalaṃ iva || 1 || ccha  
evamvidhaṃ śrīRṣabhaṃ praṇamya kimity āha |  
asurīṇda-surīṇda-narīṇda, etc.

6r10: Sādhusomagaṇīśenākleśenārthaprabodhinī |

Nābheyacarite cakre vṛttis citta-pramodinī || 1 iti śrīĀdinātha-caritraṃ samāptaṃ || ||  
6r12: ||§O|| || atha śrīJinavallabhasūri-viracite Caritrapañcaka dvitīyaṃ śrotṛjana-janita-  
citraṃ | pavitraṃ śrīŚāmtinātha-caritraṃ vivriyate | tasya cedam prathamagāthādvayaṃ |  
appaḍihaya-dhamma-cakkeṇa phāra-phuḍa-phariya-nāya(for nāṇa, comm. jñāna)-rayaṇeṇa |  
jeṇa sayalaṃ pi Bharahaṃ pasāhiyaṃ sāhiyaṃ ca imaṃ || 1  
taṃ paṇamiya solasamaṃ | titthayaraṃ paṃcamaṃ ca cakkaharaṃ |  
tass' eva kiṃci sucariya | kaṇa-guṇaṇaṃ kila karissāmi || 2 yugmaṃ ||  
vyākhyā taṃ ṣoḍaśaṃ tīrthaṃkaraṃ | cakradharaṃ | cakravarttinaṃ ca | paṃcamaṃ | arthāt  
śrīŚāmtijīnaṃ | praṇamya prakarṣeṇa natvā |, etc.

11r2: Sādhusomagaṇīśenākleśenārthaprabodhinī |

śrīŚāmticarite cakre vṛttis citta-pramodinī || 1 || iti śrīŚāmtinātha-caritraṃ vṛtti sampūrṇā || ||  
☒ || śubhaṃ bhavatu ||  
atha śrīNeminātha-caritraṃ vyākhyāyate || tasya ceyaṃ prathamagāthā |  
mayanāhi-sarasa-vilasira | deha-pahā-kaya-disāmuha-vibhūsaṃ |  
Nemi-jīṇaṃ paṇamiya carīya-lavaṃ imass' eva kittemi ||  
vyākhyā || mṛgaṇābhilāṣā kastūrikātayā sadṛśī tulyā vilasaṃtaṃ, etc.

12v12: Sādhusomagaṇīśenākleśenārthaprabodhi(nī) |

śrīNemi-carite cakre vṛttis citta-pramodinī || 1 ||  
iti śrīNemicarita-vṛtti saṃpūrṇā || || ☒ || || ☒ || || ☒ ||  
atha kupatha-kadalī-kadaṃba-mathana-hastināthasya śrīPārśvanāthasya caritraṃ vivriyate |  
tasya cetthaṃ prathamagāthāṃ āhuḥ |

guṇa-maṇi-nihiṇo jass' uvari phaṇi-phaṇārakkhagā iva phuraṃti |  
taṃ Pāsa-jīṇaṃ paṇamiya | tass' eva dhuṇāmi cariyalava(ṃ) || 1  
vyākhyā || guṇā evam aṇa... (*illegible*) nidher nidhānasya yasya ///

14r1: /// saṃjātaṃ | Dhātakītarutale | ta kevalajñānaṃ |, etc. (= *commentary on vs. 9 of the Pārśva section*) atha caturvidha-saṃgha-svarūpaṃ prāhuḥ  
to sāhūṇa sahasse solasate s(ā)huṇīṇa aḍatisaṃ |  
causaṭṭhim egalakkhaṃ samavasaddhāna sadḍhāna || 10, etc.

14r14:

rāya-Paseṇai-pana|miya visāhaṃ rikkha bhava paṃcakallāna  
varisasayāuya tittisa muṇi-juo divasa-puvvaddhe || 14

vāghāriya-pāṇi māsieṇa Sāvaṇasi(14v1)yaṭṭhamīe tumaṃ |

Sammeya-pavvaya Jīṇavallaha siva-sukkha-patta jayā || 15 yugalakam

14v5: ... evaṃvidhāni paṃca-kalyāṇāni yasya sa tathā | tatsobhādhanam | tathā varṣa-śatāyuh  
| trayatrimśan munibhir yutaḥ divasasya pūrvārdho|| rvyārgḥāratap(āṇi) pralambita-bhujah  
| kāyotsargga-stha ity arthaḥ || māsikena tapasā māsa-kṣapaṇena Śrāvāṇa-śuklāṣṭamyām | tvam  
Sammeta-parvate | he Jina he prāpta-vallabha śivasokhya-prākṛtatvāt ktām tasya para-nipātaḥ  
jaya sarvotkarṣeṇa varttasva | Jinavallabha iti kaver nām(e)ti gāthādvayārthaḥ ||

*Commentator's colophon:*

|| Sādhusomagaṇiśēnākleśēnārthaprabodhinī |

śrīPārśva-carite cakre vṛttīś citta-pramodini || 1 || || iti śrīPārśvanāthacaritra-vṛtti saṃpūrṇā

|| || || śubhaṃ bhavatu || || kalyāṇam astu || || ☒ ||

References: *Mūla* by Jinavallabha published pp. 151-160 in Jinavallabhasūri-Granthāvali [12vīṃ śati ke mahākavi śrīJinavallabhasūri praṇīta 45 kṛtīyāṃ, citrakāvya, vistṛt bhūmikā sabit] ed. Ma. Vinayasāgar, Jaipur, 2004 (Prākṛt Bhāratī Puṣpa 171). According to the introduction (p. 13) the commentary by Sādhusoma is unpublished. Koba database 001736330002 (*Pañcājinacaritra-ṭīkā*), ms. 010554 (incomplete); Vinayasāgar, *KbG Sābītya Kośa No. 975* (reference to a Bikaner ms.); Ahmedabad: LD No. 1968 (shelfmark 6447), Sādhusomagaṇi's comm. on the *Mahāvīracarīstotra* only (identical initial verse); other mss. of this part mentioned in Velankar p. 176 under *Duriyarayasamīra-stotra*.

Notes: The title given by the commentator has been adopted here. The 'five stories' are the lives of the five main Jinas as told in Prakrit verse poems by Jinavallabha: Ādinātha (24 verses), Śāntinātha (32 verses), Neminātha (15 verses) and Pārśvanātha (15 verses, with verses 2 to 9 missing in this ms. because fol. 13 is not there) – and Mahāvīra, but the latter has not been dealt with in this ms. These poems are praises in narrative forms as they provide biographical information about the Jinas. The verses are learned with *yamakās* and puns, something not surprising given the identity of their author. Jinavallabhasūri (12th c.) from the Kharataragaccha was both a prolific and learned monk who composed scholarly hymns, works on riddles, etc., and liked to give his name inside the final verse (using *vallaba* or *jīṇavallaha*). To some extent each of Jinavallabha's poem is independent (no generic title). Sādhusomagaṇi unites them in his commentary (*vṛttī*) which quotes in full each Prakrit verse before explaining the literal meaning or elucidating also other points through the help of quotations from various texts. Each section of the text is conceived as a distinct unit, with the commentator's

signature stanza repeated at the end of each (identical in the Mahāvīra section, see LD Cat. Appendix on Ser. No. 1968 p. 102). Sādhusomagaṇi belonged to the Kharataragaccha, Jinabhadrasūri's branch. He was the pupil of Siddhāntaruci (mentioned in the initial verse) and composed this work in VS 1519 (1462 CE):

*Jinavallabhasūrīṇdra-sūkti-mauktika-paṃktayaḥ*

*darśitārthāḥ sudṛṣṭināṃ sukha-grāhyā bhavantu iti.*

*bhāva-Caritraṇaṃcaka-vṛtti-vihitā navaikatīthi (1519)-varṣe*

*harṣe harṣeṇa maharṣigaṇaiḥ pravācyamānā ciraṇ jayatu* (quoted from LD Cat. Appendix).

Among Sādhusomagaṇi's other works are a Sanskrit commentary on Śrīcandra's *Bṛhatsaṃgrahaṇī* (cf. Punyavijaya, *Jesalmer collection* p. 269 No. 1067, VS 1501) and one on Hemacandra Maladhārin's Puṣpamālā (VS 1512, see Velankar).

Cat. No. 146

FP 4426

Creamish colour. OFN : 16 folios numbered as usual, with number in the lower right corner, two folios numbered 5. A group of folios with folio number 2 to 21 written in small in the upper left corner very close to the top margin, or with no number (see attached slip *Numerazione irregolare*). 120 x 250 mms. 17 lines. Triple-ruled red margins. No *danḍas* used. No date.

*Śāntinātha-copāi (Guj.) by Jñānasāgara*

1r1: ||§O|| dūhā ||

sakala sukha sampati karaṇa, Goḍī Pāsa jīṇaṃda  
praṇamum pada kara joḍineṃ, sevaka nayaṇānaṃda  
sarasa saṃbaṃdha śrīŚāṃti no, copāi karatāṃ cāhi  
sānidhi karajyo sāhibā, mahira dharī mana māhi, etc.  
(1r3) Māṇikyasāgara mujha guruṃ ati sevaṃta apāra  
praṇamum huṃ paya teha nā, bāṇi hoyā bīstāra  
Utarādhyana aṭhārameṃ cakra nā addhikā 2  
bolyā āṇi sibuddhi dharī, vṛtti thakī vistāra 5 (*sic*)  
bāre bhavāṃtara nī carī kahisyum mana neṃ koḍi  
sadaguru supasāi karī, jo pe hosa joḍi 6, etc.

MEF 39v5: sāṭhimim dhāleṃ bhalā, dikṣā neṃ kevala vaha  
kalyāṃnaka jina Śāṃti nā, Nyāṃnasāgara kahyā teha a° 29  
sarvagāthā 1297 dūhā  
jina neṃ kevala upanum, jāṃṇi teṇī cāra  
nirjjara pati causaṭhi tihāṃ āvyā harṣa apāra 1  
praṇamī pada arihaṃta nā, kevala uchava sāra  
bhavasāyara tiravā bhaṇī kareṃ sura vivadha prakāra 2  
rāga kāphini lakamalada lasāmmalo re lāla e deśi  
rāga samāpta kīdhe ||

*End (dark red ink, with a pen, perhaps other hand): śubha bhavatu.*

References: JGK 4, p. 44; Koba database 000214680001 (*Śāntinātharāsa, caritra rāsa, caupai*); Berlin: Schubring No. 204.

Notes: No endtitle but the initial verse provides one (*Śāntinātha copai*). There is some doubt about the succession of the folio numbers and the *dhālas* are not numbered systematically. So the respective limits are not provided in this case. Nevertheless there does not seem to be any lacuna in the text. In this ms. the work consists of 60 *dhālas*; in its complete form it has 62 (see JGK end and Schubring). The author, Nyānasāgara *alias* Jñānasāgara, starts by paying homage to his teacher Māṇikyasāgara. He belonged to the Añcalagaccha. In the final portion of the work where information about the composition and about the author is given, the following additional information is provided: Guṇaratnasūri head of the monastic order in his time, Lalitasāgara, his teacher's teacher. The date of composition is VS 1720 (1663 CE) and the place is Patan.

The work is structured around the story of the twelve births of the sixteenth Jina, Śāntinātha. The author specifies his sources: the commentary on *Uttarādhyayanasūtra* 18 (vs. 38: 'Śānti, a universal monarch of great power, the bringer of peace to the world, gave up Bharatavarṣa and reached perfection', Jacobi's translation, SBE 45 p. 86), and *Hemasūri-kyta Śāntināthacaritra* (end part, not in this ms.), i.e. Hemacandra's *Triṣaṣṭiśalākāpuruṣacaritra* Book V. The twelve births are: 1. as king Śrīsenā, 2. as twin, 3. as god, 4. as Amitatejas, 5. as god. 6. as Aparājita, 7. as god, 8. as Vajrāyudha, 9. as god, 10. as Megharatha (see vernacular version in Cat. No. 186), 11. as god, 12. as Śānti.

Cat. No. 147

FP 4416

Light brown paper. OFN: 1-5; MEF: 1-5. 100 x 260 mms. 19-20 lines. Triple-ruled red margins. Red horizontal line all along above and below the text. Noteworthy layout: a double red line in the middle separates the page in two parts vertically, forming two columns: text of col. 1 (left side) has to be read first, then text of col. 2 (right side). On 5v, the text ends at the bottom of col. 1 and col. 2 is kept blank. Marginal title *Malī arita nu cī* with folio number on 1v, *Malī citra* on 2v and foll. Red used for numbers, *daṇḍas*, phrases. Dated: VS 1839 = 1782 CE.

*Mallikumārī-caritra (Hindi / Raj.) by Rāyacanda*

1r1, col. 1: ||§O|| śrīVitarāgāya namuḥ || atha Malināthacirra liṣate: duhā ||  
nimasakāra huvo arihaṃta nai, bijo siddha nai hoyā  
cīrata Malī arihaṃta no, sāmbhalajo sahu koya 1  
ihija Jambūdīpa mai micha samāhāvade māhi, etc.

5v5, col. 1: śrī cītra Malī arihaṃta no puro thayo bīsamī dhāla  
riṣa Rāyacanda ima bhaṇai jī, sūtra aṇusārai rasāla 14 śrī  
māyā thakī kumarī hui jī māyāmata karī jo koya  
oguṇai 4 ko upajai jī, Malīkumarī nai jyai joya 15 śrī  
Gyīnātā adhena āṭṭhamai jī, teha taṇai aṇusāra  
puja Jaimalajī nai prasāda thī jī, kīdho e cārata udāra 16 śrī  
idha ko ocho koī āvīyau jī, te michāṃ ma dukaḍaṃ hoyā, etc.  
samata aṭhārai coisai samai jī Kāti sūda cavada samajāra

huvo puro cīrata Malī taṇo jī, bhaṇatām suṇatām jai 2 kāra 18 śrī

*Endtitle:* iti śrīMalīkumarī no cītra sapurṇa || ||

*Colophon* (5v14, col. 1): śrī (8 times)pujaijī śrī (5 times)Jaimalajī śrī(5 times)sāmmijī śrīśrīRāyacandajī śrīśrīmāhāsatyāmjī śrīLāṭhāmjī tatasīṣaṇī Gaṃgā liṣatyam Nāgora sahara madhye samata 18sa39 Kāṭī sude bāra Vīsapatavāra || iti śrī20 dhāla sapurṇam ||

References: Koba database 000149570001 (*Mallijīnacaritra, -rāsa*).

Notes: Composed in VS 1824. The author refers to the *Jñātādharmakathā* (sixth Aṅga) as his source: chap. 8 of this canonical work is the paradigmatic and oldest account of the life of the nineteenth Jina in the Śvetāmbara tradition. Rāyacanda's work contains 20 *dhālas*, which are systematically numbered from 10 onwards. They are distributed as follows: 1 starts on 1r6, col.1; 2 on 1r18, col. 1; 3 on 1r17, col. 2; 4 on 1v2, col. 2; 5 (number present) on 2r3, col. 1; 6 on 2r1, col. 2; 7 on 2r16, col. 2; 8 on 2v20, col. 1; 9 on 2v17 col. 2; 10 on 3r15, col. 2; 11 on 3v11, col.1; 12 on 3v19, col. 1; 13 on 3v12, col. 2; 14 on 4r6, col. 1; 15 on 4r1, col. 2, 16 on 4r14, col. 2; 17 on 4v8, col. 1; 18 on 4v10, col. 2; 19 on 5r3, col. 1; 20 on 5r5, col. 2. Sanskrit words, even usual ones such as *caritra* are spelled idiosyncratically. The author belonged to the Jayamallagaccha of the Sthānakavāsins. He was the disciple of the founder of this group, Jayamalla, and was his successor as an ācārya. He was born in VS 1796 (1739 CE), took *dikṣā* under Jayamalla in VS 1814 and died in VS 1861 (1804 CE). He wrote more than two hundred compositions, among them narrative poems and *paccīsīs* and was very much anchored in Rajasthan (cf. *Rājasthān ke Jain Sābhitya* pp. 183-184; Flügel, 'Sthānakavāsī III' n. 138). The colophon is interesting as the copyist, Gaṃgā, is a nun belonging to group of the author, disciple of another nun of the same group, Lāṭhām. The copy was made during the author's life time, only thirteen years after the composition.

Cat. No. 148

FP 4425

Large script. Brown paper. OFN: 1-3; MEF: 1-3. 110 x 250 mms. 13 lines. Lozenge-shaped central space. Double-ruled black margins filled with red. Red used for *danḍas*. Dated: VS 1755 = 1698 CE.

*Neminātha-rāsa* (Guj., 66 stanzas) by *Puṇyaratna muni*

1r1: ||§O|| Sārada pāya praṇamī karī, Nemi taṇā guṇa hiyaḍai dharesi  
rāsa bhaṇauṃ raliyāmanauṃ, guṇa gāisi garuā saṃṣepi || 1  
ha(u)ṃ balihārī Jādavā |  
eka rasau ratha pācha uvāli |  
aparādha namai ko kiyau |  
kāṃiṃ choḍai nava jovana bāla  
Rājala priyapati ima bhaṇai | 2 | āṃkaṇī |  
tiḥām Sorīpuranagara sohāmaṇo | rājā Samudravijaya nauṃ ṭhāma |  
Sivā devī rāṇī tasu taṇai | anupama rūpai Rambha-samāna || 3 | haum bali ||  
tiṇi avasari śrīNemijī || Aparājita thī caviyau jāma ||

āi Sivā kuṣi avatariu || caudaha supanā peṣai tāma || 4 haum°||  
pāṃcami Sāvaṇa sudi taṇī | janama huau śrikumāra, etc.

3v7: samjama pālyo sāta sai | varasa sahasa nau pūriyo āu |  
Āsādha śudi āṭhamī | mugati pahutā Jiṇavararāu | 63 |  
praha ūṭhinai praṇamīyai | śrīJādavamamḍaṇa Girināri |  
manavamchita phala te lahai | haraṣai je gāvai nara nāri | 64 haum°|  
Samudravijaya tana guṇanilau | seva karai jasu suranaravṛmḍa |  
Puṇyaratana munivara bhaṇai | śrīsaṃgha suprasana Nemijiṇamḍa | 65 | haum°|  
eka rasau ratha pācho vāli | mai aparādha na ko kiyo |  
kāṃi choḍai nava jovana bāla |  
Rājala priyapati ima bhaṇai || 66 ||

*Endtitle and colophon* (3v10): iti śrīNemanātha ro rāsa | samḥpūrṇa || samvat 1755 varaṣe mitī  
Jeṭha sudi 12 dine pūjamahāriṣa śrīśrīśrīśrīśrī | Rāmadāsaji prasādāt | tatśiṣya riṣa-Netasiji |  
riṣa-Mohaṇaji riṣa-Kamāji riṣa-Devakaraṇa | ṭhāṇai 2 atra āyāthā | liṣatam pūja Netasiji | bāi  
Lālām paṭhanārtham ||

References: Koba database 00014985000 (*Nemarājimatīrāsa*, *Nemajinarāsa*,  
*Nemanātharāsa*, *Nemarājularāsa*, *Yādavarāsa*); Koba mss. e.g., 32966, 34238 (same end),  
32455, 30507 (slightly different end).

Notes: Narrative poem telling Nemi's life with dates for the main events: birth (see above),  
marriage (*chapana koḍi Jādava milyā, mātāpitā mani dbhariu uchāba | tithi Sāvaṇa chaṭṭhi cāṃ-  
daṇi | Nemikumāra no thāpyau vivāha* | 26, 2r3). This decision is followed by a joyful atmo-  
sphere, until Nemi sees the suffering animals (*sūara sāmvara hiraṇalā | tītara sārasa mora cako-  
ra | disai dīna dayāmaṇo | vadha nibāṃḍhyā kaṭṭhina kaṭhora* | 35, 2r13-2v1). Out of com-  
passion for these living beings (*jīvadayā*, 39), Nemi asks the chariot-driver to turn back (40).  
Rājimatī's sorrow is then described (*virahavyākula vilavilai*, 42), followed by the conversation  
with her friends (*sakhi*). They try to explain but she does not understand (*samajhāyo samaj-  
hai nahī*, 59 3v1). Finally R. renounces the world and becomes a nun. Here it is specified that  
she reached Emancipation the first (*priyapahilī pahutī niravāṇī 61 caupana divasa nai aṃta-  
nai | Aśvanī taṇī āmavasi jāṇī* |, etc. 62), before Nemi (date above).

According to the Koba database the author, Puṇyaratna muni, belonged to the Rājagaccha and  
was the pupil of Nandivardhanasūri. But the Udine ms. does not contain this information.  
The pupil took over the same topic as his teacher, who had already composed a *Yādavarāsa* in  
VS 1588 (1531 CE; JGK 1, p. 307 and 9, p. 239).

The ms. was meant to be read by a lady, and, given the recurring title *ṛṣi*, was probably pro-  
duced among Sthānakavāsins.

Cat. No. 149

FP 4505

MTM containing 26 texts. Dated: VS 1708 = 1651 CE.

*TEXT 24: Neminātha-vivāhalo (Guj.) by Brahma muni*



MEF 201r1: || śrīNemanātha no vīvāhīlau || rāga Dhanyāsī ||  
 Sāradasāra: dayā kari devī || hiyaḍī bhītari āṃṇī jī |  
 Nemanātha nū dhavala racisu hau | sarasasa kaumala vāṇī jī |  
 Jaṃvūdīpa Bharathaṣetramamḍaṇa | nagara Acalapura sohai jī |  
 dhani Bikrama bhūpati tasu rāṃṇī Dhāraṇī janamana mohai jī || 1 ||  
 tāsu putra Dhana nāmi kalānidhiḥ | Dhanavatī, etc.

MEF 230v5: suravara nū karaṇī: suravara nu adhikāra:  
 sura puhutā Naṃdī:sara vara dīpa majhāri:  
 dina āṭha uchava kari: śoka tajaī savī deva:  
 pachai dāḍha te rāṣai suravara heva: || 91 ||  
 e dhavala racyau maim āṇī mani āṇamda |  
 vrahmacārī nirūpama gāyau Nemijijimda  
 kahai Vrahma sadā ji(na) vaṃdai be kara joḍi:  
 te avicalavai pāmai: sukha saṃpati (231v) nī koḍi: || 92 ||  
 pada akṣara: mātrāhīṇa kahya hui jeha:  
 paṃḍita jana joi naratau karajyo teha: |  
 sūtra vrati caritra: ta anusārai:  
 jāṇīsāra: lava lesaim bhāṣyam cha sayala adhikāra: || 93 ||

*Endtitle and colophon:* iti śrīNeminātha-vivāhalau sapta: saṃvata 1708 vrakṣe Bhādrapada-  
 māse sukla-pakṣe: daśamyāṃ tithau Śanivāsare: | sāha śrīJasarāja kī parati ūpari nai Nemisura  
 kau vyāhulau liṣyo: Bālesurabaṃdara mai: || liṣataṃ raṣī-Kesa: subhaṃ bhavatu: kalyāṇam  
 astu ||

References: JGK 1, p. 326 (*Neminātha dhavala or vivāhalo, 44 dhālas*).

Notes: In this ms. the *dhālas* are not systematically numbered and the stanzas are sometimes numbered continuously, sometimes separately. This is a full biography of the twenty-second Jina, starting with the story of his nine previous births, along with those of Rājimatī (beg. up to 203v). Then Nemi was born as the son of Samudravijaya and Śivā (203v10-11 *Serīyapura nṛpa Samudra: | Vijaya suta ghari: gharaṇīya Śivādevī gumṇavamṭie:*). His mother saw the fourteen dreams (up to 204r). Śakra's throne moved. At Nemi's birth gods and goddesses celebrated the event, etc. When he heard the animals scream, he asked the chariot-driver to turn the chariot back (212r11-13). Following his decision to give up the world, Rājimatī lamented (214v11). Her friends discussed with her (215r). Nemi plucked out his hair (218v). Later on Rājimatī met Rahanemi in a cave (219r) and led him back on the right path. The gods organized Nemi's *samavasaraṇa* (220r). The work closes with N.'s *nirvāṇa* (230r7), statistics regarding his community (230r) and the funeral rites performed by the gods (230v).

The author, Brahma muni, belonged to the Pārśvacandragaccha, and was also known as Vinayadevasūri. He was born in VS 1568 (1511 CE), died in VS 1646 (1589 CE) and was a rather prolific writer (JGK 1, pp. 321-327).

Cat. No. 150  
 MTM containing 26 texts.

FP 4505

TEXT 22: [Nemi-siloka] (Guj.), incomplete

MEF 193v9: śrīśrīNemīsvara nāi sira nām̐ | siloka karū suprasāda ja pām̐ || 1 |  
nayara Sorīpura ati(ri ?)ddhī prasidhaḥ | dhana kaṃcana ṛdhisamidha: || 2 ||  
Samadravijaya rājā tihām̐ tām̐naum̐ | haya gaya senā sahita vaṣām̐naum̐ |  
tasa paṭarānīm̐ śrīŚivādevī | rūpa Raṃbhā thī adhikī kahevī || 3 ||  
tīsa Nemīsvara koṣi upanām̐ |, etc.

MEF 193v21: ikavīsa sahasa maha++bīra: || 10 ||  
valī vaḍe rājam̐nīya jām̐ṇau | surapa///

References and notes: Not traced. Breaks at the end of the page. No title. Given title based on the text of the initial verse. Last line partly illegible because paper has been cut. Narrative work: the fourteen dreams, birth, birth-celebrations, Kṛṣṇa, Rājīmatī chosen as future wife.

Cat. No. 151

FP 4382

MTM contains 2 texts.

TEXT 1: Nema-carita (Raj., 39 stanzas) by Ṛṣi Jayamalla (Jemal)

1r1: ||§O|| Nema-carata liṣataṃ |  
dhāla caṃdrāyaṇa nā ||  
nera Sorāpura rājīyo ra | Samadavīja rāya dhīro |  
tasa na(m̐)da(na) śrīNemajī ho | sāvalavaraṇa sarīro |  
sāvalavaraṇa sarīra vīrājai eka sahasa āṭha laṣaṇa rāja |  
dina dina jota adhakī vīrāya | darasaṇa dīṭhā dāridra bhāja |  
jī Nemīsara jīho jī, etc.

2v16: vārasa tā tasa ghara ma rahayā ho |  
rahyā ja kusala ṣemo |  
sa(m̐)jama pālo sāta sara | sahasa vara(sa) nī āyo |  
sahasa bara(sa) nī ābaja purī,  
jīnavara karaṇī kīdhī ruḍi |  
āṭha karama kādhī caka curī |  
sahasa saṃghāta pocā sevapurī | jā°|  
samata aṭhāra cādotara ra | Bhādava mājha majhāro |  
suda pām̐camī Sanīsara ra kīdho carata udaro  
kīdho cārata udaro aṇam̐dā,  
ima jāṇī choḍo gāra pham̐dā,  
dhana 2 Samadavījajī rā nādā  
riṣa (3r1)Jamalajī kaha Nema jīṇadaḥ 39

Endtitle (3r1): iti śrīNemajī ko cārata sāmātaṃ | ☒ |

References: Koba database 000796520001 (*Nemijinacaritra*). Publ.: *Jay-vāṇī* pp. 217-235.  
 Notes: This narrative poem composed in VS 1874 (1817 CE) by Rṣi Jayamalla (Jemal, Jaimal), founder of the Jayamallagaccha, is much shorter in this ms. than in the printed edition and there are numerous differences in the parts available in both witnesses. Several portions of sentences are written twice, because they were sung twice. Long *ā* and long *ī* are hardly distinguished in the ms., which seems rather faulty (inversions of letters, some noticed by the scribe or another hand, some left unchanged).

Cat. No. 152

FP 4340

MTM containing 3 texts.

*TEXT 3: Nemi-sajjhāya (Raj., 24 stanzas)*

2r8: arī Nema manāyā na manaiṃ | arī Rājala ko bharatāro rī |  
 sajaṃnā Nema manāyā na manaiṃ | 1 |  
 arī bhojāyāsamañāyā | paraṇo Nemakaṃvāro rī | saṃ° |  
 pyu (?) jogī sarabā jīe | paraṇo Nema kavāro rī | sa° | 2 | na°, etc.

2v10: Rājala kaha suṣiyā suṇo | āpā Nema manāvaṇa | cālo rī | sa° |  
 dona che machara āpāyo | eka koḍe aṭha lāṣo rī | sa° | 22 |  
 arī Nemajī saṃjama le gayā | jāya caḍhyā Geranāro rī | sa° |  
 karmasatru gaḍha jāyā | pahutā amara bīmāṇo rī | sa° | 23 | na° |  
 Rājala saṃjama le gayī pālyo sudha ācāro rī | sa° |  
 pivapalī mokatyā gai | vratyā chai jai jai kāro rī | sa° |  
 Nema manāyā na manai | 24 |

*Endtitle* (2v13): iti śrīNemajī kī sijjhā samāptam ||

References and notes: Koba database 001063720001 (*Nema Rājimatī sajjhāya*). Koba mss., e.g., 0030361 (20th c. ms.), 0052791 (19th c. ms.).

Cat. No. 153

FP 4353

Cursive Jaina nāgarī. Yellowish paper. OFN: 1-5; MEF: 1-5. 1r blank, 5v blank. 100 x 250 mms. 13 lines. Lozenge-shaped central space. Margins filled with red. Marginal title *Sanatakumāra* from a later hand. Three red disks. Red used for *daṇḍas*. Average condition. Fol. 1 slightly torn. Edges damaged at places. Dated: VS 1644 = 1587 CE.

*Sanatakumāra-rāsa (Guj., 85 stanzas) by Sevaka*

1v1: ||ṢO|| oṃ namaḥ || śrīDepāgarāya namaḥ ||  
 suṣa kari Saṃtīsara namuṃ | sadaguru sevaka karuṃ nisi (*rest of the line torn, to be supplemented with JGK 2, p. 45*)

1v2: ///raṃ | sidha sakala mana nīsa jagīsa | 1 |  
 tau Sanatakumāra sohāmaṇau | uttimaguṇa mana nai e ṭhāṇa |

tau Cakkīśara cauthau sahī | caturapaṇai sohai supramāṇa | to Sanata° || āṃkaṇī ||  
 Jambūdīva Bharatha achai | Kurudesaiṃ Hathaṇāpura sāra |  
 Āsaseṇa rājā ghare | Sahadevī suta Sanatakumāra | to Sanataku° || 3 ||  
 sakala kalā laṣiṇa bhalau | vādhai jima dutīyā nau caṃda |, etc.

4v14: kumara taṇai maṃḍalapaṇai | sahasa paṃcāsa paṃcāsa varīsa |  
 lāṣa varisa cakrīpaṇa(5r4)i | tima cāritra jāṇau sa jagīsa | to Sa° | 82 |  
 aṇasaṇa Saṃmetaiṃ karī | māsa divasa pāmī niravānī |  
 karmma ṣapī siddhī gayā | nāmīiṃ duramati dūra pulāi | 83 | to Sa° |  
 solaha sai satarotarai | Sāvaṇa sudi terasi avadhāri |  
 Uttarādhyayana saṃṣepa thī | virati thikī kīdhau uddhāra | to Sa° || 84 |  
 kara joḍī Sevaka bhaṇai | haraṣa dharīnai raciyau rāsa |  
 Sevaka kahai ji ke suṇaiṃ tiha ghari maṃgala lachi nivāsa || to Sanata° || 85 ||

*Endtitle and colophon* (5r4): iti Sanatakumāra-rāsa samāptaḥ || saṃvata 1644 varṣe Posa sudi  
 bīja dine liṣitaṃ || leṣakapāṭhakayoḥ śubhaṃ bhavatu || || śrī ||  
 (From another very cursive hand, extremely tentative): Kanakāṃ kālū kī putasam pāṭhanāra-  
 thaṃ.

References: JGK 2, pp. 45-46 (see below).

Notes: This work was completed in VS 1617 (1560 CE). The ms. was copied only 27 years later. The author explains that he has summarized from the *Uttarādhyayana* commentary (*viratī*, above, is Skt. *vr̥tti*). The Utt. sūtra has only one verse about Sanatakumāra: 'King Sanatakumāra, a universal monarch of great power, placed his son on the throne, and then practised austerities' (18.37; Jacobi's translation in *Sacred Books of the East* vol. 45 p. 85). But the commentaries thereupon develop an eventful and extensive story with appended episodes. Indeed, the author of this vernacular narrative poem is quite faithful to his source (Śāntisūri's or Devendra's comm.): see J.J. Meyer, *Hindu Tales*, London, 1909, pp. 65-93 or original Prakrit as edited by H. Jacobi in *Ausgewählte Erzählungen in Jaina Māhārāṣṭrī*, Leipzig, 1886. Prince Sanatakumāra, the fourth Cakravartin, was the son of King Āsaseṇa and queen Sahadevī in Hastināpura. He learnt the arts quickly. One day he went to the forest to play with his friend Sihamahimda (spelling of the ms., vs. 4). Because of his horse of inverted training (*avalī parinai ghoḍī*, 5) he was carried away inside the forest. His father was very sad. Sihamahimda went to search for him and discovered him surrounded by ladies and enjoying various pastimes (*dīṭhau kumara karata āṇaṃda*, 7 and foll.). He wondered how Sanatakumāra could get all this happiness. What happened was narrated by Vipulamati, the lover of Sanatakumāra (*saṃbhali cariu kumara nau heva*, 9 foll.): after he had been carried away in the jungle, the prince fainted and severely suffered from hunger and thirst. But a tree-deity (*vr̥ṣa nau vāsī devatā*, 12) gave him cool water from the lake Mānasa. Sanatakumāra expressed the wish to be taken there. The tree-deity agreed but the lake-deity (*jakṣa Asitāṣa*, 14) was angry. They engaged in a violent fight. The prince was victorious (18). The story goes on with several dramatic events and intervention of *vidyādhara*s. A sage explained that the enmity between Sanatakumāra and Asitayakṣa went back to their previous births (*pūvaba bāta*, 41). It appeared that S. was the rebirth of Indra who had fallen from his position (59). When the story was over. Sihamahimda requested the prince to visit his parents who were in sorrow (64). His

father anointed Sanatkumāra as king (66). One day, Saṃgama, a god from the Īsāṇa heaven (70) came to Indra's court. After his departure, all expressed their surprise regarding his beauty. Indra thus mentioned Sanatkumāra, whose beauty, he said, surpassed any other (*Sanatakumāra adhika para joi*, verse also numbered 70). Two gods disguised as brahmins went to see. At that time S. was getting ready (*majjana karai*, 71). The brahmins praised him. S. replied with conceit: wait and see (*abhimāna siuṃ, jovau jaba kariāvaum siṇagāra*, 72). But when he came back, all the splendor had gone. S. gradually became aware of the impermanence of beauty and *samsāra* and decided to leave all worldly things. The gods, satisfied, went back to their abodes (81). S. then led a perfect religious life and fasted unto death on Mount Sameta (83).

There is an issue of authorship regarding this work. In the present ms., the author's name is given as Sevaka which cannot be anything else than either a proper name or a substantive meaning 'Follower', strangely without complement, referring to the person who composed this poem (*Sevaka bhaṇai, Sevaka kahai*). In the end as given in JGK, however, instead of *kara joḍi Sevaka bhaṇai* we read *śrīpūji Pāsacaṃda pāe namī* and instead of *Sevaka kahai ji ke suṇaim* we read *riṣi Uḍau kahai je bhaṇai*. Thus the same text was signed by two different persons, a Sevaka who is difficult to locate, and a *riṣi Uḍau* (Udo) belonging to the Pārśvacandragaccha.

Cat. No. 154

FP 4412

MTM containing 38 texts.

*TEXT 6: Sanatkumāra (Raj., 6 stanzas) by Samayasundara*

6v5: dhāla kāchavārāgī tanī ||  
 sām̐bhalī Sanatakūmāra ho | rājeśvara  
 abalā kyūṃ mehalī || ho rājīṃdaro kalī ||  
 amaha ne kavaṇa ādhāra || ho rājeśvarajī ||  
 dhīra padī jo ho rājīṃda rāṃṇiyā || 1 ||  
 mana dhariyo verāga ho || rājasava ||, etc.

6v12: Iḍra pariśā joi ho || rājasa ||  
 hu balihāri ho sūdhā sādhanī jī ||  
 nama lā jāya pāpa ho || rājasa ||  
 Samayasūdara kahe | sūdhī sādha ne jī || 6 ||

*Endtitle* (6v15): iti śrīSanatakūmāra ruṣā savara sūpūrṇa ||

References: Publ. in *Samayasundara Kyti Kusumāñjali* No. 314 p. 318 under the title *śrīSanatkumāra cakravartī gītam* (several variations between the two texts).

Notes: Song in praise of the fourth Cakravartin.

Cat. No. 155

FP 4482 (B)

MTM containing 2 texts. Dated: VS 1860 = 1803 CE.

*TEXT 2: [Sanat]kumāra cakravartī sajjhāya (Guj., 19 stanzas) by Khema (?)*

1v1: ḍhāla Satakuvāri nā e deṣī  
surapata prasamsyā karai baiṭṭhā sabhāya mujjhāro  
suranara nahī koi sāriṣo cakrī Saṃtikavāro 1  
kara joḍī vinatī karuṃ muni Saṃtikavāro  
mahara karo māhārājajī pāchā mahala padhāro  
kara joḍī binatī karu e ākaṇī  
viprarupa sura chala gayā, liyo saṃjamabhāro  
rāya rāṇī uttā kaha, pāchā mahila padhāro ka 2, etc.

1v15: surapada rupa bachyo nahī, ḍaḍhya rahyo dharama dhārī  
aṇasaṇa ārādhyo bhālo, suṣa lahyo avatārī ka 18  
samata satarā jujā varai chīyāla bhāvai  
sata ruṣī munī kahai  
gāva suṣa pāva kara joḍī vinatī karu 19

*Endtitle and colophon (1v16):* Saṃtikuvāra kravata jī kī sijhāya saṃpuraṇa samāpataṃ samata  
1860 ārajyā Lāchā laṣyatam Savāi Japura-madhya laṣyo cha ji:

References: Koba database 000149030001 (various titles among which *Sanatkumārācakravartī-sajjhāya*, 17 stanzas), mss. 28575, 30308-1, 31445-2, etc.

Notes: The spelling of the title is slightly ambiguous but the story is clearly that of the fourth Cakravartin, starting here with the episode where Indra praises Sanatkumāra before the assembly of gods. The author's name is not clear in the ms. On the basis of the Koba mss., the author is Khema, and the date of composition VS 1746.

Cat. No. 156

FP 4417

MTM containing 6 texts.

*TEXT 5: [Part of Dhālasāgara by Guṇasāgarasūri] (Guj.)*

5v5: || rāga Mārū ||  
duhā || Kuṃṭī āḍambara <bara> ghaṇai | basai vaḍai Gajarāja |  
ābī nagarī Dhvārikā | kārija karibā kāja | 1 |  
āpara hī sāvāga mai | dūta mokalo eka |  
ṣabari karaṇa bhatīja nai | prabhū taba kari biveka | 2 | ḍhāla  
morai āgaṇa āṃbe morī yo e deṣī |  
sobhā vividha parakāra suṃ | kīddhī nagarī mai prāhi |  
jaṇa 2 jāya 2 ucāra | bājā vājata uchāhi |  
bhatīja bhūāsū sādara | 1 |, etc.  
6r3: ikavisāsomī ḍhāla mai | hari jī ho e, etc.

6r5: dūhā || rāga Dhanyāsīri |

śrīHaladhara Hara sūm kahe punya

6v5: haraṇa gayo vana mai calā re |  
māryo Jaradakumāra | taraga samāhī rāṣīyo re | so i tira tivāra | ma | 15 |  
tetīsāsomī ḍhāla māra | sēcā śrījaṇabola |  
śrīGuṇasāgarasūraji re | amṛtasāmānā bola | ma | 1 | 6 |

*Endtitle* (6v7): iti ḍhāla sampūṇam ra |

References: Cf. JGK 3, pp. 190-193; BL Cat. No. 843, Or. 13624 and Pune BhORI 19.2.1. Nos. 246-247 (mss. of the complete work). Publ.: *ŚrīHarivaṃśacaritra Ḍhālasāgara Paṇḍita Guṇasāgarasūriviracita*. VS 1948, 1891 CE.

Notes: No specific title in the ms. But the name of Guṇasāgarasūri is mentioned twice, at the end of *ḍhāla* 121 (6r4) and at the end of *ḍhāla* 133. In addition the text deals with Kṛṣṇa, Baladeva and Jarakumāra. This makes clear that this is a part of the *Ḍhālasāgara* (also known as *Ḍhālamālā*, *Vasudeva rāsa*, *Harivaṃśa prabandha*) which was composed in VS 1676 and has a total of 151 *ḍhālas*. Guṇasāgarasūri belonged to the Vidyāgaccha and was the disciple of Padmasāgarasūri. Checking the ms. against the ed. confirms the identification, but, although the parts available in the ms. are found in the ed., the succession and number of the *ḍhālas* do not correspond.

Cat. No. 157

FP 4334

Creamish paper. OFN: 1-125; MEF: 1-125. 1r blank. 100 x 250 mms. 12 lines. Triple-ruled red margins. Marginal title *Rāmmajasa*°. Red used for colophons, for *danḍas* regularly up to 12v, then irregularly. Orange pigment used over numbers. First folio with edges damaged and hole; last folio rather damaged as well. No date.

*Rāmayāśorasāyana* (Guj., 3187 stanzas) by Keśarāja muni

1r1: ||ṢO|| om namaḥ śrīVītarāgāya nama | velāula rāge dūhā ||  
śrīMunisuvratasvāmmi ji | tribhuvanatāraṇa deva |  
tīrthaṃkara prabhū vīsamau || suranara sārāim seva | 1 |  
putra Sumitra nareṃdra nau | Pomāvai tasa māya |  
janmabhūmi jinavara taṇī | Rājagrahi kahivāya | 2 |  
avatarīyo Harivaṃsa mai || hari sēcavīyā sāra ||  
kalyāṃṇika paṃcai bhalā | nāmmi sadā jaya kāra || 3 ||  
caraṇakamala teha nā namī | Rāma su Lakṣmaṇa rāi |  
Sītā nai Rāvaṇa taṇo | carita racu suśadāya | 4 |  
suśadāi sahuṃ loka naim | Rāmmakathā abhirāmma |  
śrāvaṇa suṇaṃtā sarāim sahī | mana nā vaṃchita kāmma | 5 |, etc.  
1r10: jakaḍī nī ḍhāla ||  
Jambūdīpaim kṣetra Bharata bhalo || Laṃkā nagarī thāṃnika niramalo ||  
nirmala udyāṃtikapuri Laṃkā || dīpatau rākṣasa juo ||  
Ajitajinavara taṇaim vāraim | bhūpa Ghanavāhana huo ||, etc.

125v2: panara hajāra varasa nau āyūṃ | pūrauhī pratipāle |  
 Rām̐ma riṣīśvara mokṣa siddhāryā || janma jarā bhaya ṭāli Sī° | (31)74 |  
 namo namo śrīRām̐ma riṣīśara | ajara amara kahivāi ||  
 tīna loka nai māthaiṃ māthai baiṭhī | sāśaya (sukha, *missing*) lahāi Sī° | (31)75 |  
 saṃvatta solaiṃ asī re | ācho Āso māsa |  
 tithi terasa Aṃtarapura māṃhīm | āṇī atiulhāsa Sī° | (31)76 |  
 Vijayagacchi gachanāyaka girūo | Goyama nau avatāra |  
 vijayavaṃta Vijaya riṣirājā | kīdhaūṃ dharmma-udhāra Sī° | (31)77 |  
 dharmma munī dharmma jana udhori | dharmma taṇaūṃ bhaṃḍāra |  
 ṣimā dayā guṇa kera kuṃ sāgara | Sāgaraṣema udāra Sī° | (31)78 |  
 śrīguru Padma munīśara moṭaūṃ | moṭaūṃ jeha no vaṃśa ||  
 caurāsī gacha maiṃ jāṇī to | praḡaṭapaṇai prasamsa | (31)79 |  
 tāsa paṭodhara guṇa kari gājaiṃ | Guṇasāgara jayavaṃta |  
 kaḍusutana kalapattarūṃ kali maiṃ | sūraśiromaṇi saṃta Sī° | (31)80 |  
 e gurudeva taṇaiṃ supasāiṃ | graṃtha caḍhiūṃ suṃ pramāṃṇaiṃ |  
 graṃthagūṇa giri Merū sariṣo | nara vasa māṃhīm vaṣāṃṇa Sī° | (31)81 |  
 evaṃ bāsaṭhi ḍhāla sudhārī | vacana racana suvisāla |  
 Rām̐mayāśo re rasāyaṇa nāṃmā | graṃtha raco surasāla Sī° | (31)82 |  
 kavijana to kara joḍi karai re | paṃḍita su aradāsa |  
 pāṃcā āgai to vāṃcevo | jo huiṃ rāga abhyāsa Sī° | (31)83 |  
 akṣara bhaṃgaiṃ ḍhāla ja bhaṃgaiṃ | rāga ja bhaṃgaiṃ hoim |  
 vācaṃtā re vacana bhaṃgaiṃ | rasa nahī ūpajai koi Sī° | (31)84 |  
 akṣara jāṇī ḍhāla ja jāṇī | rāga (j)a jāṃṇī eha |  
 paṃcā āgaiṃ vācaṃtāṃ thī | ūpajisyai atineha | (31)85 |  
 jaba laga sāyara no jala gājai | java laga sūrīja caṃda |  
 Keśarāja kahaṃta vala gae | graṃtha karaūṃ ānaṃda Sī° | (31)86 |  
 125v13: kalasa  
 Rām̐ma Lakṣmaṇa anai Rāvaṇa || satī Sitā nī carī |  
 vistāri bhāṣī carita śāṣī | vaca(na) racana karī ṣarī |  
 saṃgha ra(m)ga vinoda vaktāṃ | anai śrotā suṣa bhaṇī  
 Keśarāja muṃṇiṃda jaṃpai | sadā haraṣa vaddhāmaṇī | (31)87

*End of the work* (125v15): || iti śrīDhāladvāṣaṣṭhyāṃ Rām̐majasorasāyane || caturtho dhikāra samāpta ||

*Colophon*: likhitam ṛṣi śrīRūpasī svayaṃ ātmārthaṃ.

References: JGK 3, pp. 255-257; Pune: BhORI 19.2.2 No. 537; Berlin: Schubring No. 1065 (358 fols., VS 1898). Publ.: *The Ānanda Kāvya Mahodadhi (A Collection of Old Gujarati Poems)* Part II. Ed. and collected by Jivanchand Sakerchand Javeri, Surat, 1914, pp. 1-370 (Guj. introduction pp. 1-23). Extracts from text and description based on chap. 2 and 3 in Ojha 1959: 407-430.

Notes: This extensive epic is a version of the Rāmāyaṇa reputed for its poetic qualities which was composed in VS 1683, normally *sole trāsīyem* (cf. JGK, Schubring, ed.) but here clearly *asī* = 1680 (1626 or 1623 CE). It consists of four chapters (*adbikāra*), which are distributed



as follows: 1 ends on 29v1; 2 on 58v2; 3 on 92r5; 4 on 125v15. But the running subdivision in *dhālas* is as important for the author who refers to their total number, 62, at the end of his work (stanza 3182 above). The colophons of the present ms. also show *Dvāṣaṣṭhi* as a title (not mentioned in JGK among available titles of the work). The author carefully gives the sequential number of each *dhāla* in a verse, along with his name: 1 on 3r11 (*Keśarāja munimda || pabali dhāla e bhāṣī bhali*); 2 on 5r5; 3 on 6v11-12; 4 on 8v1; 5 on 10r12; 6 on 12v; 7 on 14v6; 8 on 16v4; 9 on 18r8; 10 on 20r11; 11 on 22r7-8; 12 on 23v10; 13 on 25r2; 14 on 26v5; 15 on 28r8; 16 on 29r12; 17 on 31r6; 18 on 32v11; 19 on 35r2; 20 on 36r8; 21 on 37v7; 22 on 39r13; 23 on 41r10; 24 on 44r1; 25 on 45r12; 26 on 46v11; 27 on 49r4; 28 on 509; 29 on 52v2; 30 on 54r13; 31 on 56r9; 32 on 58v1; 33 on 60r12; 34 on 62r6; 35 on 63v4; 36 on 64v3; 37 on 67r11; 38 on 69r11; 39 on 71r1; 40 on 73r7; 41 on 75r13; 42 on 78v5; 43 on 80v9; 44 on 83r4; 45 on 85r6; 46 on 87r10; 47 on 89v13; 48 on 92r4; 49 on 94v11; 50 on 98r11; 51 on 101r9; 52 on 102v8; 53 on 104v7; 54 on 107r5; 55 on 109r1; 56 on 111v4; 57 on 114r3; 58 on 116r10; 59 on 119v1; 60 on 121v13; 61 on 123v12; 62 at the end. The stanzas are numbered continuously throughout, not taking into account the chapter or *dhāla* division. As is usual, after 100, only the hundreds are written in full. Unfortunately there is a confusion from 90v onwards: 2300 should be 2200, 2400 should be 2300, 2500 should be 2400, 2600 should be 2500, 2700 should be 2600, 2800 should be 2700, 2900 should be 2800, 3000 should be 2900, 3100 should be 3000, 3200 should be 3100.

The author belonged to the Vijayagaccha. His lineage, described at the end of the present work, is: Vijaya ṛṣi – Dharmadāsa – Kṣamāsāgara – Padmasāgara – Guṇasāgara, his direct teacher.

## 7.2. Lives of early Jain teachers

Cat. No. 158

FP 4311

Whitish paper. OFN : 1-42 ; MEF : 1-42. 1r blank. 110 x 250 mms. 7 lines for the main text. Compartments of the comm. clearly marked although no separation lines are drawn. Triple-ruled red margins. Orange pigment on transitional phrases or chapter-colophons. No date.

*Jambū-carita (Pkt.) by Padmasundarasūri with an interlinear Guj. commentary (Ṭabo)*

1v1: ||ṢO|| śrīGaṇeśāya namaḥ || teṇaṃ kāleṇaṃ teṇaṃ samaeṇaṃ Rā(yagi)he nāmaṃ ṇaya-re hotthā baṇṇao tattha ṇaṃ Rāyagihe ṇayare Guṇasile ceie vaṇṇao tattha ṇaṃ Rāyagihe Seṇie ṇāmaṃ rāyā hotthā mantī Abhaya nāmaṃ kumāre hotthā cau-buddhi niuṇe, etc.

*Comm.:* ||ṢO|| śrīBarddhamānaṃm ānāmya Barddhamāṇaguṇakaram

śrīmajJambūcaritrasya bārttikam kiṃcid ucyate 1

te | kāla cautho aro, teṇaiṃ samaiṃ Rājagrhanagara huo barānana karavā yogya, tihāṃ Rājagrhanagaraṃ Guṇasīlya nāmā bāga chai varṇana karavā yogya, tihāṃ Rājagrhanagaraṃ Śreṇika nāmā rājā huo, mantrīsara Abhayakumāra nāmā huvo cyāra buddhi nai viṣai nipuṇa catura chaiṃ, etc.

42r3: Seṇiyā amha pacchā causatṭhi saṃvacchare kevalaṃ bhavissai taṃ jahā Goyama kevali pacchā aṭṭha-saṃvacchare Sohamma-kevali pacchā cauvalisaṃ saṃvaccharam Jambūkevali bhavissasi Seṇiyā Jambū pacchā daśa bayāṇe-biccheyā taṃ jahā maṇapajjava-ṇāṇe 1 paramo-hi-laddhi 2 pulāya-laddhi 3 āhāraga-sarīre 4 khaiya-samatte 5 uvasamta-mohe 6 jiya-kappe 7 samjamam tiyam 8 kevala-ṇāṇe 9 siddhimagge 10 daśa-bayāṇa-biccheyam vā bhavassasi Seṇiyā esa Jambū-paṃca-bhava-diṭṭhamta saṃkhev(c)(42v)ṇa bhāṇiyavvam aṇṇayara-gaṃthe bit-thāra pauraṃ bhavasi, esa Jambūcariyam je succā saddahasi te ārahagā bh(a)ṇiyā Jambū-ajjhayaṇe ega-vīsamō uddeśo 21 evaṃ Jambū-ajjhayaṇam sammattam |

*Colophon:* iti śrīJambūcaṃriyam samattam || graṃthāgraṃtha 750 ||

*Comm.* (42r4): he Śreṇika Jambū pachai daśa bola viccheda jāsi, te kehā? manaparyavajñāna 1, paramāvadhilabdhi 2, pulākālabdhi 3, āhārikaśarīra 4, kṣayakasamyaktva 5, upasāntamoha 6, jinakalpisādhu 7, saṃyama tīna parihāravisuddhi sūkṣmasaṃparāya yathākhyātacāritra evaṃ 3 8, kevalajñāna 9, mokṣamārga 10, e dasa bola viccheda pāṃmasi, he Śreṇika e Jambū nā pāṃca bhava nā dṛṣṭam(ta) saṃṣepai (42v) jāṃṇavā anerā graṃtha nai viṣai bistāra ghaṇo chaīm e Jambūcaritra je sām̐bhalai sāco saradahai te ārādhaka kahyā Jambū adhyayane eka-viṃśatimo uddeśo 21 iti Jambū no adhyayana saṃpūrṇa thayo

*Colophon:* iti śrīJambūcaritra samāpta thayo || Ṭabāmānam graṃtha 1200 ubhayor mālane graṃthāgraṃtha 1950 jāṃṇavo.

References: Velankar p. 129; Berlin: Weber No. 1981; Schubring Nos. 1012 and 1013; Pune: BhORI 17.1, pp. 347ff.; BL Cat. No. 715, Or. 13615 (with Guj. comm.) and Cat. No. 716, Add. 26,459; Florence No. 710; Paris: BnF Sanscrit 1680; Leipzig: Krause 2013 No. 80 (without comm.). – Unpublished according to Kshama Munshi's introduction to Padmasundarasūri's *Pārsvanāthacarita-mahākāvya* (Ahmedabad, 1986, L.D. Series 100), introd. p. 6. Beginning and end of the text given in the same book (pp. 13-14) on the basis of the L.D. ms. No. 5116, copied in VS 1868.

Notes: The style of this work is very close to the narrative prose of the canonical works. According to H.R. Kapadia (BhORI 17.1 and *The Canonical Literature of the Jainas*, p. 51 and p. 168) it belongs to 'supernumerary Paiṇṇagas', because in some manuscripts the designation Paiṇṇaga is applied to it. But it is not the case in the present ms. This is anyway not included in the standard list of 10 or 22 Paiṇṇas admitted as a part of the Āgamas (see Muni Puṇṇyavijaya's introduction to the Jaina Āgama Series of the Prakīrṇakas). Unlike many other canonical or pseudo-canonical treatises, this one is not anonymous. On the author Padmasundara, see BL Cat. No. 702. The work is divided into 21 sections called *uddesa*, a term of wide use in the canon. They are distributed as follows: 1 ends on 12r3; 2 on 15v1; 3 on 18r3; 4 on 18v7; 5 on 19v3; 6 on 21v2; 7 on 22r5; 8 on 27v5; 9 on 28v7; 10 on 29v6; 11 on 30v3; 12 on 31v6; 13 on 32v7; 14 on 33v3; 15 on 34v3; 16 on 35r4; 17 on 36r7; 18 on 38r1; 19 on 39r7; 20 on 41v5; 21 on 42v.

Cat. No. 159

FP 4412

MTM containing 38 texts.

*TEXT 26: Jambū-sajjhāya (Raj., 15 stanzas) by Ṛṣi Kanirāma*

13r3: Rājagrahī nagarī no re rājā |  
ghara me līla vīlāsī | Rīṣabhadaṃtājī tāta tūmārā ||  
Dhāraṇī jyārī māyā || tūma para uvārī vārī Jambūjī uvārī || tūma pa || 1 ||, etc.

13v5: pāṃca seha satāisa sīṣa Jambūjī || saṃjama māraḡa līdho ||  
iṇa covīsī me carama kevalī | sīvaramaṇī meḡerā dīdhā || tūma pa || 14 ||  
sāṃmī Kūsālacadaṃdajī ra prasāde ||  
Jambū gūṇa rī mālā | rīṣa Kanīrāṃmājī ||  
ikyāsīye emo | vīroṭī yo dharama ro pemo || tūma pa || 15 ||

*Endtitle* (13v8): itī Jambūjī kī sījhā saṃpūrṇa ||

References: JGK 6, p. 316 (no extract). Koba database 000121540001 (*Jaṃbukumāra-sajjhā-ya*), mss. from the 19th-20th c.

Notes: Praise and biodata of Jambū: his parents, the number of his disciples, etc. Kanīrāma belonged to the Jayamallagaccha of the Sthānakavāsins. He was a disciple of Kuśalcand, in the lineage of Rāycand. He was born in VS 1859 (1802 CE), died in VS 1936 (1879 CE) and was famous for his ability and taste for debates (*Rājasthān kā Jain Sāhitya* p. 187; Flügel, ‘Sthānakavāsī III’ n. 138).

Cat. No. 160

FP 4340

MTM containing 3 texts.

*TEXT 2: Thūlibhadra-sajjhāya (Hindi, 17 stanzas) by Labdhivijaya*

1v12: lāchalade mātā malāra | bahugūṇa raṇa bhaṃḡāra |  
āja ho bhogī re bhamara sai ruḡā nāra suṃ jī | 1 |  
bhara jovana bana māhi | mātā maigala pāya |  
āje ho jhure ra sarovara Kosyā keḡa rahaiṃ | 2 |  
ahanīsa kara kalola | Kosyā su raṃgarola |  
āja ho ṣela re kalola mohana māliyai | 3 |  
Thūlabhadra suṃ bahu neha | eka jiva doya deha |  
āja ho jāti ra na jāṃṇi ramatāṃ rātaḡī | 4 |  
iṇa avasara nija tāta | maraṇa suṇī te vāta |  
āja ho chavo re || suṃṇāna | saṃjama ādaryo | 5 ||, etc.

2r6: navi bhedyo munisihāsī | sīlavadaṃta chai līla |  
āja ho corāsī covīsī | nāṃma liṣāmāvāyo | 15 |  
e Th(ū)labhadra niradosa | jiṇa pratibodhi Kosa |  
āja ho didhī re sanehi | samakate suṃṣaḡī jī | 16 |  
e Thūlabhadracarita bhaṇatāṃ janama pavitta |  
āja hau pāṃmi re līlā | Labadhe liṣāmi ghaṇī jī | 17 ||

*Endtitle* (2r8): iti śrīThūlibhadra-sajjhāya saṃpūrṇaṃ ||

References: Publ., for instance, *Sajjhāyādisaṅgraha* 4, No. 2576, pp. 1069-1070.

Notes: Numerous variations between this ms. and the printed edition, including in linguistic forms, which, here, are more Hindi than Gujarati (e.g., *do* for two, against *be* ed.). In addition, several scribal errors in the ms. Lively song about the love between Sthūlibhadra and the courtesan Koṣā. When Sth. decided to leave after he had heard the news of his father's death, she was left alone and expressed her sadness as a *virahiṇī*. When Sthūlibhadra came back after some months for spending the rainy-season, she adorned herself and was full of joy, but the monk did not break his vow of celibacy and awakened Koṣā who accepted right faith.

Cat. No. 161

FP 4350

MTM containing 3 texts.

*TEXT 3: Sthūlibhadra[sajjhāya] (Guj.), beginning only, by Siddhivijaya (?)*

3v17: Thūlibhadramunisara (or rāya?) | āya apane guru pāsaiṃ |  
māṅgai dyu ādeṣa | Kosi ḡṛha jāuṃ cumāsai |  
lahī sūri āesa | besi āvāsi sadhā ... apane ...  
muṣa deṣi ... triyāma nihara pava dha+i+i ///

References: This could be the same as the *Sthūlibhadramuni-sajjhāya* by Siddhivijaya, 17 stanzas, composed VS 1756, with beginning *Thūlibhadra munisara āvo*, cf. Koba mss. 28129-30, 28263-88, 30757, 31012, 32533, etc.

Notes: Three dots indicate illegible portions of the text because the ms. is slightly damaged.

Cat. No. 162

FP 4465

MTM containing 11 texts.

*TEXT 3: Bāhubali-sajjāhāya (Guj.) by Samayasundara*

13r23: rāja taṇā ati lobhīyā | Bharatha Bāhubali jhūjhai re |  
muṭha ūpāḍī māravā, Bāhubala pratibūjhai re | 1 |  
Virā māmrā gaja thakī utarau | gaja caḍhyā kevala na hoi re |  
Vrahmī Suṃdari bhāsai re |  
Risabhu jīṇesara mokālī | Bāhubala nai pāsai re | 2 | Vṛ°, etc.

13v8: puhatau kevala paraṣadā | Bāhubala riṣarāyo re |  
ajarāmara padavī lahī | Samayasūṃdara vaṃdai pāyo re | 7 | Vṛ°

*Endtitle* (13v10): iti Bāhubali-sijhāya samāptam.

References: Publ.: *Samayasundara Kṛti Kusumāñjali*, p. 289 under the title *Bāhubali gītam*.

Notes: A part of vs. 2 is missing here (ed. *bāṃdhava gaja thī utarau, Vrahmī Sundarī*, etc.). Song in honour of Bāhubali covering his awakening at the end of the fight against Bharata, his one year *kāyotsarga*, the awareness of his remaining grudge against his brother, the disappearance of negative thoughts, reaching Omniscience and liberation.

### 7.3. Individual heroes: males

Cat. No. 163

FP 4381

Cursive script. Creamish paper. OFN : 1-4 ; MEF : 1-4. 110 x 240 mms. 20 lines. Double-ruled red margins. Marginal title *Avantisukamāla* with folio number or *A. kī copai*. Red used for *danḍas*, numbers, refrains, colophons. Dated: VS 1800 = 1743 CE.

*TEXT 2: Avantisukumāla-copai (Guj.) by Jinaharṣa*

1r14: (*in red*) atha Abaṁtisukamāla jī ko copai liṣyate | ḍhāla |  
Jambudīpa majhāra eha nī || munavara āraja Suhasta ||  
kiṇa ika avasarai || nayarī Ujeṇī ābīyā e ||  
caraṇa karaṇa bratadhāra || guṇa-maṇa-āgara bahu parabārai paravaryā e || 1 ||  
vanavāḍī visarāmma || lei tihāṁ rahyā ||  
doya munī nagara paṭhāvī mā e || thāṁnaka māṁgaṇa kāja ||  
munavara mālatā || Bhadrā na ghari ābīyā e || 2 ||  
seṭhāṁṇī kaha tāṁma || siṣya tumhe keha nā ||  
kasya kājai āyā ihāṁ e || āraja Suhasta nā sīsa ||  
ame chuṁ śrābikā || udyāṁna guru chai tihā e || 3 ||  
māṁguṁ chuṁ tuma pāsa || rahibā thāṁnaka ||  
phāsu hui to dī(1v1)ḍīeyai || bāṁhana sāla visāla ||  
āpi bhāva suṁ || ābi ihāṁ rahijie || 4 ||, etc.

4v4: aṁtakāla sahu aṇasaṇa lei || taja ūdārikadehī jī ||  
devasuṣa nā suṣa lahesī || cāratra nā phala ehī jī || 3 || bha°||  
keḍai garabhavati suta jāyo || devala tiṇai karāyo jī ||  
pitāmarāṇa nā ṭhāṁma suhāyo || Mahāṁkāla kahāyo jī || 4 || bha°||  
Pāsajīṇesara pratimā thāpī || kumatilatā jiṇa kāṁpī jī ||  
k(i) rata jeha nī sagalai byāpī || suraja jema pratāpī jī || 5 || bha°||  
saṁvata satarai ikatālīsa sukala dhyāṁna na Asāḍha kahīσαι re ||  
Rājanagara ti āṭhama dīσαι || kīdhā sijhāya jagīσαι jī || 6 || bha°  
Ayavaṁtisukamāla malāyo || madhura svarai guṇa gāvai jī ||  
te Jinaharaṣa tapa vaḍa dāvai || Sāṁtahaṣa suṣa pāvai jī || 7 ||  
Bhadrā ghara āvī ima bhāsai |

*Colophon* (4v11): iti śrīAyavaṁtisukamāla copai saṁpuraṇa || liṣatuṁ Badanī arajākā  
Badrāvana madhe samata aṭhārā sa nī vāsika sāla (*meaning of the last words not clear*).

References: JGK 4, pp. 97-99. Publ.: *Sajjhāyādisaṁgraha* 1, pp. 119-129.

Notes: The standard text of this narrative poem starts with a homage to Pārśva and a traditional introduction. The copyist of this ms., a Jain nun who was in Brindaban at the time of her work, does not include it and starts the story directly. However, the eleven didactic verses she wrote (1r1-14) before embarking upon the Avantisukumāla story can be viewed as a kind of replacement (Cat. No. 124). They were also composed in Brindaban. Various signs, inclu-

ding the introductory sentence, indicate that the nun's mother tongue was Hindi. Jinaharṣa's work is composed of 13 *dhālas* which are marked in the ms. They are distributed as follows: *dhāla* 1, 1r14; 2, 1v6; 3, 1v20; (4, 2r10); 5, 2v1; 6, 2v11; (7, 2v19); 8, 3r9; 9, 3v1; 10, 3v11; 11 3v19; (12, 4r10); 13, 4v2. His work was composed in VS 1741 (1684 CE) and is one among many from his pen. He was the direct disciple of Śāntiharṣagaṇi (pun with reference to the name in the final verse) and belonged to the Kharataragaccha. Avantisukumāla features as a Jain martyr since the Āvaśyaka literature and the Prakṛiṇakas (see *Dictionary of Prakrit Proper Names* I, p. 67). Since he became a disciple of the monk Suhasta/Suhastin, his life is also narrated in works such as Hemacandra's *Parīṣiṣṭaparvan* (11.128-177; transl. R.C.C. Fynes, Hemacandra, *The Lives of the Jain Elders*, Oxford University Press: Oxford World's Classics, 1998, pp. 210-214). Jinaharṣa's version is in the straight line of this version. The elder Suhastin came to Ujjayinī. He sent his disciples to the laywoman Bhadrā asking her to provide suitable (*prāśuka*) lodging, which she did. The monk preached the Nalinīgulma *adhyayana*. Bhadrā's son, Avantisukumāla, who was having good time with his thirty-two wives on the seventh floor of his mansion, heard it (*Bhadrāsuta guṇavaṃta | suṣi suropama | rupavaṃta raliyāṃmaṇo e | Ayavaṃtisukamāla | satama bhumikā | pāṃyo suṣa vilasai tihām e || 6 ||*, 1v). He remembered his previous birth in the Nalinīgulma and expressed his wish to become a monk in order to be reborn there. Suhasta explained that he should get his mother's permission first. As she refused with the usual arguments that he was too frail and too much used to comfort to be able to endure the hardships of monastic life, he ordained him himself (*nijahāthe keṣṭumcana karī | bhālo bheṣa jāti no lidho ra | grahavāsa tajyo samjama bhajyo | nija mana māṃnyo tima kīno ra || 2 ||*, *dhāla* 6, 2v). The situation was later officialized by Suhasta. A. could not cope with monastic life but he gave up food and kept wandering. He reached a cremation-ground (*samaśāna*) and practiced *kāyotsarga*. A female jackal then came with her cubs and started eating him until he died (*tiṇa avasara ika āvī jambukī ra | sāthe lei potā nā bāla ra | 1*, *dhāla* 9, 3v1). A's wives learnt the news and expressed their sorrow (*dhāla* 10). Then they reported to the mother, who did the same (*dhāla* 11) before all of them decided to become nuns. One of the wives was pregnant and gave birth to a son, who built a Jain temple with Pārśva's image at the place where his father had died. This was known as Mahākāla (see end of the text above).

Cat. No. 164

FP 4491 (A)

Creamish paper. OFN: 1; MEF: 1. 100 x 250 mms. 19 lines. Lozenge-shaped central space. Double-ruled black margins. Orange pigment used over verse numbers. Dated: VS 1574 = 1497 CE.

The shelfmark 'FP 4491' corresponds in fact to three different mss.: the first consists of the recto and verso of a folio numbered 1; the second of the recto and verso of a folio numbered 2 and the recto of a third folio; the third of the recto and verso of a folio numbered 2. They are here described under three different entries and marked as 'FP 4491 Tess. (A) to (C)'. See Cat. Nos. 90 and 219 for the two other mss.

*Āṣāḍhabhūtirāsa* (Guj., 56 verses) by a disciple of Śubhavardhana

1r1: ||§O|| śrīSaṃtijiṇesara bhuvāṇa diṇesara pāya |

paṇamīya bahubhatti gāyusa huṃ raṣirāya |  
 Āṣāḍhamunīśvara jaisyu yugaha pahāṇa |  
 nāṭika nācaṃtā pāmīuṃ kevalajñāna || 1  
 nāṭika nācaṃtāṃ kevala pāmīuṃ nisaṇau teha vicāra |  
 sahi śravaṇe suṇatāṃ bhāvīi bhaṇatāṃ nisaṇau teha vicāra |  
 sahi śravaṇe suṇatāṃ bhāvīi bhaṇatāṃ laḥīi bhava cā pāra |  
 navakalpīi vihāra karai manaramgīi munivara mahimāvamta |  
 guru ādeśa laḥī Rājagṛhanayari māhi pahuta || 2  
 muni mārgi iryāsumati sodhaṃtau, *etc.*

1v20: nayara Rājagraha jāṇī | Simharatha +riṃ hūe |  
 Viśvakarmā naṭa tihāṃ vasai |, *etc.*  
 Bharata nuṃ nāṭaka nācatāṃ | pāmīuṃ kevalanāṇa he | jī re || 51 drūpada  
 Bhuvanasuṃdari Jayasuṃdari | rūpi mohanika hūe |  
 kāṃīi ketalau kāla tihāṃ rahiū | Āṣāḍhaha Bhūti muṇiṃdū e jī re | 52 |  
 śrīŚubhavaraddhana guru taṇā | calaṇe avicala vāsū e  
 nāmi na|va nidhi pāmīi | phalīi mana cī āsū e | jī re° || 53  
 te guru naiṃ supasāulai | hīyaḍai dharī āṇaṃdū e |  
 kevala laḥī mugati gayau | śrīDharmaruci (gu)rū sisu he | | jī re° || 54  
 paṃcasaiṃ parivāra (*in the margin*) paravariū |/// gha naiṃ āsī/// ra nārī bhāvī/// ta rasālu  
 he || 55  
 kalpa /// liū āṃgaṇa/// cai mana nī/// teha gha/// manūṃ e | ghari /// mālae | ja///

*Endtitle:* iti śrī Ā/// nu rāsa///

*Colophon* (1v22): || saṃvat 1574 varṣe Phāgaṇa vadi 13 guru śrīĀgamagache  
 śrīSomaratnasūri-śaṣya paṃ° Kalyāṇarājagaṇi laṣitaṃ śaṣya-vācanārthaṃ Jirṇṇadurgga-madhye  
 laṣitaṃ || śrīNemināthaprasādāt: || Āmbikāprasādāt (= *end of the page end of the line*).

References: JGK 1, pp. 318-319. Koba database 000179310001.

Notes: This is an old manuscript with a significant colophon. The ms. was copied in Jodhpur by a monk in order to be read by his disciple. The Āgamagaccha, particularly alive in the 14th-15th c., is not among the Śvetāmbara monastic lineages mentioned very frequently.

The last verse of the text has been completed in the right hand margin, apparently by another hand. But it is not fully legible because the side of the folio has been torn (it can be completed on the basis of the text in the next entry). The same work which occupies five folios in the other ms. with spaced lines and large script is here accommodated on only one folio because the script is smaller and the lines per page are more numerous. The beginning part of the text as attested in this ms. shows some repetitions which seem to be unintentional or could be for musical performance.

The author always introduces himself as a ‘disciple of Śubhavaraddhana’, without giving his own name (see also *Gajasukumālagīta*, Berlin: Schubring No. 997 ‘Schüler des Śubhavaraddhana’). JGK gives ‘Sudharmaruci?’. The name Dharmaruci is found at the end, but it refers to the religious teacher of the main character – except if we assume that there is a pun. The story goes back to the *Piṇḍaniryukti* 474-480 where it is delineated in cryptic style and meant to illustrate almsfood obtained through fraud (*māyā-piṇḍa*), then expanded in Sanskrit by the

Avacūris and numerous versions in vernaculars. The monk Āṣāḍhabhūti (see *Dictionary of Prakrit Proper Names* I, p. 95) begged alms at the house of the actor Viśvakarma. In order to get alms several times, he used deceit, repeatedly changing his appearance through magical power. He gave up monastic life to marry the actor's two daughters whose beauty had attracted him, and became a professional actor. As he came back home after a show he discovered his wives were drunk although they had accepted to give up wine. He decided to renounce the world. Which he did along with five hundred princes after having staged a show where he featured as the Cakrvarin Bharata and after having given all his possessions to his two wives as financial support.

Cat. No. 165

FP 4352

Creamish paper. OFN: 1-5; MEF: 1-5. 1r blank. 100 x 250 mms. 9 lines, large script. Lozenge-shaped central space. Triple-ruled black margins. Orange pigment used over numbers. Dated: VS 1722 = 1665 CE.

*Āṣāḍhabhūtirāsa* (Guj., 53 verses) by a disciple of Śubhavaradhana

1v1: ||§O|| śrīṢaṃtijiṇesara bhavaṇa diṇesara pāya |  
 paṇamīya bahubhatti gāisum huṃ riṣirāya |  
 Āṣāḍhamunisara jasiu jagihi pradhāṃna |  
 nāṭaki nāciṃtā pāmyaum kevalanāṇa || troṭaka ||, etc.

5r8: nayara Rājagaraha jāṇī | Siṃgharatha nāma niraṃ hūe |  
 Viśvakarma naṭa tihāṃ vasai, etc. || 47, etc.  
 Bharatha nuṃ nāṭaki nācatāṃ | pāmiuṃ kevalanāṇuṃ e || 48  
 Bhavanasuṃdari Jayasuṃdarī | rūpai mohana kaṃḍu e |  
 kāṃī ketaluṃ kāla tihāṃ rahiuṃ | Āṣāḍhabhūti muṇiṃdū e || 49 |  
 śrīŚubhavaraddhana (5v) guru taṇo | calaṇe avicala vāsū e |  
 nāmi naṣva nidhi pāmīyai | phalīi mana kī āsū e || 50 jī°  
 te guru taṇai supasāuli | hīyai dhari āṇaṃdū e |  
 Āṣāḍhabhūti riṣi gāiu | pāmiuṃ paramāṇaṃdū e || 51 jī°  
 kevala lahī mugatii gayā || śrīDharmmaruci guru sīsū e |  
 pāṃcasai parivāri parivaryā | teha saṃgha nī āsīsū e || 52 jī°  
 je nara nārī bhāva sium | gāyasi gīta rasālū e |  
 tihāṃ pari avacala vadhāṃmaṇā | ghari 2 maṃgala mālū e || 53

*Colophon* (5v5): iti śrī Āṣāḍhabhūtirāsaḥ samāptaḥ || śrāvikā Lāchalade paṭhanāya | 1722 ||

Notes: Same work as the preceding entry, a younger ms. The name of the scribe is not given. But the colophon specifies that the ms. is meant to be read by the Jain laywoman Lāchalade.

Cat. No. 166

FP 4463

Creamish paper. OFN: 1-8; MEF: 1-8. 8v blank. 110 x 240 mms. 13 lines. Double-ruled red margins. No *danḍas*. Spaces as punctuation-markers. Dated: VS 1855 = 1798 CE.



*Ilākumārācopai (Guj., 16 dhāla) by Jñānasāgarasūri*

1r1: ||§O||

sakala siddhadāyaka sadā praṇamum Jinavara Pāsa  
Iṃlāputra-ṛkha gāvatām āpai vacanavilāsa 1  
balī Vrāhmī ni livi bhalī, pāṃcamāṃga dhuri jeha  
gaṇadhara praṇamai jeha nai, hum viṇa praṇamu teha 2  
Māṃnikasāgara mujha guru, jñāṃnadṛṣṭi dātāra  
praṇamum hum paya teha nā, bāṃṇi hoyā vistāra 3, etc. e dhāla  
1r4 : Jambūdvīpa nā Bharata māṃ Ilāvaddhanapura sāro re  
tihām vasai vyavahāriū Ibhya nāṃmem dātāra re jaṃ 1, etc.

8r3: Māṃnikyasāgara muni suvicāri, mujha guru do jñāna dātāri be 5 bhā°  
teha guru taṇā lahi supasāyā, mem Ilākumaraṣi gāyā be bhā°  
sūtraĀvaśyaka nī niradhārem, vṛddhavṛtti anusāre be bhā° 6  
vali Rkḥimāṃḍala māṃ thī lidho, e adhikāra mai sidho bai bhā°  
tiṇi nūna adhiko je bhāśyo re (*incomplete*) 7

*Colophon:* iti śrīIlākumarācopaim saṃpūrṇam || saṃvat 1855 rā miti Āsoja bada liṣatmāṃnī  
|| śrī

References: JGK 4, p. 41; Koba database 000922060001; Pune: BhORI 19.2.1 Nos. 61-62;  
Tod Royal Asiatic Society No. 69.

Notes: The work is divided into 16 *dhālas*. The author, Jñānasāgarasūri, pays homage to his guru, Māṃnikyasāgara, both at the beginning and at the end of his composition. The verse where he states his sectarian affiliation (Vidhipakṣa = Añcalagaccha), the name of his teacher's teacher (Lalitasāgara), the date and place of composition (VS 1719 = 1662 CE, Śekhapura) is missing in this ms. He refers to the Āvaśyaka corpus ('old commentary') as the source from which he drew (English translation of the Āv. version in N. Balbir, p. 32 in *The Clever Adulteress* and other stories (ed. Ph. Granoff, 1990). Ilāputra was the son of a merchant in Ilāvaddhaṇagara. He fell in love with an actress, with whom he lived for some time as an acrobat dancer. After having heard the teaching of a monk, he obtained Omniscience while he was dancing at the top of bamboo poles and then Liberation.

Cat. No. 167

FP 4482(A)

MTM containing 3 texts.

*TEXT 1: Kātikaseṭh ki dhāla (Raj.) by Ṛṣi Jayamalla (Jemal)*

1r1: śrī ||§O|| dūhā ||

arihaṃta sidha sādhu sarva eya pāṃca pada navakāra  
iṇa nā jeha nai āsatā, jyā ro ṣevo pāra | 1 |  
prathama devaloka ni viṣai, sakala iṃdra nā bhāva  
kiṇa karaṇi kara upano, tai suṇajo dhari cāṃva | 2 |  
iṇahi Jambudīpa mai, Bhartaṣetara nai māhi

Hathañpura nāmai nagarai, Kātika seṭha vasāya | 3 |, etc.

3r5: doya sāgara āu puro karasī re, cavi Māhāvideha avatarasī  
ana dhana bharyā bhaṃḍāro re, na ja lesi saṃjamabharo || 16 ||  
karaṇī kara kevala pāi re, mukte jāsi karma ṣapāi  
sutra kathā aṃṇusāra bhāṣī re, rīṣa Jemala upyoga dila rāṣyī || 17 ||

*Colophon* (3r7): iti śrīKātikaseṭha kī ḍhāla saṃpūrṇṇā lī° Ratī |

References: Publ. *Jay-vāṇī*, pp. 385-396.

Notes: The story of the merchant Kārttika from Hastināpura comes from the *Āvaśyaka*-commentaries (Āv.-cūrṇi II 276.12ff.; Haribhadra 811b.11ff.; see also, for instance, Hemacandra, *Triṣaṣṭīśalākāpuruṣacaritra* VI.7, Johnson's translation vol. 5, pp. 87-88). This work is not referred to directly, but it is probably the source meant by the phrase *sutra kathā* on which this retelling by the famous Sthānakavāsīn author is based. It consists in five *ḍhālas* which are distributed as follows (beginning phrase in red ink): 1 starts on 1r4, 2 on 1r17, 3 on 1v12, 4 on 2r10, 5 on 2v10. When Munisuvrata came to Hastināpura, Kārttika decided to observe right faith (*samyaktva*) and to follow the Jain path of conduct, as prescribed by the Jina. But the king gave the command that he should offer alms to a non-Jain ascetic (*girika parivrājaka*). Despite his reluctance, Kārttika had to obey but then followed the monastic path and practiced perfectly. He was reborn as Śakra, while the heretic ascetic was reborn as the elephant Airāvaṇa, his vehicle.

Cat. No. 168

FP 4494

MTM containing 9 texts.

*TEXT 9: [Gajasukumāla story] (Hindi, 4 + 2 stanzas)*

9r12: duje dīna śrīKīsanajī || kari moṭe maṃḍāṇa |  
Nema vaṃḍaṇa ne cāliya || haraṣa ghaṇuṃ mana māhī |  
māraḡa me eka ḍokarī | iṭa uṭhāke duṣa deṣa ||  
aṇakampā āṇī Kīsanajī || iṭa uvāi eka || 2 ||, etc.

9v2: tava Nema kahe sūṇo Kīsanajī, muni Gajasūkamāla ājī re |  
kānājī kāraṇa ve āviya, jyā sāryā ātama kāja re  
karama ṣapāya mūkatyā gayā ho || svāmī || 2 ||  
maraṇa vego kīma āviyo, kīma pāsāryā ātema kīja ho ||

*End: iti°*

Notes: No title in the manuscript. The beginning 'the next day' would suggest a continuation rather than a start, but what precedes here has nothing to do with this story. Kṛṣṇa went to see his brother, Gajasukumāla, who, as a monk practicing *kāyotsarga*, had endured tortures from the brahmin Somila and had reached Emancipation. On the way he met an old lady carrying a brick on her head. Kṛṣṇa picked it up out of compassion. Then other people picked up the

other bricks. Kṛṣṇa went to pay homage to Nemi. As he could not see his brother, he humbly asked Nemi. The latter told him what had happened to Gajasukumāla and how his murderer had in fact helped him to reach Emancipation in no time (canonical attestation of the story in *Antakṛddasā*, last part of III.8).

Cat. No. 169

FP 4358

Rather large size script. Yellowish paper. OFN: 5-85. MEF: 1-81, fols. 1-4 missing. 100 x 260 mms. 13 lines. Triple-ruled black margins. Marginal title *Caṃḍa cauṃpā*<sup>o</sup>. Orange pigment over verse numbers, sections, phrases. Dated: VS 1762, Śāka 1626 = 1705 CE.

*Candacaritra-cauṃpāi (Guj.) by Vidyāruci*

5r1:/// cala dūṃgara pāyo e deśī ||  
Vīramati vala tuṃ bhaṇe | teha nai kuṇa māṇasa giṇai |  
na vi jiṇe Puhavicaritra na deśī tho e |  
na gayo yātratīratha bhaṇī |  
saṃgati tima sa juna taṇī |  
na vi suṇī vāṃṇī sadaguru nivalī e | 2 |, etc.

84v7: śukla dhyāna samādhi joge | codameṃ guṇaṭhāna re  
caḍhī pāmyā paramapada suṣa, praḡaṭe puṇyapramāṇa re || ṛṣi° || 14  
Guṇāvalī Premalālacchī | valī sumati pradhāna re |  
lahai sivasuṣa karī aṇasaṇa, sayala suṣa nidhāna re || ṛṣi° || 15, etc.

84v12: śrīMunisuvrata jina taṇo, sīsa Caṃḍa ṛṣirāja  
cāritra pālī niramalo, lahyo mugati no sāja || 3 ||  
ḍhāla ikatisamī rāga Dhanyāsī ||  
iṇa pari, etc.

85r13: saṃvata satarai satarotarai | Kārttika māsa udāra |  
sudi terasa dine niramalo, valavatara Guruvāra || 1 ||, etc.  
(17) ... kahai Vidyā(85v1)ruci kavi raṃgeṃ | ulaṭa āṇī bahu aṃgeṃ | 3 |  
gacchanāyaka gacchapati rājai | jeha nī mahimā jagi gājai |  
śrīVijayaprabhasurīsa dhīra | baḍa baṣatāura baḍa bīra || 4 ||  
te sada guru neṃ ādeṣeṃ | Sīrohī rahyā comāsai |  
tihāṃ savalī sātā pāmī | śrīsaṃgha sadā hitakāmī | 5 |  
tihāṃ Caṃḍa taṇo adhikāra | racyo mana dhari harṣa apāra |  
bhāvai nisūṇeṃ bhavi jeha | vaṃchita phala pāme teha || 6 ||, etc.

85v8: iti śrīCaṃḍacaritre silādhikāre śrīSetruṃjayagamana 1 tatra svakīyarūpa-praḡaṭakarāṇa  
anukrameṇa vratagrahaṇa-kevalotpattinirvāṇagamana-varṇṇano nāma ṣaṣṭaṣaṃḍa saṃpūrṇṇaṃ  
asmin ṣaṃḍe ḍhāla 32 ṣaṭa ṣaṃḍa mileneṃ sarva gāthā 3055 sarva ḍhāla 103 ||

*Colophon* (85v11): saṃvat 1762 varṣe Bhādravā sūdi śukala paṣe mītī terasi dine 13 ||  
śrīVijayagache mahadbhaṭṭārka-śrī108śrīśrī)śrīśrīśrīSīmasāgarasūrīśvarān tacchiṣya ṛṣi-  
Kṛṣṇajī lipī cakre Soparanagara madhe śrīvaṃsa-Goḍa-mahārājadhīrāja-śrīUtimarāmmajī-

vijayarāje samvat 1762 varṣe Śāke 1626 pravarttamāṃne Bhādravā sudi 13 dine || śrīr astu kalyāṇam astu || (*Rest of the line occupied by śrī, 14 times*).

References: JGK 4, pp. 277-282 (large extracts). Koba database 000103740001 (*Candrarājaraśa, Candacaupai śilādhikāre*); Berlin: Schubring No. 1007.

Notes: Since the first four folios are missing, the work starts at the beginning of the second *dhāla* in the first chapter. The author Vidyāruci, was a pupil of Harṣaruci, and belonged to the Tapāgaccha, whose leader was then Vijayaprabhasūri. He gives a lengthy exposition of his religious affiliation in the final part of the work. On 85v the text written in the left and right margins and on the last line below the colophon belong to the work and relate to this topic (= JGK verses numbered 2354-2358). In some mss. they are not part of the text, which explains that they could have been added by a later hand. Information about the author is anyway already provided at other places in the work (final parts of each chapter before the Sanskrit colophons).

This ms. is much older than those mentioned in JGK. It was written only 55 years after the completion of the work. The composition was started in V. S. 1711 (1654 CE) in Bhinmāl (see end of chap. 1 and 2, here 13v1 and 34v11) and completed six years later, in VS 1717 (1660 CE) in Sirohī (see above). The whole work is made of six chapters which are clearly marked by internal Sanskrit colophons providing the headings of various episodes, the number of *dhālas* and of verses: Chap. 1 ends on 13v4 (*iti śrīCaṃdacaritre Ābhāpuri-varṇana 1 Viramati-Guṇāvali-maṃtrakaraṇa 2 Caṃdaśravaṇa 3 Vimalapurayāgamana 4 Kanakarathamilana 5 tadpravṛttasravaṇa 6 varṇano nāma prathamashaṃḍa | asmin khaṃḍe dhāla 11 sarva milinai gāthā 303 ||*); chap. 2 ends on 35r2-7 (*sarvagā 543 || iti śrīCaṃ(da)nareśvaracaritre | Kanakaratha-kuladevyā varapradāṃna | 1 | sutotpattisvarūpakathana | 2 tadudvābhasṭhāpana 3 | sakalasāṃmagrikaraṇa 4 Caṃdrāgamana 5 Premalālacchi-pāṃnigrahaṇa 6 samasyājñāpana 7 vyāgbhūty-Ābhāpurjāgamana 8 niśi svarūpa-ṛcchanna 9 svamātrā kurkuṭa-niṣpādana 10 rājñi Guṇāvali tatpālanādīpūrvvaka 11 va(r)ṇano nāma dvitīya khaṃḍa saṃpūrṇam | asmin ṣaṃḍe dhāla 24 gramthāgramtha 543 ||*); chap. 3 ends on 40v8 (*iti śrīCaṃdanareśvaracaritre Premalālacchi-silādhikāre | sakalātmasarūpa-kathana 1 nijasilarakṣaṇa 2 abhigrahakarāṇa 3 sāśanadevi-varapradhāna 4 | paravakarnano nāma tṛtīya ṣaṃḍa | saṃpūrṇamḥ | asmin ṣaṃḍe dhāla 7 gramthāgramtha 150 ||*); chap. 4 ends on 58r1 (*iti śrīCaṃdanareśvaracaritre maṃtrīṛcchanna 1 Viramatisarūpa-jñāpana 2 rāṃṇi Guṇāvali-kurkaṭa-vyatikaraṇa-kathana 3 Hemaratha-āgamana 4 sumatijuddhakarāṇa 5 jayakarāṇa 6 Viramatisamagrarājyapālana | 7 naṭāgamana 8 nāṭakakarāṇa 9 kurkaṭadāṃnapradāṃna 10 Guṇāvali-kurkaṭārppaṇa 11 siṣyāpradāṃna 12 sārthe sāmāntamocana 13 sikṣādikaraṇapūrvvaka 14 varṇano nāmma caturatha ṣaṃḍa saṃpūrṇamḥ || asmin ṣaṃḍe dhāla 19 sarva miline gāthā 455*); chap. 5 ends on 66r3 (*iti śrīCaṃdacaritre silādhikāre | nijapurīto nirgamanaṃ Baṃgāladesa Simhadvipa tata potapurāgamana | lilādhara Lilāvatisaṃbhaṃ-dhakathanam | svakīyasvarūpapragāṭakarāṇa | anukramaṇa Vimalapurīyāgamanaṃ tadvarṇano nāma paṃcama ṣaṃḍa saṃpūrṇam | asmin ṣaṃḍe dhāla 11 sarvagā 2601*). For chap. 6 see above. There are several tellings of this long and complicated story by various authors. For a Hindi summary based on Mohanavijaya's version see Goyal, *Rājasthān Premākhyān Paramparā* pp. 90-91. For an English summary see pp. 15-16 in *Shri Shatrūnjay Giriraj Darshan in Sculptures and Architecture*, Kapadwanj, 1982: Candrarājā, who had been deceitfully changed into a cock by Viramati, recovered his original form after he jumped into

Suryakund in Shatrunjaya. – In the colophon *Śīmasāgara-* is probably for *Somasāgara-*.

Cat. No. 170

FP 4424

Rather large script. Greyish paper. OFN: 1-7; MEF: 1-7. 110 x 250 mms. 14 lines. Double-ruled black margins. Orange pigment on numbers and phrases. No red used. No date.

*Candana-Malayāgarī-caupai (Old Hindi) by Bhadrasena*

1r1: ||§O|| śrīsadgurubhyo namaḥ ||  
svasti śrīVikramapure | praṇamī śrījagadīsa |  
tana mana jīvana sukhakaraṇa | pūraṇa jagatai jagīsa || 1 ||  
varadāyaka vara Sarasatī | mativistāraṇa māta |  
praṇamī mana dhari modasyuṃ, haraṇa vighana saṃghāta || 2 ||  
mama upagārī parama guru | guṇa akṣara dātāra |  
vaṃdī tāke caraṇayuga | Bhadrasena muni sāra || 3 ||  
kahāṃ Caṃdana kahāṃ Milayāgarī | kyuṃ sahī para pīra (*clear*; kahāṃ Sāyara kahāṃ Nira, JGK) |  
kahī huṃ tākī vāratā | suṇo sabai vara vīra || 4 ||  
nagara manohara Kusumapura | tīna bhuvana viśyāta |  
vāga covārī bahuta hai | saragapurī laghubhrāta || 5 ||, *etc.*  
1r10: rājata hai rājā tahāṃ | Caṃdana caṃda samāna |  
nyāyavaṃta śrīRāma sao | rūparatana guṇaśāṃna || 11 ||  
tāsu piyā Milayāgarī | silavatī sirimao ra |  
rūpavatī rati apacharā, *etc.*  
1v2: tasu suta Sāyara Nira dui | kula nabhacaṃdadinesa |  
māna huī saragorayā | Gaṃgā tasu jagaṇesa | 17 ||, *etc.*

7r12: rājā bolyo kyā karuṃ | saodāgara kau daṃḍa |  
rāñī bolī chāri dyao | hama tumha prīti aṣaṃḍa || 49 ||  
saodāgara chāryo achai | rāya rahai suṣa caina |  
saparavāra suṣa bhogavai | jāni iṃdra mahiaina | 50 |  
jai laī phuni nijapurī | male sajana saba loka |  
Bhadrasena kahī puṇya tai | bhae suvaṃchitabhoga || 51 ||  
7v1: iti śrīCaṃdana-Malayāgarī suṃṣa-saṃpati kalakā ṣaṣṭī saṃpūrṇāḥ ||  
śubhaṃ bhavatu sarvatra || śrīḥ ||

*Endtitle:* iti śrīCaṃdana-Malayāgarī copai sapūnāḥ ||

References: JGK 3, pp. 182-183 (reference to numerous mss., the only work of this author mentioned); Calcutta Asiatic Society Trivedi 1957 No. 48 (C.51) *Caṃdana Milīyāgiri rī vāta*, copy of a ms. dated VS 1672 made in VS 1972 (copyist: Bodā Anarāj), No. 143 (R.2.a) dated VS 1845. Koba database 000402450001 (numerous mss., e.g., 27068-1, 28250-39). Vinayasāgar, *KhG Sāhitya Kośa* No. 677. Goyal, *Rājasthān Premākhyān Paramparā*, p. 97 n. 1 refers to an illustrated ms.

Notes: The work is made of five chapters which are distributed as follows: 1 contains 17 stanzas and ends on 1v3 (*iti śrīCaṃdana-Malayāgarī-vārttāyām nagara-nivesana-sakala-janā-*

*namdana-nṛpati-Caṃdana-rājā Malayāgarī tat-tanaya-savinaya-Sāgara-Nira-nāma sthāpanocārāna prathama kalikā || 1 ||* ; 2 has 74 stanzas and ends on 4r1 (*dūtīyasātīyā saba vallabhāvīyoga-sūcikā kālikā dvitīyā*) ; 3 has 10 stanzas and ends on 4r11 (*taṭinī taṭastha-bāladvaya-viyoga-sūci(kā) kalikā tṛtīyā ||*) ; 4 has 41 stanzas and ends on 5v5 (*iti śrīCaṃdana-Malayāgarī-vārttāyām rājyaprātipūrvakavipadvināśana-rājyasampat-prakāśana-kalikā caturthā*). The last chapter (see above) with 51 stanzas is numbered as ‘sixth’, but there is none numbered ‘fifth’. This is a mistake as other manuscript evidence shows that the work is divided into five chapters. The author, known as Bhadrāsena vācaka, belonged to the Kharataragaccha. He composed this work before VS 1709 (according to JGK, date of the oldest ms. consulted by Desai). King Candana and his wife Malayāgarī (various spellings) lived happily in Kusumapura with their two young sons Sāgara and Nira. One night the family’s deity (*kuladevatā*) manifested herself to the king, saying that she would always assist him but that he would have to go through a period of difficulties. When the king asked her advice on what to do, she told him that together with his family he should live in a forest (*vanavāsa*, 1v10) for some time. Candana worked as a woodcutter. When Malayāgarī had gone alone deep in the forest (*jaṃgala gāi Malayāgarī*, 2r7) a foreign merchant (*saodāgara*) tried to seduce her. She had to follow him. Then the two children were carried away by a river. All the four members of the family were thus separated. Each of them went through distinct adventures, before they were reunited and lived with the same status as before. The Hindi verse story is interspersed with Sanskrit transitional sentences (e.g., *atha mātṛvirahapīḍitau bālau ūcatuḥ*, 4r2; *X uvāca*, etc.) and the chapter colophons (see above) which summarize the episodes of the five parts are also in Sanskrit. The story illustrates ups and downs in life and Malayāgarī’s faithfulness to her husband, despite the threatening merchant.

Several tellings of this story are known: anonymous version in Old Gujarati published in *Prācīn Jaina Rāsa Sāhitya*, Ahmedabad, 1985: 43-82; Old Gujarati version by Kesara Kavi (BL Cat. No. 792, Or. 15289), version composed by Muni Kalyāṇa Kalasa in VS 1819 used in Goyal, *Rājasthān Premākhyān Paramparā* and Pancholi 2005: 86-87 with reference to illustrated manuscripts. There is a key-verse which is found almost identical in all the versions, stating the main theme of the story, namely separation: *kahām Caṃdana kahām Malayāgarī | kahām Sāyara kahām Nira | jājā paḍai avacchaḍā | sāsā sabai sarīra | 10 ||*, 4r10 here; see Goyal p. 96, anonymous version p. 63, quotation of Kesara Kavi’s version BL Cat.). The anonymous version is more Jain in character than the present one, which is not marked by religious details.

Cat. No. 171

FP 4465

MTM containing 11 Texts.

*TEXT 8: Dhamḍhaṇaṛṣi-sajjhāya (Guj., 9 stanzas) by Jinaharṣa*

15r26: Dhamḍhaṇa riṣa neṃ vaṃdaṇā huṃ vāri | utakṛṣṭau aṇagāra re | huṃ vāri lāla |  
 abhigraha lidhau ehavau | huṃ° | lesyuṃ sudha āhāra re | 1 | huṃ° Dhamḍhaṇa ri° |  
 dina prata jāvai gocari | huṃ° | na milai suddha āhāra re | huṃ° |  
 na liyai mūla asūjha (15v)tau | huṃ |, etc.

15v16: āi sūdhī bhāvanā | huṃ° | pāṃmyau kevalanāṃṇa re | huṃ° |

Ḍhaṃḍhaṇa riṣa mugatai gayā huṃ° | kahai Jinaharaṣa pāla re | 9 | huṃ  
*Endtitle* (15v18): iti Ḍhaṃḍaṇariṣa-sajjhāya samāpatā || śrī || śrī ||

References: Mentioned JGK 4, p. 141 No. 3078.12, but no extract quoted. Published in *Jinaharṣa Granthāvalī*, pp. 448-449 and in numerous modern collections, e.g. *Sajjhāyādisaṃgraha* 2, p. 993.

Notes: Ḍhaṃḍha(ṇa) was Kṛṣṇa's son. As a monk he took the special vow (*abhiḡraha*) that he would accept only pure food, but could never get it (because of some previous hindering karma, *antarāya-k.*). Once Kṛṣṇa asked Neminātha who, among 18 000 monks, was the best. When Kṛṣṇa learnt that it was Ḍhaṃḍhaṇa because of his special resolution, he invited him to his house and offered sweets (*modaka*). The monk asked Nemi whether his previously hindering karma had ended and whether he could accept this food. As the answer was negative, the monk did not accept the food and later got Omniscience. He is praised for steadiness in his resolution.

Cat. No. 172

FP 4505

MTM containing 26 texts.

*TEXT 3: Ḍhaṃḍhaṇamuni-sajjhāya (Guj., 21 stanzas) by Premamuni*

MEF 46v1: || śrīgurubhyo naṃmah || rāsa Ḍhaṃḍhaṇa kumāra kau || rāga Sāraṃga || dhāla || ||  
prathama Jīṇesara baṃḍīnai | gāsyuṃ Kṛṣṇa malhāro jī |  
Ḍhaṃḍhaṇa rāṃṇī | janamīyoṃ | Ḍhaṃḍhaṇa nāmi kumāro jī || 1 ||  
śrīNeminātha samosaryā | Dvārikānagarī udyāno jī |  
naṃdana bana Naṃdana samai | naṃdana bana para dhāno jī || 2 || śrī ||, etc.

MEF 48v11:

kariṇa saṇa Ḍhaṃḍhaṇa muṃni: | sukha pāmai re: pāmai paramāṇaṃda: |  
śrīpūjyaśrīJasavaṃtajī | tasa sikhya re Gaṇesajī kulacaṃda ki: || 20 || dhanya°  
(49r1) Premamuni premai bhaṇai | bhāvi bhaṇayo re: bhaṇayo nara nāri:  
Ḍhaṃḍhaṇa ṛṣi muni sārū: | guṃna gātāṃ re: gātāṃ jaya jayakāra: || 21 ||  
dhanya 2 Ḍhaṃḍhaṇa muṃni ||

*Endtitle* (49r4): iti śrīḌhaṃḍhaṇamuni-sajjhāya saṃpūrṇaḥ || (*Rest of the page blank*).

References: Koba database 000441770001 (e.g., mss. Nos. 30145-1 and 33262).

Notes: Each stanza is followed by || śrī ||. Premamuni, the author, belonged to the Lonkāgaccha. His lineage, stated at the end of the work, was: Jasavanta ṛṣi (V.S. 1634-1688) – Gaṇeśa ṛṣi.

Cat. No. 173

FP 4439

Brownish paper. OFN: 1-2; MEF: 1-2. 110 x 250 mms. 11 lines. Lozenge-shaped central space on 1r and 1v, filled with the painting of a flower in a pot and ornamental motive respectively. Flower decorations on 2v, in the centre and in the margins. Triple-ruled red margins. Red

used for numbers, *danḍas*, decorative motives. No date.

*Daśārṇabhadrarṣi-sajjhāya (Guj.) by Lālavijaya, disciple of Śubhavijaya*

1r1: ||§O|| eṃ namaḥ ||  
Sārada budhidāi sevaka nayaṇāṇaṃda |  
praṇamuṃ huṃ nija guru bhavikakumudavanacaṃda |  
vaṃdum̐ sāsanapati sāco Vīrajiṇaṃda |  
huṃ gāisuṃ bhagatiṃ Daśārṇabhadra muniṃda |  
trūṭaka | Daśārṇabhadra deśa ati uttama Daśārṇabhadrapura sohaiṃ  
Daśārṇabhadra rājā atulī bala bhaviyaṇa nā mana mohaiṃ  
tyaiṃ rāja prajāpati pālaiṃ ṭalaiṃ para duṣapīḍā  
visana nivāraiṃ dharma vivāraiṃ karai raṃga rasakrīḍā || 1 ||, etc.

2v1: e sama avara na koī būjhyo jhūjyo karma saṃghātaiṃ |  
kevala pāmī mugati puhatā maṃgalika huvai iṇa vātaiṃ  
bhaṇatāṃ guṇatāṃ uttama nā guṇa lahiyaiṃ sayala jagīsa |  
Śubhavijaya paṃḍita śiṣya praṇameṃ Lālavijaya nisadīsa || 9 ||

*Endtitle:* iti Daśārṇabhadrarṣi sijjhāyaḥ.

References: JGK 3, pp. 17-22 about the author but this work is not mentioned. Publ. *Sajjhāyādisaṃgraha* 2, pp. 1060-1062.

Notes: The author belonged to the Tapāgaccha. Dated works from VS 1662, 1673, 1676. Daśārṇabhadra, Pkt. Dasannabhadda, was a perfect king, whose story is known from the Śvetāmbara canon and commentaries. Lālavijaya's version is rather close to the Āvaśyaka-tradition: Āv.-cūrṇi version translated by Nalini Balbir in *The Clever Adulteress and other stories* ed. Ph. Granoff, Oakville Press, 1990, p. 46; references to other tellings in Balbir, *Āvaśyaka-Studien*: 151. One day Mahāvīra came to the city of Daśārṇabhadra for the *samavasaraṇa*. D., who was very proud (*abhimāna*) of his power, thought he would worship the Jina with much more pomp than anyone else. God Śakra, who wanted to humble him, came mounted on Airāvaṇa, provided the elephant with eight tusks, produced eight ponds on each of the tusks, on each of the ponds eight lotuses, on each of the lotuses eight leaves and on each of the leaves the thirty-two varieties of dramatic shows (here on 2r). The king then gave up pride in his prosperity (*rddhi no gārava*, 2r6) and adopted religious conduct.

Cat. No. 174

FP 4370

Greyish paper. OFN: 1-6; MEF: 1-6. 1r blank, 6v blank except for marginal title *Vivāharasuddhacopai pā*. 6. 110 x 250 mms. 15 lines. Triple-ruled red margins filled with yellow. Red used for *danḍas*, phrases. No date.

*(Dhanadatta adhikāra) Vyavahārasuddha-caupai (Guj.) by Samayasundara*

1v1: ||§O|| u nama | siddhaṃḥ |  
Śāṃtinātha Jina solamo | praṇamuṃ teha nāṃ pāya ||



Vyabahārasuddhi upari kahūṃ | caupai citta lagāya 1 |  
bhagavaṃta bhāṣai bho bhabika | moṣo sādha no dharma |  
jeha thī mukyāṃ jāiyai | sāsata lahiye śarma | 2 |  
dīsai te ati dohilo | surabīra kara kei |  
śrāvaka no dharma sohilo | devaloka suṣa dei || 3 |  
śrāvaka nā bṛta tau palai | jau guṇa hoi ikabīsa ||  
tumhai nāma te sām̐bhālo | bārūṃ bīsvā bīsa | 4 |  
viṇaṃja karaṃto bāṃṇiyo | ucho nāpi ṭāṃka |  
idhako (for adhiko) piṇa te leinhī mana māṃhe nāṇai sām̐ka | 5 |, etc.

5v15: masakati no phala māgīyai Dhanadattasādhu nai pāsi  
tumhe pāmuṃ te āpajo e mujha mana pūriyo āsa 6 saṃ°  
saṃbata sola chanuṃ smac Āsojamaṣa majhāra  
Ahamadāvāda e kahyo e Dhana(6r1)datta no addhikāra saṃ° 7  
śrīKharataragacha rājīyo e, śrīJinacāṃda sūrīsa saṃ°  
prathama siṣya jaga paraḡaḡā e, Sakalacāṃda tasu sīsa 8 saṃ°  
Samayasūṃdara saṃbaṃdha kahyo e, Jinasāgarasurarāja saṃ°  
bhanatāṃ guṇatāṃ bhāva su e, sījha vaṃchata kāja 9 saṃ°

*Colophon* (6r4): iti śrīVyabahārasudha-caupai saṃpūrṇaṃḡ pūjajī śrī 1008 Bhojarājajī tita  
siṣya liṣataṃ kalyāṇa kuvāvaṇa sadhyaiṃ (?)

References: Publ.: *Samayasundara Rāsa Paṃcaka*, ed. Bh. Nahta, Bikaner: Sadul Rajasthani  
Research Institute, 1961, text pp. 103-119; introduction with detailed summary of the story  
pp. (48)-(53).

Notes: The work was composed in VS 1696 (= 1639 CE) in Ahmedabad, as indicated at the  
end. A fairly long preamble deals with the 21 layman's qualities and the qualities of ethical  
business (*vyavahāra śuddhi*), which means not lying, not cheating, being accurate, etc. Then  
this is illustrated by the story of Dhanadatta (from 2r6 onwards). The son of the businessman  
Dhanadeva in Ayodhyā, Dhanadatta had lost his parents as a child. He spent all the money ear-  
ned by his father until he listened to the preaching of the Jain monk Dharmaghoṣasūri.  
Unable to follow the monastic path, he decided to follow ethical business. He opened a shop  
and observed all the rules. But business was unsuccessful. He asked permission from his wife to  
go abroad and left with a caravan. He then had unsuccessful experiences with two employers  
whom he left: 1) a supposedly ethical merchant did not prevent his cowherds from letting  
cows and buffaloes graze in fields belonging to others; 2) he worked with a Jain laywoman who  
was a niggard and spinned cotton using the light coming from her neighbours' houses instead  
of her own. He then associated with other people. They earned, he earned nothing. When  
they decided to go back to Ayodhyā, he refused to go with them as he had not earned anything.  
He got convinced by his friends to send his wife at least a basket of lemons (*bījorā*) who grew  
in plenty in that place and were cheap. During their travel by boat these people stopped some-  
where. It so happened that the local prince was suffering from high fever, which, the doctor  
had said, could be cured only by lemons coming from abroad. The king made a proclamation.  
Dh.'s friends heard it, went to the king and the prince was cured. The king filled the basket  
with jewels and gold. The group reached Ayodhyā. When Dh.'s wife saw the basket, she was

convinced that her husband could not have got so much wealth without breaking rules, and she felt depressed. When her husband's friends saw her in this condition, they explained the provenance of the wealth and she was even firmer in her religious conviction. She got a land from the king and built a beautiful house. She opened a house for the poor, offered charity, was devoted to monks and nuns, etc.

Dh. remained as poor as ever but finally decided to return to Ayodhyā. The door-keeper barred access to the house, until his wife saw him. She reassured her suspicious husband about her behaviour and about the wealth. The friends acted as witnesses. The couple lived happily. After hearing a monk's preaching, Dh. took to manastic life, followed perfect conduct, gained Omniscience and reached liberation.

All the characters of this interesting story, Dh. but also his friends and his wife who features as an extremely pious laywoman, illustrate perfect honesty in dealing with wealth. The author often states that ethical business is the main quality of a Jain layman.

Cat. No. 175

FP 4465

MTM containing 11 texts.

*TEXT 2: Dhanā-aṅagāra-sajjhāya (Guj., 11 stanzas) by Śrīdeva*

12v15: jinavacane vaarāgō ho Dhanā, māṅgai māta ādesa |  
kahi jaṇaṇī mata muṃ kajo ho Ddhanā | vahuara jovana vesa | huṃ vāri Dhanā |  
tuṃ mujha pyāro ve | tuṃ mujha pyārau prāṃṇa thī ho Dhannā  
huṃ tujha jāṃṇa na desa re | huṃvāri Dhanā tuṃ mujha pyāro be | 1 |

13r7: Vīra vaṣaṃṇayo sūtra māṃ ho aṅaṃ | Ddhana ddhannau aṅagāra | Sarvārathasiddha  
upano ho amāṃ | māsa karī saṃthāra | mo° 9 | mo° |  
ekabhava siva pāṃmasī ho amāṃ | ṣetra Videha majhāra |  
ajarāmara suṣa sāsatā ho amāṃ | lesai lābha apāra | 10 mo° | mo° |  
Ālaṇapura māṃ he racyo ho amāṃ | Dhana nau adhikāra |  
kahi Śrīdeva e gāvataṃ ho amāṃ | varatai jaya 2 kāra | mo° 11 | mo° |

*Endtitle (13r14): iti śrīDhanā-aṅagāra nī sijhāya.*

References: JGK 5, pp. 409-410 (*Dhannāmātāsamvāda*) and pp. 75-76. Publ. *Sajjhāyādīsamgraha* 2, p. 1130.

Notes: The author, Śrīdeva, was the disciple of Jñānacandra and was active in the end of the 17th c. – beginning of 18th c., the author of various hymns and *sajjhāyas*. One of his works, the *Thāvaccā muni sandhi*, is dated VS 1749 (= 1692 CE). The source of the present story is explicitly given as a sūtra told by Mahāvīra. This is the third chapter of the ninth Aṅga, the *Anuttarapapātikadaśāḥ*. Dhanya was brought up in comfort in a rich family but decided to turn to monastic life after he had heard Mahāvīra's sermon. The present poem focuses on the dialogue he had with his mother Bhadrā before he took to monastic life and illustrates a much favoured theme: the contrast between a young man's inalterable decision and the depiction of all the difficulties awaiting him by unwilling parents, who, in the end, have to surrender. Dhanya was famous for the hard fasts he observed, and the *sūtra* vividly describes their effects

on his body. Later on he was reborn in the Sarvārthasiddhi and finally attained liberation.

Cat. No. 176

FP 4377

MTM containing 2 texts.

*TEXT 2: Dhanāji kī sajjhāya (Raj., 12 stanzas) by Muni Kuśala (?)*

2v8: suṇai bāṇī vairāgīyā jī ||  
yo saṃsā(ra) asāra || Bhadrā suta ima vīnava jī ||  
mhele syāṃ saṃjamabhāra mātā jī ho, mujha svanyamata dījyo jī moe || 1 ||  
vāṃṇī śrījīnarāe nī he mātā || +vaṇa suṇī ma ājai ||  
gyāna jota pragāṭa thai jī || mīthyāta tama ragayā bhaga || 2 ||, etc.

2v19: taba mātā jī anamata dīnī || le cāratra cīta lāya ||  
ekaṇa bhava siva pāmasī jī || dhana dhano ri rā° || 11  
mavika bhaṇo bhāva karī || Kusala kaiṃ hema vāṃṇa  
vāta suṇo eka māherī jī || tuma ceto na ca(margin)tra sujāṇa mātā jī ho

*Endtitle (in the right margin): iti śrīDhanāji kī sajjhā sampuraṇa ||*

References: Koba ms. No. 28263-8 (*Dhannāṇagāra-sajjhāya*), author: Muni Kuśala.

Notes: Dhanya's vehement monologue asking his mother's permission to take to monastic life after having heard Mahāvīra's sermon which brought to him the light of knowledge. The identity of Muni Kuśala is not known, if at all kusala is to be understood here as the author's signature.

Cat. No. 177

FP 4494

MTM containing 9 texts.

*TEXT 1: Namirājā rī dhāla (Raj.) by Āsakarāṇa*

1r1: ||§O|| duhā ||  
sāsaṇānyaka semaratāṃ || nace sīvapura jāya ||  
guṇa kīdhā utamāṇna taṇā || pāṭaka dura palāya || 1 ||  
uśadhe name cālīyā || name Nīṃme rīṣarāe ||  
eka sesa āṭha rāṇyāṃ taji || saryā ātama kāje || 2 ||  
kīma verāga ja upano || kīma nīkalyā chāṭa kāya ||  
sāvadhāna thai sām̐bhala || sahū ko cīta lagāya || 3 ||  
dhāla sād̐hū: ||  
Mīthalā sāgarī kero rājiyo re || prajā no pratipāla ||  
nīta varatāi mūlaka me aṃta bhalī re | loka sūṣī tīṇa kāla |  
rāja karase ho nṛpati nīramalo re || 1 ||, etc.

4r10: to mūja mīchā ma dukkaḍam || 17 ||  
 || kalasa ima ||  
 satā nīyāpūja Jamalajī nā | gara sāmmī Rāyacamḍajī |  
 Āsakarāṇa rīṣa yaṇa para bhāṣe Nami nāma prama āṃṇadajī || 1 ||  
 samata aṭṭhāreguṇacālise | ūcaro subha ṭhāmae |  
 Posa mahīno pāṣa ruḍo | terasa bhītaro nāṃmae || 2 ||

*Endtitle* (4r13): iti Namirājā rī dhāla samapta ||

References: JGK 6, p. 156 (no extract). Koba database 000120370001 (*Namirājārṣi dhāla*).  
 Publ: *Jaina Vividha Dhālasamgraha*, publ. Jeṭhmal Śeṭhiyā (according to JGK, not seen).  
 Notes: Marginal title *Nemirājā* or *Namirājā*. The second one only is correct as the story is that of king Nami of Mīthilā, not that of the twenty-second Jina Neminātha. The work is divided into seven *dhālas* but in this ms. they are not numbered and not always announced: *dhāla māyā pradesī* (1v1), *dhāla dhamāla* (3r12). Āsakarāṇa, the author, composed this work in VS 1839 (= 1782 CE). He belonged to the Jayamallagaccha of the Sthānakavāsīn. He was born in VS 1812 (1755 CE), took *dīkṣā* in VS 1830, died in VS 1882 (1825 CE). His lineage was: Jemalajī – Rāyacamḍa, whose disciple he was. He pays homage to both of them in the final *kalasa*. He was the successor of Rāyacand as *ācārya* (cf. Flügel, ‘Sthānakavāsī III’ n. 138; *Rājasthān kā Jain Sāhitya* p. 185).

Cat. No. 178  
 MTM containing 3 texts.

FP 4350

*TEXT 1: Nāgadatta-sajjhāya (Guj., 25 stanzas) by Sumatiratna paṇḍita*

1r1: || adatta maleyo re munivara mahāvratī | māṃnījai jina āṃṇa |  
 āpiu lijai re sarvai sujha tuṃ | akahi tuṃma (?) malyuṃ re jāṃṇa || 1 ||  
 trījaum vrata iṃma sūdhum pālī | ṭālinaiṃ sahū doṣa |  
 paradhana haratām para duṣa ūpajai | pāpa taṇu hui roṣa || trī° || aṃ ||  
 Nāgadattai jima nija mana dṛḍhapaṇai | navi lidhum paradhanna |  
 tu tasa punyaiṃ re parataṣi pāraṣūṃ | hūā devaprasanna || 3 ||  
 teha nu sanabamḍha sahū ko sāmbhalu | avicala ṛddhi |  
 nagarī nāmaiṃ re kahī Vāṇarasī | jeha nī jagi para siddhi || 4, etc.

2r7: somu sama giṇikā cakṛ pāvata | rayaṇībhojana ṭālaum |  
 paṃcamahāvraṭa paṃcācāraiṃ | punyavaṃta muni pālu |  
 Nāgadatta pari je nara nārī | adatta karai parihāra |  
 śrīSumatiratna paṃḍita vara vinaī | guṇa gāi vāravāra || 25 ||

*Endtitle* (2r9): iti adattopari Nāgadatta-svādhyāya saṃpūrṇṇaḥ || || śubham bhavatu: || kal-  
 yāṇam bhūyāt ||

References: Not recorded in JGK, not published in *Sajjhāyādisamgraha*.

Notes: The story of Nāgadatta which illustrates the third of the five vows, i.e., not taking what is not given, does not seem to be among the most popular ones. Author not traced. Cat. No. 187 is another work by him.

Cat. No. 179

FP 4341

MTM containing 3 texts.

*TEXT 3: Puṇyasāra-caupāi (Guj., 201 stanzas) by Puṇyakīrti*

32r5: ||\$O|| śrīGaṇeśāya namaḥ ||

Nābhīrāyanaṃdana namuṃ, Śāṃti Nemi jina Pāsa

Mahāvīra cobīsamō, praṇamyāṃ pūrai āsa 1

śrīGautama gaṇadhara sadhara, līlālabdhinidhāṃna

samari saha saguru Sarasvatī, vapuṣi vadhārai vāṃna 2

dharamaiṃ uṃco kula huvai, kāmiṇi kalā abhyāsa

rājariddhi dharamai huvai, dharmai līlavilāsa 3

dharamaiṃ sohaga saṃpajai, dharmai rūpa anūpa

sācā sukha dharmai huvai, dharamai māṃnai bhūpa 4

dharama kīyāṃ dhana saṃpajai, opamā achai aneka

puṇya thakī Puṇyasāra no, suṇijyo sukha atireka 5

ḍhāla pahilī caupāi nī

dakṣiṇa Bharataḡeṭra abhirāṃma, gaḍhaGvālera achai pura nāṃma

nyāi nrpa nara līlā karai, adhika riddhi alikā aṇusarai 6, etc.

36r8: Śāṃti jinesara carita thakī kīyo, eha kathānaka sāra

sāmbhalatāṃ āṇaṃda mani upajai, pāiyai haraṣa apāra (1)95 paṃ°

Kharataragacchapati mahiyala cira jayo, yugapradhāṃna Jinacaṃda

ācārija mahimāgiri munivaru, śrīJinasimha sūriṃda 96 paṃ°

śrīJinakuśala sūrīsara paraṃparai, munivara mahimāvaṃta

Mahimameru munivara moṭā jati, kriyāvaṃta guṇavaṃta 97 paṃ°

Harṣacaṃdragaṇi harṣai hitakarū, vācaka Haṃsapramoda

tāsu sīsa Puṇyakīrati ima bhaṇai, mana dhari adhika pramoda 98 paṃ°

saṃvata sola chāsaṭhai samaiṃ, Vijayadasamī sucavāra

Sāṃgānayara nagara raliyāṃmaṇi, pabhāṇyo eha vicāra 99 paṃ°

Padamaṃprabhu jinavara supasāula, śrīsaṃgha vadhato vāṃna

uccha varam gaṇaliya vadhāmaṇā, sukhaṃ saṃpada saṃtāna 200 paṃ°

eha carita bhaviyaṇa jo sāmbhalai, bhāva guṇai nara jeha

dina 2 adhika 2 udaya 1 unnati huvai, navū nidhi hoi tasu geha 201 paṃ°

*Colophon* (36r13): iti śrīAṣṭapracāsanamātā upari Puṇyasāra caupāi saṃpūrṇṇam : ||

References: JGK 3, pp. 121-122 (*Puṇyasāra rāsa, carita, copāi*); Berlin: Schubring No. 1033

(author Munikīrti, date of composition VS 1682).

Notes: The author states that he has drawn this story from the biography of the sixteenth Jina, Śāntinātha, where it is inserted, but with no indication about which specific *Śāntināthacaritra*. Puṇyasāra was the son of the businessman Purandara and his wife Puṇyasārī. In his youth he was addicted to game. He easily married seven daughters of a merchant, but

had difficulty gaining his eighth wife, a girl he had known in childhood who persistently refused him. The Jain monk who narrated P.'s previous birth explained that this situation was connected with the way he practiced the 'eight mothers of the Teaching', namely the five *samitis* and the three *guptis* (on which see, for instance, *Uttarādhyayanāsūtra* chap. 24). While he correctly practiced seven of them, one, *kāyagupti*, was difficult for him (vs. 183, 35v). The work is structured in seven *dhālas* which are distributed as follows: 1 starts on 32r8 ; 2 on 32v1 ; 3 on 33r1 ; 4 on 34r15 ; 5 on 35r7 ; 6 on 35v12; 7 on 36r6. As stated in vs. 199 (above) the work was composed in VS 1666 in Sanganer (Rajasthan). The author, Puṇyakīrti, belonged to the Kharataragaccha. His lineage was: Mahimameru – Harṣacandra – Harṣapramoda. Another member of the Kharataragaccha, Samayasundara, also composed a *Puṇyasārācopai* seven years later (VS 1673), also referring to a Śāntinātha biography as his source (see Candraprabha 2008, pp. 162-164, ed. in *Rāsa Pañcaka*, pp. 120-148).

Cat. No. 180

FP 4505

MTM containing 26 texts.

*TEXT 23: Pṛthvīcaṃdrarājarī-rāsa (Guj., 56 stanzas)*

MEF 194r1: siriNemijñesara namiya suresara vāra |  
 muni gāisu guruā: silarayaṇabhaṃḍāra |  
 nayarī Suvinitā: rāja Risaha sira Harisīha: |  
 rāṇī Paumāvai: satī ya sohāvai dīha: 1 ||  
 tuṃ re deha jise diṇiyara dīpaṃtau | Pṛthvīcaṃdra kumāra: |  
 jāyau jagī jayavaṃta viśeṣaiṃ | bairāgīyo udāra |  
 bālapaṇai bahu budhi mahodadhi: |, etc.

MEF 200r9: tuṃ re pāra lahīnai puhatā mugatibhaga | ti te ārādhū  
 pāmī nāṇū saṃbhavaha amūlika āja amhe phala lādhūṃ |  
 sādūṃ kāja dāve suga sāru tārū appā ājā  
 praṇamūṃ Prathavīcaṃda munīsara: Guṇasāgara ṛṣirāja || 56 ||

Endtitle (200v2): iti śrīPṛthvīcaṃdrarājarī-rāsa ||

References: JGK 1, pp. 75-76 (*Pṛthvīcaṃdra Guṇasāgararāsa*); Koba database 000237400001 (*Pṛthvīcaṃdra-Guṇasāgara-velī*).

Notes: This is a story of profound desire for detachment (*vairāga*). Prince Pṛthvīcaṃdra had to marry and succeed his father as king despite his aspiration to detachment. Then one day a merchant called Sudhana (vs. 20) came to the court and was invited to tell some extraordinary story (*kahau apūrabā bāta* 22). He narrated the story of Guṇasāgara, son of Rayāsaṃcaya (23) and Sumaṅgalā (24). He was married to eight young ladies but he too wanted to take to monastic life. He acquired Omniscience on the wedding day. After Pṛthvīcaṃdra heard this story he also took to monastic life, together with his wives and parents and also acquired Omniscience (*kevalajñāna* 50). Hence both characters are as important in the story, although the colophon of the present ms. only mentions one of them, and both have

parallel destinies. For other versions, see *Sajjhāyādisaṃgraha* 3, pp. 202-206 (anonymous); by Devacandra pupil of Bhānucandragāṇi in *Rās Padmākar* 3 (Koba, 2014), pp. 86-109; by Jinavijaya in Bhayani, Sheth, Dave, *Madhyakālīn Gujarātī Kathākoś* 2, pp. 5-6.

Cat. No. 181

FP 4454

Whitish paper. OFN: 1-8; MEF: 1-8. 120 x 260 mms. 15 lines. Triple-ruled red margins. Marginal title *Priyamela* with folio number. Spaces as punctuation-markers. Orange pigment used on numbers, refrains, etc. Dated: VS 1939 = 1882 CE.

*Priyamelaka-copāi (Raj.) by Samayasundara*

1r1: ||§O|| dūhā || sorathā ||  
praṇamuṃ sadaguru pāya, samaruṃ Sarasati sāmiṇi  
dānadharama dipāya, kahisa kathā kautuka bhaṇī 1  
dharamaha māṃhi pradhāna, detāṃ rūḍā dīsiyai  
dīdho varasīdāna, arihaṃtadīkṣā avasareṃ 2  
uttamapātra ja eha, sādhu neṃ dijai sūjhato  
lahiyai lācchi acheha, aḍhalaka dāna jo āpiyai 3  
ati mīṭhā āhāra, saṣarā dijo sādhu naiṃ  
suṣa lahisyo śrīkāra, phala bijāṃ sariṣā phalai 4  
prithavi māṃhi prasiddha, suṇiyai dānakathā sadā  
Priyamelaka aprasiddha, sarasa ghaṇuṃ saṃbhaṃdha chai 5, etc.

8v3: dāna supātrem śrāvaka dijjiyai re, dāneṃ dolati hoi  
dīdhāṃ rī devala caḍhai re, sāca kahai sahu ko ya  
dāna supātrem°  
saṃvata solaha seṃ bahuta(ri) samai re, Meḍatānagara majhāra  
Priyamelaka tīratha e caupai re, kīdhī dāṃna adhikāra 1 dāṃ°  
suṃdara śrāvaka kautakī re, Jesalamerā jāṇa  
catura joḍāvi jīṇeṃ caupai re, mūla āgraha Mulatāna 2 dāṃ°  
iṇi caupai e viśeṣa chaim re, sagavaga saghalī ṭhāma  
bijī caupai bahu deṣajyo re, nahīṃ sagavata nāṃ nāma 3 dāṃ°  
śrīŚarataragacha sohatā re, śrīJīnacāṃdasūrīsa  
suśīṣya Sakalacāṃda sobhatā re, Samayasūṃdara tasu sīsa dāṃ° 4  
jayavaṃtā guru rājiyā re, śrīJīnasimhasūrīrāya  
Samayasūṃdara tasu sānidhi karī re, ima bhaṇai uvajhāya 5 dāṃ°  
bhaṇatāṃ guṇatāṃ bhāva suṃ re, sām̐bhalatāṃ suvinoda  
Samayasūṃdara kahai saṃpajai re, punyeṃ adhika pramoda 6  
dāṃna ūlaṭa dhari śrāvaka dijjiye re ||

*Endtitle and colophon* (8v11): iti śrīPriyamelakacopāi saṃpūrṇaṃ || saṃvata 1939 rā  
Bhādravā vada 1 dīne liṣyau || Oraṃgāvāda-madhyc ||

References: JGK 2, pp. 327-330; Pune: BhORI 19.2.2 Nos. 429-431; Berlin: Schubring No. 1038. Publ.: *Samayasundara Rāsa Paṃcaka*, ed. Bh. Nahta, Bikaner: Sadul Rajasthani Research Institute, 1961, text pp. 1-25; introduction with detailed summary of the story pp. (5)-(14).

Notes: Two mss. of this story in the Udine collection (see next entry). It is composed of 11 *dhālas* which are distributed as follows in this ms.: *dhāla* 1 starts on 1r6; 2 on 1v3; 3 on 2r9; 4 (wrongly written 3) on 2v14; 5 (no number) on 3v11; 6 (no number) on 4v6; 7 on 5r9; 8 on 6r3; 9 on 6v7; 10 on 7v8; 11 on 8v3. The poem was composed by Samayasundara, a leading intellectual of the Kharataragaccha, disciple of Sakalacandra, in VS 1672 (here the part indicating '72' is not accurate) in Meḍatā (Rajasthan) at the instigation of one Kacarō Jhābaka (see next entry, end, verse 3; no name mentioned here). If Oramgāvāda of the colophon corresponds to mod. Aurangabad, it means that the present ms., which is rather recent, was perhaps copied by a Jain monk while staying there, or that the work was popular outside Rajasthan.

The story is known through the name of its main character, Siṃhalasuta or through the name of Priyamelaka, an imaginary sacred place (both mentioned together in the other ms.). The religious purpose is to illustrate the concept of gift of proper food to the Jain monk, the best recipient for *dāna*. This notion is praised in the introduction and in the concluding part where the previous birth of the hero is narrated. In between an eventful story is narrated. Siṃhalasuta, was a beautiful prince, son of Siṃhalasiṃha on Siṃhaladvīpa.

Once, when he was in a park, Dhanavatī, the daughter of the city leading businessman was carried away by a mad elephant. He rescued her and was married to her. S. was so beautiful that all the ladies were mad after him, leaving their daily tasks. The men complained to his father, who forbade him from going outside. S. felt this as a dishonour and decided to leave in the middle of the night with his wife. They embarked on a boat. They were shipwrecked and separated but managed to get to the shore. Dhanavatī noticed a temple and came to know that this was the sacred place of Priyamelaka, near the town of Kusumapura, where several miracles happened and where those who observed the vow of silence could be united with their loved ones. Dhanavatī stayed there observing the vow.

S. was able to cure princess Ratnavatī who had been bitten by a snake by giving her some special water to drink and was married to her. During the wedding night, S. slept on the ground, telling Ratnavatī that he did so because he was separated from his parents. The king organized their departure and sent with them the priest Rudra. During the sea travel, Rudra who was enamoured with Ratnavatī's beauty, got S. to fall into the sea. Again a shipwreck occurred. Ratnavatī managed to get to the shore and reached Priyamelaka where she stayed observing silence.

S. managed to get saved by somebody who took him to an *āśrama*. The ascetic, having noticed auspicious marks on him, gave him his daughter Rūpavatī. During the wedding ceremony he received magic objects: a purse which would give him hundred coins every day and a cot which would allow him to travel anywhere. He departed in the cot with Rūpavatī. As they approached Kusumapura, the lady was thirsty. S. went alone to fetch water. As he was near the well, a snake spoke in human voice, asking him to take him out of the well. S. did so but the snake immediately bit him. S. was changed into an ugly hunchback. As he blamed the snake, he was told that he would experiment the benefits later on. When he went back to Rūpavatī, she did not recognize him. She searched for her husband in the forest in vain, and reached Priyamelaka where she also stayed observing silence.

S. was looking for his three wives. The news spread that three ladies were observing silence at Priyamelaka for some unknown reason. The king of Kusumapura made an announcement that he would give his daughter to the man who would be able to break their vow. S., as a hunchback dwarf, took up the challenge. He started to narrate how the boat of Siṃhalasuta



had been wrecked but purposely stopped in the middle of the story. Dhanavatī asked what happened next – and thus had broken her vow. The same process was repeated with Ratnavatī and Rūpavatī. The king had to keep his promise and marry his daughter, Kusumavatī, to this ugly man. Everybody was extremely sad. During the wedding ceremony a snake came and bit the princess. A god appeared and restored S. to his original form. The wedding could then take place. S. lived happily with his four wives.

S. asked the god who he was. He explained how he had been there to assist him and narrated their previous births, when alms had been offered to a Jain monk. S. finally returned to his home city with his four wives. He succeeded his father as king, ruled properly and spent money in pious Jain activities. He was reborn as a god in Saudharma, then in the Mahāvideha and finally reached liberation.

Cat. No. 182

FP 4341

MTM containing 3 texts.

*TEXT 2: Priyamelaka-copai by Samayasundara, with a lacuna*

27v1: ||§O|| sorathiyā dūhā

praṇamuṃ sadaguru pāya, samaruṃ Sarasati sāṃmiṇī  
dāṃnadharama dipāya, kahisa kathā kautaka bhaṇī 1  
dharama māṃhi pradhāṃna, detāṃ rūḍā dīsiyai  
dīdho varasīdāṃna, arihaṃtadīkṣā avasaraī 2, etc.  
prathavī māṃhi prasiddha, suṇiyai dāṃnakathā sadā  
Priyamelaka prasiddha, sarasa ghaṇuṃ saṃbaṃdha chai 5, etc.

32r1: dāṃna supātrai śrāvaka dījiyai re, dānai dolati hoi  
dīdhā rī devala caḍhai re, sāca kahai sahu koi 1 dāṃ°  
saṃvata sola bahutari samai re, Meḍatānagara majhāri  
Priyamelaka tīratha e copaḍo re, kīdhī dāṃna adhikāra 2 dāṃ°  
Kacaro Jhābaka kautakī re, Jesalamerī jāṃṇa  
catura joḍāvī jiṇa e caupaī re, mūla āgraha Mulatāṃna 3 dāṃ°  
iṇa caupaī cha viśeṣa chai re, sagavaṭa sagalī ṭhāṃma  
bījī caupaī bahu deṣajyo re, nahi sagavaṭa no ṭhāṃma 4 dāṃ°  
śrīŚarataragacha sohatā re, śrīJiṇacaṃdasūrīsa  
śīṣya Sakalacaṃda subha disā re, Samayasūṃdara tasu sīsa dāṃ° 5  
bhaṇatāṃ guṇatāṃ bhāva suṃ re, sāṃbhalatāṃ suvinoda  
Samayasūṃdara kahai saṃpajai re, puṇyai adhika pramoda 6 dāṃ°

*Colophon* (32r5): iti śrīdānādhikāre Priyamelaka tīratha prabaṃdha Siṃhalasuta caupaī saṃ-  
pūrṇaṃḥ ||

Notes: Fol. 30 is missing, so that the part covering the end of *dhāla* 6 up to the beginning of *dhāla* 9 is missing. This part of the ms. is not dated, but the date VS 1768 = 1711 CE written at the end of Text 1 may well apply here as well. At some places the text of this ms. is closer to the ed. than the preceding one of the same work and more correct.

Jaina nāgarī large clear script. Yellowish paper. OFN: 1-7; MEF: 1-7. 100 x 250 mms. 13 lines. Lozenge-shaped central space with varying ornamental motives in red. Red disks in the margins. Red used for *daṇḍas*, colophon. No date but perhaps fairly old (early 17th c.?).

*Maṅgalakalaśa-caupāi* (Guj., 142 stanzas) by Kanakasoma

1r1: ||§O|| dhāla phāga ||  
 sāsaṇadevīya sāmiṇīya | mujha sānidhi kijai |  
 puṇya taṇā phala gāīyā e suṇatām mana rījai |  
 Maṅgalakalasa taṇau prabaṃdha, karivā mujha rāga |  
 Śāṃtināthajinacaritaṃ thakī, udharisyuṃ phāga || 1 ||  
 Ujjayaṇī nagarī visālai, iṇi bharati purāṇī |  
 Vayarasimha tahām bhūpati e, Somacaṃdrā rāṇī |  
 seṭhi tahām Dhanadatta vasai | śrāvakaḡuṇajuttau  
 dhammatthī suvinīta silaḡuṇaḡaṇahi pavittau | 2 ||, etc.

7r6: ima suṃṇīya virattau, Maṅgalakalasa narimda |  
 suṃdarinā suta nai didhau rāja āṇaṃda | 36 |  
 rājā rāṇī syuṃ bhāvai sahaḡuru pāsi |  
 lidhau cārīta vrata pālai dharīya ulhāsa |  
 krami rāyarisī te bhaṇai sakala siddhaṃta |  
 guru ācārijapadi thāpyau jāṇi mahaṃta || 37 ||  
 Trilokasuṃdarī thāi pavittaṇa nāri |  
 pālī cārīta vara aṇasaṇa kari uccāra |  
 paṃcama suralokai guru pahuta kari dhyāna |  
 pāmī narabhava vali pada lahisyai niravāṇa | 38  
 ima jāṇi pūjā jinapratimā nī kijai |  
 mānavabhava pāmī puṃnya taṇā phala lījai  
 saṃvata solaha sai ūparī ḡuṇa paṃcāsa |  
 e kīdhau Maṅgalakalasa-caritra vilāsa || 39 ||  
 dūhā ||  
 adhikau ūṇau je kahyau | micchā dukkaḡa tāsa |  
 Mūlatāṇa māhī e kīyao | Magasira sudi ullāsa || 40 |  
 śrīJinacaṃdasūrīṃda(7v1) guru | varttamāna ḡaṇadhāra |  
 suvihita municūḡamaṇī | jugapradhāna avatāra || 141 |  
 Kharataragaccha suhāḡanidhi | Amaramāṇikagurusīsa |  
 Kanakasomavācaka kahai | Maṅgalacarita jaḡīsa || 42 ||

*Endtitle and colophon* (7v2): iti śrīMaṅgalakalasa-caupāi samāptā sapūrṇṇā || śrāvīkā puṇya-prabhāvīkā dvādaśavrratadhārikā Gorāṃ paṭhanārthaṃ śrīr astu śrī.

References: JGK 2, p. 150 (*Maṅgalakalaśa copāi athavā phāga*). Publ.: critical ed. based on two mss., pp. 150-171 in *Prācīna Phāḡu-saṃḡraha*, ed. Bhogilal J. Sandesara and Somabhai

Parekh, Mahārāja Sayājīrāva Viśvavidyālaya, Baḍodrā, 1955 (Prācīn Gurjara Granthamālā, grantha 3), introduced and summarized in modern Gujarati, pp. 33-38.

Notes: Composed in Multan in VS 1649 (1592 CE). Kanakasoma, a disciple of Amaramāṇīkyasūri, belonged to the Kharataragaccha when the head was Jinacandasūri. He is a reasonably prolific writer. The author explains that he extracted this Old Gujarati composition from the biography of the sixteenth Jina Śāntinātha. This would be Ajitaprabhācārya's *Śāntināthacaritra* (ca. 13th c.), in Sanskrit: I.66-304. For details on the versions of this story, and for the text with French translation of an anonymous Sanskrit version see N. Balbir, *Dānāṣṭakakathā*, Paris, 1982: 45-46, 153-158, 213-219. An eventful story: in exchange of promises and presents the young and beautiful Mangalakalaśa, son of a merchant in Ujjayinī, replaces the minister's son, a leper, as the official husband of princess Trailokyasundarī of Campā. Before being sent away M. utters enigmatic words relating to the water of Ujjayinī, thus giving a clue to his destination. When the leper is brought to her the princess refuses him and is disgraced by her father. She disguises as a man and goes to Ujjayinī. M. is identified through various proofs and through the telling of his story which only the two youths know. They marry and get explanations about the ups and downs of their lives when a Jain monk comes to preach and narrates their previous birth. M., who had become king, places his son on the throne and takes to religious life.

Cat. No. 184

FP 4505

MTM containing 26 texts.

*TEXT 5: Mṛgāputra-sajjhāya (Guj., 24 stanzas) by Siṃhavimāla*

MEF 52r1: Mṛgāputra-sajjhāya liṣatam ||  
Sugrīva nayara suhāmaṇṇm jī | rājā śrīBalibhadra: |  
tasa ghara: gharaṇīm Mṛgāvātijī | tasa namdana guṇavaṃta re  
māḍī ṣiṇa lāṣiṇu re jāi: || 1 ||  
saṃvara ciptāmaṇa kijī jī || adhikai sirai mani thāi re:  
māḍī ṣiṇa lāṣiṇu re jāi: || 2 ||  
eka dini biṭhū mālī jī | nārī nai parivāra |, etc.

MEF 53v14: sumati gupati raṣi pālatūm jī :  
(continues in the left hand margin, ink faded) niradhārī ādhāre re māḍī || 23 ||  
Mṛgaputra raṣi rājāyau jī pāmyau sivapura ṭhāmmā  
Siṃhavimāla ima vīnavai jī | hojo tāsa praṇāma re |  
māḍī ṣiṇa lāṣiṇau re jāi || 24 ||

References: Koba database 000101350001; Koba mss. 28298-14, 28664, 29511-1, etc. Publ.: pp. 356-357 in *Prācīn Stavānādi Ratnasamgraha*, Bhāg 2, ed. Panniyāsa Muktivimalagaṇi, Amadāvāda, VS 1980, 1924 CE.

Notes: No endtitle as the text ends in the left hand margin, with no additional space available. The phrase || *śidhi śrī* || *iti śrī* before the introductory title seems more appropriate as a conclusion to Text 4 – even though this text is incomplete with a section title written below the

line on 51v. The story of this Mrgāputra is known since *Uttarādhyayanasūtra* chap. 19. A prince brought up in comfort once saw a monk and remembered his previous birth when he was suffering in the hells. As a consequence he asked his parents to take to religious life. They refused but his resolve was so strong that they had to give in. He lived as a perfect monk and was liberated.

Cat. No. 185

FP 4348

Left-slanted script. Creamish paper. OFN: 1-3; MEF: 1-3. 100 x 250 mms. Double-ruled red margins. Marginal title *codhālyo Meghakaṃva* with folio number. Red used for *daṇḍas*, numbers, phrases. No date.

*Meghakaṃvāra ko codhālyo (Raj.) by Ṛṣi Lālacanda*

1r1: ||ṢO|| śrībītarāgāya namaḥ ||  
 duhā || Bira jīṇaṃda samosaryā || Rājagarīhī udyāna |  
 rājā Seṇaka baṇaṃ naṃ gayā || ora ghaṇārā jāna || 1 ||  
 praśadā bahu vaṃdaṇa gai || gaya Meghakaṃvāra ||  
 suṇa bāṃṇī haraṣata thayā || jāṇyo athara saṃsāra || 2 ||  
 bāṇī suṇī sahu praśadā ||, etc.

3v6: jāṭisamarāṇa gyāna su || purababhava bicāriyo jī ||  
 bhala subhakramana praṇāṃma su || abhīgaro dhāriyo jī || 17 ||  
 saraba sarīra su susaṣā nīvārana jī || raṣyā karu do naṇarī (?) jī ||  
 kara sukaraṇī rīṣa pūtāṃta || jīnabaṇa nī jī || 18  
 tapakaraṇa kaṭhana karī || pālyo saṃjama nīramalo jī ||  
 ghaṇā baramsāṃ laḡa sudha || cārītra pāliyo jī || 19  
 ehabā munīvara Meghakaṃvāra || sāva suṣa pāiyo jī ||  
 pramapuja prasāda puja Lālacandaḡaḡi || guṇa gāiyo jī || 20 ||

*Endtitle and colophon* (3v11): itī Meghakaṃvāra ko codhālyo saṃpuraṇa || liṣaṃtu Badanā.

References: Koba mss. 28226-32.

Notes: There is hardly any difference between the notation of *ā* and *i* attached to a consonant. The work is divided into 4 *dhālas*: 1 begins on 1r6; 2 on 1v8; 3 on 2v4; 4 on 3r4. The ultimate source of the Meghakaṃvāra story is the first chapter of the sixth Aṅga of the Śvetāmbara canon, the *Nāyādhammakahāo* (not mentioned by the author). During one of his previous births, he was an elephant at the head of a herd (here 3r6: *bāthī jobhā hoto jī*) and saved animals from a terrible forest fire, in particular a small rabbit. Thus this figure embodies extreme *ahiṃsā*, where one sacrifices one's own life in order to save other beings. Ṛṣi Lālacanda belonged to the Koṭā-paramparā of the Sthānakavāsin / Lonkāgaccha and was active during the second half of the 19th c. (*Rājasthān kā Jain Sāhitya* pp. 187-188).

Cat. No. 186

FP 4336

MTM containing 4 texts.

*TEXT 3: Megharatha-ekadhāliu (Raj., 20 stanzas)*

3r2: saraṇa bhaṇi pāraṇaḍau | āyā praṇamī pāya ra ||  
paraba deva sa porāi rahyā | vacana vāyaryā ureya re || 1 |  
koi ima vīnavai ho Megharatha rāya | koī vīra iho vara |  
ja ku nāra | ima bolai re aṃti varī || 2 || āṃkaṇi |  
puṭhai, etc.

3r19: jiṇa vara padavī upāra jī | gayā Āṇotara loko re ||  
Saṃti jīṇesara ūpa(3v1)nā || hathiṇīvara mata loko re | koi ima vī° || 19 ||  
saraṇagati jima rāṣīyau | pagata lai pārevau re |  
saraṇiṃ tumhārai huṃ raho | mujha maraṇa nivārau re || 20 ||  
koi ima vīnavai ho Megharatha rāya | ima bolii re āṃ tivarī ||

*Endtitle (3v2): iti śrīMegharatha ekadhāliu samāptā: | 3 |*

References: Koba database 000171280001 *Megharatharāja sajjhāya*. Koba ms., for instance, No. 28298-28 with 18 stanzas. There are slightly different versions in the final part.

Notes: In this part of the ms., the numbers are in red. ‘3’ at the end of the endtitle refers to the position of the work within the ms. Megharatha, a king who was one of the previous births of the sixteenth Jina, Śāntinātha, is a counterpart of the well-known pan-Indian character of Śibi. When a pigeon, pursued by an eagle, came to Megharatha for protection, the king granted it to him, offering his own body to the eagle. This was a test of his sense of personal sacrifice.

Cat. No. 187

FP 4350

MTM containing 3 texts.

*TEXT 2: Metāryaṣi-sajjhāya (Guj., 52 stanzas) by Sumatiratna paṇḍita*

2r10: samara sapūraṇa guṇo bharyā | je taryā bhavadadhi pāra jī |  
te munivara tehūṃ pāe namuṃ | Metārya anagāra jī || 1 || trūṭaka ||  
aṇagāra jeha susādhu hūā | teha nā guṇa bolasyuṃ |  
jātīmada mama karu manu jana teha nuṃ phala chai asiuṃ |  
nīca kuli avatāra pāṃmai punya vāṃmai pāchilaum |  
āṭha mada iṃṃa adhama kahī | cha thī na vi hui bhaluṃ || 2, etc.

3v15: sonī manī saṃkita havao | rāya taṇao ḍara śrāṃṇī re |  
kuṭaṃba sahita saṃyama lei | jīvanau pāpā ya e jāṃṇire || 51 ||  
āloī pātaka dhoī | svargga taṇaṃ suṣa lahai vaire |  
kulamada jāti ma ko karu | śrīSumatiratana budha kahi vaire || 52

*Endtitle (3v17): iti śrīMetāryaṣi sijjhāya saṃpūrṇaṃ || śubhaṃ bhavatu: ||*

References: Not traced in JGK, not published in *Sajjhāyādīsamgraha*.

Notes: No clue about the author. Cat. No. 178 is another work by him. The story of the monk Metārya is well-known since the Āvaśyaka-literature (niryukti 869-870; cūrṇi pp. 492-495, etc.; see Balbir, *Āvaśyaka-Studien*: 152 for more references). He belongs to Jain martyrs as he preferred to be accused of a theft and to suffer tortures leading to death, out of compassion for living beings, rather than declaring that a crane was the one who stole jewels. He embodies *sāmāyika* and has the status of a ṛṣi (identified with Meteja-Bhayāli of the *Isibhāsiyāim*).

Cat. No. 188

FP 4356

Creamish paper. OFN: 1-23; MEF: 1-23. 100 x 260 mms. 16 lines. 1r blank, 23v blank except for marginal title and folio number. Double-ruled red margins. Marginal title *Ratanapāla ni copai* with folio number. Large umbrella-shaped blank space on 21v. Red used for *daṇḍas* and phrases. Ink faded at some places. Missing passages added in the margins. Dated: VS 1847 = 1790 CE.

*Ratanapāla-rāsa (Guj.) by Sūra(vijaya)*

1v1: ||ṢO|| śrīVitarāgāya nmaḥ duhā |  
śrīRṣabhādika jīna namu | vartamāna covīsa |  
Śrīmaṇḍara pramuṣa namu | vaharamāna valī vīsa | 1 |  
Vraṣabhasena Gautama namu | guṇadhara yayā guṇavaṃta |  
cavadase bāvana namu moṭā mahimāvaṃta | 2 |, etc.  
tāsa taṇe supasāya thī | racīsu rāsa rasala |  
Ratanapāla munīrāja rā | guṇa gāvu savīsāla | 5 |  
dāna sīyala tapa bhāvanā | mugatī mārga cyāra |  
cha carītra sohāmaṇo | dāna taṇo adhikāra | 6 |, etc.

23r2: dāṃnaprabamḍha gramtha me dīṭho | suṣa ro cha adhikāra re |  
śrīdevaguru taṇe pasāye | racīyo rāsa udāra re | 1 |, etc.  
savata chatebatīsā varaṣe | subha muhurata subha vāra re |  
Āsoja sudī pāṃcama Ravī dīna | Vradhanapura majhāra re | bhavī° | 7 |  
Ratanapāla munī nā guṇa gāyā | mana nāma manoratha sīdhā re |  
aneka deśa daśā ne deśī | rāsa utama mai kidho | bhavī° | 8 |  
kavīyaṇa kahe ma puro kīdho | trijo ṣaṃḍa rasāle re |  
vinatī karu subudhījana sāthe | sudha karajo suvisāla re | bhavī° | 9 |  
saravāle e ḍhāla rāsa nī | chatīse sudha bhāṣī re |  
vale vaṃdaṃtī sadā ghara lakṣmī | je suṇe se bhavī āṣī re | bhavī° | 10 |  
bhaṇatā guṇatā ne sābhalatā | suṇatā haraṣa apāra re ||  
guṇa gātā guṇavaṃta nā kerā | varatyā (?) jaya jaya kāra re | bhavī° | 11 |  
23r12: rāga Dhanyāsi || dūhā ||  
bhaṇo bhaṇāvo sālo | liṣo liṣāvo cha |  
Sura kahe cha gāvata śivāpada lese taha | 1 ||  
iti śrīRatanapālacarītra Jīnadata Bhānumatī milāpa || saraba diṣyā sarvā moṣagamāṇavarāṇano  
nāma tatījo ṣaṃḍa || 3 ||

*Endtitle and colophon:* iti śrīRatanapālaśreṣṭhīprabamḍha sampuṛṇṇa || samata 1847 || varaṣe māsa || Asāḍha sudi || 13 || vāra Visapatavāra || sera Ujeṇa madhe liṣataṃ || bāi Rāmākūvara || śrīśrīśrī (end of the line).

References: JGK 4, p. 460. Koba database 000323870001 (*Ratnapālarāsa dānādhikāra, R. caupai*).

Notes: The work consists of 3 *khaṇḍas*, each one made of several *dhālas*, with divisions clearly marked as internal colophons, but also through the author's signature (*Sura kabe* 4r11; *Sura sadā guṇa gāve* 6v2, etc.). In JGK the author's name comes, along with his spiritual genealogy, in the closing group of verses (here on 23r, but different). In this ms. it comes at the very end along with the last chapter colophon. This is unusual. This block would normally precede the *kalaśa* verses with the information about composition. The spiritual genealogy is missing here: Sūravijaya belonged to the Tapāgaccha and was the pupil of Siddhivijaya. The date of composition seems to be VS 1732, but is VS 1736 according to the Koba database. Such hesitations (*batīsa* / *chatīsa*) are not uncommon and can be explained through the graphic proximity between the signs for *ba* and *cha*. There are also differences in the opening part between this ms. and JGK.

The first *khaṇḍa* ends on 8r2 (*iti śrīRatanapālacaritre deśanagaravarṇa | nī Jinadata lakṣamī gamana Ratnapālawanma | Jinadata pradēsa prāpti gamaṇa no nāma prathamō ṣaṃḍa | 1 |*) with *dhāla* 1 beginning on 1v7; 2 on 2r5; 3 on 2v6; 4 on 3r14; 5 on 3v17; 6 on 4r13; 7 on 4v15; 8 on 5r17; 9 on 6r2; 10 on 6v5; 11 on 7r5; 12 on 7v9. The second *khaṇḍa* ends on 18v9 (*iti śrīRatanapālacaritra Ratanapāla desāuragamana kamāprāsā Rāula Jinadata āvāgamaṇa no nāma dhitīyo ṣaṃḍa | 2 |*) with *dhāla* 1 beginning on 8r5; 2 on 8v17; 3 on 9v2; 4 on 10r3; 5 on 10v13; 6 on 11r6; 7 on 12r10; 8 on 12v13; 9 on 13v5; 10 on 14v5; 11 on 15r10; 12 on 15v15; 13 on 16v4; [14 on 17r9]; 15 on 17v12; 16 on 18v1. The third *khaṇḍa* ends on 23r12 (see above) with *dhāla* 1 beginning on 18v13; 2 on 19r13; 3 on 19v8; 4 on 20r12; 5 on 20v16; 6 on 21v16; 7 on 22r14; 8 on 23r1. The Sanskrit of the internal colophons is not very orthodox.

The merchant Jinadata and his wife Bhānumatī (*kh.* I, *dh.* 2, vs. 3, 2r) were a loving and pious Jain couple practicing charity, *sāmāyika*, etc. Having a child was the only happiness they did not have. This made Bh. extremely sad (*mābhāre putra eko nabī*, 2v12). Once a *yakṣa* saw her weeping (3r). He said that she would have a child (*yakṣa kabe dūṣa matī dharo, bosī putraratna mo°*, 3r9) but would not have the opportunity to bring him up. During Bh.'s pregnancy the baby she bore grew but wealth decreased (3v5). J. had no other choice than to ask money from his friend Mumana (4r3), who accepted to lend money with great difficulty and under the condition that J. would entrust to him the future child, the only thing he possessed. The child was born and named Ratanapāla (*Ratanapāla nāme thāpiyo*, 4v9). Immediately after he was born, Mumana sent his men for the child. J. told him to wait for twenty-seven days (4v15), which was granted, but Mumana kept men day and night to see that the child was not carried away. In order to avoid further humiliation J. and Bh. decided to leave their home city (*to cālu pradēsa*, 5v3). They reached a forest. J. lived on picking up wood. An incident took place with a certain Dhanadata (7v1) who gave very little money in exchange of sandalwood. Ratanapāla grew up as a bright young man at Mumana's house (*khaṇḍa* 2). Following an incident where somebody revealed to him that Mumana was not his father, R. decided to leave (8v-9r). After an adventurous travel he reached an island which was described to him as very dangerous

(Kālapurī, king Kālamukha, 9v7). With a medicinal plant he managed to cure the king (10r13) who gave him his daughter Ratanāvātī. The wedding was celebrated (up to 12r). But Ratanapāla did not want to consummate the marriage before knowing what had happened to his real parents. He told the king to keep Ratanāvātī for some time (*rāṣo sāmī āpaṇe geḥa re*, 12r17), that he would leave alone. It so happened that a magician arrived (*śīdhapurūṣa*, 12v11). He had with him some root through which a man could be changed into a woman and vice versa (*eḥa muli nā prasādha thī, nāri hoye nara rupa*, 12v12). The king gave this root to Ratanāvātī who changed herself into a young ascetic, herefrom named Rāula (12v14). Ratanapāla departed with Rāula, without knowing his real identity. They travelled together for some time. Ratanapāla could reimburse his father's debt to Mumana, but he remained worried about his parents. Rāula finally located them (several incidents). Rāula cured the king of Śrīpura from a resisting fever with the help of sandalwood procured from Jinadatta and Bhānumatī (17r3). Parents and child were finally reunited (19r). When Rāula thought time was proper, he changed himself back into Ratanāvātī (19r). Ratanapāla and Ratanāvātī lived happily and successfully (20r11), leading a pious Jain life. Once a monk came to preach (*eḥave sadaguru āvīyā, cyāragyāna nā dhāra*, 20v7). He preached Jain fundamentals. At the end Jinadatta asked for the story of his previous birth (*muja ne kabo, purababhava nī vāta, kh. 3, dh. 4, vs. 22, 20v*). The monk explained how the ups and downs of R. and other characters were connected, in particular, with their respective attitudes when a monk had come for alms on the occasion of breaking a one month fast (up to 21v12). This led to religious initiation.

Cat. No. 189

FP 4448

Yellowish paper. OFN: 1-7; MEF: 1-7. 110 x 260 mms. 17 lines. Lozenge-shaped central space with red decorations. Margins filled with red. Marginal title *Rūpasenarājacopāi* with folio number. Two red disks in the margins. Orange pigment used on numbers etc. Average condition. Edges damaged. A part of fol. 7 torn. The last lines are almost illegible. No date.

*Rūpasenarāja-copāi (Raj., 231 stanzas) by Lālacandragañi*

1r1: ||§O|| aiṃ namaḥ ||

sumānasattam sukulaṃ surūvaṃ | sohaggam āruḡgam aṃtucham āuṃ  
riddhiṃ ca biddham ca pahutta kitti | punnā pppasāeṇa lahamti sattā || 1  
|| dūhā 5 ||

vāgavarṇṇi mujha vighana hari sānidhi kari śrutadevi |

Rūpasenarājāna suta | guṇa gāuṃ saṃṣevi || 1

jaganāyaka dāyaka sujasa | vighanaharaṇa varavīra |

Nābhinaṃdana caṃdananayana | samaruṃ sāsaha dhīra || 2

Ṣarataragachanaika ṣaro | śrīJinasimghasūrimsa |

vinayavaṃta vidyānilo | Hīranaṃdana tasu sīsa || 3

haraṣa dharī gura Hīrajī | padapaṃkaja paṇamei |

dharamācāri jaridatha dharī | kathā supunya kahei || 4

kari mana sudha kaviyaṇa kahai | punya karo bharapūra |

sahu lahīyai saṃsāra suṣa | dūṣa dohaga hai dūri || 5 ||

dhāla pahilī ||



Pāsajīṇaṃda ju hāri nivāriyai, etc.  
1r6: pūrava desa prasidha | nagara Rājagrha nāma |  
gaḍha maḍha maṃdira poli prakārā |  
sarasa ārāma cyāra taraṇa corāsū nyāti pavana chatīsa |  
vibudha loka tihāṃ nivasai harasai visa vāvīsa || 6, etc.

7v15: gaṇi Lālacāṃdi kahai guṇavaṃta |  
kījai sukṛta punyavaṃtā be ||  
Rūparāya juvarāja | thāpī nija paṭai su ... (*illegible*) ...  
(16) mani harase be | Rū° |  
punya Rūpasena suṣa pāyā |  
gaṇi Lālacāṃda suṣa .. yā be || 30 Rū° || *illegible part*  
(17) .... || 31 Rūpa° ||

*Colophon*: iti śrī punyaviṣaye Rūpasenarājā catuṣpadikā samāptā: || śubhaṃ bhūyāt || śrīr astu  
kalyāṇam astu lekhaka-pāṭhakayoḥ.

References: JGK 3, pp. 174-176 for two other works by the same author, composed respectively in VS 1672 and 1695, but this one is not mentioned. It is referred to as unpublished in Vinayasāgar, *KhG Sābhīya Kośa*, No. 2290 p. 173.

Notes: The author, Lālacandragāṇi, belonged to the Kharataragaccha. He pays respect to Jinasiṃhasūri, the leader of the order during his lifetime, and his direct teacher, Hirānandanagaṇi. The stanzas are numbered continuously and the work is divided into 14 ḍhālas that are clearly marked in words: *ḍhāla pahilī* 1r5; *bijī* 1v7; *tijī* 2r9; *coṭhī* 2v12; *paṃcamī* 3r17; *chaṭṭhī* 4v4; *sātāmī* 5r4; *āṭhamī* 5r16; *navamī* 5v11; *dasamī* 6r4; *igyāramī* 6r17; *bāramī* 6v16; *teramī* 7r7; *caudamī* 7v9. According to Vinayasāgar, the work was composed in VS 1693 (1636 CE) in Meḍatā (information not available in the Udine ms.).

The story starts in Rājagrha. Rūpasena was a beautiful prince. In Dhāra in Malwa (1v7) lived Manabhāvatī. This was the starting-point of an eventful love-story (see Hindi summary based on another version in Goyal, *Premākhyān* p. 118-120). It includes the story of the main character's previous birth by a Jain monk (see 7r7, *ḍhāla* 13). The final part describes at length all the aspects of good conduct practised by Rūpasena, and his final pious life after he had entrusted the kingdom to his son. The story is meant to illustrate the benefits of good actions.

Cat. No. 190

FP 4484

Creamish paper. OFN: 1-6; MEF: 1-6. 110 x 230 mms. 23 lines. Double-ruled black margins. Marginal title *Lalatakumāra* with folio number. Red used for *daṇḍas*. Folio numbers with red ornamental motives. Dated: VS 1845 = 1788 CE.

*Lalitāṃgakumāra-rāsa* (Guj., 224 stanzas) by Kṣamākalaśa

1r1: ||ṢO|| pahiluṃ Sarasati pāya nāmī | ārāhī manasuddhi |  
punyaprabamḍha huṃ bhaṇisu, āṇiṃ niramala matti | 1 |  
punya taṇāṃ phala sāmbhalu | hīya dharī bahu bhāu |

ekamanām ārādhatām | ṭalai bhavadahadāha 2 |  
dāmna śīla tapa bhāvanā, jiṇa bhāṣyau e dharamma |  
kabīyaṇa balī valī ima kahai sūdhau eha ji marmma | 3 |, etc.

6v8: e Lalitāṅgakuṃmara nuṃ carī | maim kahīuṃ ya vice karī (viveka karī ?) |  
dharmmaha ūpari eha caritta sām̐bhalatām̐ hūi karṇa pavitra | (2)16 |  
dharmmim̐ pām̐ijai sahī rāja | dharmmim̐ sijhai vaṃchīta kāja |  
dharma pasāim̐ durīyaha ṭalai | dharmim̐ lakṣamī ghari bahu milai | (2)17 |  
dharma pasāim̐ vaṃchīta siddhi | dharmaim̐ pām̐ijai nava ni(dh)i  
dharma taṇau (mahī)mā chai ghaṇau | kabi kahai bhāvi sahūi saṇau | (2)18 |  
hūma na jāṃṇūṃ kām̐im̐ mūli (sic) | saghalām̐ kabīyaṇa nī pagadhūli |  
adhikuṃ uchaṃ kahīuṃ jeha | kṣamāvaṃ kara joḍi beha | (2)19 |  
saṃmata | 15 paṃnara trai pannau sāra, vadi Bhādravā taṇau Śanibāra |  
igvārasī di<r>anīm̐ | (ra)ci cu(p)ai sabhā samukṣaha pūri hūi | (2)20 |  
Āgamagaccha achai subicāri śrīAmararayaṇasūrīsara sāra |  
tāsa paṭodhara atigūvaṃta | śrīSomaratannasūriha jayavaṃta | (2)21 |  
bhābīyaṇa ahinasi vaṃdai jeha | riddhi anaṃtī pām̐mai teha |  
tasa paṃḍita Kalyāṃṇaha rāja tasa muṣi bheṭim̐ sijhai kāja | (2)22 |  
Kudalपुरi (sic; JGK Udayapuri) jagi kahīi sāra | nivasai śrāvaka tihām̐ subicāra |  
Caṃdraprabhajina taṇai pasāim̐ | alīya bighana śabi dūri palām̐ | 223 |  
bhaṇaim̐ guṇaim̐ ahinasi sambhalaim̐ | pāpapaḍala śabi dūriim̐ ṭala |  
Kṣaṃmākālasamuni kahai subicāra | nitu nitu tehaṃ ghari jaya jaya kāra | (2)24 |

*Endtitle and colophon* (6v19): iti śrīLalitāṅgakuṃmara dharmopara citta sthira avihaḍa mitra  
sasnehabacanapratipālaka Lalitāṅgakuṃmara-rāsa saṃpūrṇah || liṣataṃ āryajāi śrī 108 Gaṃgājī  
mahāmoṭā Satyām̐ji kī siṣaṇī māhāsatiḥī śrīśrī105 Gulābīji kī celi Ratāṃnā arjakā 1845 ka sira-  
rūtebā (*end of the line, end of the page ; meaning unclear*).

References: JGK 1, pp. 201-202. Publ.: K.V. Sheth, Dh.T. Shah as vol. 3 of *Kathāmaṃjuṣā*,  
Ahmedabad: Samatā Prakāśan, 1982, edited on the basis of the Ahmedabad L.D. ms. No.  
6746, 7 folios, copied at Palanpur, VS 1645.

Notes: Both the scribe and the recipient of the Udine ms. are Jain nuns. The work was com-  
posed in VS 1553 (1496 CE) as stated by the author himself, and the ms. was copied in VS  
1845, testifying to a long transmission of this narrative poem which was still read and written  
almost 300 years after it was created. According to the text in JGK, the place of composition  
was Udaipur, but this name has been defaced in the present ms. (see above). The author pro-  
vides information about his religious affiliation (not in the ed. mentioned above): he was the  
direct disciple of Kalyāṇarāja, himself disciple of Somaratnasūri, himself of Amararatnasūri.  
They belonged to the Āgamagaccha. Before embarking upon the story, the author has several  
introductory verses praising the Jain religion (*dharmā*), and again at the end about the bene-  
fits of its practice. The virtues illustrated by Lalitāṅgakuṃmara are summed up at the beginning  
of the colophon. His story is known in independent versions or inserted in various  
Pārśvanāthacaritas: see, for instance, M. Bloomfield, *The Life and Stories of the Jain Savior  
Pārśvanātha*, Baltimore, 1919, pp. 26ff.

Lalitāṅgakuṃmara was a beautiful and generous prince in Ujjayinī. He was an embodiment of

Kāma. When he went outside, he used to distract ladies so much that they were unable to look after their daily tasks. Men complained before the king, who asked the prince not to go outside any longer and to remain inside his lodging. There L. befriended with the barber Sajjan. One day, he was hurt by the ironic words of a servant of the queen who suggested that he was going astray from *dharmā*. L. decided to test his karma by travelling abroad, and left in the middle of the night accompanied by the barber. While travelling both of them embarked upon a discussion: L. argued that victory comes from *dharmā*, Sajjan said that from *dharmā* comes loss because of *kalīyuga*. They decided to ask people they would meet and bet. L. lost each time. Sajjan won and gained all of L.'s possessions in turn. In the end, Sajjan promised to give his two eyes in case he would lose. L. lost once again and had to extract his two eyes. Sajjan left him alone and blind, and went away. L. sat depressed at the foot of a banyan tree. During the night he overheard *bhūts* talking together. They were discussing about the promise of king Amarasena to give his daughter Sulocanā and half the kingdom to anyone who would be able to cure the girl from her innate blindness. One of the *bhūts* explained that if the juice of a certain creeper growing at the foot of the tree would be applied on her eyes, she would gain eyesight. L. applied the remedy to himself and was again able to see. He kept the creeper with him, cured the princess, married her and they lived happily. One day, he saw Sajjan going in the street. The latter explained how robbers had deprived him from everything. L. took pity on him and kept him at the palace. But Sajjan explained to the king that L. was a liar and a low-born person, that he himself was a king's son. King Amarasena was furious and decided to get L. killed. But when the king called L. in the middle of the night, his wife, Sulocanā, advised him not to go and to send Sajjan instead. S. was then murdered. L. having understood the king's plan prepared his army. Both L. and the king were engaged in a violent fight. But an emissary from L.'s father explained L.'s identity and organized peace. L. returned to his father's city with Sulocanā. His father entrusted him the kingdom and took religious initiation. Later on, L. entrusted the kingdom to his own son, Puṇyasena, took initiation and reached liberation.

Cat. No. 191

FP 4420

Yellowish paper. OFN: 1-7; MEF: 1-7; 7v blank except for marginal title and folio number. 120 x 250 mms. 20 lines. Double-ruled red margins. Marginal title *Vaṃkacu* with folio number. Red used for *daṇḍas*, phrases. Dated: VS 1868 = 1811 CE.

*Vaṃkacūla-copāi (Raj.) by Ṛṣi Lālacanda*

1r1: || śrīVītarāgāya nmau || atha śrīVaṃkacūla nī copāi laṣīya chai || dūhā ||  
 Jaṇavara caraṇakamala namū | namū mūni anaḡāra |  
 parama puja gurana namu | jñāna taṇā dātāra | 1 |  
 manaṣa jamāro pāyane | karaṇī kije sāra |  
 vāra vāra malasī nahī | utamakula avatāra | 2 |  
 sādḡā nī saṃgatta karyā | bho bho ma sūṣa thāya |  
 kusaṃgī nā saṃga sū | parabhava ma pachī ttāya | 3 |  
 saṃgatta kara tyāga na kara | chāḡe jaga jaṃjāla |  
 Vaṃkacūla heva cora ju | pāmo suṣa apāra | 4 |  
 saṃgatya kara cetta nahī | tera jala saṃsāra |

Vaṃkacula nā bhīla ju | phala śāi hūvā ṣuvāra | 5 |  
 kīṇa nagarī vasattā huttā | kīma maliyā aṇagāra |  
 kathā aṇusāra me kahu | te suṇajau adhikāra | 6 |  
 ḍhāla 1 laṣa aho 2 durajana mohaṇī e desī ||  
 Rattanapuri raliyāmaṇī | Vimalavāhana rājā najare |  
 Sumaṃgalā paṭarāgaṇī | suvadhī nāma pradhāna re |  
 bhāva dharī bhaviyeṇa suṇo | 1 | ākaṇī |  
 cora naṣatra ma janamīyā, etc.

7r7: dhana 2 śrī|ṇarāje mārage | dhana 2 śrīmuniṅvaru |  
 dhana 2 śrī|ṇadāsa śrāvaka upagārī akosaru | 8 |  
 pramesuja prasādi śrī śrī | svāmī Dolatarāyaji |  
 caraṇakamala trikāla vaṃdu | Lālacamḍaji guṇa gāya jī | 9 |  
 samatta aṭṭhārāseguṇasaṭṭhe | Posa sudha sukala paṣe  
 ttithe tterasa Guruvāre | ḍhāle saṃpūraṇa hoi | 10 |  
 grāma Bhajaneri viṣa | Vaṃkacula guṇa gāvāsī tterāsī  
 kahī ḍhāla saṃpuraṇa | rāga maṃgala māhe jī | 11 ||

*Endtitle and colophon* in red (7r10): iti Vakacula kī copai saṃpūraṇa savata 18varasa68 Catra suda 5 Sukaravāra gāma Uṇīpari madhe laṣī Gomaṃdarāma sādhañī āttamāvasakare śrī || duhā || *By another hand in cursive large black script:*  
 āṃtāradāka comāsa copae dīnī sarūpām  
 yarahyā (?) māṇaso maṃjumṭhe | āhāra pāñī eka bijāe dīnī (*not fully clear: states that monks should share food and drink with each other when they happen to be together in the same place during the rainy-season [according to Dr. Kalpana K. Sheth]*).

References: Not in JGK. Koba database 000310890001 (*Vaṃkacūlarāsa*), ms. 19815.  
 Notes: Lālacanda, the author, was a Sthānakavāsīn, from the Koṭā paramparā, disciple of Ācārya Daulatarāma (see end of text; see *Rājasthān kā Jain Sāhitya* pp. 187-188). He composed this narrative poem in VS 1859. It is composed of 13 *ḍhālas*, the limits of which are clearly marked, either in red or in black: 1 begins on 1r5 and ends on 1r18, 2 begins on 1v1; 3 on 1v14; 4 on 2r15; 5 on 3r17; 6 on 3v15; 7 on 4r13, 8 on 4v12; 9 on 5r11; 10 on 5v9; 11 on 6r4; 12 on 6v3; 13 on 7r2. Vaṃkacūla was the head of a thief-gang who was first opposed to receive any Jain teaching. Later on, however, he accepted to observe four vows that had been given to him by a monk. Respecting them dutifully saved him from terrible misdeeds or dangers. He was assisted by the Jain layman Jinadāsa (here Jaṇadāsa) in his spiritual progress. He embodies the transformation from a bad individual to a good one. Therefore, he features in Merutuṅgasūri's *Upadeśasata* among those who were purified thanks to an atonement (see Berlin: Weber No. 1986).

Cat. No. 192

FP 4360

Greyish paper. OFN: 1-17; MEF: 1-17. 100 x 250 mms. 15 lines. Triple-ruled black margins. Spaces as punctuation-markers. Orange pigment used for numbers. Dated: VS 1752 = 1695 CE.

*Śālibhadra-caupāi (Guj.) by Matisāra*

1r1 : ||§O|| śrīgurubhyau namaḥ dūhā | |  
sāsaṇāyaka samariyai, Varddhamāṃna Jīṇacaṃda  
aliaviḡhana dūrai harai, āpai paramāṇanda 1  
sahuko Jinavara sārīṣā, puṇi tīrathyadhaṇi viśeṣa  
paraṇījai te gāiyai, loka-nīti sampeṣi 2  
dāṃna-sīla-tapa-bhāvanā, siṃvapura māraḡa cyāra  
sariṣā chai to paṇi ihāṃ, dāṃna taṇo adhikāra 3  
Śālibhadra bhogī bhamara, pāmai dāṃna-pasāi  
tāsu carita vāṣāṇatāṃ, patika dūri pulāi 4  
jāsu prasaṃgai je thāi, Dhannā nī paṇi vāta  
sāvadhāṃna thāi saṃbhalo, mata karoyo vyāghāta 5, etc.

17v5 :

sādhucaritra kahivā (ma)nai tarasyai | tiṇa e bhāsau harasyai jī |  
solasaha sai aṭṭhottara varasyai | Āso vadi chaṭṭhi divasyai jī || 8 || sã°||  
Jinasimḡhasūrīsara-sīsa Matisārai | bhaviyaṇa naiṃ upagārai jī |  
śrīJinarāja-vacana-aṇusāre | vacana kahisuṃ vicāraiṃ jī || 9 || sã°||  
iṇa pari sādhu taṇā guṇa gāvai | je bhaviyaṇa mana bhāvai jī |  
aliyaviḡhana savi dūri pulāiṃ | manavaṃchita suṣa pāvai jī||10 || || sã°||  
e sambhaṃdha bhavika je bhāṇasyai | ekamanā sām̄bhalasyai jī |  
duṣadohaga te dūriṃ gamasyai | manavaṃchita suṣa lahasyai jī || 11 || sã°||

*Colophon:* iti śrīŚālibhadracauppadi saṃpūrṇaṃḡ || gaṇi śrīSuṃdararuci lipi cakre || saṃva-  
ta 1752 vṛṣe Caitra sudi 13 dineḡ ||

References: Critical ed. by E. Bender, *The Śālibhadra-Dhanna-Carita*. New Haven, American Oriental Society, 1992. Ibidem, pp. 21-30 for a list of mss. and their description; see also id., ‘The trials and tribulations of a text’, *JAOS* 115.2, (1995), pp. 181-192; Coomaraswamy: Boston No. 21, 1673, 45 illustrations; Berlin: Schubring Nos. 1080-1081; BL Cat. No. 747, Or. 13524 (illustrated); Leipzig: Krause No. 86.

Notes: In this ms. the *dhālas* are not numbered. Sometimes the *dūhās* closing each *dhāla* are numbered separately, sometimes in continuation of the *dhāla* they close, resulting in high numbers (e.g., verses numbered 1 to 37, 1r-2r12; see also 11v, etc.). See Bender pp. 1-4 and BL Cat. under No. 746 for detailed summaries of the story. The two main characters, Śālibhadra and Dhanna, are famous as illustrating the practice of proper alms giving to the Jain monk (*supātrādāna*) but this is only a small part of Matisāra’s eventful telling.

Cat. No. 193  
MTM containing 11 Texts.

FP 4465

*TEXT 11:* [Śālibhadra-caupāi (Guj.) by Matisāra], *dhālas* 1-4

17v1: ||§O|| sāsaṇanāyaka samarīai | Varddhamāṇna Jiṇacaṃda:  
aliyavighana dūrai harai: āpai paramāṇaṃda: 1, etc.

20v20: Rājagrahī nagarī bhayā | uṃca nīca āvāsa |  
kaṃbala koi na saṃgrahai | te thayā ghaṇuṃ udāsa 4  
rāga āsā siṃdhu dhāla 5mī |  
iṇa pura kaṃbala koi na lesī | phīra cālyā pāchā paradesī |  
Sālimahala/// (rest of the page blank)

Notes: Out of a total of 29 *dhālas* this ms. has 4. The copyist stopped after the first words of the fifth.

Cat. No. 194

FP 4511

MTM in notebook format containing 8 texts.

*TEXT 3: [Śālibhadra-caupāi (Guj.) by Matisāra], beginning only*

[MEF 131v1] ||§O||  
sāsanaṇāyaka samarīyai, Varddhamāna Jinacaṃda  
aliyavighana dūrai harai, āpai paramāṇaṃda 1, etc.

[MEF 140r5] kari aṇasaṇa ārādhanā | trivadhī ṣamāvai pāpā  
Vaimānika sura suṣa lahai Śālibhadra nau bāpa || 58 ||  
rāga Malhāra || kuśala guru pūrau vaṃchita kāja || eha nī ||  
jiho jāṇu avadhī prajumjatau | jiho śiva suṣapha///

Notes: Out of the 29 *dhālas* that make this work only 3 are available in this ms. which breaks at the beginning of the fourth. It ends with the renunciation of Śālibhadra's father, Gobhadra, and his rebirth as a Vaimānika god.

Cat. No. 195

FP 4442

Brown paper. OFN: 1-11; MEF: 1-11. 110 x 240 mms. 17 lines. Double-ruled black margins. Orange pigment over phrases, numbers. Dated: VS 1733 = 1676 CE.

*[Śrīpāla story and virtues of Siddhacakra worship] (Guj., prose)*

1r1: ||§O|| śrīpaṃca parameṣṭebhyo namaḥ || bhagavaṃta śrīMahāvīradeva surāsura vihata  
seva | teha nai śrīGautamasvāmi vaḍā gaṇadhara varṇakai | te śrībhagavaṃta nai pūchī  
śrīGautama gāmanugāma vihāra karatā śrīMagadhadesai Rājagrīhī nagarīyai Vaibhāragiri samī-  
pai Guṇasilai caityai samavasaryā | vanapālakai vadhāi didhī | Śreṇika rājā pratai tivārai catu-  
raṃgiṇī senā paravaryā āvai | tihāṃ paṃcābhigama sācavi vinayapūrvakai vāṃdai | yathāyog-  
yasthānakai baisai | Gau° upadesa dyai | śrīSiddhacakra nī mahimā kahī vaṣāṇai navapada nau  
dhyāna | manathāma rāṣivā nimittai | sūnya manai calacittai jāpa kīdhau phalai nahī | te iṇa

prakārai dhyāna kijai tau sarva siddhi pāmai tihām śrīŚreṇika rājā pūchai | iṇa prakārai kiṇahī  
 ārādhyau naiṃ kiṇahī phala pāmyau tihām śrīGo° dṛṣṭāmtai karī dṛḍhāvai | pratyakṣa kahī  
 diṣṭādu śrīSiddhacakra Maiṇāsūmdariyai ārādhyau | anai Śrīpāla rājā pramuṣa 700 koḍhī nau  
 koḍha gamā vī Sarvasiddhi pāmī | tivārai Śreṇika pūchai paṣadā sāmbhalai | kuṇa Śrīpāla,  
 kihām huau, kima ārādhyau || śrīGo° chaja Bharataketrai Mālavaudesa | varṇaka | tihām  
 Avamṭī nagarī va° tihām Pṛthvīpāla rājā va° rāja pālai | teha rājā nai Sobhāgasūmdarī anai  
 Rūpasūmdarī rāṇī va° Rūpa° śrāvikā | Sobhā° Mahesarai dharma | tīyām bihu nai māho māhe  
 dharma nī prasamsā karatām macharapaṇau pravarttai | dihānagī dharmacarcā karatī rahai |  
 tiyām bihuṃ rāṇī naiṃ putrī 2 | Rūpa putrī Maiṇāsūmdarī | Sobhāga° putrī Surasūmdarī, etc.

11v15: Gautama pūchai svāmī ehavā tapa karāmtām piṇa kāmi bhmyau | bhagavaṃta kahai  
 mūlaguṇa uttaraguṇe pramāda karī jayaṇā na kīdhī | tiṇai saṃsāra bhamaṣī || ehavau jāṇī tapa  
 saṃyamai jayaṇā karivī | e++ saṃbaṃdha Chedagramtha thakī kahyau ||

*Colophon* (11v17): saṃvat 1733 Posa sudi 8 Some | vā° Abhayasoma | Matimaṃdirasyārtha  
 liṣitam || Śarataragache || Pālinagare || śrī:

Notes: The ms. has no title. The beginning of the text could suggest that it is going to be a  
 Gujarati commentary of a canonical scripture, given the narrative frame, with Indrabhūti  
 Gotama asking questions to Mahāvīra, the presence of Śreṇika, the geographical location and  
 the descriptive stereotypes, including the technical term varṇaka. But the topic is the greatness  
 of worship of the Siddhacakra containing the Nine Entities (*navapada*), i.e. Arhats, Siddhas,  
 Ācāryas, Upādhyāyas, Sādhus along with correct faith, correct knowledge, correct conduct  
 and asceticism. The diagram and practice of meditation are described here (e.g. 2v-3r). Talking  
 of these entities implies telling the famous story of the leper king Śrīpāla and his faithful wife  
 Mayaṇasundarī. She married him against the will of her father because she considered that this  
 marriage was the result of her karma. Later on through worship of the Siddhacakra and *āyam-*  
*bil* fast she was able to cure her husband and all other lepers. This ms. is a kind of commentary  
 or expanded retelling of this story in a style close to the orality of sermons. It seems rather  
 idiosyncratic (no other identical ms. traced). The reference to the Chedasūtras as a source  
 could not be explicated. Both the story and the Siddhacakra play a crucial role in Jain religious  
 life, especially that of women, during the festival of Oḷī (cf. Cort, *Jains in the World* 162ff.).

Cat. No. 196

FP 4408

Light brown paper. Large clear script. OFN: 1-22; MEF: 1-22. 110 x 260 mms. 13 lines.  
 Lozenge-shaped central space. Double-ruled black margins. Marginal title *Sāmba Pradyumna*  
*caupai* with folio number or *Sāmba Pajūna*. Orange pigment used over numbers and transi-  
 tional phrases. Occasional marginal corrections or additions. Good condition but occasional  
 black stains or places where the ink has faded. No date but perhaps old (middle of the 17th  
 c.?).

*Sāmba-Prajūna-carita* (Guj.) by *Samayasundara*

1r1: ||ṢO|| śrīNemīsara guṇanilu | jagi jīvana jīṇacāṃda |

vrahmacāricūḍāmaṇī | praṇamum paramāṇaṃda || 1  
 purisādānī Pāsa jiṇa | Thambhaṇapura thira ṭhāma |  
 nāma japamtaṃ jiha nuṃ | sījhai vaṃchata kāma || 2  
 Varddhamāna sāmīsadhara, etc.  
 1r4: sakati nahī mujha tehavī | buddhi nahī suprakāsa |  
 vacanavilāsa nahī tisyau | eyaṇi prathama abhyāsa || 5  
 Saṃba Prajūna kumara taṇā | carita aneka apāra |  
 kahau kiṇa pari huṃ varṇṇavum | paṇi chai e ādhāra | 6, etc.  
 āthamaim Aṃgai e kahyā | saṃkṣepai saṃbaṃdha |  
 paṇi huṃ prakaraṇa thī kahisi | vistārapaṇai prabaṃdha || 8, etc.

22r9: śrīsaṃgha sujasa jagīsa e | hīyaḍai haraṣa apāra |  
 Thambhaṇa Pāsa e māulai | Ṣambhāyata sukhakāra |  
 sukhakāra saṃvata sola eḡuṇasaṭṭhim vijayadasami dinai |  
 ekavīsa ḍhāla rasāla e graṃtha racyau suṃdara subha manai |  
 Jiṇacaṃdasūri vineya paṃḍita Sakalacaṃdrasūrīsa e |  
 gaṇi Samayasumdari ema pabhaṇai | saṃgha sujasa jagīsa || 4 || 235  
 (22r12): iti saṃvat 1659 varṣe śrīVijayadaśamī dine | śrīStambhatirthe  
 śrīBṛhatkharataragacchādhīśvara Dillīpatīsāhi śrīAkabbara Jalāladīna-sāhi-pradatta-yugaprad-  
 hānapadadhāraka-śrīJinacaṃdrasūrīsūrīśvarāṇaṃ sāhi-samakṣaṃ svasthasthā(22v1) pita  
 ācāryaśrīJinasimbasūri-suparikarāṇaṃ śiṣya-mukhya-paṃḍita-Sakalacaṃdragani tacchi-sya  
 vā° Samayasumdaragaṇibhi |  
 śrīJesalameru-vāstavya nānāvidha-śāstra-vicāra-rasika loḍhā sā° Sivarāja-samabhyarthanayā kṛt  
 || śrīSaṃba-Pradyumna-prabaṃdhe dvitīyaḥ khaṃḍaḥ saṃpūrṇṇaḥ || ubhayakhaṃḍa-milane  
 gāthā 535 ḍhāla 21 sloka-saṃkhyā 800 || śrī 5 śrī || || 1 || || ☒ ||

*Colophon (22v4): About 15 akṣaras have been blackened and are illegible.*  
*Second band: viharāpitā Jasodā-suśrāvīkāyā ||*

References: Pune: BhORI 19.2.3 Nos. 735-738; Florence No. 783; Berlin: Schubring Nos. 1077, 1078. Publ.: *Rās Padmākar*, Koba, 2012: 135-182 (on the basis of ms. No. 57872 dated VS 1662, 18 folios). Detailed Hindi summary in Candraprabha 2008, pp. 145-151.  
 Notes: The work was composed in VS 1659 = 1602 CE at the request of one Sivarāja, an inhabitant of Jaisalmer who was a connoisseur. The author refers several times to the eighth Aṅga of the Śvetāmbara canon, the *Antagaḍadasāo*, as the source of his composition which he sees as an expanded version of what was told briefly there (chap. IV). The work is divided into two *khaṇḍas* and 21 *ḍhālas*, the limits of which are clearly marked. *Ḍhālas* 1 to 13 form the first section: 1 begins on 1r9; 2 on 1v10; 3 on 2v7; 4 on 3v1; 5 on 4r13; 6 on 5v7; 7 on 6v6; 8 on 7v5; 9 on 8v11; 10 on 9r8; 11 on 10r6; 12 on 11r1; 13 on 11v11. Then comes a detailed section-colophon (12v5: *iti saṃvat 1659 varṣe Vijayadaśamyāṃ | śrīStambhatirthe śrīBṛhatkharataragacchādhīśvara śrīDillīpatīpātīsāhi Jalāladīna Akabbara-sāhi pradattaṃ yugapradhāna-padadhāraka-śrīJinacaṃdrasūrīsūrīśvarāṇaṃ sāhi-samakṣaṃ svasthasthāpīta-ācāryaśrīJinasimbasūri-suparikarāṇaṃ śiṣya-mukhya-paṃḍita-Sakalacaṃdragani tacchīsyā vā° Samayasumdaragaṇinā | śrīJesalameru-vāstavya nānāvidha-śāstra-vicāra-rasikalo° | sā° Sivarāja-samabhyarthanayā-kṛtaḥ | śrīSaṃba-Pradyumna-prabaṃdhe prathamāḥ khaṃḍaḥ saṃpūrṇṇaḥ ||*). The second section has *ḍhālas* 14 to 21: 14 begins on 13r4; 15 on 14r11; 16



on 15v6; 17 on 16v5; 18 on 18r5; 19 on 18v4; 20 on 19r13; 21 on 21r7. The first section narates the birth of Pradyumna, son of Kṛṣṇa and Rukmiṇī. As a child he was carried away by a god disguised as his mother, who threw him down in order to kill him. But he was saved and brought up by a *vidyādhara* couple. When Nārada questioned Sīmandharasvāmin about Pradyumna, he was told that he would come back home spontaneously sixteen years later and narrated Pradyumna's previous births. This is what happened after Pradyumna had undergone several adventures and showed courage and virtue. The second section focuses on the youth of Samba, son of Kṛṣṇa and Jambavatī, and on the adventures of the two half-brothers, who are enlightened in the end by Neminātha's preaching.

Cat. No. 197

FP 4505

MTM containing 26 texts.

*TEXT 13: Samba-Pajuna nī caupaī (Guj.) by Samayasundara, incomplete*

MEF 164r9: Saṃva-Prajana nī caupaī laṣṭie chai dūhā  
 śrīNemīsara guṇanilau, jagajīvana jīṇacaṃda  
 vrahmacāricūḍāmaṇṇī, praṇamī prama āṇaṃda 1  
 purasādānī Pāsajana Bānārasī bara ṭhāma  
 nāma japamṭam̐ jeha nu sījhai vaṃchita kām̐ma 2, etc.  
 Saba-Prajuna kumara taṇam̐ carite aneka apāra  
 kahu uka pari huṃ varaṇaṃ paṇa chaie ādhara 6, etc.

181r5: jīho Rukamaṇī suta senā saḷī lālā vidyā nai prabhāva |  
 jīho āpa thayau rājā tihām̐ lāla jitasatru tiṇi pratīva || 20 ||

*Endtitle* (MEF 181r6): Saṃba-Pajuna kī caupaī pariliṣitam̐.

Notes: In this part of the ms. *danḍas* are not used. Ink has faded considerably in the last page of this text. The ms. covers sixteen *dhālas* and the beginning of the seventeenth.

Cat. No. 198

FP 4386

Brown paper. OFN: 1-3; MEF: 1-3; 3v blank. 110 x 290 mms. 22 lines. Lozenge-shaped or square-shaped central space. Double-ruled black margins. Orange pigment over numbers. No date but could be fairly old (16th c.?).

*Sāgaradattaśreṣṭhi-saṃbandha (Pkt. Ap., Guj., 137 stanzas) by Śāntisūri*

1r1: ||ṢO|| arham̐ ||  
 vimala-kara-kamala-parimala-milaṃta-rolaṃba maṃgalārāvaṃ |  
 amaya-kamaṇḍala-pāṇim̐ | paṇamāmi Sarassaim̐ devim̐ || 1  
 siddhattho 2 pasiddha-pallipurālae Vīro |  
 Siddhattharāya-putto suddhattham̐ diyahu mo vayaṇam̐ || 2  
 siriĀmaevisūrisarassa paya pauma-juyalaṃ vaṃde |

Lacchī Sarassaīo | supasaṃnā jassa sevāe || 3  
 chaṃdaṃtaru-kalloḷaṃ vanna-jalaṃ Saṃtisūriṇā mahiyaṃ |  
 Sāyara-cariyaṃ sāyara-sariṣaṃ sarasaṃ nisāmeḥa || 4  
 nayariya 2 nāhā | buha-guru-kavi-keya-maṃḍiyā rammā |  
 amarāuri vva Mahurā rehai tisai va yābhāraṇā || 5 ||  
 jatth' iṃdanīla-maṇi-mimmiyāṇa | sura-maṃdirāṇa kiraṇālim |  
 hariyaṃmi va pikkhamaṃtā ravi-raha-turiyā na callaṃti || 6  
 rassāvaṃdhaḥ ||  
 tahiṃ rajjy karai rāja Jayaṃtu | rāṇi Jayamālā taṇau kaṃtu |, etc.  
 aḍilla ||  
 gaṃbhīrima-guṇa-nijjiya-sāyaru | niyavāṇutta-pavitta-disāyaru |  
 dutthiya-loya-pavitta-disāyaru | satthivāhu tihaṃ nivasai Sāyaru || 9  
 gāhā ||  
 atha piṇunnaya-sihaṇā dihara-nayaṇā pasattha-vāhu-layā |  
 suviyakkhāṇā sarūvā | Silamāi gehiṇi tassa || 10, etc.

3r12: nihi kalasa je aṃgāra te huā sovana-sāra |  
 je dāsa le gyānāsi | te save āvyā pāsi || 34  
 vali ullasaṃta vilāse | savi pūravai jaṇa āsa |  
 māṃḍiyā sattūgāra | dhani sukṛti bhari bhaṃḍāra || 35  
 kāravai bahu varasāda | navaṣaṃḍi || niravai nādi |  
 jasi bhuyāṇa subhara bharāim | disi vidisi aphala phalāim || 36  
 Sāyara anai sasi-vayaṇi | bhari bhogavai diṇa rayaṇi |  
 Marudevinaṃdana dhannu śrīĀdinātha suprasannu || 37

*Endtitle:* iti śrīSāgaradatta-śreṣṭhi rā sābaṃdhaḥ saṃpūrṇaḥ || || śrīḥ || ||

References: JGK 1, pp. 196-197 refers to only one ms. found in Baroda. This ms. (Baroda No. 4719, 6 folios, not dated) is the one used by Āc. Vijayaśīlacandrasūri for the ed. of this text: *Sāgaradatta-Śreṣṭhi-Rāsaka and Lalitāṃga-Caritra-Rāsaka. Two remarkable Old Gujarati poems that continued the Apabhraṃśa Rāsaka / Rāsābandha genre in the 15th-16th century.* Text edited by Acharya Vijayashilchandra-suri. Introduction by H.C. Bhayani, Ahmedabad, 1998 (Kalikālasarvajña śrīHemacandrācārya navama janmaśatābdī smṛti saṃskār śikṣaṇanidhi), pp. 1-22; Koba database 001073500001.

Notes: According to the Koba database and in the published edition the poem has 147 stanzas. Here they number only 137 because a number of verses after (1)13 are not numbered. The Udine ms. should be considered as a rare document, and is, in fact, only the second known ms. of this work. The merchant Sāgaradatta of this story does not seem to feature among well-known Jain characters, although a few narrative poems in Gujarati have been devoted to him (see JGK 2, pp. 399-400; 4, p. 343; 5, p. 364, mentioned in ed. p. 6). He illustrates the importance of spending money properly (vss. 51ff.) and the notion of gift (*dāna*) to a Jain monk. Once as Sāgara(datta) was ready to eat, a Jain monk arrived. He gave him his food and stayed hungry (vss. 97-101). But, as rightly remarked by the editor of the text, the story element has a very minor place in this version. What is important is the skilful handling of languages (Prakrit, Apabhraṃśa, Old Gujarati), of a wide range of metrical forms (*pad-*

*dhāḍī, chapada, aḍilla, rāsau, maḍilla, gāhā, ghāta, kuṃḍaliyau, rāsabaṃdha, mālatirūpaka,* etc., terms given before the corresponding stanza) and descriptions (six seasons, vss. 13-47; list of trees, 91ff.). This work is an important landmark in the development of Apabhraṃśa and Old Gujarati poetry (see Bhayani's introduction). It was composed about 1460 CE. The author belonged to the Saṃderagaccha. He was the disciple of Āmadevasūri (mentioned in vs. 3) and had as a disciple an Īśvarasūri who continued the tradition of Apabhraṃśa / Old Gujarati poetry through his *Lalitāṅgacaritra-rāsaka* (publ.: see above).

#### 7.4. Individual heroes: females

Cat. No. 199

FP 4482(A)

MTM containing 3 texts.

*TEXT 2: Sola satyā (Raj., 8 verses)*

3r8: ta Sītalajīnavara karu paraṇāma, sola satyā nā lesū nāma  
 Vrahamī Caṃdana Rājamatī Dropadī Kusalyā Mṛgāvātī 1  
 Sūlasā Sītā Sūbhadrā jāṇa Sevā Kutī silaguṇaṣāṇa  
 Nalagharaṇī Davadamtī sati Culaṇā Prabhāva Padamāvātī 2  
 Silavātī sūbhā+śrī śrīRṣabhadeva dhuyā Sūdārī  
 e sola satī silaguṇa narī savayaṇa praṇamū bhāva karī 3, etc.

3r13: e nāma samaruṃ nisa disa 5  
 Sītā sariṣi je sati Caṃdanavālā jāṇa  
 kaṣṭapaḍā kāya maraḥī jāṃ kām jinavara kī, etc.  
 jala ki sobhā kamalaha dala kī sobhā pīla  
 ddhana ki sobhā ddharama kala kī sobhā sīla 8

*Endtitle* (3r15): iti sola satyā saṃpuraṇa.

References: Koba database 001400690001 (16 *satī sajbāya*) with anonymous version or version signed by Amṛta; Koba mss. 28245-3, 28279-3, 29113-9, 31938-2, etc.

Notes: On the one hand there is a list of sixteen virtuous Jain women, on the other hand lists are not stable. This one has eighteen names – if Sevā is understood as referring to Śivā, and otherwise coincides with Kelting's *Brāhmī Candanabālikā* – which has seventeen names (p. 186 in M. Whitney Kelting, 'Thinking collectively about Jain Satīs. The uses of Jain *satī* name lists' in *Studies in Jaina History and Culture. Disputes and dialogues* (ed. P. Flügel), London, Routledge, 2006). These women are virtuous because they uphold Jain values and could stand to them even in adverse circumstances. Reciting their names is often part of the morning ritual. Behind names are eventful stories that have been told by several writers and read or listened to by Jain followers. The subsequent entries of the Catalogue feature several of those listed here: Candanabālā, Draupadī, Mṛgāvātī, Davadantī, Padmāvātī. Others are not in this list but are regarded as *satīs* too: Anjanā, Rṣidattā, Candralekhā, Madanarekhā, Śrīmatī, Surasundarī and even Rukmiṇī.

Yellowish paper. OFN: 1-4, 6-8 (fol. 5 missing); MEF: 1-7. 110 x 230 mms. 19 lines. Double-ruled red margins. Red used for *daṇḍas* and numbers. Dated: VS 1809 = 1752 CE.

*Añjanā-māhāsati ro rāsa (Guj., 153 stanzas) with a lacuna*

1r1: ||§O|| atha Ajaṇā māhāsati ro rāsa laṣyate ||  
 pahilai kaḍāvai ho pāya namuṃ || bhavaduṣa bhaṃjana jai bhagavaṃta |  
 karama kāyā taṇā kāpasuṃ | harai para bhava pāpa no āṃṇasyuṃ aṃta |  
 rāsa bhaṇuṃ satī Aṃjaṇā || dāṃna dayā guṇa sīla saṃtauṣa |  
 virahaṇī valī ya vayarāgaṇī | saṃjama śadhīnai pāṃmī suraloka || 1  
 tau satī ya saromaṇa gāiyai, vaṃsa vidyādhara upanī māya |  
 nāmai ho niva nīdha saṃpajai | cha no bhāva karāṃtau bhava duṣa jāya 2 to°  
 Brāhmī ne Suṃdara rī vāṃdīyeṃ, etc.

4v20: Aṃjanā tārasī re ṭalabaleṃ | jala lai i āvīyo babhaṇa |  
 padmaṇī pāṃṇī re vāvaro |///  
 6r1: ///vhai |  
 dhura laḡai dharama nāṃ sakala sujāṃṇa |  
 sudha saṃmāyaka ucaraī | hīvai avicala dāna dayā guṇaṣāṃṇa to 98  
 Caita māsaī dhura aṣṭamī | Puṣa nakṣatra ne bāra Somavāra |  
 pāchailo, etc.

8v16: hīvai prathavara puja karī sādhyā ro | aṇasāṇa līdho chai Aṃjanā māya |  
 cyāra hau saraṇa cittai mana māhi |  
 nāri nau li(ṃ)ga chaidī karī | āṃgala pāṃmasyai purai ṣai no vesa |  
 tiṇa vaisai mugata tai jāyasī | ima kahai graṃtha śrīUpadāisamāla to 153

*Colophon* (8v18, in red): satīya sīroma(ṇi)Aṃjaṇā pujajī śrī108śrīśrīCothamalajī tata-sīṣa liṣa-  
 tuḷ Saṃtoṣacaṃda Aṃjaṇā nī copī saṃpurṇa (*then in black, perhaps from another hand, lar-  
 ger script*) Jodhapura(na)ggara | madhe | saṃvata 1809 rā mati | Kāti suda 11 | sāmṃaṇopāsa-  
 ka | para raṣa Prātāpamala beṭṭhāṃ thakāṃ liṣīyo chai.

References: Numerous mss. in all collections, with possible variants especially at the beginning and at the end of the work. Publ.: *Prācīn Jain Rāsa Saṃgraha*, bhāg 1lo, Jivanlāl Chaganlāl Sanghavī, Ahmedabad, 1985, pp. 1-42.

Notes: Due to the lack of fol. 5, the text has a lacuna covering stanzas 79 to 97 (see limits above). The author (identity unknown) mentions the *Upadeśamālā* as the source he used for the story; wording more general in the ed. consulted: *ema kahe ṣīyala graṃtha upadeśa*. It should be understood as designating one of the *Śīlopadeśamālās* (in Sanskrit or Gujarati), and not Dharmadāsa's *Upadeśamālā* which does not contain any version of Añjanāsundarī's story. Her adventures are also known from the different Jain versions of the *Rāmāyaṇa* (from Vimalasūri's *Paumacariya* to Hemacandra's *Triṣaṣṭīśalākāpuruṣacaritra*, Johnson's translation vol. 4, pp. 162ff.). But in the Jains' hearts Añjanā is particularly famous as a satī, a wife who remains faithful to her husband in all circumstances (see Kelting, *Heroic Wives*, pp. 63ff. for the story and the interpretation of its main motives). This role is recalled by the author of the

present work, who starts by listing the names of other similar characters (Brāhmī, Sundarī, Rājimatī, Candanabālā, Damayantī). He also states clearly that the story takes place among *vidyādharas*. Añjanā, the daughter of King Mahendra, was married to Pavana, son of Prahlāda. A conversation he had overheard before marriage persuaded him that A. was attracted by another young man, whom her parents had vaguely considered as a possible match. He was no longer keen to marry her but finally got convinced to do so. However, he refused to come to her and did not consummate the marriage. This lasted for twelve years (according to this version) during which time A. practised several austerities (fasts, Jain rituals, etc.) as she regarded a karmic flaw as the cause of her unhappy situation. P. went to war, accompanied by his faithful friend (here designated as *mantri*). One night, he heard a bird (*cakavo*) crying for his beloved female (*cakavi*) from whom he was separated only for the night. This led P. to reflect upon his own behaviour and he decided to go back incognito to A. The marriage was consummated and P. left an ornament (*ābharāṇa*) for A. to produce in case she would be questioned. A. was pregnant. When her mother-in-law became aware of it, she immediately thought that this was a sign of A.'s unfaithfulness as she did not know that P. had visited the palace. She accused A. of having stolen the ornament she produced and threw her out of the house. A. left, accompanied by her faithful friend, here called Vasantamālā, deciding to go back to her parents. But her family rejected her too. A. and her friend reached a cave, where they met a monk who narrated A.'s previous birth, and a lion whom A. faced courageously, while her friend was terrified. A. gave birth to her child, Hanumāṃta. Just as she was wondering who would celebrate this happy event, her maternal uncle (*māmā*) Śūrasena came. He took A., her friend and the child in his vimāna. The child's future greatness was proved during the following incident: he left his mother's arms when he noticed some bright pearls he wanted to catch and fell from the *vimāna*, but he could be taken back fully intact. When the war was over, P. came back. He was full of despair as he could find A. neither in his palace nor at her parents' house. He was ready to die on the funeral pyre. At the last minute, P.'s father told him where A. was and the family was brought together. Everybody asked forgiveness from A. for having suspected her wrongly of various bad behaviours.

The colophon mentions Saṃtoṣacanda, pupil of Cothamala, as copyist, and no date. The second colophon, probably an addition, states that the ms. was copied by ṛṣi Pratāpamala while he stayed at Jodhpur.

Cat. No. 201

FP 4443

Creamish paper. OFN: 1-4. MEF: 1-4. 120 x 250 mms. 18 lines. Triple-ruled red margins. Marginal title *Añjanā* with folio number. Red used for *daṇḍas* up to 2v, then again from 4r. No date.

[*Añjanā-rāsa*] (*Guj.*), *incomplete*

1r1: || duhā ||  
 sīla samo jaga ko nahī | sīla vaḍo saṃsāra |  
 sīlavamta ne sukha ghaṇā | pāme bhava no pāra | 1 |  
 jīva ti+a vahu sīla su || kahu ketalā nāma |  
 sīlavamti Añjanā taṇī | rasa bhaṇu abhirāma | 2 |

dhāla | pahile keḍe ho pāya namu | bhavadukhabhaṃjaṇa je bhagavaṃta to |  
 karma kāya taṇā kāpasu | parabhava pāpa no āṇasu aṃta no |  
 rāsa bhaṇu sati Aṃjaṇā | dāna dayā satī sila saṃtoṣa to |  
 virahaṇī vale re verāgaṇī, saṃjama pālīne gai suraloka to || 1 ||  
 satī ne siromaṇī Aṃjaṇā ||, etc.

4v10: pālaṣī agale pālī cale, sāsuni bhakta kare mana dhīra to  
 sovana pāṭa varyāḍane, caraṇa paṣālīne pīdho re nīra to  
 pāya puje de pradiṣaṇā sāsare pīhara, vādhi che lāja to  
 tirthasaṃsāra nā sahu phalyā, māṇasā māhi muja moṭī  
 kidhī āja to sa 54  
 bahu///

References: See preceding entry.

Notes: A rather untidy ms. No introductory title. The *dhālas* are not numbered and clearly marked. The numbering of stanzas is not systematic and not continuous. Same work as the preceding entry despite a few differences. The ms. ends when Añjanā's mother-in-law decides to throw her out of the house because she has discovered that A. is pregnant and suspects her of unfaithfulness. The last stanza is on 3v7, stanza 53 in the other Udine ms. of this work.

Cat. No. 202

FP 4505

MTM containing 26 texts.

*TEXT 12: Ṛṣidattā-rāsa (Guj.) by Jayavantasūri*

MEF 141r1: ṢO|| śrīBītrārāgāya namaḥ śrīRatnāgurubhya namaḥ |  
 satī Ṛṣidattā nu rāsa laṣii chai ||  
 dūhā || udaya adhika dina 2 havai | jeha nai līdhau nāma |  
 te pāmcai parameṣṭi naiṃ | hūṃ nityi karū praṇāma || 1 ||  
 śā(s)anṛ sohakari sadā || śṛ vidyā śubharūpa |  
 te mani samarū jeha nai || sevai sura nara bhūpa | 2 |, etc.  
 (6) Ṛṣidattā nirmala thāi | te nija satva pramāṇa |  
 tasa ākhyāṃna vaṣāṃṇavā | di mujha nirmala vāṇi | 4 ||, etc.

MEF 163v17: prajāli dhāna pāvaki ho || tihāṃ triṇa karma nikā(164r1)ya ||  
 lahī kevala mugati gayā ho || Ṛṣidattā nai (rāya) 26 tru°| Ṛṣi°  
 (end of last sentence to be repeated) Kanakaratha mukti bāhu jāṇa sādhi |  
 sakala kalamka thakī mūṃkāṇāṃ | kīrati niramala bādhi |  
 ehavā uttama sucarata suṇetai | praṇī hui pavitra |  
 śubha mani dharama sevātāṃ lahai | sabi suṣa atra amutra |  
 sambata sola suṇīmaṇo ho | tritālu udāra |  
 Māgasira śudi codasi diṇi ho | dīpatuṃ Rabibāra |  
 (end of last sentence to be repeated) surohiṇī sasi barasai vṛṣarāsi |  
 e Ṛṣidattā caritra baṇaṣāṇyau | Jayavaṃtasūra ulhāsa |

nyūmna adhikai je hui | āgama thī michā ma dukaḍa jāsa |  
kabitā bakatā śrotā janānī | phalayo dina dina āsa ||

*Endtitle* (164r8): iti śṛṚṣidattā-rāsa saṃpūrṇa.

References: JGK 2, pp. 75-77; Pune: BhORI 19.2.1 Nos. 81-84; Berlin: Schubring No. 992; BL Cat. No. 826. Publ.: *Jayavanta Sūri's Ṛṣidattā Rāsa*, ed. by Nipuna A. Dalal, Ahmedabad, 1975 (L. D. Series 53).

Notes: In this part of the ms., red is used for the names of the *rāgas*, for numbers and *danḍas*. Ratnāguru in the initial homage was perhaps the teacher of the scribe.

This work was composed in VS 1643 (1586 CE; see above). For the author and his works see Pune: BhORI No. 81 and the introduction to the printed ed. (pp. 3ff.): Jayavantasūri, alias Guṇasaubhagya, pupil of Upādhyāya Vinayamaṇḍana, pupil of Dharmaratnasūri, as he describes himself in several of his writings. The work contains 41 *dhālas*. The heroine Ṛṣidattā exemplifies the virtuous wife (*satī*). The first literary attestation of the story seems to be found in Nemicandra's *Ākhyānakamaṇikośa* (13th century). Since then her story has been written several times and has become a favourite, especially in Old Gujarati literature (*rāsa, caupai*, etc.). Kanakaratha had been engaged to Rukmiṇī, but while on a trip to join her, he met a young female ascetic called Ṛṣidattā because she was born in a hermitage where her parents, Hariṣeṇa and Prītimatī, had become ascetics. She had been brought up by her father after her mother died when she was born. Kanakaratha and Ṛṣidattā lived together in the forest for some time. The girl's father died by ritual suicide through the fire. The young couple set out for Kanakaratha's city. In the meantime, Rukmiṇī and her father were furious. Rukmiṇī appointed a *yoginī* named Sulasā, hoping to provoke the disgrace of Ṛṣidattā by accusing her of being a *rākṣasī*. After various incidents, she was taken to be put to death, but fainted at this very moment so that the executioners left her, thinking she was dead. She ran away and lived as a hermit in the forest. In order to protect her virtue, she had made use of a medicinal herb given by her father to change herself into a man. While Kanakaratha set to marry Rukmiṇī, he came to the same forest and met Ṛṣidattā, now Ṛṣidatta. He took her/him with him and married Rukmiṇī, who narrated all that she had done. Kanakaratha wished to die, but Ṛṣidattā changed back into a lady. They married officially. The wicked ones were all punished, but Ṛṣidattā asked that Rukmiṇī be kindly treated. Kanakaratha became king; the couple beget a son. On the occasion of a sermon, Ṛṣidattā asked why she had been accused of being a *rākṣasī*. The monk explained how in her previous birth she was a nun, and had accused one of her colleagues of being a *rākṣasī*, out of jealousy for her good reputation, and then had been born as a princess but had died without confessing her sins. Kanakaratha and Ṛṣidattā appointed their son as king and renounced the world.

Cat. No. 203

FP 4344

Brownish paper. OFN: 1-3; MEF: 1-3. 1r blank. 100 x 240 mms. 10 lines. Triple-ruled red margins. Lozenge-shaped central space filled with letters from the text. Red used for *danḍas*. Orange pigment over verse-numbers. Marginal title *Candanabālā nī sajjhāya* with folio number. Dated: VS 1742 = 1685 CE.

*Candanabālā-sajjhāya* (Guj., 26 stanzas) by Ajitadevasūri

1v1: ||§O|| oṃ natvā |  
 Kosamvi nayarī padhāriyā | viharamtā śrīMahāvīra |  
 abhigraha mana māhi dharai | śama dama upasama dhīra rāyakuyari manoharā |  
 lādīlī jovana vesa | pāya aṭṭhāla paravasai | veṇiṃ muṃḍita mastaka kesa ho svāmi 1  
 bhāvaṇaḍai jāu ho jagaguru |  
 eta ululiya lūlī pāya lāgu ho svāmī |, etc.

3v4 : saṃtā nikaio laṣī | ratha thāpī ghari le jāi |  
 karai raṃga badhāmaṇī | āṇaṃda hīyai na samāya |  
 chaṭha tapa rijuvālikā taṭai | sukala dhyāṃna vinyāṃna |  
 iṃda sabi mahimā karai | sāmiya pāṃmyo kevalanāṇa ho svāmi 25 | bhā° |  
 Iṃdrabhūti ādiṃ karī | cauda sahāsa aṇagāra |  
 Caṃdanabālā mahāsati | chattisa sahāsa parivāra |  
 aneka śrāvaka śrāvikā | kahi śrīAjjitadevasūri |  
 Vīrajiṇavara pāya nāma | manabaṃchita āṇaṃdapūri ho | svāmī || 26 ||  
 bhāvaṇaḍai jāuṃ ho jagaguru |

*Colophon:* iti śrīCaṃdanabālā-velā-sajjhāya || saṃvat 1742 varṣe.

References: JGK 2, p. 47 (*Caṃdanabālāvelī*, no extract).

Notes: This poem praises Candanabālā for the alms she offered to Mahāvīra so that he could break his fast after having taken a special resolution (*abhigraha*) on the nature of the food. Then the full story is told: after king Śātānika's attack on king Dadhivāhana of Kosambī (vs. 6ff.), the latter's daughter was in a tragic situation and lived almost as a slave (*dāsī*) with her feet in chains but she observed Jain ethics (15). When 'the lord of the three worlds arrived' she was thrilled (21). The gift was praised by the various marvels typical of such events (*pāṇi pasāriṇu jīṇavaraiṃ || vuṭṭhī bāraba koḍi || beḍi thī jhāṃjhara thayā || paḍi ramijhima bhāgi ṣoḍi ho svāmī || 22 gayāṇe vājai duṃḍubhī | aho 2 dāna saṃghoṣa | Vardhamāna kīdo pārāno*, etc., 23). She became the head nun. Among her disciples was Mrgāvati (*Miraghāvati*, 24). According to JGK the author belonged to the Pallivālagaccha and is identified with the Ajitadevasūri who wrote several Sanskrit works in VS 1627-29.

Cat. No. 204

FP 4345

Neat clear script. Brown paper. OFN: 1-24; MEF: 1-24. 100 x 250 mms. 14 lines. Double-ruled red margins. Orange pigment used over phrases and numbers. Folio numbers with red decorations or ornamental motives (temple 22v, *dhvaja* 23v, *svastika* 24v). Decoration with four large *svastikas* in the top left margin of 21v. Marginal additions fill the lacunas of the text. Dated: VS 1750 = 1693 CE but see below.

*Candralekhā-caupai (Guj.) by Matikuśala*

1r1: ||§O|| dūhā ||  
 Sarasati bhagati namī karī | praṇamuṃ sadagurupāya |  
 vighanaṇiḍāraṇa suṣakaraṇa | parasidha chau pāya || 1 ||  
 samaruṃ Gauḍī Pāsajī | muḍha ātama ādhārā  
 sāmāika ūpari sarasa || kahisa kathā suṣakāra || 2 ||



sāmāika sūdhī karo | trikarāṇa suddha trikāla |  
 satu mitra sama vaḍa giṇī | jima tūṭai jaga jāla || 3 ||  
 Marudevi Bharathādi muni || kara sāmāika sāra |  
 kevala kamalā tiṇa varī || pāmyo bhava nau pāra || 4 ||  
 sāmāika mana sudhi karī | pāmmī ṭhāmma pavitra |  
 tiṇa ūpari tuhe sām̄bhalau | Caṃdralēha-caritra || 5 ||, etc.  
 ḍhāla 1 Simaṃdhari kariyo mayā ||  
 Maliyācala paravata bhalau | ūṃcau ati asamāṃna ||  
 dakṣiṇa disi atidīpatau ||, etc.

24r12: keī pahacāyā suraloka mai jī  
 koika ika avatārā kai nai samakita āpiyo jī |  
 ima kiya vahu upagāra 7 gu°|  
 vimala thayā Vimalā caḍha caḍhī jai  
 saṃlehaṇā karam++ kevalimugati kamalā varī jī  
 anaṃta suṣa jihāṃ avanāsa 8 gu°, etc.  
 Caṃdralēhā jima cita ṣarai jī sāmāika kiya |  
 sāra jana mama raṇa jiṇa chedayājñī pāmyo 2  
 bhava taṇo pāra | 10  
 tima tuhe bhavīyaṇa hita dharī jī, sāmāika karo suddha  
 niramala thāi jima nistarō jī, ima kahai jima svayambuddhi 10 gu°  
 cha Chedasūtra (24v) mai e achai jī, sarasa saṃvaṃdha rasāla  
 gurumuṣa suṇi guṇa gāiyā jī, vica vicai kavīyaṇa ṣyāla 11  
 samavati siddhi-kara-muna-sasai jī, vadi Asū dasima Ravivāra  
 śrīPaciyāṣai mai prema syaṃ jī, eha bhāṇyo adhikāra 12 gu  
 Ṣarataragachapati suṣakarū jī, śrīJinacaṃda suraṃda ||  
 vaḍa jima vadhatī sāṣa Ṣemajī <jī>, hāṃ dhū rajanīsa dinaṃda 13 gu° ||  
 sugaṇa śrīsuGuṇakiratigaṇijī, vācakapadavī dharaṃta  
 aṃteyavāsī ya cira jayo jī | Mativallabha mahaṃta || 14 gu°||  
 prathama tasu sīsa atiprema syaṃ jī, Matikusala kahai ema  
 sāmāika mana sudha karau jī, jaya varo Caṃdralēhā jema 15 gu°  
 Ratanavallabha guru sām̄nadhāi jī, e kiyo prathama abhyāsa  
 cha saya covīsa gāhā achai jī, ugaṇatrīsa ḍhāla ulāsa 16 gu°  
 bhāṇaya guṇaya suṇaya bhāva syaṃ jī, gurūyāṃ taṇā guṇa jeha  
 mana sudha jina dhrama je karai jī | tribhuvanapati huvai teha || 17 ||  
 guṇa gāyā garū āsā dhanā jī ||

*Endtitle and colophon* (24v9): iti śrīSāmāikādhikāre Caṃdralēhā catuḥpadī samāptā || graṃ-  
 thāgraṃtha 900 || śrīr astu: || ☒ ||

*Scribal remark from another hand* (24v10): || saṃvat 1750 varṣe Jyēṭha sudi 1 dine Guruvāre  
 mahopādhyāya-śrīSumatisiṃdhura-gaṇīnāṃ | śīṣya-vācanācāryya-śrīKīrttilāsa-gaṇīnāṃ śīṣ-  
 yeṇa paṃḍita Dhyānadhīreṇa livikṛtā catuḥpadī sādhanī Gulālasidhijī śīṣyaṇī Amarasiddhi |  
 Dharmmasiddhi-vācanārthaṃ || śubham astu || kalyāṇam astu || śrīr bhavatu ||

References: JGK 4, pp. 420-424 (large number of mss. mentioned); Pune: *BhORI* 19.2.1 Nos. 216 and 217; Berlin: Schubring No. 1008 (dated VS 1750); Vinayasāgar, *KbG Sāhitya Kośa* p. 56 No. 694 (reference to a Bikaner ms.).

Notes: The Scribal remark containing the date, VS 1750, could be from another hand, suggesting that the ms. could have been written earlier, but anyway not before VS 1728 (chronogram, see above), the date of composition of the work. The official title of the work is *Candralekhā-caupai*, although this ms. lays emphasis on *sāmāyika* in its wording. The author, Matikuśala, belonged to the Kharataragaccha. He was a pupil of Mativallabha. The present work was composed in Paciyākha (Rajasthan). The final part recapitulates the number of stanzas (624) and that of *dhālas*. There are 29 of them, which are distributed as follows: 1, 1r6; 2, 1v15; 3, 2v15; 4, 3v8; 5, 4v1; 6, 5r7; 7, 6r1; 8, 6v13; 9, 7v6; 10, 8v1; 11, 9r13; 12, 10r8; 13, 10v14; 14, 11v3; 15, 12r12; 16, 13r7; 17, 14r6; 18, 15r1; 19, 15v7; 20, 16v7; 21, 17v1; 22, 18r14; 23, 19r5; 24, 19v13; 25, 20v7; 26, 21r14; 27, not marked, 22r10; 28, 23r7; 29, 24r4. Occasional Skt. subhāsitās are interspersed (e.g., *yathā dhenusahasreṣu vatso v(i)ṃdati mātarām, tathā pūrvakṛtaṃ karma karttāram anugacchati*, 5v2). The story of Candralekhā does not seem to be among the most popular, judging from the paucity of material (no version in *Sajjhāyādi saṃgraha*, for instance). For a brief Hindi summary see Goyal, *Rājasthān Premākhyān Paramparā* pp. 93-94 and for a modern Gujarati retelling see Vijayasūryodayasūri, *Dṛḍha Samyaktvī Candralekhā (sacitra)*, Ahmedabad, Śrī Nemi Vijñān Kastūr Smārak Trust, 1998. According to the author (see final part vs. 11) the story is found among the *Chedasūtras*, but the source could not be traced.

On the mountain Malīyācala there was a vidyādhara. Once he saw at the top of a mango tree a couple of parrots (*kīrayugala*, 1r15). He took them with him, put them in a golden cage and trained them. He went to the Nandiśvara to listen to a monk (*munirāya*, 1v) who asked him to set the birds free, which he did (*muni-upadesai muṃkīya, suyaḍo suyaḍī vei*, 1v). The *vidyādhara* became a Jain layman and will be reborn in Mahāvīdeha. The parrot couple lived happily and got a child (2r2) but they started to quarrel and went to the king for judgment. The she-parrot was unhappy with his decision. She died from fasting and in meditation (*anaśana kīdhau navakāra dhyāṃna jinavara dharai*, 5v7). She was reborn in Kaṃcanapura as the daughter of the merchant Candrasāra and was named Candralekhā (5v15). She liked horses and got beautiful ones. The king wanted to have them but she refused. Several incidents took place. The king thought he would marry her to teach her a lesson and confined her to a separate house. She also thought that she would teach him a lesson, disguised into a fascinating *yoginī* who bewildered the king, before he recognized her and was ashamed of his behaviour. C. taught him the practice of Jain faith (*sāmāyika, pratikramaṇa, posaha, pūjā*, 23r1) and embodies determination on the right path.

The colophon seems to indicate that the ms. was meant to have two readers, the nuns Amarasiddhi and Dharmasiddhi, pupils of the nun Gulālasiddhi.

Cat. No. 205

FP 4341

MTM containing 3 texts. Dated: VS 1768 = 1711 CE.

*TEXT 1: Draupadī-copai by Kanakakīrti, with a lacuna*

1v1: ||ṢO|| śrī(Ji)nāya namaḥ || dūhā  
 purisādaṇī Pāsa jina caraṇa kamala cita lāya  
 praṇamuṃ trikaraṇa bhāva syuṃ pātika dūri pulāya 1  
 śrutadevī sānidha karai, kavijana kerī māta  
 vacanavilāsa sarasa dīyai, jāsu pragaṭa avadāta 2  
 yugapradhāmna Jinadatta guru, śrīJinakuśala surimḍa  
 śrīJinacamḍa sadaguru namuṃ, pāmuṃ paramāṇamḍa 3  
 (illegible, paper removed) suramgī Drūpadī, niramala pālyo sila  
 tāsu carita vaṣāṃṇatām, lahīyai avicala lila 4  
 mūla thakī utapati kahum, sunijyo bālagupāla  
 camatkāra nī (cau)pai nava 2 ḍhāla rasāla 5  
 chaṭṭhai Nyātā aṃga maiṃ, teha māṃhi adhikāra  
 Mahāvīrajina bhāṣīyo, gaṇadharasabhā majhāri 6, etc.

27r4: ḍhāla 39

dhana 2 Ādrakumārariṣi samjati e deśī  
 dhana 2 silavati satī Drūpadī, Pāṃḍava nī ghari nāri  
 silaprabhāvai lahisyai sāsatām, siva pura suṣa apāra 1 dha°  
 sila thakī suṣa maṃgalamālikā, silai avicala lila  
 Drūpadasutā jima pada mai prāra thī, na vi ṣaṃḍyo nija sila 2 dha°  
 samvata īsaranayana-nidhāmna-suraśa-śasi Vaiśāsa māsa  
 sudi terasī kīdhī e copai, suṇatām lila vilāsa 3 dha°  
 śrīṢarataragacha moṭo jāṃṇiyai, caurāsī gacha mūla  
 kamala jāti | majhi jima sorabha guṇjī, sahasakamaladalaphūla 4 dha°, etc.  
 27r9 : śrīJinakuśala sūrīsara dīpato, sadaguru sānidhi kāra  
 sevakajana nī paratā pūravai, guru surutaru avatāra 7 dha°  
 sakalalalā samvegī siratilo Nayanakamala jagi jāṃṇi  
 tāsu sīsa Jayamaṃdira guṇanilo, sakalalalāguṇa jāṃṇi 8 dha°  
 tāsu sīsa ima bhāṣī caupai, Drūpadī nī sasaneha  
 Kanakakīrati vācaka mana raṃga syuṃ, sila bhāṇyā guṇa cha 9 dha°  
 śrīJinarājasūrīsara gachadhaṇī soma nija risahu thoka  
 tāsu pasāim sarasae caupai, thaīya vaṣyāṃṇai loka 10 dha°  
 vācyamāmna cira naṃda e caupai jāṃ lagi (illegible, poor condition) vīra  
 Kharataragacha chaim jāṃ lagi dīpato, jāṃ lagi suragira dhīra 11 dha°  
 ucho adhiko je maiṃ bhāṣīyo micchā dukkaḍa teha  
 āgama milato te sācau, sadā kavijana vāṃṇī eha 12 dha°  
 bhāṇasyai guṇasyai suṇasyai bhāva syuṃ, je nara nārī jāṃṇī  
 Drūpadasutārī chai e caupai, thāsyai tāsu kalyāṇa 13 dha°  
 suranarakinnaravali tasu sevakāṃ jo nara pālai sila  
 jasa parimala mahakai tihum loka mai pāṃmai śivasukhalīla 14 dha°  
 eha sabamḍha kahyo mai sābhalyo, gurumuṣi mati anusāra  
 sila taṇā guṇa gāvo manaralī, Kanakakīrati suṣakāra 15 dha°

*Endtitle and colophon* (27r15): iti śrīsilādhikāre Drūpadī mahāsatī caupai sampūrṇṇam: ||  
 27r16: samvat 1768 varṣe miti Vaiśāsa sudi 14 dine vācanācāryavaryadhuryādīnām vā°

śrī108śrīHastisuṃdarajī+kānām aṃteṽsī paṃ° śrī5śrīLābhasuṃdarajī Rāyacaṃḍa li° (*end of the page, end of the line*).

References: JGK 3, p. 293 (*Draupadī rāsa*); Pune: BhORI 19.2.1 Nos. 290-291; BL Cat. No. 844.

Notes: The story is explicitly taken from the sixth Aṅga of the Śvetāmbara canon, the *Jñātādharmakathāṅga*, chap. 16 (see vs. 6 above). The beginning of the story itself is hardly legible because of the bad condition of the first page. It starts with a king Jitaśatru, his queen Dhāriṇī and the clever minister Abhayakumāra. The work is structured in 39 *dhālas* which are distributed as follows: 1 starts on 1v5 (*dhāla pahlī*); 2 on 2v4 (*dhāla bijī*); 3 on 3r12; 4 on 3v12, incomplete (*dhāla śrīCaṃdrāprabhu*, etc.) with 5 missing due to the lack of fol. 4; 6 starts on 5r3; 7 on 5v8; 8 on 6r10 (indicated in the margin); 9 on 7r2; 10 on 7v7; 11 on 8r9; 12 on 9r10; 13 on 9v11; 14 on 10r6; 15 on 10v10; 16 on 11r11; 17 on 12r8; 18 on 12v11; 19 on 13r14; 20 on 14r2; 21 on 14v1; 22 on 15r5 (*dhāla bāvisamī*); 23 on 15v7; 24 on 16r6; 25 on 16v10; 26 on 17v6; 27 on 18r7; 28 on 19r3; 29 on 20r3; 30 on 20v14; 31 on 21v3; 32 on 22r13; 33 on 23r11; 34 on 24r7; 35 on 24v9; 36 on 25r10; 37 on 26r3; 38 on 26v2; 39 on 27r4. Each *dhāla* has between 20 and 30 stanzas finishing with one where the author's name is mentioned, e.g. *Nāgasirī svāratha viṇa pāpa kīdho teha thī thayo saṃtāpa karaṇī sāru sahu phala lahai Kanakakīrti sācau ima kahai* (2v2, end of the first *dhāla*), and then followed by a small group of other verses, before the next *dhāla* begins. In the final part of the work the author presents his spiritual genealogy extensively (even more in the version available in JGK; the present one is slightly shorter). He belongs to the Kharataragaccha and goes back far in the history of his lineage, which he expounds with obvious pride: Sudharmasvāmi, Abhayadeva, Jinavallabha, Jinadatta. He then comes nearer to him in time. He was the direct pupil of Jayamandira, himself of Nayamala, himself of the Jinacandrasūri contemporary with Akbar and Jahangir. The work was composed in VS 1693 (chronogram, see above vs. 3), in Jaisalmer (verse in JGK).

Cat. No. 206

FP 4355

Brownish paper. OFN: 1-37; MEF: 1-37. 37v blank. 100 x 250 mms. 13 lines. Double-ruled black margins. A few marginal additions or corrections from a later hand. No red used. Orange pigment over verse numbers, internal colophons, etc. Dated: VS 1674 = 1607 CE from a later hand (year of correction of ms.); hence copying date earlier.

*Nala-Davadanti-caupāi (Guj./Raj.) by Samayasundara*

1v1: ||ṢO|| dūhā 10 || Sīmaṃdhara-sāmī-pramukha | viharamāṇa Jiṇa viṣa |  
Aḍhīdīpa māi āja chai | jayavantā jagadīsa |1||  
koḍi doya vali kevali | sahāsa koḍi vosādha (*sic*) |  
saṃprati saṃyama pālatāṃ guṇamaṇisamudra agādha | 2 |  
Ādināthajiṇa ādide | cauvīsa jiṇacaṃḍā  
caudaha sai bāvana catura | sahu gaṇadhara sukhakaṃḍa | 3 |, etc.  
1v5: esa hu nai praṇamī karī | praṇamuṃ sadagurupāya |  
samaruṃ Sarasatisāmiṇī | pāmuṃ jema pasāya | 6 ||

NalaDavadaṃtī nāri nā | sarasa ghaṇuṃ sambam̐dha |  
che kham̐de kahisyuṃ chatā | niramala sīla sugam̐dha | 7 ||  
Davadaṃtī moṭī satī, etc.

36v6: ... Samayasum̐dara bhaṇai bhāva suṃ | 16 | sarva gāthā 290 ||  
dhāla dasamī gītacchaṃda rī |  
Sudharamasāmi param̐parā | Caṃdakula Vairī sāsa |, etc.  
36v12: ... caupaī kīdhī Samayasum̐dara |  
Nala-Davadaṃtī carita rī || 2 ||  
saṃvata sola tihuttarai | māsa Vasaṃta āṇam̐da  
nagara manohara Meḍatau | jihām̐ Vāsūpūjya Jiṇam̐da |  
Vāsūpūjya tīrtham̐karaprasāda | i gaccha Kharataraga(37r1)ha gahai  
gacha-rāya juga-paradhāna Jinasiṃgha-sūri sadaguru jasa lahai |  
uvajhāya ima kahai, Samayasum̐dara kīyau āgraha Netasī |  
caupaī Nala-Davadaṃtī kerī catura māṇasa citavasī || 3 || sarva gāthā 201 || (above the text,  
from another hand) dhāla 10

*Endtitle* (37r3): iti śrīNala-Davadantī-caupaī sampūrṇā || tatra prathama-kham̐da dhāla 7,  
gāthā 171 | dvitīya-kham̐da dhāla 5, gāthā 135 || tṛtīya-kham̐da dhāla 5, gāthā 171 (*number  
given as 101 in the corresponding chapter colophon, 17v7*) || caturtha-kham̐da dhāla 6 (*the num-  
ber above the line by another hand*), gāthā 124 || pañcama-kham̐da dhāla 5, gāthā 176 | ṣaṣṭa-  
kham̐da dhāla 10, gāthā 201 | sarva dhāla 38 | sarva gāthā 913 gram̐tāgram̐tha śloka, sarva 6  
kham̐da gram̐ 13000 || śrī || śubham̐ bhavatuḥ || śrī || śrīr astu || kalyāṇam̐ astu

*Colophon*: (37r6, smaller cursive script, from another hand): || saṃ 1674 varṣe Āśvina māso  
Jñānapaṃcamyām̐ | śrīBennātaṭa Pārśvavavartti śrīPaciyāṣagrāme | śrīSamayasum̐ (*paper torn,  
text missing*)yaiḥ pratir iyaṃ saṃśodhitā.

References: JGK 2, pp. 331-336. Publ. by Chaganlāla Umedacanda, Ahmedabad, 1878 CE.;  
publ. in Guj. script by R.C. Shah (according to Candraprabha, *Samayasundara Vyaktitva aur  
Kṛtitva*, 1986, p. 165). – Mss.: e.g. London, I.O. San. 1166, see Blumhardt No. 94 and BL Cat.  
No. 846; Pune: BhORI 19.2.2 Nos. 339-340. – For a Hindi summary of this work see  
Candraprabha 1986 : 164-169; for an English translation of the earlier version composed in  
VS 1512 by Jayakīrti (a monk of the Añcalagaccha) see *The Nalarāyadavadantīcarita  
(Adventures of King Nala and Davadantī)*. A work in Old Gujarātī. Edited and translated with  
a grammatical analysis and glossary by E. Bender, Philadelphia, The American Philosophical  
Society, 1951. Samayasundara's version is not far from this text in the main outline even if the  
sequence of episodes may differ.

Notes: Composed in VS 1673 in Meḍatā at the insistence of one Netasī as indicated at the end  
of the work where the author states his monastic affiliation to the Kharataragaccha (36v7).  
The total number of *gāthās* is given as 913 both in the Udine and the BL mss. But adding the  
number of *gāthās* in the individual *kham̐das* does not give this result in any of the two mss.  
According to JGK the number of *dhālas* is 39, and the number of *gāthās* is 931. Here each of  
the six sections (*kham̐da*) ends with two verses where the author gives his name, school affilia-  
tion and teachers' names and with a detailed chapter colophon in Sanskrit providing a list of

the different episodes found therein: 1. ends on 7v3 (*iti śrīNalaDavadaṃti-saṃbaṃdhe | svayamvaramaṃḍapa-vivāha-varṇṇano nāma prathamah khaṃḍah samāptaḥ*); 2. ends on 13v6 (*iti śrīNalaDavadaṃti-caritre rājyahaṃa-Davadaṃti-tyāga- varṇṇano nāma dvitīyah khaṃḍah samāptaḥ*); 3. ends on 17v7 (*iti śrīNalaDavadaṃti-saṃbaṃdhe Nala-sūryapākara-savati-kalā-pragaṭana 1, vipra-samāgama 2, Davadaṃti-viraha-vilāpa 3, sārtha-rakṣaṇa 4, rākṣasa-rajana 5-varṇṇano nāma tṛtīyah khaṃḍah*); 4. ends on 22r13 (*iti śrīNalaDavadaṃti-saṃbaṃdhe gubāgama 1, sārthavāha-tāpasa-pratibodha 2 Simhakesari-sādhū-kevalotpatti, 3 NalaDavadaṃti-pūrvvabhava-varṇṇaṃna 4 rākṣasi-pratibodha 5 Dhanadeva-sārthavāhasāhārya-śrīAcalapura-samāgama nāma caturthah khaṃḍah saṃpūrṇah*); 5. ends on 28v4 (*iti śrīNalaDavadaṃti-saṃbaṃdhe mātṛṣvāsṛ-milana 1, caura-mocana-pratibodha 2 Harimitra-vipra-samāgama 3 pitygrha-samāgama 4 svayamvaramaṃḍapa-karāpaṇa 5 Dadhiparṇasārtha-samāgata ku(one illegible akṣara)samāgama 6 prakāṭita-mūlarūpa Nala-melāpaka 7 nāmā paṃcamah khaṃḍah saṃpūrṇah*).

The colophon in cursive smaller script is from a later hand, the same which noted the marginal additions or corrections. VS 1674 is the year when the ms. was corrected, so one year after the work had been composed.

Cat. No. 207

FP 4505

MTM containing 26 texts.

*TEXT 10: Nala-Davadanti-rāsa (Guj.) by Samayasundara*

MEF 67r1: śrīBītarāgāya namaḥ || Nala-Davadaṃtī no rāsa laṣī chai | prathama dūhā |  
Sīmaṃdharasāmī pramukha | viharamāṇa jiṇa vīsa |  
Aḍhīdīpa mai āja chai | jayavaṃtā jagadīsa || 1 ||, etc.

(67r11) Nala-Davadaṃtī nāri nī | sarasa gheṇūṃ saṃbaṃdha |  
che khaṃḍe kahisu chatā | niramala sīla sugaṃdha || 7 ||, etc.

MEF 115r2: ... Samayasundara prabhaṇai bhāva syuṃ || 16 ||  
sarvagāthā 20 | dūhā |

(3) saṃvata sola tihotarai | māsa Vasanta āṇaṃda |  
nagara manohara Meḍatau | stavu samadhisukha kaṃda 1 ||

*Endtitle* (MEF 115r4): Nala-Davadaṃtī kau rāsa saṃpūrṇa samāptaḥ: ||

Notes: Chapter 1 ends on 75v4 (no Sanskrit colophon with list of episodes); 2 on 84r2 (detailed Sanskrit chapter-colophon summarizing the episodes, see preceding entry); 3 should have ended on MEF 87r7-8 but it is incomplete; 4 ends on 92v3-6 (detailed Sanskrit chapter-colophon); 5 on 102r5 (no Sanskrit chapter-colophon). The two verses relating to the author's lineage are absent here.

Cat. No. 208

FP 4349

Brownish paper. OFN: 1-3; MEF: 1-3. 100 x 240 mms. 16 lines. Double-ruled red margins. Red used for *daṇḍas*. Change of hand after 1v5. Dated: VS 1833 = 1776 CE.

*Padmāvati satī kī vāratā (Raj., prose)*

1r1: ||ṢO|| śrīVitarāga || Padamāvati satī kī vāratā liṣaya ccha ||  
śrīAṃgajadesa | Caṃpāvati namgrī | Jaiṭha rājā | Jatusatu rāja rāja kara cha | tiṇa ka Guṇadeva  
pradhāma | jaṭha Ddhanadata nnāmā nagraṣeṭha vasa | tīna kī astrī Ddhanā bhārajyā tīna ka  
| 4 putta hutā | pahalo | Mahīpāla | 1 | Suradeva 2 | Guṇasāgra | 3 | Matīsāgra | 4 | teha nā astrī  
Śrīdebī | 1 | Kalāvati | 2 | Guṇamamjarī | 3 | Padamāvati 4 | rupautī | silautī | guṇautī | puniu-  
tī | anekaguṇa |, etc.

3v15: pecha suvānaṃ māro te | jogī śubhamaraṇa pāya sārā milinaṃ | Caṃpāvati āyā | tittha  
suha satī nāmā muni | 500 | sādham kī prīravāra su | naṃ gramam paddhāra chā | upadesa  
sunī | baragā liyya | tapasya karīnaṃ krarma ṣapāi | moṣī gayā | amnatam | suṣyā kī pralabaddhī  
huiṃ | sila | buddhī su ||

*Colophon: (in red from another hand) śrīPadamāvati satī kī kathā samataṃ | mitī Cata sudha  
purnāvāsiḥ sam 1833.*

References and notes: No author, no scribe are mentioned. This is not the story of the famous Padmāvati, wife of king Dadhivāhana, who was carried away in the forest while she was expecting the birth of the future Karakaṇḍu and had to endure several adventures that were challenging for her as a spouse. This one was the wife of the merchant Guṇasāgara. She went abroad with him and met a yogin who transformed her into an ugly person, etc. Jain signs in the story are: recitation of *Navakāraṃ mantra*, final account of explanatory previous birth by a monk.

Cat. No. 209

FP 4453

Nice clear script with dark ink. Yellowish paper. OFN: 1-13; MEF: 1-13. 1r and 13v blank. 110 x 240 mms. 10 lines. Double-ruled red margins. Marginal title *Maimṇa°* or *Maimṇare°* with folio number. Red used for daṇḍas, phrases. No date.

*Madanarekhā satī no sambamḍha (Raj., 166 stanzas)*

1v1: || śrīGaṇeśāya namaḥ || atha śrīMaimṇarekhā satī no sambamḍha liṣataṃ ||  
dohā || arihaṃta deva samaruṃ sadā || ācāra ja sagala sādha ||  
dāna sīyala tapa bhāvanā || e bhavi iṇa ārādha || 1 ||  
jīvā māṃsa dāru taṇṇam || kara besā suṇa joṣa ||  
jīvahimsā corī karai || pranārī no duṣa || 2 ||  
atha dhāla ||  
bisana sātamo para nārī noṃ || pratiṣa pāpa diṣāyo ||  
Rāvaṇa Padamoratha Maṇiratha rājā | tinam naim rāja gamāyo ||  
rāja biyāne rāja piyā ro || 1 ||  
Rāvaṇa rājā pahilā hoto || pachai Padamotara rāyo ||  
tiji kathā Maṇiratha rājā nīm | e suṇijo cita lāyo ||  
rājā viyāna kāma piyāro || 2 ||, etc.

13r5: Jagabāhu nai Maiṇarehā rāṇī || Jagabalabha Namī bhāi ||  
 cyārām ro to kāraja sarīyo || Maṇiratha duragati māhi || (1)63 || rā°||  
 visana sātamo pranāri no | jīvaghāta ghare hāṇo ||  
 Maṇiratha rājā naraka pahuto || kāmabhoga bhalā jāṇo || (1)64 || rā°  
 ima jāṃṇī kāma maiṃ rāco | duṣadāi chai apāro ||  
 utama prāṃṇī mana mai dhīro | jāso moṣi majhāro || (1)65 ||  
 prathama Bīrajī dāmna vaṣāṇo || pachai sīla adhikāro ||  
 tāpa tapī nai karama nivāro || bhāva baḍo saṃsāro || (1)66 ||  
 rāja viyāna rāja piyāro ||

*Endtitle* (13r9): iti Maiṇarehā-rāsa sampūraṇaṃ: ||

References: Koba: versions with Hīra ṛṣi as author, but no author's name here.

Notes: Maiṇarehā is the vernacularized form of Skt. Madanarekhā, who features as one of the 16 *satīs* or women who kept to virtue and faithfulness to their husbands despite malevolent attempts from other men (list here vss. 155ff.). The story is also used here to illustrate the seventh addiction (*vyasana*) characteristic of bad men and kings, namely relationship with another man's wife (*pranāri*, vs. 2). Here it applies to king Maṇiratha who went so far as to organize the murder of his brother, Jagabāhu, because he was in love with the latter's wife, Maiṇarehā. Jagabāhu died piously (vs. 38), and was later reborn as a god (vs. 42). In order to escape Maṇiratha's seductive attempts, Maiṇarehā ran away to the forest to protect her virtue. She was pregnant and gave birth to a baby, but had to leave him. A mad elephant lifted her up (59). She was rescued by a *vidyādharma* (63) but he represented a new danger as he fell in love with her. M. accepted to accompany him to a monk's preaching, through which he was discouraged of seductive attempts. Then a god appeared in front of her – Jagabāhu (72). In Mathurā M. became a nun (85). She came to know that her baby had been rescued by Padmaratha, king of Mithila (89) and was called Namikumāra (97). As to M.'s and Jagabāhu's elder son, Caṃdajasa (later called Jagabalabha), he had succeeded Maṇiratha who died from a snake bite (99). Padmaratha took religious initiation (103) and was succeeded by Namikumāra. As a nun, M. had to intervene and to explain to the two kings, who wanted to fight about an elephant, that they were brothers and that she was their mother (125). Jagabalabha handed over the kingdom to Namikumāra and took religious initiation (148-149). Later on Namikumāra will suffer from fever and take initiation (151). Indra would come to test him.

Madanarekhā is famous because she was a *satī* but also because she was the mother of Nami who is one of the four Pratyekabuddhas (cf. *Uttarādhyāyanasūtra* chap. 9 and commentaries). But this episode of Nami's story is not the focus here. For Sanskrit versions of Madanarekhā story see *Madanarekhābhāṣyāyikā* ed. Becharadas Doshi with English introduction by N.M. Kansara, Ahmedabad, 1973 (L. D. Series 39) or M. Bloomfield, *The Life and Stories of the Jain Savior Pārśvanātha*, Baltimore, 1919, pp. 130ff.

Cat. No. 210

FP 4346

Rough brown paper. OFN: 1-29; MEF: 1-29. 100 x 250 mms. 17 lines. Double-ruled black margins. Slightly torn at edges. Fol. 1 damaged, fol. 29 partly torn. Orange pigment used on numbers, phrases. End missing, no colophon.



*Mṛgāvātī-caritra (Guj.) by Samayasundara, end missing*

1r1: ||ṢO|| || samarūṃ Sarasatī sāmiṇī | praṇamuṃ sadaguru-pāya |  
be kara joḍī vīnavuṃ | māgū eka pasā(y)a || 1, etc.

1r7: praha ūṭhī sahu kau japaiṃ | silavaṃta nā nāma |  
Vrāhmī Caṃdanabālikā | ityādika abhirāma || 8 ||  
tīṇi kāraṇi bhagatiṃ bhaṇuṃ | Mṛgāvāticaritra |  
sāvadhāṃna thāī sambhalau | janama karau supavitta || 9 ||  
ḍhāla pahilī || caupāī nī || rāga Bhūpāla || ||  
Jambūdīva laṣajoyana māna | Bharataṣeta tihāṃ atipradhāṃna, etc.

29v8: jāna śrāvaka te Jesalamerā | marama lahaiṃ dhrama kerā be || 9 || Mṛ°|  
Karamacāṃda Rīhaḍa jāṃṇitā | sāha vasaiṃ subadītā ve || 10 || Mṛ°||  
tasu āgraha kari e graṃtha kīdhā | nāma Mohaṇavelī dīdhā be || 11 || Mṛ°||  
mohana vela catura mana mohaiṃ | rājasabhā mai sohai be |, etc.  
te bhaṇī ḍhāla rāga syuṃ kahijyo | catura tumhe jasa lahijyo re || 20 || Mṛ°|| bāramī ḍhāla ///

References: BL Cat. No. 832, MSS. Guj. 13 and Blumhardt No. 95 – JGK 2, pp. 323-327 (long extracts); Pune: BhORI 19.2.2 Nos. 497-499; Berlin: Schubring No. 1056. Publ.: A. Nahta, R.C. Shah, Ahmedabad: Gurjara Grantharatna Karyalay (date unknown, not seen). Detailed Hindi summary in Candraprabha 2008, pp. 157-159.

Notes : The textual divisions are clearly marked. The work is composed of three *khaṇḍas*: 1 ends on 11v8 (*iti śrīMṛgāvāticarite | bhāraṃḍapaṃsyaharaṇa 1 tāpasāśrama 2 || 14 || varṣanivāsa 2 Kosambīnagara | samāgamana 3 –varṇāno nāma prathama khaṇḍa || sampūrṇa || sarvagāthā 266 || ḍhāla 13 ||*); 2 ends on 22v2 (*sarabagāthā 266 | dvitīya ṣaṇḍa samāptaḥ ||*) but no detailed description of the contents (for which see the colophon-chapter of the next entry). Section 3 is almost complete: *ḍhāla* 1 ends on 23r14; 2 on 24r5; 3 on 24v10; 4 on 25r9; 5 on 25v11; 6 on 26r14; 7 on 27r6; 8 on 27v12; 9 on 28r10; 10 on 28v9; 11 on 29r11 - *dasa-mī* is wrong for *igyāramī*). A comparison with the BL ms. (complete) shows that approximately 9-10 verses are missing, which would have contained the colophon of the twelfth and last *ḍhāla*, but the story is complete and the author's statement also.

The work was composed in VS 1668 in Multan at the request of the Jaisalmer resident Karmacanda Rīhaḍa and was also named *Mohaṇavelī*. Mṛgāvātī (and Candanabālā) are two ladies who lived in Mahāvīra's time and are among the first nuns of his community. One of the earliest stories featuring them occurs in the Āvaśyaka commentaries (see Balbir, *Āvaśyaka-Studien*: 273ff.). Both of them are dear to the heart of the Jains for they are counted among the 'sixteen *satīs*'. The author narrates this story because it illustrates the fundamental importance of *śīla*, which is stated at the outset of the work. Mṛgāvātī was the wife of Śatānika at Kosambī. During her pregnancy she had the desire (*dohada*) to bathe in a well of blood. When she came out, she was carried away by a *bhāraṇḍa* bird who thought she was a piece of flesh. Thanks to a bracelet that two unknown people had brought to the king, the latter was finally able to find her, and their son Udayana, in an ascetic grove (section 1). Udayana's talent for playing the vīṇā came to be known. A painter was able to paint the full body of Mṛgāvātī, seeing only her toe. This enraged the king. Although the painter explained that he owed this ability to the favour of a *yakṣa*, the king cut his right hand. The painter was still able to paint

with the left hand. In order to take revenge from the king, he brought Mṛ.'s portrait to king Caṇḍapradya in Ujjayinī. He wanted to conquer her and attacked Kosambi. Śātānika died of dysentery out of fear (section 2). Mṛ., now a widow, was to fall in the hands of Caṇḍapradya. She told him to wait for her for one year and to take care of Udayana. The king agreed but Mṛ. became a nun after she had heard Mahāvīra's preaching. Thus she protected her virtue and faithfulness to her deceased husband. Mṛ. was the disciple of the head nun Candanabālā. Once she came late to the monastic lodging. She was blamed by Candanabālā, confessed her mistake and attained Omniscience. Candanabālā repented from having blamed Mṛ. and also attained Omniscience. Mṛ. reached liberation (section 3).

Cat. No. 211

FP 4489

Whitish paper. OFN: 1-23; MEF: 1-23. 100 x 230 mms. 1r blank. 15 lines. Triple-ruled red margins. Lozenge-shaped central space filled with letters from the text. No *danḍas* used. Spaces as punctuation-markers. Orange pigment used over numbers, phrases, internal colophons. Numerous brown stains. No general colophon as the end is missing.

*Mṛgāvātī-caritra (Guj.) by Samayasundara, end missing*

1v1: ||§O|| śrīgurubhyo namaḥ dūhā  
 samaruṃ Sarasatī sāmiṇī praṇamuṃ sadaguru-pāya  
 be kara joḍī vīnavuṃ māṅguṃ eka pasāya 1, etc.  
 1v6: praha ūṭhī sahu ko japai silavaṃta nā nāma  
 Vrāhmī Caṃdanabālīkā ityādika abhirāmma 8  
 tiṇa kāraṇi bhagataiṃ bhaṇuṃ Mṛgāvāticaritta  
 sāvadhāna thāi saṃbhalau janama karau supavitta 9  
 ḍhāla pahilī caupaī nī rāga Bhūpāla  
 Jambūdīpa laṣajoyāna māna Bharataṣetra tihāṃ atiparadhāna, etc.  
 23v16: mohaṇa veli catura mana mohai rājasabhā māṃhi sohai be 12 Mṛ°  
 siṃdhu pūrava maruṃdhara gūja(rātī, cf. ms. 4346) ḍhāla nava navī bhāṃti be ||13||  
 catura vicakṣaṇa jo tumhe hoi ḍhāla ma bhāṃjisyo koi be 14 Mṛ°  
 bhāgī cūḍa mai nahī sakārā ///

Notes: In this ms. too the end is missing, amounting to approximately 15 verses. The divisions are clearly marked. Section 1 ends on 9v 11 (*iti śrī Mṛgāvāticaritre Mūlatrāṇavāstavya-Rīhama sā Karmacandrasamabhyarthanatayā kṛte bhārumḍapakṣi-saṃbamḍbaharāna 1 tāpa-sāśrama 14varṣanivāsa 2 Kosambīnagarī samāgamana 3-varṇāno nāma prathama saṃḍa saṃpūrṇaṃ ḍhāla 13*). Section 2 ends on 18r8 (*iti śrī Mṛgāvāticaritre Mūlatrāṇavāstavya-Rīhamagotre sā Karmacandra-samabhyarthanatayā kṛte Udayanakumara-viṇāvādāna citra-samākaraṇa nipuṇacitrakara-bastachedāna Caṇḍapradya-Kosambīveṣṭana Satānika-paralokagamana 5-varṇāno nāma dvitīya saṃḍa samāptaṃ 266 ḍhāla terai chaḥ*). The ḍhālas in section 3 are distributed as follows: 1 ends on 18v15; 2 on 19v3; 3 on 20r6; 4 begins on 20r7; 5 ends on 20v15; 6 on 21r13; 7 on 21v15; 8 begins on 22r6; 9 ends on 22v11; 10 ends on 23r6; 11 ends on 23v4.

Brown paper. OFN: 1; MEF: 1. 100 x 240 mms. 22 lines. Double-ruled black margins. Punctuation used in the beginning then no more. Poor condition. Black or brown stains. Edges damaged so that the folio number is not visible. Text complete but words at the edges occasionally not visible. Folio filled up to the brim. No date.

*Rūpasundarī-kathā (Skt., prose with verses)*

1r1: dharmam śrutvā naraḥ kaścit | pramādam naiva gacchati |  
 saṃślāghyate yathā Rūpasuṃdarī śreṣṭhino vadhuḥ 1  
 k(i)ṃt(e)na jñānīnā sādhyakriyāhīnena dehinā  
 (*edge torn, text missing*) samāyuktaṃ | muktidaṃ jinaśāsane | 2  
 jñānayukto bhavej jīvaḥ svarggaśrīmuktivallabhaḥ  
 jñānahīna bhramen nityaṃ | saṃsāre duḥkhasāgare 3  
 jñānahīno na (*edge torn*) jānāti | dharmam pāpam guṇāguṇam |  
 heyāheyam vivekaṃ ca | jātyamḍha iva haras tinaṃ | 4  
 tathā hi | Vaniggrāmanagare | Arimardanarājā | subuddhī cāmātyaḥ tatra || Janadāsaśreṣṭhī śrā-  
 vako vasati | tasyānaṃgasuṃdarī priyā tayoh paṃca putrāḥ babhūvuḥ Dhanadattaḥ 1  
 Dhanarakṣakaḥ 2 Dhanaguptaḥ 3 Dhanapālaḥ 4 Dhanārjjanaḥ 5 teṣāṃ dayitāḥ Lakṣmīḥ 1  
 Gaurī | 2 Padmā | 3 Śīlalatā 4 Rūpasuṃ(da)rī 5 vṛddhās catasraḥ śrāvikāḥ Rūpasuṃdarī mith-  
 yādarśanabhāvitā, sā tāsāṃ upahāsaṃ karoti |, etc.

1v16: prātaḥkāle taṃ tathaiva akṣitaśarīram dṛṣṭvā vismṛtāḥ parivārasamanvitās tasya muneś  
 caraṇakamale patitāḥ devena tadbhūpakṛtāḥ jātapratyayāḥ aho sādhor mähātmyaṃ virūpa' rū-  
 payoh phalaṃ sarvair dharmmaṃ grhītaṃ tadā mayā dharmāptiḥ: || 4 || dhig 3 tvām tvadī-  
 yajñānaṃ tadā nṛpapradhānasacivābhyām uktaṃ putri katham etāḥ suddhadharmavatyāḥ  
 suṃdaravṛttāntakathane tvayā dhig kṛtāv ābhijñātaṃ rājāmātyasaṃyuktaṃ lajitā, punaḥ  
 pṛṣṭam tadā Rūpasuṃdarī jagāda tāta tvaṃ gaccha svasadmani pratyuṣe etac chrutam kathi-  
 taṃ da(r)śayāmi, prātakāle rājñā kārītāḥ samastake(śa)locaṃ kṛtvā veṣam ādāya gatā saṃyati-  
 vasatau sādhvī jāta rājñā pṛṣṭam sā bhabhāṇa rājan yadi śrījainadharmmaṃ idṛgvidhadṛṣṭam  
 śrutam tarhi katham grhāvāse sarvānarthamūle tasthuḥ tasmād vi++++++ke vairāgyavati  
 rājādir vaṃditvā gatā yathāgataṃ, sā ciram saṃyamam pratipālya muktiṃ gatā || 5 ||

*Endtitle and colophon* (1v21): iti śrīdharmmaśravaṇe Rūpasuṃdarī-kathā saṃpūrṇṇā śrīśrīṛṣi-  
 Nāthāji-pāthanārtham || śrī śrī śrī śrī śrī 2 Yodhājīprasādāt || liṣitaṃ ṛṣi-Narasimgha  
 Devagaḍha-madhya || śrī (*end of the line, end of the page*).

References: No work with this title independently recorded in Velankar. Koba database  
 001289080001 (*Rūpasuṃdarīkathā dharmopari, ajñāt*).

Notes: The numbers || 4 ||, || 5 || and the earlier ones refer to the narrative sequences distin-  
 guished at the beginning of the work. Itinerary of a lady who was first avert to Jain practice and  
 who, after having listened to the *dharmma* from a monk, was convinced that it was the only  
 refuge. She became a nun and then taught other people. Embedded story 1r Kanakapura, king  
 Kanakaśekhara, Somaśrī a Brahmin lady.

The Sthānakavāsī milieu is suggested for the partners involved in this ms. through the title *ṛṣi*.

Cat. No. 213

FP 4336

Addition from a later hand below the text.

[*Revatī-sajjhāya ?*] (*Guj., beginning only*)

3v18: te dhaṃna vahu saṃsārī nārī Revatī jī |  
jeṇa pratabodhyā sodhā sādhu jī  
saṃsāra vījorāpāka varāiyā jī  
pāmyā śrījñāvara Vīra samādha jī 1 te dhaṃna° |  
dhānyo pākāma jaī koi sujato jī  
vāryo vāryo śrīMahāvīra jī | jānamoḍhā ///

Notes: Revatī was the lady who offered proper food to Mahāvīra as he was ill after Gosālā's attack. The earliest account is found in *Bhagavatisūtra* XV. The food item was Skt. *bijapūra-ka*, a kind of citron (here *vījorāpāka*).

Cat. No. 214

FP 4369

Light brown paper. OFN: 1-7; MEF: 1-7. 7v blank. 100 x 260 mms. 17 lines. Double-ruled red margins. Marginal title *Vedabha* with folio number. Folio numbers with red decorations. Red used for *danḍas*, numbers and phrases. No date.

*Vedabhī-vivāha (Raj.) by Premarāja*

1r1: ||§O|| jīṇadhamaṃrama māhi dīpatā || karaṃḍ dharama suṃ raṃga ||  
dudaiṃ suraṃ jāṇī || dhāla bhaṇi huṃ raṃga | 1 ||  
raṃga viṇaṃ rasa naṃ āvasā || kikata (kavitā, JGK) karo vicāra ||  
pate saṃviṃ suṣa saṃpajaiṃ || āvai sabhā nai bhāi | 2 ||  
dhāla (*sic*) ||  
Ruṣamaṇi ho raṃgamahala maiṃ || nisi bhari poḍharī seja jī ||  
dudhaṃ (duṣaṃ?) anaṃtāṃ ūpaṇyā || jāṃṇaiṃ naṃ divi chuṭī meha jī || 1 ||  
Rūṣamaṇi ho raṃgamahala maiṃ ||, etc.

6v17: Nemi jī(7r1)ṇada samosaryo jī | vā |  
davā cālyo sahu parivāra | hivi Satyabhāmā Rukamaṇi jaṃ sama ādaryo jī || 49 ||  
duhā || kavitā the sujāṇa cho vahuvā vistāra |  
suṣa anātā bhogavā || valī huvā aṇagāra |  
dāna daī cāritā lāyo || hevo te jaya 2 kāra  
Pemarāja guru (*this in the margin, other hand*) ima bhaṇi || mugati gayā tatakāla || 50 ||  
bhaṇi guṇi je sābhali || Vadrabhā taṇo vivāha  
bhaṇatā savi suṣa saṃpajai || pahucāi moṣi majjhāri || 51 ||

*Endtitle and colophon* (7r5): iti Vedabhīvivāha supuṇa || Bhāde nu sudhī puna liṣata Japura madhī Kesarajī kī siṣaṇī cīna (*or cāna?*) liṣata.

References: JGK 4, p. 328 (with the title *Vaidarbhī copāi*, written before VS 1724, the date of the oldest ms. available to M.D. Desai; no composition date in the work itself) with many differences; Koba database 000153370001 (numerous mss.).

Notes: Very faulty ms., *ā* and *ī* with consonants hardly distinguished. Vedabhī, Skt. Vaidarbhī, here refers to Rukmiṇī, who married Kṛṣṇa. All the figures evoked in this narrative poem are contemporary with Neminātha and Kṛṣṇa. Among them Satyabhāmā, who is Rukmiṇī's rival, is present. On 1r13 *Vīra vaṣaṇā rāṇī Celanā*. The work is divided into *dhālas*, but they are not numbered: see 1r13, 2r10, 3v11 and 5r17. – Tentative understanding of the colophon where some words are not fully clear: ms. copied in Jaipur for the female disciple of Kesara. The beginning might refer to the date: full moon of Bhādrapada?

Cat. No. 215

FP 4444

Cursive like script. Whitish paper. OFN: 1-3; MEF: 1-3. 110 x 220 mms. 18 lines. Double-ruled red margins. *Marginal title Sarimatī ko pāṃno 1 / 2 / 3*, 'Page 1 / 2 / 3 of S.' Spaces as punctuation-markers. No date.

*Śrīmatī no codhālyo (Raj.) by Dharmasī alias Dharmavardhana*

1r1: ||§O|| duhām dḥāla copai nī  
iṇa hīja Daṣiṇa Bharatha maṃjhāra, Aṃgadesa ārija ācāra  
dhaṇa kaṇa kaṃcaṇa rīdha apāra, Vaṃsaṃtapurī Alakā avatāra 1  
parabala teja pratāpa paṃḍura, satrudalaṇa jihām rājā sura  
tiṇa rājā rejī vasamāṃna, Maṃtisāgara nāṃme pradhāṃna 2  
sārepura nī karai saṃbhāla, Caṃdhradhavala nāṃmem koṭavāla  
cātura rāja Sudraka cīta, Suradata nāṃmem achem prohīta (3, *in the margin*)  
bahu bājāra ghaṇā byopāra, gaḍha maṃḍha maṃdira prola prakāra  
utama jana tihā vasa aneka, basata purī nā subibeka 4  
heva Suradata purohīta taṇem, Śrīdata mitra achahi ta ghaṇo  
teha nem nāri achei Śrīmatī, silaguṇa karī Sītā satī 5, *etc.*

3v8: anya divasa guru āviyā e, Dharamaghoṣa aṇagāra hī°  
Śrīmatīyem saṃjama liyo e, jaṇī athīra saṃsāra hī° 12  
baratadhārī sarāvaka huvā e, rājādika vahu loka  
jemna dharamau dhana huvo e, mithyām tameṃ paḍiyo soka hī° 13  
sudhī sādhaṇī Śrīmatī e, surapada pāmyo sāra  
Māhābideha ma sijhasī e, eka lahasī avatāra hī° 14  
sileṃ suṣa lahīi sadā e, Bijayaharaṣa jasa vāda  
dharama thakī kaha Dharmasī ya, saphala phala avatāra hī° 15

*Endtitle* (3v13): iti Śrīmatī no codhālyo sampuraṃṇa.

References: Publ. in *Dharmavardhana Granthāvalī* pp. 318-325 (introductory homage verses not present here). See also Vinayasāgar, *KbG Sābhitya Kośa* p. 204 No. 2712. JGK 4, p. 134 refers to a *Śrīmatī Rāsa (navakāra par)* written in VS 1761 by Jinahaṛṣa (Jasarāja) in 14 *ḍhālas* with reference to a Bikaner ms. Another story featuring a *Śrīmatī* is attested in Jayavijaya, *Ṣaḍāvaśyaka Bālāvabodha* pp. 27-29 (Ahmedabad: Sarabhai Manilal Nawab, 1977).

Notes: *Śrīmatī* does not feature in the traditional – or even extended – lists of *satīs* but she seems to have been somewhat popular with Jain authors from Rajasthan: Jinahaṛṣa wrote a *Śrīmatī rāsa* (on the Navakāra mantra) in VS 1761, Jemal wrote a *Śrīmatījī nī ḍhāla*, and Lālacanda wrote a *Śrīmatī kā caudhaliyā*. Here she is compared to *Sītā*, and was able to keep to her virtue (*sīla*) in adverse circumstances. While her husband was away for business, he had entrusted her to his close friend, the chaplain, who misused this trust to try to seduce *Śrīmatī*. The present work is divided into *ḍhālas*, not systematically numbered: *ḍhāla* 2 (1v6), *ḍhāla* 3 (2r15), *ḍhāla* (3r9), the fourth. Dharmavardhana was born in VS 1700 under the name Dharmasī, which he uses as signature in some of his works. He became a monk in VS 1713, belonged to the Kharataragaccha, composed a large number of works of different genres and died at the age of 80. His lineage was: *Sādhukīrti* – *Sādhusundara* – *Vimalakīrti* – *Vimalacandra* – *Vijayaharṣa*, his direct teacher, mentioned at the end of the present composition.

Cat. No. 216

FP 4505

MTM containing 26 texts. Dated: VS 1708 = 1651 CE.

*TEXT 11: Surasundarī-carita (Guj.) by Nayasundara*

MEF 115r5: || śrīBītrāgāya namaḥ || śrīSāradāya namaḥ | Surasumdarī nau rāsa laṣīya chai ||  
ḍhāla pailhī || rāga Kedārau eka tāla |  
ādidharma nī karivā e | bhīma bhavodadhi taribā e |  
bharibā e sukṛtabhaṃḍāra nī parai e |  
bhaviyaṇa bhagata udharibā e | karmma kaṭhina nirajarivā e |  
varivā e sivasumḍara sayamvarai || 2  
truṭaka: || sayamvarai sivarāmā varivā e | karaivā uttama kāja: |  
Marudevī mātā nī kuṣi: | avatariyā janarāja: |, etc.  
(115v9) śrīNavakāramamtra jo mahimā āgama kahiṃ jīṇamḍai |  
koḍi varasa koḍi jihvai | navii pāra surimḍa || 7 ||  
āṇai jeṇai eka cittai dhāyau | so paremānida pāyūm |  
Sūrasumdarī satī samariu | tava tasa kaṣṭa pulīyu |  
kavaṇa satī sāi Surasumdarī | kima rāṣiṃ teṇai sīla |  
śrīNavakāramamtra mahimāi | kima sā pāmī līla || 8  
carita tāsa pavitra pabhaṇesu vaṃḍi jina cauvīsa |  
śrīśru(ta)devī kerai sānidha | pūrai manaha jagīsa |  
suṇajo sūṇa, etc.

MEF 140v10: sola ciūlai varaṣa bārū | Jeṭha śuddha trayodasī |  
bhaṇai divasa uttama uḍu Visāṣo, sidha yogai mani hasi |

e carita kīdhum | sāra līdhum | puṇyaphala jeha ||  
Surasuṃdarī guṃṇa sambhalī || anamodayo sahu teha || 13 ||  
e sambhalai śuṣi ūpajai || sivi jāi pātaka dūri ||  
kara joḍi kavi Nayasuṃdaro | īma bhaṇai āṇaṃdapūri.

*Endtitle and colophon* (140v15, *in red*): iti geyarūpaṃ Surasuṃdarī-caritaṃ samāptaṃ || sam-  
vata 1708 vṛakṣe Māghamāse kṛṣṇapakṣe caturthyāyāṃ tithau Bhṛguvāsare liṣataṃ raṣi-Kesa ||

References: JGK 2, pp. 101-104; Pune: BhORI 19.2.3 No. 854; Berlin: Schubring No. 1110.  
Publ. in *Ananda Kāvya Mahodadhi*, Part 3, 1914, pp. 255-309.

Notes: Red ink is used from 115v onwards. The work is divided into *dhālas* which are distributed as follows: 2 begins on 116r4; 3 on 116v9; 4 on 117v2; 5 on 121r5; 6 on 122r6; 7 not traced; 8 on 123v4; 9 on 124r10; 10 on 125v6; 11 on 127r5; 12 not traced; 13 on 128r8; 14 on 129r12. The subsequent *dhāla* boundaries are not marked. Their total number is 20. The copyist fluctuates between a verse numbering per *dhāla* and a continuous verse numbering.

The telling of the story takes place during Rṣabha's *samavasaraṇa*. The story illustrates the greatness and protection power of the *Namaskāraṃmantra*. In Campā reigned king Ripumardana, whose daughter was Surasundarī. In this city there was a businessman whose son was Amarakumāra (116v). The knot of the story is a childhood episode. Once, during a school recess, Surasundarī was sleeping. Amara noticed her cloth-hem: *kumari bastrāṃcali abhirāma / gāṭhāḍi baṃdhī diṭhī jāma:/ kumari choḍi tāma:/ koḍi sāta hatī te līdhī //* (117r). He took the seven cowries it contained and used it to offer sweets to all the children, including Surasundarī. She was angry at this theft and blamed him. Amara took it as a joke: would one be able to buy a kingdom with this small amount? Later on they were married. When Amara set on a boat travel to earn money, S. accompanied him, but, during a stop they made on an island, he abandoned her in a forest with seven cowries and a letter, wanting to take revenge. He went back to the boat without her. As for S., she met various men, some of them dreadful, others helpful only in appearance. She recited the *Namaskāraṃmantra* to protect her chastity. Finally, a *vidyādhara*, whom she did not trust at first, took her to his palace. She learnt magic sciences and had a pious life. She was told that she would be successful and reunited with her husband after some time. S. transformed herself into a young man, now named Vimalayaśa. She happened to live at a gardener's place and exchanged her seven cowries against flowers out of which she made a magic fan, able to cure high fever. She thus became rich and was offered half of the kingdom by the local king. One day information came that a merchant had reached: it was Amara. Before the final reunion, Vimalayaśa tested him, thinking of his earlier theft, before returning to her original form as Surasundarī. The couple then led a happy and pious life and gradually reached liberation. This composition includes several didactic passages about *satīs*, the merits of the *Namaskāraṃmantra*, etc.

Nayasundara belonged to the Bṛhattapāgaccha and was a pupil of Bhānumeru from the lineage of Dhanaratnasūri. The dated works of this rather prolific writer range between V,S. 1618 and 1669. The present composition was written in VS 1646 (= 1589 CE).

## 7.5. Story-collections and varia

Cat. No. 217

FP 4328

Rough brownish paper. OFN: 1-10; MEF: 1-10. 110 x 250 mms. 18 lines. No margin drawn. Spaces as punctuation-markers. Marginal title *Munipaticara*<sup>o</sup> with folio number. Rather poor condition. Several parts torn, thus text missing. Dated: VS 1765 (chronogram) = 1708 CE.

### *Munipaticaritra-sāroddhāra (Pkt. and Sanskrit)*

1r1: ||§O|| namiūṇa Vaddhamāṇaṃ cauviḥāisayajuyam dhīraṃ  
Muṇivaicari(yaṃ) vucchaṃ susāhugūṇarayaṇapaḍiyatthaṃ 1  
Munipaticaritrasāro(ddhā)ra kriyate. Jambūdvīpe Bharataḥṣetre Munisuvratā nagarī. tatra  
Munipatirājā, tasya Pṛthvī rājñī, tayoh Muniçaṃdras tanayaḥ. anyadā prastāve rājā Munipateḥ  
śirasi palitaṃ dṛṣṭvā  
tajayovana (? for navayauvana?) madalilā adhunā karapālisamcitaṃ yena  
iti upadeśanimamti (for nimittaṃ) karṇṇāgat(a)m upagate palitaṃ 1  
sutaṃ rāy(e) samsthāpya Damaghoṣācāryapārśve dikṣāṃ lalau sugurusamīpe sikṣā(m) gr̥hnan  
ṣaṭjīvanikāyarakṣaṇaparaḥ kālakraṃeṇa gītārthaḥ san ekallavihārī pratimāṃ pratipān (sic), etc.

2r5: tena tailena Munipati sādhuḥ svasthatanuḥ kṛtaḥ. tatraiva varṣārātraṃ sthāpitaṃ. tadā  
śreṣṭhīnā putrabhītena sādhuvasatimadhye dravyaṃ sthāpitaṃ. putreṇa pracchannasthītena  
dṛṣṭa(m) gr̥hītaṃ ca. varṣākāle vyatite yāvan nijadravyaṃ śreṣṭhi vilokayati tāvan na paśyati.  
tataḥ saṃkīto Munipati(m) vadati. sādho yūyaṃ Secānakavat kṛtaghnāḥ, etc.

10r5: sarvo jano jinadharmmaparo jātaḥ. Kāṣṭhamuniḥ evaṃ dharmmonnatim vidhā(ya) nirm-  
malaṃ cāritraṃ prapālya mokṣaṃ gataḥ. iti Muninoktaṃ ṣoḍaśamaṃ Kāṣṭhamunikathānakam  
16 tad bho Kuṃcika yena tavārtho gr̥hītaṃ sa parivrājikāvat kṣaya(m) yātu, etc.

10r9: śreṣṭhīnā svapāpam ālocya munipārśve dikṣāṃ gr̥hītvā Kuṃcika(h)sutaḥ śrāvakaṭvaṃ,  
Munipatiḥ punar api sādhu pratimāṃ vidhāya kṛtānaśano devatvaṃ prāpya punar mānuṣam  
prāpya mokṣa(m) yāsyati tathā

hatthaṃmi 1 Susathiyā 2 siha 3 Meyajja 4 munivare ceva

Sukamālikayā 5 Vasahe 6 gihakoliyā 7 maṃtti 8

subaḍayaṃ 9 Nāgadatte 10 sūttadhārassa 11 cārabhaṭā 12 pāmara 13

sihesu 14 siha 15 Kaṭhamuṇiṃda 16 kahāṇayā sola vi kameṇaṃ

Muṇivayacariyaṃ pāyaṃ (for eyaṃ) gāhāhi samāsau (sa)muddhariyaṃ

puvvacariyāi sugamma rammaṃ Haribhaddasūrihiṃ 3

*Colophon:* iti śrīMunipaticaritra samāptam agat saṃvat bāṃṇa-rasa-muṇeṃdu-saṃkhyā  
Madhumāse kṣṇapakṣye kām̐ma-bāṃṇa-tithau mahīsūta-vāsare śrīmatPārśviga-nagare pūjya-  
maharṣirāt śrīśrīśrīśrīśrīDāṇvarajī tadamtevasī muninā Sevena svavācanāya lipikṛtam idam  
śrīr astu kalyāṇam astu leṣakapāṭhakayo bhadraṃ bhūyāt ||

References: Publ. F. Belloni-Filippi, 'The Munipaticaritrasāroddhāra', *GSAI* 25, 1912, pp. 137-150 and 26, 1913-14, pp. 163-189: ed. based on two mss. procured by Muni Indravijaya



and the Florence ms. F 726, the latter 'has proved of no value on account of its incorrectness' (p. 141). The reference work on this narrative cycle is R. Williams, *Two Prakrit Versions of the Mañipati-Carita*. London, 1959 (James G. Forlong Fund, vol. XXVI).

Notes: This is like a Sanskrit prose rendering based on Haribhadrasūri's *Munipaticaritra* (Williams 240-289 and 290-341) in Prakrit (composed VS 1172 = 1015 CE; Williams 12), with occasional amplifications. The present ms. has instances of inserted verses not present in Belloni-Filippi's edition. The initial homage stanza, the final one referring to Haribhadra as author and the *dvāra-gāthās* listing the stories, all in Prakrit, are taken from Haribhadra's version. The ms. is rather faulty. Munipati as a monk was practising *kāyotsarga* and was almost burnt alive accidentally. The merchant Kuñcika took him to his house and restored his body with the help of a special oil. The monk stayed there for the rainy-season. Kuñcika, who was afraid of his son, deposited some money in the monks' lodging. The son saw this and stole the money, but Kuñcika suspected the monk and accused him of ungratefulness (see extract above). Thus both started to exchange stories on ungratefulness or lie. The red thread of the work is the Prakrit list of 16 catchwords referring to 16 stories (end of the text; metre not correct). They are narrated here in Sanskrit prose, in turn by Kuñcika and Muni alias Munipati: 1. Secānaka starts on 2r6 (see above) and ends on 2r11 (*evaṃ iti Kuñcikena kathitā prathama Secānakakathā 1*), followed by 2. *Susthitasūriyatīnām dviṭīyakathānakam*, told by Munipati (*atha Muninā bhañitaṃ he śreṣṭin idr̥saṃ mā vada, sād̥havo nir̥bhā bhavaṃti, atr̥rthe Susthītamunisambandham śṛṇu*). This story is fairly long. It includes four inserted stories (iti Śivamunikathānakam 1 ending on 4r15; *iti dviṭīya Suvratakathānakam 2* ending on 5r1; *iti Dhanadattakathā tṛtīyā* ending on 5r16; *iti Yaunakamunikathitaṃ caturthakathānakam* ending on 6r9) and ends on 6r12 ; 3. *Simhakathānakam* told by Kuñcika, ends on 6r18; 4. Metārya story, told by Munipati, ends on 7v8; 5. *Sukamālikākathānakam*, told by Kuñcika, ends on 7v16; 6. Vṛṣabhakathānakam, told by Munipati, ends on 8r8; 7. *Gṛhakokiladr̥ṣṭāntaḥ*, told by Kuñcika, ends on 8r11; 8. *Mañtrikathānakam*, told by Munipati, ends on 8r17; 9. The brahmin story (*vaṭu*), told by Kuñcika, ends on 8v1; 10. *Nāgadattakathānakam*, told by Munipati, ends on 8v12; 11. *Sūtradhārasya kathānakam*, told by Kuñcika, ends on 8v17; 12. *Cārabaṭinakuḷakathānakam*, told by Munipati, ends on 9r5; 13. *Pāmarakathānakam*, told by Kuñcika, ends on 9r9; 14. *Simhikathānakam*, told by Munipati, ends on 9r13; 15. *Simhakathā*, told by Kuñcika, ends on 9r15, 16. *Kāṣṭhamunikathānakam*, told by Munipati, ends on 10r6.

For the text written on 10r-10v, by the same scribe, see Cat. No. 77. We treat it as supplement and not as TEXT 2 because it comes after the colophon. The supplement itself is followed by two short units, from another hand: Cat. No. 115 and 380.

Cat. No. 218

FP 4324

Brown paper. OFN. 1-34; MEF: 1-34. 1r blank. 100 x 250 mms. 16 lines. Triple-ruled red margins. Folio number also in the upper left corner. Red pigment used for verse numbers and phrases introducing the stories. No date.

*Kathāmahodadhi (Skt., prose and verse) by Somacandra*

1v1: ||ṢO|| || śrīVarddhamaṇam ānamyaṃ | nirdhūtavṛjīnaprabhaṃ |

Karpūraprakaraṅṅthe kathā vakṣāmi saprathā || 1 ||, etc.  
1v3: || atrĀdrakumārakathocyate ||, etc.

34v3: samāpto yaṃ śrīmān Kathāmahodadhi nāma graṅṅtho || || śrī || ||  
varṣe bārdhy-aṃbara-sara-sudhāraśmi-saṃkhye 1554 (sic, see Notes) babhūva  
śrīmān graṅṅtha sakalāsūmanāścittahaṣapradāyi |  
yāvat krīḍāṃ gaganakamale rājahaṃso viśāle |  
tanvānau svās (sic) timirabhidurau tāvad (e)ṣ(o) pi jīyāt | 1 |  
traivedyopaniṣadvilāsavateś cāturyalakṣmīpati |  
śrīsūrīśvara-Ratnaśeṣaraguroḥ prāmāṅikajñaprabho |  
śiṣyo nirmitavāca sunirmama vidho Somapraṭiṣṭādimaḥ  
Karpūraprakarādikāvya-kathitā etāḥ kathāḥ saprathāḥ |  
sapta paṃcāśadadhika|śata saṃkhyā kathānvīta |  
Kathāmahodadhigraṅṅtho | hṛdyagadye vinirmamaḥ (sic) || 3 ||  
niravadyapadyagadyākṣ(a)ra sarvā(g) ra saṃkṣayā |  
aṣṭāśāsatimānam asmin graṅṅthe hi vidyate || 4 ||

*Colophon* (34v8): iti kathānaka likhitam saṃpūrṇam || sakalapaṃḍitaśiromaṇi paṃḍita  
śrī18śrīHemavijayaga° tacchiṣya Jñānavijaya liṣatam gayāṃma Poṭalām ||

References: Velankar with references, especially Peterson, *Report* III Appendix pp. 316-320  
for the list of stories; Berlin: Weber Verzeichniss II.3 No. 2015; Pune: BhORI 19.2.1 No. 91 (772  
of 1895-1902); Tod Royal Asiatic Society No. 48. - Publ.: Hiralal Hamsaraj, Jamnagar, 1916.

Notes: This repository of 157 stories was composed by Somacandra, pupil of Ratnaśekharaśūri  
of the Tapāgaccha, in VS 1504. This date is indicated by a chronogram, which, however, is  
wrongly rendered as 1554 in the present ms. (several mistakes especially in the end part). The  
*Kathāmahodadhi*, as explained by the author, is based on another work, the *Karpūraprakara*  
(both available in the printed ed.). The stories are written in prose but each of them is prece-  
ded by a verse. They stage a large number of Jain characters, including early teachers such as  
Vajrasvāmin, Sthūlibhadra, Bhadrabāhu, etc. In some cases, there is more than one story on  
the same person. The stories are distributed as follows (spelling as in ms.): *Ādrakumārakathā*  
begins on 1v3; *Pradeśinīpakathā* on 1v10; *Dharaṇeṃḍradṣṭāṃta* on 2r1; *Kaṃbala-Śāmbala-  
vṣabbakathā* on 2r17; *Meghakumāra-kathā* on 2r14; *Prasannacandrarṣi-kathā* on 2v8;  
*Sulasakathā* on 2v13; *Prabhāvatī-kathā* on 3r3; *Tāmalikathā* on 3r10; *Śukadvayakathā* on  
3r15; *Cilātiputra-dṛṣṭāṃta* on 3v6; *Robiṇeyacaura-prabaṃḍha* on 3v14; *Śreṇikanīpakathā* on  
4r9; *Sulāsākathā* on 4r15; *Durdurākadeva-prabaṃḍha* on 4v9; *Jirṇaśreṣṭhikathā* on 4v14;  
*Gautama-kathā* on 5r5; *Jāmalikathā* on 5r13; *Vayarasvāmīkathā* on 5v5; *Śayyāṃbhava-pra-  
baṃḍha* on 5v14; *Śāśirājakathā* on 6r5; *Atimukta* on 6r14; *Madālasākathā* on 6v3;  
*Baladevakathā* on 6v8; *Puṇyādhyānīpa-prabaṃḍha* on 6v14; *Gajasukumārakathā* on 7r8;  
*Caṃḍarudraśiṣya-dṛṣṭāṃta* on 7r14; *Viśācorakathā* on 7v5; *Caṃḍarika-Puṃḍarika-pra-  
baṃḍha* on 7v12; *Udāyananīpamārakadvayasādbu-kathā* on 8r3; *Anāṃdakathā* on 8r11;  
*Kāmadevakathā* on 8v1; *Vajrayudhakathā* on 8v6; *Samgamadeva-kathā* on 8v12; *Nemīkathā*  
on 9r3; *Kālikācārya-prabaṃḍha* on 9r7; *Vasurāja-prabaṃḍha* on 9r13; *Vrabmādinām kathā*  
on 9v4; *Dṛḍhaprahāri-kathā* on 9v9; *Āmracaura-kathā* on 9v15; *Jambusvāmi-kathā* on 10r5;  
*Sudarśanaśreṣṭhī-kathā* on 10v1; *Naṃḍananīpa-kathā* on 10v6; *Mammaṇa-dṛṣṭāṃta* on

10v12; *Cārudattakathā* on 11r4; *Śrīkṛṣṇakathā* on 11r14; *Vaṃkacūlakathā* on 11v4; *Vrahmadattaviprakūṭaṃbha-kathā* on 11v14; *Śakra-kathā* on 12r2; *Ceṭakanṛpamahārāja-kathā* on 12r4; *Aśokacaṃdra-kathā* on 12r8; *Caṃdrāvataṃsa-kathā* on 12r14; *Udānanṛpa-kathā* on 12v4; *Kākajaṃghākokāśika-kathā* on 12v12; *Lohajaṃgha-kathā* on 13r2; *Megharathakathā* on 13r8; *Sāgaracaṃdrakathā* on 13r15; *Mūladevakathā* on 13v6; *Sālibhadra-kathā* on 13v13; *Sampratīkathā* on 14r4; *Dattarāja-kathā* on 14r13; *Vidyunmālī-kathā* on 14v3; *Abhayakumārakathā* on 14v9; *Aśvāvakebodhatirhotpatti-kathā* on 14v14; *Bāhubalinākathā* on 15r6; *Aṣṭāpadatirhotpatti-kathā* on 15r12; *Āryanaṅgīśitasambhaṃdha* on 15r15; *Sāyambhāvākathā* on 15v7; *Vajrasvāmīkathā* on 15v14; *Yakṣāryakā-sambhaṃdha* on 16r3; *Jivānāṃda-kathā* on 16r11; *Bāhu-Subāhu-kathā* on 16v4; *Vrāhmīsamhaṃdha* on 16v11; *Pupphacūlasambhaṃdha* on 17r1; *Mṛgāvātīkathā* on 17r9; *Kuberadattākathā* on 17r15; *Yākinīsamhaṃdha* on 17v6; *Cakravartī Bharatakathā* on 17v12; *Bhadrabāhukathā* on 18r4; *Maruśvāmīnikathā* on 18r12; *Subhadrākathā* on 18v1; *Śrenīkādikathā* on 18v9; *Davadaṃtikathā* on 18v12; *Rāmacaṃdra-kathā* on 19r3; *Vrahmadattakathā* on 19r8; *Nami-Vinami-kathā* on 19r13; *Āryakhapāṭacāryakathā* on 19v4; *Viṣṇukumārakathā* on 19v10; *Sanatkuṃmārakathā* on 20r4; *Pratyekabuddhicatukathā* on 20r15; *Śreyāśakathā* on 20v13; *Caṃdanabālākathā* on 21r3; *Thūlibhadrakathā* on 21r11; *Śivakuṃmāra-kathā* on 21v7; *Naṃdīṣeṇadvījakathā* on 21v12; *Valkalacīrikathā* on 22r6; *Ilāṅṅiputradṛṣṭāṃta* on 22v5; *Ajitakathā* on 22v14; *śrīSagaracakrivartīkathā* on 23r3; *Mallīnātha-sambhaṃdha* on 23r10; *Satyakīvidyādharakathā* on 23r14; *Vrahmadattacakrikathā* on 23v9; *Tripiṣṭāpālākathā* on 24r1; *Kṣullakumārakathā* on 24r5; *Kumāranāṃdīsvārṇakara-kathā* on 24r14; *Sujeṣṭāsambhaṃdha* on 24v3; *Maṅgu-kathā* on 24v9; *Dhaṃdhanakumārakathā* on 24v13; *Dharmarucīkathā* on 25r5; *Vaḍavānala-sambhaṃdha* on 25r8; *Nilakamṅhakathā* on 25r11; *Subaṃdhamaṃtrī-kathā* on 25v2; *Loḍhakakathā* on 25v12; *Pradyotabhūpakathā* on 26r3; *Sukumālika-kathā* on 26v1; *Kumārāpālākathā* on 26v8; *Gautamakathā* on 26v14; *Thūlibhadrakathā* on 27r3; *Pāṃcapāṃdava* on 27r9; *Nalarājādṛṣṭāṃta* on 27v2; *Harīnṛpakathā* on 27v8; *Cillanādṛṣṭāṃta* on 27v12; *Jīvayaśāsambhaṃdha* on 28r5; *Kṛtapuṇyakathā* on 28v6; *Kūlakalakarṣī* on 28v13; *Gāṃgeya-Śāntanūṃ-kathā* on 29r9; *Khāṃdāvāgnīkathā* on 29v3; *Jarākuṃmārakathā* on 29v5; *Daśaratharāja-kathā* on 29v9; *Sagaraputrakathā* on 29v15; *Māṃdikakathā* on 30r5; *Rāvanādṛṣṭāṃta* on 30r13; *Dīrghanṛpa* on 30v6; *Caṃdra* on 30v9; *Subhūma-Pharaśurāṃmakathā* on 30v13; *Cāṇakya-sambhaṃdha* on 31r6; *Kūragaruka-kathā* on 31v4; *Metāryakathā* on 31v9; *Karāḍakuḍākathā* on 32r1; *Naṃdīṣeṇa* on 32r7; *svāṃmī-Kārttikeyakathā* on 32r13; *Camareṃdrakathā* on 32v4; *śrīVirakathā* on 32v10; *Śrīkarṇakathā* on 32v15; *Śrīpatīkathā* on 33r3; *Āśādhabhūti-kathā* on 33r8; *Mallasvāmīkathā* on 33v1; *Mahēśa-sambhaṃdha* on 33v5; *Durdāṃtadaitya-kathā* on 33v10; *Bharatanṛpa-sambhaṃdha* on 34r2.

Cat. No. 219

FP 4491 (B)

Creamish paper. OFN: 2 and 3r; MEF: 2 and 4. OFN 3v blank except for kathāpatra 3 in the margin. 100 x 250 mms. Lozenge-shaped central space. Quadruple-ruled black margins. Fragmentary and not dated.

The shelfmark 'FP 4491' corresponds in fact to three different mss.: the first consists of the recto and verso of a folio numbered 1; the second of the recto and verso of a folio numbered 2 and the recto of a third folio; the third of the recto and verso of a folio numbered 2. They are here described under three different entries and marked as 'FP 4491 (A) to (C)'. See Cat.

Nos. 90 and 164 for the two other mss.

[*Kathāsaṃgraha, Skt., prose and verse*], incomplete

2r1: /// karaṇaviṣaye vivādo 'bhūt | ubhayaṃ iṃdramālāṃ paridhyāsyati |, etc.

2r7: yaḥ karpūrakṛte ca dakṣiṇakaram saṃyojayām āsivān |  
sa śrīJhaṃjhaṇades tadiya tanayo | varṇyaḥ sakarṇaiḥ ka+ +kim

2r8: || iti Pethaḍakathā ||

|| ekadā Vṛṣabho 'yodhyāyāṃ prāpto Bharato, etc. up to 2r17 : cakrī Vinitāṃ prāpa || iti  
Bharatacakṛkathā ||

|| ||ṢO||

aṭṭhami-cauddasi-pamuha | puvvadiṇesu posahaṃ kuṇai |  
pāvai ubhayabhavesuṃ | so Raṇa(2v1)sūra vva kallāṇaṃ || 1  
tathā hi | āsīd Hemapure bhūpo | Raṇasūrābhidho anayī |  
Śrīkāmṭā gṛhīnī tasya | śuddhaśīlaguṇānvitā || 2 ||  
atyamṭaviṣayāsaktaḥ | Śrīkāmṭāṃ nijasaṃnidhau |  
sthāpayāṃ āsa bhūmīśaḥ | Śaṃkaraḥ Pārsvatīm iva || 3 ||, etc.

3r14: evaṃ bhavyajanāḥ samyag | pauśadhaṃ pālayamti ye |

iḥāmutra labhate te | dyusukhaṃ Raṇasūravat || 55

3r15 : iti Pośadhatapoviṣaye Raṇasūrakathā || ☒ ||

References and notes: No general title. The layout of the ms., with fol. 3r half full and 3v blank, shows that the ms. was meant to contain only three stories. Due to the lack of fol. 1, however, the first story is available only in its final part. It deals with a historical figure who lived during the reign of the Vaghela dynasty in Gujarat. Minister Pethaḍa-de (Śāh, *alias* Pṛthvidhara), the son of Deda, from Mandavagarh (Mandu), earned great wealth and spent it in getting Jain temples built or ornamented at various places, including Shatrunjaya. The Tapāgaccha monk Dharmaghoṣasūri instigated him to do so. This happened in VS 1321 (1264 CE). He was also very pious (reference to his adoption of celibacy although he was only 32, practice of *pratikramaṇa* are mentioned in the available passage). His son Jhaṃjhaṇa-de followed his line. Various literary works describe and praise their merits: see *Pethaḍade-rāsa* (JGK 1, p. 71), Ratnamaṇḍanagaṇi's *Sukṛtasāgarakāvya* and Ratnamandiragaṇi's *Upadeśataraṅgiṇī* (at several places). – Story 2 does not require any comment. – The exact source of Story 3 (Skt. *anuṣṭubhs* with insertion of a few Pkt. verses) has not been traced. But it is known, for instance, from a Sanskrit prose version in Rājākīrtigaṇi's *Vardhamānadeśanā* chap. 11 as an illustration of the same topic as here, namely Pośadhavrata (English retelling in *Jaina Stories*, vol. 2, pp. 89-91, by Mahendra Kumar / K.C. Lalwani, Arhat Publication, Calcutta, 1976). King Raṇasūra was so attached to his wife that he neglected religious practice. When a soldier (*subhāṭa*) came to advise him, R. wanted to get him killed. But the man managed to take him forcibly and left him alone in the jungle. A monk explained that this man was a god who wanted to put R. on the right path so that he could later succeed him in heaven. R. was convinced and became a *śrāvaka*. Later on, the religious calendar required that he performs *pośadha*, thus abstaining from all external concerns, that he and remains fully concentrated. A *yakṣa* who wanted to test him sent a message that his wife was being carried away

by a man. At this moment she cried for help, but R. did not allow himself to get disturbed by anything. Later on, his wife was brought to him. They lived happily and R. unfailingly performed *poṣadha*.

Cat. No. 220

FP 4457

Brownish paper. OFN: 1-16; MEF: 1-16. 90 x 240 mms. 17 lines. Double-ruled black margins. Lozenge-shaped central space. Orange pigment used on numbers, internal colophons, etc. The page which should be 1v is torn on the right side with text missing but the other side of this page (1r) is in normal condition. No page missing otherwise. Some marginal additions or corrections. On 16v *śloka* 1152 written by a later hand. Two dates: VS 1512 = 1455 CE (14r14) and VS 1633 = 1576 CE (16v).

*Siṃhāsana-dvātriṃśikā* (Skt., prose with verses)

1r1: ||§O|| nama śrīsarvajñāya ||  
 aneka-vaicitryamayam jagat-trayam  
 prayāti sākṣāt pratibimbarūpatam  
 yasyānisam jñānamayaikadarppaṇe  
 praṇaomy aham tam bhagavaṃtam ādimam ||  
 sakala-sura-nara-nikara-praṇata-pādāravimḍa-śrīsarvajña-śāsana-prabhāvakasya paramaguru-  
 śrīSiddhasenadivākara-praṇitopadeśa-peśala-vivekasya jagad-varya-dhairya-gaṃ(bhī)rya-pra-  
 varaudāryādi-guṇālaṃkṛtasya vikramākṛāṃta-Trivikramasya śrīVikramanarasya kaścit pra-  
 baṃdhaḥ prārabhyate || tasyāyam pūrva-kavi-saṃpradāyaḥ yat pūrva-devatādhi(ṣṭi)ta-caṃ-  
 drakāṃta-ratnamaya-siṃhāsana-sthābhir dvātriṃśat putrikābhiḥ pravara-rājyalakṣmī-nivā-  
 sām̐bhoyasya śrīBhoja-nṛpasya purato mahāścaryamaya-dvātriṃśat kathānakaiḥ  
 śrīVikramādityasya guṇotkīrtanam cakre | tatra ke pi jijñāsavaḥ kathayaṃti | kasya tat siṃhā-  
 sanam, kena kasyārpitam <tam> katham Bhojena labdham, kāni tāni kathānakāni | iti tat sar-  
 vaṃ āvedyamānam śrūyatam | tathā hi || Mālavadeśe Dhārā nāma nagarī, tatra śrīBhojaḥ, etc.  
 14r10: ekonatriṃśat putrikā prāha || Avamtyam Vikrama-nṛpasya saṃsadi ko pi sāmudri-  
 kaśāstra-vit puruṣaḥ | śarīra-lakṣaṇaiḥ puruṣa-strīṇam śubhāśubham jānann Avamti-bahiḥ-  
 pradēśe samāyātaḥ || kasyāpi narasya padmāṃkam padma-nyāsam dṛṣṭvā vismayam jātam etat  
 kāka-padam asti | sarvaṃ vṛthā || rājā Vikramam ku-lakṣaṇam dṛṣṭvā sa-vismayah rājā+āna |  
 yadi karbura-jālam asti | tadā satyam kṛtam ṣaḍgam ādāya kare dhṛta | Vikrama-samaparopa-  
 kāri syāt tarhi āsane upaviśa || iti Siṃhāsanadvātriṃśakāyāṃ aṣṭānavati (sic) kathā || ☒ || 29

*Colophon* (14r14): śubham bhūyāt ||

yādṛśam pustake dṛṣṭvā tādṛśam lakhitam mayā

yadi śuddham aśuddham vā mama doṣo na dīyate || 1 || śrīḥ ||

saṃvat 1512 varṣe Phāguṇa vadi dvitīyāṃ tithau Sulatāna Kutabadīna-vijayarājye |  
 śrīDharmmaghoṣa-gache śrīDharmmasūri-saṃtāne śrīmadAṇahillapurapattana-madhye |  
 śrīSādhuratnasūri-paṭṭe ācāryaśrīVinayame(14v1)ru-sūribhiḥ || tatśiṣya ga° Vivekasūmdareṇa  
 ātmavācānārtham alikhat || ☒ || || śrīḥ || ☒ || || ☒ || (end of the line)

14v2: || punar apara-muhartte Bhojarājah sakalām abhiṣeka-sāmagrīm kṛtvā yāvat siṃhāsa-

nam ārohati | tāvat triṃśattamā putrikāvadat, etc.

16r10 (after the internal colophon of story 32): iti caṃdrakāṃṭa-ratnamaya-dvātriṃśat-putrikābhiḥ dvātriṃśat kathābhiḥ śrīBhojarāja sabhāyāṃ śrīVikramādityasya guṇotkīrtanam kṛtvā, etc.

16v1: ... tatas tāḥ prāhuḥ | śrīBhoja yaḥ kaścīd tat śrīVikramāditya-caritaṃ devāṃganā-saṃvāda-suṃdaram paṭhisyati | śroṣyati | vācayisyati | samācariṣyati | tasya dhṛti kīrtti sakala-saukhyāvāptir bhaviṣyati varam dattvā devāṃganāḥ svarggaṃ jagmuḥ || śrīBhojasya (sic) tu jaladhi-mekhalāyāṃ akhaṃḍa-śāsanaś cira(ṃ) (ra)rāja rājalakṣmīḥ ||

Colophon: iti Siṃhāsanaadvātriṃśakā samāptāḥ || ☒ || śivam astu sarvajagata iti || ☒ || saṃvat 1633 varṣe | Phāguṇa suklaṃ 2 vāsare | liṣitā Rkhi Savadāsena || leṣakapāṭhakayo stu || śrīr astu.

References: Velankar p. 436 and 350; Ahmedabad: L.D. Serial Nos. 5478-5490 (version by Kṣemaṅkara; 5479 dated VS 1484); A. Weber, 'Über die Siṃhāsanaadvātriṃśikā', *Indische Studien* 15, pp. 185-455 with reference to several mss., but this has been partly superseded by F. Edgerton, *Vikrama's Adventures or The Thirty-Two Tales of the Throne*. A collection of stories about King Vikrama, as told by the thirty-two statuettes that supported his throne, edited in four different recensions of the Sanskrit original (Vikrama-Charitra or Sinhasana-dvātrīnaka) and translated into English with an Introduction by F. Edgerton, Cambridge, 1926 (Harvard Oriental Series 26, 27), reprint Delhi: Motilal Banarsidass, 1993.

Notes: The 32 stories are distributed as follows: 1 ends on 5r8, 2 on 5v6, 3 on 6r8, 4 on 6v6, 5 on 7r2, 6 on 7r12, 7 on 7v11, 8 on 8r5, 9 on 8r17, 10 on 8v11, 11 on 9r10, 12 on 9v9, 13 on 10r1, 14 on 10r17, 15 on 10v9, 16 on 10v14, 17 on 11r7, 18 on 11r15, 19 on 11v6, 20 on 11v16, 21 on 12r10, 22 on 12v4, 23 on 12v8, 24 on 13r7, 25 on 13r16, 26 on 13v7, 27 on 13v15, 28 on 14r10, 29 on 14r14, 30 on 15r8, 31 on 15v9, 32 on 16r10. There are two colophons in this ms. with two different dates and scribe-names: the first scribe, the monk Vivekasundaragaṇi, affiliated to the Dharmaghoṣagaccha, copied the work up to the end of the 29th story for his own reading in Patan, VS 1512 (1455 CE). More than a hundred years later, the second scribe, also a monk, but perhaps affiliated to the Sthānakavāsin (title *ṛṣi*), copied the work from story 30 up to the end, with slightly less accurately than his colleague. This version is the Jain recension (Weber: Jainica recensio; Edgerton: Jainistic Recension, Part I: xxxv-xlix), without any author's name (Kṣemaṅkara's name is not mentioned). Story No. 29 about the palmistry specialist, which ends the first part of the ms., is typical of this recension. However, its wording is much briefer here than in the version analysed by Weber and edited with translation by Edgerton (Weber p. 425; Edgerton I: 256, text II: 238). It seems to correspond more to Edgerton's 'Y' ms., labelled by him as 'very poor' and providing very brief accounts from story No. 27 onwards.

Cat. No. 221

FP 4458

Greyish paper. OFN: 1-54; MEF: 1-54. 1r blank, 54v blank. 110 x 240 mms. 12 lines. Double-ruled red margins. Marginal title *Siṃhāsana* with folio number. Orange pigment used over internal colophons, numbers. Dated: VS 1923 = 1866 CE.

*Siṃghāsana-battīsī (Raj., verses with prose)*

1v1: ||§O|| atha Siṃghāsanabattīsī likhyate  
rājā vīra Vikramāditya rī īyai hī parakāri  
Siṃghāsana rī samujhi kai kathā battīsā sudhāri  
likhita bhāṣā kari bhālī 1  
parama jyoti pratibimba tai jhūthau disai sāca  
jaisai kaṃcana maira cita mani sau sobhata kāca 2, etc.  
īha pratyakṣa deṣai sahu koī 4 (1v6) atha Siṃghāsanabattīsī kathā. prathama gaṃbhīra dhīra  
udāra jñāṃnagaṇa, īyārāṃ samūha sobhāi mana, vahu parākramī śrīvīraVikramāditya tīyai rī  
kathā pravāṃdha chai, etc.

54r2: tāharāṃ devāṃganā bolī aho rājā Bhoja īyai Vikramādityacaritra devāṃganā savāda-  
sumḍara paḍhasi paḍhāvāsī suṇāsī suṇāsī tīyai re dhṛti kīrtti lakṣmī mahimā ca bhavaṣyati iso  
varade devāṃganā svarga gaī rājā Bhoja cihum disā samudrāṃta tāṃī rāja karatau huvau.

*Colophon:* iti śrīSiṃghāsanaḥbattīsī rī batrīse kathā sahita pūrāi || saṃvat 1923 varṣe miṭī  
Phāgaṇa suda 15 tithau Budhavārāji | Sādhvīmānājapura-madhyaī || śrīr astu || kalyāṇam astuḥ  
||

References: Not traced.

Notes: This is an anonymous vernacular rendering of the Sanskrit version described in the preceding entry. The 32 stories are distributed as follows: 1 ends on 15v2, 2 on 16v10, 3 on 18r10, 4 on 20v1, 5 on 21v3, 6 on 23r2, 7 on 24r6, 8 on 25r2, 9 on 26r6, 10 on 27v1, 11 on 28v2, 12 on 29v10, 13 on 30v9, 14 on 32r9, 15 on 33r10, 16 on 34r7, 17 on 35r8, 18 on 36r8, 19 on 37v1, 20 on 38v7, 21 on 39v12, 22 on 41r, 23 on 42r9, 24 on 44r6, 25 on 45r7, 26 on 46v1, 27 on 47v3, 28 on 48v2, 29 on 49v4, 30 on 51r1, 31 on 52r1, 32 on 53r11.

Cat. No. 222

FP 4359

Brown paper. OFN: 5-34; MEF: 1-30. 110 x 250 mms. 15 lines. Lozenge-shaped central space. Quadruple-ruled black margins. Several marginal additions; fol. 23r full of marginal additions. Holes on fol. 28. Ink often faded. No date but fairly old.

*Siṃghāsana-batrīsī (Guj.) by Hīrakalaśa, incomplete*

5r1: ///guṇa ko naliyau kiha taṇau || 95  
avaguṇa eka kiyau karmma rao je ṣesiyau na ṣisai tanaya huu  
āgama māhi kahī jima sāṣi teni ratī āpaṇa mana rāṣī || 96  
yataḥ ||  
na doṣo dīyate ātmā | na doṣo dīyate paraḥ  
na doṣo dīyate svāṃmi | karmadoṣo hi dīyate || 97  
gāhā ||  
patte vasaṃtamāse riddhī pālāṃti sayalavaṇarāi  
jaṃ na karī re pattaṃ | tā kiṃ doṣo vasaṃtamāmi || 99, etc.

34r4: tau baisī sihāsaṇai bhoga virāja pamāra || 7  
 iṇa pari siṃhāsa carī Vikrama utapati jāṇī rādhā paḍhama kathā kahi |  
 suṇi Bhoja giyau ṭhāmma || 8  
 iti śrīSiṃhāsaṇikathābattīsī parimāṇṇā Hīrakalasa Haraṣai kahai |  
 chi taṇau vaṣāṇa || 9  
 34r6: iti śrīSiṃhāsaṇibatrīsīcaritre rājā Vikramāditya utpatti Bhoja agre jayā prathama pūṭali  
 prathama kathā saṃpūrṇā ||  
 caupai anudina, etc.

34v13: yataḥ ṣaṭpada || jai bhaṭa bheḷai siddhi tau hiṃ pīpala, etc. (34v15) kamācchādā ṣiyai |  
 hī///

References: JGK 2, pp. 38-39. Koba database 000157040001 refers to 18 mss.; AKGM 0001527 was used for comparison with the Udine ms.

Notes: Fols. 1 to 4 are missing and folios after 34 are missing as well. Thus the work starts here with the end of stanza 95 (1 to 94 are missing; = 4v in the Koba ms.). The available part contains the very long preamble which deals with various matters (e.g., *sattarabhedapūjā*, 27v2-14) and the story told by the first puppet. The ms. breaks within the beginning of the second story. Available verses are numbered continuously from 95 to 1000 (on 33v) and following. On 34r a verse (see above) contains a title, and author's name and the name of the author's teacher, allowing the identification, supported by other mss. Hīrakalaśa, pupil of Harṣaprabha, member of the Kharataragaccha, composed this *Siṃhāsanabatrīsī* in VS 1636 (1579 CE).

Cat. No. 223

FP 4461

Grey paper. OFN: 1-29, 31-71, 73-84, MEF: 1-82. Fol. 30 and 72 are missing. 110 x 240 mms. 13 to 18 lines. 1r blank. Quadruple-ruled black margins. Lozenge-shaped central space filled with *akṣaras* up to 8r, then no central blank space. Marginal title *Śukabahu*<sup>o</sup> with folio number up to 33v, along with folio number in the right hand lower corner, as usual, then folio numbers written by a later hand only in the upper left margin. Change of hand after fol. 33. Orange pigment used over numbers and some phrases. No date, incomplete.

*Śukabahuttarī* (Guj.) by Ratnasundarasūri, incomplete

1v1: ||ṢO|| om̐ namo vighnachidāyāḥ ||  
 sayala surāsuramāyā, maṃgala kallāṇaṃ sujasa jaya nilayaḥ  
 varavidyā dhaṇadāyā, sā Sārayā paḍhama paṇamāmi 1 gāhā  
 mudā namaskṛtya Sarasvatīpadau tathā guruśrīGuṇamerupaṃkajaṃ  
 śukokta-sadvākya-catuspadīm imāṃ karomy ahaṃ sarvajanasya supriyāṃ 2 chappayā  
 āda Risaha jīṇanāha, Ajiya Saṃbhava Abhinandana  
 Sumai Pumaṇapahadeva, Supāsa Caṃdappaha vaṃdaṇa  
 Suvihi Sīyala Seyaṃsa || Vāsujjaha Vimalasara  
 Aṇaṃtadhamma siri Saṃti, Kuṃthu Aramala jīṇesara  
 Muṇisuvvayasāmi Nami Nemijīṇa, Pāsa Vira vaṃdau vali  
 Goyamasāmi gaṇaharapamuha, vaṃdau śrutadhara kevali 3 caupai



atha Sāradāvarṇanam || 3

sakalarūpa samarī Sāradā, kūrmapṛṣṭa sama unnata sadā, *etc.*

2v7: sarasa jhamaka padabaṃdha syaum | kavasuṃ kathā rasāla

Śugabāhuttari buddhi agralī, suṇayo bālagopāla 33, *etc.*

2v9: varasa sola aṭhatrīsau sāra, Āsū sudi pāṃcami Sasivāra

Pūnamipaṣi gachapati gaṇadhāra, śrīGuṇāmerusūri guru sāra 35

tāsa sīsa praṇamai gurupāya, kathāumna deṣī saja thāi

kathā taṇau karasyuṃ uddhāra, dosa ma desyu koi lagāra 36, *etc.*

84v15: e hitakāra hūu āpaṇau, *etc.* lābhaim nahī 24

ima bahuttari vinivā te gamyā, eha nī vāta viṣaya rasa thampā

asyuṃ suṇinai Madanakumāra śuka āgali///

References: JGK 2, pp. 132-133. Koba database 000234360001.

Notes: The work, which is a Gujarati rewriting based on the Sanskrit *Śukasaptati* ‘Seventy tales (narrated by) the parrot’, contains 72 stories. Due to the lack of fol. 30, story No. 22 has some lacunas and due to the lack of fol. 72, story No. 63 is not available in full. The limits of each of the stories are as follows: No. 1 ends on 10v4 (*etalai prathama kabāe kabī*); 2 on 11v14; 3 on 12v14; 4 on 14r3; 5 on 15r14; 6 on 16v8; 7 on 18r11; 8 on 19r14; 9 on 20v7; 10 on 21r5; 11 on 22r6; 12 on 22v6; 13 on 23r4; 14 on 23v4; 15 on 24r7; 16 on 25r9; 17 on 27r1; 18 on 27v5; 19 on 28r17; 20 on 28v13; 21 on 29r16; 22 on 31r13; 23 on 31v12; 24 on 32r12; 25 on 33r8; 26 on 33v10; 27 on 34r13; 28 on 35r10; 29 on 35v14; 30 on 36v7; 31 on 37v7; 32 on 38r7; 33 on 38v11; 34 on 39v14; 35 on 40v5; 36 on 41v4; 37 on 42r7; 38 on 42v10; 39 on 43r11; 40 on 44r8; 41 on 45v8; 42 on 46r11; 43 on 47r11; 44 on 47v7; 45 on 48r10; 46 on 49v5; 47 on 50v1; 48 on 50v11; 49 on 51r5; 50 on 52v3; 51 on 53v4; 52 on 54v8; 53 on 57v5; 54 on 58v9; 55 on 60v12; 56 on 61v2; 57 on 63r9; 58 on 63r17; 59 on 65v2; 60 on 68r4; 61 on 69r14; 62 on 70r13; 64 on 73v12; 65 on 74v15; 66 on 76v3; 67 on 77r18; 68 on 79r12; 69 on 80r16; 70 on 81r7; 71 on 82r9; 72 on 84r7 (*kathā 72 saṃpūrṇaḥ* //). Then the frame-story starts again. The ms. breaks inside this part of the work and does not contain the author’s remarks on his work. The bottom of 33v looks as if the scribe had finished his work, although it ends within a story (No. 27), but in fact, another scribe takes over and continues on the next folio, with a lacuna of about 40 verses though.

Before embarking upon the narration itself the author starts with various lengthy homages to Sarasvatī, to the 24 Jinas, then to Sarasvatī again, and finally to his own teacher, Guṇāmerusūri of the Pūrṇimāgaccha. His own name, Ratnasundarasūri, appears only in the final part of the work (not available in this ms.). In the initial homage, he also gives the date of composition of the work, VS 1638 (= 1581 CE). He has several other Gujarati narrative poems to his credit (JGK 2, pp. 128-135).

Cat. No. 224

FP 4326

Whitish paper. OFN: 1-11; MEF: 1-11. 1r blank, 11v blank except for folio number. 110 x 260 mms. 10-12 lines. Marginal space but no margins drawn. Spaces as punctuation-markers. Orange pigment used. Dated: VS 1906 = 1849 CE.

*Mādhavānala-Kāmakandalā-kathā (Skt., Prakrit, verse and prose)*

1v1: || śrīGaṇeśāya namaḥ ||  
praṇāmya śirasā Viṣṇuṃ devadevaṃ surārcitaṃ  
lokānāṃ buddhibodhāya kariṣye haṃ kathāṃ imāṃ 1  
praṇāmya parayā bhaktyā hamsa-yānāṃ Sarasvatīm  
tasyāḥ prasādam āśādyā kariṣyāmi kathāṃ imāṃ 2  
asti Puṣpavātī nāma nagarī. tatra rājā Govindacandra nāma. tasya rājñīnāṃ saptaśatāni,  
tāsāṃ madhye Rudramahādevī paṭṭarājñī varttate. yataḥ  
śyāmā yauvanamālinī madhuravāk saubhāgyabhāgyodayā  
karṇāṃtāyāta-locanāticaturāprāgalbhyaagarvānvitā  
ramyā vālarālamāṃtharagatir mattebhakumbhastanī  
bimboṣṭhī paripūrṇacandraavadanā bhṛṅgālinilākā 1  
padminī citriṇī cātha śaṃkhinī hastinī tathā  
kramāc caturdhā nārīnāṃ lakṣaṇāni budhā jaguḥ 2, etc.

11r6: rājāha. yadi tuṣṭo si tadā śrīpuruṣau jīvetāṃ. tataḥ Kāmakandalā- Mādhavānalu eka-  
sthāne kṛtvā vetālena amṛtaṃ tayor uparī kṣiptaṃ kṣaṇena jīvitau rājā saharṣo jātaḥ. uktaṃ ca  
vijetavyā Lamkā caraṇataraṇīyo jalanidhir  
vipakṣaḥ paulastyo raṇabhuvī sahāyās ca kapayaḥ  
tathāpy eko Rāmaḥ sakalam avadhīd rākṣasakulaṃ  
kriyāsiddhiḥ satve vasati mahatāṃ nopakarāṇe 81  
tato rājñā tayor vivāhaḥ kāritaḥ tau ca sukhinau jātau lokās ca harṣitāḥ.

*Endtitle and colophon* (11r10): iti śrīMādhavānala-Kāmakandalā-kathā samāptā śubham astu.  
saṃvat 1906 Jyeṣṭha-māse kṛṣṇa-pakṣe Gurau Pannālālena likhitam idaṃ pustakaṃ || śrīr astu  
|| ☉: || kalyāṇam astu śubham astu saṃṛddhir astu || ☿: || oṃ namaḥ siddham ||

References: Sanskrit text of similar prose versions with inserted Skt. and Pkt. verses ed. by P.E. Pavolini, 'The Mādhavānala-Kathā published from three London and three Florentine MSS. with a translation of the Prakrit Passages', *Transactions of the 9th Congress of Orientalists* London 1892, publ. 1893, pp. 430-453; version said to be authored by Ānandadhara publ. as Appendix 1 in M.R. Majumdar, *Mādhavānala-Kāmakandalā-Kathā*, Baroda, 1942 (GOS 93). English translation of this version by A.N.D. Haksar, *Madhava and Kama: A Love Story from Ancient India*, Delhi, Roli Books, 2006.

Notes: The inserted Sanskrit stanzas are numbered continuously. The inserted Prakrit stanzas are numbered continuously but separately. Marginal additions in Sanskrit on 4v, 5v, 6v, 7r, 9r, 9v, 10r, 10v are either glosses, Sanskrit renderings of the Prakrit verses or additional *subhāṣitas*. Mādhavānala was a well-born, handsome and talented musician in Puṣpavātī. As all the women lost their minds because of him, including those in the palace, the king banished him. During his travels he reached Kāmavātī where a dancing girl Kāmakandalā gave a superb show. M. praised here in front of the king, who decided that he should throw him out. M. and K. were in love and could unite the following night. Then each on his part was lovelorn by separation. M. reached Ujjayinī where king Vikramāditya decided to help the lovers. But he first wanted to test K.'s love. When he told her that M. had died, she died on the spot, and M. too. But the helpful *vetāla* brought both of them back to life. Happy end. This ms. has been

described in the Jain section although it has no Jain tone, but Jain authors have indeed laid their hands on this narrative as well. In addition, it has been decided to restrict the Sanskrit sub-section of the non-Jain chapter in this catalogue to clearly Hindu texts.

Cat. No. 225

FP 4384

Brownish paper. OFN: 1-6; MEF: 1-6. 17 lines. Lozenge-shaped central space filled with letters from the text. Double-ruled black margins. Marginal title *Madanajuddha* with folio number. A few marginal corrections. Dated: VS 1674 (or 1624? 1614?, date erased with black ink, third digit uncertain) = 1617 CE.

*Mayaṇa-jujjha* (Ap., 158 stanzas) by *Vucarāja* (*Budharāja*)

1r1: ||§O|| jo savvaṭṭha vimāṇa huṃti caviyau tiannāṇa cittamtare |  
 uvavanno Marudevi kukkhi rayaṇokṣyāga-kulamamḍaṇo |  
 bhuttaṃ bhova sarijja desa vimalaṃ, pālīya vajjā puṇo |  
 saṃpatta ṇivvāṇa deva Risaho, kāūṇa so maṃgalaṃ | 1 || sātīkagāthā ||  
 jīṇa haraa vāgavāṇī, paṇamau suhabhatti dehi jaya jaṇaṇī |  
 vannemi Mayaṇajujjhaṃ | kima jittau śrīya Risahesu || 2 || raḍḍa ||  
 Risaha Jīṇa paḍhama titthayaru |  
 Jīṇadhammaha uddharaṇu jugala dhammu savvai nivāraṇu |  
 Nābhīrāyakuli kamala sarvvavanni saṃsāra tāraṇu |  
 jo suraiṃdahi vaṃḍīyau sadā caraṇi sira dhāri |  
 kahu kiu Ratipati jittiyau, te guṇa kahau vitthāri | 3 |, etc.

6r15: jaha na jarā na na jamma maraṇa jattha puṇi vāhi na veyyaṇa |  
 jaha na deha na na neha jotimaya taha vai veyyaṇa |  
 jāṃhai sukkha anaṃta nyāna daṃsaṇa avalovahi |  
 kāla viṇāsai sayala siddha puṇi kālaha ṣovai |  
 jaha vanna 1 na gaṃḍha 2 na rasa 3 pharasu saba(d) u bheda nahi kahu lahiu |  
 Vucarāja kahai śrīRisaha jīṇa, suthiru hoi taha ṭhai rahiu || 57 ||  
 rāi Vikkama taṇau saṃbatta |  
 navyāsīya panaraha sai (6v) sarada ruti Āsūya vaṣaṇau |  
 tithi paḍivā sukala paṣa, Saniyaravāra kari ṇakhatu jāṇau |  
 tina dina balha pasamṭhaviu Mayaṇajjuhja savisesa |  
 paḍhata suṇata raṣyā karau, jayau svāmi Risahesa || 58 ||

*Endtitle and colophon*: iti śrīMadamajuddha saṃpūrṇaṃ || || paṃ° Sumera (*uncertain, name made deliberately illegible through black ink passed over it*)muni likhitaṃ saṃvat 1674 (*third digit uncertain, number made deliberately illegible through black ink*) varṣe || Māha vadi 12 dine | Sādīpure || ☒

References: Not mentioned in Velankar. JGK 1, pp. 307-308 (titles Madanarāsa or *Madanajuddha*). Publ.: e.g., *Mahākavi Būcarāja viracita Madanajuddha kāvya* ed. and translated (into Hindi) by Dr. (Śrīmatī) Vidyādevī Jain, Bhāratvarṣīya Anekānta Vidvat Pariṣad. 1998 (ed. based on five mss., among which two are dated VS 1619 and VS 1672).

Notes: 'The Fight against Love' is an Aṃbhraṃśa representative of the allegoric genre. The purpose is to show the superiority of the Jina, namely Rṣabha, who is the only one able to overcome all passions, especially Kāma. The work includes all kinds of metrical forms, the designations of which are given after the verse, but in this ms. the stanzas are numbered continuously. The work was composed in VS 1589 (1532 CE) as stated by the author. Another dated work of his is the *Santoṣa jayatilaku* (VS 1591). The Udine manuscript is among fairly early ones of the work. But it seems to contain a number of inaccuracies. The name of the scribe and the year have been deliberately erased. The name of the author is given here as Vucarāja, as Budharāja in JGK and as Vuccarāja yet elsewhere. Other forms of his name are Vūcarāja, Valha, Vilhā, Valhaṇa.

## 8. Stotra literature

### 8.1. Saptasmarāṇas and classical hymns

Cat. No. 226

FP 4322 (B)

For the other ms. with the same shelfmark see Cat. No. 43.

OFN: 5-17; MEF: 5-17. 110 x 240 mms. 12-13 lines. Double-ruled red margins. Dated: VS 1813 = 1756 CE.

*Saptasmarāṇa (incomplete) and other hymns (Skt. and Pkt.)*

[1. missing]

2. *Bhaktāmarastotra (Skt.)*

5r1: ///ṣṭuvaṃtaḥ tulyā bhavaṃti bhavato nanu tena kiṃ vā |

bhūtyāśritaṃ ya iha nātmasamaṃ karoti || 10 ||, etc.

7r12: dhatte jano ya (7v1) iha kaṃṭhagatām ajasraṃ

taṃ Mānataṃgam avasā samupaiti lakṣmī: || 44 |

*Endtitle* (7v1): iti śrīBhaktāmara-stavana samāptaḥ || ☒ ||

3. *Kalyāṇamandirastotra (Skt.)*

7v2: ||ṢO|| kalyāṇamandiram udāram avadyabhedī, etc.

10v3: janāyanakumadacaṃdra | prabhāsvarā svarggasāmpado bhuktvā |

te vīgālitamalanicayā | acirān mokṣaṃ prapadyaṃte || 44 |

*Endtitle* (10v4): iti śrīKalyāṇamaṃdira-stavaṇaṃ saṃpūrṇaṃ || ☒ ||

4. *Samkheśvara Pārśvajīna-stavana (Skt.)*

10v5: oṃ namaḥ Pārśvanāthāya viśvacimṭāmaṇīyate

hrīṃ Dharaṇeṃdra-Vairoṣyā-Padmādevīyutāya te || 1 ||

śāṃti-tuṣṭi-mahāpuṣṭi, etc.

10v9: śrīSamkheśvaramaṃḍana | Pārśvajīna praṇata | kalpatarukalpa

cūraya duṣṭavrātaṃ pūraya me vāṃchitaṃ nātha || 5 |

*Endtitle* (10v10): iti śrīSamkheśvaraPārśvajīna-stavaṇaṃ || ☒ ||

5. *Ajita-Śānti-stavana (Pkt.) by Nandiṣeṇa*

10v10: ajiaṃ jia-savva-bhayam, etc.

13v11: jai icchaha parama-payaṃ ahavā kittiṃ suvitthaḍaṃ bhuvāṇe tā telukkuddharaṇe jiṇa-

vayaṇe āyaraṃ kuṇaha || 40 |

*Endtitle* (13v12): iti śrīAjitaŚāṃti-stavaṇaṃ śrīNandiṣeṇaviracitaṃ idaṃ stotraṃ || ☒ ||

6. *Bṛhat-Śānti-stavana (Skt.)*

13v12: ||ṢO|| bho bho bhavyā śṛṇvata vacanaṃ, etc.

15v4: sarvvamaṃgalamaṃgalyaṃ sarvvakalyāṇakāraṇaṃ

pradhānaṃ sarvvadharmmāṇaṃ jainaṃ jayati śāsaṇaṃ || ||

*Endtitle* (15v5): iti śrīBṛhatŚāṃti-stotraṃ ||

7. *Laghu-Śānti (Skt.)*

15v5: ||§O|| śāṃti śāṃtiniśāṃtaṃ śāṃtaṃ śāṃtāśīvaṃ namaskṛtya:  
stotuḥ śāṃtinimittaṃ maṃtrapadai śāṃtayai stomi || 1 ||, etc.

16r12: yaś cainaṃ paṭhati sadā śṛṇoti bhāvayati vā yathāyogaṃ  
sa hi śāṃtapadaṃ jāyāt sūri śrīmān devaś ca || 17 ||  
upasarggā (kṣa)yaṃ yāṃti chidyante vighnavallaya |  
manaḥ praśannatām eti pūjyamānai jinesare  
dhyāyamāne jinesare stuyamāne jinesare  
sarvamāṅgalamāṅgalyaṃ, etc. jainaṃ jayati śāsanam  
*Endtitle* (16v4): iti śrīLaghu-śāṃti sampūrṇaṃ || ☒ ||

*Endtitle* (16v4): iti śrīSaptasmarāṇāni samāptāni ||

*Ātmarakṣā-stavana (Skt.)*

16v4: ||§O|| parameṣṭīnamaskāraṃ sāraṃ navapadātmakaṃ  
ātmarakṣakaṃ vajra-paṃjarābhaṃ smarāmy ahaṃ || 1 ||  
oṃ namo arihaṃtāṇaṃ śiraskaṃ śirasi sthitaṃ, etc.  
16v12: yaś caivaṃ kurute rakṣāṃ parameṣṭīpadaiḥ sadā  
tasya nasyād bhayaṃ vyā(17r1)dhir ādhiś cāpi kadācana || 8 ||  
*Endtitle* (17r1): iti śrīĀtmarakṣāstavanaṃ || ☒ ||

*Bhārati-stotra (Skt.)*

17r1: ||§O|| namaś te Śāradādevi Kāśmiraprativāsīnī  
tvām ahaṃ prārthaye nāthe vidyādānaṃ pradehi me 1 ||  
prathamaṃ Bhārati nāma dvitīyaṃ ca Sarasvatī, etc.  
17r6: etāni śuddha-nāmāni prātar utthāya yaḥ paṭhet  
tasya saṃtuṣyate devī Śāradā varadāyini || 6 ||  
*Endtitle* (17r7): iti śrīBhārati-stotraṃ || ☒ ||

*Gautama-stavana (Skt.)*

17r7: ||§O|| śrīIṃdrabhūtiṃ Vasubhūti-putraṃ pṛthvī-bhavaṃ Gautamagotra-ratnaṃ stu-  
vaṃti devā suramānavemdrā sa Gautamo yacchatu vāṃchitaṃ me || 1 ||, etc.  
17v5: śrīGautamasyāṣṭakam ādareṇa prabodha-kāle muni-puṃgavā ye  
paṭhaṃti te sūripadaṃ ca devānaṃdaṃ labhaṃte nitarāṃ krameṇa || 9 ||  
*Endtitle* (17v6): iti śrīGautama-stavanaṃ ||

*Colophon* (17v7): saṃvat 1813 varṣe miti Caitrasudi 1 dine ravivāsare lipikṛtaṃ Bhīmavijaya  
Dehagrāme ||

References: See below for more details on 2. and 3; BL Cat., Pune BhORI, etc. and numerous popular editions for most of them (sometimes with variants) as all the hymns collected here are part of daily recitation, individually or together. For No. 4 see Muni Jayantavijaya, *Śaṃkheśvar Mahātīrth*, VS 1998 (ŚrīVijayadharmasūri Jaina Granthamālā 57) p. 36 (ŚrīŚaṅkheśvara-Pārśvajīna-caityavandanam). – No. 7 publ. e.g., in *Abhaya-Ratnasār* pp. 42-45. – *Bhārati-stotra* publ. e.g., in *Sacitra Sarasvatī Prāsāda* p. 76 No. 31 (in ten verses).

Notes: The Seven Remembrances end on 16v4 with six hymns and the ms. starts with 5r1 in vs. 10 of the *Bhaktāmarastotra*. This means that fol. 1r (or 1v) to 4v contain the beginning of *Bhaktāmarastotra* (1-10) preceded by the first Smaraṇa, which would have been a rather long text. It is difficult to guess the identity of this missing hymn as the Seven Remembrances are not standardized. For example No. 3 here (*Samkheśvara Pārśva-stavana*) is not present in all collections. The association of the Seven or Nine Remembrances with other hymns in Sanskrit or Prakrit is not unique to this ms. No. 7 is attributed to Mānadevasūri. The *Gautamastavana* is ascribed to Jinaprabhasūri (Velankar JRK) or to Devānandasūri.

Cat. No. 227

FP 4294 (A)

Yellowish paper. One unnumbered page, thus a recto (the other page under the same shelf-mark is a verso belonging to a different ms., see Cat. No. 68). 100 x 250 mms. 6 lines for the main text in larger script. Triple-ruled red margins. Red used for colophon. Dated : VS 1693 = 1636 CE and VS 1694 or Śāka 1560 = 1637 CE.

[Final words of a Saptasmarāṇa with interlinear Guj. comm.]

/// hammiyā te vi || 14

Colophon: iti śrīSaptasmarāṇasūtram sammattam || ☒ || || śrīḥ || ||

paṃcadaśāṣṭāyair yukta paṃcāśad adhikā tathā ||

vinā sūtram samākhyātā || ślokaśamkhyāsyā baṃdhurā || 1 śrīḥ ||

(in red) samvata 1693 varṣe | Māgha suddha pratipadā-dine | Bhaumavāre | śrīVṛhatKharataragacche || bhāṭṭārika-śrīśrīśrīJinamāṇikyāsūri-sūriśvarāṇām | vineya vācanā-cāryya-varyya-dhuryya-satsmaryya vā° śrīśrīVinayasomagaṇimatallikānām śiṣya-muṣya paṃḍita-pravara paṃ° śrīSomasuṃdaragaṇi-vineya Abhayasoma-muninā lipikṛtāni || sapratikramaṇāni Saptasmarāṇāni tarasiṃha-yutena || Bhīmā||iyā-grāme || śrīḥ ||

Comm.: /// pūrvāvārtha sāhamī te duṇi || 14

Colophon: ima śātai smaraṇa nau samkṣepa sūtrārtha paripūrṇa thayau || || ☒ ||

|| śrī ||

paṃca nai daśa śata vale yukta evaṃ 1500 ūpari paṃcāśa 50 śloka tima sūtra vinā kahyā śloka nī samkhyā cha nī manohara || 1 || śrī ||

samvat 1694 varṣe Śāke 1560 pravarttamāne | Bhādrapade kṛṣṇa-pakṣe pratipadā-dine guru-vāre || śrīVṛhatKharataragacche || vācanācāryya-varyya-dhuryya-satsmaryya vā° śrī 180 śrīśrīVinayasomagaṇi-maṇi śiṣya-muṣya paṃḍita-pravara paṃḍita- śrīSomasuṃdaragaṇi-maṇinām || vineya paṃ° Abhayasoma-muni likhitam || chāṅṭarasimha-yutena || Rohiṭhanagare ||

Scribal maxims:

tailād rakṣe jalād raṣye raṣye sthilaḥpaṃdhanāt |

parahastagatām rakṣed evaṃ vadati pustikā || 1

yādṛśam pustake dṛṣṭvā tādṛśam likhitam mayā |

yadi suddham asuddham vā | mama doṣo na dīyate || 2

bhagnapṛṣṭi kaṭigrivā | tiryagdṛṣṭir adhomukham |

kaṣṭena likhitam śāstram | yatnena paripālayet || śrīḥ |

Notes: This is a Kharataragaccha *Saptasmarāṇa*. The available syllables belong to the *Siggham avarahau stotra* by Jinadattasūri. The full stanza is: *jinadattagune nāṇāṇo sayā je dharamti dhārānti / damsia-siyavāya-pae namāmi sāhammiyā te vi*. It is not possible to guess the identity of the six hymns that precede because there is no real standardization of the Seven Remembrances. For other mss. where *Siggham avaharau* is at the end see, e.g., Koba No. 27363 and 28163-33.

The date difference between the *mūla* and the commentary part suggests that the *mūla* was copied first, with blank lines left for a commentary, which was realized later, apparently by the same person, but at a different place. This was Abhayasoma, disciple of Somasundaragaṇi of the Kharataragaccha. He must have been rather young when he copied this ms., if, as probable, he is the same who composed several Rajasthani works between VS 1711 and VS 1742 (references in Vinayasāgar, *KbG Sāhitya Kośa* Nos. 320, 511, 570, 697, 746, 876, 2123, 2340, 2359, 2360, 2484, 3098-3101). Vinayasomagaṇi is known from other *praśastis* as having been initiated by the Kharataragaccha leader Jinamānikyasūri (VS 1549-1612; cf. Vinayasāgar, *KbG kā Brhad Itihās*, pp. 221-222).

Cat. No. 228

FP 4310

Yellowish paper. OFN: 1-5; MEF: 1-5. 100 x 250 mms. 17 lines. Dark ink. Double-ruled blank margins. Lozenge-shaped central space. Orange pigment used. Marginal title (*Ja*)*yatihuya vṛtti* with folio number. A few marginal additions or corrections. Edges slightly damaged. No date but could be old (15th-16th c.?).

*Jayatihuyānastotra (Pkt., 30 verses) by Abhayadevasūri with Sanskrit comm.*

1v1: ||ṢO|| jaya tihuyāṇa-vara-kappa-rukkha jaya jiṇa Dhannaṃtari |  
jaya tihuyāṇa-kallāṇa-kosa duriya-kkari-kesari |  
tihuyāṇa-jaṇa-avilaṃghiyāṇa bhuvāṇa-ttaya-sāmiya |  
kuṇasu suhāim jiṇesa Pāsa Thambhāṇaya-pura-tṭhiya || 1, etc.

*Comm.*: 1v2: atrāyaṃ vṛddha-saṃpradāyaḥ. purā bhagavān śrī Abhayadevasūrir  
Gūrjarātrāyāṃ Śambhāṇaka-sthāne viḥṭavān | tatra ca mahāvyaḍhivaśena ... (16) ... tatra  
śrīPārśvanāthaḥ vidadhe ca pratiṣṭhāṃ prasiddham ca mahā-tīrtham iti seyaṃ namaskāra-  
triṃśikā kiṃcid vyākhyāyate | jaya sarvotkarṣeṇa varttaśva tribhuvana-vara-kalpavṛkṣa triloka-  
manoratha-kalpadruma jaya jina Dhanvantare vaidya-viśeṣe || 2 jaya tribhuvana-kalyāṇa-kośa  
(2r1) kośo bhāṇḍāgāraḥ || 3 durita+kāri-kesarin upadrava-hasti-siṃha || 4, tribhuvanajanē-  
valaṃghitājñā akhaṇḍitaśāsanam | | 5 bhuvanatrayasvāmin | | 6 kuruṣva sukhāni jineśa  
Pārśva Stambhanakapura-sthita | iti ṣaṭ dvārāṇi | adhitāny eva ṣaṭ dvārāṇy ekaikavṛttena kra-  
meṇa spaṣṭayati || || 1

5v11: eya mahārīya jatta deva ihu nhavaṇamahūsau  
jaṃ anālīa-guṇa-gahaṇa tumha muṇii-jaṇa-aṇisiddhiu |  
ema pasīya supāsanāha Thambhāṇaya-pura-tṭhiya  
iṇa muṇivaru siriAbhayadeu vinnavai aṇiṃdiya 30

*Comm.* (5v12): eṣā madiyā yātrā deva eṣa snātramahotsavaḥ yad analīka-guṇa- grahaṇa-stava-  
naṃ kṛtam iti ṣeṣaḥ || yuṣmākaṃ munijanā(*sic*)niṣiddham ... (14) evaṃ sati prasida  
Pārśvanātha Stambhanapurasthita ity evaṃ munivaraḥ śrīAbhayadevasūrir navāṃgī-vivaraṇa-



kaṛaṇānaṃḍita-bhūri-sūrī vijñāpayati | aṇiṃḍita triloka loka ślāghitah 30.  
*Colophon*: iti śrīJayatihuyaṇavṛttiḥ samāptā ||

References: Velankar p. 133 (3) Ṭikā; Pune: BhORI 19.1 Nos. 184-188, with the same comm., No. 172 (with reference to editions). BL Cat. No. 904 Or. 5192 with the same comm.; Ahmedabad: LDI 5725 (extracts of beg. in Appendix).

Notes: This hymn, commonly known as *Jayatihuyāṇa* on account of its first words, was composed by Abhayadevasūri, the famous commentator of nine Aṅgas, as recalled by the commentary on the present text, in the 9th c. CE.

Cat. No. 229

FP 4476

Whitish paper. OFN: 1-9; MEF: 1-9. 110 x 260 mms. 4 lines for the main text in larger script. Double-ruled red margins. Orange pigment over verse-numbers and transitional phrases. No *daṇḍas* used. Dated: VS 1899 = 1842 CE.

*StambhanikaPārśvanāthastuti (Pkt. 30 verses) by Abhayadeva with interlinear Raj. comm.*

1r1: || śrīJinakuśalagurubhyo namaḥ ||  
jaya tihuaṇa-vara-kappa-rukkha jaya jīṇa Dhannaṃtari  
jaya tihuaṇa-kallāṇa-kosa duria-kkari-kesari  
tihuaṇa-jaṇa-avilaṃghīṇa bhuvāṇa-ttaya-sāmia  
kuṇasu suhāim jīṇesa Pāsa Thambhaṇaya-pura-ṭṭhia 1, etc.

*Comm.*: || śrīgurubhyo namaḥ || || artha || jaya kahitāṃ jayavaṃtā | huvau ti° ka° tribhuva-  
na svarga mṛtyu pātālavāsi bhavya jīva nā manoratha pūravā nai kalpavṛkṣasamāna chau pra-  
thama dvāra 1. jaya° ka° jayavaṃtau he Jina tuṃ Dha° ka° Dhanvatari vaidyasamāna e vījo  
dvāra 2. jaya° ka° jayavaṃtau ti ka° tīna bhavana māṃhi bhavya jīva neṃ kalyāṇakosa kalyāṇa  
rau bhaṃḍārasamāna chau e tījo dvāra 3. du° ka° durita pāparūpa karī hāthī te haṇavā nai  
siṃha samāna chau e cauthau dvāra 4. ti° ka° tīne tribhuvana re loka a° ka° nahī laṃghī chai  
ājñā jeha nī itarai tīna bhuvana mai aṣaṃḍa chai ājñā jeha nī e pāṃcamau dvāra 5. bhū° ka° tīna  
bhuvana rā sā° ka° nāyaka chau e chaṭṭhau dvāra 6. ku° ka° kara tuṃ ghaṇāṃ sukhāṃ pratēṃ  
Jina śrutādikevalī tīṇa meṃ īsa nāyaka he Pārśvanātha Thāṃ° ka° Thambhaṇeṃ nagara meṃ  
thāpanā nikṣepeṃ rahyā chau e cha dāra cha e gāthāe karī kahai chai || 1 ||, etc.

9r1: ea mahāriya jatta deva ia nhavaṇamahūsava  
jaṃ aṇalia-guṇa-gahaṇu tumha muṇi-jaṇa-aṇisiddhiu  
evaṃ paṣiya supāsanāha Thambhaṇaya-pura-ṭṭhiya  
iya muṇivaru siriAbhayadevu vinnavai aṇiṃḍiya 30

*Colophon*: iti śrīStambhanikaPārśvanāthastuti || sam | 1899 rā mi | Magasara sudi 10 likhitā |  
paṃ | Jñānalābhamuninā || śrīUdepura dharmasālā madhyai || śrī ||

*Comm.* (9r): e° ka° ā mahāri yātrā chai he devao snātramahocchava chai. jaṃ° ka° je sēcā tāha-  
rā guṇagrahaṇa guṇāṃ rau stavana kīdhau tumhārau munijana neṃ aṇisiddha chai bijā jyuṃ-  
na chai. e° ka° iṇa bhāṃti prasanna hova he Pārśvanātha Thambhaṇeṃ nagara rai viṣaim virā-

jamāṃna || i° ka° iṅa rīteṃ munivara śrīAbhayadevasūri navāṃgīvṛttikāraka te vīnavai chai  
aniṃḍita thakau jo kameṃ vaṣāṃṇavā yogya 30

References: Not traced.

Notes: The title as given in this ms. emphasizes the local connection of the Pārśva image with  
Thaṃbhaṅa, mod. Cambay (Khambhat) in Gujarat. In some parts the postpositions are  
Gujarati, Hindi and Rajasthani and testify to the hybridity of the language of the comm. This  
comm. follows closely the Sanskrit commentary described in the preceding entry. The colo-  
phon indicates the date, the name of the copyist, a monk named Jñānalābha, and the precise  
place where he worked: a *dharmasālā*, place of stay appended to a temple, in Udepura, mod.  
Udaipur.

On 9v, in Nāgarī a list of Jain philosophical works Śvetāmbara, then Digambara, probably a  
note for memory (no connection with the rest of the ms.): *Jainanyāyagraṃtha – Tatvārtha –*  
*Sanmatti – Syādvādaratnākara – Pramāṇamaṃjarī – Pramāṇamimāṃsā – Anekāṃtajaya-*  
*patāka – Digambaragraṃtha: Prameyakamalamārttaṇḍa – Nyāyakumudacaṃdra –*  
*Āptaparīkṣā – Aṣṭasahasrī – Siddhāntasāra.*

Cat. No. 230

FP 4367

Yellowish paper. OFN: 1-12; MEF: 1-12. 100 x 250 mms. 15 lines. Quadruple-ruled red mar-  
gins. Red used for *daṇḍas*. Red ink stains on 8v. Marginal title in red on 1v *śrīJayatihuyāṅa*  
*Bālābodha*. No date.

### *Jayatihuyāṅa-bālāvabodha (Guj.)*

1r1: ||§O|| om namaḥ ||

śrīmadVāmeyam ānamya | ramyabhāvena nityasaḥ |

sātajātakaram saumyaṃ | jñānadarśanabandhuram | 1 |

vyākhyā śrīmat kahatām sobhāvaṃta | athavā | śrī kahatām cāritra lakṣmī tadvavaṃta | śrīVāmā  
nāma rāṇī tehanō putra | hivaī śīṣya kahaije | mātā nau nāma kahyo | anai pitā no nāma na kah-  
yau | te syā mātai ? tihām kahyo chai | Jiṅamātāyai nava māsa anai cha divasa udara nai viṣai  
dharyā | ... (1r10) ... e prathama śloka no artha jāṇivau || 1 | hiva śrī|Abhayadevasūriguru jeha  
nī kīdhī Pārśvanātha nī stavanā | āgai vaṣāṃṇisyai | tiṅa śrīAbhayadevasūriguru nai | namaskā-  
ra karatau | isyau bolai ||

ramyopāṃganavāṃga-vṛtti-nalinī-nāke visāle smite |

yeṣāṃ nāma marāla-vyāla-vilasal-līlāṃ bibhartti dhruvaṃ |

Vāmeystavanā-vidhāna-nipuṇā gaṃbhīram iṣṭa-kvaṇāḥ |

śasvat te 'bhayadevasūri-guruvaḥ kurvvantu me maṃgalaṃ | 2 |

vyākhyā | ramya kahatām, etc. (1v1) nipuṇā kahatām | pravīṅa chai | upalakṣaṅa thakī |

śrīPārśvanātha taṅi stuti | Jayatihuyāṅabatrīsī jāṇivī |, etc.

2r13: tihām śrīJayatihuyāṅa batīsī kīdhī | jivārai sataramo kāvya | phaṅi phaṅa phāra phu-  
raṃta rayaṅa | chavau kahyau | tivārai śrīPārśvanātha pratimā saidrūpa | kalpadrumāvātāra  
pragaṭa thayā |, etc.

2v8: 30 āpaṅi mati nai anusārai vaṣāṃṇiyai chai. hiva bālaka jima bāṃha pasārī samudra no  
māna kahai tima hūṃ piṅa e stotra vaṣāṅṇūṃ chūṃ tadyathā |

jayatihuyāṅa ... Thaṃbhaṅayapuratṭhiya | 1

vyākhyā | jaya kahatām sarvotkarṣaṇāni varttau | svarga 1 mṛtyu 2 pātāla 3 | pramukha triloka manovāṃchitapūraṇa | varapradhāna kalpavṛkṣa, etc.

12r16: | 29 | hiva sarva vīnatī karī saṃpūrṇa karatau chavao jāva bolai |  
eva mahāriya jatta (12v1) deva .... aṇiṃdiya | 30 |

vyākhyā | eva kaha° ehija mahāriya kahatām māharī yātrā he deva he śrīPārśvanātha, etc.

12v12: e śrīJayatihyaṇastotra sūtrai bhaṇī suci pavitra thaī | mana dṛḍha rāṣī ji ke bhavya jīva sām̐jhi 1 savāra 2 anai madhyāhna 3 trikāla guṇisyai valī teha no e rahasya | garbbhita Bālābodha bhaṇisyai | cītārasyai sām̐bhalisyai | ti ke puṇi ṛddhi vṛddhi suṣa sātā saṃpadā | iha loka lahī | paraloka devagati mokṣa nā suṣa lahisyai | tiṇa kāraṇi iṇi Bālābodha no sāra jāṃṇī | bhavika prām̐ṇī e stotra nai viṣaya bhaṇivā no udyama karivo |

*Colophon* (12v15): iti śrīmajjīnakuśalasūrisaṃtāne | vācanācāryya śrīKṣemakīrttiṅgaṇiśākhāyāṃ | śrīmacchriKanakatilakamahopādhyāyānāṃ śiṣya vā° śrīLakṣmīvinayagaṇi | śiṣya vācanācāryya Ratnasāraṅgaṇi | śiṣya vācanācāryya dhuryasatmī+rya Ratnaharṣagaṇi | varāṇāṃ ādeśeṇa | vineyāṇu | paṃ° | śrīSāramuni (*end of the line, end of the page*).

References: Not traced.

Notes: This is not only a word to word paraphrase of the hymn, the verses of which are quoted in full, but a more extensive commentary which intends to go deeper into the matter at the same time as it explains the words. Verse 1 of the *Jayatihuyāna* and its comm. are on 2v9. The author often takes into account possible questions or objections of an imaginary pupil and provides answers to them. The copyist (or the author of the commentary?), the monk Sāra, explains that he worked at the instigation of his teacher Ratnaharṣagaṇi and gives the lineage of the latter. But no conclusive evidence or chronological clue could be found.

Cat. No. 231

FP 4317

MTM containing 2 texts. Dated VS 1771 = 1714 CE.

*TEXT 1: Bhaktāmara-stotra (Skt., 44 verses) by Mānatuṅga*

1v1: ||ṢO|| śrīśrīśrīpūjyaśrīSadāraṅgaṇi sad-gurubhyo namaḥ |  
bhaktāmara-praṇata-mauli-maṇi-prabhāṇā|m  
udyotakaṃ dalita-pāpa-tamo-vitānaṃ |  
samyak praṇamya jīna-pāda-yugaṃ yugādā|b  
ālaṃbanaṃ bhava-jale patatāṃ janānāṃ ||1||  
yaḥ saṃstutaḥ sakala-vāṇmaya-tatva-bodhā|d  
udbhūta-buddhi-paṭubhiḥ suraloka-nāthaiḥ |  
stotrair jagat-tritaya-citta-harair udāraiḥ |  
stoṣye kilāham api taṃ prathamāṃ jineṃdraṃ |2||, etc.

3v6: matta-dvipem̐dra-mṛgarāja-davānalāhi-|  
saṃgrāma-vāridhi-mahodara-baṃdhanotthaṃ |  
tasyāśu nāśam upayāti bhayaṃ bhīyaiva |  
yas tāvakaṃ stavam imaṃ matimān adhīte | 43 |

stotra-śrajaṃ tava Jinendra guṇair nibaddhām |  
bhaktyā mayā rucira-varṇa-vici(tra missing)-puṣphām ||  
dhatte jano ya iha kaṃṭha-gatām ajasraṃ |  
taṃ Mānatuṃgam avaśā samupaiti lakṣmīḥ ||44||

*Endtitle:* iti śrīBhaktāmarastotraṃ samāptaṃ

References: Velankar pp. 287-289; Strasbourg Nos. 266-268 (and 269 from Digambara circles) ; BL collection, etc. Numerous mss. everywhere, numerous popular editions, recordings, etc. for this most famous Jain hymn — Ed. and translated into German by H. Jacobi in 'Zwei Jaina-Stotra', *Indische Studien* 14, 1876, pp. 363-376; see also *Bhaktāmara, Kalyāṇamandira and Namiuṇa*. Śrī Mānatunga Sūri's Bhaktāmara Stotra with the commentaries of Śrī Guṇākara Sūri, Upādhyāya Śrī Meghavijaya Gaṇi and Śrī Kanakakuśala Gaṇi together with Āchārya Śrī Siddhasena Divākara's Kalyāṇamandira Stotra commented upon by Śrī Kanakakuśala Gaṇi and Munirāja Śrī Māṇikyacandra and Śrī Mānatunga Sūri's Namiuṇa Stotra along with Prakrit hymns and Appendices. Ed. with a Foreword by Prof. H. Jacobi, An English Translation of 3 hymns and Introductions in Sanskrit and Gujarati by Prof. Hiralal Rasikdas Kapadia. Bombay, 1932 (Sheth Devchand Lalbhai Jain Pustakodhar Fund Series 79).

Notes: This extremely popular hymn known and recited even today is dedicated to the first Tirthaṅkara and also bears the titles *Ādināthastotra*, °*stava*. The Śvetāmbara recension has a total of 44 verses. Manuscripts of the Bh. often have a specific esthetic value, as if to underline that the importance of the work is not only in its text. It has an almost magical value too and is followed here by another very popular and Tantric like hymn, the Ghaṇṭākarṇa Mahāvīra-stotra (Cat. No. 309).

Cat. No. 232

FP 4407

Yellowish paper. OFN: 1-9; MEF: 1-9. 110 x 260 mms. 4 lines for the main text in larger script. Double-ruled red margins. Red used for verse-numbers, *danḍas*, transitional phrases. Folio-numbers with decorations. Upper edge of the last folio damaged. Dated : VS 1765 = 1708 CE.

*Bhaktāmarastotra (Skt., 44 verses) by Mānatuṃga with interlinear Raj. comm.*

1r1: ||§O|| eṃ namaḥ ||  
bhaktāmara-praṇata-mauli-maṇi-prabhāṇā|m  
udyotakaṃ dalita-pāpa-tamo-vitānaṃ |  
samyak praṇamaṃ jina-pāda-yugaṃ yugādā|b  
ālaṃbanaṃ bhava-jale patatāṃ janānāṃ ||1||, etc.

*Comm.:* | | śrīMānatuṃga ācārya śrīĀdinātha bhagavaṃta nī stavanā karai chai. bhakti ji ke Bhavanapatī | Vyamṭara | Jotiṣi | Vimānīka | devatā | tiyā rā praṇamaṃ nicā nanyā je mugaṭa tiyā rā je ratana tiyāṃ rī kāmṭi nā dipāvanahāra kahatāṃ udyotanā karaṇahāra | bhagavaṃta nā caraṇa naṣatī | e kari devatā nā mugaṭa ratana dipai chai ehavā naṣa chai. dūra kiyaṃ chai pāparūpiyaṃ tama aṃdhakāra kau samūha jīṇai. bhalī prakārai namaskāra karīnai. jina

śrīĀdinātha kā caraṇayuga nai piṇa caraṇayuga kehavā chai | yuga nī ādi tījau arau teha nau  
aṃṭa śeṣakāla teha nai dhurai ālaṃvānabhūta | saṃsārarūpāṇī nai viṣai paḍatām je loka tīyām  
nai nāvāsamāna | tima bhagavaṃṭa nā caraṇa ādharabhūta saṃsāra (mā)hi | na paḍijai e bhāva  
chai || 1 || ji ko stavyau Ādinātha prasaṃsyau | samasta-tarka-vyākaraṇādika śāstra nau je  
tatva paramārtha teha nā jñāna huṃtī pragaṭa huī chai bhalī nirmala buddhi tatva nā jāṇa  
mahāpamḍita ehavā je suraloka devaloka nā svāmī je iṃdra mahārāja sarvadevatā nau dhaṇī  
iṃdra tīyai karī stavane devatā nī mahānirmala buddhi chai isā devatā karī stavyau chai sto-  
traim karīnai stotra kehavau chai. tīna bhuvana svarggaloka manuṣyaloka pātāloka nā mana  
nā haraṇa hāra | udāra utakṛṣṭau || huṃ stavīsa || kila iti satye chavau saṃbhāvyaṃ chai |  
teha pahilau tīrthakara śrīĀdinātha teha nai stavisuṃ | tīyai rī stavanā karisuṃ | kavīśvara  
kahai chai | 2 |, etc.

9v2: stotra-śrajaṃ tava Jinēndra guṇair nibaddhām |  
bhaktyā mayā rucira-varṇṇa-vicitra-pupphām |  
dhatte jano ya iha kaṃṭha-gatām ajasraṃ |  
taṃ Mānatuṃgam avasā samupaiti lakṣmīḥ ||44||

*Colophon:* iti śrīMānatuṃga-ācāryya-viracitaṃ Bhaktāmarastotraṃ saṃpūrṇṇam || li° saṃ  
1765 varṣe |

*Comm.:* || 43 stotrarūpamālā pratai | tāharā he tīrthaṃkaradeva bhalā je guṇatī e karī gūṃṭhī  
chai ji kā saktai karī mai bhalā je akṣara tadrūpa nānā prakāra phūla chai jīyai mālā nai viṣai isī  
je guṇa nī mālā dharai je manuṣya ji ko ihām āpaṇā galām nai viṣai pahiryām galai dhāryā  
nīraṃtarapaṇai te ahaṃkāra karī ūṃcau anamra tīyai pratai paravaśaṃ thakī sāmuhī āvau laṣa-  
mīdevatā | etalai laṣamī ghare ghaṇī āvai. bijai pakṣai stotrakartā śrīMānatuṃgasūri nau nāma  
| mālā piṇa chavī havai | guṇai nirbaddhām | ḍorai karī bāṃdhī havai rucira varṇṇa kahīyai  
bhalau chai varṇṇa jiyām nau | ehavā nānā prakāra phūla sahita huvai |

*Colophon:* iti śrīBhaktāmara nau arthaḥ | āryā Suśāṃjī jogyam.

References: Not traced.

Notes: This commentary is well articulated and the compartments are clearly delineated. The  
layout of the ms. is carefully achieved and the space is used in a balanced way. The postposi-  
tions used show that the language is hybrid Hindi, Rajasthani, Gujarati. The recipient is  
named: *āryā Suśāṃjī*, a name-format indicating that she could be a Sthānakavāsīn nun.

Cat. No. 233

FP 4402

Rough greyish paper. OFN. 1-4; MEF: 1-4. 110 x 250 mms. 7 lines for the main text in larger  
script. Double-ruled black margins. Red used for *daṇḍas*. No date.

*Bhaktāmarastotra (Skt., 44 verses) by Mānatuṃga with interlinear Guj. comm.*

1r1: ||§O|| omṃ natvā ||  
bhaktāmara-praṇata-moli-maṇi-prabhāṇā | m  
udyotakaṃ dal(i)ta-pāpa-tamo-vitānaṃ |  
samyak praṇamya jina-pāda-yugaṃ yugādā | v

ālam̐bana bhava-jale patitāṃ janānāṃ ||1||, etc.

*Comm.*: namīnai bhakti yukti sevaka amara devatā praṇamī namīnai, moli kahatāṃ mukaṭa maṇīi karī rata nai karijau ta chai teha nī prabhā kāṃti chai udyota karatā cūrṇaṃta kīyaū pāparūpīyo tamasa aṃdhakāra dūri karai sācai bhāvaṃ karīnai namī namaskāra karī śrīVītarāṃga nai paga doī saṃsāra nā ādi chai paga ālam̐bana ādhārabhūta chai, saṃsāra samudra jalasaṃsāra māhi paḍatāṃ nai manukṣa nai ādhārabhūta chai, je keī saṃthuti karai saṃpūrṇaṃ samasta sāstra teha nā jāṇa tiṇi karī upanī buddhi jeha nī te adabhūta buddhi karī catura chai devatā no nātha iṃdra tiṇī tamhārī stuti ... stavanai karī trini bhuvana teha taṇā citta manaharaiṃ chai udāra gaṃbhīrārtha chai, kirttisya stavīsyuṃ sati haūṃ nīścaim̐ te pahilā jineṃdra naiṃ, etc.

4v5: stotra-srajaṃ tavaṃ Jineṃdra guṇair nivaddhaṃ |

bhaktya mayā rucira-varṇa-vicitra-pupphāṃ |

dhatte jano ya iha kaṃṭha-gatāṃ ajasraṃ |

taṃ Mānataṃgam avasā samupati (*sic*) lakṣmī ||44||

Endtitle: iti śrīBhaktāmarastotraṃ saṃpūrṇaṃ

*Comm.*: ima ji ko prathama tāharo stotra ima mati budhivaṃta puruṣa paṭhati bhaṇai stavana rūpaṇī mālā tāharī he jineṃdra guṇi karīnai vadhaiṃ chai bhagati karī nai bhalā a+ara nānā prakāra nā phula dhārai jana loka ihāṃ kaṃṭhi ghālaiṃ mālā je puruṣa nai te Mānataṃga nāmā ācārya nai avasa vasā ātama vasā hoi teha kaūṇa hoi liṣmī śrīdevī tathā śrī sobhā hoi.

*Endtitle*: iti śrīBhaktāmarastotra no sūcikārya mayā siṃgha rārjinā kṛtaṃ syāt je paṃḍitā saṃti te suddhaṃ kriyatāṃ draṣṭavyā asya +++++ mithyābhāva hoi duḥkṛtaṃ bhavatu: saṃghasamaṣyena bhavatu.

References: Not traced.

Notes: There are some mistakes in the text of the Sanskrit verses. The commentary tends to have the shape of a loose paraphrase. It tends to be jammed with compartments not clearly marked.

Cat. No. 234

FP 4314

Brownish paper. OFN: 1-11; MEF: 1-11. 100 x 190 mms. *Tripāṭha* up to 10r, then only the main text. 1r blank. 1-5 lines for the main text, 6 on 10v, 7 on 11r. Triple-ruled black margins. Lozenge-designs, one or several, empty or filled with *akṣaras*, in the commentary parts. No date but could be fairly old on account of script and layout (15th-17th c.).

*Kalyāṇamandira-stotra (Skt., 42 verses and a half, incomplete) by Siddhasena divākara with a Sanskrit commentary*

1v: ||§O|| kalyāṇa-mandiraṃ udāraṃ avadyabh(e)di

bhītābhaya-pradam aṇīṃditam aṃhri-padmaṃ

(2r)saṃsāra-sāga(ra)-nimajjad-aśeṣa-jaṃtu-

potāyamānam abhinamya Jineśvarasya ||1||

(2v) yasya svayaṃ sura-gurur garimāmbu-rāseḥ

stotraṃ suvīṣṭa-matir na (vi)bhur vidhātum |

t(ir)theśvarasya Kama(ṭha)-smaya-dhūma-ketos  
 tasyāham eṣa kila saṃstavanam kariṣye (3r) ||2|| yugmaṃ, *etc.*  
*Comm.* (1v1): ||§O|| śrīPārśvajinam ānamya || sarvvajnam moha-nāśanam  
 Kalyānamamdira-stotrasyārthaḥ kaścana likhyate || 1  
 tatrādau Kalyānamamdira-stavotpattir varṇyate | śrīUjjayinyām śrīVikrama-purodhasaḥ  
 putro Devasikā-kukṣibhūḥ Siddhaseno vādīmdro vādārthaṃ Bhṛgukacchapuraṃ gataḥ  
 Mukuṃdeti pūrvanāmāno vṛdhavādiguravaḥ sammukhāḥ gopasamakṣaṃ vāde saṃskṛtajal-  
 pam akarot | na kiṃcid api gopair uktaṃ | guravaḥ procire ||  
 na vi māriyai na vi coriyai | paradāraha gamaṇa nivāriyai |  
 thovā thovaṃ diiyai | saggi dugu 2 jāiyai || 1  
 athāmtaretthaṃ || jaḥi ḍuṃgara, *etc.* (2v1) iti Kalyānamamdira-stavotpatti-prabaṃdhaḥ ||  
 athāsyā stavasya vyākhyā prastūyate svaparopakārāya | rogādi-śatrūṇāṃ jetāro jināḥ sarvajñās  
 teṣāṃ Iśvaro jineśvaras tasyāmhri-padmaṃ pada-kamalam abhinamyāhaṃ saṃstavanam  
 kariṣye iti sambāṃdhaḥ | kiṃviśiṣṭam amhripadaṃ | kalyāṇa-maṃdiram śreyasāṃ grham udā-  
 ram | bhavyānām manobhīṣṭa-dānād dātāraṃ | avadyaṃ pāpaṃ bhinattīty evaṃ śīlam avadya-  
 bhedi |, *etc.*

9v4: yad garjjad-ūrjjita-ghanaughamad-abhra-bhīma-  
 bhrasyat-taṃḍin muśa(la)māṃsala-ghora-dhāraṃ |  
 daityena muktam atha dustara-vāri dadhre |  
 tenaiva tasya jina dustara vārikṛtyaṃ || 32

10r (*end of available text of the Comm.*): 31 || atha śabdaḥ sākalye dustaraṃ ca, *etc.* patantyās  
 taḍito vidyuto yatra tad bhrasyattaḍit tathā musaṃlabat māṃsalālākṣaṇayā atipuṣṭā ghorā<d>  
 raudrā dhārā yatra tan musala-māṃsala-ghora-dhāraṃ yat-tador nityābhisamḅam///

11v6: itthaṃ samāhita-dhiyo vidhivaj jinemdra |  
 sāmḍrollasat-pulaka-kaṃcukitāṃga-bhāgāḥ |  
 tvad-bimba-nirmala-mukhāmbuja-baddha-lakṣā ye saṃ ///

References: Pune: BhORI 19.1.1. No. 95 is the same commentary. – For other commentaries  
 see BL Cat. No. 887, Or. 5169 (with Kanakakuśala's comm.) ; BL Cat. No. 888, Or. 2131  
 (with Māṇikyacandra's comm.) – Publ.: Jacobi-Kapadia, pp. 153-221.

Notes: There are lacunas in this ms. which seems to have undergone some adventures. The *tripāṭha*  
 format accommodating both the text in the centre and the Skt. commentary in the  
 upper and the lower parts stops at the end of fol. 10r, with the result that the last stanza which  
 is commented upon is vs. 32. The comm. breaks up in the middle. 10v, 11r and 11v are meant  
 to be *tripāṭha* but the upper and lower spaces are empty. In addition, fol. 10r ends with vs. 34,  
 and the letter ā corrected into a; 10v starts with *asmin parābhava ... na me śravaṇagocaratām*  
*gato si āka* which is the beginning of vs. 35, but l. 2 repeats the end of vs. 34 (*laka paṣmalade-*  
*badesāḥ pādadvaya tava vibho bhuvī janmabhājah || 34*) before continuing with the rest of vs.  
 35 (*ṛṇṇite tu tava gotrapavitramaṅtre | kiṃ vā viśadviśadharī savidham sameti || 35*). Fol. 11r  
 is not filled completely. It breaks after seven lines and a half, at the end of vs. 39; 11v starts with  
*devemdravamḍya* which is the beginning of vs. 41. In the top margin another hand has added  
*niḥsamkhyasāra*, which is the incipit of vs. 40, totally missing here. Finally, 11v is not filled in  
 full and breaks within vs. 43. Despite these problems, it does not seem that the paper and the

hand changed in the course of the ms. production.

The commentary on vs. 1 is fairly extensive because it introduces a preliminary story about the figure of Siddhasena Divākara and his role in the diffusion of Prakrit (on which see Ph. Granoff, 'Buddhaghosa's Penance and Siddhasena's Crime: Remarks on some Buddhist and Jain attitudes towards the language of religious texts' in K. Shinohara and G. Schopen (ed.), *From Benares to Beijing: Essays on Buddhism and Chinese Religion*, Oakville, 1991, pp. 17-33).

Cat. No. 235

FP 4432

Whitish paper. OFN: 1; MEF: 1. 130 x 280 mms. 15 lines. Double-ruled red margins. Orange pigment over verse-numbers. No *daṇḍas* used. No date but modern (20th c.) on account of the paper and of the script.

*Pārśvanātha-stotra* (Pkt., 24 verses) *alias Bhayahara-stotra or Namiūṇa-stotra by Mānatuṅga*

1r1: ||§O|| namiūṇa paṇaya-sura-gaṇa cūḍāmaṇi-kiraṇa-ramjiam muṇiṇo  
calaṇa-jualaṃ mahā-bhaya-paṇāsaṇaṃ saṃthavaṃ vucchaṃ 1, etc.

1v6: jo paḍhai jo a nisūnai tāṇaṃ kaiṇo vi Mānatuṃgassa  
Pāso pāvam pasameu sayala-bhuvanaccia-calaṇo 21  
uvasaggaṃte Kamaṭhāsuraṃmi jhāṇāo jo na saṃcalio |  
sura-nara-kimnara-juvaihiṃ saṃthuo jayau Pāsajīṇo 22  
eyassa majjhayāre aṭṭhārasa-akkharehiṃ jo maṃto  
jo jāṇai so jhāyaim parama-payatthaṃ phuḍaṃ Pāsaṃ 23  
Pāsaha samaraṇa jo kuṇai saṃtuṭṭhia-hiaṇa  
aṭṭhuttara-saya-vāhi-bhaya tasu nāsai dūreṇa 24

*Endtitle and colophon:* iti śrīPārśvanāthastavaṇaṃ saṃpurnṇaṃ śrīkalyāṇaṃ astu: śrīmuṇiṇī  
laṣītaṃ ||

References: Publ., for instance, in *Bhaktāmara*, *Kalyāṇamandira* and *Namiūṇa* (see references above) and in numerous popular editions.

Notes: The colophon gives a very general title. But this hymn dedicated to Pārśvanātha is an extremely famous hymn commonly known as *Bhayaharastotra* or *Namiūṇastotra* which was composed by Mānatuṅgasūri. It can be copied independently, like here, as a supplement to any text or as a part of the Seven or Nine Remembrances (*Sapta-* or *Nava-smaraṇas*) which gather extremely popular hymns. It is endowed with protective value against all kinds of dangers and has given birth to a Mantric Tantric tradition. The copyist of the ms. is a monk. Since he is not named but referred to only as *munijī*.

Cat. No. 236

FP 4288

MTM containing 3 texts.



TEXT 1: *Saṃsāradāvāvacūri* (Skt.)

1r1: ||§O|| samavasaraṇāṭikā liṣyate | paḍivannacarama° vyākhyā yasya bhagavato Mahāvīrasya  
atiśayaleśaprabhāvamāhātmyaṃ dṛṣṭvā yogino jāyaṃte bhavikās taṃ jinaṃ Mahāvīraṃ nama-  
ta

1r2: ||§O|| saṃsāradāvānaladāhanīraṃ | saṃmohadhūliharāṇe samīraṃ | māyārasādāraṇasā-  
rasīraṃ | namāmi Vīraṃ girisāradhīraṃ || 1

*Comm.* : saṃsāradāvā || vyākhyā || ahaṃ Vīraṃ namāmi | iti kriyāpadaṃ | kathambhūtaṃ saṃ-  
saraṇasamsāro bhavaḥ sa eva dāvānalo davāgnis tasya dāho gharmma |s tasya vidhyāpanena  
nīraṃ iva nīraṃ toyam | punaḥ kiṃviśiṣṭaṃ mohaṃ mohanīyaṃ karma samekibhāvena  
mohaḥ sa eva dhūli tasyā haraṇaṃ tatra samīra iva samīro vāyas taṃ| māyaiva rasā tasyā  
dāraṇaṃ tatra sāraṃ pradhānaṃ sīraṃ lāṃgalaṃ | tadvat yas taṃ girīṇāṃ sāgaro Merus tad-  
vad viro 'kṣaubhyaḥ pariśahopasarggādibhis taṃ || 1 bhāva° jinānāṃ rājāno jinarājānas tīrtha-  
kṛtas teṣāṃ padāni caraṇakamalāni namāmi |, etc.

1r14: āmūlā°|| bhavasya viraho vināśaḥ sa eva vara īpsitārthasiddhis taṃ devi bhagavati mama  
dehi prayaccheti, etc. (1r17) varaṃ pradhānaṃ kamalaṃ yasyā sā varāḥ (1v1) tasyā sambod-  
dhane sā sambodhyate tāra kanīnikā tasyāṃ yā abhīrāmā ramaṇīyā tasyāḥ maṃtraṇa he tāra  
hārābhīrāme vāṇī bhāratī tasyāḥ saṃdohaḥ saṃghātaḥ sa eva dehaṃ śarīraṃ yasyāḥ sā tasyā-  
maṃtraṇaṃ he Sarasvati bhagavati bhavavirahetyādi prāg evoktaṃ || 4

*Endtitle* (1v2): iti Saṃsāradāvāvacūriḥ samāptāḥ || || || || || ||

References: *Mūla* frequently published in all kinds of editions.

Notes: The introductory phrase of the ms. makes us expect a commentary on Mahāvīra's  
samavasaraṇa. But the text is then the complete *Saṃsāradāvānala* hymn, which is a frequent  
component of Pratikramaṇa recitation, with commentary. It is ascribed to Haribhadrasūri  
Yākinīmahattarāputra. The first verse praises Mahāvīra, the second all the Jinas, the third the  
scriptures and the fourth Śrutadevī.

Cat. No. 237

FP 4331

Creamish paper. OFN: 1; MEF: 1. 100 x 230 mms. 18 lines on 1r, 22 on 1v. Orange pig-  
ment used on verse numbers. No *daṇḍas* used. No date.

*Mahādevastavana* (Skt., 42 stanzas) by Hemacandra

1r1: || praśāntaṃ darśanaṃ yasya sarvabhūtābhaya-pradaṃ  
māṅgalyaṃ ca praśastaṃ ca śivasobha vibhāvīyate (*sic*, ed. *śivas tena vibhāvīyate*, probably  
*coming from a wrong reading of the ms. used as the basis for copying this one*) 1  
mahatvād īsvaratvāc ca yo maheśvaratāṃ gataḥ  
rāgadveṣavinirmuktaṃ taṃ vaṃde haṃ maheśvaraṃ 2  
mahājñānaṃ bhaved yasya lokālokaprakāśakaṃ  
mahādayā damo dhyānaṃ mahādeva sa ucyate 3, etc.

1v13: samtoṣeṇābhisampūrṇaḥ prātihāryāṣṭayena ca  
jñātvā puṇyaṃ ca pāpaṃ ca nakāras tena ucyate 41  
bhavabījā(ṃ)kur(a)jananā rāgādyā kṣayam upāgatā yasya  
Vrahmā vā Viṣṇu vā Haro jino vā namas tasmai 42

*Endtitle* (1v15): iti śrīMahādevastavanam sampūrṇam kalikālasarvajña-khyātidhāraka-  
śrīHemasūri-viracitam ||

References: Velankar p. 304 (only one reference). Publ.: numerous popular editions contain the *Vītarāgasotra* and the *Mahādevastavana*. See for instance Jain Ātmānanda Sabhā Bhavnagar, 1935, in Devanāgarī script with Gujarati translation, 44 verses.

Notes: The total number of stanzas is normally 44. The difference is due to the fact that 1) there are two verses numbered 35 and 2) verse 41 (*rūpidravayasvarūpaṃ vā*) has been forgotten. This is a hymn to the idea of a Jina, the true great god (Mahādeva). The purpose is to extol his superiority over Śiva in the perspective of the conversion of king Kumārāpāla to Jainism. It is a powerful hymn marked by two refrains: *Mahādevaḥ sa ucyate* (3, 4, 7, 9, 10, 11, 12) and ekamūrttiḥ katham bhavet (21 to 32). Vss. 40 to 43 (here 39, 40, 41, since one verse is missing at this place) are meant to explain the word *arhan* through the deconstruction of each of its akṣaras: *a-kāras tena ucyate* (40), *ra-kāras tena ucyate* (41), *ha-kāras tena ucyate* (42) and *na-kāras tena ucyate* (43), in contrast with 39 where a = Viṣṇu, ra = Brahmā and ha = Hara. The main text is followed (1v16-22) by a few unconnected stanzas in Hindi starting with *gunavicāra śiṃgāra* and closing with a simple *iti*, ending the line and the page space, without title. They are in praise of the Jina.

Cat. No. 238

FP 4414

Greyish modern paper. OFN: 1; MEF: 1. 110 x 250 mms. 22 lines. *Yantra* on 1v. No date.

*Hymns to the Jinas, sahadevīkalpa and yantra usages (Skt.)*

#### Unit 1

1r1 : ||ṢO|| ādau Nemijinaṃ naumi | Śambhavaṃ Suvīdhi tathā |  
Dharmanāthaṃ mahādevaṃ | Śānti śāntikaraṃ sadā || 1 ||  
Anaṃtaṃ Suvrataṃ bhaktyā | Namināthaṃ jinottamaṃ |  
Ajitam jitaṃdarpaṃ | Caṃdraṃ caṃdrasamaprabhaṃ || 2 ||, etc.  
Śītaṃ śītaṃ loke | Śreyāṃsaṃ śreyase sadā |  
Kumthunāthaṃ ca Vāmeyaṃ | śrīAbhinādanaṃ vibhaṃ || 5 ||  
Jinānaṃ nāmbhir baddhaḥ | paṃcaṣaṣṭisamudbhavaḥ |  
yaṃtro 'yaṃ rājate yatra | tatra saukhyaṃ niraṃtaraṃ || 6 ||  
yasmin grhe mahābhaktyā | yaṃtro 'yaṃ pūjyate budhaiḥ |  
bhūtapretapiśācādi bhayaṃ tatra na vidyate || 7 ||  
sakalaguṇanidhānaṃ | yaṃtram enaṃ viśuddhaṃ |  
hṛdayakamalakoṣe | dhīmatāṃ dhycyarūpaṃ |  
jayati<ti>lakaguroḥ śrīsūrirājasya śiṣyo |  
vadati sukhanidānaṃ mokṣalakṣmīrnivāsaṃ || 8 ||

*Endtitle* (1r6): iti śrīCaturviṃśatiJina-stavanam || | ☒ ||

### Unit 2

1r6: vāṃchākṛtārdham kṛtarūpahīnam | stane 2 grahe 9 ṣoḍasa 16 sapta 7 cāṣṭau 8 tithau 15 daśāke 10 prathame 1 ca koṣṭe | bhavaṃti nānāvīdhayo pi yaṃtrāḥ || 1 ||, etc.

doi parihari doi satta kari | battī kari rahai dūvattha |

cyāri parihari | aṭṭha eka kari cau vāṃṇa dhruvāṃkaḥ || 2 | ity (e)kayaṃtram ||

20 yaṃtram koṣṭaka ṣoḍaśake sarvabhayaharam | 28 mārgge nirbhayakṛt | 32 dyūte jayaṃkṛt | śākinīnāśaḥ || 34 yaṃtra likhataḥ śākinīharaḥ |, etc.

1r14: 500 vaṃdhynām garbbhaḥ puruṣahasta-baddhaḥ vaṃdhyāputrapradaḥ || 600 hast baddhaḥ tau bhāgyakaraḥ | 700 vaśikaraṇa vivāde || 8 ||

72 choṭīḍṅ doṣaharaḥ | 900 bāhubaddhe mātṛe caurasarpabhayaharaḥ | 1000 haste baddhaḥ sarvadoṣaharaḥ || 1100 duṣṭajīvbhayaharaḥ | 1200 bāhusthaḥ baṃdimokṣaṇam: || 10 | 000 baṃdimokṣe ātmarakṣā

idaṃ ṣoḍaśakoṣṭayaṃtrāṇām phalaṃ | sarve pi karpūrādisurabhidravya pū° || | ☒ ||

### Unit 3

1r14: sahadēvī kṛṣṭāṣṭamyām (for kṛṣṇā ?) | kṛṣṭacaturddāśyām (for kṛṣṇa ?) vā grhyate tām-  
bulena saha dīyate sa pumān sa strī vaśyā bhavati | atra pādibhiḥ sarveṣāṃ dīyaṃte vaśyam bha-  
vati | śirasi dhṛtvā dyūte parājito bhavati | karṇṇe baddhvā jvāraṃ nāśayati, etc.

1r18: vastrāṃcale baddhvā sarvakāryāni sidhyaṃti | sarvajana priyo bhavet |, etc. cūrṇṇam śira-  
si śrotre vā dadāti | vilepane vā vastre vā yasya kasyacit | dīyate yena kena kāryo sa vaśībhavati |

*Endtitle* (1r19): iti sahadēvī-kalpaḥ.

### Unit 4

1r19: om namo Pārśvanāthāya | viśvacimṭāmaṇīyate |  
hrīm Dharaṇeṃdra-Vairotyā | Padmadevī-yutāya te || 1||

śāṃti tuṣṭī mahāpuṣṭī, etc.

1r21: om asiāo sā namaḥ | tatra trailokyanāsanām, etc. || 4 |

śrīSaṃṣesvaramaṇḍana | Pārśvajina kalpataru-kalpa |

cūrai duṣṭavyātaṃ | pūrai me viṃchitaṃ nātha || 5 ||

*Endtitle* (1r22): iti Pārśvajinastavana || saṃpūrṇṇaḥ ||

1v chart corresponding to Unit 1

Nemi 22	Śaṃbhava 3	Suvidhi 9	Dharma 15	Śāṃti 16
Anaṃta 14	Suvrata 20	Nami 21	Ajita 2	Caṃdraprabha 8
Ādinātha 1	Supārśva 7	Vimala 13	Malli 19	25
Aranātha 18	Mahāvīra 24	Sumati 5	Padmaprabha 6	Vāsupūjya 12
Śītala 10	Śreyāṃsa 11	Kuṃtunātha 17	Pārśvanātha 23	Abhinaṃdana 4

References and notes: Four textual units can be distinguished in this single page ms. which

illustrates the ritual and magical trends of Jain hymns, associated with two short ‘Tantric’ pieces. All of them are meant for protection.

Unit 1: The Sanskrit hymn to the 24 Jinas, in a specific sequence and not in a regular order from 1 to 24 or 24 to 1, is to be supplemented by the chart/*yantra* on 1v, which lists them in the same order as the text, accompanied by their serial number in the list of 24, thus Nemi 22, Sambhava 3 etc. Number 25 in one of the boxes is the size in dhanuṣ of Jina 19. The peculiarity is that these sequences form a magic square of order 5 with 65 as the total vertically, horizontally and in diagonal (called *mahāsarvatobhadra yantra*). Hence the title *Pañcaśaṣṭhiyantra-garbhitaṃ śrīCaturvīṃśatījinastotra in Stotra Rāsa Saṃhitā*, Calcutta, 1986, p. 69. There are also Gujarati versions of this hymn, with necessarily the same sequence of Jinas, but with various adjectives, in popular prayer books: see, for instance, *Śrī Jain Stuti*, publ. Bhānubhāi Keśavlāl Bhaṅṣālī, Mumbai, 1991 (10th ed.), p. 268 under the title *Śrī Pāṃsathīyā Yaṃtra no chaṃd*. For other hymns producing a magic square of order 5 with 65 as the total see H.R. Kapadia, *Jain Saṃskṛt Sāhitya no Itihās*, Bhāg 2. Acharya Omkarsuri Gyan Mandir, Surat, 2004 (reprint), pp. 241-243.

Unit 2 lists a variety of *yantras* and their respective powers. The list of numbers considered is: 20, 28, 32, 34, 36 (*golikā kaṃṭhabaddhaṃ*), 40, 50, 62, 72, 60, 102, 108, 1052, 300, 400, 500, 600, 700, 72, 900, 1000, 1100, 1200, 10000. Usages: drawn at various places or put on various parts of the body.

Unit 3 seems to have been written by a different hand. This prose piece, which has nothing specifically Jain, deals with the uses of the *sabadevī* plant (*Vernonia cinerea* Liss., purple feabane), alone or in association with other substances. It can be swallowed, put on the body or worn as amulet. This plant is ascribed curative abilities in Āyurveda as a febrifuge or a means to cure dysentery for instance. In Tantra it is said to bring other people into one’s own power (*vaśīkaraṇa*). All these capacities are dealt with here. – Other mss. with the same title: Ahmedabad L.D.I. Ser. No. 6642 (dated VS 1736) and 6643 (no extract in catalogue, not seen directly).

For Unit 4 see No. 4 in Cat. No. 226. The text as given here is less standardized Sanskrit.

## 8.2. To the 24 Jinas as a whole

Cat. No. 239

FP 4480

Light brown paper. OFN: 1; MEF: 1. 120 x 260 mms. 19 lines. Triple-ruled red margins. Red used for *daṇḍas*, colophons. No date.

[*Jinastotra*] (*Raj.*) by *Ratanacanda*

1r1: ||ṢO|| dhāla jau dhānāṃ rī bāḍyami nību nīpaja re lāla e deśī ||

dhanem 2 ṣetra badaha | ho suṣa kāriho jiṇa jī ||

āpa bīrājem ho chāja chatra suvāvaṇau re lāla |

bāṇī amīya jharecha | ho suṣa kāri ho jiṇa jī mānuṃ

pāva sahī taṇāṃ bādala barasaṇāṃ re lāla || 1 ||, etc.

1v9: sivasuṣa bodha diyo moya satagura | tīna suṣa rī abhilāṣā re | thā | 5 |, etc.

1v15: kariyā yāna ṣāna ruta ruta nā, dīna dīna māsa vadhāyo re

susabarata pachaṣāṇa na kidhā, kāla acāṇaka āyo re haravo 6  
 motī kaḍā kī laṃgī na puna chī, sīsamukaṭa na gajaḍiyā re  
 cahu disa sucaṭa ṣaḍā dahai molā, teha acāṇaka paḍiyā re 7  
 Ratanacaṃḍa ānaṃḍa su darasa, pemapiyālā bhariyā re  
 imṛta jaḍī sugara nī sevā, iṇa se tī nīsa tariyā re haravo || 8 ||

*End:* iti.

References: Not traced.

Notes: This composition has no title. It is dedicated to the Jina as a figure worthy of respect, and invoked, here, with great enthusiasm and affection. The Jina is the ideal teacher who leads the way. In addition, didactic tone with emphasis on impermanence and karma. The author mentions his name at the end of each of the four ḍhālas that make the work: the first has 7 stanzas (*Ratanacaṃḍajī aradāsa*, 1r11), the second 8 stanzas (*Ratanacaṃḍa jaga deṣa*, 1v2), the third 5 stanzas (*Ratanacaṃḍa jaga deṣa*, 1v8), and the last 8 stanzas (see above). But, in the absence of further indication, it is next to impossible to locate him within the Jain religious world with enough certainty.

Cat. No. 240

FP 4505

MTM containing 26 texts.

*TEXT 25 : Caturviṃṣatijina-gītāni (Raj.) by Jinarāja*

MEF 231v1: || sidhi śrīCaubīsa tithaṃkarā kā caubīsa gīta: 24  
 mana madhukara mohī rahyo Riṣabha caraṇa aribida re |  
 ūḍāyahu ūḍai nahī, liṇau guṇa makariṃḍa re || 1 ma°

MEF 244v2: ... vartamāna caubīsī jānī |  
 śrīJinarāja vaśāṃnī jī || 1 || i°||, etc.  
 yugavara Jinasahasūri savāi |  
 Ṣaratara gura bara dāi 2 jī |  
 pāmai jinavara nā guṇa gāi |  
 abicala rāja sadāi jī || 3 || i°||  
 pahilī parataṣi liṣāi | sāci |  
 bārū muṣa gura bāṃcī jī || 4 ||  
 keī guramuṣa ḍhāla kahāvai |  
 keī bhāvana bhāvai jī |  
 ke Jinarāja taṇāṃ guṇṇa gāvai |  
 caḍhatī daulatī pāvai jī || 5 || i°||

*Endtitle* (244v12): iti śrīCaturabisati jinagītāni samāpta: ||

References: Publ.: pp. 1-17 in A. Nahta (ed.), *Jinarājasūri Kṛti Kusumāñjali*.

Notes: Each of the 24 songs is clearly marked: 1. *Rṣabhadeva-gīta* ends on MEF 232r2; 2. *Ajitanātha-* on 232v1; 3. *Sambhavanātha-* on 233r6; 4. *Abhinamdanasvāmi-* on 234r1; 5.

*Sumatinātha-* on 234v9; 6. *Padmaprabhū-* on 235r10; 7. *Supāsa-* on 235v10; 8. *Candraprabhu-* on 236r10; 9. *Suvidhanātha-* on 236v7; 10. *Sītanātha-* on 237r5; 11. *Śreyāmsa-* on 237v4; 12. *Bāsupūjya-* on 238r4; 13. *Vimalanātha* on 238v3; 14. *Anantanātha-* on 239r4; 15. *Dharmmanātha-* on 239v5; 16. *Śāṃtinātha-* on 240r6; 17. *Kuṃṭunātha-* on 240v9; 18. *Arinātha-* on 241r11; 19. *Mallinātha-* on 241v12; 20. *Munisuvratasvāmī-* on 242r11; 21. *Naminātha-* on 242v12; 22. *Nemisvāmī-* on 243r12; 23. *Pārśvanātha-* on 243v11; 24. *Mahābira-gīta* on 244r12.

Cat. No. 241

FP 4503

MTM containing 21 texts.

*TEXT 21: Cauvīsī (Raj.) by Jinarāja, unfinished*

15r7: || śrīMahāvīrāya namaḥ | atha Cauvīsī liṣyate  
mana madhukara mohī rahyau | Riṣabha caraṇa araviṃda re |  
ūḍāya uūḍai nahī | liṇau guṇa makaraṃda re | 1 | ma°, etc.

16r14: rāga Dhanyāsī |  
kāgalīyoṃ kiratāra bhaṇīsī pariliṣuṃ re |  
kavi pūchuṃ kara joḍi | jima tima liṣatāṃ hātha vahai nahī re |  
liṣavāna upi///

Notes: Same work as in the preceding entry, but incomplete. The songs to Jinas 1 to 4 are complete: 1 ends on 15r19 (5 stanzas, *iti Riṣabhagītāṃ*), 2 on 15r32 (4 stanzas, *iti śrīAjitanāthajī gītāṃ*), 3 on 15v14-15 (5 stanzas, *iti Sambhavadgītāṃ*), 4 on 15v28 (5 stanzas, *iti Abbināṃdanagītāṃ*), 5 on 16r13 (4 stanzas, *iti Sumatanāthagītāṃ* 5). The ms. then breaks at the beginning of the song dedicated to the sixth Jina, Padmaprabha. The identity of the author is clear, as he mentions his name in the final stanza of each song (15r18-19 at the end of 1: ... *caraṇakamala Jinarāja nā | sevai be kara joḍa re*; 15r30 at the end of 2: ... *akala Jinarāja no mā jano kuṇa lahai | sabī e tarai je rabeṇ pasem*; 15v13 at the end of 3: ... *pūṭhī raṣo Jinarāja | arīyaṇa mūla na ko kaleṃ*; 15v27 at the end of 4: ... *meghana jovai varasata ure | sama viṣa-mī Jinarāja re*; 16r12 at the end of 5: ... *bhagata vachala Jinarāja viruda | sācau vahai re*).

Cat. No. 242

FP 4493

Rather large script. Grey-green paper. OFN: 1-3; MEF: 1-3. 100 x 240 mms. 16-19 lines. Double-ruled red margins. Fluorescent red used for *daṇḍas*, numbers, transitional phrases. No date.

*Covīsa tīrthaṃkara mauleyo (Raj., prose)*

1r1: ||ṢO|| atha covīsa tīrthaṃkara mauleyo liṣyate : ||  
prathama śrīĀdisara bhagavāṃna | Sarvārthasiddha bimānaṃ thakī | caviā | tetīsa sāgaro|pa-  
ma no āuṣo bhogavīnaim | Banītīnagarī janmyāṃ | Nābharājā pitā huvā Mūrādevī rāṃṇī |

mātā hui āuṣo | corāsī lāṣa pūrva no barasa no | tiṇa mai, *etc.*

3v15: daśamā devaloka thī cavīnai | 1 | 20 sāgara no āuṣo bhogavīnai | 2 | māhaṇa Kuṃḍagrāma janamyām | 3 | Siddhārtha rājā pitā huvā | 4 | Tisalāde rāṃṇī mātā hui | 5 | āuṣo tomha pūraṣājī ro 6 72 barasa ro | 7 | jiṇa mai, *etc.* (3v18) sāta hātha dehī no māna | 12 kaṃcaṇa baraṇo kāyā | 13 | siha ro lamchaṇa 14 Gotama sāmī nāṃmai baḍā gūṇadhara hūyā 15 Caṃdanabālā nāmai baḍī siṣaṇī hūi + | sāsaṇa tomhā pūraṣājī ro | 21 hajāra° | 16 te°

*Endtitle* (3v19): iti śrīleṣo samataḥ.

(*Below the text in red, not very clear*): liṣata Mānakavari + araḍā kā prī (?)

References: Not traced.

Notes: This work collects basic biodata (fundamentals) about each of the 24 Jinas: life duration in the last previous birth, birth-place, parents' names, life duration as a Jina, number of main disciples, identifying sign (*lamchaṇa*), etc. The sections are marked by transitional phrases in red: 1 ends on 1r6 (*iti prathama Jina*); 2 ends on 1r11 (*e dutiya Jinaḥ*); 3 starts on 1r11 (*atha cothā Jina*, is a mistake); 4 starts on 1r16; 5 on 1v4; 6 on 1v9; 7 on 1v13; 8 on 2r1; 9 on 2r5; 10 on 2r9; 11 on 2r13; 12 on 2r17; 13 on 2v5; 14 on 2v10; 15 on 2v14; 16 on 3r2; 17 on 3r6; 18 on 3r11; 19 on 3r15; 20 on 3r18; 21 on 3v3; 22 on 3v7; 23 on 3v11; 24 on 3v15.

Cat. No. 243

FP 4342

MTM containing 3 texts.

*TEXT 2: [Hymn to the 24 Jinas] (Raj., Hindi, 15 stanzas)*

6r11: baṃdu śrīĀdeji sāmṃī | prabhuḥi su vāta nahī chāṃṃnī |  
putra huvā eka so bhāi | kanyā kuṣa doya jāi ||  
Vāhuvala māṃna atalyāyā || vahanāḍa Suṃḍara samajhāyā ||  
ghaḍī doya ugara caṃḍā || lagyā rame ra gyāna kā dhamḍhā || 1 ||  
Ajatajī rī upamā bhārī |, *etc.*  
Abhinaṇaṇa joga ma tātā || gha° 2 |  
Saṃbhu mara seiya sātā |  
Sumatajī rī sumata cha bhārī ||, *etc.*

6v8: Māhāvira deva cha asyā ka || Bharata ma huvā nata syā ka |  
bhava satāisa ma āyo ka | mātā kuṃṣa doya āya ka gha° 13  
coisī jāpa nata jāpiya ka || ujalabhāva cita lai ka ||  
samata aṭhārāsa āyo ka || varasa pacyāsī ma gāyo ka || 14 ||  
Poṣo vada puṣa pāyo ka || vārāsa Bhagu suṣa gāyo ka ||  
sugara mana sei sātā ka || sāhevā joḍī cha gātā ka || 15 || (*one tha in the margin of line 10 but no sign indicating where it belongs*)

*End* (6v11): iti sapuraṃṇa.

References: Not traced.

Notes: No title. This is a general devotional hymn to the 24 Jinas with narrative elements and

care for justifying the names given to the Jinas. Nemi is dealt with a little more than the others (vss. 7-11). It was composed in VS 1885 (= 1828 CE) but the author's name is not visible. In this ms. ā and ī are hardly distinguished.

Cat. No. 244

FP 4342

MTM containing 3 texts.

*TEXT 3: Covīsī ko tona (Raj., Hindi, 7 stanzas) by Ṛṣi Lālacanda*

6v11: Riṣabha Ajata Saṃbhu Abhinaṇaṇa || niraṃjaṇa nirāṃkāro ||  
Sumata Padama Supārasa prabhu Caṃḍā || kradīyo ṣevo pāro ||  
śrījīṇa muja na pāra utāro ||  
ho jī mähārī yāhī || araja avadhāro | jī° || 1 ||  
Suvada Sitala, etc.

6v19: ... kevalagyāna kevaladarasaṇa || nija guṇa linā lāro || 6 ||  
utama udāraṇa vīradasuṇīna ||  
saraṇo līyo caraṇa ro ||  
riṣa Lālacāṃḍajī iṇa para vola ||  
māharo karo nīsatāro ||  
śrījīṇa mujha na pāra utāro ||  
ho jī mähārī yāhī araja avadhāro thī° |  
ho jī prabhu huṃ cākara caraṇa ro |  
śrījīṇa muja na° || 7 ||

*Endtitle (6v21): iti covīsī ko toṇa saṃpuramṇa.*

References: Koba database 001445800001 (24 *Jinastavana*); Koba ms. 68351 (3r8-3v7). According to Koba database publ. in *Cobīs Tīrthamkar Stavan*, Meghji Hirji Company (not seen).

Notes: Devotional song in praise of the 24 Jinas, but also the 11 *gaṇadhara*s, the 20 *viharamāna* Jinas and all Jain monks in the world (*gyārā to gaṇadhara vīsa vaharamāna || sarava sādha aṇagāro || anatacovīsī na || nīta nīta baṃḍīe*, etc., vs. 4). The author is likely to be identified with Ṛṣi Lālacanda, disciple of Āc. Daulatarāma, Koṭā-paramparā of the Lonkāgaccha (cf. pp. 187-188 in *Rājasthān kā Jain Sāhitya*).

Cat. No. 245

FP 4471

MTM containing 2 texts.

*TEXT 1: Hymn to the Jinas (Raj., 6 stanzas) by Bhaju (?)*

1r1: ||ṢO|| śrīRiṣabha Ajata Saṃbhava Abhīnaṃdana Sumata Padama kerā  
carṇā sevya sīvagata pāmai buṭa jama jerā  
bhajo tuma mana ma mhā° sarba pāpa kaṭae kachī namai



kāhā+la raho hama tama bhajo tumai cobisa devā re  
bhajo tuma cobisa devā cobisu jinarāja, *etc.*

1r13: saṃmata beda-rupa-nīdha-imde mai Phālguna suda kerā  
bharttapura sātama gumna gāyā ati ānaṃda he rā  
pujya mhārāyā mhā°  
tasa caḍhate te ja savāyā śrīRatnaji nāmna munirāyā  
tasya sīsa Bhaju kahae vāra co° 6

*End* (1v1): iti samāptaṃ.

References: Not traced.

Notes: Given its place in the sentence Bhaju should be the author's name, a pupil of monk Ratna. But no additional information available so far. This work was composed in VS 1914 (chronogram; 1857 CE). Bhaju was also the copyist of Text 1 (*Samatā-rasa*, Cat. No. 112).

### 8.3. To Rṣabha

Cat. No. 246

FP 4403

Yellowish paper. OFN: 1-8; MEF: 1-8. 110 x 230 mms. 15 lines. Narrow double-ruled black margins. Long lines of text. Lozenge-shaped central blank space with red designs, different on each page. Red used for *daṇḍas*. Orange pigment over *dhālas*. Dated: VS 1677 = 1620 CE.

*Rṣabhadhavalabandha* (Guj.) by *Sevaka*

1r1: ||ṢO|| dhāla vīvāhalā || ||

śāsanadevīa pāya praṇamevīya, mujha mani eha ūmāhalau e  
māta Sarasati taṇai sahī supasū lai | gāvasi Rīṣabha-vīvāhalau |  
tera bhavaṃtara mūla caritra vara | bhāvai bhaviṇa sām̐bhalau e  
dhaṇa kaṇa kaṃcaṇa rāja rāṇi mama syium̐ | para bhavi iha bhavi | jama milau e 1 | *etc.*

8v12: || kāvyam̐ || 44 |

ima Nābhinaṃdana durita ṣaṃḍana jaṃgatra-maṃḍana jinavarū  
ima guru taṇai su|pasāu pāmī | gāī jagahita karū ||  
eha Dhavala gāi | jina | ārahīi jeha nara nārī sadā |  
te mugati jāsi | sukha thāīya || bolai Sevaka ima mudā 2 ||  
gāthā || 255 || dhāla 45 ||

*Endtitle and colophon* (8v14): iti śrīDhavalabaṃdha samāpataṃ || saṃ 1677 varṣe Caitra vadi  
4 dine (*illegible word*) || Nāgapure liṣataṃ Mathena varadhamāṃna || śrīr astu | leṣaka pāṭha-  
kayo ciraṃ jīyāt.

References: JGK 1, pp. 310-311; Publ. pp. 202-224 in *Apragaṭa Prācīna Gūjara Sāhitya Saṃcaṇya* ed. Sādhvi Virāgarasāsīrijī and Dr. Kavin Shah, Surat, VS 2067. – BL Cat. No. 942, Add. 26,464; Cat. No. 943, Harley 415 Text 14; Cat. No. 944, I.O. San. 1596; Cat. No. 945,

I.O. San. 1530A (incomplete); Pune: BhORI 19.2.1 No. 78; Leipzig: Krause 2013 No. 99. Notes: Another title of this work is *Ṛṣabhavivāhala*. It is divided into 44 *dhālas* (45 ed.) which are not systematically numbered or even marked: 2 begins on 1r13; 3 on 1v3; 4 on 1v8; 5 not marked; 6 on 1v12; 7 on 2r5; 8 on 2r14; 9 on 2v4; (10 on 2v8); 11 on 2v12; (12 on 3r2); 13 on 3r11; 14 on 3r15; 15 on 3v5; 16 on 3v12; (17 on 4r1); 18 on 4r12; 19 on 4v4; 20 on 4v8; (4v11; 5r2; 5r4); 25 on 5r7; 26 on 5r11; (27 on 5v2; 28 on 5v5); 29 on 5v10; 30 on 5v15; 31 on 6r6; 32 on 6r11; 33 on 6v2; 34 on 6v8; 35 on 6v15; (36 on 7r4); 37 on 7r9; 38 on 7r14; 39 on 7v11; 40 on 8r2; 41 on 8r6; 4(2) on 8r13; 43 on 8v3. The illegible word in the colophon should be the name of the day. On account of half-visible *akṣaras*, a possible candidate could be Brhaspati 'Thursday'. Below the last line of the text the number 238 could refer to the ms. number in a bundle.

In this manuscript, as in many others, the author's name is given as Sevaka. According to JGK the author's name is Śrīvanta, who belonged to the Kaṣṭhāgaccha (on the founder of which see P. Dundas, 'Jainism without Monks? The Case of Kaṣṭhā Śāh', pp. 19-35 in *Approaches to Jain Studies: Philosophy, Logic, Ritual and Symbols*, ed. by N.K. Wagle and O. Qvarnström. Univ. of Toronto, 1999). The work does not give the date of composition, but the oldest ms. available to M.D. Desai had been copied in VS 1530. Therefore he ascribes the author to the 16th century VS. According to ed. Sevaka was a pupil of Guṇanidhānasūri of the Añcalagaccha and composed this work in VS 1633 (?).

This literary composition is a good illustration of the genres of *dhavala* and *vivāhala*: 'The Dhavala in the traditional Gujarati and Rajasthani literatures is a song, a panegyric, in praise of a person for whom some ceremonial occasion is being celebrated. ... Frequently the Dhavalas occur as wedding songs within a narrative poem, but there are independent compositions also called Dhavala. The type of poems known as vivāhalo in Old Gujarati describes the wedding of the hero, and either these poems contain a Dhavala song or they are synonymous with the latter. At times the marriage described is not real but allegorical: a hero going to the battlefield or someone to be initiated as a monk in the Jain order is praised in terms of a bridegroom in the Dhavala song' (H.C. Bhayani, 'The Dhavala Songs', p. 91 in *Indological Studies. Literary and Performing Arts, Prakrit and Apabhraṃśa Studies*. Ahmedabad: Parshva Prakashan, 1993; with references to A. Nahta's and H.R. Kapadia's articles). Here, the 'marriage' is Ṛṣabha's initiation, which takes place at the end of the poem under his mother's eyes.

Cat. No. 247

FP 4456

MTM containing 3 texts.

*TEXT 2: Ṛṣabhadevatīrthacchāṃdaḥ (Raj., 21 stanzas) by Dharmasīha alias Dharmavardhana*

1v4: dohā ||

satyagurū kahi suguru rā, praṇamuṃ mana sudha pāya  
hutā mūḍha te piṇa hūa paṃḍita jasa pasāya 1  
sevā lahije suguru rī, puṇya udai paratakkha  
jyoti adhika dīdhī jiṇem, cāvī tījī cakkha 1 (sic = 2), etc.

1v17 : kalasaḥ  
alaga ṭalyā aṃtarāya pragāṭa saphalī puṇyāi  
gaṇadhara gurugacharāja, sūri Jiṇacaṃda Savāi  
gacha Śaratara gahagāṭa saṃvata sataraiṃ saiṃ saṭṭhima  
vasaṃta rite Vaiśāṣa, avala ujjavāli aṭṭhama  
jātarā kīdha saṣarī jugati vaḍā sādha sādhai vaḍima  
susa Vijayaharaṣa jiṇa sāmṇidhaiṃ, āṣaiṃ śrīDhramasiha ima 21

*Endtitle* (1v19): iti śrīRṣabhadevatīrthacchāṃdaḥ ||

References: Publ. in *Dharmavardhana Granthāvalī* pp. 181-183 under the title *Dhulevā Rṣabhadevachanda*.

Notes: This work was composed in VS 1760 = 1703 CE by Dhramasiha from the Kharataragaccha.

Cat. No. 248

FP 4511

MTM in notebook format containing 8 texts. 14 lines. Lozenge-shaped central space filled with *akṣaras*. 128v and 129v blank.

*TEXT 2: Rṣabha-stavana (Raj., 16 stanzas) by Vidyākīrtigaṇi*

[MEF 127v]: ||ṢO|| Riṣabha jīṇesara vaṃḍiyai | mana dhari adhika ulhāso re |  
Nābhi naresara kulatilau | svāmī līla vilāso jī || 1 Ri ||°  
Murudevā ura haṃsalo | vaṃsa Ikṣāga malhāro re |  
dharma diṣāyau loka nai | kīdhau para upagāro re | 2 Ri°, etc.

[MEF 130r]: bhavi 2 darasaṇ tāharo mo mana chija bhāvai re |  
Vidyākīrati gaṇi vīnavai | jinavara surataru dāvai re || 16 ||

*Endtitle*: iti śrīRṣabhastavanaṃ samāptaṃ ||

References: Not traced.

Notes: Episodes from the life of the first Jina, such as his one year fast (varasīṭapa) and the fast-breaking through the gift of sugar cane juice by Śreyāṃsa (vs. 5). Glory to his teaching and his association with Shatrunjaya.

Post-colophon addition: || *sāṃga jaisau sabala aṭala lobā meṣa jaisau* || *bagatara*///

Cat. No. 249

FP 4470

MTM containing 7 texts. Dated: VS 1840 = 1783 CE.

*TEXT 7: Ādiśvarastavana (Guj., 9 stanzas) by Siṃhakuśala*

1v4: tuṃ to ruḍī naiṃ rupālī kāmaṇagāri he pāḍo saṇa taiṃ bhala mohyau he vairāṇa māṃ-

haro s̄ahibo ehanī ||  
mhetāu Udayāpura thī umāyā hau Ādisara, caraṇai āyā hau s̄ahiba cittasaṃga thī  
maiṃ tau darasaṇa thī suṣa pāyau hau Ā° etc.

1v15: śrīDhanakusala guṇa gāyāho Ā°  
budha suhāyā ho s̄ahiba pāmmī sisu saṃpadā, Sihakusala guṇa gāya (*continuation in the right  
hand margin, written parallel to the margin*) ho Ā°  
neha suhāyo ho s̄ahiba suṣasaṃpadā 9

*Endtitle and colophon (right hand margin):* iti śrīĀdiśvarastavanam || saṃ 1840 mi Yeṣṭa kṛṣṇa  
7.

References: Koba database 000164690001 (*Ādijīnastavana*).

Notes: The author and his teacher, Dhanakuśala, probably belonged to the Tapāgaccha. They  
do not seem to be mentioned in JGK.

Cat. No. 250

FP 4465

MTM containing 11 texts.

*TEXT 4: Ādijīna-stavana (Raj., 9 stanzas) by muni Ratana*

13v11: || hām re morā Ādijīnadeva |  
dīṭhai tonai āja monai āṇaṃda bhayau |  
darasaṇa torai citaḍai morai vādhai ghaṇo jora |  
tujha kṛpā thī sāmī morā nāṭhā āṭhe cora | 1 mo°  
riddha siddha nave nidha āja moreṃ ghara |  
kalapavṛkṣa āṃgaṇai tuṃ phaliyau bhali para | 2 |, etc.

13v26: ghaṇā divasa bheṭa tāre | puhatā mana rā koḍa |  
Ratanasāmmī sevātāṃ neṃ | nameṃ be kara joḍa | 9 |  
Endtitle (13v28): iti śrīĀdijīnastavanam || śrī śrī śrī || (*end of line, end of page*)

References: Koba database 001593680001. – Koba mss. AKGM 0113758 fol. 2v  
(incomplete).

Cat. No. 251

FP 4412

MTM containing 38 texts.

*TEXT 14: Ādijīna-stavana (Raj., 6 stanzas) by Saubhāgya muni*

9r2: rāga Sāraṃga || pada liṣate ||  
phala gaṃdha aṣata aru divo |  
phala pūjo he jīnaṃda kā ||

dhupa nīra nevedha mūṃ āṭhe ||, etc.  
valihārī ho Ādijiṇaṃda kī ||

9r9: tumha upara ika tāri sārī |  
he Sobhāgya mūnī naṃdana kī || 5 (*recte* 6) || valihā ||

*Endtitle* (9r10): itī śrīĀdajaṇa-stavana ||

References: Koba database 001044980001; Koba ms. 24321, 88922 in collections of *stavanas* and *sajjhāyas*.

Cat. No. 252

FP 4412

MTM containing 38 texts.

*TEXT 17: Rṣabhajīna-stavana (Raj., 8 stanzas) by Kavi Vṛda (?)*

9v14: choṭī tūka ko deharo | kavīta chaṃḍa kā bhūpa |  
pharasarāṃma vala lachaṇa kūṃ | dhariyo vrahāmaṇa-rūva || 1 ||  
śrīRīṣabha rāya ṣelata vasaṃta ||, etc.

10r11: jo māṃgata phaga vāta/la nahī deta ||  
anūṃ bho cītā mana parama heta |  
jana sagata sīmha prabhu ke vilāsa |  
kavī Vṛde kahe jasa vāsa bhāsa ||  
śrīRīṣabha rāya ṣelata vasaṃta || 8 ||

*Endtitle* (10r13): itī śrīRīṣabhajīna-sta.

References: Not traced.

Notes: Celebration of Rṣabha by the sixty-four Indras, vidyādharas and other divine figures.

Cat. No. 253

FP 4412

MTM containing 38 texts.

*TEXT 20: Rṣabha-stavana (Raj., 6 stanzas) by Rṣabha kavi*

10v10: veḍale bhāra ghaṇo berājā  
vātāṃ kesa karo cho || e dasī ||  
darasaṇa dijai deva dayā karī ||, etc.

11r3: || Rṣabha kahe śrīRīṣabha jīṇesara darasaṇa deṭhīva dāṃ je || mū || 6 ||

*Endtitle* (11r4): itī śrīRīṣabha-sta.

References: Koba database 001358730001; Koba ms. 52545.

Cat. No. 254

FP 4412

*TEXT 9: Rṣabha-stuti (Raj., 6 stanzas)*

7r13: pada lāṣate ||  
āja saphala dīna ugīyo | prabhū āja saphala suvāhāṃṇa jī ||  
dīṭho darasaṇa rāvalo || prabhū ||  
... koḍa kalyāṇa jī || cītaḍo caraṇo jī cuṃbhī rahyau || 1 ||, etc.  
āyo hiva tamha pāsa jī ||, etc. āyo avicala vāsa jī || 5

7v6: praḡaṭa huṃi mū sūbha dasājī || prabhū ||  
praḡaṭa mīlīyā pāsājī ||  
jayakāra ka jīna rāṃmanījī || 6 || cīta ma  
prabhū pūro vaṃchata āsa jī || 6 || cīta ma ||

*Endtitle (7v8): itī śrīRīṣabha sūtana saṃpūrṇa ||*

References and notes: Not traced. This is a devotional hymn to the Jina in general. No particulars specific to Rṣabha, despite the title.

#### 8.4. To Nemi (and Rājul)

Cat. No. 255

FP 4412

MTM containing 38 texts.

*TEXT 4: [Nemi-Rājala] Navabhava (Guj., 21 stanzas)*

4r12: vana ḍāna kāi samajhāu e dasī ||  
kāṃma āvyā kāma phīra calyā || raho raho Nema nagīnā |  
navabhava nātha saṃ +ī+ā | samajho sūdha mana bhīnā ||, etc.

5r11: mūkatī vīrājyā Nemajī |  
ḍhālī bhava bhava thoḍī || vaṇī tīhāṃ avacala joḍī |  
karama rī saṃgata choḍī | vīnac nama kara joḍī || 21 || jā ||

*Endtitle (5r12): itī śrī || Navabhava saṃpūrṇa ||*

References: For another poem on the same topic by Kāntivijaya see *Sajjhāyādisaṃgraha* 3, pp 32-33.

Notes: Neminātha and Rājīmatī are traditionally said to have had eight previous births where they were already united. This poem, which does not seem to contain any author's name, pre-

sents them in succession. They are told by Rājīmatī (same pattern in Kāntivijaya's work mentioned above) and structured around parallel sentences: he was / I was: *pahale bhava* (vs. 7); *bīja bhava samakīta Dhanapatī / tihāṃ huṃ Dhanavaṃtī rāṇi* (8); *tīja bhava Sūdbharma ma* (9); *coṭha bhava Cītrāgata vidyādhara* (10); *pāṃcame bhava devaloka gayā* (11); *chaṭha bhava Aparājīta huvā* (12); *sātama bhava madonū devatām* (13); *Samṣa rājā bhava āṭhama* (14); *nava bhava Aparājīta huvā* (15); *Ugrraseṇa gharahu upanī* (16). For a standard and detailed narrative about this theme see Hemacandra, *Triṣaṣṭīśalākāpuruṣacaritra* VIII where the twenty-second Jina's previous births, including the final one, are: 1. Dhana, 2. god, 3. Citragati, 4. god, 5. Aparājīta, 6. god, 7. Saṃkha, 8. god, 9. Nemi. In Medieval and modern Jain literature, Rājul's description of the eight previous births where they were both united 'highlights the particular pain of being abandoned in this life and proves the urgency of Rājul reuniting with Nemi' (Kelting, *Heroic Wives* p. 127).

Cat. No. 256

FP 4503

MTM containing 21 texts.

*TEXT 15: Nema-Rājīmatī-gīta (Raj., 9 stanzas) by Jinaharṣa*

8r22: || Nema kāṃi phira cālyā ho, Yādava rāya araja suṇau  
māṃrī araja suṇijem ho, deṣaṇa haraṣa ghaṇo | 1 |  
tujha milavā taraseṃ ho, manaḍo māharo |  
nayaṇe jala varaseṃ ho | 2 | Yā°||, etc.

8r33: mai tau jāṃṇyau na huto ho viracasī vālahau |  
gaḍha Giranāra pahuto ho || 8 | Yā°||  
rāṃṇī (8v1) Rājula jāṃpai ho | saṃyama lei miluṃ |  
Jinaharṣa payāmpai ho | Yā°| 9 |

*Endtitle* (8v2): iti Nema-Rājīmatī-gītaṃ ||

References: Publ. *Jinaharṣa Granthāvalī* pp. 204-205.

Notes: Song of eager devotion by a famous Kharataragaccha Jain monk, whose works have widely circulated in Rajasthan.

Cat. No. 257

FP 4412

MTM containing 38 texts.

*TEXT 15: Nema-jī-gīta (Raj., 7 stanzas) by Harṣacandra*

9r10: pada liṣata ||  
ḍhāla ulū thākī āva Nema-jī the kāṃi haṭha māḍyo cha horā rāja ||  
Rājūla ubhī vīneba jī koi | araja sūṇo kyona āja || 1 || Nema-jī  
Samūdravījaya ke lāḍale jī || tūma Jādavakūla sira tāṃja |, etc.

9v4: pṛita pūrāṃṇi jāṃṇike jā |  
prabhū Rājūla rāṣi pāsa ||  
Haraṣacaṃda prabhū Nemaḥi ||  
kāṃi vaśīyā mūgaṭi re vāsa || 7 || Nemaḥi ||

*Endtitle* (9v5): itī śrīNemaḥi-gītaṃ ||

References: Koba database 000168920001 (with numerous variants) under the title *Nemaṛājīmatī-stavana*; Koba mss. 28105-57; 31864-1.

Notes: No information could be traced about the author.

Cat. No. 258

FP 4412

MTM containing 38 texts.

*TEXT 21: Nemaṇātha-stavana (Raj., 7 stanzas) by Ruci(ra)vimala*

11r4: mātā Sivādevī jāyā | rājī sūranaranarī gūṇa gāyā || ho rāja ghara āvo na |  
haṭhīlā haṭha choḍo | huṃ to araja karuṃ kara joḍī ||  
rāja sūṇo vāna taḍī ava morī || rāja || 1 ||  
the to Jādvakūla rāhī rā || ho rāja ratha phero na ||  
naṇa darā vīrā || ho rāja ||, etc.

11r14: rāja pīu pāse saṃjama letī || ho rāja ||  
rucī Rucīvimala sūṣa (11v1)yā || ho rāja || Nema Rājūla sīva sūṣa pāyā || ho rāja || 7 ||

*Endtitle* (11v1): itī śrīNemaṇātha-stavanaṃ ||

References: Koba database 000279800001. Publ. in J. Kothari (ed.), *Prācīna Madhyakālīna Sābhīyasamgraha*, Ahmedabad, 2001 (L.D. Series 127), p. 105.

Notes: The title as given in the ms. focuses on Nemaṇātha, but the contents rather focuses on Rājul. The author, whose name in its correct form is Ruciravimala, was active in the 18th c. and belonged to the Tapāgaccha (JGK 5, pp. 16-17). His lineage is: Mānavimala – Keśaravimala – Bhojavimala, his direct teacher. But this information does not appear in this short work.

Cat. No. 259

FP 4412

MTM containing 38 texts.

*TEXT 2: Nemaṇātha-Rājamatī sajjhāya (Guj., 15 stanzas) by Nityasāgara (?)*

1v1: ḍhāla kāie karuṃ ya bholī māya Nemaḥi verāgī saṃjama le ||  
Saṃṇadavija rājāi haṃsa |  
Neṃma nagīno hī pīyā ro deṣī haraṣe syā ||  
Sevādevī rāṇī, etc.



2r6: caḍhī gayā gaḍha Gīranāra |  
saṃjama līno i Namajī saha hatha jī |  
Nemajī sūruga lagā gāi |  
Rājala nārī iva Nītesāgara kaha jī || 15 ||  
*Endtitle* (2r8): itī śrīNamanātha-Rājamatī kā sījhā samat ||

References and notes: Not traced. No clue about the author.

Cat. No. 260

FP 4412

MTM containing 38 texts.

*TEXT 25: [Rājala]-lavana (Raj., 14 stanzas) by Amaru (Amara)*

12v6: aho aho Ugraseṇa paravāra |  
Rājala araja karajī vāru vāra |  
haṭhīlā Nema haṭha choḍo |  
Rājala rā kaṃta neha joḍo || haṭhīlā || 1 ||

13r1: daṃpatī mūkata vīrājā jāya |  
Rājala moḥa diyo niravāha || haṭhī || 13 ||  
Rājala sarīṣī paca bhagatī hoyā |  
māhāsatyā Amaruji kaha vīrālā joya || haṭhī || 14 ||

*End* (13r3): itī lavana saṃpūrṇa ||

References and notes: Koba database 000869640001 under the title *Nemirājimatī-stavana* and Muni Kuśalacanda as author's name in the final verse. No other clue.

Cat. No. 261

FP 4412

MTM containing 38 texts.

*TEXT 37: [Nemi-Rājala] padas (Raj., 5 stanzas) by Jagatarāma*

15r7: pada rāga Sorāṭha ma ||  
helī Nemī sūra calī deṣīya, vemo vamohe āja ||  
jo jo nena nīhāre rahī || helī tyo tyo catara lasāye helī || Nemī || 1 ||  
sīsa mūkaṭa para seharo rī || helī tīlaka vīrājata bhāla |  
kānana kūḍala sohane rī || helī gale motīna kī māla | helī Nemī || 2 ||, etc.

15r13: bhāga bhale Rājūla tano rī, jākai pahevara āye ||  
Jagatarāma prabhū darasate helī rahiye na samāye || || Nemī || 5 ||

*End* (15r14): saṃpūrṇa ||

Cat. No. 262  
MTM containing 7 texts.

FP 4470

*TEXT 4: Dhrupada (Raj., 4 stanzas) by Rūpacanda*

1r10: Nema milai tume vāriyāṃ ho pyāre syāṃ°  
saiṃ hasārai vana kī kujagala ta maiṃ, pañca mahāvratā dhārīyā | ho pyāre° 1, etc.

1r12: Nema Rājula be kumagata sidhā e, Rūpacanda jasa lijiyai ho pyāre Ne° 4

*Endtitle* (1r13): iti dhrupadaṃ ||

Cat. No. 263  
MTM containing 38 texts.

FP 4412

*TEXT 1: [Nemi-Rājala] thona (Guj., 10 stanzas)*

1r1: ||§O| atha rāga Karahajā kī ||  
Sūrīpūra raliyāmaṇo re ||  
pārā Samadavīja rājāna ||  
tasa naṃdaṇa śrīNemajī re vo vā lālā |  
tūma sūta sūśadāya re ||  
māro lāla raṃgīlo Namajī ho ||  
pyārā sū maya ra (*very uncertain reading*; tūma para?) vārī ho lāla || 1 ||, etc.

1r14: Rājala saṃjama ādaryā ra |  
pyārā piu thakī huṃi agavāna ||  
coya nadi naka (?) ātara ra ||  
pyārā piu palī niravāna jī || (1v1) mārā°|| 10 ||

*Endtitle* (1v1): iti thona samataṃ ||

References and Notes: Koba database 001312370001 under the title *Nemijinastavan* with final sentence giving the author's name as Budhamala (pupil of Ṛṣi Cothmal, from the Jayamallagaccha) and reference to only one ms. No. 0046430 *Stavan, dhāl va dūhā* (fol. 1A-1B). The Udine ms. does not contain any author's name.

Cat. No. 264  
MTM containing 38 texts.

FP 4412

*TEXT 29: [Nemi-Rājala] padas (Raj., 8 stanzas)*

14r3: pada rāga Ṭhumarī hajarī ||  
lābo rī samajhāye more siyyā |

mato ṣaḍī nihāruṃ vaṭa vā kā sūnyeye || ṭeka ||  
Jādukūlacamda ujāgara nāgara |  
muretai mo mana rahī samāye || morī sīyyā || lāvo || 1 ||, etc.

14r9: rupa de Rājala jī kero ||  
Rahanemī chīnamaḍī gīye || mora | 7 ||  
Rahanemī samajhāya Rājala |  
Nema pīyā ko darasa kara he || morī sī || 8 ||

*End* (14r10): saṃpūrṇa ||

References and notes: Not traced. No title in ms.

Cat. No. 265

FP 4412

MTM containing 38 texts.

*TEXT 33: [Nemi-Rājala] padas (Raj., 3 stanzas)*

14v6: pada rāga Ṣūmāvācī ||  
he rī mala celau rī ||  
Nema manāvaṇa calo rī ||  
he rī mala calo rī || ṭeka ||  
sūnīyo rī marī saṃgha kī sahalī |  
mo vāta uraha lārī || Nema 1 || kāṇā dāṃmāi kī ṇādāvākūla ||, etc.

14v8: navala nehaḍā lāgī |  
prabhūjī sūṃ prabhū vana jīvaḍā doho rā rī ||  
he rī male calo rī || Nema manābāṇa || 3 ||

*End* (14v9): saṃpūrṇa ||

Cat. No. 266

FP 4412

MTM containing 38 texts.

*TEXT 35: [Nemi-Rājala] padas (Raj., 3 stanzas)*

14v13: pada rāga Gīranārī Sorāṭha ||  
kāi jīṇā kayā pharī Neme āje rī kāi |  
me to vākī vāṭe ṣaḍī ava jovā || ṭeka ||  
racanā dumīle bāhana āye || saga kīsana māhārā jerī || kāi || 1

14v15: dhane dhane jīvo Rājula (15r1) jī the || hītakere dharama ḍihā jarī || kāi || 3 ||  
*End* (15r1): saṃpūrṇa ||

## 8.5. To Pārśva

Cat. No. 267

FP 4427

Whitish paper. Modern script. OFN: 1-2; MEF: 1-2, 150 x 280 mms. 16 lines. *Tripāṭha*-like format. Fol. 2v blank. Triple-ruled red margins. Orange pigment over verse numbers and transitional phrases. No date but copy made in Tessitori's time, i.e. 1914-1915 CE (see Notes).

*Pārśvanātha-stavana (Skt., 5 stanzas) by Sādhusundara-vācaka with auto-commentary in Skt.*

1r7: || śrīVitarāgāya namaḥ: || || śrīVijayadharmasūri-gurubhyo namaḥ || || śrījināya namaḥ ||

sakalāsakalāsakalāsakalā sakalāsakalāsakalāsakala  
sakalāsakalāsakalāsakalā sakalāsakalāsakalāsakala 1, etc.

Comm. (1r1): || kadāyuṃ lāti gr̥nhāti arthāt bhūṃkte kalāhiḥ saha kālena varttate iti sakalaḥ śrīPārśvaḥ sarppa-lāṃchanatvāt tat-saṃbuddhau he sakala asadīpya svakalābhis sakalāsampū-rñāḥ teṣu āsate sakalā kalāsakā sādhas tān lāti svīkaroti kalāsakāḥ, etc.

2r8: vādīṃdra-pāṭhaka-śiromaṇi-Sādhukīrtti-  
śiṣyeṇa Sādhu-parīśabdita-Suṃdareṇa  
itthaṃ mahāyamaka-citra-vareṇa nūto  
bhūyāt satāṃ hi(ta)-karo Jina Pārśvanāthaḥ 5

*Endtitle:* iti Pārśvanātha-stavanam ||

Comm. (2r6): sakalāsakalāsakalā tat-saṃ° sa sadānaṃdaḥ kaṃ jñānaṃ te eva saṃdhānaṃ yasya tat-saṃ° sakalā 5 vādīṃdreti° viśeṣaṇaṃ sabhya-samakṣa-vādī jaya-parituṣṭa-śrīmadAkabbara-Yavanādhīśa-bīrudāpekṣaṃ Sādhu-śabdāt paritaḥ uccāritaḥ Suṃdaraḥ iti śabdīyasya nāmni sat(i) Sādhusuṃdara-vācakenety arthaḥ || ||  
iti Stotrāvācūrñir iyam || śreyo stu ||

References: Not traced, even in the very detailed and useful list of incipits of Sanskrit and Prakrit hymns included in the *Jainastotrasandoha (Prācīna-Stotra-Saṃgraha)*, part 1, ed. by Muni Caturvijaya, Ahmedabad, 1932. Works by Sādhusundara listed in Vinayasāgar's *KbG Sāhitya Kośa* are: *Uktiratnākara* (see below; ed. Muni Jinavijaya, Jaipur 1957, Rājasthān Purātan Granthamālā 21, pp. 1-45), *Dhāturatnākara* (Peterson, *Fifth Report* pp. 156-160), *Śabdaratnākara* (or *Śabdaprabheda*; ed. Pandit Hargovinddas and Pandit Becharadas, 1913) and, as hymns, *Arajinastotra* with Avacūri (Vinayasāgar No. 94), *Śāntinātha stuti tīkā* (No. 2602) and *Pārśvanātha-stotra-Jaisalmer-maṇḍana* (No. 1643, composed in VS 1683; different from our work).

Notes: This hymn is called *mahāyamaka* in the internal colophons. Indeed its five stanzas in toṭṭa-ka metre (four pādas made only of *sa-gaṇas*, i.e. two short syllables followed by one long; see for instance Hemacandra, *Chand'anusāsana* 2.162) are all made of the same syllables producing different meanings when properly decoded (which is not an easy task). The commentary is essential to distinguish the word-associations, and to unfold, for instance, the fact that Pārśvanātha is paid

homage to at the beginning! Such a poem is in the tradition of Samayasundara's *Aṣṭalakṣī* (VS 1646) where the sequence *rājā-no-da-da-te sau-khya-m* gives birth to 1 022 407 meanings. Sādhusundara-vācaka (17th c.) belonged to the Kharataragaccha and was the direct pupil of Sādhukīrti who was Akbar's contemporary and was famous for his debating abilities. This is recalled by Sādhusundara in several of his *praśastis*: see the concluding stanza above (vasanta-tilaka metre), Uktiratnākara (no date of composition) or *Śabdaratnākara* (written VS 1680). Sādhusundara's taste for linguistic knowledge is displayed in a lexicon (*Śabdaratnākara*), in a grammatical work (*Dhāturatnākara*) and in a bilingual repository of Sanskrit / vernacular words, the *Uktiratnākara*. This work had been prepared for the press by Tessitori (cf. *Bardic and Historical Survey*, *JASB* 1916: 58-59; below Cat. No. 389). Thus Sādhusundara was a topic in the letters exchanged between Tessitori and Vijayadharmasūri. The main issue was the dating of the author. Vijayadharmasūri referred Tessitori to the introduction of the *Śabdaratnākara* edition (letter in Hindi, 14.8.[VS 19]41), to Peterson's *Fifth Report* p. lxxviii and to *praśastis* of Dharmavardhana's works where Sādhusundaragaṇi is mentioned (letter in Hindi, 11.9.[VS 19]41). Tessitori duly thanked the monk for his help (letter in Hindi 9.8.1915). In addition, Tessitori had informed Vijayadharmasūri about his curiosity for sophisticated or multilingual Jain hymns even before reaching India (see here Introduction). All this could explain why a modern copy of the Pārśvanātha hymn was prepared for or given to Tessitori. The initial homage to Vijayadharmasūri comes from the scribe, not named here, but likely to be Bāla Rāma (see Introduction). The layout looks like a modern adaptation of the earlier *tripāṭha* format, which could have been the format of the original used. Its whereabouts are unknown: either it belonged to Vijayadharmasūri and was kept by monks of his group or it was borrowed by him from some collection and then returned. Hence this modern copy is the only witness for this Sanskrit prowess which would need further exploration.

Cat. No. 268

FP 4364

MTM containing 2 texts.

*TEXT 2: Pārśvanātha-stotra (Pkt., 5 stanzas) by Vīravijaya*

1v8: bhaviyaṇa gaṇa kaja vaṇa sūrasamaṃ | namitā mita pūrita sātasamaṃ |  
haya moha mayamaṃga mayamaṃka-muham | paṇamāmi Jiṇaṃ niradaliya-duham || 1 ||  
kala kajala tāla tamāla ghaṇaṃ | bhava dava dava dāha haraṇa sughaṇaṃ |  
saṭha Kamaṭha kapaṭa ghaṭa jaraṭha ghaṇaṃ |  
jagi pasariya jasaghaṇaṃ sārighaṇaṃ || 2 ||  
1v12: || 4 iya Jesalameru (*right margin*) mahāgiri sura taru kaṃda |  
samṭhuṇiyau sivakara Pāsanāha Jiṇacaṃda |  
jagi jāgai sāmī Tejasāra vi (*one akṣara missing, paper torn ; left margin*)ṇiṃda | gaṇi Vīravijaya  
nai āpau paramāṇaṃda || 5 ||  
*Endtitle and colophon (left margin)*: iti śrīPārśvanātha-stotraṃ | likhitaṃ śrāvīkāPhūlā-paṭha-  
nā(rtham).

References: Not traced.

Notes: The language is late Prakrit, akin to Apabhraṃśa and Old Gujarati with minimal endings, and rhymes. Vīravijaya, who was active in the first part of the 17th c. CE, belonged

to the Kharataragaccha and was the disciple of Tejasāra. See Cat. No. 300 for another hymn of his, in the same ms., and for further notes.

Cat. No. 269

FP 4469

Cursive script. Greyish paper. OFN: 1-2; MEF: 1-2. 1r blank, 2v blank. 100 x 250 mms. 14 lines. Double-ruled black margins. No red, no orange pigment used. No date but looks modern.

*Pārśvanātha-vivāhalu (Guj./Raj.) by Śrīpati (?)*

1v1: ||§O|| Sarasati sāmiṇi vīnavuṃ e, māguṃ a e saṣī karau na pasāu  
gāyasuṃ Pāsavivāhalu e, Vāṇārasī e saṣī jamali na koi  
joi vivāhā rī śrīvaṃṭa ghaṇāṃ e  
Āsaseṇae rāyā taṇau majjhāra māḍī a Vamādevī uri dhariu e  
sukha bhari e saṣī bhavana majhāri caūda sapana, nisi devī lahai e 1 troṭaka ||  
nisi lahaiṃ sapana | prabhāti velāṃ je a jūgi sohāmaṇāṃ, etc.

2r1: ... Śrīpati ima bhaṇai sasarau harasiṃ dāṃna deī, etc.  
(2r13) pahiriṃ sahu, tīṇai raṃgiṃ, śrīrāja vīnavai,  
utsava bahui, vadhāmaṇāṃ,  
daṃpati sarasī riddhī āvi kāja, sīdhāṃ savi āpaṇāṃ 8

*Colophon* (2r14): iti Pārśvanātha-vivāhalu sampūrṇa kṛtaḥ sādhvī Nāu (*proper name ?*) paṭh-  
anārthaṃ subhaṃ bhavatuḥ.

References: Not traced.

Notes: This short song, where the address *e saṣī* indicates that the narrator is a female addressing her friends (not necessarily the author), is filled with joyful atmosphere from beginning to end. Pārśva's birth is announced by the fourteen dreams his mother saw. They are detailed in the poem. The birth is the occasion of celebrations with music and dance. The child was given the name Pāsa (*Pāsa kumara*, 2r2). Then Prabhāvatī, the daughter of king Prasenajit, was given as a bride to him (stanza 5). The wedding ceremony (2r) is another opportunity for joy. Here the generic name *vivāhalu* is taken in its literal meaning 'wedding', not in the figurative Jain understanding of equivalent to religious initiation. The sentence *Śrīpati bhaṇai* looks like a signature, and *śrīvaṃṭa* in the beginning could also be a reference to the same name, but with such a name and no further indication it is difficult to say more about the author of this short and lively piece. Or could he be the same as Śrīvaṃṭa alias Sevaka who authored a *Rṣabhadhavalabandha* (Cat. No. 246)?

Cat. No. 270

FP 4503

MTM containing 21 texts.

*TEXT 11: [Cintāmaṇi-Pārśvanātha-stavana] (Raj., 9 stanzas) by Jinalābhasūri*

4v31: deṣī dholārī |

āja āṇamda ghaṇa umatyo re | vūṭho amṛtadhāra |  
mīṭhau misarī thī ghaṇuṃ | meṃ to dīṭho prabhu dīdāra | 1 | ā |  
motīya deḥhaḍa māṃḍīyo re | ghari āvi vahi gaṃga |  
hīyaḍau he jaigaha gahyau re | mhāmrem āja hūā ucharamga | 2 | ā°, etc.

5r13: jehavau chai hita māharo re | prabhuḥi suṃ aparāmṇa  
tima jau prabhu piṇa rāṣasyo to | thāsai koḍi | kalyāmṇa | 8 | ā° |  
saṃvata adhāra satara meṃ re | Posadasama śubha dīśa  
vinaya thaneṃ prabhū vīnavyā re | śrīJinalābhasūrīsa | 9 | ā° ||

*Endtitle* (5r17): iti Pa°

References: Vinayasāgar, *KbG Sāhitya Kośa* No. 4370 (same title; reference to a Jodhpur ms.).  
No reference to this work by the author in JGK 6, p. 85.

Notes: The title in the colophon is the most elliptic one in the collection, but information  
about the author and the date of composition, VS 1817 (= 1760 CE), is clear in the ms.  
Jinalābhasūri, pupil of Jinabhaktisūri, belonged to the Kharataragaccha.

Cat. No. 271

FP 4503

MTM containing 21 texts.

*TEXT 9: Pārśvanātha-stavana (Raj., 7 stanzas) by Kanakamūrti*

4v6: || eka araja avadhāriyai re vālhā | śrīCintāmaṇa Pāsa re | mhāmro |  
mana jina caraṇe rami rahyau | suni jara karamo ūparā re | vā° |  
pūraṇa kijai āsa re | 1 | māṃ° ||  
sūrata mūrata tāharī re | vā |  
dīṭhām āvai dāya re | mhām°, etc.

4v21: śiṇa 2 śrījinarāja no re | vā |  
samarāṇa mana meṃ eha re | mhām° ||  
Kanakamūrati kahai māhareṃ re vā |  
sāco dharama sancha re | 7 | mhām°

*Endtitle* (4v24): iti Pārasanāthajī tavanaṃ sa° ||

References and notes: Koba database 000407260001 (*Pārśvajinastavana Cintāmaṇi*);  
Vinayasāgar, *KbG Sāhitya Kośa* No. 3412 (with reference to a Jodhpur ms.).

Cat. No. 272

FP 4503

MTM containing 21 texts.

*TEXT 2: Pārśvanātha-stavana (Raj., 7 stanzas) by Khema*

2v32: || Pāsajīnesarasāmmī thāmṛī sevā punyai pāmṁī re  
māmṛā sahaja salūṇā ho prabhujī | darasaṇa thāmro dīṭho |  
māmreṃ manaḍeṃ lāgo mīṭho re | 1 |, etc.

3r13: kara caraṇa nayaṇa e kaṃto | badha batṛisa nāṭaka nācai re | mām°||  
paramapuruṣa sumṛīta | kahai Ṣema huveṃ iṇa rīta re | mām°|| 7

*Endtitle* (3r15): iti Pārasanāthajī ro tavana samāptaṃ || śrī ||

References and notes: Koba database 000161430001 (16 stanzas).

Cat. No. 273

FP 4505

MTM containing 26 texts.

*TEXT 9: Pārśvanātha-stavana (Raj., 13 stanzas) by Rāma muni*

MEF 65v5: || rāga Goḍī dhāla || 1 ||  
jinavara Pāsa jīṇaṃda namu: |  
nīta dhyāṃna dharī citta māhi samū |  
nīja re sanā pabina āja karūṃ |  
tuma kirati jina mana māṃhi dharūṃ || 1 ||  
tuma, etc.

MEF 66v5: tuma guṃṇa anaṃta kuṇa pāra lahī |  
tuma varṇana jinavara kuṇa kahī |  
nīja mati sārū tuma stuti karī |  
muni Rāma kahi mugati sarī || 13 ||

*Endtitle* (MEF 66v7): iti Pārśvanātha-stavanam | pūrṇa: | (*Rest of the page blank*).

References and notes: Koba database 000698440001; Koba ms. 36777.

Cat. No. 274

FP 4412

MTM containing 38 texts.

*TEXT 7: Pārśvanātha-stavana (Guj., 6 stanzas) by Jagarūpa*

6v15: Vāṃmāsūta mähāṃ nī lāge lāgai  
(7r1) atī ghaṇo vālaho ||  
valihārī thāmharī neha ||  
bharī nayaṇa nāhālo |  
tevisamā sāṃmī Aśvasenakūla ujavālo ||  
huṃ to vārī vārī re lālā ||



nija sebaka pratīpālo || 1 ||, etc.

7r6: be kara joḍī a(black spot)na karuṃ chuṃ ||  
māhām ne mūgate pūrī suṣa ālo || 5 || vā || va || te: huṃ ||  
kahe Jagarupa more mana māno ||  
thāmhare ajava maṭako aṇiyālo || 6 || vām || va || te || huṃ

*Endtitle* (7r8): iti śrīPārśvanātha tavane ||

References and notes: Not traced. Kobadata base has another hymn to the twenty-third Jina by the same author (00174850001). No information in the text about the author, no identification possible.

Cat. No. 275

FP 4503

MTM containing 21 texts.

*TEXT 18: Pārśvanātha-stavana (Raj., 5 stanzas) by Jaitasī alias Jayaraṅga*

9r17: || sugaṇa sobhāgī ho sāhiba māharā | sāmbhala morī re vāta |  
vālesara | colama jīṭha ho raṅga bhara Pāsajī | bhīnī māri sāte dhāta | vālesara | 1 | suguṇa°, etc.

9r28: mujha mana karavā ho jinajī āṣaḍī | deva avara nī re seva | vālesara |  
be kara joḍī ho jāmpai Jaitasī | māharai tuṃhi ja deva vālesara | su° || 5 ||

*Endtitle* (9r31): iti Pārasanāthajī tavanam | samāptam || śrī ||

References: Koba database 000717820001 (several mss.); Vinayasāgar, *KhG Sābhitya Kośa* No. 3865.

Notes: Jaitasī (Jetasī) alias Jayaraṅga belonged to the Kharataragaccha and was a pupil of Puṇyakalaśa. Hence the variant reading *Puṇyakalasa śiṣya jāmpai Jaitasī* at the beginning of the last verse in some mss. His lineage was: Naranga – Vimalavinaya – Dharmamandira – Puṇyakalaśa. His dated works are from VS 1707, 1717, etc. (JGK 4, pp. 27-33; *KhG Sābhitya Kośa* Nos. 79, 315, 2013, 3857-3867).

Cat. No. 276

FP 4503

MTM containing 21 texts.

*TEXT 7: [Pārśvanātha-] Gīta (Hindi, 3 stanzas) by Śrīdhara*

4r24: || nikī mūrati Pāsajīnaṃda kī | āchī mūrata Pāsa jīnaṃda kī |  
Hara Hari Vrahmadika sahu deṣe | isī na mūrati iṃda kī | 1 | nī°||  
suṃdara sīsa mugaṭa kī sobhā |, etc.

4r28: rasanā āja saphala merī stavanā |  
kinī Vāmānaṃda kī Śrīdhara kahata caraṇajuga sevā |

dātā paramānaṃda kī | 3 | nī° ||  
*Endtitle* (4r31): iti gītaṃ ||

References: Koba database 000143030001 (with 5 stanzas); numerous mss. at Koba.  
Notes: The devotee praises an image of Pārśvanātha, but there is no indication as to its location.

Cat. No. 277  
MTM containing 11 texts.

FP 4465

*TEXT 7: Pārasanāthajī-stavana (Raj., 8 stanzas) by Kesaravimala*

15r10: lāṣīṇau suhāvai jinajī | phūlāmrau gala hāra aṃgīyā suhāvai jinajī |, etc.

15r23: paṃḍita māṃhi śiromaṇi neṃ | kanakavimala baḍa hīra |  
caraṇakamala seveṃ sadā | te Kesara kavīyaṇa dhīra | 8 | mo° |

*Endtitle* (15r26): iti śrīPārasanāthajī stavanaṃ | samāptaṃ ||

References: Koba database 000776370001 (*Pārśvajīnastavana-Goḍḍī*); Koba mss. 22788, 30371.

Notes: The author praises the beauty of a fully decorated Pārśva image, but with no reference to its location. Kesara, the abbreviated form of Kesaravimala, belonged to the Tapāgaccha. His lineage was: Kanakavimala – Śāntivimala (JGK 5, pp. 134-137). Two dated works by him are from VS 1754 and 1756.

Cat. No. 278  
MTM containing 38 texts.

FP 4412

*TEXT 16: [Pārśvajīnastuti] (Raj./Guj., 4 stanzas)*

9v5: dreṃ dreṃ kī dhapa mapa padhu dhū ||  
mī dhoṃ dhoṃ dhraṣa kī dhara dhapa dhorava |  
doṃ doṃ kī dauṃ dauṃ drāgī drāgī dhrama kī draṇa raṇa dreṇavaṃ ||  
jhā jhī jhreṃ jhreṃ jhreṃ jhreṃ kī jhe jhe jhaṇaṇa raṇaṇa nīja kī jī jīnaṃ raṃjaṇaṃ, etc.

9v13: dauṃ dauṃ aṃbare ||  
nā capaṭa ca capaṭa raṇa kī neṃ neṃ ḍaṇa kī ḍeṃ ḍeṃ ḍaṃbare  
taha mapa raja suta sāsanadevatā || 4 ||

*Endtitle* (9v14): itī śrī i saṃpūrṇa ||

References and notes: The ms. has no title. Traced in Koba database as No. 000826320001 with titles such as *Pārśvajīnastutināṭīkābandha*, *Pārśvajīnasamgatibandhastuti*, *Caudasa stuti*.

Publ. in various modern compendia, such as *Abhayaratnasāra* (pp. 214-215), Ratnasāra ed. *Ancalagacchīyaratnasāgarasūri*, vol. 1 (not seen directly), or *Jain-Ratnasār*, ed. Yati Sūryamalla, p. 599 (under the title *Caturdaśistuti*). In some versions the last line gives the author's name as Jinakuśalasūri (see also Vinayasāgar, *KbG Sābhītya Kośa* No. 1433 p. 109, who indicates that this piece is part of the *Pancapratikramaṇasūtra*). No author's name occurs here and the last sentence is not more syntactical than the rest. The text is based on the various sounds of the drums (cf. *Jain-Ratnasār* note p. 599) and consists more in onomatopoeic syllables than in a connected discourse so that the language is hard to define. There are several variants in the wording of the different versions.

Cat. No. 279

FP 4505

MTM containing 26 texts.

*TEXT 21: [Pārśvanātha-stavana] (Raj.) by Ṛṣi Varasiṃha (?)*

MEF 193r3: || pāya praṇamaṃ re Pārasvanāṃtha trijaga vaṇāṃṭa sasi saraṇa re |  
 āsyā pūjai mani taṇiṃ | Vānārasī re | Asvaseṇa tihāṃ naravarau |  
 jasa gharaṇi re Bāmā uri suru avataryao | ulālau ||, etc.

MEF 193v4: triya sai naiṃ paṃcāsai cauda pūravadhārīya vāra sai aṇutaravāsī || 5 ||

MEF 193v5: hava sai sahīc | 2

dhani 2 tāsa gharaṇi Suṃdari satī | rūpakalā jovanavatī |

jasavatī | prasaviu maṃdana ati bhalau e || 3 ||

dhani 2 jasa | nāma diyau Varasigha mudā |

jeha nai darśana suṣa sadā | ekadā cārīta ūpari maṃna kiyau re || 4 ||

dhana 2 eka || Sirohī āvi karī | ṛṣi Lālaji pāsi saṃjama varī ima karī |

dhama ṛṣi guru sevīyārā || 5 ||

dhana ima ḍhāla diuḍhī || paṃca mahāvratā: || śrī śrī || ☒ ☒

References: Not traced.

Notes: Problematic section of this MTM: no title, numbering not very consistent, end not clearly marked. From the beginning up to MEF 193v4, this is clearly a hymn to Pārśvanātha, of a narrative character, with biographical details: birth-place, name of his parents, referring to the fifty-six dikkumārīs celebrating the birth festival (*chapana kumārī*), to the *samavasaraṇa* (193r), followed by *ḍhāla* (193v1). It ends with statistics regarding Pārśva's congregation, in five numbered points: 1. 16000 monks headed by Ajadina (usually called Āryadatta), 2. 38000 nuns (designated as *mahāsatis*) headed by Puṣpacūlā, 3. 164000 laymen headed by Suvrata, 4. 327000 laywomen headed by Sunandā, 5. 350 knowers of the 14 Pūrvas and 1200 in their last births. Then come a few verses numbered 2 to 5, 1 apparently missing. They relate to a part of the biography of the Lonkāgaccha leader Ṛṣi (Junior) Varasiṃhaji born VS 1589, died VS 1662: mother's name, place of *dikṣā*, i.e. Sirohi, name of teacher, i.e. Lālaji (see JGK 9, p. 137, Text 17 in this ms. = Cat. No. 340 for a poem dedicated to this teacher). Since the term *ḍhāla*, used once in the Pārśva hymn, occurs at the end, it could mean that Varasiṃha is the author of this work.

Cat. No. 280  
MTM containing 7 texts.

FP 4470

*TEXT 1: Pārśvajinapada (Raj., 4 stanzas) by Jinacandrasūri*

1r1: ||§O|| dhāla heli Vaṃdrāvana jāsyām he ehanī ||  
heli Jesalagaḍha jāsyām he, heli giravo jinavara gāsyām he  
heli kesara sūkaḍa ghasāsyām he, heli prabhu nai aṃgīkarāsyām he 1  
heli caraṇe kusama caḍhāsyām he, etc.

1r4: heli dilaramjaṇa dehī he, heli Jinacandra nī vāṇī he  
heli prabhu suṃ prīta vaṃdhāṇī he 4

*Endtitle (1r5): iti Pārśvajinapadam ||*

References and notes: Koba database 001539520001 (from ms. 0088374 fol. 1A-1B).

Cat. No. 281  
MTM containing 7 texts.

FP 4470

*TEXT 2: [Pārśvajina] Pada (Raj., 5 stanzas) by Jinacandrasūri*

1r5: āja badhāi morai āja vadhāi mo°  
ā° paramapurusa prabhu Pāsajinaṇda nī sunija ra pāya savāi mo° 1  
Bāmānaṃdana jinavara vāṃdyām, etc.

1r8: anopama prabhujī no olaga hojyo, śrīJinacandra savāi mo° 5

*Endtitle (1r8): iti padam ||*

Cat. No. 282  
MTM containing 7 texts.

FP 4470

*TEXT 6: [Pārśvajina] Pada (Raj., 3 stanzas) by Ānandaghana*

1v1: || rāga Malhāra ||  
ghora ghaṭaghaṭā karī āyo rī jaladhara ghora ghaṭā  
vica 2 camakita vijurī durā nī, adhika aṃdhera macāyo rī 1 ja°  
cihuṃ disa ghūṃmara he dala vādala ularī 2 ghana āyo rī  
mūyala dhāra parata dhara nī para, haṭha kara Kamaṭha haṭhāyo rī 2 ja°  
unavāhī koṃ bhahūra kināṃ bhavajala sidha vaḍhāyo rī  
Ānaṃdaghana prabhu Pāsa jinesara, paramānaṃda suṣa pāyo rī 3 ja°

*Endtitle* (1v4): iti padam ||

References and Notes: Kobadatabase No. 000164750001 (from a ms. containing a collection of *pads* and *stavans*).

Cat. No. 283

FP 4470

MTM containing 7 texts.

*TEXT 3: Dhrupada (Raj., 3 stanzas)*

1r8: || rāga Sāraṅga ||

vina chuyai pūjā kyum karum | vi°

joyum joyum kara lāgata hai mero | tyum tyum jiya mai maimdarum | 1 vi°

kula vivāha ra nai hum ya lagāyo | āgara keyara pūjyum dharum || vi° 2

Āśvasenanamdana prabhu pāraya, pāvana para hum tarum vi° 3

*Endtitle* (1r10): iti dhrupadam ||

Cat. No. 284

FP 4465

MTM containing 11 texts.

*TEXT 6: Saṃśesarajī-stavana (Hindi, 6 stanzas) by Udayaratna*

15r1: pyārau Pārasanātha pūjāvau rasīyā:

Pārasanātha ke sira para sohai |

jaḍita mugaṭa mere mana vaśīyā | 1 pyā°

Pārasanātha chai pura sādāmṇī |

suguṇa sāhiba mere mana vaśīyā | 2 | pyā°

saṃghapati e jinarāja neṃ jotām |

nayanakamala doya hasīyā 3 | pyā°, etc.

15r8: Udayaratana cāhai prabhujī sum milavā |

saṃgha āvai bahu dhasamasīyā | 6 | pyā°

*Endtitle* (15r9): iti Saṃśesarajī-stavanam

References: Publ. in *Śaṃkheśvarastavanāvalī*, ed. Muni Viśalavijaya. Bhavnagar, V.S. 2003 (Yaśovijaya Jaina Granthamālā). pp. 78-79. For another hymn on the same subject by the same, p. 304 ('Kāṃika Śaṃkheśvara Sāhitya').

Notes: The printed version has seven verses. Variations in the ordering of verses.

Cat. No. 285

FP 4460

MTM containing 2 texts.

TEXT 2: [*Samkheśvara Pārśvajinastavana*] (Guj., beginning only) [by Śīlamuni]

1v6: ||ṢO|| praṇavī 2 puha payakamala māyā bija mahamṭa  
namo nāha nīkalamka nara, bhayabhamjaṇa bhagavaṃṭa 1  
sūrapati narapati sūravare, jepe jāpa jaga jāsa  
tribhūvannapati trevisamo pūhum Saṃṣeśara Pāśa 2, etc.

1v14: svarga mṛtyūṃ pātāla sara, vasūddhā vivīdha prakāra  
tuṃ sūra sūra ravi cakra taliṃ, sūra nakkhoḍa saṃ///

References: Koba database 001101370001 (*Pārśvajinastavana Samkheśvara*); Koba ms. 31190. Publ. pp. 271-278 in Munirāj śrī Jayantavijayajī, *Samkheśvara Mahātīrtha*, Ujjain, VS 1998 on the basis of three mss.

Notes: The text breaks within stanza 9. In its complete form the hymn has 64 stanzas, to which the *kalāśa* should be added.

Cat. No. 286

FP 4412

MTM containing 38 texts.

TEXT 11: *Samkheśvara Pārśvanātha-stavana*] (Guj., 9 stanzas) by Gajakuśala

8r1: jaya jaya jayakara sūṣa kārī | m(o) hana mūrata lāge pyārī |  
sevaka jīna nīta maṅgalakaraṇaṃ | sevo Saṃṣesavāra Pārasa jīnaṃ || 1  
suṣasāgara sāhība gūṇa bhariyo | dutara bhavasāyara tū tariyo |  
jaga jana vaṃchala hāta karaṇaṃ sevo Saṃṣesavā Parasa jīnāṃ, etc.

8r11: ihuṃ sādhu yūgama bhede vara sama | sataviye Dīvālī divase ||  
Gajakūśala prabhū guṇa thuṇaṃ ṇaṃ || 9 || sevo Sa ||

Endtitle (8r12): itī śrīSaṃṣe.

References and notes: Koba database 001661820001, ms. 98302 (6r-6v). The last verse contains a year expressed with a chronogram, but the text is uncertain. The Koba ms. has for the first part: *idu śimḍhu yugama vede varasai*, which could mean 1724. The Gajakuśala (mentioned here without school affiliation or guru's name) could then be the same as JGK 4, p. 261 who wrote a *Guṇāvalī Guṇakaraṇḍa rāsa* in VS 1714 and belonged to the Tapāgaccha: Vinayakuśala – Darśanakuśala – G.). This hymn is included neither in *Samkheśvarastavanāvalī*, ed. Muni Viśalavijaya. Bhavnagar, V.S. 2003 (Yaśovijaya Jaina Granthamālā) nor in Muni Jayantavijaya, *Samkheśvar Mahātīrth*, Ujjain, VS 1998, pp. 71-289 (collection of Guj. and Hindi hymns).

Cat. No. 287

FP 4503

MTM containing 21 texts.

TEXT 19: *Goḍī-Pārśvanātha-stavana (Raj.) by Nemavijaya*

9r32: || dūhā || bhāva dharī bhajanā karuṃ | āpai avicala mata |  
laghutā thī gurutā kareṃ | tuṃ Sārada Sarasata | 1 |  
(9v) mujha upara mayā dharau | deje daulata dāmna |  
guṇa gāuṃ Goḍī taṇaṃ | bhava 2 bhagavāna | 2 |, etc.

14v2: āja gāuṃ Goḍīpura dhaṇī | śrīsaṃgha kerai pasāya |  
comāso kīdhuṃ cupa suṃ | gāṃma te Maiāla māha | 4 | ā°  
śrīHīra|vijaisūrī namuṃ | tasa Śubhavijai kavi sīsa |  
te nā Bhāvavijai kavi dīpatā te nā Sidha namuṃ nisadīsa | 5 | ā°  
te nā Rūpavijeṃ kavi rāya nā | te nā Kṛṣṇa namuṃ kara joḍa |  
valī Raṃgavijai raṃgai karī | huṃ to praṇamuṃ praṇata kara joḍa | 6 | ā°  
saṃvata adhāra satarotarai | Bhādravā māsa udāra |  
titha terasa Caṃdravāsareṃ | imavijai (*sic*) jaya kāra (ed. ima Nemavijaya jai jaikāra) | 7 | ā°

*Endtitle* (14v11): iti śrīGoḍī-Pārasanāthajī-vṛddha-stavanaṃ | samāptaṃ || śrī śrī || śrī ||

References: JGK 6, pp. 42-43 (alternate title: *Kājal Meghā nuṃ stavana* or *Meghā Śā nāṃ dhāliyā*). Publ., for instance, in Bh. Nahta, Śrī Gauḍī Pārśvanātha Tīrth (in Hindi) in Muni Jinavijaya Abhinandan Granth, ed. D.D. Malvania, Jaipur, 1971, pp. 263-275 (in Nāgarī script) or in *Śrī Goḍīpārśvanātha Ardhaśatābdī Smāraka Granth*, Mumbai, 1962, pp. 61-72 (in Guj. script).

Notes: Note *vṛddha* 'old' in the title as given in the colophon. The author's name is clearly written as *imavijai* in the ms. But he can easily be recognized thanks to the detailed lineage he provides at the end of his work. He belonged to the Tapāgaccha: Hīravijayasūri – Śubhavijaya – Bhāvavijaya – Siddhavijaya – Rūpavijaya – Kṛṣṇavijaya – Raṃgavijaya, his direct teacher. The work was composed in Maiyājala in VS 1817 (1760 CE). It consists of 15 *dhālas* which are distributed as follows: 1 starts on 9v7; 2 on 10r2; 3 on 10r21; 4 on 10v18; 5 on 11r7; 6 on 11r31; 7 on 11v18; 8 on 12r7; 9 on 12r28; 10 on 12v19; 11 on 13r7; 12 on 13r24; 13 on 13v16; 14 on 14r5; 15 on 14r25. This is a historical cum legendary account of the life of an image, implying dreams, semi-divine interventions, hiding from 'Turukas', pious laymen and successive travels before final installation. These events took place in the last decades of the 14th c. CE. The image was first in Patan (*pratama ... pragaṭī Pāṭaṇa māya*, vs. 4) and hidden in the ground for protection. It was then taken to Pārakara via Rādhanpur by Meghā Śāh (*tihāṃ thī āvai Pārakara māṃbe | Bhūdeśara nagara māṃbe re |, dhāla 4, vs. 8, 11r4*). In a dream Meghā Śāh received the instruction to take the image to the village of Goḍīpura (*bavai sām̄bhala Meghā huṃ kahuṃ | āvāse Goḍīpura gāṃma re | māhāro debarāsara karaje ihāṃ, dh. 7, vs. 6, 11v33*). This happened in VS 1432 (*saṃvata cavada batrīsa meṃ, dh. 5, vs. 3*). Twelve years later, in VS 1444, the image was finally consecrated (*saṃvata cauda camāla māṃ deharai pratiṣṭhā kīdha, dh. 14, vs. 5, 14r16*). Evidence shows that it was seen and admired by numerous visitors and pilgrims between the 17th and the 20th c. But Godipur (Gori) is located in Sindh, now in the Tharparkar district of Pakistan, and became inaccessible. Even before Partition, numerous Pārśvanātha images called Goḍī were installed at several places, the most famous one being the Pāydhunī at Mumbai.

Cat. No. 288  
MTM containing 2 texts.

FP 4339

*TEXT 2: Gauḍi-Pārśvanātha-vṛddha-stavana (Guj., 23 stanzas) by Samayaramga*

1r15: dhāla maṅgala kamalā nī ||  
Pāsajñesara jagatīlau e, Gauḍīpuramaṅḍaṇa (guṇa)nilau e  
tavaṇa karisaṃ prabhu tāharau e, manavaṃchita pūrau māharau e || 1 ||  
nairī nāma Vāṇarasīe: suranagarī jiṇa rīdhai hasī e  
teṇaṃ purī chai dīpatau e, Asasena rājā ripu jīpatau e || 2 ||, etc.

1v15: ima śrīGauḍī Pāsa taṇā guṇa je nara gāvai  
te nara nārī iha paraloga suṃvaṃchita pāvai:  
siṃgha karī siṃghapati jike Gauḍīpura jāvai  
cora dhāḍa saṃkaṭa ṭalai vighana vihāra nai āvai 22  
Dharaṇa rāya Paumāvai jāsa vahai sira āṃṇa  
sāṃmali varaṇa susobhita nava kara kāya pramāṃṇa  
kalapavṛkṣa ciṃtāmaṇi kāmagavi sura tolai  
śrīGuṇaseṣara sīsa Samaiyaramga iṇa pari bolai || 23 ||

*Endtitle (1v17): iti śrīGauḍī-Pārśvanātha-vṛddha-stavanam ||*

References: Published for instance pp. 353-357 in *Abhaya Ratnasāra*, ed. Pandit Kāśīnāth Jain, Bikaner, Vīra saṃvat 1954. Vinayasāgar, *KbG Sāhitya Kośa* No. 6434.

Notes: Like the text described in the preceding entry, this one is also qualified as an 'old' (*vṛddha*) hymn to this specific image of the twenty-third Jina, in the endtitle and in the marginal title (*vṛddhastavanam*). But both are different texts. This one consists in five short *dhālas*, not all of them being numbered. They start on 1r15, 1r19, 1v6, 1v12 (*dhāla* 4), 1v15 (*dhāla* 5*mī*). This lively song makes reference to the original location, Gauḍīpura, where the image was installed (see preceding entry) but is otherwise a narrative poem dealing with Pārśvanātha: the fourteen dreams (described), the celebrations following what they indicate (*suṃdava suta tuhi janamasyau: kuladīpaka ādhāra || 13 ||*), the birth festivities (*janma mahocchava*, 17), naming the child, his youth, the *saṃvaccharī dāna* (20) preceding religious initiation (*saṃyama*), attainment of Omniscience. Samayaramga, the author, was the disciple of Guṇaśekhara and seems to have belonged to the Kharataragaccha (no chronological information traced).

Cat. No. 289  
MTM containing 21 texts.

FP 4503

*TEXT 14: Goḍī-Pārśvanātha-stavana (Raj., 9 stanzas) by Jinacandrasūri*

7v33: || amala kamala jima dhavala virājai | gājai Goḍī Pāsa  
sevā sārāi jecha nī | sura nara mana dharīya ulā(8r1)sa | 1 |  
sobhāgī sāhiba merā be | arihāṃ sugyānī sāhiba merā be |



āṃkaṇī | suṃdara sūrati mūrati sohai | mo mana adhika suhāya |  
palaka palaka mai peṣatām | nava navī chavīya deṣāya | so° | 2 ||, etc.

8r14: mātām Vāmā dhana pitā jasa | śrīAsaseṇa naresa |  
janamapurī Vāṇārasī | dhana 2 Kāsī nau desa | so° | 7 ||  
saṃvata satareṃ seṃ bāvīseṃ | vadi Vaisāṣa vaṣāmṇa |  
āṭhama dina bhaleṃ bhāva suṃ | māharī jātra caḍhī paramāmṇa | 8 | so°||  
sāmnidha karī vighana nivārī | para upagārī Pāsa |  
śrīJinacandāsūra juhāratām | māharī saphala phalī mana-āsa so° 9 |

*Endtitle* (8r21): iti Goḍī-Pārasanāthajī-stavanam ||

References: JGK 5, p. 407. Published for instance pp. 271-272 in *Abhaya Ratnasāra*, ed. Pandit Kāśināth Jain, Bikaner, Vīra saṃvat 1954. Vinayasāgar, *KbG Sābhitya Kośa* No. 4085. Notes: Enthusiastic celebration of the image in its physical appearance (colour, eyes, etc.) and the strong effect of joy it produces on the author's heart. As indicated towards the end, this hymn was composed in VS 1722 (1665 CE), on the occasion of a pilgrimage. The author belonged to the Kharataragaccha. His lineage was: Jinarājasūri – Jinaratnasūri, his direct teacher. He became *sūri* in VS 1711 and died in VS 1763.

Cat. No. 290

FP 4503

MTM containing 21 texts.

*TEXT 5: Goḍicā-Pārśvanātha-stavana (Guj., 7 stanzas) by Jinarājasūri*

3v18: || vālesara mujha vīnatī | Goḍicā | alavesara avadhāra ho | Goḍicā rāya |  
pragaṭa thaī pātāla thī Go° | sevaka jana sādḥā raho | 1 | Go° | vā°, etc.

3v34: taiṃ kīdhī tima ttuṃ kareṃ | Go° | rāṣī cihum mām he lāja ho | Go° |  
valī avasara sambhārajyo (4r1) Go° | ima jāmpai Jinarāja ho | Go° | 7 | vā° ||

*Endtitle* (4r1-2): iti Goḍicā Pārasanāthajī stavanam || samāptam ||

References: Publ. *Jinarājasūri Kṛti Kusumāñjali* p. 49.

Cat. No. 291

FP 4419

MTM containing 2 texts.

*TEXT 1: Gavaḍecā-Pārśvajina-chaṇḍa (Raj., 19 stanzas) by Kesara*

1r1: ||§O|| dūhā  
asaraṇa saraṇa alaṣyagati, ajara amara aṇabīha  
svarga mṛtyu pātala sahu, lopata koi na liha || 1  
sapata phaṇī tujha chatra sera, jhigamiga jyoti udyota

dhyāvai je nara dhyāṃna dhari, haya gaya ratha pati hota 2, etc.  
1r3: chaṃḍa motī dāṃma parattā pūraṇa Pāsa pratākṣa  
jujhai nara kiṃnara savai yakṣa  
kahai murataṣya suruttaru kaṃḍa  
jayo Gavaḍecā Pāsajīṇaṃḍa 5

1r13: kalasa  
jayo Pāsa Jīṇaṇḍa ḍaṃḍa duṣya dūrai kappai  
vighana sahu vahi jāi, āgha avacala tuṃ appai  
dappai avahaḍa dāna, suṣa manavaṃchata samapai  
sevaka torā sāṃmi teja | kari adhikā tappai  
kalijugai tuṃ kāmai tadīyaṇa  
parataṣi Pāsa cīṃtāmaṇi  
vīnatī ema Kesara vadai, dhare mahira Gavaḍi dhaṇi || 19 ||

*Endtitle* (1r15-16): iti śrīGavaḍecā Pārśvajīna-chaṃḍa ||

References and notes: Not traced. Not mentioned in A. Nahta's very useful survey, *Gauḍī Pārśvanātha stavānāno nī sūcī* in *Śrī Goḍīpārśvanātha Ardhāśatābdi Smāraka Granth*, Mumbai, 1962, pp. 106-112 (with titles, authors, number of stanzas, incipit).

Cat. No. 292

FP 4460

MTM containing 2 texts.

*TEXT 1: Goḍījī ro chaṃḍa (Guj., 9 stanzas)*

1r1: ||ṢO|| śrīPārśvanāthāya namaḥ ||  
Sarasati de tuṃ suṃmatī matī, tuṃ sūradeva sūddhīra  
jyu vāṣāṇūṃ vipulamati, Goḍī Pāsa gahira 1  
cchaṃḍa bhujjāṃgi pra°  
gaha gira gahira garūrāgarajjaya Goḍīya Pāsa girāṃḍa tuḍaṃ  
alithāmbha asaṃbha athagga aḍagga aḍagga abhaga anāṃgabhaḍaṃ  
asamāṃna samāṃna anākula ākula tujha samāṃna na ko avāḍaṃ 2, etc.

1v4: śrīPārśvanātha Vāmāsūta na samara 2 gūṇa meṃ bhari  
apraṃma ādi avatāra, cha dhavaladhigaṃ Goḍī dhaṇi 9

*Endtitle* (1v5): iti śrīGoḍī (*the following added by another hand in the margin*)ji ro cchaṃḍa saṃpūrṇaṃ.

References and notes: Could be the *Gauḍījī ro chanda* by Abhayasoma, which has the same beginning and the same number of verses, mentioned in A. Nahta, 'Gauḍī Pārśvanātha stavānāno nī sūcī', p. 109. But the Udine ms. does not include any author's name. The hymn makes use of different metrical forms. This is a characteristic of the poetic form known as *chand*.

Cat. No. 293  
MTM containing 38 texts.

FP 4412

*TEXT 8: Goḍī-Pārśvanātha-stavana (Hindi, 5 stanzas) by Vimalavijaya? or Rāmadhanī?*

7r8: ḍhāla hava rāṇi Padamānī ||  
mūṣa nī ko Goḍī-Pāsa ko ||  
ko upamāna dīse jaga mai ||  
jo ko upajā sako || 1 || mū  
jākī duta deṣatī sasī pūina | hārata Āso māsa ko || 2 ||  
jākī atīujalatā āge bhāgata puṃjava rāsa ko, etc.

7r12: Vīmalavijai uvajhāya pasāye ||  
rāṃma dhanī sūṣa vāsa ko ||5 || mū ||

*Endtitle (7r13): iti śrīGoḍī-Pārasvanātha-stavaṃnaṃ ||*

References and notes: Not mentioned in A. Nahta, 'Gauḍī Pārśvanātha stavanano nī sūci'.  
Text uncertain.

Cat. No. 294  
MTM containing 38 texts.

FP 4412

*TEXT 12: Paṃcāsarā-Pārśvanātha (Raj., 7 stanzas) by Mohanavijaya*

8r13: iṃdukīraṇa sama tūma gūṇa satavanāṃ ||  
Gaṃgā raṃga taraṃgā || ama mana vāla karīla tihāṃ ḍīji le |  
nalīnī bhaktī prasāṃga || vāṃdā chāṃjī chāṃjī chāṃjī chāṃjī ||, etc.

8v10: śrīPaṃcāsara Pāsa prabhākara | dhyātā dhyeye dhyāyo |  
Rupavīb(u)dha karuṇā thī || savāṃmī | Mohana anūbhava pāyo ||  
vāṃdā chāṃjī 4 || 7 ||

*Endtitle (8v11): iti śrīPaṃcāsarā-Pārśva prabhū.*

References: Koba database 00119850001, numerous mss. e.g., 32722-1, 33104-2; JGK 5, pp. 137ff. about the author and his other works.

Notes: Mohanavijaya, a member of the Tapāgaccha, was the disciple of Rūpavijaya. He was a prolific author whose dated works range between ca. VS 1760 and 1850. The Pañcāsar Pārśvanātha temple, in Patan, was got to be constructed by Vanarāja when the new capital Anahillapura was founded in 746 CE. Pañcāsar is the name of a village to the southwest of the town which was the native place of Vanarāja. This temple is an extremely important sacred place.

Cat. No. 295  
MTM containing 21 texts.

FP 4503

*TEXT 4: Varakāṃṇā-Pārśvanātha-stavana (Raj., 7 stanzas) by Jinalābhasūri*

3v1: || Varakāṃṇāprabhu thāṃreṃ bhāṃmaṃeṃ | jāuṃ vāra haljāra jī | Va° |  
bhāga bhale re tāharo | dīṭho meṃ dīdāra jī | Va° | 1  
to darasaṇa thī bhari rahyau | hīyaḍai haraṣa apāra jī | Va° |, etc.

3v12: bhava 2 saraṇojī tāharo hojyo Pāsajīṇaṃda jī | Va° |  
to suprasana hūāṃ sāhibā | māhareṃ paramāṇaṃda jī | Va° || 6 ||  
aṭṭhāreṃ seṃ ikavīsai | Caitra sūda terasa dīsa jī | Va° ||  
śrīJinalābhasurīsarū | vāṃdyā śrījagadisajī Va° | 7 ||

*Endtitle (3v17):* iti Varakāṃṇā Pārasanāthajī tavanaṃ ||

References: JGK 6, p. 85, No. 4392,5 (no extract). Koba database 001665370001;  
Vinayasāgar, *KbG Sābhitya Kośa* No. 4394.

Notes: Jinalābhasūri composed this hymn in VS 1821 (= 1764 CE). He belonged to the Kharataragaccha, was the disciple of Jinabhaktisūri. He became *sūri* in VS 1804 and died in VS 1834. He is the author of several hymns. Varkana, in Rajasthan (dist. Pali) is an old Jain sacred place. It has a very ancient image. The temple was built in VS 1211.

Cat. No. 296  
MTM containing 9 texts.

FP 4494

*TEXT 5: Varakāṃṇa-stavana (Guj., 14 stanzas) by Śāntivijaya*

6r6: he māri gorī he śrāvaṇa āyo e deśī ||  
Varakāṃṇeṃ Pāsa vīrāje | prabhū dīna 2 caḍhata dīvāje |  
ho prabhū Pāsajī araja suṇijo | dayākarī darasaṇa dīje || 1 ||  
sevaka nai darasaṇa dāṣo | mana syūṃ aṃtara mata rāṣo || ho° ||  
tūjha sūrata rī valihāri | sūrataru manamohanagāri || ho° || 2 ||, etc.

6v5: Phalavadhīpūra nūṃ phala tūṃ dātā || Saṃṣesaragreṃ suṣasātā || ho° ||  
magasī prabhu mahimā gājeṃ | cavaleraha gaḍha prabhū vājeṃ ho° || 13 ||  
hīve aṃtaraga lihītaāṇī || dīje sāci sahī nāṇī | ho° ||  
śrīJayavijaya kavīsīsa | Sāṃtīvijaya lahī sujagīṣa ho° | 14 |

*Endtitle (6v7-8):* iti Varakāṃṇāṃ stavanaṃ saṃpūrṇaṃ ||

References: Koba database 001438840001.

Notes: The author, Śāntivijaya, was a disciple of Jayavijaya.

## 8.6. To other Jinas

Cat. No. 297

FP 4505

MTM containing 26 texts.

*TEXT 19: Sambhavanātha-stavana (Guj., 4 stanzas) by Abhayarāja*

MEF 192r8: pāi praṇamūṃ jī Saṃbhavanātha suhāmaṇau |  
vāṇim suṃṇatā jī saṃdeha bhājai bhava taṇau |  
kara joḍīnai re bhāva dhari siru nāmiyai |  
guṇa gāvatām jī | mukti taṇām suṣa pāmī e |, etc.

MEF 192r20: jīṇavāṇī re je | jinalau saḥuyai suṇai, etc.

MEF 192v3: Abhairāja kahai saṃsārasāgara | suṣe līlā te tarai || 4 ||

*Endtitle:* iti Saṃbhavanātha sasthavana saṃpūrṇaḥ ||

References: Koba database 000373040001 (with 8 stanzas); Koba mss. 30400-1; 30479-4, etc.  
Several mss. in *Stavanasaṃgrahas*.

Cat. No. 298

FP 4412

MTM containing 38 texts.

*TEXT 13: Saṃbhavanātha-stavana (Guj., 6 stanzas) by Ṛṣabhavijaya*

8v12: lagana morī Saṃbhavajīnājī suṃ lāgī || ākaṇī ||  
Saṃbhavanātha anātha kāyā hara |  
sevo sadā anarāgī || lagana || 1 ||, etc.

8v15: Sameta sīṣa(9r1)ra prabhū mūgata sīdhā re ||  
ātama saṃjaya lālā || lagana || 5 ||  
Ṛṣabhavīje prabhū ke gūna gāvata |  
bhāgya dasā mūja jāgī || lagana || 6 ||

*Endtitle* (9r2): itī śrīSaṃbhavanātha-stavana ||

References and notes: Not traced. Koba database has only another hymn to Saṃbhavanātha by the same author, with a different beginning and end (000216780001) and ms. 10512; JGK 6, pp. 291-296 on works by Ṛṣabhavijaya from the Tapāgaccha, composed between VS 1877 and VS 1903.

Cat. No. 299

FP 4391

MTM containing 2 texts.

*TEXT 2: Supārśva-stavana (Hindi, 7 verses) by Kaviyaṇa*

6r14: aja va suraṅgi ho haṃ jā māru jovaḍi e deṣi  
sahaja salūṇo ho miliyo melū sāhibo, nita 2 navalo neha  
āja umaṅgai ho raṅgai pāyo prema suṃ neha sudhārasa geḥa 1, *etc.*

6v3: aṃtarajāmi ho māyā gālo deṣatām, sahaja suraṅgā Supāsa  
vāṃha saṃvāhi ho bhāro Kaviyaṇa neha suṃ pūro prema vilāsa 7

*Endtitle* (6v4): iti Supārśva-stavaṇaṃ

References: Koba database 001131490001; Koba mss. 22124, fol. 5r; 32945-1.

Notes: The endtitle is followed by *vivekahīnaṃ taja deva deṣaṃ* which could be the beginning of a new verse of Text 1 (*Sadbhāṣitāvali* by Sakalakīrti).

Cat. No. 300

FP 4364

MTM containing 2 texts.

*TEXT 1: Candraprabha-stotra (Guj., 19 stanzas) by Vīravijaya*

1r1: ||ṢO|| Caṃdappaha jīṇarāya | suranarapūjīya pāya |  
tava syuṃ jagadhaṇi e | duramati apahaṇi e || 1 ||  
Caṃdapuri iṇi nāmi | nagarī guṇi abhirāma |  
jihā jīṇavara taṇā e | kalyāṇa tiga bhāṇyā e || 2 ||  
jamma dikkha naiṃ nāṇa | jattha guṇā vali ṭhāṇa |  
Mahaseṇa bhūpatī e | jīyai ari tatī e | 3 |, *etc.*

1v4: dasa pūrava laṣa āu | pāliya śrīJina rāu |  
pattao sivapuri e | tribhuvana hita dhari e || 17  
tasu maṃdiri aḍa siddhi | aḍa maṅgala nava niddhi |  
aṭṭhama Jīṇa thunai e | aṭṭha karama haṇai e || 18  
iṇa caṃda kuṃda sucaṃda suṃdara sādhuṇvāda puraṃdaro |  
sava roga sogā viyoga dālida daṃṭi kesari suṃdaro |  
siriTejasāra susīsa saṃthuya Vīravijaya sivaṃ karo |  
caṃdamka Caṃdappaha Jīṇesara caṃda cāru ruci dharo || 19 |  
*Endtitle* (1v7): iti śrīCaṃdraprabha-stotraṃ ||

References: Not traced.

Notes: Hymn to the eighth Jina. Details about his biography, life-duration, etc. The language is rather an old stage of Gujarati, occasionally akin to late Prakrit or Apabhraṃśa. The author Vīravijaya belonged to the Kharataragaccha and was the disciple of Tejasāra. For another hymn of his, in the same ms., see Cat. No. 268. The same Vīravijaya composed other hymns and religious works as well: see Vinayasāgar, *KbG Sāhitya Kośa* Nos. 1089, 1748, 6300 - 6303. His dated works are from VS 1641, 1652, 1653 and 1661. This seems to be a typical instance

of Jain hymns which circulated locally in Rajasthan, where their mss. are kept.

Cat. No. 301

FP 4486

MTM containing 2 texts.

*TEXT 1: Śīṭalanātha-stavana (Guj., 18 verses) by Samayasundara*

1r1: ||§O|| morā sāhiba ho śrīSīṭalanātha ka | vīnatī suṇo eka moraḍī |  
duṣa bhāmje ho nuṃ dīnadayāla | vāta suṇo eka moraḍī |1|  
tiṇa torau ho huṃ āyo pāsi ka, muḥha mana āsā chai ghaṇī |  
kara joḍī ho kahu mana nī vāta ka, tu suṇije tribhava dhaṇī | 2 |, etc.

1v2: ima Amarasu para sagha suṣa karai | māta Naṃdā naṃdaṇa  
sakalapa Śīṭalanāthasāmī | sakala jāna ānaṃdaṇā | 17 |  
śrīvachalaṃchaṇa baraṇa kaṃcaṇa | rupa sudari sohai |  
e tavana kīdho Samayasudari | suṇata jāṇa mana mohai

*Endtitle (1v3): iti śrīSīṭalanātha-satavana.*

References: Publ. in *Samayasundara Kṛti Kusumāñjali* pp. 97-100 (*Amarasaramaṇḍana śrīŚīṭalanātha bṛhat stavana*).

Notes: Praise of a Jina's abilities and exaltation of the Jina image expressed in general terms, without reference to the particulars of the Jina addressed. Personal relation between the devotee (*huṃ*) and the Jina (*tuma*).

Cat. No. 302

FP 4423

MTM containing 2 texts.

*TEXT 2: Śīṭalanātha-stavana (Raj., 18 stanzas)*

1v7: Sīṭalajīṇa vara rāyā | tuma caraṇā ma cīta lāyo  
ho jīṇavara daraṣaṇa ha dyo 1  
huṃ chu bhagate tumāro |  
bhavasāyara pāra utāro ho | jīṇa° | 2 |, etc.

1v15: the manamohana svāmi | jagajīva nā aṃtarajāmī ho || jī° || 17 ||  
tu avaga ... (*confusion in ms.*) | śrīSārasadī suṣa kāri ho || jī° || 18 ||

*Endtitle and colophon (1v16): iti Sīṭalanāthai tānaṃ samāptaṃ || liṣata Jetā*

References: Koba database 000373670001; Koba ms. 22499 fol. 8r-v (*Stavana saṃgraha*, dated VS 1909, with end as *naiṇa nirakha naraba pāpa navesaro*).

Notes: Hymn of praise to the tenth Jina. The name of the scribe may not be complete in this form. It is written as if suspended.

Cat. No. 303

FP 4494

MTM containing 9 texts.

*TEXT 2: Śāntinātha-stavana (Hindi, 13 stanzas) by Ṛṣi Rāmakṛṣṇa*

4r13: Saṃtanātha jaṇa saṃta kā dātā  
vīganaharaṇa aṃtarajāmī  
sūṣa saṃpata na lilā lachamī  
manavaṃchata paraṇa svāmī || 1 ||  
Ghajapūra nagara, *etc.*  
Bāsanasiṇa rāya gūṇavatā  
gajagamaṇī ramaṇī Acalāda kī, *etc.*

5r10: riṣa Rāmakasana kara joḍī vīnava |  
pāpaharā prabhū bhava bhava |  
samata aṅhārā barasa saḍasaṭa |  
Posa vadī dasamī gūravāra |  
Saṃtanātha karā gūṇa gāyā |  
sarama mūca mūja jārā || 13 ||

*Endtitle* (5r12): itī Saṃtanāthajī ko tona saṃpūrṇaṃ ||

References: Koba database 001489640001; Koba ms. 79445 (composition date as VS 1864), 82757.

Notes: Devotional, descriptive (e.g. *maraga lachana*, vs. 6) and narrative (e.g. *varsidāna*, 9) hymn to the sixteenth Jina which was composed in VS 1867 (1810 CE). The author was probably a Sthānakavāsīn or a Lonkāgaccha monk but no further information could be traced so far. The last line as given in the Koba mss. seems to include the name of the place of composition (*sahera mīmaca ke majāre*).

Cat. No. 304

FP 4412

MTM containing 38 texts.

*TEXT 10: Śāntinātha-stavana (Raj., 5 stanzas) by Śāntikuśala*

7v8: vaṃchata pūrṇa || ādī namo ||  
mana mohana Acīrā-naṃda nmo |  
dahī udrā (?) Sāṃtī jinaṃda nmo |  
naradeva anopama Kāma-samo || 1 ||, *etc.*

7v14: dadhīpaino rājā vara dharīyo  
Acīrā-naṃdana gāje gūṇa bharīyo ||  
tiḍa vāḍe Sāṃtajīnaṃda jayo ||



kaha Saṃtakūsala mujha sūṣa thayo || 5 ||

*Endtitle* (8r1): itī śrīSāṃtanātha stana ||

References: Koba database 000366670001.

Notes: Śāntikuśala belonged to the Tapāgaccha. His lineage was: Vijayadevasūri – Vinayakuśala. His dated works range between VS 1667 and VS 1677 (JGK 3, pp. 134-136, no reference to this work).

Cat. No. 305

FP 4494

MTM containing 9 texts.

*TEXT 3: Mā(l)līnātha-stavana (Guj., 16 stanzas)*

5r12: hīva dīna chīmachara | de jīṇa varajī sāro |  
koḍa tīna sa aṭhyāsī | valī upara asī lāṣa || 1 |  
Posa sūda ekādase | le jīṇa saṃjama bhāra |,  
tīna sanī sāsū || tīna sa naravara sāra || 2 ||,  
līlā patī laghū || āṭhuṃ hī rāja kaṃvāra ||  
śrīMalijīna pāse | līno saṃjama bhāro || 3 ||, etc.

5v9: śrīMīlijīṇeśa | mujha mana pūro āsā ||  
nīja nāma tamāro || lija līla bilāsā 16 |

*Endtitle* (5v10): ita śrīMālināthajī ko

References: Koba database 000375670001 (Mallijinastavan by Dharmasimha, 18 gāthā), available in several mss. either alone (AKGM 0031505) or with other texts (AKGM 0022561, 0042564, etc.), with varying final sentences.

Notes: This hymn gives the date when the nineteenth Jina took to religious life and then focuses on the number of members in his community and their qualifications. No author's name is visible in the text as transmitted in this ms.

Cat. No. 306

FP 4417

MTM containing 6 texts.

*TEXT 6: Śrīmaṃḍara-stavana (Raj., 10 stanzas)*

6v8: Śrīmaṃḍarajī ko satavana liṣate |  
āja bhālo dana māro ho | Śrī |  
Maradarasvāmī jina vaṃḍiyā |  
kāi pragatyā pūṃni aṃkūra |  
asubha dihāḍā nāṭhā ho kāmi |  
subha dihāḍā ābīyā |  
mārā dūṣa ṭaliyā | saba dūra | 1 |, etc.

7r5: sunau māho modho ho  
prabhūjī darasāṇa deṣū tāharo |  
somana haraṣa apāra |  
bīnataḍā avadhāro ho ra ṣarī vīnatī |  
māri āvāgavaṇa navāra | ā | 10 |

*Endtitle and colophon* (7r6): iti Śrīmaṇḍarastavana saṃpūraṇaṃ ||  
| samata | 18 ma | 62 | kā | matī Phāgaṇa bada kī sātama Somavāra laṃṣaṃtaṃ Japura-madhe  
leṣataṃ | śrī śrī śrī śrī | 1008 | śrīśrīmāhāsatyājī śrīśrīLāchājī | mähāguṇavaṃta chai jā guṇā kā  
bha<racha>ṃḍāra chai jī budha kā nidhāna chai jī | sutra kā bharaṇahāra chai jī | bhavaji-  
vānatāraṇa chai ghaṇā jīvānatāraṇahāra | parataka kā bhadarika chai jī śrīguraṇājī kā guṇa kaṭṭ-  
hā tāi laṣu āpa mai to guṇa ghaṇā | mähāri vudha thoḍī śrī śrī śrī śrī śrīmāhāsatyājī śrīśrīLāchājī  
śrīśrīGa(m)gājī śrīśrīMayājī śrīGamgājī kī taṃta siṣaṇī Phulī liṣaṃtaṃ || śrī.

References: Koba database 000366500001 (by Goradhana).

Notes: Śrīmaṇḍara is a common alternative form for the standard Śimandhara. This is a hymn of praise to Śimandharasvāmī, probably the most famous among the twenty living (*viharamāna*) Tīrthaṃkaras, who resides in the Mahāvidehakṣetra and is widely worshipped. The poem gives biographical information about him: he lived in the town called Puṇḍarika (*Puṇḍarika nagara birājīyā*, 2). His mother was Queen Satyakī (*devī Saṃtākī*, 7). He married Rukamaṇī (7) before taking initiation. His height was 50 *dhanuṣ* (*ucī dehā ho dhanaṣa thārī pāṃcasa*, 9) and his life-duration 84 00 000 *pūrvas* (*corāsī laṣa pūrava āva*). – The ms. was copied by the nun Phulī who belonged to the lineage of the nun Lāchā. The latter’s religious activity is being celebrated. The title *mahāsati* shows that the milieu is that of Sthānakavāsins.

Cat. No. 307

FP 4494

MTM containing 9 texts.

*TEXT 4: Stavāna (Raj., 11 stanzas) by Ratanacanda*

5v10: iṇa kāla ko bharoso bhāi rako nahī || jāṇa kīṇa vīdha avara |  
vālaka jūvāna gīṇa nahī | sarava bhaṇī gaṭakāvāra || iṇa || 1  
vāyadā dāva ṭhyāraha yotā ema uṭha jāvara  
to paṇa dhevyā jīvāna, dharama nī vāta na suhāvāra || 2 ||, etc.

6r3: Kīsanagaḍha ma saḍasache | āyā seyakālo ra |  
Ratanacada kaha bhavīyaṇa sūṇo | kijyo dharama sarī kāro ra || iṇa 11 ||  
*Endtitle* (6r6): tona sapūrṇa ||

References and notes: Not traced. Title *tona* = *stavāna* but the contents is closer to didactic verses relating to impermanence and the need to practice *dharma*, as found in the Pada section of this catalogue. The work was probably composed in VS (18/17 ?)67 when Ratnacanda came to Kisangaṛh. No hint to his monastic affiliation and life-time.

## 8.7. To early teachers, gods or goddesses

Cat. No. 308

FP 4503

MTM containing 21 texts.

*TEXT 6: Gotamasvāmi-gīta (Guj., 8 stanzas) by Samayasundara*

4r3: || praha ūthī Gotama praṇami jai | manavaṃchita phala no dātāra |  
labadhī niṃdhāna sakala guṇasāgara | śrīVradhamāṃna prathama gaṇadhāra | pra° | 1 |  
Gotama gotra cavada vidyānidha | Prathivī māta pitā Viśvabhūta |  
jīṇavara vāṃṇa suṇī mana haraṣyo | bolāyau nāmeṃ Iṃdrabhūta | pra° 2 ||, etc.

4r20: lābha ghaṇau viṇajeṃ vyāpāreṃ | āvai vāhaṇa kusale ṣema |  
je sahu gura no dhyāṃna prasādeṃ | pāṃmai putra kalatra bahu prema | pra° | 7 ||  
Gotamasvāma taṇā guṇa gātām | aṣṭa mahāsīdhi nave re nidhāṃna |  
Samaisundara kaheṃ suguru prasādai | puṇya udai pragatyaṃ paradhāṃna 8 | pra° |

*Endtitle (4r23): iti Gotamasvāmi-gītaṃ || śrī ||*

References: Publ.: *Samayasundara Kṛti Kusumāñjali*, pp. 342-344.

Notes: The name of Indrabhūti Gautama's father is normally Vasubhūti. This ms. has graphic and phonetic peculiarities. Praise of Mahāvira's first direct disciple, of his religiosity and his immense knowledge.

Cat. No. 309

FP 4317

MTM containing 2 texts. Dated VS 1771 = 1714 CE.

*TEXT 2: Ghaṇṭākaraṇa-Mahāvira-stotra (Skt.)*

3v6: om̐ Ghaṇṭākaraṇo Mahāvira | sarva-vyādhi-vināśaka |  
visphoṭaka bhayaṃ ghoram̐ | rakṣa rakṣa mahābala |1|  
yatra tvaṃ tiṣṭase deva likhito 'kṣarapaṃktibhiḥ |  
rogās tatra praṇaśyanti | vāta-pitta-kaphodbhavāḥ |2|, etc.

3v8: nākāle maraṇam̐ tasya | na ca sarpeṇa daśyate |  
agni-caura-bhayaṃ nāsti | om̐ hrīṃ śrīṃ Ghaṇṭākaraṇo namo stu te svāhā |4|

*Endtitle and colophon (3v10): iti śrīGhaṇṭākaraṇa-stotram samāptam || || ācārya śrīśrīśrīśrīśrīśrīSadāraṃgajī prasādāt taṃcchiṣya Muni Jīvaṇena likhitaṃ śrīPhatepura-nagare saṃvat 1771 varṣem̐ iti Āśādha dvitīya śudi 2 dine bāi Sūjī-paṭhanārtham̐ bhadra kalyāṇam̐ stu śrī śrī.*

References: Frequently published in popular editions. Pune: BhORI 19. 1 No. 138 (1003 (67) of 1887-91, fol. 203a.

Notes: This short hymn is very popular among Jains. Ghaṇṭākaraṇa Mahāvira is a popular deity

who is often called for protection and is ascribed with magic powers. A Tantric cult has also developed around this powerful figure of a young mustachioed man shown with bow and arrow. For more details see John E. Cort, 'Tantra in Jainism: The Cult of Ghaṇṭākaraṇ Mahāvīr, The Great Hero Bell-Ears', *Bulletin d'Etudes Indiennes* 15, 1997, pp. 115-133 and John E. Cort, 'Worship of Bell-Ears the Great Hero, a Jain Tantric Deity' in David Gordon White (ed.), *Tantra in Practice*, Delhi, Motilal Banarsidass, 2001 (Princeton University Press, 2000), pp. 417-433.

The reader for whom the manuscript was copied is a female lay-follower named Sūjī. The copyist was a monk, named Jīvaṇa, pupil of a monk named Sadāraṅga, to whom homage is paid at the beginning of the manuscript. The format of the names of the monks suggests that they belonged to the Sthānakavāsīn monastic order.

Cat. No. 310

FP 4478

MTM containing 3 texts.

*TEXT 3: Sarasvatī-stavana (Skt., 14 stanzas) [by Bappabhaṭṭisūri]*

1v5: kalamarāla-vihaṅgama-vāhanā | sitadukūla-vibhūṣaṇa-lehanā  
praṇata-bhūmiruhāmṛta-sāraṇī | pravaraḍeḥa-vibhābhara-dhāriṇī || 1  
amṛta-pūrṇṇa-kamaṇḍala-hāriṇī tridaśa-dānava-mānava-sevitā |  
bhagavatī paramaiyai Sarasvatī mama punātu sadā nayanāṃbujam || 2, etc.

1v(right hand margin): stavanam etad anekaguṇānvitam paṭhati yo bhavikaḥ pra(manāḥ prage saḥ sahasā madhurair vacanāmṛtair nṛpagaṇān api rañjayati sphuṭam || 13)  
(left hand margin) ///syeha vāk māram |  
vācaḥ punar idaṃ dvayā vaktrabimḍutviṃ ca kavivam ca |  
tadvāṇi tvatprasādataḥ || 14

*Endtitle:* iti śrīSarasvatī-stavanam samāptam || |

References: Publ., e.g. in *Sacitra Sarasvatī Prāsāda*, ed. by Muni Kulacandravijaya, Śrī Supārśvanāth Upāśray Jain śrī sangh, VS 2055 = 1999, pp. 13-14 (*Anubhūtasiddhasārasvatā-stava*) with Guj. translation (convenient collection of hymns to Sarasvatī in Sanskrit, Prakrit, Gujarati, Jain and non-Jain). Pune: BhORI 19.1 No. 6 under the title *Anubhūtasiddhasārasvatīstotra* (575 (25) of 1895-98, fol. 27a-27b).

Notes: From the end of vs. 12 onward the text is written in the margins. 13 is partly illegible because the edge has been damaged. It is completed here on the basis of printed editions. The verse numbered 14 is not present in any of the editions that have been consulted and is not fully clear. This hymn, in *drutavilambita* metre, supposed to express full serenity, is ascribed to Bappabhaṭṭisūri.

Cat. No. 311

FP 4478

MTM containing 3 texts.

*TEXT 1: Sarasvatī-stavana (Skt., 8 stanzas)*

1r1: ||§O|| om aiṃ śrīṃ maṃtra-rūpe vibudha-jana-nute devadeveṃdra-vaṃdye ||§O||  
caṃcac-caṃdrāvādāte kṣipita-kali-male hāraṇihāragore |  
bhīme bhīmāṭṭahāse bhavabhayaharaṇe bhairuve bhīruvire |  
hrām hrīṃ hrūmkāra-nāde mama manasi sadā Śārāde tiṣṭa devi || 1, etc.  
1r10: || vidyujvālāṃ mu(sic)dīptāṃ pravaramaṇimayyīm akṣamālāṃ karāyāṃ |  
raṃyāṃ vṛttāṃ dharamtī dinumamupaṭhanām (?) aṣṭakaṃ śāradaṃ ca |  
nāgaṃdraiḥ (i)ṃdra-caṃdraiḥ manuḥja-muni-gaṇai saṃstutārādhitā yā |  
kalyāṇaṃ sā ca devī d(i) satu manasi sadā nirmalaṃ jñānaratnaṃ ||

*Endtitle* (1r11): iti Sarasvatī-stavanaṃ ||

References: Publ. for instance in *Sacitra Sarasvatī Prāsāda* pp. 15-17 (*Ajñātakartyka-Mahāmantragarbhita śrīSarasvatī-stotram*).

Notes: A large part of the hymn consists in series of vocatives addressed to the goddess, combined with mantric syllables (*bijas*).

Cat. No. 312

FP 4418

MTM containing 2 texts.

*TEXT 1: Sarasvatī-cchanda (Guj., with Pkt. and Skt., 44 stanzas)*

1r1: ||§O|| aiṃ namaḥ |  
sakalasiddhidātaraṃ | Pārśva(ṃ) natvā stavīmy ahaṃ |  
varadāṃ Śārādādevīm | suśasobhāgyakāriṇīm | 1 |  
aḍaalacchaṃda Sarasati bhagavatī jagaviṣyātā |  
ādi bhavāṃnī kavijanamatā | Śāradasvāṃminī tujha pāya lāgūṃ  
doya kara joḍi hita buddhimaggam | 2 |  
pustaka hātha kamaṇḍala sohai | ika kara kamala vimala mana mohai |  
ika kara viṇā vājai jhīṇā | nādicaturavicaṣṇa līlā | 3 |, etc.

2r13: saṃvata caṃdrakalā atiuḥja(2v)la | sāyara-siddhi Āso śudi nirmala |  
pūnima sura guruvārau dārā || bhagavatī chaṃda racyo jayakārā || 42  
Śārada nāṃma jampau jagi jāṇam | Śārada guṇa gāuṃ suvihāṇam |  
Śārada āpaiṃ buddhi vināṇam | Śārada nāṃmai koḍi kallāṇam || 43  
gāhā || iha bahubhattibhareṇam | aḍalalachaṃdeṇa saṃthuā devī |  
bhagavaī tujha pasāyā | hou sayā saṃghakallāṇam || 44 ||  
*Endtitle* (2v3): iti śrīSarasvatī bhagavatī jayakaraṇachaṃda.

References: JGK 3, p. 259 (other titles: *Bhārati* or *Śārādā chaṃda*).

Notes: The chronogram has equivalents to numbers 16 4 8, but could be read also as 1684 (JGK). The main language of the hymn is Gujarati but there are Skt. and Pkt. verses at the beginning and at the end.

*TEXT 2: Sarasvatī-stotra (Guj., 34 stanzas) by Śāntikuśala*

2v4: ||ṢO|| sarasa vacana samatā mana āṃṇi || oṃkāra pehalo dhumra jāṃṇi ||  
 ālasa alago dure chāṃṇi | Trisalānaṃdana āde māṃṇi | 1 |  
 Sarasati sarasa vacana hu māṃṇi | tāharo kavitta karī pāya lāṃṇi |  
 tujha guṇa māṃṇi tujha guṇa śāṃṇi | śajuraṇa māṃṇi tu jāṃṇi | 2 ||, etc.

3v7: kavitaḥ koḍi game jo koi || tāharī upa na pāṃmai koi ||  
 ādi beṭhī Saṃbhū sohai || tu dīṭhī sāro jaga mohai || 33  
 kalasa ||

salalīta sarasa sākara samī || adhika anopama jāṃṇīye |  
 Vinayakuśala-paṃḍita taṇī, kari seva mai lidhī vāṃṇi |  
 kavi Śāṃtakuśala ulaṭa dharī || nija hiyaḍe āṃṇi ||  
 karyoṃ cchaṃḍa manaraṃga thī | oṃkāra, samarī Sārada vaṣāṃṇi |  
 tava bolī Sārada jau te chaṃḍa kīdhau, bhali bhagate vācā māharī ||  
 hu tūṭhī vara dīdhā lila karesi, āsaphale sī tāharī || 34 ||

*Endtitle and colophon* (3v10): iti śrīSarasvatī māhāstotratvaṃ || sakalagajēḍragāṇi  
 śrī5śrīGaṃgavijayajī tasya bhrātṛ paṃḍitaśrī5śrīGajavijayajī caraṇakamalebhyo nma || ||  
 Pramodavijaya liṣataṃ Siṅalāgrāme.

References: JGK 3, p. 136 (with variant readings; other titles *Bhārati chaṃḍa*, *Ajārī Sarasvatī*  
 or *Sārada chaṃḍa*). Publ. for instance in *Sacitra Sarasvatī Prāsāda* pp. 171-172.

Notes: The author, Śāntikuśala belonged to the Tapāgaccha and was a pupil of Vinayakuśala,  
 himself pupil of Vijayadevasūri. The present work is not dated, but other dated works by the  
 same author are from VS 1667 and VS 1677.

White modern Indian paper. OFN: 1-2; MEF: 1-2. 150 x 280 mms. 16 lines. Triple-ruled red  
 margins. Spaces as punctuation-markers. Orange pigment over verse-numbers. A note written  
 by Tessitori is appended on a separate piece of paper along with the ms. (see below). No date  
 but probably 1914-15 CE.

*Padmāvati-caupai (Apabhraṃśa, 40 stanzas) by Jinaprabhasūri*

1v1: ||ṢO|| śrīPadmāvatyai namaḥ ||  
 Jiṇasāṇu avadhāri kari, jhāyahu siriPaumāvai devi  
 bhaviya-loya-āṇaṃdayari, dulahau sāvaya jammu lahevi || 1 ||  
 manara mi(cch)asura aṇusarahu, mannijjai maṇasuddhi  
 chapana koḍi suraparivariya, pūrai vaṃchia siddhi || 2 ||  
 visama-kāli parabhava ghaṇaie karai bhavikajana sāra  
 raṇi rāuli jala thali vi savi samarī diyai huṃkāra || 3 ||  
 desa duaṃgama viṣama nṛpa te dhujjai tuha nāmi

seva karai tuma kama-kamali Pāsajīṇaṃdaha sāmī 4 caupai  
Pāsanāha payapaṃkaya bhasali, saṃgha vigghaninnāsaṇi kusali  
sasikara nimmala guṇa gaṇa punna, Paumadevi maha hoi pasanna || 5 ||, etc.

2v1: tuha guṇa aṃta na keṇavi muṇia, tahavi tujjha mai guṇalava bhaṇia  
āṇa ja pālai Jīṇasiṃghasūri, tasu saṃghaha maṇavamchiya pūri || 39 ||  
Paumāvai caupaiya paḍhamta, hoi purisa tihuaṇa sirikaṃta  
ima pabhaṇai nia jasakappūra, sura hiya bhuvāṇi Jīṇappahasūri || 40 ||

*Endtitle and colophon:* iti śrīPadmāvati caupai samāptā || li° Bālārāma || śrī śubhaṃ bhavatu |  
śrīḥ |

References: Publ. as Appendix 10, pp. 148-150 in Gūḍha maṃtravādī śrī Malliṣeṇācārya vira-  
cita *Bhairava Padmāvati Kalpa*. Ahmedabad: Sarabhai Manilal Nawab 1996 (reprint); JGK 1,  
p. 17.

Notes: A note from Tessitori's hand is appended on a separate piece of paper along with the  
ms.: *Copia di un MS. scoperto da Vijaya Dharma Sūri. L'originale, che io ho confrontato con que-  
sta copia, consiste di due fogli cartacei, scritti su doppia faccia, su tredici righe di 40 aksara ciascu-  
na. Ogni facciata ha in mezzo il solito spazio quadrangolare ◊ lasciato in bianco. La quarta fac-  
ciata ha sole 12 righe. Shivganj, 15 agosto 1914* ('Copy of a manuscript discovered by Vijaya  
Dharma Sūri. The original, which I have compared with this copy, consists of two paper  
sheets, written on double faces, on thirteen lines of 40 aksara each. Each face has the usual qua-  
drangular space in the middle ◊ left blank. The fourth face has only 12 lines, Shivganj, 15  
August 1914'). The copyist of this modern copy is Bālā Rāma who executed other copies for  
Tessitori (see Introduction).

The author of this hymn is Jinaprabhasūri (circa 1261-1333 CE) a prominent Śvetāmbara  
intellectual figure of the 14th c. who is best known in later history because of his presence at  
the court of Sultan Muhammad bin Tugluq. He was the pupil of Jinasīṃhasūri (as stated here  
in 39), the founder of the Laghuśākhā of the Kharataragaccha. Jinaprabhasūri succeeded him  
at the head of this order. This 'Small branch' has often been ignored or minimized in the  
history of the Kharataragaccha. Jinaprabhasūri is a prolific writer of all kinds of compositions  
in various languages: Sanskrit, Prakrit and even Persian. This composition is in Apabhraṃsa,  
a late form of Prakrit (analyzed pp. 305-310 in S. Vose, *The making of a Medieval Jain monk:  
language, power and authority in the works of Jinaprabhasūri* (c. 1261-1333). Dissertation,  
University of Pennsylvania, 2013). The present version has 40 verses against 37 in ed. because  
here vs. 2 is counted separately and followed by two verses absent from the ed. Padmāvati is  
praised with a devotional tone for her beauty, the powers bestowed to those who gain her  
favour and the fear these powers may provoke in others. This is done with reference to her  
*bijākṣara* in a 'Tantric' way. She helps to conquer all kinds of enemies and malevolent beings  
or other deified figures. She is the protector of the teaching (*śāsana devatā*) of the twenty-third  
Jina, Pārśvanātha, a Jina very often addressed by Jinaprabhasūri. In addition, Padmāvati had a  
direct link with the author's life. According to some later stories, he was discovered as the suc-  
cessor of Jinasīṃhasūri thanks to her help. She also protected him against courtiers' hostile  
actions at the Sultan's court (see Vose for more details). Jinasīṃhasūri and Jinaprabhasūri con-  
tinued the tradition of honouring Padmāvati and gaining powers illustrated by Jinadattasūri,

their famous predecessor in the Kharataragaccha.

Cat. No. 315

FP 4478

MTM containing 3 texts.

*TEXT 2: Kurukullā-stavana (Skt., 9 stanzas)*

1r1: praṇavahṛdi yadiyaṃ nāma māvāsamidham |  
vahasī ṣaḍ aralināmātakopāmtarandre |  
bhagavati Kurukulle tvaṃ galadrogarājaṃ |  
nirudayaṃ api bhūtānīva (*sic, for* bhūtā naiva) luṃpaṃti lūtā || 1  
kamalati kapikacchūr mālāti vyālipālī |  
tuhinati vanavahnir māghati grīśmakālah |  
śāṣirekarati (*sic, for* śīśirakati) sūrah kṣīrati kṣāranīraṃ |  
viṣaṃ amamṛti mātas tvatprabhāvena puṃsāṃ || 2  
jvarabhara, etc.

1v4: sakalakaraṇaroddhā(d) dhyānalīnasya puṃsaḥ |  
sphurasi manasi yasya tvaṃ mahodyotarūpā |  
sapadi vidalayati tasya jāḍyāṃdhakāraṃ |  
samudayati samamṛt kevalajñānalakṣmī || 9  
*Endtitle* (1v5): iti Kurukullā-stavanaṃ ||

References: Publ. pp. 230-232 in *Anekajainapūrvācāryaviracitaḥ Stotrasamuccayaḥ* ed. Caturvijayamuni, Bombay, Nirnaya Sagar Press, 1928. Pune: BhORI 19.1 No. 114 (333(5) of A. 1882-83, fol. 2a.

Notes: Kurukullā is a well-known deity in Buddhist Tantra and attempts were made to introduce her in the Jain pantheon in the middle ages according to U.P. Shah, *Jaina-Rūpa-Manḍana*, 1987, p. 64. The end closes with a colophon phrase stating that this was the composition of Vādidevasūri. The editor quotes a Sanskrit story from a ms. of the *Upadeśasaptatikā* by Somadharmagaṇi that was got to be printed by the Ātmasabhā. Kurukullā appeared one night and defeated a yogi who had been oppressing people with snakes.

Cat. No. 316

FP 4313

Yellowish paper. OFN: 1-7; MEF: 1-7. 100 x 260 mms. 10 lines. Double-ruled red margins. Red used for *danḍas*. Several ink stains or places where the ink has become faint. Dated: VS 1792 = 1735 CE.

*Vasumdhārā-mahāvīdyā (Skt.)*

1r1: ||ṢO|| (saṃsāra)dvayadainasya pratihanṭṭr dināvahe |  
Vasumdhāre śudhādihāre | namas tubhyaṃ kṛpāmaye | 1  
evaṃ mayā śrutam ekasmin samaye | bhagavān | Kosambyāṃ nagaryyāṃ | viharati sma |



kaṃṭakasaṃniveṣe | mahāvanaGhosatārāme | mahābhikṣu | saṃghena sārddhaṃ pañcamā-  
 traiḥ | tapodhanair bau|dhisattvair mahāsattvaiḥ | sarvvaśuddhaguṇair dda|rmmasaṃyamā-  
 nugataiḥ | parivr̥taḥ | puraskṛto dharmmaṃ deśayati sma | tena khalu punaḥ | samaye(na)  
 Kausaṃbyāṃ mahānagaryāṃ | Sucandra nāma gr̥hpatiḥ | prativasati sma | upaśāntamanā |  
 bahupoṣyo, etc.

7r4: aciṃtyo bhagavān | buddho buddhadharmmo py aciṃtaya |  
 aciṃtyo hi trasattvānām | vipākaś cāpy aciṃtaya || 1 ||  
 śastrāyato hi sarvajña | jarāmaraṇapārāga |  
 dharmarāja phalaprāpti | buddhavira namo stu te | 2 |  
 atha khalu āyusmān Ānaṃdo | hṛṣṭa | tuṣṭa | udagra | ārtamanāḥ | pramuditāḥ | prītsauma-  
 nasyo jāto | bhagavaṃtam etad avocat | ko nāmānaṃda bhagavān | dharmmaparyāyāḥ | kaś cai-  
 nām dhārayati | bhagavān āha | tena hi tvam Ānaṃda Sucandra|gr̥hpatiḥ | paripṛccham ity  
 api | dhāraya | sarvadhanadhānyam ity api dhāraya | sarvatathāgataprasastā Vasuṃdhārā nāma  
 dhāriṇī | kalpam ity api | dhāraya | idam evāvocad bhagavān ārtamanā | āyusmān Ānaṃdas te  
 ca bhikṣavas te ca bodhisattvāḥ | sā ca sarvāvati pariśad | sadevamanuṣyāḥ | suragandharvās ca  
 lokā bhagavato bhāṣita(7v)m abhyanāṃdayiṣyati | iti śrīVasuṃdhārāmahāvīdyādhāraḥkasya |  
 lakṣmī sukhaṃ rājaprajādisamastajam avāśyaṃ sarvakāryasiddhiṃ | grahapīḍā(n)ivaraṇaṃ |  
 sarvarogadoṣanigrahaṃ | sarvatra jayavijayaṃ kuru 2 | śrīVasuṃdhārāprasādāt |

*Endtitle and colophon* (7v3): iti śrīVasuṃdhārāmahāvīdyā sampūrṇṇāḥ || || saṃ 1792 Kārttika  
 va | 14.

References: Publ. P.S. Jaini, ‘Vasudhārā-dhāraṇī: A Buddhist work in use among the Jains of  
 Gujarat’ in *Shri Mahavir Jaina Vidyalaya Golden Jubilee Volume*, Part I, Bombay, Shri  
 Mahavira Jaina Vidyalaya, 1968, English section pp. 30-45. – Mss., e.g. Florence Nos. 486,  
 687.

Notes: This text known under variant titles is typically set in a Buddhist context and written  
 in the Buddhist sūtra style. It is known among the Buddhists of Nepal but seems to have been  
 popular with the Jains of Gujarat since at least the 17th c. Jaini’s ed. is based on three  
 Ahmedabad mss. (having six folios each), one of which is dated VS 1695 = 1638 CE. Sucandra  
 asks the Buddha how one regains wealth or health when they have been lost. This *dhāraṇī*  
 taught by the Buddha is the solution to all evils. According to Jaini, ‘the probability remains  
 that the work was introduced in the ritual, with the full knowledge of its alien origins, to assist  
 the Jaina layman in propitiating the goddess of wealth on the New-year day’ (p. 33). The *dhā-  
 raṇī*, however, seems to have been recited ‘not in public places (i.e. the Jaina temples) but in  
 private homes and by non-Jain teachers or priests’ (Jaini p. 34). The end of the text as in the  
 present ms. slightly differs from the printed version or from the variants recorded therein.

Cat. No. 317  
 MTM containing 2 texts.

FP 4419

*TEXT 2: [Hymn to Saciyā mātā] (Guj., 9 stanzas, incomplete)*

1r16: vāhaṇa siṃha virājai vālī, kāmīṇa rūpa dharyo kaṃkālī  
detya vināsaṇa tuṃhi daṃtālī, saṭakai sāda diyai saṃbhālī 1  
sāmbhalyāṃ sāda dijjīyai  
sevaka nai Sacīāi īta  
sīta alagī karai maharadhara mahamāi | 2  
kāṃne kuṃḍala jhiigamigai raviśa sirai aṇuhāra |, etc.

1v6: sāmmalī palāṇa sīha, ujjhaḍa ṣeḍe abīha  
ihaṇāṃ vraṇāṃ adhāra, tāharā sudhāratāra 8  
māraṃti hā kacaḍamāi, lāguyā lagāya pāya  
bolatī chachoha bāla, vāsade jisi virāla 9  
dalaṃti///

References: Cf. Koba database 001464570001: *Sacīyamātā chaṃḍa*, anonymous, 47 stanzas, but beginning missing and here end missing.

Notes: No title but the name of the goddess is present and her description makes her close to Durgā or Cāmuṇḍā Devī. Sacīyamātā was converted to Jainism and plays an important role as an Osvāl lineage goddess (see L.A. Babb, *Absent Lord. Ascetics and Kings in a Jain Ritual Culture*, University of California Press, 1996: 143ff., 159-160). She has a temple in Osiyā, but no reference to it is made in this text.

## 9. Sacred places

Cat. No. 318

FP 4503

MTM containing 21 texts.

*TEXT 17: Tīrthāvalī (Guj., 16 stanzas) by Samayasundara*

8v27: || Setruṃja Riṣabha samosaryā | bhalā guṇa bharyā re |  
sīdhā sādha anaṃta | tīratha tena muṃ re | 1 |  
triṇha kalyāṇa kati hāṃ thayā |  
mugataiṃ gayā re | Nemisara Giranāra | 2 | tī°||, etc.

9r14: tīrathayātrā phala tihāṃ |  
hojyo mujha ihāṃ re |  
Samayasundara kaheṃ ema | 16 | tī°

*Endtitle* (9r16): iti Tīrthāvalī-stavanaṃ | samāptaṃ || śrī ||

References: Publ. in *Samayasundara Kṛtikusumāñjali* pp. 56-58 (19 stanzas, under the title *Tīrthamālā-stavana*).

Notes: This garland of Jain sacred places praises Ābū (vs. 3), Aṣṭāpada (4), Sametaśīsara (5), Caṃpā (6), Pāvapurī (7), the eight temples of Vikānera (Bikaner, 8), Jesalamera (9), Rāṇapura (10), Jīrāvala (11), Serīśai and Phalavadhi (12), Goḍī and Varakāṃṇa (13) and the 52 temples of Naṃḍīsara (14). Hence beside pan-Indian Jain sacred places, sites located in Rajasthan have a good place here.

Cat. No. 319

FP 4332

Light-coloured paper. OFN: 1-321 but fol. 3, 4, 5, 7, 8, 10, 11, 21, 27, 28, 29, 30, 31, 127, 141, 142, 154, 155, 156, 157, 158, 318 are missing. In addition, the OFN written in the right hand corner of even folios is sometimes wrong, whereas the folio number written along with the marginal title *Śatruṃjaya ma* | is the correct one; MEF: 1-298. 100 x 240 mms. 1r blank. 5 lines for the main text. Double-ruled red margins. Compartments for the commentary. No *danḍas* used. Spaces as punctuation-markers. Orange pigment over verse-numbers. Some pages contain stains of ink, water or burnings. Dated: VS 1727 = 1670 CE.

*Śatruṃjayamāhātmya by Dhaneśvarasūri (Skt., Sargas 1 to 5) with interlinear Guj./Raj. Ṭābo*

1v1: ||ṢO||  
śrīVitarāgāya namaḥ śrīyugāḍījinemdrāya namaḥ  
oṃ namo viśvanāthāya viśva-sthiti-vidhāyine  
arhate vyakta-rūpāya yugāḍīśāya yogine 1

arhac-cakri-śriyaḥ svāmī cāmīkara-sama-prabhaḥ  
stutyah satkṛtya-lābhāya śrīŚāntiḥ śubhatāntikṛt 2, etc.

2r3 : śrīYugādījinādeśāt Puṁḍarīko gaṇādhipaḥ  
sapāda-lakṣa-pramitaṁ nānāścarya-karaṁbitaṁ 8  
śrīŚatruṁjaya-māhātmyaṁ sarva-tattva-samanvitaṁ  
cakāra pūrvam viśvaika-hitāya mahitaṁ suraiḥ 9, etc.

*Comm.*: || śrīgurubhyo namaḥ

praṇamya śrīYugādīśaṁ svaguroḥ kramayāmalam  
śrīŚatruṁjayamāhātmyaṭabārtho likhyate sphuṭam 1

paṁcatīrthī sakala maṁgalācaraṇaṁ māṁhi prathama deva śrīRṣabhadeva stavīyai chai yuga  
nī ādi rā karttā ādi jina ādi dharmopadeśaka jagarakṣaka namaskāra huvau, viśva rā nātha pra-  
tai, valī ādīśvara kehavā chai iṇa Bharataṣetra māhe sarva viśvasthitikaya maryādā nā vidhāyi-  
ne ka° karttā chai, sakala deva manuṣya nai pūjāyogyā chai, vyaktarūpāya ka° pragaṭa svarūpa  
chai jeha nuu yugādīśāya ka° juga nau īśvara svāmī ādiyogīśvara dharmā pragaṭa karttā 1, etc.

(2r) śrīyugādījina ka° śrīRṣabhadevasvāmī teha nā ādeśāt ka° upadeśa thī Puṁḍarīko gaṇādhi-  
paḥ ka° Puṁḍarīka nāmā gaṇadharaīm, sapādalakṣpramitaṁ ka° savā lāṣa pramāna eka lāṣa 24  
hajāra ślokapramāna, nānāścarya ka° vividha āścarya tiṇai kari karaṁbita ka° sahita 8 chavā  
śrīŚatruṁjayamāhātmya nāmā graṁtha pratai racatā hūvā navatattvaparūpaṇāyāīm sahita  
cakāra ka° karatau hūo pūrvaviśvaika ka° trījā arā nai chehaḍai advitīya hita nai kājāīm sam-  
yagdrṣṭi devaiṁ prasamṣyau 9

321v3:

yakṣās te kṣitīnāyakās ca khacarāḥ śreṣṭhyādayās cāpare  
saudhotsaṁga<ma>caṁdraratnakiraṇasphūrjanmukhemdūjvalam  
hārā dhārasumauktikoḍukalitaṁ taṁ cakrapāṇiṁ mudā  
nemuḥ kṣemakṛte nijasya nitarāṁ Śakraṁ suraughā iva (9)82

*Colophon*: ity ācāryaśrīDhaneśvarasūriviracite mahātīrthaśrīŚatruṁjayamāhātmye Bharata-  
tīrthayātrātīrthoddhāravarṇāno nāma paṁcamah sargaḥ 5 (= end of the line, end of the page).

*Comm.*:... Bharata sāthe ghaṇa rājā vidyādharma seṭhi pramukha bijā piṇa maṁdira nā gauṣa  
teha nā caṁdrakāṁtīratna teha nā kiraṇa tiṇeṁ karī dīpatau mukhacaṁdra ūjalau chai hārā  
nā motīrūpa je nakṣatra tiṇāṁ karī sahita tiṇa cakravartti prateṁ harṣeṁ karī namatā hūā  
kṣema neṁ kājeṁ potānā atīśayapaṇeṁ jima devatā iṁdra neṁ nameṁ tima 82

*Colophon*:

saṁvat saptākṣīnāgeṁdu-mite sarvasukhaprade  
Madhumāseṁtyapakṣasya mudā madhyajayā-tithau 1  
Śatruṁjayamāhātmyasya tīrthoddhāranivedakāḥ  
sargaḥ paṁcamako ramyaḥ paripūrttim agāt page 2 yugmam.

References: Velankar p. 372. For the *mūla* see A. Weber, *Über das Çatruṁjaya Māhātmyam*.  
Leipzig, 1858; ed. Hiralal Hamsaraj. Jamnagar, 1908; ed. dated VS 1995, etc.; BL Cat. Nos.  
1050-1051. – This Ṭabo has the same beginning as Koba Cat. Nos. 12444, 529 folios, dated  
VS 1779 or 7717, 649 folios, dated VS 1874, and is probably the same work.

Notes: The work is normally complete in 14 sargas. Here five are available and distributed as  
follows: 1 (*gīrikāṇḍu-muni-bhagavat-samavasaraṇa-deśanodyāna*, 529 vss.) ends on 47r; 2  
(*Mahīpālacaritvarṇana*, 659 vss.) on 104v; 3 (*Rṣabha-svāmī-janma-rājyābhiṣeka-dikṣā-*

*kevalotpatti-Bharata-digvijaya-v.*, 828 vss.) on 179r; 4 (*śrīBharata-Bāhubali-saṃgrāma-v.*, 669 vss.) on 239r; 5 (*śrīBharata-tīrthayātrā-tīrthoddbhāra-v.*, 982 vss.) on 321v. The main text ends with a chapter-colophon only. The colophon in the commentary suggests that the scribe intended to copy the complete work but stopped at this point. The year is indicated by a chronogram equivalent to VS 1727 if *nāga* is taken with its most frequent value of 7, 1827 if it is taken as meaning 8.

Cat. No. 320

FP 4438

Whitish paper. OFN: 1-9; MEF: 1-9. 130 x 250 mms. 1r blank except for *śrīśrīSarasvatī mātā-jī sāya namah* ||. 11 lines. Double-ruled black margins. Folio numbers within a square with red decorations. Red used for *daṇḍas*, numbers and phrases. Dated: VS 1914 = 1857 CE.

*Setruñja ro rāsa (Raj., Guj.) by Samayasundara*

1v1: || atha Setruñjā ro rāsa likhyate: dūhā: ||  
 śrīRisahasara pāya namī || āṃṇī mana āṃṇamḍā |  
 rāsa bhaṇuṃ raliyāmaṇo | Setruñja nau suṃṣakaṃḍa || 1 ||  
 saṃvat cyāra satotarai || huvau Dhanesarasūri ||  
 tiṇa Saitruñje mähātma kahyau | Sailāditya hajura || 2 ||  
 Virajinaṃḍa samosaryā || Setruñja ūpara jema ||  
 iṃḍrādika āgala kahyau | Saitruñjamähātama ema || 3 ||  
 Saitruñjā tīratha sāriṣo || nai che tīratha koya |, etc.

9r9: Setruñjaimahātmaṅḍa se e | rāsa racyau anusāra | Se° |  
 bhāva bhaṇatāṃ thakāṃ e | pāṃṃje bhava pāra | Se° | 20 |  
 saṃvata sola satyāsīyai e | Śrāvaṇa śudi suṣakāra | Se° |  
 (9v1) rāsa bhaṇyo Setruñjā taṇo e | nagara Nāgora majhāra | Se° | 21 |  
 giruvo gacha Śaratara taṇo e | śrīJīnacaṃḍasurīsa | Se° |  
 prathama śīṣya śrīpūjanā e | Sakalacaṃḍa sujagīsa | Se° | 22 |  
 tāsa sīsa jaga jāṃṇiyem e | Samayasundara uvajhāya | Se° ||  
 rāsa bhaṇyo raliyāmaṇo e || suṇatā āṃṇamḍa thāya | Se° | 23 |

*Endtitle and colophon* (9v5): iti śrīSetruñjā ro rāsa saṃpūrṇaṃ | li | ā | Hulāsī Medaṃṇipura madhe || 1 ||  
 saṃvat 1914 rā miti Mṛgasara vadi: | 4 | pothī paṃ | śrīHukamavijayajī rī upara utārī chem || 1 ||

References: Publ.: *Shrī Śatruñjaya tīrthamālā rāsa uddhārādika saṃgraha grantha*, Bhimsinh Manek, VS 1965, pp. 65-77 (not seen); *Stotra Rāsa Saṃhitā*, ed. Muni Lalitaprabhasāgara, Siddhirāj Jain Trust, Calcutta, 1986, pp. 121-131.

Notes: The author claims Dhaneśvarasūri's *Śatruñjayamāhātmya*, in Sanskrit, composed in VS 1400 [usual dating between 1329 and 1455], as the source of his own composition which dates back to VS 1687. There are variations in the date of composition: ed. has *saṃvata sola bayāṃsiye e Sāvāna vadi*, so VS 1682. The work is made of six *dhālas* which are distributed as

follows: 1, dealing with the 21 names of Śatrunjaya and with its size, begins on 1v; 2 on 2v3; 3 on 3v3, both dealing with Jinās or other people who reached liberation there and various legendary material; 4, dealing with the sixteen restorations of Ś., on 4v11; 5 on 6v11; 6 on 7v9. This last section gives advice for a Śatrunjaya tour, from Pālītāṇa: what to see, in which sequence.

According to the colophon the copyist used a manuscript belonging to somebody else to write.

Cat. No. 321

FP 4503

MTM containing 21 texts.

*TEXT 16: Siddhācala-stavana (Guj., 11 stanzas) by Rājasamudra alias Jinarājasūri*

8v3: || śrīVimalācala siratilo | Ādisara arihaṃta  
jugalā dharama nivāraṇau | bhayaabhaṃjaṇa bhagavaṃta 1 || śrī° ||  
mujha mana ulaṭa atighaṇau | so dina saphala giṇesa |  
sāmi śrīRisahasarū | jaba nayaṇe niraṣesa | śrī° | 2 ||, etc.

8v22: je vāghaṇa pratibūjhavī | te daravājai joi |  
Gomaṣa jaṣa kavaḍa milī | sāmniḍha kāri hoi || śrī° | 10 ||  
mana sudha je jātrā kareṃ | sura nara sevaka tāsa |  
Rājasamudra guṇa gāvatām | avicala līla vilāsa | śrī° | 11 ||

*Endtitle* (8v26): iti Sidhācalajī roṃ tavaṇaṃ | samāptaṃ || śrī ||

References: Publ. in *Jinarājasūri Kṛtikusumāñjalī* ed. A. Nahta, pp. 33-34.

Notes: About the fruits of pilgrimage to Śatrunjaya. The author was born in VS 1647 and named Khetasī Kumāra at that time. His name after initiation was Rājasimha. Later on, after accomplishment of some asceticism he was given the name Rājasamudra, which he used in some of his works although the name Jinarājasūri was given to him when he became the head of the Kharataragaccha after the death of Jināsīmhasūri in VS 1674. He was active in Rajasthan.

Cat. No. 322

FP 4503

MTM containing 21 texts.

*TEXT 8: Ādisara-gīta (Guj., 6 stanzas) by Jñānavimala*

4r31: Setruṃjā no vāsī pyārau lāgai mhamrā rājiṃdā | Se° |  
iṇa re ḍuṃgarīyā rī jhīṇī 2 koraṇī | upara siṣara viṃrājai māmrā° 1 ||  
comuṣa biṃba anopa virājai | adabhuta dīthāṃ duṣa bhājai | mhām° | 2 |  
kāṃne jī kuṃḍala muḡaṭa virājai | bāmhe bāju baṃdha bājai | mhām° | 3 |, etc.

4v2: iṅa gira sādha aṅamṭā sīdhā | kahatām pāra na āvai | mhām° 5 |  
Nayaṅavimāla prabhū iṅa para bolai | bhava 2 pāra utarai | mhām° 6 ||  
*Endtitle* (4v5): Ādisara-gītaṃ || śrī ||

References: Koba database 000420930001 (Śatruṅjayatīrthastavana). Publ. for instance p. 266 in *Śrī Jinacandrakāntagaṅgamālā*, ed. Muni Candraprabhāsāgar, 19511, 19603.  
Notes: Song dedicated to the first Jina in connection with Śatruṅjaya, one of the most famous Jain sacred places associated with him.

Cat. No. 323

FP 4449

Old Jaina nāgarī script. Yellowish paper. OFN: 1-4; MEF: 1-4, 110 x 250 mms. 13 lines. Lozenge-shaped central space filled with letters from the text and decorations. Red used for *daṅḍas* and numbers. Dated: VS 1552 = 1495 CE.

*Arbudācala-caityaparipāṭī* (Ap./Guj., 52 stanzas) by Somadevasūri

1r1: ||§O||  
śrīSomasuṃdarasūrigurubhyo namaḥ || ||  
paṅamavi prathama Jīṅaṃḍa ādi | Nemi Pāsa ārahī |  
samarī śāsanādevi be vi Sarasati Aṃbāi |  
tūṭhī sevaka diu māta | coṣī buddhi viśāla |  
Arbudasihara taṅuṃ atavana | jima racauṃ rasāla || 1  
gaḍha maḍha maṃdira poli pagāra | iṅaiṃ Arbudi suṅṅī |  
dasa gāū ūṃcauṃ siṣara | girarāya ja thuṅṅī |  
vāpī kūpa ārāma gāma | devahaṃ a gaṃjjiya |  
caḍāulipati Vimalasahi | helām tīṅa saṃmiṃ jīya || 2  
nirmalacittihiṃ Vimalamaṃtri | aṅhama tapa kīdhau |  
sāhasa laḡai suprasanna thāi | Aṃbikāṃ vara dīdhau |  
Arbudasihiri sohāmaṅi | jinavasahī karāvau |  
saptakṣetri vitta vāvarī | jasa mahīyali rāhavau || 3, etc.

4v7: tīratha vaṃḍauṃ 2 bhaviya saṃghe loya |  
jāṃ jalanidhi Merugiri | dbhuya niścala puhuvi bhaṅṅī |  
ravi caṃḍā tāra gaha | cha tīrtha tāṃha thuṅṅī |  
saṃvata panara chavisaha | Dīpostsavi e kīdha  
bhaṅaṃta suṅaṃtām yātraphala | Aṣṭāpadaphala kīdha | 50  
je Tapāṃgacchi gaṅadhara | śrīSomasuṃdarasūri rāya anukramiṃ thuṅṅūṃ |  
tasu pāṭī baiṭhā guru duī dīṭhā | śrīLakṣmīsāgara Somadeva bhaṅṅūṃ |  
tasu belaiṃ behu śrīguru ehū | śrīSudhānaṃdana Somajaya paṅṅūṃ |  
uvajhāya rājā jinaṃḍa saṃpāyā | śrīSumatisuṃḍa(ra)guru jayu ghaṅṅūṃ 2 || 51  
ia ciya parivāriya | Ābūa ketīya | kaviraī bhattihīṃ mati viṅṅūṃ |  
Marumaṅḍaliī sai Ābūagiriī sai tīratha rāya yugādijiṅṅūṃ ||  
tribhuvanarāyā Ādijiṅṅa pāyā sevau ahinisi bhavijaṅṅūṃ ||  
tasu nava navī saṃpai | śrīSomadeva jaṃpai | bhaṅatām phala hui jātra taṅṅūṃ 2 || 52  
*Endtitle and colophon* (4v12): iti śrīArbudācalacaityaparipāṭī samāptāḥ || saṃvata 1552 varṣe

References: Not traced. In the following notes reference is made to Muni Shri Jayantavijayaji, *Holy Abu*. Translated from Gujarātī with an Introduction by Dr. U.P. Shah, Bhavnagar: Yaśovijaya Jaina Granthamālā, Bhavnagar, 1st ed. 1954 and to his *Śrī Arbuda-Prācīna-Jaina-Lekhasaṃdoha*, 5 vols., especially vol. 2, VS 1994; Vol. 6 (described as unpublished in *Holy Abu*, introduction p. XLII) is entitled *Arbudāchala-Stuti-Stotrādi-Saṃgraha* and would perhaps contain the work described here (no further information available).

Notes: This work, ultimately a praise of the holiness of Abu as a Jain sacred place even called an avatāra of Shatrunjaya to which it is equal (vs. 49), well deserves the designation *caityapari-pāṭī* 'temple tour' given in the colophon as, in agreement with this micro-genre, it deals in turn with the various Jain temples found at Abu.

1) Vimalavasahi (vss. 1-31): story of the search for a proper site, Vimala's religious observances and worship of Ambikā as an essential intercessor in the process of locating the site (rivalry with brahmins; influence of malevolent spirits) and having the temple built (*Holy Abu* 26ff.). Brief description of the temple-components, e.g. 52 cells (*bāvanna deharī*, 24). Historical or chronological information: *Dharmaghoṣasūri pādbhāriyā karaṃṃ pratiṣṭā* (26); *saṃvat dasadā-hotarai ri ri pratimā Ādi | sāta hātha tasa parigarī | ni° Vimalavasahī a vāṃdī* (28); *snātrama-hotsava karaṃṃ raṃṃṃ nava caukī pradhāna* (29).

2) Lūṇavasahi (32-40; *hiva kijāie caitrpravādi Lūṇivasahī Nemijīna*, 32): Role of Vastupāla (33) in the construction. Description of the temple-components: *nava caukī, gajaśālā*, the main image as that of Neminātha (*mūlanāyaka thāpi Nemijīna*, 38), the 'glory pillar' erected by Tejapāla (*Tejapāle | kīratistambha ūbhū karīe; Holy Abu* 126). Reference to a restoration: *Arbudasaharī dīsai anopama | saṃvata bāra paṃcyāsī | Lūṇigavasahī ūdhāra sāta saim biba ekatrīsa suṃ | thāpīya Nemikumāra* (39).

3) Pittalahara (*pītala pratimā dīpatī*, 40-43) built by Bhīmā Shāha: *nayaDhillī paravaḍau suratāna | tāsu taṇu vyāpārīu | Bhīma Sāha puhuvibim̃ uttama* (40). Story about the image transferred to Kumbhalameru (cf. *Holy Abu* 129): *... te pratimā śrīKumbhakarnī panara chaḍḍottarai ūtāriya | Kumbhalameri karāvīu caumukha girua prāsāda thāpī*. Image gifted by minister Gadā, son of Sundara (here *Suṃdrasuta Gadarāja*, 42)

4) Kharataravasahi (44; *Holy Abu* 136), a caturmukha temple got to be built by Sanghavi Maṇḍalika with Pārśva as the main image: *Ābu a ūparī 2 caumakkha prāsāda | Kharatarā pakhi sobhāmaṇu | Sāha Maṇḍaliki kāriya | dhārīi pratimā dīpatī | jhagamaganti ābharāṇi sārīa | Pāsajīnesara bheṭṭī | Dharaṇemdra phaṇī dhari |*

5) The Digambara temple and its naked image (referred to several times for its inscription in *Holy Abu* e.g. p. 127, 129, but nowhere described): *caḍavi caumukhi 2 cāmbuṃ vibuṃ disim̃ | pūnava disī tīvegālī | Oṣamaṇā vasahī a dīsai | tīnaim̃ nagnarūpa ūbhī a dīsai | Huṃbaḍa-jñāti karāvīu | diḡaṃbara u prāsāda | te joī vismaya hūu* (45). Several inscriptions refer to the Huṃbaḍajñāti as responsible for the installation of Digambara images.

6) Oriyā (46), here called Urīhāsari, as having a Neminātha temple and image (differently in *Holy Abu* 139ff.).

7) Acalesvara (vss. 47-49): a temple said to have been got to be built by Kumārapāla (*Kumarapāla naranarahim̃ kāriya | kāriya pratiṣṭā utsavim̃*, 47), see *Holy Abu* p. 155.

The initial homage to Somasundarasūri could come from the scribe or from the author. This



Somasundarasūri (VS 1430-1499) was the head of the Tapāgaccha after Devasundarasūri. Among the numerous works he wrote is an *Arbudagirikalpa* (VS 1480; date according to Tripuṭī Mahārāj vol. 3 p. 447) often referred to in *Holy Abu* but with no reference to publication. It would be worth seeing how much the present work, written in VS 1526, thus thirty-six years later, by another member of the Tapāgaccha, is indebted to this predecessor. Somadevasūri, the author of this *caityaparipāṭī*, was a pupil of Lakṣmīsāgarasūri (born VS 1464) with whom he wrote the *Pañcaśatīprabodha* (cf. *Jaina Onomasticon* p. 921). Lakṣmīsāgara had become the head of the group in VS 1517, and occupied this position when Somadevasūri wrote the Abu composition. In addition to the contents described above, the author refers to visits of his group to Abu for the installation of images which took place in the same year he wrote: ... *kaṃcaṇa kaṃtihiṃ pittala | saparigarūṃ tinaṃ biṃba kāriya | Bhīma Sāha vasahī atihim | biṃbudhāra Gadarāji sārīa | saṃvata panara chaviśahi | śrīLakṣmīsāgarasūri | Sudhānaṃdana Somajaya guri | pratiṣṭāpada karī bhūri || 43 ||*. The three names of monks, along with others, appear together in the supporting inscription (Jayantavijaya vol. 2 No. 407), which, however, gives the date as VS 1525 and not 1526 (see also Nos. 408, 410, 411, 418, 419, all from VS 1525). The author's name does not appear in any of the inscriptions but he could have been there as a witness. Anyway, his remark about the astonishment caused by the Digambara image could be a sign of his actual presence on the site at some time.

The present ms. was copied only 26 years after the date of composition. No information about the identity of the monk who copied it.

Cat. No. 324

FP 4503

MTM containing 21 texts.

*TEXT 3: Rāmṇapura-stavana (Raj., 7 stanzas) by Samayasundara*

3r16: || ḍhāla alavelā rī ||

Rāmṇapurau raliyāmaṇo re | lāla | śrīĀdisaradeva | mana mohyo re |  
uttamaṅga toraṇa deharo re lāla | niraṣijai nitam eva | ma° Rām° 1 ||  
cauviše maṃḍapa deharī re lāla | caumuṣa pratamā cyāra | ma°||  
moṭī chavī māṃḍaṇī re lāla samavaḍa nahī ko saṃsāra | ma° | 2 Rām°||, etc.

3r29: Śarataravasahī śamta suṃ re lāla | jotāṃ tripatana thāi | ma°||  
paṃca prasāda bijā valī re lāla | praṇamai pātaka jāi | ma°| 6 | Rām°||  
saṃvata sola bahotarai re lāla | Magasira māsa majhāra ma°||  
Rāmṇapure yātrā karī re lāla | Samayasundara suṣakāra | ma°| Rām°| 7 |

*Endtitle* (3r34): iti Rāmṇapura-stavanam |

References: JGK 2, p. 363, No. 3 (*Rāṇa[ka]pura gīta*). Publ. in *Samayasundara Kṛtikusumāñjali* pp. 82-83.

Notes: This is an instance of a spontaneously created hymn by a famous Jain author: He

wrote it on the occasion of a pilgrimage to Rāmṇapura, mod. Ranakpur, Rajasthan, a famous Jain sacred place with exquisitely carved marble temples, dedicated in particular to the first Jina, Ādinātha. The main temple is evoked in this song which was composed in VS 1672 (= 1615 CE).

## 10. Festivals

Cat. No. 325

FP 4375

Cream-coloured paper. Large size clear script. OFN: 1; MEF:1. 100 x 230 mms. 11 lines. Double-ruled red margins. Red used for numbers and *danḍas*. No date.

*Panaratithi-sajjhāya* (Guj., 21 stanzas) by Gangādāsa Sevaka

1r1: (*in red*) || om̐ namaḥ  
sakala bidā baradāyanī | śrīSarasatī māya |  
ahanisa teha nā prema su | praṇamu śrīJiṇapāya 1  
tāsa pasādai gāyasu | Panaratitha na bāru |  
machara su kahatau nathī | māharā mati sāru 2  
paḍivā kupa saṃsāra māhi | nabi iṃchai prāṇī |  
tau sevau śrīsādha nai, niramala mati āṇī 3, etc.

1v8: sataguru vṛda (ed. biruda) bahi sadā | pratārṇa kājā |  
duragati paḍatau rāṣīu | Pradesī rājā 18  
ima ādai bahu udharyā | ketā hu kahu |  
paṃḍita huva te jāṇajo | thoḍā māhi bahu 19  
panarāi tithi māhi prāṇīyā | nita sukṛti kījai |  
dāna sīla tapa bhāvaṇā | kara lāhā lijai 20  
dhyāna dharījai dharma no pahucai manī āsa |  
haraṣa dharī bhaṇijo kahai Sevaka Gangādāsa 21

*Endtitle* (1v12, in red): iti śrīPanarathita-sajjhāya sampurna (end of the line, end of the page).

References: Publ. *Sajjhāyādisaṃgraha* 3: No. 1419, pp. 77-78. Not traced in JGK.

Notes: The composition 'Fifteen lunar days' can be classified under Vrata literature in as much as it combines calendrical elements with exhortations to religious practice. Here, the former are the 15 lunar days. Each of them is associated with one or several terms known in the Jain doctrine as having a number of components corresponding to the lunar day in question. Either they represent negative notions that have to be controlled or avoided (the 4 passions, the 5 sense-organs, the 7 addictions, the 8 types of *mada*) or positive ones that have to be protected, followed or respected (the 6 types of living beings, the 9 protections of celibacy, the 10 aspects of monastic life, the 11 lay-spiritual stages, the 12 Aṅgas of the Jain canon, the 13 *līnas*; one's own master corresponding to the fullmoon day, i.e. 15). In other cases, the number refers to a postulate (the 2 ways of life – religious and lay –, the 3 worlds, 4 types of rebirths, 14 [*rajjus*] as the size of the world). Thus this type of composition illustrates in an original way the fundamental Indian tendency to classify notions numerically and to present them in a + 1 format. Whereas here everything is collected in the form of a single poem, there are numerous examples where the same topic is dealt with in individual compositions forming a group of 15 that can be transmitted together or separately (see BL Catalogue No. 1135 *bijā*

*nī sajjhāya*, for the second day of the fortnight, by Labdhivijaya, whose *Panaratthisajjhāya* is complete in 15 poems).

No information could be found about the author and his time. His name suggests that he could have been a layman and not a monk.

Cat. No. 326

FP 4329

Creamish-coloured paper. OFN : 1-2 ; MEF : 1-2. 110 x 250 mms. 16 lines. Triple-ruled red margins. Red used for *daṇḍas*. Marginal title Mauni *ekādaśīkathā*. No date.

*Maunaikādaśīkathā* (Skt., prose), anonymous

1r1: || ||§O|| || śrīgurubhyo namaḥ || śrīMāhāvīraṃ natvā Gautamaṃ pṛchati || bhagavān Mārgaśīrṣa-śuklaikādaśyā-karaṇe kiṃ phalaṃ bhavati || iti pṛṣṭe Vī (*erased letters*) āha bhū prāha || Gautama tvaṃ śīṇu || yathā śrīNemaṇāthena dvāvīmśatitama-tīrthakṛtā || KṛṣṇaVāsudevāgra niveditaṃ || tathā hi || Dvārikāmyāṃ mātānagarīyāṃ || ekadā śrīNemaṇāthaḥ samavasṛtaḥ || tadā Kṛṣṇo vaṃdanārthaṃ upāgato || Nemaṇaṃ natvā || yathāsthānam upaviśya || *etc.*

2v9: iti Suvrata-kathāṃ śrutvā || Kṛṣṇe m ekādaśīvratam ārādhya || tīrthamkarakarma-nikāci-  
taṃ kṛtavān || ityādi śrīVīreṇa śrīGautamādīkānām ekādaśa-gaṇadhārīṇām agre pratipāditaṃ  
|| tataḥ śrutvā gaṇadhārādāyah s(a)rve pi lokāḥ śubhakarmikā ekādaśī samārādhayaṃti || kecīd  
ārādhya mokṣaṃ jagmuḥ || kecī (*sic*) divaṃ jagmuḥ ||

*Endtitle:* iti śrīMaunaekādaśī kathā samāptā || || śubhaṃ bhavatu || ||

*From a later hand in cursive script:* Sūvrate tapa karyo tehanu māṃnaḥ 200 chaṭṭha 100 aṭṭha-  
ma 4 comāsī 1 namasī gāthāḥ do saya chaṭṭhāṃṇa tau egasayaṃ aṭṭhamāī tavaratno caumassī-  
ya cauvāraṃ chamāsīya egavāraṃ ca 1

References: Leipzig: Krause 2013 No. 114 (different).

Notes: Ekādaśī, Maun Ekādaśī, Maun Agyāras or 'Silence Eleventh' (Cort, *Jains in the World*, p. 179) falls on the 11th day of the bright half of Mārgaśīrṣa. It commemorates five auspicious events (*kalyāṇakas*) connected with the lives of three Jinas: 1) Aranātha, the 17th Jina, renounced his status as a Cakravartin in order to become a monk; 2), 3), 4) on that day Mallinātha, the 19th Jina, was born, took initiation and gained Omniscience; 5) Naminātha, the 21st Jina, obtained Omniscience. Hence singing in honour of these three Jinas is a feature of this sacred day. The ms. starts with a description of the ritual and duties to be performed on the day of the *vrata* (1r), inserted in a dialogue between Kṛṣṇa, who asks questions, and Nemi, who provides the explanation. The explanation is in the form of the story of a certain Suvrata (starting on 1r13), the son of the merchant Samudradatta and his wife Pṛitamati (1v6). After his education and marriage, he came to meet a Jain monk. At the end of the monk's preaching Suvrata remembered his previous births. When he asked the monk which is the best day in order to overcome rebirth, he got the answer: the *ekādaśī*. In *vratakathās*, the repetition of the number connected with the date, here eleven, is a characteristic feature: eleven are the

wives of Suvrata, eleven are the years, the months for the ideal duration of the vow, etc. The story of Suvrata is adduced as an example of somebody who observed Ekādaśī in the past and gained good results from it. Hence his case is stimulating for all listeners. There are many tellings of this story in Prakrit, Sanskrit and vernaculars, in prose or in verse (see, for instance, Bhuvanavijayajī, pp. 81-91).

Cat. No. 327

FP 4339

MTM containing 2 texts.

*TEXT 1: Nāṇapaṃcamī-stavana (Pkt./Guj., 16 stanzas) by Kṣemarāja*

1r1: || ||ṢO|| || paṇamiya Pāsajīṇaṃda caṃda nimmalaguṇadhāraṇa |  
Paṃca-nāṇa-saṃthavaṇa bhaṇisu annāna-nivāraṇa |  
nāṇa thakī jagi jīva siddhi pura sukkha nihālai |  
nāṇa bhaṇī dohagga duriya dūraṃtari ṭālai | 1 |  
paḍhama nāṇa aḍavīsa bheya Jīṇanāha payāsiya, etc.

1r12: paṃcami igyāra sitapata paṃta | navakāra lāṣa vidhi je japamta |  
arihamta taṇī sevā karaṃti | te bhavasāyara duttara taraṃti | 14 |  
jaganāyaka dāyaka sukkharāsi | huṃ liṇau sāmī tumha pāsi |  
atisayaguṇarāsi nivāsa Pāsa | paramesara pūrahu citta-āsa | 15 |  
iya thuṇiya Jesalameru-maṃḍana Pāsanāha jīṇesaro |  
siriNāṇapaṃcami divasi pujiya namiya-amara-naresaro |  
je bhāva vaṃḍai teha naṃḍai riddhi vṛddhi i bahu parai |  
śrīKṣemarāja muṇiṃḍa jampai siddhi pāmai suha bharaṇi | 16 |

*Endtitle (1r15): iti śrīNāṇapaṃcamī-stavanaṃ samāptaṃ ||*

References: Vinayasāgar, *KhG Sābhitya Kośa* No. 3643.

Notes: The festival of Knowledge Fifth includes worship of books, which is mentioned in this work, where Pārśvanātha is also paid homage to and where the notion of knowledge is described in its various divisions. The language is old, at the boundary of Prakrit and Gujarati. For the author, Kṣemarāja, who belonged to the Kharataragaccha and was a pupil of Somadhvaja Upādhyāya, JGK 1, p. 487 is not sufficient (only one work mentioned). For more details see Vinayasāgar, *KhG Sābhitya Kośa* where several works by him are listed. One of them is a Prakrit treatise, the *Upadeśasaptatikā*, accompanied by an auto-commentary, which was composed in VS 1547 (No. 257; ed. for instance in *Śāstra Saṃdeśamālā* vol. 8 pp. 270-276). Another dated work is the *Śrāvakaividhi* caupāi from VS 1546 (No. 2686).

Cat. No. 328

FP 4497

Large clear script. Cream-coloured paper. OFN: 1-14; MEF: 1-14. 1r blank, 14v blank. 120 x 260 mms. Marginal space but no margin drawn. Red used for *daṇḍas*. A few marginal additions. Dated: VS 1862 (12r5) and VS 1865 (end) = 1805-1808 CE.

*Caturmāsaka-trayī-vyākhyāna (Skt., prose with verses) and Holikā-prabandha (Skt., prose with verses) by Kṣamākalyāna*

1) Caturmāsaka-trayī-vyākhyāna

1r1: || aiṃ namaḥ || śrīVitarāgāya namaḥ ||  
smāraṃ smāraṃ sphuradjñāna(m) || dhāma jainaṃ jagatma(t)am ||  
kāraṃ kāraṃ kramāmbhoje || gaurave praṇatiṃ punaḥ || 1 ||  
nibaddhāṃ prāktanaprājñai || vīkṣya vyākhyānapaddhatiṃ  
likhyate lleśato vyākhyā || caturmmāsaka-parvaṇaḥ || 2 || yugmaṃ ||  
ihāṣāḍha-Kārttika2-Phālguna || 3 || caturmmāsakānām anyatame || caturmmāsaka-parvvaṇi  
samāgate sati || anyonya sāpekṣya vyavahāra-nīscayābhyāṃ yuktam || śrīJinaśāsanam vijñāya ||  
ekāmtavāda-nirākaraṇena || Āvaśyaka-graṃthokta-sam āh(i)tākṣara-śu(ddha)-rūpya-ṭamka-  
lakṣaṇa-caturtha-bhaṃga-tulyam || dravya-bhāva-liṅgam saṃyuktam icchadbhiḥ || syādvāda-  
rucibhir ddharmārthi-prāṇibhiḥ || samyagdharma-kṛtyam karttavyam || atra hi catvāro  
bhaṃgāḥ proktāḥ || saṃti || tathā hi – aśuddham rūpyam 'śuddhamudraṃ || 1 || aśuddham  
rūpya(m) aśuddha-mudraṃ || 2 || śuddham rūpyam aśuddha-mudraṃ || 3 || śuddham rūpyam  
śuddha-mudraṃ || 4 ||, etc.

12r4: itthaṃ dvādaśa-vratānāṃ ṣaṣṭir atīcārāḥ || 60 || sarve pi mīlitā || 124 || itī eṣāṃ madhye  
ye ke pi atīcārā lagnā bhavyeyuḥ || s teṣāṃ me mithy(ā) duṣkṛtam astv iti saṃghādi-samakṣam  
vācyam || tataḥ sarveṣṭārtha siddhaḥ ||

*Endtitle and colophon* (12r5): iti Caturmāsika-traya-vyākhyānaṃmaḥ || saṃvat 1862 || Aṣāḍha  
śudī || 12 || tithi lipi cakram || śrīmatTapāgacche || śrī ||

2) Holikā-prabandha

12r7: atha Phālgūna-catūrmāsikāśritaḥ || kiṃcit viśeṣo darśyate ||  
Holikā Phālgūne māse dvividhā dravya-bhāvataḥ ||  
tatr(ā)dyā dharmma-hīnānā(m) dvitīyā dharmmapariṇā (sic) matā || 1 ||  
ayam arthaḥ || loke hi idaṃ parvvaṃ Holiketi vadatī || Holikā tu dvividhā: | dravyato bhāva-  
taś ca, etc.

13v10: tataḥ prativarṣe | Holidinād dvitīya-dine dhūliharikā-parva-pravṛttam | tataḥ sā pra-  
sannī-bhūya sva-sthānaṃ gatā || itthaṃ vṛṣaiva samudbhūtam Holikādirvaṃ vijñāya sūd-  
hibhir bhavyātmabhi śubhārtham tan na karttavyā || kiṃ tu śreyo'rthibhir ātmahitecchubhiḥ  
|| śrīJinadharmma evārādhyāḥ || saḥ evātra jagatī iṣṭārthasādhako vīdyate ||

*Endtitle:* iti Holikā-prabaṃdhaḥ ||

sambad vāna -kṛśānu-siddhi-vaśudhā-saṃkhye nabhasy eśite ||  
pakṣe pāvana paṃcamī-sudivase Pāṭodhi-saṃjñe pure ||  
śrīma(14r)c-chrīJinalābhasūri-gaṇabhṛt-tulya-pratāpoddhure ||  
kāmtī śrīJinacaṃdrasūrī munipe dharmmesaṃtāṃ vibhratī || 1 ||  
śrīmanto gaṇaśālināḥ samabhavan Prītyādīmāḥ sāgarāḥ ||  
tac-chikṣyĀmṛta-dharmma-vācaka-varāḥ saṃtī svadharmmādarāḥ ||  
tat-pādāmbuja-reṇur āptavacana-smarttā vipāścita-Kṣamā- ||

kalyāṇaḥ kṛtavān idaṃ śuviśadaṃ vyākhyān abhūt saṃprateḥ || 2 ||  
*Endtitle and colophon* (14r4): ītī śrīCaturmāsaka-trayī-vyākhyāna saṃpūraṇṇam || śrīr astuḥ  
|| kalyāṇam astuḥ || śrīḥ saṃvat 1865 varṣe | māsa Vaiśāṣa vadī dvādasī vāra Bhṛguḥ dine likhi-  
taṃ Magaśuddāvāda-madhye lipiḥ ||

References: Text 1: Velankar p. 122 (*Cātur*<sup>o</sup>); Ahmedabad L.D. Ser. Nos. 2317-2318 (*Cāturmāsatravivākyāna*). Publ.: pp. 49-65 in Vinaysagar, *ŚrīSaubhāgya-paṃcāmy-ādi-Parvakathāsamgraha* (Kota, VS 2006) – Text 2 publ. *ibidem* pp. 35-39.

Notes: The two texts are written by the same hand in the same ms. (with a number of mistakes, especially in the spelling of vowel length) and follow each other, but were copied at some three years distance, in Murshidabad (Bengal). They are in the form of commentaries, with a few verses expanded upon in prose, and both of them draw on early exegetical methods (use of parameters such as *dravya* ‘material, mundane’ / *bhāva* ‘spiritual, Jain’). Text 1 deals with the parva that happens every four month in Āṣāḍha, Kārttika and Phālguna. Phālguna establishes the connection with the second text, as it is the month when Holi is celebrated. Text 1 is built around the verse *sāmāyikāvāsyaka-pauṣadhbāni devārcana-snātra-vilepanāni / vrahmakriyā-dāna-tapomukhāni bhavyāś caturmāsika-maṃḍanāni* (2r), the key-terms of which are then explained. The final part is devoted to the twelve lay vows and their possible violations. The emphasis is on Jain ethics and religious practice but the work also includes stories illustrating these notions.

The purpose of Text 2 is to promote clearly the Jain vision and practice of Holī against the traditional Hindu customs, which are regarded as unethical, cf. *sarvam apīdam anarthadaṃḍa-kṛtyaṃ vijñāya āryayaiḥ || parihartavyaṃ | ye punaṃ (sic) dharmmiṇas te || tapo-rūpa-jāgradvahninā karma-dalac-chagaṇa-bhasmī-karāna-rūpā bhāva-holikāṃ kurvanti* (12r12-14; for a modern expression of the same idea and Jain criticisms about Holi see J.E. Cort, *Jains in the World*, Oxford, 2001, pp. 180-181). The story of the previous birth of Holikā (see ed.) is not present here.

The date of composition, VS 1835 (1778 CE; chronogram) is found at the end of the second text, but probably holds also for the first (see L.D. Catalogue). Kṣamākalyāṇa vācaka, the author, belonged to the Kharataragaccha and was the direct pupil of Amṛtadharmā (see above, along with other names in his lineage). He was a prolific writer in Sanskrit, but also in the vernaculars (JGK 6, p. 126; *KbG Sāhitya Kośa* Nos. 3511-3623).

Cat. No. 329

FP 4479

White paper. OFN: 1-13; MEF: 1-13. 1r blank. 120 x 250 mms. 16 lines. Marginal spaces but no margin drawn. Spaces as punctuation-markers. No date but probably modern.

*Aṣṭāhnikā-mahotsava (Raj./Hindi, mostly prose) anonymous*

1v1: ||§O|| smṛtvā Pārśvasahasrāṃśuḃ bhavyapaṃkajabodhakaṃ

Paryuṣaṇāṣṭāhnikāyāḥ vyākhyānaṃ likhyate mayā 1

arthaḥ - śrīPārśvanāthajīnai samarī nai kisāika chai? sūrya nī parai bhavyajīvarūpa kamala nai jñānaprakāsa nā datā chai Paryuṣaṇāparva nī aṭhāi nī mahimā huṃ liṣuṃ chuṃ. e Parjuṣaṇāparva kehavo chai? je e parva ārādhyāṃ thī haṇyā chai pūrvai kaṭhina karma nā

marma iṇa bhavai parabhavai viśeṣa hita kārī chai bhalā vinaya vivekādi guṇavāna puruṣa śrīPajusaṇāparva āyāṃ thakāṃ dharmā ucchava karai, *etc.* (2r1) āṭha dina Paryūṣaṇā mai moṭo ochava karai, *etc.*

13v1: Bharata nā putra Bharata nā vaṃśa mai ūpanā tikai Ajitanātha 2 tīrthaṅkara tāṃiṃ Paṃcānuttara gayākai muktiṃ gayā sārāhī saṃghavī huā sārāṃhī deharā karāyā sārāṃ tīrtha uddhāra karāyā sārā aṣaṃdapatrāpī huā. śrībhagavāna nā dharmā thī jo na calai ligāramātra so pāṃmai moṭī ṛddhi rājā Sūryayaśa nī parai ima vaṃśa mai tīna bhuvana nā puru śrīRṣabhadeva nai koḍi śākhā yai karī udayavaṃta yaśa nā dhaṇī niramala cāritra nā dhaṇī putrayāṃ ko mukti mai nivāsa chai tīna loka nā jīva nai suṣa upajāvyo chai lakaḍī āṃdhāṃ nai tima valabha chai huā lakṣmī kā bhogavaṇahāra ānaṃda nā karaṇahāra dharmā mai Rṣabha tulya ||

*Endtitle* (13v5): iti Aṣṭāhnikā-mahocchava saṃpūrṇaṃ ||

References: Berlin: Schubring No. 401 (36 fols.), 402 (54 fol.); Leipzig: Krause 2013 No. 112 (49 fol.) have the same opening stanza but their contents do not seem to coincide with the present one.

Notes: No folio number on 4. The text combines prescriptions for the good layman (*bhalai śrāvakai*) during the eight days of Paryushan with narratives in fluid prose proceeding by juxtapositions (*phera* = mod. Hindi phir ‘and then’...). First comes a story emphasizing the importance of non-violence: *iti abhayadāna ūpara Śilavati rāṇī nī kathā* || 1 || (3r4). This theme (*jīvadāyā*) goes on and includes the treatment of eating after sunset (*hivai abhayadānārthēṃ vātrībhojana no adbhikāra* 3v3). This exceptional period also implies not crushing grain and actions otherwise done on a daily basis. One should avoid breaking any of the five minor vows, dealt with in turn (3v9 foll.). One should give up the four passions. The author repeatedly quotes Somaprabhācārya on this topic (3v14-4r9). What he has in mind is the latter’s *Sindūrāprakara*, of which stanzas 45-57 are rendered into Raj./Hindi prose. After prohibitions come prescriptions on what has to be one (*kartavya*). This includes *sāmāyika*, *poṣadha* and worship of Jina images (*jinapratimā pūjai*, 4r11 foll.) – which is fruitful even if performed in a non-ārya region, as illustrated by the lengthy story of Ādrakumāra: *bhāvārtha kathāyai karī kahai chai*, 4v6, *ending ima Ādrakumāra anāryadeśa mai pratimā pūjinai tīryo to bijā piṇa bhavyajīva jinapūjāviśeṣa bhāvai karajyo*, 7r2; cf. *Dictionary of Prakrit Proper Names* s.v. Adda for details). Then come other stories: *Sāyambhavasūrikathā*, 7r3-7v7; Rohiṇeyakathā, 7v7-9r12, followed by *hivai bhāvanā ūparai Bharatacakravartti nī kathā likhīyai chai* up to the end of the ms. This includes the story of Sūryayaśas, alias Ādityayaśas, one of Bharata’s sons (Sanskrit verse telling in Schubring No. 401) whose steadiness in ascetic practices was put to test by Indra through the Apsaras Urvaśī. Even if a wide range of stories is used for commentaries/sermons connected with the eight days of Paryushan, those of Ādrakumāra, of the thief Rauhiṇeya and of Bharata’s sons are very popular: see, for instance, Kṣamākalyāṇa’s *Paryuṣaṇāṣṭāhnikāvyaḅhāna* (composed VS 1860), pp. 66-86 in Vinayaśāgar, *ŚrīSaubhāgya-paṃcamy-ādi-Parvakathāsaṃgraha* for the first and the last. The present vernacular version often appears as quasi-translation of these Sanskrit tellings. Helen M. Johnson, ‘The story of the thief Rauhiṇeya in the Mahāvīracarita of Hemacandra,’ *JAOS* 44, 1924, pp. 1-10 notes:



‘The Paryuṣaṇāṣṭāhnikavyākhyāna, a didactic work belonging to the fifteenth century [no further specification], quotes the Rāuhiṇeya episode almost in Hemacandra’s words’ p. 2.

## 11. Jain lineages history

### 11.1. Paṭṭāvalī

Cat. No. 330

FP 4389

Rough brown paper. OFN: 1-6; MEF: 1-6. 120 x 300 mms. 14 lines. Quadruple-ruled red margins. Orange pigment used. No date.

*Bṛhadgaccha-gurvāvalī (Skt., Pkt., Guj.)*

1r1: ||§O|| atha Bṛhadgaccha-gurvāvalī likhyate ||  
vyāptāśeṣa-haric-(c)aturmuṣatayā tanvan nadīnām sthitiṃ  
saṃstutyāḥ puruṣottamaikā vasatiḥ śrīsaṃgharatnākaraḥ |  
yaṃ saṃsevyā-ghanā ghanā iva jinādhārāladharmāṣṭatair  
vviśvāsyāsanakārakāḥ kati nate bhūvan bhaviṣyanti vā || 1  
uttamottamapuruṣāṅām ādhārāḥ śrīsaṃghas te cottamapuruṣāḥ kecid ācāryāḥ kathyaṃte ||  
Upakeśagacche pūrvvaṃ Pārśvasaṃtānīya-Subhadattagaṇadhara-śiṣyānukrameṇa  
Keśiṅgaṇabhṛt tadanukrameṇa Svayaṃprabhasūrīṅām śiṣyāḥ śrīRatnaprabhasūrayo vabhūvur  
yair kappo puṇa kāraṇo bhāmiu (*sic*) tti |, *etc.*

*Names in the ms.:* (1r14) Vajrasena, Caṃdrasūri, Sāmaṃtabhadra, (1v) Vṛddhadevasūri, Haribhadrasūri, Pradyotanasūri, Mānadevasūri, Mānatuṃga (author of the Bhaktāmara- and the Bhayahara-stotras), Vīrasūri, Jīvadevasūri, [(2r) Pādalipta, Siddhasena who came to be known as Siddhasena Divākara (2v2)], (3v10) Jayadevasūri, Devānandasūri, Vikramasūri, Narasiṃhasūri, Hemaśūri (= Hemacandrācārya), Samudrasūri (4r6), Vibudhaprabhasūri, Jayānaṃdasūri, Raviprabhasūri, Yaśodevasūri, Pradyumnasūri, Vimalacaṃdra, Udyotanasūri, Rūpadevasūri (4v9), Sarvadevasūri, Yaśobhadrasūri (5v4), Abhayadevasūri, Nemicāṃdrasūri, Vinayacaṃdra, Municaṃdrasūri, Vālidevasūri (5r1), Tilakasūri (5v1), Bhadreśvarasūri, Munīśvarasūri, Ratnaprabhasūri, Yaśobhadrasūri (5v4), Mahēṃdrasūri.

5v5: tatpaṭṭe Ratnākaraśūris tatpaṭṭe Meruprabhasūris tatpaṭṭe Rājaratnasūris tatpaṭṭe Munidevasūris tatpaṭṭe Ratnaśeṣarasūris tatpaṭṭe śrīPunyaṃprabhasūrayas tatpaṭṭe Saṃyamarājasūris tatpaṭṭe śrīBhāvadevasūrayo yeṣāṃ Cāvelagotrīya sā° Sohilarāvaṇādibhiḥ kāritanaṃdyāṃ 1604 varṣe padasthāpanā Jyeṣṭhamāse || saṃvat 1624 varṣe Jyeṣṭhamāse bha° śrīŚiladevasūriṅām padasthāpanā vihītā ||

5v8: adhunā śrāvakāṅgāṃ madhye prabhāvikaśrāvakāṅgāṃ nāmoddeśaḥ | uktaṃ ca, *etc.*

6r14: ṣaṅṅavatyadhike sūrya 1296 śate Vikramavatsare |  
sitapakṣyāṃ śanau Māghe Vastupālo divaṃ yayau || 1  
adhunā guṇānurāgiṅgāḥ śrīsaṃghasyāgra mama vijñaptiḥ, *etc.*

6v13: athāśir mama śrīsaṃghasya ||  
nakṣatrākṣatapūritam marakatasthālam viśālam nabhaḥ  
pīyūṣadyutinālikerakalitam caṃdraprabhācaṃdanam |

yāvan Merukare gabhasthikaṭake dhatte dharitrī vadhūs  
tāvan naṃdatu dharmakarmanirataḥ śrīsaṃghabhaṭṭārakaḥ || 1

*Endtitle and colophon* (6v15): iti śrīGurvāvalī likhita | mu° Bhānuprabhā kṣpai ssadā śubham  
astu

References: Not traced as such. For the history of the Bṛhadgaccha or Vaḍagaccha see JGK 9, pp. 241-246; *Paṭṭāvalī Parāgasamgraha* pp. 231-233 (list of names only); Śivaprasād, *Bṛhadgaccha kā itihāsa*, Surat, 2013, pp. 39-50 (from Vādidevasūri onwards). The consultation of Tripuṭī Mahārāj, *Jain paramparā no itihāsa* vol. 2, pp. 70-73, 306-308, 576-591 and vol. 3, pp. 356ff. shows that there are several variations. The most relevant for the present ms. is No. 11 in vol. 2: 588-589 for the final part. For the original text of a Bṛhadgaccha Gurvāvalī see Muni Māla's work (in Guj.) publ. in Muni Darshanvijaya, *Paṭṭāvalī Samuccaya* Part II, Ahmedabad, 1950, pp. 186-190, ending with No. 66 Narendradeva.

Notes: This *paṭṭāvalī* is not a mere succession of names, but a connected discourse with quotations in Sanskrit, Prakrit and Gujarati (in the form of short poems inserted within the treatment of some teachers). The information provided for the teachers dealt with are their literary achievements, reference to installation of images, and, the case arising, their feats in debates with non-Jains. There are detailed narratives, for example regarding Siddhasena Divākara (2v-3v). There is also a section devoted to pious laymen who sponsored the faith by spending large amounts of money, conducting pilgrimages etc. with great expenses. Vādidevasūri can be taken as the historical founder of this group. He is dealt with at some length here. The last figure mentioned is Śīladevasūri who became head of the group in VS 1624 (1567 CE), which suggests that the present work was written not earlier than the second half of the 16th c. Śīladevasūri is head No. 61 in Muni Māla's *Gurvāvalī*. The author's name is not given, but the author's voice is present through first person pronouns. The ms. has marginal additions providing names missing in the main text, especially in the initial part of the work which covers the history of early Jain church, and a few mistakes.

Cat. No. 331

FP 4401

Rough brown paper. OFN: 1-4; MEF: 1-4. 110 x 280 mms. 18 lines. Double-ruled red margins. Orange pigment used. No date.

*Bṛhadgaccha-gurvāvalī* (Skt., Pkt., Guj.)

1r1: ||§O|| atha Bṛhadgaccha-gurvāvalī liṣyate ||  
vyāptāśeṣaharicaturmuṣatayā tanvan nadīnām sthitiṃ  
saṃstutyāḥ puruṣottamaikā vasatiḥ śrīsaṃgharatnākaraḥ |  
yaṃ saṃsevyaḥ ghanā iva jinādhārādharmāṣṭatāir  
vviśvāsanakārakāḥ kati nate bhūvan bhaviṣyanti vā || 1  
uttamottamapuruṣāṇām ādhārah śrīsaṃghas te cottamapuruṣāḥ kecīd ācāryāḥ kathyaṃte ||  
Upakeśagacche pūrvvaṃ Pārśvasaṃtānīya-Subhadattagaṇadhara-śiṣyānukrameṇa  
Keśigaṇabhṛt tadanukrameṇa Svayaṃprabhasūrīnām śiṣyāḥ śrīRatnaprabhasūrayo vabhūvur  
yair kappo puṇa kāraṇo bhāṇiu tti |, etc.

4v19: athāsīr mama śrīsaṃghasya ||  
nakṣatrākṣatapūritaṃ marakatasthālaṃ viśālaṃ nabhaḥ  
pīyūṣadyutinālikeraḥkalitaṃ caṃdraprabhācaṃdanaṃ |  
yāvan Merukare gabhasthikaḥake dhatte dharitrī vadhūs  
tāvan naṃdatu dharmakarmanirataḥ śrīsaṃghabhaṭṭārakaḥ || 1

*Endtitle and colophon* (6v15): iti śrīGurvāvalī likhitā mu° Vasuprabheṇa || śubhaṃ stāt ||

Notes: This is exactly the same work as the one described in the preceding entry. The two mss. look like twins although their layouts and scribes are different (with more correct text here). On 4r14, the line is not written up to the end and a new paragraph in a different script starts but this is not an addition of this ms. It is found identically in the other one (*adhunā śrāvā-kāṇāṃ madhye*, etc.).

Cat. No. 332

FP 4307

Greyish paper. OFN: 1-2; MEF: 1-2. 110 x 250 mms. *Tripāṭha*. 5 lines in the central part. No date but see below Notes.

*Tapāgaccha-paṭṭāvalī* (Pkt., 20 vs.) with commentary (Skt.)

1r : ||\$O|| om namaḥ || paṃḍita śrīKīrttivijayaḡaṇi-gurubhyo namaḥ ||  
sirimaṃto suha-heū | guru-parivāḍia āgao samto  
Pajjosavanākappo | vāijjai teṇa taṃ vucchaṃ || 1  
guru-parivāḍi-mūlaṃ | titthayaro Vaddhamāṇa-nāmeṇaṃ |  
ta-ppaṭṭodaya-paḍhamo Suhamma-nāmeṇa ḡaṇa-sāmī || 2  
Comm. : ||\$O|| śrīVarddhamāna-tīrthaṃkara || ||

1 tatpaṭṭe śrīSudharmmasvāmī ||

2 tatpaṭṭe śrīJaṃbūsvāmī

3 tatpaṭṭe śrīPrabhavasvāmī

4 tatpaṭṭe śrīŚayyambhavasvā°

5 tatpaṭṭe śrīYāsobhadrasvā°

|| paṃcamo ḡaṇadharaḥ || || sa ca paṃcāsad varṣāṇi || 50 ḡrasthaparyāye || triṃśad varṣāṇi  
śrīVīra-sevāyāṃ 30 Vīre nirvṛte ca dvādaśa varṣāṇi 12 chādmasthe || aṣṭau varṣāṇi 8 || kevali-  
paryāyeti sarvāyulḥ śatam ekam 100 paripālya śrīVīrād viṃśatyā 20 varṣaiḥ siddhiṃ gataḥ || ||  
etc.

2v (*right hand rectangle*): siriVijayadāṇa-sūrī-paṭṭe sagavaṇṇae a aḍavaṇṇo | siriHīravijayasūrī  
| saṃpai tava-ḡaṇi-diṇḥ ḡṃda-samo || 19

siriVijayasēṇa-sūrī | ppamuhehiṃ ḡega-sāhu-vaggehiṃ |

parikaliā puhavi-ale viharaṃto diṃtu me bhaddaṃ || 20

*Endtitle*: iti Tapāgacchapaṭṭāvalī saṃpūrṇā || (*then text has been erased with ink*)

*Comm.*: śrīHīravijayasūraya || vi° 1583 janma Mārggasīrṣa sudi 9 Prallādanapure 1596 Pattane

dikṣā || 1607 Nāradapuryāṃ paṃḍitapadaṃ 8 || vācakapadaṃ 1610 sūrapadaṃ Sīrohīnagare  
 || || 1652 Unānagare svarggaḥ || || || ⊠ || || śrīḥ.

References: I.O. Cat. II No. 7637 pp. 1350-1351, BL Cat. No. 1165a Bühler 290 – Velankar p. 108; Berlin: Weber No. 1980 (very detailed comm.); Schubring Nos. 226-227 – Publ., e.g. in *Śrī Paṭṭāvalī-samuccayaḥ*, prathamo bhā gaḥ, ed. Munidarśanavijaya. Viramgam, 1933, pp. 41-77.

Notes: This is the same work as Dharmasāgara's Gurvāvalīsūtra, but without author's name. The lineage is given in tabular form as well and distributed on 1r (heads No. 1 to 4), 1v (heads No. 5 to 9) and the three columns on 2v which contain No. 10 *tatpaṭṭe śrīImḍradinmasūri* up to No. 61 *ta° śrīVijayānandasū*, then in the left margin, from another hand, (6)2 *tatpaṭṭe bha° śrīVijayarājasūri* 63 *tatpaṭṭe bha° śrīVijayamānasūri* 64 *tatpaṭṭe bha° śrīVijayarddbisūri* 65 *tatpaṭṭe bha° śrīVijayasobhāgyāsūri* (sic) |||| These last names are those of the Tapāgaccha Vijayānandasūri (Ānandasūra) śākhā (JGK 9, p. 89). Vijayānanda: VS 1642-VS 1711; Vijayasubhāgya became *ācārya* in VS 1795 and died in VS 1814 (JGK 9, p. 92). This would suggest that the second hand worked some time between these two dates, before 1757 CE.

Cat. No. 333

FP 4394

Small Jain nāgarī script. Yellowish paper. OFN: 1 ; MEF: 1. 110 x 260 mms. 20 lines. Lozenge-shaped central space with red disk. Double-ruled black margins filled with red. Orange pigment used. No date but looks old (15th-16th c.?)

[*Early history of the Tapāgaccha*](*Skt., prose*)

1r1: ||§O|| om namaḥ || śrīVajrasvāmi-śākhāyāṃ Cāṃdrakule Kauṭikagaṇe Br̥gadgacche | śrīJagaccamḍrasūrayaḥ | taiś caitrāvalī śrīDevabhadragaṇibhyaś cāritropasampad grhītā | śrīJagaccamḍrasūrīṇāṃ yāvajjīvam ācāmāmlābhigrahas tena | sam° 1285 varṣe gacchasya Tapā iti nāma | taiḥ svasīṣya-śrīDeveṃdrasūrīṇāṃ | śrīDevabhadragaṇīśīṣyaśrīVijayacamḍrasūrīṇāṃ ca sūripadaṃ dade | śrīDeveṃdrasūri-kṛtā gramthās te te Dinakṛtyasūtravṛttī | navya-Karmagramtha-paṃcaka-sūtravṛttī Siddhapaṃcāsīkā-sūtravṛttī | Dharmaratna-vṛttīḥ Sudarśanā-caritraṃ | Bhāṣyaṇī trīṇi siriUsaha-stavādayaś ca caturveda-nirṇaya-dātṛṇāṃ | śrīDeveṃdrasūrīṇāṃ śrīStambhatīrtha-catuḥpatha-sthita śrīKumaravīhāre deśanāyāṃ 18 śatamukhavastrīkāḥ navuttavrāhmaṇādayaḥ sabhyaḥ | maṃtriVastupālādayaś ca kriyā bahumānaṃ gādhaṃ vahaṃti, etc.

1r5: sam° 1327 varṣe śrīDeveṃdrasūrayo Mālavasthītāḥ kārmaṇa-vismṛta-śrīsūrimaṃtrāḥ | Vidyāpurastha śrīVidyānandasūrayaś ca dina 13 aṃtare divaṃ jagm(u)ḥ | sam° 1323 varṣe śrīVidyānandasūribhrāṭṛ-Dharmakīrtti paranāmaka śrīDharmaghoṣasūrīṇāṃ upādhyāyānāṃ sūripadaṃ, etc.

1r18: 1310 śrīSomaprabhasūrīṇāṃ janma 21 dikṣā | 32 sūripadaṃ | śrīgurudattamaṃtrapustikā, etc.

1v4: sam° 1355 varṣe Māghe śrīSomatilakasūrīṇāṃ janma 69 varṣe dikṣā 73 varṣe padaṃ sam° 1424 varṣe divaṃ gatāḥ ||, etc.

1v10: śrīCāṃdraśekharasūrīṇāṃ 1373 janma 85 dikṣā 92 sūripadaṃ 1423 svarggaḥ ||, etc.

1v11: śrīJayānandasūrīṇāṃ 1380 janma 92 Āṣāḍha śudi 7 śukre dhārāyāṃ dikṣā |, etc. sam° 1420 varṣe Vai° śu° 10 Aṇahillapure sūripadaṃ | sam° 1441 divaṃ gatāḥ |, etc.

Iv13: śrīDevasūriṇām 1396 varṣe janmaḥ 1404 Maheśvare dikṣā 20 varṣe sūripadaṃ śrīPattane, etc.

Iv15: śrīJñānasāgarasūriṇām saṃ 1404 varṣe janma 17 dikṣā 1441 sūripadaṃ 60 divaṃ gatāḥ | śrīKulamaṇḍanasūriṇām saṃ 1409 janma 17 dikṣā 42 sūripadaṃ 1455 divasaṃ gatā Siddhāntālapakoddhārah | viśvaśrīdharety Aṣṭādaśāracakraḥdastavo garīyogūṇa iti Hāraḥdastavādi ca tat-kṛtāni || || ||

*Benediction:* bhadrāṃ bhavatu śrīsaṃghasya || śrīḥ || ☒ || (and see Notes)

References: Berlin: Weber, Verzeichniss II.3 No. 1980; Shivaprasad, *Tapāgaccha kā Itihāsa*, Jaipur, 2000, pp. 9-13 is one among many sources covering the information provided in our ms. One of the oldest sources is J. Klatt, 'Extracts from the Historical Records of the Jains', *Indian Antiquary* 11, 1882, pp. 254-255.

Notes: The ms. has no title and nothing introducing the topic. It covers the beginnings of the history of the Tapāgaccha, starting with its founder Jagaccandrasūri and going up to information relating to Kulamaṇḍanasūri, thus from VS 1285 (1228 CE), the foundation date of the sect, up to approximately VS 1455 (1398 CE). For the teachers mentioned, biodata with dates are provided, along with titles of the works they authored. The final benediction is followed by a paragraph which relates to the time of Devendra (13th c.) and is indicated by the scribe as having to be inserted at its proper place. It lists a group of softening of rules in order to attract monastics and householders (*pūrvam śrīVijayacandrasūriṇā śrīDeveṃdrasūriṣu Mālavadeśam gateṣu gacchāvarjāna-nimittam samasta-gītārthānām pṛthag2 vastrapoṭṭalikā-pradānam | 1 nityam vikṛti-anujñā 2 cīvāna-kṣālanam 3 phala-sāka-grahaṇam 4 sādhu-sādhvīnām nirvikṛti-pratyākhyāte nirvikṛtika-grahaṇam 5 sarveṣām pratyaham dvidvidbhāva-pratyākhyānam 6 āryikā-lābhopabhogaḥ sādhuṇām 7 grhasthāvarjāna-nimittam pratikramaṇa-kāraṇānujñā 8 saṃvibhāga-dīne gītārthena tadgrhe gamanam 9 lepa-saṃnidhy-abhāvaḥ 10 tataḥ kāleṇoṣṇodaka-grahaṇam 11 keṣām2cit dviṭīyapakṣa-sāmācāri-viśeṣaḥ || || iryāpatbiki-pratikramaṇam vināpi śālādi-pramarjanam | karmakṛd uddharaṇam | tatra yogavidhikaraṇam ca 12 pariveṣayatām hastena vibharaṇam | 13 ākāsake kāla-grahaṇam 14 dba(r)mo maṃgalety ādi 17 gāthāpāṭha-upasthāpanā-karaṇam 15 ghaṭikādvaya+ugrghasthakṛta .... grahaṇam vikṛtika-pratyākhyāne pi || 16; compare Weber, Verzeichniss II.3 p. 1012 for items 1 to 11).*

Cat. No. 334

FP 4351

Light brown paper. OFN : 1-7; MEF : 1-7. 1r blank. 100 x 250 mms. 14 lines. Triple-ruled red margins. Orange pigment used systematically, on numbers, serial numbers of the teachers listed, etc. Marginal additions on Iv. No date but see below Notes.

[*Añcalagaccha-paṭṭāvalī*] (*Guj., prose*)

Iv1: ||§O|| om namaḥ siddham || śrīVitarāgāya namaḥ ||  
śrīMahāvīra neṃ pāṭaim śrīGotamasvāmī thayā | varṣa 12 pāṭa bhogavyo | teha neṃ pūṭhaim koī śiṣya nahim | tivareṃ gurubhāi śrīSudharmāsvāmī teha neṃ pāṭa āpyo teṇaim varṣa 8 bhogavyo | te prathama pāṭa jānavo || 1 || bije pāṭaim śrīJambūsvāmī jānavā | te mokṣa gayā tivareṃ kevalajñāna ādaim daśa bola viccheda gayā || 2 || śrī jeṃ pāṭaim Prabhavo svāmī thayā || 3 || cauthaim pāṭaim śrīSijjambhavasūri thayā || 4 ||

*Then in the same style (names as written in the ms.):* 5. Yaśobhadrasūri, 6. Saṃbhūtivijaya, 7. Bhadrabāhusvāmī, 8. Sthūlabhadra, 9. Mahāgiri, 10. Suhastisūri, 11. Iṃdradinnasūri, 12. Dinnasūri, 13. Siṃhagiri, 14. Vajrasvāmī, 15. Vayaraseṇa, 16. Caṃdrasūri, 17. Sāmaṃtabhadrasūri, 18. Devasūri, 19. Pradyotanasūri, 20. Mānadevasūri, 21. Mānatuṃga, 22. Vīrācārya, 23. Jayadevasūri, 24. Devāṇaṃdasūri, 25. Vikramasūri, (2r) 26. Narasiṃhasūri, 27. Samudrasūri, 28. Mānadevasūri, 29. Haribhadrasūri, 30. Vibudhaprabhasūri, 31. Jayāṇaṃdasūri, 32. Vīraprabhasūri, 33. Yaśodevasūri, 34. Vimalacaṃdrasūri, 35. Udyotanasūri, 36. Sarvadevasūri, 37. Padmadevasūri, 38. Udayaprabhasūri, 39. Prabhāṇaṃdasūri, 40. Dharmacaṃdrasūri, 41. Sumaṇacaṃdrasūri, 42. Guṇacaṃdrasūri, 43. Vijayaprabhasūri, 44. Naracaṃdrasūri, 45. Vīracaṃdrasūri, 46. Munitilakasūri, 47. Jayasiṃhasūri

2r11: havaiṃ aḍatālisame pāṭaiṃ śrīĀryarakṣitasūri thayā | śrīAṃcalagaccha taṇī utpati likhūiṃ chem | jisim kalikālīm taṇaiṃ yogi karī | jaina darsana māṃhiṃ | prāya bāhulyaiṃ kriyā ṭali | āpaṇī sveccḥaiṃ nava navī vāta ādari | tisiṃ avasari śrīJayasiṃhasūriṃda tāṇī grāmiṃ āvyā |, etc. up to 4r1

4r1: havaiṃ ogaṇapaṃcāsamaiṃ pāṭaiṃ śrīJayasiṃghasūri thayā yataḥ

mahapāḍaṃbarayuttaṃ sūripayaṃ tassa biuṇaye jāyaṃ

Jayasiṃhasūrināmeṇa jāo bhūmie siṃgāro || 1 ||

moṭaiṃ āḍaṃbaraiṃ karī sahita | tcha Jayasiṃhasūri neṃ Chaiṇayanagara neṃ viṣaiṃ sūripada ācāryapada thayuṃ |, etc. up to 4r13

50. Dharmmaghoṣasūri (4r13-4v3)

51. Mahiṃdrasiṃhasūri (4v3-6)

52. Siṃhaprabhasūri (4v6-8)

53. Ajitasīṃhasūri (4v9-5r1)

54. Deviṃdrasiṃghasūri (5r1-5)

55. Dharmaprabhasūri (5r6-13)

56. Siṃhatilakasūri (5r14-5v3)

57. Mahiṃdraprabhasūri (5v3-9)

58. Merutuṃgasūri (5v10-6r5)

59. Jayakīrttisūri (6r6-9)

60. Jayakeśarasūri (6r9-12)

61. Siddhāṃtasāgarasūri (6r12-6v14)

62. Bhāvasāgarasūri (6v14-7r3)

63. Guṇanidhānasūri (7r3-6)

64. Dharmamūrttisūri (7r6-9)

65. Kalyāṇasāgarasūri (7r9-12)

66. śrī(Amarasā)garasūri (7r12-14)

67. Vidyāsāgarasūri (7v1-7v4)

7v4: śrīUdayasāgarasūri śrīNavānagare | sā | Kalyāṇa sā | bhāryā Jayavamtī | saṃvat 1765 janma | saṃvata 1777 śrīBhujanagare dikṣā | saṃvat 1797 ācāryapada | saṃvat 1797 gaccheśa-padaṃ || saṃvat 1826 Āso sudi 2 dine nirvvānaṃ sarvvāyuvarṣa 62 68

atha ogaṇottara meṃ pāṭeṃ śrīKīrttisāgarasūri śrīKacchadeśe Deśalapure sā | Mālasī | bhā | Āsāi putra Kuṃyaraḷī saṃvat 1796 janma saṃ 1809 varṣe Māha sudi 13 dine

śrīMāṇḍavībaṃdire dīkṣā saṃvat 1823 varṣe Māha sudi 13 dine ācāryapadaṃ  
śrīSūratibaṃdire saṃ 1826 Māgaśira sudi 9 dine gaccheśapadaṃ śrīAṃjarānagare saṃ 1843  
Bhādra sudi 5 dine nirvāṇa sarvvāyuvārṣa 47 || 69

sītterame pāṭe śrīPuṇyasāgarasūri///

References: J. Klatt, 'Paṭṭāvalī of the Añchala-gachcha,' pp. 174-178 in 'The Samachari-satakam of Samayasundara and Pattavalis of the Anchala-gachcha and other gachchas,' *Indian Antiquary* 23, July 1894; Pārśva, *Aṃcalagaccha Digdarśan*, Mumbai, 1968 are extremely useful for any study of this Jain monastic branch.

Notes: The ms. has no title, but the identification is obvious. From Mahāvīra to No. 47, the format is simple and repetitive, giving the name of the head of the community and his serial number. The life of Āryarakṣitasūri (No. 48), the real founder of this *gaccha*, born VS 1136 (1079 CE) is the longest one and has the form of a real narration. Among the main facts are the following: he gave the name Vidhipakṣa to his group in VS 1169 (*rājā Vikramāditya thakī igyāra seṃ ogaṇottaraiṃ varaseṃ | śrīVidhipakṣa gaccha no mahima vistaryo*, 3r7), he also instituted the second name Aṃcalagaccha (*e aṃcalika tivāreṃ bijuṃ nāma Aṃcalagaccha sthāpanā thāi* |, 3v3). The name Vijayacandra which he got as *upādhyāya* was changed to Āryarakṣita when he became a sūri (*Vijayacandra upādhyāya nuṃ nāma śrīĀryarakṣitasūri ebavum nāma sthāpanā thāi*, 3v10). He died in VS 1236 (*saṃvat 12 bāra chattisaiṃ śrīĀryarakṣitasūri naiṃ nirvāṇa* ||, 3v14, see Pārśva, *Aṃcalagaccha-digdarśan* pp. 53-54 for divergent information about the year of death). From No. 49 onwards, the format is usually a short narration giving the main dates of the teachers' lives: name of parents, date of birth, date of initiation, date for the various religious status and, for some of them, special episodes or places visited, total number of years lived. The dates are usually expressed in words, but in the final part of the work they are expressed in figures. A systematic comparison with other paṭṭāvalīs would show that there might be a number of discrepancies. Up to No. 68 the writing is the same. But it becomes cursive, perhaps from another hand, for No. 69. As for No. 70 only his name is given, then the ms. breaks. This could be a later addition from a contemporary of Puṇyasāgarasūri, the last teacher mentioned, born VS 1817 (1760 CE) – died VS 1870 (1813 CE) and gives a *terminus post quem*.

## 11.2. Individual religious teachers

Cat. No. 335

FP 4428

Modern white paper. OFN: 1-12; MEF: 1-12. 16 lines. Spaces as punctuation-markers. Orange pigment over verse-numbers. 150 x 290 mms. Dated: VS 1971 = 1914 CE.

*Khīmarisi-Balibhadra-Yaśobhadrasūri-carita* (Ap. / Guj., 214 + 126 + 175 stanzas) by *Lāvāṇyasamaya*

1v1: ||ṢO|| omṃ namo śrīVītarāgāya namaḥ ||

bhārati bhagavati maṇi dhārī, guru paya namīya pavitra



bolisu buddhai āgalaṃ, Bohā taṇaṃ caritra 1  
 jasa jasaḥ vāya achai ghaṇau, jayuti Jasabhadrasūri  
 jau kahū kinha rasi, nāmaiṃ durīyā dūri 2  
 prahiu gamini nu praṇamatāṃ, lahūiṃ navaiṃ nidhāṃna  
 bhoja ni kūraka pūra rasa, bhūpa bhalā bahumāṃna 3  
 kavijana kahisaiṃ ketalāṃ, jeha nā jehavā ṭhāma  
 suṇajyo sahū ādara karī, āṭha prabhāvaka nāma 4  
 dharmakathaka 1 pravacana dhaṇī 2, vādī 3 vidyā 4 siddha 5  
 tapasī 6 naimityaka 7 kavi, aṭṭha prabhāka laddha 5  
 Hemaśūri pratibodhū, Kumaranasara joi  
 dharmakathaka guru eha samu, avarana bijau koi 6, *etc.*  
 6r1: Bohū Śimarasi kinha rasi, Balibhadra Jasabhadrasūri  
 triṇi kāla praṇamaṃtaḍāṃ, duriapaṇā saiṃ dūri || (2)12 ||  
 boliu Bohā nāma pavitra, sarūṃ aji Śimarasi taṇaṃ caritra  
 saṃgha sabhā suṇiyo jo jāṃṇa, bolisu Balibhadra taṇau vaṣāṃṇa || 13 || dūhā  
 muni Lāvaṇyasa(ma)ya bhaṇai, jihvā husai pavitra  
 prathama khaṃḍa pūrūṃ kahiuṃ, Khimarasi taṇau caritra || 14 ||  
 iti prathama khaṃḍaḥ ||

6r3: || dūhā || puṇyaprabhāvaka jāṃṇiṃ, vidyābali Balibhadra  
 tasu caritra vaṣāṇiṃ, jasa guru śriJasabhadra || 1 ||, *etc.*  
 8v7 : Balibhadra muni nuṃ sāriṃ kāma, dīdhūṃ Vāsudevasūri nāma  
 Hasitikumḍie davau abhidhāna, thāpiu gacchapati praḡaṭa pradhāna || (1)20 ||  
 Mahāvira keraiṃ prāsādi, vājaiṃ bhūṃgala bherī nādi  
 revati doṣa taṇau sura jea, pratibodhī guri thāpiu tea || 21 ||  
 Vāsudevasūri ati abhirāma, Pūrṇṇabhadrasūri bijū nāṃma  
 Devasūri Balabhadra nāma nā, cyāri nāma nī hūi thāpanā || 22 ||  
 jiṇi vāliu tīratha Giranāri, dipāviu jinaśāsanaśāra  
 kariu prabhāvaka bhaṇī vaṣāṃṇa, baudhamati mūkāvium māṇa || 23 ||  
 Boho Balibhadra taṇaṃ caritra, kahitā kāyā puhavi pavitra  
 suṇayo sabhā puruṣa je jāṇa, śriJasabhadrasūri taṇaṃ vaṣāṇa || 24 ||  
 Bohu Śimarasi kinha rasi, Balibhadra Yaśobhadrasūri  
 tinni kāla samaraṃtaḍā, duriyapaṇā sai dūri || 25 ||  
 muni Lāvaṇyasamaya ima bhaṇaiṃ, jihvā husai pavitra  
 dvitīya ṣaṃḍa pūrūṃ kahiu, Balibhadra taṇau cariu || 26 ||  
 iti dvitīya khaṃḍaḥ

8v13: bhāṇaiṃ karaiṃ kayavāra jasa, Jasabhadrasūri caritra  
 bhaṇatāṃ guṇatāṃ nisūṇatā, kāyā hui pavitra || 1 ||, *etc.*  
 12v5: Tapagachi guru Goyama samā, śriSaubhā(gya)naṃdisūri sāra  
 śriAmarasamudra guru rājīā, śriHaṃsasam(ya)ma gaṇadhāra || (1)67 ||  
 jayavamtā guru jāṃṇiṃ, jāsa namai nara rāya  
 śriSamayaratna sahi guru jayu, praṇamīya teha nā pāya || 68 ||  
 saṃvata panara navyāsiṃ, Māgha māsi Ravivāri  
 Ahīmadāvāda viśeṣiṃ, puraBuhādīna majhāri || 69 ||, *etc.*

gacha caurāsī gaṇadhara, sādhu sakala parivāra  
gaṇi pavataṇi je mahāsati, saṃgha sadā jayakāra || 73 ||, etc.  
jinaśāsani udyotakara, e raṣi avicala nāma  
muni Lāvaṇyasamaya bhaṇaiṃ, nītu prahi karuṃ praṇāma || 75 ||

*Endtitle and colophon* (12v11): iti śrīpaṃḍita-Lāvaṇyasamaya-kṛte Bohā- Balibhadra-  
Yaśobhadra-caritre ṛṭṭiya khaṃḍa sampūrṇam ||  
saṃ° bhū-riṣi-nidhi-vidhu abda hai, Bhādrava paṣa vidhuhīna  
dvtiyāvāra Śaniścara h(ai), pūrana graṃtha pracīna 1  
Bālārāma mama nāma hai, Lalitārāma pitu nāma  
liṣyau graṃtha yaha grāma mai, Kṣimānaṃdī nāma 2 śrī.

References: JGK 1, pp. 179-180. Publ. in *Aitihāsika rāsa saṃgraha, bhāg bījo* ed. śrīVijayadharmasūri, Yaśovijayajainagranthamālā, Bhavnagar. VS 1973 (1916 CE), Vira saṃvat 2443, with detailed introduction on Lāvaṇyasamaya and modern Gujarati analysis of the full work. Reviewed (critically) by Tessitori in *Indian Antiquary* 46 (1917), pp. 133-134.

Notes: At the bottom of 12v a note in pencil: *Copia di un MS. del 1611*. The 1611 ms. is the one which was used by Vijayadharmasūri for his edition of the work. The present ms. is a copy of it which was made by one of Tessitori's copyists, Bālā Rāma (see colophon and Introduction) at Khināvāri (Kṣimānaṃdī of the colophon is a Sanskritisation), a village near Jaitaran, district Pali, Rajasthan. The name is written as Khivānaḍī in Vijayadharmasūri's letter to Tessitori dated 4.6.(Vira saṃvat 24)41 (1914 CE). The monk and the scholar met there. Despite the variety of spellings the place meant is probably one.

The work consists of three narrative poems dealing with three connected figures who lived in the 10th c.: Bohā or Khima Rṣi took initiation under Yaśobhadrasūri who was also the teacher of Balibhadrasūri. Yaśobhadra was the founder of the Saṅḍerakagaccha, a Śvetāmbara monastic order named after the village of Saṅḍerāv in Marwar. He was born in VS 957 and died in VS 1029 or 1039 (depending on the sources). Balibhadra became his successor (JGK 9, pp. 234-235). In his review Tessitori notes that the 'historical' character of the works edited by Vijayadharmasūri is doubtful: 'Considering that Lāvaṇya Samaya wrote over 500 years after the time in which his protagonists lived – Yaśobhadra died Saṃvat 1029 –, it is no wonder if his account is inaccurate and altogether fantastical. In this respect the work has no value whatever, historically.' (p. 134).

It was composed in VS 1589 (1532 CE) in Ahmedabad by Lāvaṇyasamaya, one of the most prolific authors in late Apabhraṃśa / Old Gujarati (JGK 1, pp. 162-186; see Cat. No. 337 for one of his other works). He was born in VS 1521 (1464 CE) and the date of his death is not clearly known. He was a member of the Tapāgaccha, disciple of Amaratna, himself of Lakṣmīsaḅarasūri, himself of Somasundarasūri. His dated works were composed between VS 1543 and VS 1587. For more details see Vijayadharmasūri's introduction and *Kavi Lāvaṇyasamaya nī Laghu Kāvyaḅṛtīo*, ed. Dr. Śivlāl Jesalpurā, Ahmedabad: Gūrjar Grantharatna Kāryālay, 1969.

Cat. No. 336  
MTM containing 21 texts.

FP 4503

TEXT 20: *Dādājī-stavana* (Guj., 11 stanzas) by *Lābha-udaya*

14v13: rāga Dhanyāsī ||  
sadaguruḥ the sām̐bhalau | śrīJinadattasūrīsajī |  
sevaka neṃ sām̐nidhi karau | pūravau manaha jagīsajī | 1 |  
daulati de dādā daulati de | dolati de guru māharā |, etc.

15r3: huṃ chuṃ sevaka tāharau | the āpau dhana ridha jī |  
Bhuvanakīrati supasāulai | Lābha-udai suṣa sidhājī | 11 | do° |

*Endtitle* (15r6): iti Dādājī stavanam || śrī ||

References: Koba database 000411370001 (*Jinadattasūristavana* or *gīta*); Vinayasāgar, KhG Sāhitya Kośa No. 6105. Publ. in *Dādā Guru Bhajanāvalī*, ed. Mahopādhyāy Vinayasāgar, Jaipur: Prakrit Bharati Academy, 1993 (Prākṛt Bhāratī Puṣpa 82), pp. 97-98 (this book is the largest collection of hymns to the Dādāgurus). JGK 3, p. 279 for the author but this composition is not mentioned.

Notes: Dādā 'grandfather' is the name given by Kharataragaccha followers to four of their past teachers 'who are singled out because of their roles as defenders and reformers of Jainism, and as miracle workers and creators of new Jains' (Lawrence A. Babb, *Absent Lord. Ascetics and Kings in a Jain Ritual Culture*, Berkeley, University of California Press, 1996: 111). The first one, Jinadattasūri (1075-1154 CE) is the focus of the lively song copied in the present ms. The devotee praises, in particular, the miracles the teacher has to his credit: he defeated the 64 *yoginīs* and the 52 *vīras*, heroes who are forms of the deity Bhairava (verse 3). On the occasion of an incident which took place at Baḍanagara (vs. 8) Jinadattasūri defeated brāhmaṇas and Śaiva opponents (Babb, pp. 118-119).

This work is not dated but Lābha-udaya, pupil of Bhuvanakīrti, from the Kharataragaccha, composed works that are dated between VS 1689 and 1701 (Vinayasāgar, *KhG Sāhitya Kośa* Nos. 6098-6122).

Cat. No. 337

FP 4455

Modern white paper. OFN: 1-4; MEF: 1-4. 1r blank. A fifth folio totally blank. 110 x 280 mms. 10 lines. No margin drawn. Spaces as punctuation-markers. Orange pigment used over some proper names. No date but probably 1914-15 CE.

*Sumatisādhusūri nau vivāhalau* (Ap./Guj., 82 stanzas) by *Lāvṇyasamaya*

1v1: ||§O|| Sarasati sām̐ṇi diu matidāna, majha mati atio māhalu e  
sunijyo bhaviaṇa bhāva dharevi, gāyasu suguru vivāhalau e 1  
mahīālī moṭau desa visesa, Medapāṭa jagi jāṇī  
vārū avanavanitā abhirāma, Jāuranayara vakhāṇī e || 2 ||  
vāpikūpasarovaracāṃga, raṃga karaiṃ nitu joamtām e  
vāḍī avara udyāna viveka, helā jana mana mohamtāe || 3 ||  
dhāla ulālā nī | dhana 2 Jāuragāma, etc.

4v5: dhāla: Lakṣmīsāgara sahi gurū e māhalaṃṭaḍe  
 śīsa śīromaṇi tāsa  
 Tapāgacchamaṃḍana sahi gurū e māha°  
 pūrau bhaviaṇa āsa 79  
 sujana sahū ko sām̐bhalau e mā°  
 praṇamau be kara joḍi  
 Sumatisādhusūri sevam̐tā e mā° |  
 ahīi sampada joḍi 80  
 paḍhasiim̐ guṇasiim̐ nisuṇasiim̐ e mā°  
 vīvāhalu e sāra  
 kavi Lāvaṇyasamaya bhaṇai e mā°  
 tasu ghari jaya jaya kāra 81  
 nava navia vāṇihim̐ mati vināṇihī hiyai hariṣa ghaṇau dhari  
 maiṃ ekacittihim̐ karīa bhattihim̐, aṃgi ālasa parihari  
 jāṃ sāta sāyara vara divāyara, gayaṇi rohiṇi caṃḍalu  
 tām̐ e anopama suguru sarisau jayau jagi vīvāhalu || 82 ||

*Endtitle:* iti śrīparamaguru-śrīSumatisādhusūrīṇā.

References: JGK 1, p. 183. Publ.: pp. 41-48 in *Aitihāsika rāsa samgraha, bhāg pabelo*, ed. śrīVijayadharmasūri, Yaśovijayajaingranthamālā, Bhavnagar. VS 1972 (= 1915 CE), Vira sam. 2442, modern Gujarati summary of the text in the introduction pp. 22-30. Reviewed (critically) by Tessitori in *Indian Antiquary* 46 (1917), pp. 133-134.

Notes: Like Cat. No. 335 this ms. was probably copied by one of Tessitori's copyists, perhaps Bālā Rāma, on the basis of the ms. used by Vijayadharmasūri for his ed. A pencil mark under a word (2r4) could be from Tessitori's hand. See Cat. No. 335 for Lāvaṇyasamaya. The present work has neither a date nor the author's genealogy. In this poem, Lāvaṇyasamaya writes about one of his predecessors, Sumatisādhusūri. The text does not include any date on the latter's biography. For such information one has to turn to Tapāgaccha genealogies or other sources, where we learn that Sumatisādhusūri was born in VS 1494 and died in VS 1551 (see Shivprasad, *Tapāgaccha kā Itihāsa* p. 121). What we have here is a praise of his life itinerary with focus on his religious life and religious conduct and on some key-events, combining traditional motives in the lives of great men (Jinas) and real names. The scene takes place in Mewar, in the village of Jāur (mod. Jāvar) about six miles north to Ṭiḍi, located on the road between Udaipur and Kesariyaji (Vijayadharmasūri 1915: 22 n. 3). The village is described at length (vs. 3foll.). It had a temple dedicated to Śāntinātha to which homage his paid (vs. 9). There lived the businessman Gajapati Sāha and his wife Sampūri devī (15). One night the lady saw dreams which, her husband explained, announced the future birth of a great man. A son was born, *Naparāja kumara* (31). At the early age of 5, he was already an expert in all kinds of arts (31). One day, while playing, he went to the *upāśraya* and paid homage to the monk *Ratanaśekharaśūri* (33) whom he started visiting regularly. Detachment grew in his mind. His mother thought the time had come for him to marry:

*tīṇi avasari mātā bhaṇai e, hiva nisuṇau nāha*  
*kījai manaba manoratha e, kuṃara vīvāha 35*  
*kara joḍi kuṃara bhaṇaim̐ asadhāra mātā*

*dikṣā kanyā maiṃ varī e, chaṃḍau savi vāta 36*

These verses explain the title of the composition ‘Marriage of Sumatisādhūsūri’. The young man answered his mother’s proposal by saying that he had selected initiation (*dikṣā*) as his bride, and did not want any other. The parents were reluctant to see him engaging in religious life but, upon his insistence, they had to accept his decision (46). Naparāja was initiated under Ratnaśekharaśūri and this was the occasion of a great festival (52). The monk then learnt the scriptures, practiced good conduct, bore the torments, etc. (57 foll.). Then, in Patan (Gujarat), a certain *Sāba Sivarāja* (61) requested Lakṣmīsāgarasūri, the head of the Tapāgaccha, to grant the title of *paṇḍita* to the monk. The function was organized. Later on, in Idar (north Gujarat, vs. 63) lived one Mahirāja Koṭhāri who was well-considered by the local ruler king Bhāṇa, and his wife Māṇikadevi (64-66). Their sons Śrīpāla and Sahajapāla and Śrīpāla’s wife Suhavadevī (67-68) gave wealth and requested Lakṣmīsāgarasūri to grant the status of *sūri* to the monk. The ceremony was performed. Sumatisādhūsūri thus became the (54th) head of the Tapāgaccha as successor to Lakṣmīsāgarasūri. It is remarkable that the name Sumatisādhūsūri occurs only once at the end of the text (vs. 80), perhaps out of respect. Such a text appears to be meant mainly for Tapāgaccha insiders.

Cat. No. 338

FP 4379

Large Jaina nāgarī script. Brownish paper. OFN: 1; MEF:1. 100 x 240 mms. 11 lines. Lozenge-shaped central space. Double-ruled black margins. No date but looks rather old (17th c.?).

*Gururāja-gīta (Raj. / Hindi) by Bhuvanakīrti*

1r1: ||§O||

jāu tuṃ re cālyā ucā karīe gītarājā tai ḍhāla ||  
guru gachanāyaka āvīyā | cali bahinī hemaji sola śrīṃgāra ki | vāṃdivā rālī |  
vāṃdana kau hema ni haraṣa apāra ki | vāṃdivā rālī |  
guruvāṃdani he huvai jaya 2 kāra ki | vāṃ°  
vāṭa jīyārī jovatī | guru tehi jahe āyā sukakāra ki || 1 vāṃ°, etc.  
1r10 : śrīJinarājasūrīsarū | guru baṃḍanihe phalīyā savi kāja ki | vāṃ°  
Bhuvanakīratī caḍhatī kalā | guru pratipau he jāṃ dūdīnarāji ki || 7 | vāṃdivā rālī ||

*Endtitle* (1r10): iti śrīgururāja(11)gītaṃ || śrī ||

1r11 : ||§O|| rāga Soraṭhi guṃḍa Malhāra ||

āvau gachapati vāṃdivā | śrīJinarājasūrīsa |  
sajanī | jayakāraṇa (1v1) jagī avataryau | āpaṇa pai jagadīsa || sa°|| 1, etc.  
1v6: jugapradhāna gurudarasaṇaīm | raṃga rālī āṇaṃda sa°  
Bhuvanakīratī prabhu gaha gahai pratapau jāṃ ravicaṃdā | 7 sa°| ā°||

*Endtitle* (1v7): iti śrīgururājagītama || śrīḥ ||

References: Koba database 000748680001. For a song about Jinarājasūri by Bhuvanakīrti Upādhyāya, pupil of Jñānamandira Upādhyāya see No. 5474 in Vidyāsāgar, KhG Sāhitya

Kośa. No publication traced but see *Aitihāsika Jaina Kāvyaśaṅgraha* ed. Agarcandra Nahta and Bhaṃvarlal Nahta, Calcutta, VS 1994, pp, 172-177 and p. 417 for other songs devoted to the same teacher by other authors.

Notes: The title 'Song in honour of the teacher-king' is rather unassuming. But the two short compositions are in fact lively invitations to pay homage to Jinarājasūri (No. 1, vs. 7; No. 2, vs. 1), successor of Jinasiṃhasūri (name mentioned in No. 1, vs. 6 and No. 2, vs. 4) as the head of the Kharataragaccha. The name of the *gaccha* does not appear in the texts, which are meant for insiders. The songs contain no date but chronological information is available from external sources (summarized in Nahta, introduction pp. 22-26 or in Vinayasāgar, *KhG kā bṛhad iti-bāsa*, pp. 235-237). Jinarājasūri was born in Bikaner in VS 1647, ordained under Jinasiṃhasūri in VS 1656 and became leader of the Kharataragaccha (*gaccha nāyaka*) in VS 1674. He was respected by Moghul emperors and was also a writer (see Index for his works in this collection). In the second song the praise of the teacher includes personal information about him, also supported by other sources: he was the son of Dharmasī sāha (vs. 2) and Dhārāla, his mother, and 'illuminated the Bohitha lineage' (vs. 6). In presence of Rāula Bhīma(simha) he defeated a Tapāgaccha monk during a debate in Jaisalmer (vs. 3). Another recurring feature associated with him and present here as well is his power to have Ambikā manifested (vs. 4). Since the songs refer to Jinarājasūri as 'the head of the gaccha', a status he acquired in VS 1674 (1617 CE), it means they were composed at least slightly after this event, perhaps as a celebration for it.

Cat. No. 339

FP 4365

Creamish paper. OFN: 1; MEF: 1. 110 x 240 mms. 16 lines. Double-ruled red margins filled with yellow. Red used for *danḍas*. On 1v marginal title *Jīujī satī* with red decorations. Folio number surrounded by red decorations in a *caturmukha* diagram where the figure 1 is repeated four times. No date.

[*Jīujī mahāsati ko dhāl*] (*Raj.*, 35 stanzas) by *Sonābāi*

1r1: ||§O||

sakala janesara mahāsatiṅgī bāṃdinai | guṇadhara lāgu pāya ||  
 ārajyāṃgī Jīujī || Jīujī mahāsatiṅgī rī tapasyā rā guṇa ghaṇaṃ || 1 ||  
 satī mova tai kahyā na jīya || ārajyāṃ ||  
 dhana thāri mātāṅgī mahāsatiṅgī naiṃ janamiyāṃ ||  
 thānai janammā ro pramāṅga || āra° || 2 ||  
 dhana thāri guruṅgī jī Dīpāṅgī moṭī satī ||  
 thānai diṣṣāṅgī didhī manaramga | ārajyā° || 3 ||  
 dhana puja Rāmāṅgī Manajīṅgī dīnhī  
 thāne āganyāṃ vāri āganyāṃ dīnhī pumāṅga || ā || 4 ||  
 dhana thāri gurubahaṅgī Duragāṅgī moṭī satī ||  
 thānai bahumliṃ didhī satī sāja || ārajyāṃ || 5 ||, etc.

1v11: Vaisāsa sūdi punama jī mahāsatiṅgī devaloka huvā |  
 satī divasa pahora pramāṅga || ā || 31 ||  
 batīsa barasa mahāsatiṅgī cārata pālāyo ||

bārā siṣaṇī rī karī pratipāla || āra || 32 ||  
 bayaunamāna mahīsatījī satara barasa kā |  
 satī pahotā chai amarabimāṇa | ārajī || 33 ||  
 samata aṭṭhārajī mahīsatījī  
 satara barasae Sīkavārī Sonā bāi kīdhi chai joḍa | ārajī || 34 ||  
 Jayapuranagara mahīsatījī vaṣaṇīyājī  
 vāta nī budhasāru kīyo che bisatīra | ārajī || 35 ||

*Endtitle and colophon:* iti ḍhāla sapuṇa śrī laṣatu ārajyā Bachāja parama.

References: Not traced. Evidence on Sthānakavāsīn nuns is rare but see Bh. Nahta, ‘Atīṭ kī kuch Sthānakavāsī āryāeṃ’ in *Śrī Puṣkar Muni Abhinandan Granth*, ed. Devendra Muni Sāstrī, A.D. Batrā, Bombay, Udaipur, 1979, 8th section, pp. 154-158.

Notes: Celebration of the ascetic life of a Jain nun called Jīujī. The designation *mahāsati*, at places written as *mahīsatī* or mahasatī, suggests that she belonged to the Sthānakavāsīn order. She spent 32 years in religious life. She carefully observed the vows and regulations, and avoided all negative points (6 foll.). Among her performances are various fasts (*upavāsa*, vs. 20). She is said to have practiced *tapasyā* for 207 days (vs. 23). She also practiced fasting unto death (*saṃthāro*, 29-30). The poem was composed by Sonābāi, one of her female lay disciples who spent some time with the nun, in VS 1817 (= 1760 CE) in Jaipur. The copyist is a nun.

Cat. No. 340

FP 4505

MTM containing 26 texts.

*TEXT 17: ṛṣi Varasiṃhājī nī bhāsa 1 and 2 (Marwari) by Ṛṣi Śrīmalla (?)*

MEF 190v5: sadagura pāya praṇamī karīsu |  
 kaladhā mani atidharī | mani karī dharī | gāisum śrīVaragachapatī e  
 dhanya 2 mani karī gāyasyum śrīVaragachapatī e ||  
 Sādaḍī nayara suhāmaṇau |, etc.

MEF 191r8: sevaka pūnau vīnavai | saṃgha jaya 2 kārū e || 1 || iti śrī 6 ||  
 pūjyaṛṣiVarasiṃhājī nī bhāsa saṃpūrṇah || 1 || śrī || (*remaining part of the line blank*)

MEF 191r9: sakala jīṇabara ādi praṇamī | satyagumṇī gumṇa gāu |  
 śrīJivarāja ṛṣi paṭi paṭodhara Śīmāmuni Varasehaṃsarā hau re |  
 ṛṣi nāṃma Jīvajī lījai | gura muniVarasiha sira kījai ||, etc.

MEF 191v3: ... ṛṣi Śrīmalla namā nī ... kahai | ṛṣi Śrīmalla e nu ghara nī ṣānī || 12 ||

MEF 191v6: gachanāyaka ṛṣi Varasiṃha: | ... || 14 || re ṛ°||  
 riṣi nāṃma Jīvajī lījai | guru muni Varasiṃha sira kījai |  
 tū kaja āpaṇāṃ sījhai | 15 || re ṛ°||  
*Endtitle:* vaḍī śrīpūjya nī bhāsa saṃpūrṇa samāptaṃ || 2 ||

References: Not traced. For another composition on the same teacher by Thobhana Ṛṣi of the Lonkāgaccha see Koba database 00146310001. For compositions similar to this one on Lonkāgaccha leaders see Muni ŚrīKāntasāgarjī, ‘ŚrīLonkākāśāha kī paramparā aur uskā ajñāt sāhityā’, pp. 214-254, prathama adhyāya in Muni śrī Hajārīmal Smṛti Granth, Byāvar, 1965; pp. 229-231 and 250 for two Vaḍā Varasamghajī bhāsas and p. 251 for one Laghu Varasamghajī bhāsa (different from the present ones).

Notes: Śrīmalla as the author’s name is not fully certain. Poem in two parts devoted to the lives of two teachers of the Gujarati Lonkāgaccha:

1) on Junior Varasimgha VS 1589 – VS 1662 (JGK 9, p. 137), but the text does not provide any date. As usual in this kind of work, there is a combination of factual details and praise of religious qualities (observing the five great vows, overcoming passions and sense-faculties, etc.). Place of origin Sādaḍī (Rajasthan), father’s name Jamjhaṇa, mother’s name Sumdari satī. Took initiation under Lālaḍī in Sirohi (*Śirobo āvi kavī, rīṣa Lālaḍī pāsi sam-yama bari*, 190v10; see the same phrase in Text 21 of this ms. = Cat. No. 279). Became leader of the group (*gacharāyā*, 190v15). Died in Sojhata, 191r5). All this is in agreement with evidence from other sources.

2) Does not contain individual details (no parents’ names, no place name), but the constant reference to Jīvaḍī and *vaḍī* in the final title suggest that it deals with Senior Varasimgha VS 1564 = VS 1644 as he was initiated by Jīvaḍī and spent a long time with him.

Cat. No. 341

FP 4336

MTM containing 4 texts.

*TEXT 1: Ratanaguru-sijjhāya (Raj., 43 stanzas) anonymous*

1r1: ||ṢO|| iti Ratanaguru kī sijjhāi liṣei cha jī : ||  
 Ratanamgurum guṇa āgalā raiṃ || āgalā muṃṣam nā bola |  
 sābha(la)tā muṣa vāsa nārai || āpo jema tī bola || 1 || Ratana° |  
 surasevāde jī rā nadajī re || Śrīmālī kulacaṃda ||  
 nīkā rīṣa jīnā vujhāyā re | Ratanagura guṇavata | Ratana | 2 ||  
 solā varasa nā Ratanā jī rai | ādaryo vatai ācārai  
 devakanyā śrīṣī tajī rai || jeṇa līdho samjama bhārai | Ratana° | 3 |, etc.

2r9: Nemijīṇada nī ūpamā ra | śrīRatanagara sādhai |  
 śrībāi Rājala sāṣī rī ra || līdhe samjamabhāra | 40 |  
 somalapāṭa suvāṇo re | śrīRatanārgga sādhai |  
 samjama rasai jhula sadā re | nīramala pāla ācāra | Ratana° | 41 |  
 Ratanāgura padhyāroyā ra | Navā nagara mujhārī |  
 sādha sahu sevā kara ra | sapha(la) karo avatāra || Rata° | 42 |  
 Ratanai garudeva desanā re | jīmaṃ pāṣaraṇī jaladhāra |  
 silavratāi nī vāsanā re || dasamī dhāla udhāra | Ratanagura° | 43 ||  
*Endtitle* (2r11): iti śrīRatana garu kī sijjhā samṣpūrṇṇah ||



References: Koba database 000177350001 with several variations. For publications see *Sajjhāyamālā*, Śrāvaka Bhīmsimha Maṅḍik, vol. 1, Ahmedabad, 1908, pp. 324-326 *Ratnaguru nī joḍa* by Dharmasī who designates himself as Ratnaguru's pupil (close but not identical with this text); another close but not identical version publ. by Rasīlā Kaḍiyā in *Anusandhān* 23 (2003), pp. 63-68.

Notes: The text seems to be rather faulty. In the absence of any information about the religious affiliation, the Ratanaguru praised here is difficult to identify (Sthānakavāsī Lonkāgaccha according to R. Kaḍiyā, *Anusandhān* p. 64). The song is mainly an eulogy to his ascetic abilities and the restraint (*saṃjama*) he observed fully when, at the age of 16, he was asked to marry. Like Nemi, he refused the proposal and opted for religious life. The dialogue between him and his mother who explained the hardships of religious life in order to dissuade him, referring to legendary examples, is the main focus of the text. The final sentence *dasa-mī dhāla udhāra* suggests that this work is extracted from a larger one.

Cat. No. 342

FP 4412

MTM containing 38 texts.

*TEXT 19: Padas [about Vijayaratnasūri] (Raj., 8 stanzas) by Raṃgakusala (?)*

10v3: rāga Sāraṃga ||

kāmaṇagāro re gūrajī no kāpaḍo | kapade kīsa vānī kora || māhārā gūrajī ||

kānyo ro Pāṭaṇa kerā padamaṇī || vaṇīyo vālā vala māṃhī || māhā ||

nikhāryo Kārīghara nagara mem || sīvyo māgalo re || māhā ||

vaṇajyo Pāṭaṇa kere vāṃṇīye | dei mūhage mola || māhā ||

vaharo śrīVijayaratanasūrīsarū || ūḍhyo sohe jhākajhamāla || māhā ||

ūḍhīnī śrīgūrajī saṃcaryā || varasa nī koḍākoḍa || māhā ||

laṭake mehyā motā mahīpatī || maṭake mehyo mana || māhā ||

vāṃṇī mohya śrī kegha | valī valī sūṇavātma setana (= cetana) || māhā ||

praṇame Rḍhakūśala kavīrāya no | Raṃgakū(sa)la kara joḍī || māhā ||

*Endtitle* (10v10): itī padam

References: Not traced.

Notes: Stanzas are not numbered. This poem is in the first place a praise of Vijayaratnasūri, despite the unassuming title *pada* which would lead to expect more general teaching.

## II. Non-Jain religious traditions

## 1. Hymns, ritual

Cat. No. 343

FP 4474 (C)

Light brown paper. OFN: 1-2; MEF: 19-20 (three different mss. have been collected under the shelfmark FP 4474 and the European hand has numbered their pages continuously. But they clearly represent three different and independent objects). 100 x 250 mms. 16 lines. Double-ruled red margins. Red used for *daṇḍas* and numbers. Good condition but black stains on fol. 1. No date.

*TEXT 1: Sundarīpūjana (Skt., 18 vs.) [by Śaṅkarācārya]*

1r1: ||ṢO|| śrīGaṇeśāya namaḥ ||  
gīrvāṇojjala ..... caṇḍana ... payodhārābhīr āplāvitāṃ |  
nānānarghyamaṇīpravālaracaṇāṃ .... |  
... suṃdarīsuṃdarāṅgi lalite śrīpādukāṃ ādarāt || 1 ||  
... rcitaṃ suragaṇair ādāya siṃhāsanaṃ ||  
cañcatkāṃcāsanamaṇībhīracitaṃ cāruprabhābhāsuraṃ |  
etaḥ caṃpakaketaḥkīparimalaṃ tailaṃ mahānirmalaṃ |  
gaṃdhodhāvartana ... devitaruṇidattaṃ grhāṇāmbike || 2 ||  
paścā devi grhāṇa, etc.

1v8: māṅgaṇe mardalavenuśāṃkhabherīnīnāder upagīyamānāḥ  
kolāhalair ākulitātavāstu vidyādharī nṛtyakarī sukhāya || 17 ||  
etaiḥ ṣoḍaśabhi ślokaḥ upacāropakalpitaiḥ  
yaḥ parāṃ devatāṃ stoti sa teṣāṃ phalaṃ āpnuyāt || 18 ||  
*Endtitle* (1v9): iti śrīŚaṅkarācārya-viracitaṃ Suṃdarīpūjanaṃ samāptaṃ || || śrīr astu ||

*TEXT 2: Aparādhasūdana-stotra (Skt., 13 vs.) by Śaṅkarācārya*

1v9: ādau karmaśāṃgāt kalyāṇi kalukhaṃ mātṛkukṣau sthitasya tan  
mūtrāmedhyamādhye vyathayati nitarāṃ jāṭharo jātavedāḥ |  
yad yad vyā tatra dukhaṃ viśagati viśamaṃ śakyate kena vaktuṃ  
kṣāmtavyo me parādhaḥ Śiva Śiva Śiva bho śrīMahādeva Sambhau || 1 ||, etc.  
2r13: karacāraṇakṛtaṃ vākkāyajaṃ karmajaṃ vā  
śravaṇanayanajaṃ vā mānasaṃ vāparādham |  
vihitaṃ avihitaṃ vā sarvaṃ etaḥ kṣamasva  
Śiva Śiva karuṇābdhe śrīMahādeva Śambho || 13 ||  
*Endtitle* (2r14): iti śrīŚaṅkarācārya-viracitaṃ Aparādhasūdana-stotraṃ samāptaṃ ||

*TEXT 3: Annapūrṇā-stotra (Skt., 5 vs.) [by Śaṅkarācārya]*

2v1 : ||ṢO|| nityāṇaṃdakarī parābhayakarī ratnākarī suṃdarī suṃdari  
nirddhūtākīlaghorapāvanakarī pratyakṣamāheśvarī |

prāliyaalavaṃśapāvanakarī Kāṣipurāddhiśvarī |  
 bhikṣāṃ dehi kṛpāvilambanakarī mātānnapūrṇeśvarī || 1 ||, etc.  
 2v7 : saṃpūrṇādyaprabhutaṃpāvanakarī vrahmāṃḍabhaṃḍodarī |  
 līlānātakasūtrabhedanakarī vijñānavipamkarī  
 śrīviśvesvaramanaprabodhanakarī Kāṣipurāddhiśvarī  
 bhikṣāṃ dehi kṛpāvilambanakarī mātānnapūrṇeśvarī 5  
*Endtitle* (2v8): iti śrīAnnapūrṇāstotra ||

References: No. 2 is published in *The Complete Works of Shri Sankaracharya in 20 volumes*, Srirangam, Sri Vani Vilas Press, 1910, vol. 17 pp. 74-78 (15 verses) and No. 3 in vol. 18 pp. 75-78 of the same edition. No. 1 is available in many popular editions and often recorded with music.

Notes: The Sanskrit is not always correct. There are fluctuations between short and long i, aspirate consonants, etc. The second hymn ends on 2r but some more space is available on the line and on the page. The third hymn starts on 2v and is clearly from another hand. Thus it seems clear that the ms. was initially meant to include only the first two works and that somebody else added the third one.

The ms. has no collective title. The first text is attributed to Śaṅkara in the colophon but does not seem to be a work by him. Rather, it corresponds to the *Durgāmānasa-pūjā*, with some variations. The beginning is only partly legible as the text is covered with continuous black stains. The third text has no authorship mentioned but it is by Śaṅkara.

The second hymn, where the devotee insistently asks Śiva to forgive all the blemishes, errors and sufferings he endured in his mother's womb and then as a child, a young man and an old man, has in fact 14 stanzas in the ms. and not 13 because two stanzas are numbered 12. The last line of the stanzas which makes the refrain is not noted in full in the ms. As noted by P.P. Narayanaswami who encoded this text as available on [sanskritdocuments.org](http://sanskritdocuments.org), there are 'variations between prints, especially last few shlokas and verse numbering'. His text has a total of 18 verses, the 1910 ed. of Śaṅkara's work has 15. The sequence of verses common to our ms. and to the eds. is also not identical.

The third hymn, which is very popular and addressed to the Goddess as Foodbestower, is also known with several variations including in the number of verses. The version attested here has 5, but there are expanded ones with 12. Pune: BhORI 19.1 No. 9 (575 (23) of 1895-98, fol. 25b-26a, is an instance of a ms. where this hymn comes side by side with Jain works.

Cat. No. 344

FP 4511

MTM in notebook format containing 8 texts.

*TEXT 5: Sūryasahasranāma-stotra (Skt., 117 verses) from the Bhaviṣyottara-purāṇa*

[MEF 175r] ||ṢO|| om namaḥ śrīSūryāya namaḥ | aiṃ namaḥ atha śrīSūryasya sahasranāma likhyate |

Sumaṃtur uvāca ||

Māghe māsi site pakṣe saptamyāṃ kuru naṃdanaṃ ||

nirāharo raviṃ bhaktyā | pūjayed vidhinā nṛpa || 1 ||  
 pūrvvoktena jape(j) jāpyam | devasya purataḥ sthitaḥ |  
 śuddhaikāgramanā rājan | jitakrodh(o) jitemdriyaḥ | 2  
 Śātānika uvāca |  
 kena mamtreṇa japtena | darśanam bha(ga)van vrajet |  
 stotreṇa vāpi śavitā | tan me kathaya suvrata || 3, etc.

[MEF 182v] nāmnām sahaśram idam aṃśumataḥ paṭhed yaḥ  
 prātaḥ śucir niyamavān | su(sa)mādhiyuktaḥ  
 dūreṇa taṃ pariharamṭi sadaiva rogā |  
 bhītā Suparṇam iva sarvvamahoragēṃdrāḥ || (1)17 ||

*Endtitle:* iti śrīBhaviṣyottarapurāṇo(183r)kṛtaṃ Sūryasahaśranāma saṃpūrṇaṃ |

*Colophon:* jagajjayī prātar idam: jajīpa bhūmīśvaro Akavvara vādasāhi:  
 tathaiva bhaktaḥ Śivacāṃdranāmā | sasmāravāre savituḥ sadaitat 1  
 vilikhya tat pustakam uttamākṣarai|r dadāmi tadbhaktiḥ kṛte kṛtibhyaḥ tat  
 puṇyayogād bhavatāṃ mamākṣiṇī | sunirmale nirujivādarke pi || 2 ||  
 śrīśrīśrīśrī astu kalyāṇam astu ||

References and notes: The ms. is rather faulty. This popular hymn is here said to come from the *Bhaviṣyottara-purāṇa* but generally rather ascribed to the *Bhaviṣyapurāṇa* (seventh *kalpa*, according to some popular editions). It could, however, not be traced in the *Bhaviṣya* (ed. checked: The *Bhaviṣyamahāpurāṇam*, Delhi, Nag Publishers, 1984, with vol. III complete verse index). The two *Purāṇas* are closely connected works, the second being in fact the last section of the first. The *Bhaviṣya* is well-known for containing a lot of material about the sun cult (see, e.g., L. Rocher, *The Purāṇas*, Wiesbaden, 1986, p. 152). – Some sequences of the colophon are highly tentative; *vādasāhi* = *bādsbāh*. Rough meaning: Śivacandra, the scribe, introduces himself as a devotee of Emperor Akbar and of the sun. He wrote this ms. with excellent letters and present it to good people, with the wish that it is durable.

Cat. No. 345

FP 4510

Light brown paper. Elegant Jaina Devanāgarī for the main text; rather cursive or very cursive Nāgarī scripts for the later additions. OFN: 1-75 fully visible from 23 onwards; OFN 3, 12 and 53 missing, see Passi 2008 n. 76 p. 206. Several unnumbered folios at the beginning and at the end. 110 x 180 mms. Red ink used for chapter colophons, transitional phrases or refrains. 31 miniatures in Rajput style in full, 1/2 or 1/3 of a page images (described by Pieruccini in Passi 2008: 224-239). The ms. contains different units which are not from the same hand: three or more likely four hands are visible (Passi 2008: 211). Poor condition but has been restored in 1988. Not dated, probably 17th c.

Attached note: 'LP. Tessitori. *Devī māhātmya (illustrato) Nāgaaura, 9 Sett. 1914, Rs 2-8-0 comperato a Pūṇamacamda Pañcolī (Bhivāñī) Čivarāja kā betā*'.

*Devīmāhātmya (Skt.)*

[Unnumbered fol.] ||§O|| śrīGaṇeśāya namaḥ śrīCaṃḍikāyai namaḥ ||  
yad guhyaṃ paramaṃ loke | sarvvarakṣākaraṃ nṛṇaṃ |  
yan na kasyacid ākhyātaṃ | tan me brūhi pitāmaha || 1 ||, etc.

71r: evaṃ devyā varam labdhvā | surathaḥ kṣatriyaṣabha |  
sūryāj janma samāsādyā | sāvarṇir bhavitā manuḥ || 18 ||

*Endtitle:* iti śrīMārkaṇḍeyapurāṇe sāvarṇike manvamtare Devīmāhātmye surathavaiśyayor  
varapradānaṃ ṣoḍaśamaḥ kavacaḥ sampūrṇaṃ || śrī ||

(See notes below and ed. for the additional components)

References: Publ. *Devī-Māhātmya. Il MS. 4510 della Biblioteca civica «Vincenzo Joppi» di Udine*, edited by Alessandro Passi, Udine, Società Indologica «Luigi Pio Tessitori», 2008 (edition, with full study of the text, of its topic, English version, reproduction of illustrations). Notes: The ms. contains the following material: *Devī-kavaca* (3r-8r); *Argalā-stuti* (8r-9v), *Kūlana-stuti* (9v-11r); *Āvāhana* (11r). The main part of the DM is made of three main episodes which are tales of the Goddess's divine exploits (11r-71r): 1. Madhu and Kaiṭabha (chap. I); Mahiṣāsura (II-IV); Śumbha and Niśumbha (IV-X). Then come the gods' praises, followed by prophecies of the Goddess on her future intervention in the world, and an account of the merit gained by reciting the text (Passi 2008, pp. 194-197). The second part of the codex has: *Laghu-stotra* (72r-73r; later addition); *Dvārapāla-pūjā* (74r-v); *Bhairava-mantra* (75r-76v; later hand).

Cat. No. 346

FP 4436

Notebook format containing 2 texts. OFN: 1-4 (Text 1). The part containing Text 2 is not numbered, MEF: 1-6. Fol. 5 is blank. After Text 2 several blank pages. 150 x 220 mms. 13 lines. Orange pigment used over numbers, *rāgas*, etc. Edges slightly torn but no text missing. Date at the end of Text 1: VS 1904 = 1847 CE.

*TEXT 1: Rādhāṣṭamī kī badhāī (Hindi)*

1r: || śrīRādhā-Kṛṣṇābhyāṃ namaḥ || atha Rādhāṣṭamī kī badhāī liṣyate ||  
maṅgala kī samaya mai gāvaṇī || rāga Bilāsa ||  
praḡaṭī kuvārī sa laṃṇī syāmā: tribhuvana kī ujyārī || ṭeka ||  
Barasāṃnai Braṣabhāṃna rāya gharī:, rāṃnī Kīrati pyārī: 1 ||  
jākī kūṃṣī si rāṃnī | suṃdaraḥ saba hī leba lihārī: 2, etc. a group of 16 verses  
2v: || rāga Rāmmakālī ||  
āji ghārī kīrati maṅgala gāvai  
barasaḡāṃṭhi Rādhe kī sajanī:  
haraṣita rāṃni manāvai || ṭeka ||, etc.

4v: prabhu jaganātha dulaha Rādhe ko:  
ho hai sakuna hī āyo: 3 ||

*Colophon:* iti śrīBhādrapada-sukla aṣṭamī 8 śrīRādhā aṣṭamī ki badhāi sampūṇam || samvat 1904 kā mai liṣitā.

*TEXT 2: Dāṃna ke pada (Hindi)*

MEF 5v: || śrīGopīvallabhāya namaḥ || atha dāṃna ke pada liṣyate ||  
Bhādvā vudi ekādasi tai gāvai, Bhādvā sudi pūnyau paryamta ||  
siṃgāra ke darasana tai saiṃna paryamta || Āsoja vadi 1 tai Āsoja vudi paryamta ||

MEF 6v : || rāga Aḍāṇau ||  
haṭhi karilī nau mo sauṃ dāṃna Kanhāi ṭeka ||  
roki rahyau Maga jāmnana dīni:  
lakuṭi yā āḍi lagāi: 1  
maṭakī aici dharīlai pīchaiḥ, bhrakuṭi bhauta caḍhāi 2  
prabhu jaganātha rīsa sī kīni:  
sāṃcika jhūṃṭha lugāi 3.

Notes: Text 1 is a joyful song of praise to be sung on the occasion of the celebration of Rādhā's birth which is said to have taken place on the eighth day of the bright fortnight of Bhādrapada and is still celebrated every year (end of August-September). It takes a particular meaning in the locality of Barsānā, near Mathurā, which is considered as Rādhā's birthplace. In this ms. the visarga is used as a pada boundary marker. The different musical modes (*rāga*) are indicated systematically and change after each group of verses, and the frequent mention of *āji* 'today' underline that the vibrant text is to be used in performance on this special day, with evening *ārati* being done (*uthāpana tai samdhyā ārati*). Kṛṣṇa is obviously present in the homage.

Text 2 deals with merits coming from gifts or donations made on certain dates. The connection with Text 1 is the emphasis on Kṛṣṇa.

Cat. No. 347

FP 4487

Greyish paper. OFN: 1-2; MEF: 1-2. 100 x 240 mms. 17 lines. Double-ruled black margins. Orange pigment used over verse numbers. Dated: VS 1724 = 1667 CE.

*Vaḍā Bhale Bhavāṃnī (Raj., 57 stanzas)*

1r1: || lambo(da)ra lāguṃ pāya | bhale bhavāṃnī tūṃmaha | māya |  
tāṃraka akṣara bāvana sāra | cauda loka teha ni a|dhāri || 1 ||  
cyāra ṣaṃṇai curāsī laṣya | bāṃ|vana akṣara sahu ni muṣai |  
je jāṃṇai mātṛkā bramha | te karma māṃḥai pāṃmai nikarma || 2 ||  
bāvana akṣara baṃḍhī kāya | je lakṣyā ṣaṭa cakra māṃḥai |  
ghaṭa māṃ akṣara jāṃṇai jecha | kahi koī u gura māru (*for laghu?*) teha || 3 ||, etc.

2v14: e sāṃbhalatāṃ jaya 2 kāra | maṃgala Ma|hesarī nu eha vicāra |  
prathamūṃ gāvatrī tāra ka hāṃma | e sahūi mātṛkā nu ṭhāṃma || 55 ||

Sarasati taṇai pasāmi karī | bhale bhavāṃnī mani ulaṭa dhārī |  
 sām̐bhalatām̐ hui puṇya prakāsa | jeha ni mām̐hai Sarasatai nu vāsa || 56 ||  
 Sāradā tām̐ tusai jeha ni | ṣaruṃ jñāṃna hui jeha ni |  
 kahi koī u be kara joḍai | dīna jāṃṇī ma de suṣoḍai || 57 ||

*Endtitle and colophon* (2v18): iti śrīVaḍā Bhale Bhavāṃnī saṃpūrṇṇa || saṃvata 1724 varṣe  
 Caitra sūdi 3 Guru | Ghāṃtrūḍāuṃ grāme laṣītaṃ ||

References: Not traced. But similar developments in literature connected with the *Bhuvaneśvarīmabāstotram*, see ed. Muni Jinavijaya, Jodhpur, 1994 (Rājasthān Purātan Granthamālā 54) vss. 23-24 p. 17 where each letter is associated with body parts of the Goddess. Songs about *Bhale Bhavānī* are very popular in Rajasthani.

Notes: The alphabet (*māṭṛkā*) considered as a concentrate of the universe and representing Brahma being used for meditation because it is the manifestation of the *śabdabrahman* as *anāhata* (vs. 16) and represents the *trimūrti* (vs. 35). The letters have to be laid out in six concentric lotuses, with six letters in lotus No. 1, 2, 3, and 6, twelve in lotus No. 4 and sixteen in lotus No. 5. Then the letters are detailed. Their total should be 52 (*bāvana akṣara*). There are the 16 vowels (*śola svara*, vs. 19), which have to be understood as *a, ā, i, ī, u, ū, ṛ*, long *r, l*, long *l, e, ai, o, au, aṃ* and *ah*. Verse 20 to 54 each start with a word containing the consonant dealt with in succession, with two verses for *ka* (20-21) and *ca* (25-26), no verse for *ṇa* and one verse for the others (*kha, ga, ṇa, cha, ja, jha, ṇa, ṭa, ṭha, ḍa, ḍha, ta, tha, da, dha, na, pa, pha, ba, bha, ma, ya, ra, la, va, śa, ṣa, sa, ha* and *ḥṣa* in 54). Although *tra* and *jña* have to be included to reach the total of 52, they are not treated separately.

Cat. No. 348

FP 4502

Brownish paper. 10 folios, not numbered and placed in a confused order on the digitized images. 110 x 260 mms. 9 lines. Incomplete, no date.

*[Celebration of Hari], fragmentary, incomplete*

[1r] /// jīvaḍā hari hari bāhiro | nija ko nātau nāha || 10 ||  
 ālī morām̐ auguṇām̐ | sāhiba kera guṇām̐ha ||  
 buṃḍa vara ṣāraiṇa kaṇa | tāga nala bhaityām̐ha || 11 ||, etc.

[9r] namo prati sūraja koṭi praḡāsa | namo vanamālī līla vilāsa |  
 namo laṣa kaṃdrapa koṭi lāvanya | manohara mām̐ṇaṇa rūpamadana || 81 ||, etc.  
 ubhai kara dūṇa āvadhāa saṃṣa, sāraṃga pada magadā cakra saṃṣa ||  
 namo paṃca vrata parama pravīta, susāma sunīla surati susīta || 83 ||  
 sabhuta suhaṃsu viyā paka śraba///

*[Extra folio, beg. of recto]* || 13 ||

caraṇa pavitra karī sa ca trabhuja, tiḡuṇa nātha nāce āḡali tujha |  
 iṃḍrī pravita karī sayama aparama || dame gyām̐na tujha dayatām̐ dama || 14, etc.

*[Extra folio, end of verso]* || 19 ||



nayaṇa nipāya karī rāna rāyaṇa | peṣe rūpa to bhagata parāyaṇa |  
sakiyatha śravaṇa karī sabe sāmṃī | nita pratikathā suṇe bahanām///

Notes: Problematic ms. Beginning missing, end missing. The available portion covers stanzas numbered 10 (end part only) to 84 (beginning part only). In addition, there is one page with stanzas numbered 13 to 16 (recto) and 17 to middle of 20 (verso), different from the stanzas with the same numbering in the main text. Either they represent (1)13 to (1)20, implying that 84 to 113 are missing here, or they belong somewhere else. The first hypothesis would seem more likely because the script and the layout are identical to the rest.

Cat. No. 349

FP 4376

Brown paper. OFN: 1-5; MEF: 1-5. On 5v, '420' above the folio number: perhaps the *grantha* number. 100 x 250 mms. 11 lines for the *mūla*. Double-ruled black margins. No date.

*Gūḍhā / Gūḍhārtha (Raj., 117 stanzas) with interlinear commentary*

1r1: || atha gūḍhā likhyate

taruvara, asavaka, pisuna, tāsa ripu, sevaka, tātā

vāhaṇa, ripu tasu, vāsu tāsu maṃḍana viṣyātā

raṣavālā ripu svāmi tāta bāṃdhava tasu suṃdara

mahimaṃḍana sukai tahāṃ grāhaka guṇa maṃdira

ripu tāta dhuya bappiḥa jyuṃ kahai vayaṇa

bali vali nipuṇa deva silai ṇi pari kahai kima kijjai sa pīo haviṇa || 1, etc.

*Comm.*: vṛkṣa, devatā, Rāvaṇa, śrīRāṃma, Hanumaṃta, pavana, hiraṇa, siha, vanaṣaṃḍa, caṃ-  
dana naja vṛkṣa sarppa Garuḍaḥ Kaṣṇaḥ Vasudeva Samudravijaya pṛthvī parvata Pārvatī  
Mahādeva sarppa śrīKṛṣṇa Kaṃsa Ugrasena Rājimatī bappihā jyuṃ, etc.

5r9: Cāmuṃḍāsuta vāhaṇaha tasu jaṇaṇī aṇuhāra

tāsu paṭaṃta e ghara gharaṇi, gayo jamaṃtara hāri (1)16

madhukara bāhaṇa vāhaṇa nai vallī, sasi vāhaṇa vāhaṇa moṭhillī

Bhīma kumera bhaḍake nai bhaggo, ravi ro naṃḍaṇa (117)

*Comm.*: +prapāla ro vāhaṇa tiṇa rī mātā kumarī tiṇa rai aṇu+āra sariṣī jiṇa rai astrī tiṇeṃ  
janma hāsyau 16 bhramaravāhaṇa kamala tasya vāhaṇa yāṇī Mahādeva tasya vāhaṇa sāmḍa  
tiṇaiṃ ṭheli kumbha bhāgau kasya kātāu ha+a vilaggau | saṣī re eka acambhau thayo | Ujjainī  
cora ... āgaiṃ rahyo || 17.

*Addition from a later hand on 5v: Subhāṣita with Raj./Guj. commentary*

5v1: ||§O|| hima-śīsira-vasaṃta-grīṣma-varṣā-śaritsu |

stana-tapana-vanāṃbho-harmya-gokṣīrapānaiḥ |

sukham anubhava rājan śatravo yāṃtu nāśaṃ |

divasa-kamala-lajjā-sarvvarī-reṇu-paṃkaiḥ || 1 || [= *Subhāṣita-ratna-bhaṇḍāgara* p. 106 No. 149 in the section on general praise of a king; no indication on the source]

*Comm.*: hima ṛtu khatāṃ Magasira Posa bihuṃ māse | śīsira ṛtu khatāṃ Māha Phāguṇai ||  
vasaṃta ka° Caitra Vaiśāṣa nai viṣai, grīṣma khatāṃ Jeṭṭha Āsāḍhai, varṣā Śrāvaṇa Bhādravai,

śarit ka° Āsū Kātī nām ṛtu māhe || hima ritu māhe kuca suṃ sukha 1, śísira māhe agni suṃ sukha || 2, vasaṃta māhe vana suṃ sukha | 3, grīṣma māhe pāñī suṃ sukha 4, varṣā mai ghara suṃ sukha 5, śarit māhe gayā no dūdha, iṇami chahuṃ ṛtu māhe ī the chae vaste karī sukha pratai bhogava || aho rājeṃdra valī tāharā vairī śatru jāvau nāśa pratai pāvau. keha nī pari? jima, hima māhe jima dina ochā havai, śísira māhe jima kamala sūkai, vasaṃta māhe jima lāja [= grain, and not 'shame', Skt. *lajjā*] jāyaim, grīṣma māhe jima rātri ochī havai, varṣā māhe jima dhūli +baṭāyaim, śarita māhe jima kādau vahī jāyai, tima tāharā vairī nāśau.

References: Tessitori 1918 (*Bardic and Historical Survey II*. Bardic Poetry I. Bikaner State) MS. 5 p. 37a-50b, in 77 verses (no extract); Calcutta Asiatic Society Trivedi No. 142 (R.1.c), fol. 23-31 in Jaina Devanāgarī (ms. presented by Paṇḍita Pannalāla Bākalivāla, Nagaur on the 19th September 1914 to Dr. L.P. Tessitori), starts *atha gūḍārtha liṣyate* but then differs. – See also Niranjana Rājyaguru, 'Gūḍārtha dohāo ane anya sāmāgrī: paramparāgat lokavārasāṇu jatan' in *Anusandhān* 50(2), 2010: 5-24 for a similar trend.

Notes: Text tentative; further investigation required. Comparing the Udine ms. with the Calcutta one suggests that the beginning is missing here and that the ms. is perhaps a selection. Belongs to the areas of lexicography and riddle both. Lists of words in the *mūla*, which are indirect or hidden (*gūḍha*) designations. The commentary gives ordinary equivalents. Trivedi describes this somewhat mysterious work as follows: 'About 10 dūhās in the beginning are with notes and they supply hints to arrive at the interpretation. The difficulty of the verses is mostly due to the allusions.'

Cat. No. 350

FP 4473

Clear script. Brownish paper. OFN: 1-6; MEF: 1-6. 100 x 250 mms. 17 lines. Double-ruled red margins. Spaces as punctuation-markers. Orange pigment occasionally used. No date.

*TEXT 1 : Śivarātri-kathā (Raj., prose)*

1r1: || Mahādevajī sadā suprasanaṃ atha Śivarātrikathā likhyate ||  
Kailāsaparbatasya viṣayai, śrīMāhādevajī śrīPārbatī baiṭhā chai, śrīMāhādevajī rau rupa kiṃ-  
saḍo ika chai pāṃca muṣa chai, taṭhai Pārbatī hātha joḍanai araja karai chai, aho isvara monu  
koika varata vatāvau, tiṇa vara tathī udhāra huvai, tārāṃ Māhādevajī kahai chai,  
śrīMāhādevauvāca, ho Pārbatī Phāguṇa rā māsa mai, Śivarāta rau varata uttima chai, suthe  
karau tarai Pārbatījī kahai chai, śrīMahādevajī au varata kiṇa kīyau, nai kiṇa ... (6) to nai pura-  
balī kathā kahu: to sām̐bhalau Ujeñī nagarī taṭhai rājā sadharamā rāja karai chai, tiṇa rī naga-  
rī mai saraba loka suṣī chai, etc.

3r11: āheḍī saraga gayā | śrīŚivarāta rau varata rau au phala chai, jāgaraṇa kīyāṃ rai paratāpa  
karanai Vaikuṃṭha kīyā so vāta śrīMāhādevajī śrīPārbatījī nai kahī tarai śrīPārbatījī Śivarāta  
rau vara ta karaṇa lāgā

*Colophon* (3r12): ite śrī (13) Śivarātari kathā: sām̐pūrṇaṃ || paḍhaṃta guṇata suṇaṃta moṣa-  
phala labhaṃte || li || gāṃva: Seṣasara-madhye | Jodhī liṣatūṃ || śrī

*TEXT 2: Homa ritual (Skt., prose)*

3r14: || śrīGuṇesāya namaḥ oṃ citaṃ ca svāhā idaṃ citāya citāśva svāhā idaṃ ciṃto āūtas ca svāhā: idaṃ māṃto to vigyātaṃ ca svāhā, idaṃ vigyātāya vigataś ca svāhā idaṃ vigāto manaś ca svāhā, etc.

3v13: samanaṃ karamaṇī syāṃ devo hutāgyaṃ svāhā 28 idaṃ parebhyāḥ pare varebhyo: sata-vāmahebhyaḥ udako saprasnaṃ āpasevāsāṃtiḥ || (*then blank space and beginning of next text*).

*TEXT 3: Gaustuti (Skt., verses)*

3v14: Māhādeva namaskṛtyaṃ Vrahmālokapītāmahaḥ  
Gavāstotra pravikṣāmi lokānāṃ sātavarddhanī  
śrīNāradvāca. Nāradau prachate | rājā dharmaputro Yudhiṣṭira  
nā Kārateke samo māse nā krāteyuga samo jugaṃ  
nā vedā ta paramasāstraṃ naṃdīnāṃ śurabhī tathā  
gavānāṃ śurabhī tathā | dasa varaṇānaṃ ka sadāṃna sikyaṃ phalaṃ  
so tadamtā īśvaro bhakto bhogī suśa kī medinī

4v1: traṇau caraṃtī amṛta śuraṃ ta vipreṣu dayā:  
kula udharamtaḥ ākāla dukālaṃ vi trikālaṃ: te nityaṃ māhāpātakanāśanaṃ

*Endtitle (4v2): iti Gausātrī samāptaṃ ||*

*TEXT 4: Vṛṣabhadāna (Skt., verses)*

4v2: oṃ vaṃsiya pṛchito aśvā vai dharmaputro Judhīrṣa :  
vraṣabhadāṃna kām puṇyaṃ kaṃ phalaṃ prakāraye  
vāsīṣoḍa vācai vaḥ athā ta sampravīṣyāmi  
vṛṣabhaṃ puja aivaṃvīdho jasa maṃtraṃ phalaṃ dayyā  
sarvapāpāpranāśanaṃ bho meṣu vraja hi nasyaḥ  
maṃtrahiṇaṃsya devatāḥ vidhihiṇasya vraṣabhaṃ caiva:  
dāna tatra naṃ kāraye, etc.

4v14: pītavastra sasobhitaṃ  
seṣā vidhīm iṣabhaṃ ca sarvapāpāpranāśanaṃ

*Endtitle (4v15): iti śrīVṛṣabha saṃpūrṇaṃ ||*

*TEXT 5: Kalasavidhāna (Skt., prose and verses)*

4v15: oṃ athā tasampara vivyāmi mula sāṃta vidhīya kayai  
vrahmaṇo chatrīyau vaisase sudra sāṃvidhim utamaṃ, etc.  
5r1: || oṃ athāta sampravīṣyāmi kalasaṃ saṃbhava jathā:  
uttare heṃaṃ pāra se khīrodāna masāgare

prārambhaṃ maṃthanaṃ kurjyāt devī sarve sivā māi  
dāna chīra balā muṣai balavāmbala saṃmṛta  
maṃthāna maṃthanaṃ kṛtvā  
netra kṛtvānuvāsiga mūla kūrma sato sathāpyaṃ, *etc.*

5v4: vrāhmaṇo labhate vidyā chatrīyā labhate mahī  
vaisasī labhate lābhaṃ sūdra gati samutamam  
aputrārthī labhate putraṃ rogārthī rogamucite  
vaṃdhyā ca labhate garbhaṃ moṣyārthī labhate gatiṃ ||

*Endtitle* (5v6): iti śrīKalaśavidhānaṃ samāptam ||

*TEXT 6 : Śaṭaraghyā (Skt.)*

5v6: om śaṭaraghyā bhavaṃti  
ācārajyor iti gi vivāha jyo rājā  
prasanāti kavituṃ  
prati saṃbataṣaro  
naṃ rahīyo raja śimāṇāṃ  
asatrī ti rajā  
sādha bhavanā sati vara, *etc.*

6r6: dadhi jaganyā madhi vivāhaṃ kura ye te prāyaḥ  
saṃvatsare jane mana krutvā te arghayā vāya na jā jaye  
prāṃṇi kṛtvā aṃraghāyāti saṃtorarapi ||

*Endtitle* (6r8): iti śrīŚaṭaraghyā saṃpūrṇaṃ

*TEXT 7: Gaṃgāṣṭakastotra (Skt., 9 stanzas) by Vālmiki*

6r8: mātāḥ śailasutā sapatni vasudhā śṃgāra hārāvaliṃ  
svargārohaṇi vaijayaṃti bhavatīṃ bhāgīrathī prārthaye  
tvannīre vasatas tvadambu pibatāḥ tvadvīcīsu krīḍitaḥ  
tvannāma smaratas tvadarppitadrīṣaḥ syān me śarīravayayaḥ 1, *etc.*

6v4: Gaṃgāṣṭakam paṭhati yaḥ prayataḥ prabhāte  
Vālmikīnā viracitaṃ śubhadam manuṣya  
prakṣalya śrotakalīkilviṣam āsu sarvvaṃ  
svargaṃ labhet patati naiva punar bhavābdhau 9

*Endtitle* (6v6): iti Gaṃgāṣṭakam stotraṃ samāptam

*TEXT 8: Vadrīnāthaji kau maṃtrapāṭha*

6v6: atha śrīVadrīnāthaji kau maṃtrapāṭha liṣyate ||

om̐ namo bhagavate om̐ pasamasīlāya: au paratānātmāya: namo kimcana vittāya: ṛṣi ṛṣabhāya:  
nara nārāyaṇāya paramahaṃsa paramagurave ātamārāmādhīpataye namo namaḥ 1, etc. (9)  
Vāsadevāya dhīmahī Pradyumanāya Aniruddhāya: nama: Saṃkarṣṇāya ca: 2 i | ca ||

Notes: Although this is a MTM it has been decided in this particular case to keep all the textual units together under a single entry. The ms. has no general title. Except for the first text, which is clearly in Rajasthani, the rest is meant to be in Sanskrit. Although the script is neat and clear, the language is not Paninian Sanskrit. The most correct text is the famous hymn to the Ganges ascribed to Vālmīki. The rest is in mixed language and often rather unclear. The following marginal titles are noted: *Śivarātraka* on 1v and 2v with OFN; *Gautira paṇa* 4 on fol. 4; *Kalaśapatra* on 5v. Verses in Texts 3 to 5 are not numbered. The marginal title *vivāha ri pā* 6 on 6v could suggest that some of the units, in particular those dealing with the gift of a cow, the gift of a bull, the placing of the pots, were used in performing the ritual of a Hindu marriage. Text 6 could owe its name to the fact that it contains om̐ six times accompanied by offerings at reception of a guest. There are a few lines added below the main text, in smaller script, by another hand on 3v, 4v and 6v, as well as in the right hand margin (3v), both margins (4v) and left margin (6v). They are in mixed Sanskrit and vernacular.

## 2. Medieval Hindi literatures

Cat. No. 351

FP 4368

Brown paper. *Prṣṭhamātrā* (Jain) nāgarī. OFN: 1-2; MEF: 1-2. 100 x 240 mms. 14 lines. Triple-ruled black margins. Some black spots on 1r. No date.

A) *Aṣṭaparīkṣā* (Skt.) by Gorakhnāth

1r1: ||ṢO|| gurubhyo namaḥ ||  
jñānaparīkṣā | nirārambha | nidabhrama | nirvāsī | niḥśabdaḥ |  
vicārapṛcchā | nirmoha nirbaṃdha | nisamkaḥ nirvāṇa |  
vivekparīkṣā | sarvvāṃgī | dhāvasamā (ed. sāvadhāṃna) sa+(illegible, black stain) sāragrāhī |  
śīlaparīkṣā | suciḥ | saṃyamah | svātiḥ śrotā |  
saṃtoṣaparīkṣā | ayācika avāṃsikaḥ amānikaḥ sthira |  
nīviraparīkṣā | samānā suhṛdaḥ śītala | suśadāi |  
sahajaparīkṣā | niḥprapaṃca | nīstaraṃga | nīrlepa | nīrdaṃda |  
śūnīparīkṣāḥ | lyava | laga | dhyāna | samādhi

*Endtitle* (1r4): iti Gorāṣanātha-vīracitaṃ || Aṣṭaparīkṣā tākā batṛisa bola lakṣaṇa saṃpūrṇaṃ ||

References and Notes: Publ. in *Gorakha-bānī* ed. Dr. Pītāmbharadatta Baḍathvāl. Prayāg, Hindi Sāhitya Sammelan, 3rd ed. VS 2017, p. 249 under the title *Battisa lachana and title Aṣṭa parichy* or *Aṣṭa pārchyā* as variant. Here this is the reverse. There are eight tests, each defined with four terms, hence the alternate titles. The ms. and the ed. also differ slightly in the sequence of the eight 'tests': *gyāna*, *vicāra*, *bameka*, *saṃtoṣa*, *nīrabala*, *sahaja*, *śīla*, *sumni* (ed.). The terms defining sahaja in the ms. are those defining *nīrabala* (corresponding heading here

nivira) in ed. In ed. the poem finishes with a verse stating that this ‘eightfold yoga test is a defining mark of *bhakti*’. The main difference between the ms. and ed. is the language, meant as Sanskrit here, clearly a vernacular form in ed., where none of the texts published is in Sanskrit. The colophon of the ms. gives Gorakhnāth as the author of the Eight Tests, but the *Gorakhbānī* ed. places it in an appendix collecting works of other Yogis.

B) *Gorakha-bodha (Old Hindi)*

1r5: śrīGoraṣabodha |  
 Goraṣovāca |  
 tumhe sadguru amhe sisya |  
 śabda eka pūchivo | na karavī rosa | śabda eka pūchivā dayā | kari kahivā |  
 āraṃbhī yogī kavaṇa vidhi rahivā |  
 Maccheṃdrovāca |  
 avadhū rahivā hāṭe vāṭe ruṣa vṛkṣe kī chāyā |  
 tajivā kāma krodha lobha moha saṃsāra kī māyā |  
 āpa suṃ goti a(n)amṭa vicārā |  
 sucita nidrā alpa āhārā |  
 Goraṣovāca |:  
 ādeśā kā kava upadeśa | śūnya kā vaṇavāsā  
 jñāna kā kavaṇa guru | pūchita Goraṣa+āmā | 3, etc.

2v12: Goraṣo° |  
 kahām deṣivā kahām vicārivā kahām +ṣivā sāram |  
 kahām deṣi mastaka muḍāivā | kavaṇa gati ūtarivā pāram | 46  
 Maccheṃdro° |  
 āpā deṣivā śabda vicārivā | tatvaṃ deṣivā (sā)ram |  
 riddhi siddhi deṣi mastaka muḍāivā | vrahmajñāna le utarivā pāram | 47

*Endtitle* (2v13): iti śrīMaccheṃdranātha Goraṣanātha saṃvādo Goraṣa-bodha saṃpūrṇam ||  
 śrī: cha:

References: Publ.: pp. 186-202 in *Gorakhbānī* under the title *Macchīndra Goraṣa bodha*. Translation in Mohana Singh Ubarāi Dīwānā, *Gorakhnath and Mediaeval Hindu Mysticism including Text and Translation of Machhendra, Gorakh Goshti Padas and Shlokas of Gorakh*, Lahore, 1937. – Donatella Dolcini, ‘A proposito di un manoscritto inedito del Machindragorakh’bodh’ in *Atti del terzo convegno nazionale di studi sanscriti* (Bologna, 24 Maggio 1984), Torino, 1986, pp. 31-38 (not ideally relevant on the text and the manuscript themselves).

Notes: This work occupies an important place in Tessitori’s scholarship. Among his unpublished papers a transliteration of the *Gorakhbodha* is found. It is based on a six folios modern copy dated VS 1970 (1913 CE) of a Jodhpur Darbār ms. (see below), and followed by an English translation. It was planned to appear in the *JRAS* at Grierson’s suggestion, but never did, and ends with ‘Udine 1913’. But this work was not done in vain. While Grierson wrote the article *Gorakhnāth* in the *Encyclopaedia of Religion and Ethics* (vol. VI, pp. 328-330),

Tessitori wrote the article *Yogīs (Kānpḥaṭā)* in vol. XII, 1921 (pp. 833-835). Part of it is based on the *Gorakhabodha* to which Tessitori had had access through the ms. from the Jodhpur Darbār Library lent to him by Grierson. He wrote: ‘The most important source of information, which has remained unedited to the present day, is, therefore, the *Gorakhbodh*, a work written in an old form of Hindī and reported to date from the 14th century. The work is in rhymed prose, sixty stanzas in all, and is in the form of a conversation between Gorakhnāth and his guru Machchendranāth, the stanzas being a question and an answer alternately. Unfortunately the extreme conciseness and difficulty of the text and particular character of the exposition make this source only partially utilizable’ (p. 834). The geographical origin of Gorakhnāth is not clearly known but his thought and teachings have circulated in Rajasthan, and some authors concluded on the basis of the language that he was born in Rajputana (Singh 1937: 42).

There are 47 numbered stanza in the version of the text handed down in this ms.: No. 3 (1r8); 4 (1r9); 12 to 24 (1v); 25 to 36 (2r); 37 to 47 (2v). No number appears between 5 and 11. The ms. copy used by Tessitori has 61 stanzas, *Gorakh-bānī* ed. 127 and Singh ed. 133. To some extent the sequence of verses attested here is closer to the copy used by Tessitori than to the *Gorakh-bānī* ed. or Singh text but the three sources in fact do not coincide and offer many variations. The Udine ms. appears to be rather faulty at places with missing words or unnecessary repetitions.

Cat. No. 352

FP 4499

Yellowish paper. Bookformat. OFN irregularly noted, some pages missing, others in disorder. The last numbered page is 85. MEF: 1-57. 150 x 220 mms. Double-ruled red margins. Folio number in red in the upper part of the left hand margin. Red used for *daṇḍas* and for the words *dohā* and *copai* but no verse-numbering. Rather poor condition. Many parts torn and missing. Incomplete, no date.

*[Laṅkākaṇḍa of the Rāmcaritmānasa (Awadhī) by Tulsidās] incomplete, with lacunas*

1r1:

///(kalyā)ṅakalpadrumaṃ ||  
naumīdyam girijāpati gaṇanidhi Śambhu Śivaṃ Śaṅkaram || 2 ||  
yo dadāti satataṃ Śambhu kaivalyam api durllabham ||  
khalānām daṇḍakṛd yau sau Śaṅkaraḥ saṃ tanotu me || sorāṭha ||  
Sidhu bacana suni Rāma saciva voli prabhu asa kaheu ||  
ava vilaṃva kihi kāma karahu saita utarai kaṭaku ||  
sunahu bhānukula ketu jāmaṃta kara jori kaha ||  
nātha nāma tava seta nara japi bhāu sāgara tarahi || caupai ||  
yaha laghu jaladhi tirati kiti bārā || asa suni puni kaha Pavanakumārā ||

OFN 85 (*facing MEF 40*):

Maṃdodarī vacana suni kānā || sura muni sidha sabahi suṣa mānā ||  
aja mahesa Nārada sanakādī || je munivara paramārathavādī ||

bhari locana Raghupatihi nihārā || praima magana sava bhae suṣārī ||  
 rudana karata viloka sava nārī || gaeū Vibhīṣana duṣa mana bhārī ||  
 baṃdhu dasā deṣata duṣa kīnhā | Rāma anuja ka(nh)ū āyasa dīnhā ||  
 lachimana jāi tāhi samajhāeū || bahuri Bibhīṣana prabhu pahaāeū || |  
 kṛpādṛṣṭi prabhu tāhi vilokā || karahu kriyā parihari sava sokā ||  
 kīnha kriyā prabhu āisu pāi || vidhivata kāla neṃmam jimi gāi || dohā ||  
 mayatanayādika nāri sava dehi tilājala tāhi ||  
 bhavana gāi Raghuvīra guna guna varanata mana mahi || caupai ||  
 āi Vibhīṣana puni sira nāvā || kṛpāsīṃdhu java anu///

References: Ed. consulted: Gita Press, Gorakhpur, VS 2012 [*sacitr, saṭik, majhlā sāiz*], with modern Hindi translation, and electronic text on GRETIL.

Notes: No title in ms. The initial Sanskrit invocations are missing. A large part of the end is also missing, as well as intermediate portions because of the ms. condition. The available part ends with Rāvaṇa's death, the sorrow of his wife and brother, his funeral and praising Rāma for what he achieved as he could liberate the world from an evil force.

Cat. No. 353

FP 4415

Yellowish paper, fol. 4 red-coloured. *Prṣṭhamātrā* script of rather large size. OFN: 1-4; MEF: 1-4. 100 x 230 mms. 20 lines. Narrowly spaced text. Double-ruled red margins with horizontal line at the top on fol. 1. No margin drawn from 2 onwards. No *daṇḍa* used. Occasional additions of omitted text in margins. No date. 'sam. 1384' (?) from a later hand.

*Rukamaṇī-vivāhalo (Braj, 81 stanzas) by 'Sūrdās'*

||ṢO| parathama bināṃeka Guṇapata binaūṃ  
 sīṣa suṃmata dyo jī puraṇa devatā 1  
 suṇa sīṣa samatā, paje e manasā  
 toi na vina hūṃ devatā aṃḍaga cojī  
 caraca Gaṇasa pujuṃ  
 nāṃvaṇa debī Sāradāṃ  
 vasutarā e kūla rāṃjaṃva moṭā nagara Kūḍalapura basa 2  
 devā to deva akaṃḍa ātama āja vevacara||ṇā bhajo  
 manarā manoratha hūṃ yāji pūrā  
 gāvo jī Rūkamaṇa vyovalo 3  
 (in the margin) tīna laukī mātrā anaṃta dātā ka rosa janakā vyāvalā  
 cāla nagara Kūṃḍalapura rājā Bhīma basa  
 jāṃ ghara kaṃvārījī Rūkamaṇa rājakanyā  
 kaṃvārījī Rūkamaṇa rājakanyā  
 pāṭarāṃṇī ima kaha 4  
 māharāja soba rahai ral+āvo  
 ralijimāna māṃharī Rūkamaṇī, etc.

4r4: ... suṇajo hai saṣī ... lāla mā° 79



āgato ḍollo (?) Rūkamaṇa ko cālyo  
 puṭha dala śrīKisna ko eka bājājī bāju pātara  
 nācai ++ ḍolo jī  
 āvama+a kato eka āgase ho darābāi bāra rokī ne  
 gado na bīrā āpaṇo 80  
 eka vaṣo la chaṃga cobīra baṭhom āgā padhāro māharī  
 beha naḍī eka aṃbara bīro  
 aṃbara bhāvaja abara bīrā thārī  
 rāṣaḍī aṃbara bhāva ja thāro cūḍha ḍalo 81  
 Sūradāsa nāima bhoga dijo gāyo cha Rūkamaṇa byāhalo  
 eka ādagalo anāda galo bijāṇo jī tīna loka no

*By another hand:* nesarāe phulā kā (*unclear; compare* phulā kī neṃsarāe in the margin of 23v FP 4489, Cat. No. 211).

*In red ink:* ma iti saṃpṭa saṃ 1+64 kā Panālālajī svamī.

References and notes: This ms. is not easy; text highly tentative. A reader added passages in the margins and indicated that several letters in the text have to be removed, which suggests it is rather faulty. The verse numbering has some mistakes with duplicate numbers. In addition, the ascription to Sūrdās is slightly puzzling. The only independent work on this topic by Sūrdās I could trace is the Rukmiṇivivāha ms. No. 416(e) vol. 2 pp. 1432-1433 in Hiralal, *Twelfth Report* (with extracts) but the texts do not coincide. On the other hand, McGregor (*Hindi Literature from its beginnings to the nineteenth century* p. 80) notes: 'Apart from Kṛṣṇa padas of the Sūr-Sāgar a number of purportedly independent works are attributed to Sūrdās. They are mainly unpublished'. In the *Sūrsāgar* the story of Kṛṣṇa, Rukmiṇī and Śīsupāla is present, although not prominent: see *Sūrsāgar* (ed. Nanddulāre Vājpeyī, Banaras, VS 2018) Nos. 4786-4807, but this ms. is different. R.S. McGregor, 'Nanddās's Treatment of the Story of Rukmiṇī', where some other versions are also examined, is not helpful directly (in C. Schackle and R. Snell ed., *The Indian Narrative: Perspectives and Patterns*, Wiesbaden, 1982: 155-172). The Rukmiṇī story, however, is very popular in the literatures of Rajasthan, written and folk alike: see *Rājasthān ke premākhyān* pp. 213-214 or, here, Cat. Nos. 363-364; Cat. No. 214 for a literary Jain version. The closest text to this one I could trace is the folk version called *Rukmaṇjī ko byāvalo* briefly analyzed with a few extracts in Dr. Kanhaiyālāl Śarmā, *Hāṛautī bolī aur sāhitya*. Udaipur, Rājasthān Sāhitya Akādami, 1965, pp. 127-129. In Hāṛautī this is a folk story which is often sung by women on the occasion of wedding. This has some impact on the points that are underlined or minimized in the story. The emphasis is on achieving the wedding of Kṛṣṇa and Rukmiṇī, without too much insistence on Śīsupāla. This is also the case here. The main stages are: introducing Rūkamaṇa, her father Bhīma in Kuṇḍalapura, the parents' love for their daughter, the intervention of Rukmiṇī's brother, Rukmaiya, who wants to get her married to Sūsapāla (11-12), the latter's joy (16ff.), Rukmiṇī's sadness (21ff.), her message to Kṛṣṇa (Kisana, Kisnaji; 31ff.), a lengthy town-description (39ff.), Kṛṣṇa's arrival in Kuṇḍalapura (48ff.), the wedding and joyful songs (end of text). Tessitori was in contact with one Paṇḍita Pannālāla Bākalivāla from Nagaur who presented mss. to him (see Trivedi 1957: No. 142), but it is not possible to know whether the Panālāla mentioned here is the same.

Devanāgarī from western India. Yellowish paper. OFN: 1-4; MEF: 1-4. 110 x 240 mms. 19 lines. Double-ruled red margins. Red used for *daṇḍas*. No date.

*Sākhīs by Kabīr (Old Hindi)*

1r1 : ||§O|| sādhu sahaje dūbalā | loga kahe ghari ttūṣya |  
 hīyaḍā me sāraṇa bahe | dūgara jehā dūṣya | 1 |  
 sādha 2 sabahī bhalā | āpara nī ṭhori |  
 pāṃcu idrī basī kare | so māyā kī moḍa | 2 |  
 Kabīra kariye to jāñīye | suganā setī sagī |  
 lāra 2 hoi paḍe | tau na chāḍe raṃga 3  
 Kabīra vo manahī je tāsa kuṃ | so sevaga bhala hoyā |  
 sira ūpari āraṣa hai | tau na nyā hoyā | 4 |  
 Kabīra tāsu prītai kare | jau nīrabāhai uḍī |  
 banitā su na rāciye | deṣata lāge ṣoḍa | 5 |, etc.

*Endtitle* (4r8): iti Sākī samataḥ |

References and notes: This is an extremely idiosyncratic manuscript, perhaps like all Kabīr manuscripts are, which does not match in full any of the numerous scholarly or popular editions of the *Sākhīs* that were consulted (in particular Shyam Sundardas, *Kabīr Granthāvalī*; Ch. Vaudeville, *Kabīr Granthāvalī*; id., *Kabīr*; Callewaert; Yugesvar, *Kabīr-samagra*, Baranasi, 1996, 3rd ed.). An extremely useful contribution to the study of Kabīr mss. based on specific cases is J. Strnad, 'A Note on the Analysis of Two Early Rājasthānī Dādūpanthī Manuscripts', *Asiatische Studien / Etudes Asiatiques* 70 (2), 2016, pp. 545-569.

When an author's name appears in the verses it is only Kabīr (fl. ca. 1470-1520). Rāgas are not mentioned, which would be the case if the ms. had been meant to be used in a singing session as an aid for a specific singer for instance (cf. L. Hess, 'We could go on till the end of time cataloguing variations in words, phrases, and sequences in performed or written versions of what is recognizably the 'same' song', *Bodies of Song: Kabīr oral traditions and performative words in North India*, New York, Oxford University Press, 2015, p. 84).

As a consequence quoting the beginning and end of the ms. only is not enough (descriptions of Kabīr mss. in catalogues are generally frustrating because too little information is provided about the contents and its arrangement). In the beginning verses otherwise found in the *samgati kau aṃga* appear. From 1r9 sections (*aṃga*) based on subjects, a kind of division common in Kabīr's *Sākhīs*, can be traced, but are not mentioned systematically: there are groups of verses with no headings. When definable *aṃgas* are compared with their counterparts in editions, it appears that they share common verses with them, but also contain verses that are found in other parts or verses that cannot be found in any of the accessible editions, even in the cumulative work of Yugesvar (useful verse index), which includes 'apocryphal' *Sākhīs*. The material is distributed as follows:

*māyā upara* (1r9-1r19, 15 verses).

*māna upara* (1v1-12, 14 verses).

1v14 foll.: *hama bhī pāhana pujata, hote rāmā kā rojha* |

*satagura the sudha bhai | ḍārā sirā kā bojha | 1 |*  
*pāhaṇā pāni puja 2 | paca 2 muvā saṃsāra |*  
*bheda nirālā rahī gayā | koi viralā utarā pāra | 2 |*  
*pāhaṇa ku kāhā pujiye | janma na deha jabā ve |*  
*aṃdhā nara āsāmuṣī | yuhī sove āva | 3 |*  
*pāhaṇā hī kā dehurā | pāhaṇa hī kā deva |*  
*pujaṇahārā aṃdhalāla | lāga ṣoṭī seva | 4 |*  
*pāhaṇa kerā putalā | kara puja karatāra |*  
*iṇa bharumse je rahyā | ... kīlī dhāra | 5 | etc.*  
*kāmī nara ko aṃga (2r12-2v6, 19 verses).*  
*bārakata aṃga (2v11 foll.).*

verses relating to the consumption of meat (*māṃsāhārī ko aṃga*) which are not found in all recensions of the Sākhīs (not in Callewaert, not in KG2 used by Vaudeville). Kabīr's name does not appear in them. These sections are found in KG *saṭīka* and in the Appendix of *Kabīr samagra*, ed. Yugeshvar. They could have appealed to Jain milieus where this ms. could have circulated (below).

*atra surā ko aṃga vicāra kahai chai (3r16, 31 verses numbered continuously up to 3v18).*  
*satī ko aṃga (3v19-4r4, 5 verses).* In some editions there is no independent section having this name but *satī* is dealt with in *sūrā tana ko aṃga*.  
*sāca ko aṃga (4r4-8, 6 verses).*

The Sākhīs are followed by other textual units (not treated separately here):

A verse: *mena huya taikyā huvvā / paḍai ūpane jāya /*  
*nīsaphala ka ḍabā velaḍī / tāhī caraṇa kujāya / 1 /*  
 A set of 10 verses (4r8-4r17) in medieval Hindi:

*Beg. bolī rame āmtaro / bolī 2 meṃ phera /*  
*dharatī mahī nīpaje / lāṣatakā kīsera 1, etc.*  
 End: *sono kaṃcana nasāpurasa / āpanī .. toḍa mahaṃta /*  
*kula kasoṭī jāna ke / para upagāra karata / 10 /*

Two verses: *bāhara*, etc.

Finally come two verses (1-2 in Skt., beginning of 3 in Pkt. or vernacular) warning about the benefits coming from not eating at night, and, on the contrary the animal rebirths awaiting those who do not abstain from it:

4r17: *śloka - je rātrau sarvadāhāraṃ varjayati sumedhāsā*  
*teṣāṃ pakṣopavāsasya phalamāsena jāya(ṃ)te 1*  
*jalūkākakamāṃjaragrdhrasabaraśūkar(āḥ)*  
*abivraścikagodhyās ca jāya rātribhojanāt 2*  
 4r18: *je nara nisi bhojana ///*

This is clearly a Jain theme. It is not known whether this set of verses on night-eating comes from a source where they appear together, but the second one (written with mistakes by the copyist) can be identified with Hemacandra's *Yogaśāstra* 3.67: 'Because of eating at night, one is reborn as an owl, or a crow (read *ulūka-kāka*), or a cat, or a vulture, or a *śabara*, or a pig, or a serpent, or a scorpion, or a lizard'. Unless Hemacandra himself has quoted this popular belief from yet another source.

Since the hand who copied the post-Sākhī verses, including the Jain verses, seems to be the

same as the one who copied Kabīr's verses, it could mean that this manuscript was intended to circulate among Jain milieus.

### 3. Renderings of Sanskrit classics

Cat. No. 355

FP 4512

Western Indian nāgarī script. Bookformat. OFN: 1-100; MEF: 1-100. 300 x 220 mms. Folio numbers written in the lower right corner of versos like in traditional manuscripts. 29 lines. Double-ruled black margins. Spaces as punctuation-markers. At many places there are blank spaces without text, probably because of the risk of imprints of ink from other pages, but there are no breaks in the text. Some pages are totally blank (53v, 55v, etc.). Last pages torn and repaired. On 100v, *śrīGaṇeśāya namaḥ / nmaḥ* written twice by different hands and, at the bottom, an invitation to keep this book with care: || *pustakā ghaṇī jābatā sūṃ rāṣajyau jī para-vrambhāya namaḥ*. Dated: VS 1827 = 1770 CE.

*Rāmacaritra-bhāṣā (Raj., prose)*

1r1: (*in the margin*) śrī

|| śrīGaṇeśāya namaḥ śrīSarasvatyaṃ namaḥ śrīgurubhyau namaḥ || śrīRāṃmacaṃdrāya namaḥ || śrīKṛṣṇāya namaḥ || atha śrīRāṃmacaritrabhāṣā likhyate ||

|| eka dina śrīMahādevajī thā śrīPārabatījī pūchīyo, ho īsvara Rāṃmā avatāra kiṇa kāraṇa huvau, nai Sītājī rau haraṇa kyum huvau, nai Rāṃvaṇa isaḍau jorāvāra thau, tiṇa rai trikuṭa-gaḍha Laṃkā sarīṣau, suṃ kiṇa bhāṃtaṇuṃ jīpīyau, nai Sītājī nuṃ kyum kara āṃṇīyā, suṃ kathā kirapā karanai kahau. tarai śrīMahādevajī kahyau Pārabatījī the bhālī kathā pūchī, hamai thāṃha nai kahu chuṃ, the ekamaṃna ekacita hoyanai sāṃbhalau || dharatī mai dāṃṇavāṃ rau joro huvau nai dharama puṃṇya rau nāsa huvau, jigya homa hovaṇa pāvai nahī, nai devatā tīna loka rā bhūṣāṃ maraṇa lāgā, tarai saraba devatā bhelā hoyanai Iṃdrajī ka nai gayā, jāyanai āparau duṣa kahyau. tarai Iṃdra devatāṃ nai lenai mokanai āyau, etc. (12) tarai śrīVrahmājī pukāra sāṃbhalanai kahyau, etc.

100r7: tai śrīMahādevajī Pārabatījī nuṃ kahyau Pārabatījī temhāṃ nuṃ Rāṃmacaritra pūchīyau thai (*torn*) thāṃha nuṃ rājā Dasarathajī sūṃ lenai hamāra sūdhau Rāṃmacaritra kahyau so o Vrahmāṃḍapurāṃṇa kahīyai, so ji ko māṃnavī iṇa caritra nuṃ kaihasī kahāsī liṣasī liṣāvāsī ti kau māṃnavirā janama janama rā pāpa jāśī, nai mana rā manorathapūraṇa hosī, nai paramapada Baikuṃṭha pāvāsī, nai caupada pāṃṣī sūṃ ṇa(*torn, rī ?*) ti ko hī paramapada pāvāsī. iṇa caritra kahyāṃ suṃṇīyāṃ rau ita (*torn*) phala chai, śrīGaṃgājī mai sināṃna kīyāṃ rau phala, Godāvarī mai si(nā)na kīyāṃ rau phala, asamedā jigya kīyāṃ rau phala, Gayājī mai pi(ṃ)ḍa bhārīyāṃ ro phala, Trivaiṇī mai Pirāgājī [= Prayāga] mai sināṃna kī(yāṃ rau) phala, Kuraṣetra mai sināṃna kīyāṃ rau, sonau dīyāṃ rau phala, Kātī mai dāṃnai pāṃca Pauhakarājī [= Puṣkar] mai sināṃna kīyāṃ rau phala, tiko māṃnavī vāṃcasī suṃṇasī tiṇa nuṃ hosī ||

*Endtitle and colophon* (100r14): iti śrīRāṃmacaritra-bhāṣā saṃpūraṇaṃ: graṃthāgraṃtha hajāra cyāra rī saṃṣyā chai || saṃvata 1827 rā miti Kārttika sūdi 13 vāra guruḥ śrīMeḍatā saihara madhye | pauthī Siṃghavijī śrīGhanarājajī rai liṣī chai śrīMeḍatā rī hākamī mai: liṣatāṃ

vrahmaṇa Gauḍa Bhīṣanadāsa Harakisanota-vāsa Saujhata || iṇa pauthī ro dāvo mudo koi karaṇa pāvai nahī: pauthī bālaka sūṃ, tela sūṃ, pāmṇī sūṃ alagī rāṣaṇī (*end of the page, end of the line*).

Notes: As stated by the author, who could also be the copyist, this work is based on the *Brahmaṇḍapurāṇa*. As often in Purāṇas, the story is told by Śiva as an answer to Pārvatī's questions (see beginning and end). This Purāṇa is well-known to include a lengthy *Adhyātmarāmāyaṇa*. Indeed, this is the focus of the present Rajasthani rendering. The available divisions in the text are not those in *kāṇḍas* found in Vālmīki's *Rāmāyaṇa* but the following: iti Rāmvaṇa rī bāta saṃpūraṇaṃ || śrī || śrī || śrī || (79v); *Bālasugrīva rī utapata adhyātma saṃpūraṇaṃ* || 3 || (81r); *adhyātmasaṃpūraṇaṃ* || śrī śrī śrī (85v) ; *iti śrīRāmmagītā saṃpūraṇaṃ* || śrī śrī śrī śrī (87v). The author/copyist was the brahmin Gauḍa Bhīṣanadāsa, a resident of Sojhat (Rajasthan; Hara° perhaps refers to an area in this city). The sponsor of the ms. (*pauthī* = *pothī*, here used as a general term, and not to refer to the oblong Indian format, since this ms. has the bookformat) was Ghanarāja Singhvī. The final part reminds of scribal maxims where the users are invited to take care of the manuscript, keeping it far from stupid persons, oil and water, and warning that nobody has the right to monopolize it. Beside the final colophon, an intermediate colophon also provides a date : *ā bāta to aṭhai pūri hui || mitī Caitra suda 9 nai vāra Budha* (73v21). This is a long work which was carried out in stages.

Cat. No. 356

FP 4504

Hindi devanāgarī. Small notebook not bound. MEF: 1-102; OFN: 43-176 by a later hand, and additional numbering. 160 x 170 mms. Margin of the first folio: 'Jaipur, Sept.' written in pencil. Dated: VS 1762? = 1705 CE (see below).

*Hitopadeśa (Hindi, prose)*

OFN 41r1 (MEF 1r): ///dīnhiṃ: su rājaputra kauṃ āpunem prāmṇa hūṃtai adhika prīye hī: sa Lāmbanivaṃtī kauṃ deṣi suṣa pāya ānaṃda saum gā+ +ilimṅa nahe: paliṃga ūpari kriḍā kari: manorathapūrana kīyau: eha deṣi Cārudamṭa bani ke putra adhika pachitāyau: pachitāya kari cita maiṃ aṃtikraṣṭa pāyau: so kachū karata na banaiṃ: atyaṃta kari duṣa pāyau: tā taiṃ haum kahata hau: miṃtra Maṃthara taisaiṃ tuṃmahum duṣa pāyahau: yaha bacana suṃni Maṃthara na māṃnyauṃ: Maṃthara ḍara kari vaha sarovara chāṃḍi: aura sarovara kuṃ calyau, etc.

OFN 43r3 (MEF 3r): sajana kau miṃtralābha hai: desa maiṃ lakṣamī adhika hoyā: rājā apnaiṃ dharama viṣai sthira hoyā: rājā prithabī kauṃ pratipāla adhika karai: sādhujana kauṃ mana kau saṃtoṣa kau sevahī syauṃ prīti hoyā: jaisai tumhāre mana ke saṃtoṣa kauṃ navajobanāṃ satrī hohu: śrīMahādevajī sakala loka kauṃ kalyāṇa || 1 || *Then blank space equivalent to a few lines before the beginning of chapter 2.*

OFN 43r9 (MEF 3r): āgaiṃ rājaputranhaṃ Bisanaśramāṃ syauṃ kahī: ahau guru miṃtralābha tau hama sunyaum: aba hama kauṃ suhḍabheda suṃnibe(43v) kī iṃchā hai: taba Bisanaśramāṃ kahatu hai: eka samaye bana maiṃ syamgha syauṃ ara baṃsaum badhyau saneha: sulobhī duṣṭa syāla nai unhakau sancha dūri karāyau: taba rājaputranha kahī yaha kaisī



the role and connection of the other names in the list are not clear.

Cat. No. 357

FP 4511

MTM in notebook format containing 8 texts.

*TEXT 8: Bhogala-purāṇa (Raj./Hindi, verses and prose), incomplete*

[MEF 236r1] atha graṃtha Bhogalapurāṇa liṣyate || Pārabatyovāca ||  
om svāmī bhūmaṃḍamṇa kā kathau pramāṇa, utapati siṣṭi kā kahau vaṣāṃṇa |  
ketī dharatī ketā ākāsa | te kā Meramaṃḍalaka bilāsa |  
ketā parvatā pāṇī vistāra | caṃḍa sūra ketā ākāra |  
ketā dīpa samudra aru ṣaṃḍa, ketā parabata saba brahmaṃḍa |, etc.

[MEF 249v] atha tretājuga pramāṃṇa | bāraha lāṣa chāṇavai sahaśra varṣa tretā juga saṃṣyā |  
ta madhye autāra bhaye tīniḥ Bāvana 1, Parasarāṃṇa 2, śrīRāṃmacaṃḍa 3 maṇiṣa tāla ika  
vīsa | āvara///

References: Tessitori 1917 (*Bardic and Historical Survey* I. Prose chronicles I. Jodhpur State)  
MS. 15 e 'Bhogalapurāṇa 4 leaves. A short treatise on cosmography and geography, in Hindī';  
'Khāsmohor 570', 11 folios, colophon: *iti śrīBhogalapurāṇe Mahādeva-kathite sapuṇaṃ  
samāpta ha*, No. 248 p. 128 in D. Pingree, *A Descriptive Catalogue of the Sanskrit Astronomical  
Manuscripts Preserved at the Maharaja Man Singh II Museum in Jaipur*, American  
Philosophical Society, Philadelphia, 2003; (Hiralal, Twelfth Report vol. II Nos. 465(a),  
465(b) and 465(c) are different works).

Notes: This ms., being incomplete, has no colophon. The frame is that of a Purāṇa, with  
Pārvatī asking a series of questions on geography and cosmology, to which Śiva (Mahādeva)  
answers. This ms. ends with standard information on the *tretāyuga*, including the three  
Viṣṇu's avatars which are linked to it: Vāmana, Paraśurāma and Rāma.

#### 4. Rajasthani literature

Cat. No. 358

FP 4411

MTM containing 2 texts.

*Hararasa (Raj., 176 stanzas) by Bārahaṭ Ṫsardās*

1r1: ||§O|| atha Hararasa liṣyate  
dūhā iṇa avasara mata ālase, Ṫsara siṣavai ema  
puṇa (for guṇa?) re Hararasa prāṃṇīyāṃ, janama saphala huvai jema 1  
lāgūṃ hūṃ pahilā lule | Pitāṃbara gurupāya  
bheda mahārasa Bhāgavata | pāṃmyau jāsa pasāya 2  
jāla ṭalai mana krama galai | niramala thāyai deha |  
bhāga huvai to Bhāgavata | sām̐halijai śravaṇcha 3

bhagata-vichala mo de bhagata | bhām̐jī parā sahi bhrama |  
mujha taṇā krama meṭavā | kathām̐ tuhārā krama 4, etc.

7v14: sevaka payampai teja (for tūjha?) samohi | visana raṣe hiva thāya vichoha |  
vadaī ima īsara saraba-viyāpa | juvo jina (ed. jani) thāi ajappā japi | 171, etc.  
dīṭho tūṃ mujha (sic) na dāṣām̐ cheha | anam̐ta sagavi tuhārī abheva (for abheha or abhedā?) |  
lādho tuṃ mujha na jāṃṇām̐ laṣa | nava ṣaṃṇa māṃhi diṣāvai naṣa 174  
mukaṃda! lahai kuṇa thārau maramma | aṇī mai rāṣai koḍi alamma |  
na jāṃṇā torā pāra naresa | ādeṣa ādeṣa ādeṣa ādeṣa || 175 |  
kalasa kavitta |  
ādīpuruṣa ādeṣa | māta viṇa ttāta upanno |  
dhāta jāta dhana vinā | āpa hī āpa upanno |  
rūpa reṣa bahu reṣa | dhyāṃna jogesara dhyāvai |  
amara koḍi tetrīsa | prabhu torā pāra na pāvai |  
je avara upāya śivasagati | alaṣa niraṃjaṇa āpa hui |  
ghaṇa ghaṇā ghāta bhām̐jaṇa ghaḍaṇa | ādīpuruṣa ādeṣa tui | 176

*Endtitle* (8r8): iti śrīHararasa saṃpūrṇaṃ samāptam ||

References: JGK 6, pp. 518-520. Calcutta Asiatic Society Trivedi 1957 No. 126 (P.29a). No. 131 (P.34b); Leipzig, Krause No. 130 (158 verses, same final verse as here).

Several editions available in Devanāgarī or Gujarati characters. Two have been consulted: *Īsarabārakoṭa kṛta Harirasa graṃtha ṭikā sahita*. Publ. Bhāvanagara nā Rājyakavi Piṃgalaśī Pātābhāi, VS 1980, 1924 CE (with Gujarati translation); *Harirasa*, ed. Ācārya paṃ. Badārīprasād Sākariyā, Jodhpur, Rājasthāni Granthāgār 2003 (with Hindi translation, linguistic analysis, glossary, index of first lines, appendices): this ed. is based on more than 25 mss. – For accounts of the author’s life and description of his work see Menāriyā 1960, pp. 152-158 and Māheśvarī 1960, pp. 125-130 (the later English version of this book is generally less informative than the Hindi version). Māheśvarī is also the author of the fascicle on *Barbath Isardas* (in Hindi) for the collections *Makers of Indian Literature*, publ. Sahitya Academy and of the article in *Encyclopaedia of Indian Literature*, Sahitya Academy, vol. 1, pp. 387-388.

Notes: The work, called here *Hararasa*, is generally known rather as *Harirasa*. It is a Rajasthani classic of devotional literature written by one of the most famous saints of the region. Bārahaṭ Īsardās (1539-1618 CE) was born at the village Bhadresra near Badmer in the Malani region of Rajasthan. He was brought up by his paternal uncle as his parents had died when he was small, and taken to Dwarka in 1560. Raval, the Jam of Jamnagar in Gujarat, gave him patronage as he had been impressed by him. Īsar studied the *Bhāgavata Purāṇa* and other Sanskrit classics with Pītāmbara Bhaṭṭa, his guru, to whom he pays homage at the beginning of the present work (see above). ‘His contribution to historical-cum-heroic and puranic-cum-religious tradition of Charan poetry is noteworthy’ (H. Maheswari in *Encyclopedia of Indian Literature* pp. 387-388). The *Harirasa* accounts for his fame as a Bhakta poet. There he sings the celebration of God’s name, describes the *avatāras*, especially Rāma and Viṣṇu, and praises knowledge of the soul. This work is celebrated as authoritative by the Vaishnavas, especially in Rajasthan and Gujarat, where the author spent a large part of his life (in Jamnagar). Nevertheless Īsardās aims at going beyond any sectarian view or difference, teaching religious



tolerance and harmony. According to him, formless (*nirgun*) pervades the universe. He regards devotion as a means to liberate himself from the cycle of rebirths and from the bond of karma.

Like many works of this kind, the *Harirasa* exhibits some unsteadiness: the number of verses, their place in the work and their wording are subject to many variations. Comparing this ms. with other witnesses shows this clearly: a) 176 vs. here, 158 in the Leipzig ms., 360 in Sākariyā's ed. but varying number of verses in the mss. consulted by him; b) vs. 1 here is Sākariyā 360, vs. 3 = Sākariyā 352; vs. 176 cf. Sākariyā 185, etc. c) some of the verses here are part of other verses in Sākariyā. The script of the Udine ms. is very clear. So there is hardly any hesitation about the readings, but some are clearly copying mistakes due to graphic similarities (e.g. vs. 1 *puṇa* for *guṇa* 'recite', *abbeva* in 174, etc.) rather than real variants.

Post-colophon addition, in the same script, by the same hand as *Harirasa*, but apparently not belonging to it (Raghupati is never used in the *Harirasa*). It could be a sextet by Keśavadāsa (Kesaudās Gāḍan, born around 1555) who was a contemporary of Īsardās and praised him (H. Maheshvari, *Rājasthānī Bhāṣā aur Sāhitya* p. 189ff.) but it was not traced in the three volumes of *Keśava Granthāvalī*, Hindustan Academy, 1959. Yet there are poems by him which deal with the concept of *bija* (e.g. *Virasiṃhacaritra* chap. 20):

8r8: *bijā jau bāra mā | thayā tau kām suṃ thāyai |  
 anai cavathā | āthamā | bhayātā huṃ tana ko bhai |  
 R(a)gh(u)pati jāra ṣapāla | kā+a tihām ālana pujai |  
 grāha gocara bāpaḍā | nāmva sahu phokaṭa lijjai |  
 kūkaje keṇa kabijai Kisnuṃ | Kesava viṇasa hu kārimo |  
 joi jai eka janā rajana | ūdā sadā igyāramo ||1 ||*

Cat. No. 359

FP 4357

Modern white paper. OFN: 1-4; MEF: 1-4. 1r blank. 110 x 210 mms. 10 lines. No margin drawn. Red pigment over verse numbers. Dated: 1915 CE copy of a ms. dated VS 1761 = 1714 CE (see below).

*Pañcasahelī-dūhā (Raj., 66 stanzas) by Chīhala*

1v1: ||ṢO|| śrīBhavānai namaḥ || atha Pañcasahelī dūhā : ||  
 deṣyā nagara suhāmaṇā | adhika suṃ|caṃgā ṭhā(n)a |  
 nāma Caṃderī pragaṭī | jāṃṇi śivalokasamāna || (1, number not written)  
 tihām te maṃdira peṣaṇā | sonili liṣiyā leha |  
 Chīhala tākī upamā | kahata na āvai cheha || 2 ||, etc.

4v4: hūya manaka bhāvatā | kīnā sarasa vasaṃta |  
 aṅjānyuṃ mūriṣa hasai rījheṃ cutara hasaṃta || 65  
 saṃvata panara pacotaraiṃ | pūnima Phāguṇamāsa |  
 Pañcasahelī varanāvī | vali (for kavi ?) Chehala paragāsa || 66 ||

*Endtitle and colophon:* iti Pañcasahelī-dūhā-baṃdham saṃpūrṇṇām: || saṃvata 1761 varṣe

Āsū sudi 3 dine liṣataṃ || Viṭhojā-madhye ||

References: JGK 6, pp. 508-509. Publ., for instance, pp. 11-16 in Kumarpal Desai (ed.), *Apragaṭ Madhyakālīn Kṛtīo*, Bhavnagar, 1982 (Yaśovijaya Jaina Granthamālā). – Work known from numerous mss. See for instance Tessitori 1918 (*Bardic and Historical Survey II. Bardic Poetry I. Bikaner State*) MS. 18 c, pp. 67a-76a; Calcutta Asiatic Society Trivedi 1957 No. 40 (C.43), copy dated VS 1972 of an original dated VS 1672 prepared by Tessitori's assistant, Kiśora Dāna. – On the author see, for instance, H. Maheshvari, *Rājasthāni bhāṣā aur sāhitya* pp. 255ff.

Notes: A note from Tessitori's hand is appended on a separate piece of paper: *Copiato da un MSS. di miscellanea appartenente al Pohakaraṇa Brāhmaṇa Vyāsa Mitrā Lāla di Pali. Copiato in Jodhpur, il 14 Maggio 1915*. The colophon is that of the old ms. According to JGK the work was composed in VS 1554, but here (and in ed.) the date is clearly 1555 (1498 CE). The text is a love poem and a classic of western Indian literature, both Rajasthani and Gujarati. Five ladies describe in turn their condition when, suffering from separation (*viraha*), they neglect their bodies (see 16 foll.) and then the joys of reunion. The first one is a *mālaṇī* (22), a gardener's wife. The speech of the other four is announced by transitional phrases: *taṃbolaṇī-vākyam* (after 29), the betel-seller's wife, *chīpaṇ(i)-vākyam* (after 35), the cloth-printer's wife, *kalāliṇī-v.* (after 41), the liquor-seller's wife, and *sonārī-v.* (after 47) the goldsmith's wife. As Tessitori observed, 'A peculiar feature of the poem is that each of the five women in describing the state of her mind, uses similes and terms borrowed from the particular art and profession of her husband' (*Bardic and Historical Survey* 1918, p. 53).

Cat. No. 360

FP 4372

Brown paper. OFN: 1; MEF: 1. 110 x 240 mms. 57 lines on recto, 45 on verso. Hardly any margin. Edges damaged with parts of text missing. End hardly legible. No date.

*Sajjan re dūhā (Raj.)*

1r1: || dūhā || svasti śrīĀnaṃdamai |  
samarūṃ Sārada māya | ma hevai liṣivā taṇī |  
sajjana hi .... palai thāi || 1 ||  
atra kuśalā ṣema chai | sajjana dharivau ciṃta |  
thāṃharā kuśalā jaṇāvi ...  
... yuṃ amha nai suṣa huṃti || 2 ||  
leṣasaṃdesa namo kalpau | e tā divasa majhāri |  
te duṣa mujha nai atidhai | jyūṃ karava tinī dhāra || 3 || ...  
sajjana tai kāiya liyau | saṃdesā vivahāra |  
vāṃki sau amhāraḍau | māyā ta jī apāra || 4 ||  
kai gāṃmai kāgala nathī | kai masi nahī triloka |  
kai amhāṃ syuṃ ṣaṃpa nathī | leṣa na liṣi eka || 5 ||  
jau tumha naiṃ ālāsa thayau, tumha naiṃ liṣitāṃ leṣa |, etc.

1r25: e dūhā vāṃci suṇī | rāṣai hiyai sujāṃṇa | prīti na rāṣai ... 22

1r26: iti leṣa pattraṃ sajjana hetave || śrīr astu: ||  
 || dūhā || ghaḍī hui ... varasa samā dina jāi | tujha viyogai sajjanāṃ |, etc.  
 1r51: sāhiba mujha vīnati suṇo mujha suṣa dyo bharapūra jā suṣa deṣuṃ tāharo, etc.  
 1v45: iti dūhā.

References: Tessitori 1918 (*Bardic and Historical Survey* II. Bardic Poetry I. Bikaner State) MS. 18 b *Phuṭkar duḥā* pp. 14a-66b: 'A collection of 507 miscellaneous dūhās, mostly on erotic subjects, among which the *Jamāla rā dūhā*, the *Sājana rā dūhā*, etc.' This is the only reference I have been able to trace so far to this work, strangely not mentioned in the handbooks on the history of Rajasthani literature (Maheshvari, Menariya), as they focus on authors rather than on anonymous works. Not mentioned either in 'Rājasthānī dohomṃ meṃ śṛṅgār' pp. 92-98 in Nārāyaṇsiṃh Bhāṭī, *Rājasthānī sābhīya, koṣa va chaṃd śāstra*. Jodhpur: Rājasthānī Śodha Saṃsthān Caupāsni, 1980, or in id., *Rājasthān ke aitihāsik graṃthoṃ kā sarvekṣaṇ*, 3 vols., Jodhpur, 1989 (a detailed catalogue of mss. kept in Rajasthani institutions). No hint about the time of composition.

Notes: Several groups of *dūhās* numbered separately. *Sajjan*, *sājan* here means 'beloved'. This work is a kind of love letter. The emphasis is on love in separation suffered by the person who writes: e.g., *sajjana tumba virahānalai | mana ghalai apāra | kāgala jana kari mokalo*, vs. 8, 1r9; *vīyoga*; person about to die: *jāṃ jīvana chaṃḍai deha* || 12 ||, 1v28; *jbūra maruṃ dina rāta*, 1v35; *vilāpa* 'lament', 1v37. This theme, well-known in classical Indian poetry, is also familiar to Rajasthani folk-songs (cf. 'Madhyakālin Rājasthānī lokagītoṃ kī ek jhalak' in *Paramparā*, ed. Narayan Sinh Bhati, Rājasthānī Lok Sāhitya, Rājasthānī Śodh Sansthān, Jodhpur, bhāg 21-22, pp. 140ff.).

Cat. No. 361

FP 4498

MTM containing 2 texts. Dated: VS 1869 = 1812 CE.

*TEXT 2: Nāsaketa rī kathā (Raj., prose)*

15v3: ||§O|| atha Nāsaketa rī kathā laṣyate: ||  
 śrīGamgāji re taṭe Veśyapāyana rasiṣvarā bāre varasa ro joga liddho che, tapachyā kare chai, cita vāta karīne beṭhā se, pache raja Janamejāi ne chu jīyo, the moṭī rī buddhī rā dḍhañī cho, the raṣīsvara māṃ he śreṣṭha cho, veda rājāṃṇa cho Vyāsaji rā śīṣya cho, monu pāpa punya rī kathā suṇāvo, jada Viśyapāyanaji bolyā, rājā tu jane dḍhanya chai, ā kathā monu pūcho so, bījāpaṇa | ṛṣīsvara suṇa chī hīve ekāgra hoyano suṇo, eka ṛṣīsvara Udālika nāṃma tako vrahmā rā putra moṣṭo (16r) tapa chī dehī rā damaṇahāra, bida ro jāṃṇaṇahāra, tīṇa re nāma āśrama, etc.

43r1: rājā Janameje su kahe che, Viśanapāyanaji kahyo chai, Nāsaketa Jamaloka jāya te pāchā āyā, pitājī ne ṛṣīsvara nu saghalā ne kathā kahe chai, sa koī sām̄bhalene rājī huyā, Nāsaketa kahe chai, ā kathā suṇa sīvaraga kuṇa suṇāve, dhanya Udālikaji, thāṃre Nāsaketa saraṣā putra huvā, u Nāsaketovāca ā <ka> kathā suṇasī sām̄bhalasī so naraga te vi(43v1)ṣe paḍasye nahī, mugati no adhīkāri hoṣī, Jamarājā monu kahyo chai, ati śrīsataramo adhyāya saṃpūraṇaṃ 17 ||

*Endtitle and colophon (43v3): iti śrīNāsaketa rī kathā laṣī chai saṃpūraṇaṃ:*

saṃvata 1869 nā varaṣe Māhā vada 1 Sanīvāsare Sahīgurāṃjī Mugativijayajī celā ||  
Mohanavijaya liṣataṃ | vā Sīrohīḍā-madhau śrīRṣabhprasādāt.

References: Two versions in Rajasthani prose, very similar to the present text, have been edited, fully or partly, and studied by Tessitori (1913g) on the basis of the Florence ms. F 759, dated VS 1857, then by Ch. Krause, on the basis of a ms. dated VS 1786 copied in Jaitāraṇa: see Ch. Krause, *Nāsaketarī Kathā. An Old-Rājasthānī Tale Edited with Notes, A Grammar and A Glossary*, Leipzig, 1925, republished in Ch. Krause 1999, pp. 465-595. Leipzig: Krause No. 136.

Notes: 44v blank. Spaces as punctuation-markers (rendered here as commas). The work is divided into 17 chapters which are distributed as follows: 1 ends on 18r4, 2 on 21v1, 3 on 24r4, 4 on 25v6, 5 on 26v5, 6 on 27v7, 7 on 29r2, 8 on 30v7, 9 not traced, 10 on 33r4, 11 on 35v5, 12 on 37r6, 13 on 39r6, 14 on 40v6, 15 on 42r1, 16 on 43v1. This story, ultimately coming from the Purāṇas, narrates how Nāciketasa had visited the world of Yama after he had been cursed by his father, and how he returned to our world. See Ch. Krause 1999: 488-489 for a synopsis of the contents. The colophon indicates that the ms. was produced among Jains.

Cat. No. 362

FP 4509

Fragment at the beginning of the ms., before the main text, the Madhu-Mālatī-copaī, Cat. No. 369, recto and verso of an unnumbered folio (MEF 1).

### *Nāsaketa rī kathā (Raj., prose) fragment*

*recto*: /// rahyo chai, bhamara gujāra kara rahyā chai, jaṭhe dharamarājā rī nagarī chai, jaṭhe rupavaṃta astrī che, solaarache mera he chai, nābhī bhītarā vaṇava chai, punīma rā caṃdramā saraṣā k(r)āṃtī chai, punīma kare chai, *etc.* (7) ṛṣisvarovāca, saṃsāra taravāro mārāga vatāvo, Nāsaketovāca, jake dehī choḍe tare bhāī baṃdha sagā soī uṭhe ja rahe chai dharama kiyo hoyā sāthe āve Jama ro (*verso*) mārāga kaṭhana chai, taṭhe eka vana chai, tapata velu che, Vetaraṇī nadī chai, *etc.* (7) dāṃna do veṭho pāve chai, Jamarājā beṭhā chai, ṛṣisvara beṭhā chai, atare Nāsaketovāca atareṃ Nāradaḥ āyā chai te ja dhārī ghaṇo chai te ja dhārī thakī go///

Notes: This fragment corresponds to the contents of chap. 15 and beginning of chap. 16 in the version edited by Ch. Krause, i.e., the description of Yama's capital, its beauties, answers about the way to cross the world of rebirths, and Nārada's visit to Yama.

Cat. No. 363

FP 4511

MTM in bookformat containing 8 texts. Dated: VS 1704 = 1647 CE.

### *TEXT 4: Krisana-Rukamaṇī velī (Raj.) by Prithīrāja (Pīthala)*

[MEF 140v] || śrīKṛṣṇadeva satya chai ||  
paramesura praṇavi | praṇavi Sarasatī piṇi |  
sataguru praṇavi | triṇhe tatasāra |  
maṃgalarūpa gāijai māhāva |

cāra su chīja maṅgalacāra || 1 ||, etc.

[MEF 174r] rūpa laṣaṇa guṇa taṇā Ruṣamaṇi |  
kahivā samarathī tāsa guṇa |  
jāi jāṇiyā tisā mai jāṃpiyā |  
Govimda rāṃṇīm taṇām guṇa || (30)1||  
vasu-Śivanayana-rasī-śaśi vacchara |  
vijaidaśami ravi riṣi tarane te |  
Kṛṣana Ruṣamaṇi belī kalapataru |  
kī kamadhaja kalyāṇau ta || (30)2 ||  
beda bīja jala vayaṇa | suka bījaḍa maṃḍiu sadhara |  
patra dūhā guṇa pahupa: vīsa bhogī: liṣamīvara:  
pasarī dīpa pradīpa: adhika gaharī āḍaṃbara |  
mana sudha jo jāṇaṃti | aū(174v)va phala pāmai amara |  
visatāra kīdha jugi jugi vimala | dhaṇī Kṛṣana kahaṇahāra dhaṃna |  
amara veli Pīthala acala taim ropī kalyāṇa tana ||

*Endtitle and colophon:* iti śrīVeli saṃpūrṇa sa śrī śrī saṃbata 17 104 Māgasira māse sukalpakṣe  
(sic) trayodaśyām tithau Sauma-vāsare Paṭaṇā-madhye liṣataṃ raṣi Kesah partti Gyānamera  
Śaratara kī ||  
yāvat udīci taramgā vahati suranadī, yābato punya toya ||  
tābat ākasamārgge tapati dinakarau | bhāskarau lokapāla |  
tāvat nīla sphuṭai vriddhatau Meraśṛṅge  
tāvat tvamṅ putra pautrī svajana paribhṛtau bhogyate rājalakṣmī || 1 || āsīrbāda ||

References: Publ. *Bardic and Historical Survey of Rajputana. Veli Krisana Rukamaṇi rī Rāṭhoya rāja Prithī Rāja rī Kabī*. Ed. by L.P. Tessitori. Part I: Ḍiṅgala Text with Notes and Glossary. Calcutta, 1919 (Bibliotheca Indica New Series, No. 1423). – Mss.: Paris: BnF Sanscrit 1575 (*Tripāṭha*, with Skt. commentary!).

Notes: This work, ‘one of the most fulgent gems in the rich mine of the Rajasthani literature’ (Tessitori p. i) was composed by the Rajput Pṛthīrāja, brother of Rāja Rāi Singha of Bikaner. The author was born in VS 1606 and was a contemporary of Tulsīdās. This poem narrates the rape of Rukmiṇī by Kṛṣṇa, their marriage, love pastimes and the birth of their son Pradyumna. It is attested in numerous mss. in Rajasthan. This one (not among those used by Tessitori for his critical edition) slightly differs in the end part from the version published by Tessitori. Verse 296 = Tessitori 299; 297 = 300; 298 = 301; 299 = 302; 300 = 303; 301 = 304. In the ed. the date of composition of the work is given at the beginning of the final stanza (305) as varasī *acala guṇa aṃga sasī saṃvati*, i.e. VS 1637 (chronogram). In this ms. (302) the year is the same but the formulation is different (see above). The subsequent verses, which are a praise of the work, correspond rather to Bardic stanzas from the oral tradition and share elements with those quoted by Tessitori n. 2 p. i. They mention the author’s name in its vernacular form, namely Pīthala. – For an unknown reason the scribe had started to write this work already on MEF 122r up to 124r of this notebook, including the inaugural sentence *śrīKṛṣṇadeva satya chai*, with the result that stanzas 1 to 21 are present twice under the same cover.

Cat. No. 364  
MTM containing 5 texts.

FP 4506

*TEXT 5: Rukhamaṇī-haraṇa (Guj./Raj., 75 stanzas available), incomplete*

MEF 111v1: || śrīmahopadhyāya Dāṃnavijayagaṇīgurubhyau nma || śrīRuṣamaṇīharaṇa liṣa-  
te: ||

vaḍīka vavaḥaṇacala guṇa bhariā: ukata saiṣa pāra utariā:  
kālāhivālhā jaṇa kariā: tṛpāpe āpa āpare tariā 1  
sabada jemhī javahaṇaṭakasāli: tari tari sukava gayā taṇa tāli:  
mahaṇa saṃsātaraṇa vanamāli: joḍi sa hui tu bāli: 2, etc.  
huṃ gāvasa Ruṣamaṇīharaṇa: magala cyāra mukaṃda:  
kula Jādapuraṇa kalā: praḡaṭyau paramāṇāṃda 4  
atha chaṃda jhaṃpatāli ||

praḡaṭa thayā Kisana Vaṃsudeva Jādava pītā: śrīRuṣamaṇī huṃi rāva Bhīma ka sutā:  
vimala pīta māta kula cchatī jāṇaviu: lāra bharatāra avatāra liṣa mīliu., etc.

MEF 118r3: susara vahīyu sakararājina saṃbhali:  
mahesanasatāṃ paṇa janama biji mīli:  
tī(118v)syādīna taṇī puhara cuthi puṇī:  
Āṃbikā taṇī mahaṭa sahaṭa chi āṃpaṃṇī 75 /// (*Rest of the page blank*)

References: A work apparently not widely attested, but another piece of evidence testifying to the popularity of Rukmiṇī especially in Rajasthan. Koba database 000116980001 *Rukamaṇīharaṇasvarūpakagaṇa*, with reference to only one ms. (No. 0001204), dated VS 1864, not in the Koba collection (present from the Jain Publishing Company Delhi).

Notes: Note the initial homage to a Jain monk. In its complete state the work seems to contain 222 stanzas. There is not enough evidence to say whether it has a Jain author or not. At least two hands seem to have worked on this ms.. The first hand is present up to MEF 113v bottom, then another hand comes, but the text is continuous; MEF 114r contains the end of vs. 22 up to the middle of 29. Then 114v and 115r (cursive script) contain a draft of different contents and 115v continues with the end of vs. 29.

Cat. No. 365  
MTM containing 5 texts. Dated: VS 1841 = 1784 CE.

FP 4506

*TEXT 1: Jālandharapurāṇa (Marwari) by Haradāsa Miṣaṇa, beginning missing*

MEF 1r1: /// isa /  
vrahmāṃda koṭa kehi vīsātaraṃ | kāema tua take avatāraṃ |  
te ādesa Māṃhesara isara | pāra apāra akala aparāṃmapara |  
ha gehara gabhīra vaḍā gosāṃim | kathī na jāe kathaṇī kāmī |  
Sāṃbhūnātha ajoni sāṃbhrama, namo nīraṃjaṃṇa agama nagama |

toḍai `rūpa nai raṃṅa na reṣaṃ | vāsanaī sāsanai vāpa nai veṣaṃ |  
jāta nai bhāta nai kai mrata jāmaṅa | gāṃma nai grahe nai āvā ga<vāṃ>maṅa |  
tāpa na tapa na bhūṣa na triṣā | duṣa darada nai sūṣa nai duṣaṃ |, etc.

MEF 102r7: hare vā haṃsa gīaṃnī hīra | mhā jama dūta na melesa mīra |  
tuhāra toṣaṅa melā taṃma | na molaṃ tetha kare tu nāma |  
abai thara thāpi miā akalīsa | ubhai vara āpai abhai vara isa |  
jampai Haradāsa ajoni jāyo | rulaṃ to rāṣai jago jaga rāyūṃ |  
tuhāru cākara saṃtyā tujha | ma pheravi(102v) jona surāsī mujha |  
torū kara rāṣi havai Trapurāra | amaivara mujha miā avadhāra |

*Endtitle and colophon* (MEF 102v2): itī śrīJālaṃdharapūrāṅa sāṃpūrṅa |  
Haradāsa mesara ro kaṃhiyau | hajāra cyāra rūpaga leṣyate | bhagata Kesavadāsa liṣyate |  
Pāḍīva-madhye | saṃ 1841 varṣe Cetra sudha 4 sobhaṃ bhavatu kalyāṅam astu || sādha  
śrīSāṃvaladāsajī bhāitā Parādāsajī tatūṃ putra Jasarāṃmadāsa bhāi Kesavadāsa bhāi  
Govardhana vaṃcānārtha || śrī || śrī 9 duho ||  
Scribal Maxim: leṣaṅa hāḍā atīstura | vāṃcaṅahārā suṃ jāṃṅa |  
leṣaka vacaṅahāra nai | bohota karau kalyāṅa | 1 | śrī 910.

References: Publ.: Dr. Aṃbādān Rohaḍiyā, *Mabātmā Haradāsajī Miṣaṅa Kyta Jālaṃdharapurāṅa*. Bhāṅ 2, Rajkot, 2000 (text in Gujarati script with facing Gujarati translation). This was the edition I could consult (British Library SAC.2002.a.2251), vol. 1 (poet's life, literary analysis of the work, comparison with the Śivapurāṅa) was not accessible to me. Another ed. is: *ŚrīHaradāsa Miṣaṅa kyta Jālandharapurāṅa*. Saṃśodhaka saṃpādaka Do. Aṃbādāna Rohaḍiyā with Hindi translation by Tha. Nāharasiṃha Jasola. Rajkot: Śrī Jhaveracanda Meghānī Lokasāhitya Kendra; Jodhpur, Rājasthānī Granthāgāra, 2016.

Notes: Folios numbered 3 to 74 continuously, then new numbering or no numbering at all. Hence MEFs are used here. The verses are not numbered. When groups of dūhās come, they are numbered and the numbers are written in red ink. The beginning missing part corresponds to 17 verses in the printed ed. On MEF 73r a few lines from another hand in larger script, but they are underlined in a way showing that they do not have to be taken into account and these same lines are again written just after by the usual hand of the ms. No gap in text. Haradāsa, the author, was a Cāraṅa (bard), who was active between VS 1550 and 1650. He was born as Avacaladāna Miṣaṅa in the village of Boganiāi (Jaisalmer district). He is said to have received large amounts of money from king Mānsingh of Jaipur and Amber but he donated it. Haradāsa Miṣaṅa is the author of two works, the *Bhṛṅgīpurāṅa* and this one, where he sings Śiva's greatness and his devotion to him through a legend that goes back to the *Śivapurāṅa* (*Rudrasaṃhitā*, V. *Yuddhakhaṇḍa*, chap. 14-25) and is also found in the *Padmapurāṅa* (VI. Uttarakhaṇḍa 3-18, perhaps a later addition): Jālaṃdhara or Jālaṃdhara was born in the sea from the brilliance of Śiva contained in his third eye. The youth became the emperor of Asuras, was enraged when he was told that the Ocean, his father, had been churned, and fought the gods, conquering even Viṣṇu. Only Śiva was able to slain him: 'This great narrative describing the suppression of Jālaṃdhara is a sanctifying story of lord Śiva that destroys all sins' (*Śivapurāṅa*, *Rudrasaṃhitā* V.25.35), and thus is adequate for use in the context of Śaiva *bhakti*.

*TEXT 1: Caṃdakumara ri vāta (Raj.) by Haṃsa Kavi*

1r1: ||ṢO|| śrīGaṇeśāya namaḥ || śrīSārasutijī namaḥ |  
atha Caṃdakumara ri vāta laṣatai: ||  
gāhā: samasṛ Sarasvati māya | Gaṇapati daiva ku lagu pāya |  
Paratāpasīghajī āghrā jaba kini | kathā kahu kavirāja ||  
duhā Paratāpasīgha ṣumāmna te | hukama kiyo māhārāja  
haṃsa kavii so kahyo || kavi ika vāta sunāya 2  
saba kula gata suhāmmanī || rama syu joga śraṃgāra |  
muraṣa ko manahare || saba rasa vayana ko sāra | 3 |  
sataraha se cālisa me || terasa Poha māsa ||  
guṇa kīno karavā sake | (1v) bhogī puraṇa āsa || 4 ||  
nayara nāmna Trāmbāvati | paṃca kosa lāṃbāya |  
Amarasena rājā tihām | rāja kare subha ṭhāya 5 |  
Caṃdakuyara tāke bhayo || māṃnu Kāmna avatāra |  
calyo kumara sīkāra ku | rahyo vimohīta tāra || 6 ||  
caṃdrāyaṇa: eka dina Caṃdakumara āhīḍe haliyo |  
rājājī ko sātha sabale haliyo |  
uṭhīyo eka vārā hatāsa pela gīyo, etc.

15r3: kuvara ghare padhyāryā, saghale suṣa pāyā  
sāhukāra ri astrī lāyā, jada ghaṇe suṣa upano momanathā (= Manmatha) ri su vase  
pyārī ke mana pīva me pyārī kā jīvaḍā, pyārī merā jīva  
Caṃdakumara amaresare, caṃcata sadā suhāya  
Caṃdavāta purī thaī, karisa kala kavirāya  
Joddhavaṃśa juga juga jīvo ghaṇo hota parivāra  
nāmna dharyo pratāpa chī, yā guṇa ko guṇa sā(15v)ra 94

*Endtitle* (15v1): ati śrīCaṃdakumara ri vāta saṃpūraṇaṃm: 123

References: Koba database 0003837350001 (125 gāthā); Koba mss. e.g., No. 12496. For illustrated manuscripts see Pancholi 2005: 90. For other mss. see Goyal, *Premākhyān* pp. 69-71. Notes: 4v, 7v and 11v blank. The last syllable of the text and the endtitle are written above the beginning of Text 2.

The identity of the author has been disputed also because there seems to be several slightly different versions of the work. Here the author introduces himself as the kings of poets of Pratāp Singh. He gives his name as Haṃsa and the date of composition as (VS) 1740 = 1683 CE. But according to some mss. the author's name is Kalasa (see Goyal).

One day, the prince Candrakumāra, son of Amarasena, the ruler of Amrapurī, went for hunting. After long wanderings, he finally reached the city of Trimbapurī, the capital of king Ajedin (here *Ājadina*). There he fell in love with the wife of the city chief businessman (*nagar-*



*seṭh*) who had gone to distant lands. The lady was extremely demanding and supported by her maid who cleverly entangled Candrakumāra so that he satisfied all her desires and was fully into her grip. In the meantime the prince's father had sent people to look for him. He was finally found and freed from the businessman's wife. The king of Trimbapurī married him to his daughter. After marriage Candrakumāra went back to his capital and lived a happy life with his wife.

Cat. No. 367

FP 4445

Whitish paper. OFN: 1-11; MEF: 1-11. 110 x 250 mms. 19 lines. Triple-ruled red margins and double-ruled horizontal red margins on rectos; on versos marginal space present but no margin drawn. Ink leaking at the beginning of 1r – very difficult to read. No date.

*Phula-Phulamati rī vārtā (Raj.)*

1r1: ||§O|| atha Phalakura Phulamati rī bāratā laṣite  
samaruṃ debī Sūrasatī, Gavariṃputraṃ Gaṇesa  
namasakāra siva ku kaṃru, Barahamā bi(gha) na mahesa 1 ||  
araja karu śrīmāta su, kīrapā karo moya  
kathā kahū te sābhalo biḡhane byāpe na koya 2  
kaha kabisvara sābhalo laṣyā vidhātā leṣa  
puraba bho ko neha cho pālo āyabiseṣa 3 (Koba 26138 purababhava ko nehala pālyo āyabiseṣa)  
Phula nāṃma nārī ttaṇo Phula nāma hai pyāre  
joḍi donu sāmraṣi kīnā he karatāre 4  
nagara Udepura bastu hai Mevāru ra māhe  
Gaṃgārāma māṃhe vase tāke choru nā hai 5  
debī deva manāvetā putrī hoi ja yaka rupa  
usako kā++ kahu kaṃcana jī saḍi dehe 6  
Phulamati +++++ netramṅga samāne  
nīta nīrālī hūṃi rāṣa atahī māna 7, etc.

11v14: pache Phalamati ne āpe suṣa nīvāsa me raha che  
suṣa bilase che  
dūhā

samata solāse vāvana me kathā kahī cīta lāya  
Sarasatī kīrapā karī dānā budha batāya 216  
Catra ma|sa ne sukala paṣe nomā Surajavāre:  
saṃpuraṇa kīnī kathā vāta baḍā bisatāre 217

*Endtitle and colophon* (11v17): ijī (*sic*) Phulaḷi ne Phulamata rā bāta saṃpurna: Jepura me.  
References: Koba database 00039888000, ms. 0026138 (7 folios, dated VS 1914, seen) and two others. – Tessitori unpubl. (*Bardic and Historical Survey* I. Prose chronicles II. Bikaner State, fasc. ii) MS. 26 f *Phūlajī Phūlamati rī vāta* pp. 306b-322a; Sharma 1971, pp. 3-34/4858 (17 folios); 3-35/4886 (52 fol.) dated VS 1888. For illustrated mss. see Pancholi 2005, p. 69 with plates 40-46.

Notes: 217 stanzas, rather faulty. Date of composition given at the end, should be read as 1852. See also Tessitori (*ibidem*) ‘composed at Jodhpur in Śaṃvat 1852. In prose intermixed with *dūhās* and *candrāyaṇās*’ and Pancholi 2005, p. 56.

This is a very famous love story in Rajasthan, which combines prose and poetry. During the time of Rāṇā Rāj Singh, Phūlamatī, the beautiful daughter of Gangārām Mehta of Udaipur, was married at the age of 12 to Bhojarājā, the son of Śāha Maṇirāma. Two years later, it so happened that Phūlajī, the son of the Sirohi ruler Rāv Akhay Rāja, went to a fair on the occasion of the festival of Śrāvan Tij. He caught a glimpse of Phūlamatī who was sitting at the latticed-window (*jharokhā*) of her house. He immediately fell in love with her. They managed to meet often on the banks of Lake Pichola, loving each other freely thanks to various devices they imagined, such as hiding in flower baskets, for the rest of their lives. This is a story of happy extra-conjugal love.

Cat. No. 368

FP 4400

Clear script. Light brown paper. OFN: 1-17; MEF: 1-17. 17v blank. 110 x 240 mms. 15 lines. Marginal title *15mī vidyā*. Double-ruled red margins. Spaces as punctuation-markers. Orange pigment over phrases, numbers. Dated: VS 1863 = 1806 CE.

*Bhojarājā Bhānumatī rī vārttā (Raj.) / Panaramī vidyā by Vyāsa (Bhavanīdāsa)*

1r1: || atha Bhojarājā Bhānumatī rī vārttā liṣyate ||  
dūhā || Sarasatī māi namaṇa kari, māguṃ yahī pasāi  
aliya vighana harajyo sakala, vīnati karūṃ vanāi 1  
thāvaragraha jaga mai pragaṭa, jānata hai saba loka  
avaragraha na kuṃ karata hai, so saba vātāṃ phoka 2  
saba deva na māṃhe pragaṭa, kahata yahī munirāya  
panaramī vidyā jima huī, suṇau soi cita lāya 3  
vārttā || Gajapati Sarasvatī samara kara, Viṣṇa Vṛhṃa gurudeva  
Vyāsa karai aradāsa, prabhu dijyau aṣyara deva 1  
avarala vāṃṇī ūpajai, dijai sabda sugyāṃna  
trīmācara travaṇa karai, ghara lachaṇa de dhyāṃna 2  
je sīrajyāṃ saṃsāra mai, laghu dīrgha sarva bāta  
nāragai sunara karai, so bhāṭakata dīna rāta 3  
nikulī nāraga vesaro, na karai catara sujāṇa  
kahai ji kau sām̄bhala rahai, vyaisa madhe sahi nām̄ma 4  
samadhāti ke sulachaṇa, bolai vacana vicāra  
corī jāri para harai, vaisajana supiyāra 5  
mīṭhā bolā guṇa ghaṇā, avaguṇa dharaṇā dūra  
para upagārī kāhilā, te nara pūrā sūri 6  
cavadai vidyā cyāru yugga, āda anādu hoyā  
bātā vidyā ja panaramī, kade na jāṃṇī koyā 7  
Veda Purāṃṇāṃ māhe kahyau, cavadai vidyā tatasāra  
vidyā kahijai panaramī, triyā caratra saṃsāra 8  
kade na kijai nāra suṃ, ata āsaṃgo vāda

sahajai to suṣa devai, vira caitau vaka vāda 9  
 sahara Ujjeṇī māhe vasai, rājā Bhoja sujāṃṇa  
 Bhānumatī bāllī trīyā, cihum ṣaṃḍa varate āṃṇa 10  
 pūrba nagara no dhaṇī, dātārā dātāraḥ  
 subhaṭa bhāṣa sevā karai, pedala aṃta na pāra 11  
 koḍī dhaja vivahārīyā, Dhārā nagara majhāra  
 samosadā sukā(1v)la huvai, prajā vasai suṣa kāra 12, etc.

17r4: Bhānumatī nai manāi sāthe lidhī  
 Ujjeṇa āyā suṣa syāmā raunāka kāmna vāḍhī deśa bāhira kāḍhī  
 Bhānumatī paṭarāṃṇī thāi, itarai sādha satī piṇa ūtarī  
 rājā Bhoja ima 15mī vidyā sīṣī, piṇa ima je koī bijau manuṣya strī:  
 caritra dīṭhā cāhai tau māryau jāi ||  
 17r7: || dūhā aisī rājā Bhoja kī, vaḍī rasilī vāta  
 rasika puruṣa suṇakai sadā, dharīyau guṇamaṇi gāta 18  
 vāta cha bhāṣī bhalī, panaramī vidyā patti  
 rājā Bhoja jima aṃga mai, pāmmai suṣa saṃpatti 19

*Endtitle and colophon* (17r9): iti śrīPanaramī vidyā vārttā rājā Bhoja Bhānumatī adhikāra samāptam saṃvat 1863 varṣe Magasari śūdi 13 dine śrīPugalakoṭe paṃ Kuśaladatta likhitāni catummasī kritvā śrīr astu kalyāṇam astu:

References: Tessitori 1918 (*Bardic and Historical Survey*, I. Prose chronicles. II. Bikaner State) MS. 15 E (p. 52) *Rājā Bhoja rī panaramī vidyā trīyācarita* and *ibidem* MS. 20 r *Rājā Bhoja rī panaramī vidyā Vyāsa Bhavānīdāsa rī kabī*, dated VS 1826; Calcutta Asiatic Society Trivedi No. 107 (P.10) dated VS 1919, 26 folios; Mhamia No. 290. – Goyal 1969, pp. 132-133, brief abstract and one quotation, is based on the three following mss.: No. 703 (61) kept in Sarasvatī Bhaṇḍāra, Udaipur, dated VS 1823; No. 61 (42) in Svarupalāl Granthālaya, Udaipur and one ms. from the Śrī Svetāmbara Mandir, Ajmer, of which some pages only are available. (Koba database 000117350001 is a version by Vīracanda, dated VS 1798).

Notes: King Bhoja and Bhānumatī are legendary magicians. In this version Bhānumatī is Bhoja's wife, while in others she is told to be Bhoja's daughter and Vikramāditya's wife. In this work Bhoja teaches her the 'fifteenth magical science' (*panaramī vidyā*), relating to women's conduct. According to Mhamia 'Vyāsa Bhavanī Dāsa composed it for Kalyāna Dāsa of Bilāḍā. In the name of fifteenth art, rājā Bhoja experienced himself that women are never faithful in life.' The author's name is present in this ms.

Cat. No. 369

FP 4509

Light coloured paper. Small notebook format. OFN irregularly noted, several numberings, with mistakes. MEF: 1-93. Several unnumbered blank pages at the end. Fragment of another text on MEF 1r-1v and 2 lines on MEF 2r. In between some blank pages. 120 x 170 mms. 12 lines. Double-ruled red margins. Red used for numbers, phrases, etc. The last written folio has tearings. Dated: VS 1867 = 1810 CE.

*Madhu-Mālatī-copai* (Raj., 892 stanzas) by *Caturbhujadāsa* (kāyastha)

MEF 3v1 (OFN: 1v): ||§O|| śrīGaṇapate namaṃ || śrīSārasutī namo nmau || atha  
 śrīMadhumālatī copāi || bhāṣābaṃdha Gvāleramayi likhyate ||  
 doharā ||  
 alaṣa niraṃjama cita dhari | samarī Sārada māya |  
 kathā kaḥuṃ Madhumālatī | saba jana keṃ sukhadāya || 1 ||  
 copāi ||  
 vara Viramcitanayā vara pāuṃ | Śaṃkarasuta Gaṇapati manāṃuṃ |  
 cāturaheta sahararī riṃjhāuṃ | rasika Mālatī Manohara gāuṃ | 1 ||  
 Līlavatī lalita ekadeśā | Caṃdrasena tihāṃ sughaḍa nareśā |  
 subhaga dhāṃma jihāṃ gagana praveśā | mānuṃ maṃḍala racyo maheśā || 2 ||, etc.  
 MEF 4r5 (OFN 2r): mantrī buddhi parākrama tāṃma | Tāraṇa Sāha tāsa ko nāṃma | nisadi-  
 na sāṃma dharama suṃ kāṃma | nṛpati na tajeṃ ghaḍī palaka jāṃma || 6 ||  
 nṛpa keṃ gr̥ha aṃteura cyāra | saṃtati eka Mālatī kumāra  
 varaṃuṃ kahā ja rūpa apāra | mānuṃ Uravasī liyo avatāra || 7 ||, etc.

MEF 93r3: kāyatha nigama ja kula iheṃ | Nāthā suta bhaiyārāṃ |  
 taṇeṃ Caturabhujadāsa keṃ | kathā prakāsī tāṃ:ma | (8)82 ||  
 alpa budhya moṃ kuṃ dai kāṃma prabaṃdha prakāsa |  
 kaviyaṇa suṃ kara jora keṃ | kahe Caturabhujatamadāsa || (8)83 ||  
 vanaspatī meṃ aṃbaphala | rasa meṃ utapati saṃta |  
 kathā madhya Madhumālatī | jyūṃ ṣaṭa ṛtu mahiṃ vasamta | (8)84 ||, etc.  
 MEF 93v3: Kisana deva ko putra kahāveṃ | putra kalatra sabēṃ suṣa pāveṃ |  
 duṣa dāridra no nahī āveṃ | lābha hoṃveṃ bahu bhava nidhya pāveṃ | 89 |  
 ślauka || kāmartho labhyate kāmaṃ | nirddhano dhana prāpyate |  
 apuro labhyate putram | vyādhi tasyaṃ na piḍyate | 90 |  
 dūhā || rājā paḍheṃ to hi rāja gatiṃ | maṃtrī paḍhai tāhi vuddha |  
 kāmi kāṃma vilāsa rasa | gyānī gyāna susiddha | 91 |  
 saṃpūraṇa Madhumālatī | kalasa bhayo saṃpūraṇa |  
 śrautā vaktā sabe na kūṃ | suṣadāyaka dūṣa dūra | 92 ||

*Endtitle and colophon:* iti śrīMadhūmālatī rī copāi: dūhā: śloka kathā baṃdha saṃpūrṇanaṃ  
 || graṃthā 2001 saṃvat 1867 varṣe: matī Phāguṇa suda 8 || paṃ | li | Mukti vijayagaṇī paṃ |  
 uttamastakaḥ (*reading clear, meaning unclear*) sāji śrīHīrācaṃdajī | tasa putraḥ Gulābacāṃda  
 paṭhanārthaṃ | Kācolī: || śrīPārśva(nā)tha-prasādāt meṃ Kācolī saṃ.

References: Publ. several times. The earliest editions were published in Gujarati script (Ahmedabad 1875 and then 1878) because Gujarat considered this work to be its own. Ed. in Devanāgarī script by Mātāprasāda Gupta, Varanasi, Nāgarī Pracāriṇī Sabhā, 1964 (Ākār Granthāmālā 7). For illustrated mss. see *Sacitra Madhumālatī Kathā*, ed. Phatasimha, Jodhpur: Rajasthan Oriental Research Institute, 1967 (Rājasthān Purātana Granthāmālā 87) with black and white plates from 17 mss. which are described in details with extracts; Pancholi 2005, pp. 53-56 with colour plates. Brief description of the work in McGregor 1984, pp. 60-61; Hindi summary in the editions and Goyal, *Premākhyān* 1969: 28-30.

Notes: On OFN 18v6 after stanza 126, the text stops and the rest of the page is blank, but it continues, without break, on 19r. The same situation is found on OFN 27v after stanza 216.

This very famous love-story has been appropriated by people from various regions in Northern and Western India, hence the editions in various scripts. But the author, Caturbhujadāsa, lived in Rajasthan. At the end of his work (see above) he states that he is a *kāyastha*, and gives his father's name as Nāthā (so understood by Goyal) but does not give any time-clue. He is said to have composed this romance 'c. 1500' (McGregor) or in VS 1600 (Goyal). There is some fluidity in the text, the extant of which may differ from one ms. to the other. Here there are 892 stanzas (100 on OFN 16r; 200 on OFN 26r; 300 on OFN 36v; 400 on OFN 47r; 500 on OFN 57r; 600 on OFN 67v; 700 on MEF 78r; 800 on MEF 86v). The work is here called *copai*, but the designations *kathā*, *sāra* and *vilāsa*, or *vārtā* and *bāt*, the latter more specific of Rajasthani literature, are also often found. The connection of the text with the Gwalior style (McGregor 1984, p. 61) is attested through the introductory phrase (see above). This ms. shows the wide circulation of the text, beyond religious boundaries: the copyist is a Jain monk, who wrote for the reading of a layman's son and remembers the favour of the twenty-third Jina Pārśvanātha at Kācolī (?). This is not a unique case: see Phatasimpha 1967: 18 (illustrated ms. dated VS 1881, copied in Palanpur to be read by the Jain monk Rangavijayagaṇi, pupil of Rūpavijayagaṇi) and 213 (illustrated ms., No date, copied by a Jain monk, see title *ṛṣi*).

In Līlāvātī reigned king Candrasena who had a beautiful daughter, Mālatī. Madhu, also called Manohara, was the son of his minister Tāraṇa Sāha. They fell in love when Mālatī looked through the curtain separating them as they were studying at school. Mālatī succeeded in overpowering Madhu with the assistance of her companion Jaitmal through the use of a *vaśīkaraṇa* charm and they loved each other through gandharva marriage. When the king came to know about their love, he tried to kill Madhu, but the latter was helped by bees (a scene often shown in illustrated mss.) and by deities. The king finally realised that the union of Madhu and Mālatī had been predestined, as they had been Kāma and Rati in a previous existence, and he got them duly married.

### III. Belles-Lettres and Śāstric Disciplines

## 1. Philosophy

Cat. No. 370

FP 4467

Addition from a later hand following Hemacandra's Anyayogavyavacchedikā, a philosophical hymn, see Cat. No. 143.

[*Tārkikarakṣā* (Skt., vs. 1-12) by Varadarāja]

1v11: ||§O|| namāmi paramātmānaṃ svataḥ sarvārthavidinaṃ |  
vidyānāmādikarttāraṃ nimittaṃ jagatām api || 1 ||  
niḥ|śreyasaphalaṃ prāhur yeṣāṃ tattvāvadhāraṇaṃ |  
pramāṇādi padārthāḥ te | lekṣyaṃte nāvistaraṃ || 2 ||  
tatra pramāṇaṃ prama (paper torn)m iti sādhanam |  
pramāśrayo vā tadvyāpto yathārthānubhavaḥ pramā | 3 ||  
nityānityatayā dvedhā pramā nityapramāśrayaḥ  
pramāṇam itarasyāḥ tu karaṇasya pramāṇatā || 4 ||  
avisamvādi vijñānaṃ pramāṇam iti Saugatāḥ  
anubhūtiḥ pramāṇaṃ (paper torn) nyeti kecana 5  
ajñānacaratatvārthaniścāyakaṃ athāpare |  
prameyavyāpyam apare pramāṇam iti manvate || 6 ||  
pramāṇiyatasāmagrīṃ pramāṇaṃ kecid ūcire |  
pratyakṣam anumānākhyam upamānaṃ tathāgamaḥ || 6 (sic) ||  
pramāṇaṃ pravibhajyai (paper torn) dena lakṣitaṃ |  
pratyakṣam ekam Cārvākāḥ | Kaṇāda-Sugatau punaḥ || 8 ||  
anumānaṃ ca tattvārthasāṃkhyā | śabdaṃ ca te api |  
Nyāyaikadeśino py evam upamānaṃ ca kecana || 9 ||  
arthāpatyā sahaitāni catvāry āha Prabhākaraḥ |  
abhāvaśaṣṭāny etāni Bhṭṭā Vedāntinas tathā || 10 ||  
sambhavitihyayuktāni tāni Paurāṇikā jaguḥ  
aparokṣapramāvyāptaṃ pratyakṣam dvividhaṃ ca tat || 11 ||  
1v15: savikalpakam ity ekam aparaṃ nirvikalpakaṃ |  
nāmādibhir viśiṣṭārthaviṣayaṃ savikalpakam || 12 ||  
a/// (end of the line, end of the page).

References: Could be identified through the Koba database = 000584980001. For other mss. see for instance Ahmedabad: LDI vol. 1, Ser. Nos. 80 to 82. First ed. by Arthur Venis, The Pandit 21, 1899-25, 1903. Reprinted Banaras 1903, 1906, ed. V.P. Divedin. Ed. with Harihara Dikṣita's Vivṛti by P.T.G. Sampathkumaryulu, Tirupati, 2004; ed. with the commentary of Nyāyasārasaṃgraha by Rajendranath Sharma, Delhi: Gyan Bharati, 2016. Summary by Karl H. Potter in *Encyclopedia of Indian Philosophies*, vol. 2, 1977, pp. 629-640. Notes: The *Tārkikarakṣā* 'Protection of Reasoning' was written by Varadarāja in the middle of the 12th c. CE. It is a representative of the old Nyāya school. In the part available in this ms. the author discusses the importance of pramāṇa and gives statements about how they are viewed by other schools: the Buddhists (*Saugatāḥ*, vs. 5), the materialists and Vaiśeṣika (*praty-*

*kṣam eva Cārvākāḥ and Kaṇāda*, vs. 8), *Mīmāṃsā (Prabhākaraḥ)*, vs. 10), and the *Paurāṇika* (vs. 11). It is interesting to see that this non-Jain text follows a philosophical work by Hemacandra (Cat. No. 143) and is found in Jain libraries, but not surprising as logic tends to transcend religious boundaries.

Cat. No. 371

FP 4475

Creamish paper. OFN: 1-2; MEF: 1-2. 100 x 250 mms. 11 lines. Double-ruled black margins. No date.

*Vāda-patra (Skt., prose)*

1r1: ||§O|| ucyatām bhoḥ paṃḍitāḥ | keṣu keṣu śāstreṣu sadabhyasteṣu yuṣmākaṃ paricayo varvarīti pramāṇaśāstre vā vyākaraṇe vā sāhitye vā chaṃḍasi vā alaṃkāre vā vede vā ityādi śāstreṣu yatra bhavatām abhyāsa tad evorīkṛtya vā vadaṃtu cet pramāṇe tarhi pramāṇaprameyayor lakṣaṇaṃ lakṣayitavyaṃ ced vyākaraṇe tarhi bhāvalakṣaṇaṃ ucyatām ca sāhitye vivekatvaṃ tarhi kiṃcit sāhitye cec chaṃḍasi tarhi jaghanacapalāyā lakṣaṇaṃ kiṃ ced alaṃkāre tarhi virodhālaṃkāraḥ, etc.

1r6: kecana jīvā nigodasthānāt kathaṃ dvitricaturīṃḍipaṃcīṃḍiya-rūpaṃ vyavahārarāśiṃ na prāpnoti 'savvaṭṭhāṇaṃ jivehiṃ bahuso pattam' iti vacanāt dhāraṇād dharmma ucyate iti vacanāt, etc.

1r11: ||§O|| nanu bho vidvān dharmmo sti kiṃ vā nāsti tat tūrṇaṃ (1v) brūhi dharmmo nāsti na cet bho vidvān yadi tvayoktaṃ nāsti dharmmaḥ tat kathaṃ pratyakṣe pramāṇena āgamapramāṇena anumānapramāṇena hetuyuktipramāṇena jñāyate, etc. (1v8) āgamapramāṇena jñāyate ihāpi manuje loka pūrvaṃ eke tīrthaṃkarās saṃjātā, eke Cakravartinas saṃjātā, eke gaṇadhārās saṃjātāḥ, eke Vāsudevāḥ saṃjātāḥ, eke Prativāsadevāḥ saṃjāt(ā)ḥ te tu adṛṣṭā api yathā-āgamapramāṇena jñāyate sa dharmas caturdhā dāna-śīla-tapo-bhavanādi-rūpaḥ, etc.

2v4: bho śṛṇvatām asmin saṃsāre sārddhaṣṭādaśaviśvāḥ pāpaṃ saṃti sārddhako viśvā dharmo pravarttate tat kāraṇāt dharmo nāsti ākāśe kusamaṃ nāsti yathā śaśake śṛṅgaṃ nāsti tathā dharmo pi nāsti || || || ||

*Endtitle:* iti Vādapatraḥ || ||

ekodarāḥ pṛthaggrīvās tripadā marttyabhāṣiṇaḥ  
bhāraṃḍapaḥṣiṇas teṣāṃ mṛtir bhinnaphale(c)chayāḥ || || 1 || ||

*Colophon:* śrīSetarā+ madhe li°

References: *The New Catalogus Catalogorum* vol. 28 p. 86 refers to vol. 16 No. 2607 of the Rajasthan Oriental Institute, Jodhpur, for a work with the same title (no further detail available).

Notes: Incitation to discuss, about the existence of *dharmma*, valid means for knowing it, etc. in



lively Sanskrit. Perhaps meant to be used in oral debates. From 1r6 the work has a clear Jain orientation: terminology relating to living beings, reference to the characters of Jain mythology as representing the means of knowledge *āgama*, fourfold division of *dharma* in gift, morality, ascetic practices, concentration (see on this topic Cat. Nos. 106-107). – The *subhāṣita* is by the same hand as the rest. It describes the characteristics of the *bhārūṇḍa* bird, for which compare Pañcatantra (5.94): *ekodarāḥ pṛthaggrīvā anyānyaphalabhakṣiṇaḥ asaṃhatā vinaśyanti bhārūṇḍā iva pakṣiṇaḥ*.

## 2. Poetry, riddles

Cat. No. 372

FP 4362

Whitish paper. Modern script. OFN: 1-7; MEF: 1-7. 1r blank. First folio without number. 100 x 230 mms. 11 lines. Double-ruled red margins. No date but fairly recent.

*Vasanta-vilāsa* (Skt., Pkt., Ap.) by *Nayacandrasūri*

1v1: ||ṢO||

devānām agrāṇīr devaḥ pāyād vaḥ śrīGaṇādhipaḥ |  
 maheśam anapekṣyaiva citraṃ yaṃ Gaury ajjanat || 1 ||  
 Herambo bhavatāṃ vibhur vitanutāṃ śreyāḥ śriyaṃ śrāyasīm  
 siṃdūraprakaraś cakāsti sutarāṃ yat kuṃbhapiṭṭhe luṭhan  
 nirvigṇaṃ svavaśaṃ jagad racayatā baṃdhūkapuṣpotkaraḥ |  
 kṣipto vārtham iva smareṇa suḥrd ānīto vasaṃtartunā || 2 ||  
 śrīVasantavilāso yaṃ śrīmatKuṃbha-mahīpateḥ |  
 kasyacit tadvirephasya sammadāya na jāyate || 3 ||  
 śrīHammīra-nareśavaṃśakamalāsamśleṣakautūhali  
 śrīṢetaḥkṣitipālavikramakathāviśrāmakalpadrumaḥ |  
 śrīmalLakṣa-mahīpateḥ pratiniḍhir nyāyāmbuvārāṃnidheḥ  
 śrīmanMokala-naṃdano vijayatāṃ śrīKuṃbhakarṇṇo nṛpaḥ || 4 ||  
 kavīḥḍayanivāsāṃ śāśvadudyadvilāsāṃ giram aham abhivaṃdya prārthaye vāgvilāsaṃ |  
 guṇagaṇamahimānaṃ Kuṃbhanāthasya kiṃcit prathayitum abhitas taṃ so pi neśo giriśaḥ ||  
 5 ||  
 Śāradāṃ pāradāṃ śāstravāridhes tām upāsmāhe |  
 kāvyasyāpi yayā citraṃ surasārthena saṃgamaḥ || 6 ||  
 apabhraṃśaḥ ||  
 tūśai kimai śrīkasamīrarāṇī, āpai sudhā sodara sāra vāṇī ||  
 śrīKuṃbhakarṇṇa-kṣitipāla kerāu, kijai vasaṃtotsavu tau naverāu || 7 ||  
 atha caitra ||  
 jaga sacarācara kavijaṇa jaṇaṇī, vihū apari raya hamsagayagamaṇī  
 maṇi sumaru sarasatte |  
 dāni karaṇa ūpama alavesara, Mokala-naṃdana Kuṃbha-naresara  
 guṇa gāvau bahubhatte || 8 || hari 2 ||  
 atha sagarbha chāhulī ||, etc.

7v1: taralanayaṇi kivi caṃcali, aṃcali ghālaiṃ vāu 2  
 Kuṃbhakaraṇu govīṃdu ki, iṃdu ki sohai rāu || 2  
 ramaiṃ rāsu rasi rūpiṇa, rūpiṇinā avatāra 2  
 manu mohaiṃ suralokahaṃ, kokahaṃ karaiṃ vicāra || 2  
 saralanayaṇaśara mūkaiṃ, cūkaiṃ nahī ya vilāsi 2  
 ramai rūpi iṃdrānī ya, rānī ya ima āvāsi 2  
 jima Vṛṃdāvani pāvani, haraṣita gopīya vṛṃdu 2  
 Kānhaḍu tima ānaṃdau, naṃdau Kuṃbha-nariṃdu 2 ||  
 eu phāgu rasamaṃdiru suṃdaru jagadānaṃdu 2  
 yamakaviveki atolai, volai kavi Nayacaṃdu || 2

*Endtitle* (7v5): śrīVasantaṃtilāsaḥ | Kuṃbhakarṇṇa-nṛpateḥ ||

References: Published by Amṛtlāl Mohanlāl Paṇḍit, ‘Nayacandrasūrikṛta Kuṃbhakārṇa Vasantaṃtilāsa Phāgu’ in *Svādhyāy* 12, 3, Akṣayaṭṛtīyā V.S. 2031 (May 1975), pp. 241-265 with Gujarati introduction and chapterwise analysis = ‘Kuṃbhakārṇa Vasantaṃtilāsa Phāgu of Nayacandrasūri’, *Journal of the Oriental Institute* (Baroda), Special Issue to celebrate 2500th year of Nirvāṇa of Bhagavān Mahāvīra, 24, 1-2, September-December 1974, pp. 211-227 with a brief English introduction. This ed. is based on the ‘only known ms.’ discovered by the editor from the Mukṭābāī Jñāna-Mandir at Dabhoi (dist. Baroda): 6 folios, 27 x 9,5 cm., 12 lines, not dated, but assigned by the editor to the 16th c.

Notes: My search for mss. of this work in various catalogues did not yield any result – until I came across the ed. referred to above, which is based on a single ms. This points to the importance of the Udine ms., even if it seems more recent than the Dabhoi one, and to the probably limited diffusion of this work.

The author, Nayacandrasūri, was a Śvetāmbara Jain monk, pupil of Jayasiṃhasūri, and belonged to the Kṛṣṇarṣi-gaccha. He lived in the 15th c. and is known as the author of a historical large poem, the *Hammīramahākāvya*, and of one of the few known representatives of the saṭṭaka genre (plays only in Prakrit), the *Rambhāmanjari*. The present work is a concentrate of the author’s literary orientations: like his play, it is a representative of sophisticated erotic poetry; like his *mahākāvya*, it praises a famous king of Mewar of the same dynasty, the Guhilot rulers, here Kuṃbhakārṇa, alias Rāṇā Kuṃbhā (r. 1433-1468), a glory of the region both for his military actions, his role as a patron and as a writer well-versed in poetry and music (see, for instance, Tod, *Annals* I chap. 8: 230-233). Not only does Nayacandrasūri’s work mention several times Kuṃbhā’s name. He also connects Kuṃbhā with his dynasty, through numerous phrases containing the name of his father Mokal Singh, his grandfather Lakha: e.g., *śrīMokalanṛpa-naṃdana caṃdana jima jagisāru* (2v4), *Laṣapativaṃśavibhūṣaṇa dūṣaṇarabhi-taśarīra* (2r5), or their predecessor Hammīra (see beginning). Mentions of famous places associated with the dynasty, starting with Chittor (Citrakūṭa) and Nagaur are present as well. Kuṃbhā was not unfavourable to Jainism: the famous pillar of victory in Chittor has a representation of goddess Padmāvati; he contributed to the erection of a Jain temple dedicated to the first Jina in Sadri, etc. Some parts of the *Vilāsa* were perhaps composed by Kuṃbhā or are attributed to him (name in genitive).

Nayacandrasūri’s *Vasantaṃtilāsa* has nothing Jain. It is secular poetry devoted to the evocation of young men (*nāyaka*) spring (*vasanta*) and young ladies’ love (*yuvatiśṛṅgāra*). It is composed

of stanzas in Sanskrit but even more in Apabhraṃśa, in different poetic forms and metres. The verses are not numbered consecutively but are introduced by transitional phrases (e.g., *atha adbhayā, atha phāga, atha caitra*, etc.). The work is organized in three chapters (*adhikāra*) with subsections:

I. *iti subhaṭaḡhaṭamudgara-śrīKumbhakarṇṇa-Vasamtavilāse nāyaka-varṇṇane prathamō viśrāmā* (sic) (2r6); *iti dhīsvaramahāmudgaraprajvālanapralayajvālana-śrīKumbhanātha-Vasamtavilāse nāyaka-varṇṇano dviṭīyo viśrāmāḡ* (2v6); *iti jvalonapaśamanamahāḡghanāḡghana-śrīKumbhakarṇṇa-Vasamtavilāse nāyaka-varṇṇane ṭṛṭīyo viśrāmāḡ* (3r7); *iti mahāḡghanāḡghanapracamḡdapavana-śrīKumbhakarṇṇa-Vasamtavilāse nāyaka-varṇṇana* (sic) *caturtho viśrāmāḡ* (4v3); *śrīVasamtavilāse smin śrīmatKumbhamahīpateḡ | ādyah pūrṇṇe dhikāro 'yam Nayacamdrakaveḡ kṛtau 1 |* (4v4).

II. *iti pracamḡdapavanagrāsanaabhujagādhīpa-śrīKumbhakarṇṇa-Vasamtavilāse vasamta-varṇṇano prathamō viśrāmāḡ* (5r8); *iti dhīpatimahādarppasarpaguruḡa-śrīKumbhakarṇṇa-Vasamtavilāse vasamta-varṇṇano dvaiṭīyiko viśrāmāḡ* (5v8); *iti dhīpatigarudānārāyana-śrīKumbhakarṇṇa-Vasamtavilāse vasanta-varṇṇane ṭṛṭīyo viśrāmāḡ* (6r9).

*śrīVasamtavilāse smin śrīmatKumbhamahīpateḡ | dvaiṭīyaiko dhikāro 'yam Nayacamdrakaveḡ kṛtau 2 |* (6r10).

III. *iti śrīKumbhakarṇṇa° yuvatījanaśṛṅgāra-varṇṇane prathamō viśrāmā* (6v9); *iti śrīKumbha° ratirasavarṇṇane dviṭīyo viśrāmāḡ* (7r8-9), followed by Apabhraṃśa verses about the poet and his patron.

The variations in the internal colophons alone show the poet's skill, which is exhibited all along.

– Remark: The well-known work edited by W. Norman Brown, *The Vasanta Vilāsa. A Poem of the Spring Festival in Old Gujarātī accompanied by Sanskrit and Prakrit stanzas and illustrated with miniature paintings*, New Haven: American Oriental Society, 1962, belongs to the same literary genre as the work copied in the present ms., with use of Sanskrit, Prakrit and Old Gujarati in side by side stanzas, but is a different work.

Cat. No. 373

FP 4412

MTM containing 38 texts.

*TEXT 3: Bārāmāso (Hindi, 24 stanzas)*

2r9: Sāḡha mahīna āiyā || garajata ghanahara ghora  
re sājana koilī biṇa jhīmḡ, vana mere sāvana  
+īhum rāje || rasa kī ... sava kucha tanaka mere sājana aba mīlo ||  
java tana sītala hoyā ||, etc.

4r9: Jeṭhā taja desa gajaḡ jāla kūm | satagūra kā upadesa ||  
yatna 2 dīna 2 savatū nachām jatā | ujala hoyā gaye kesa ||  
samatū dīna bhā huu ṇadī samā ||  
sādhā kā upagāra | vaḡsa māhājana śrāvakanama kā |  
seha tayā mata sāra || yā° || 24 ||

*Endtitle* (4r11-12): iti Bārāmāso saṃpūrṇa ||

References: Not traced; no author's signature,

Notes: Blank spaces between some phrases in the first two lines of the text. Readings are tentative. The months are described in the following sequence: Āsāḍha (stanza 1); Sāvau (4); Bhādu (5); Āsoja (7); Kātaga (9); Agahana (11); Poha (13); Māha (15); Phāgaṇa (17); Ceta (18); Vesāṣa (21); Jeṭha (23). The tone is that of an evocation of the sounds and things seen during each of the twelve months akin to love poetry (*sājana*, *mere sājana*) and profane twelve months songs. But as the poem unfolds the religious tone increases, with reference to 'the good teacher' and presence of Jain terms (*maṃgala cyāna* 23, *śrāvakaḥjanama* 24) so that this work is also close to *Aupadeśik bārāmāso* such as mss. Nos. 21667-3, 2255-24, 2255-66, 28264-26 in the Koba catalogues (by various authors or anonymous). Such a didactic bend is in tune with the other texts found in the present ms., full of Padas from various origins.

Cat. No. 374

FP 4406

Brownish paper. OFN: 1-11; MEF: 1-11. 110 x 260 mms. 14 lines. Marginal title Varṇanapa°. Lozenge-shaped central space. Double-ruled black margins. Orange pigment used on sections-boundaries. No date but perhaps rather old (16th-17th c. CE?).

*Varṇana* (Guj. and Skt., prose)

A)

1r1: ||§O|| svasti jināyā jagadbhūṣaṇa | jagadekaśaraṇa | sarvvaḥpāpakṣayaṃkara | nistīrṇa-  
saṃsārasāgara | guṇaratnaratnākara | tribhuvanādhikasvarūpa | prakāsitasaṃsārasvarūpa |  
sakalakalyāṇakāraka | duritāpahāraka | lokottaracaritra | Gaṃgājalapavitra | paramānaṃdadā-  
yaka | caturvidhaśrīsaṃghanāyaka | nirmmathitakalikālanirnāmita | mohajālanirddalitaḥ pra-  
doṣaṇiḥ pratimasamtoṣa nirgatadveṣarāga isyau śrīVītarāga || 1 netrānaṃdadāyini | harṣotka-  
rṣitaruṣiṃcanakādāmbinī |, etc. isī śrīVītarāga nī mūrṭti || 2, etc.

11r9: || iṃdranīla | padmarāga | lohitākṣa | masāragalla | pulaka kaustubha | śrīpati | devā-  
naṃda | caṃdrakāṃti | vaiḍūryamaṇi | karketaka pramukha | anekaratnajāti || 85

*Endtitle* (11r10): iti śrīVarṇana samāptam graṃthhāgraṃ 650 || || samāptam iti || || || śub-  
haṃ bhavatu leṣaka-pāṭhakayoḥ ||

B)

11r11: ||§O|| atha gajavarṇanam || saptāṃgamadapraṭiṣṭitu | ullalitasuṃḍādāṃḍa | guṇa-  
māṇikyakaraṃḍa | siṃḍūrapūrāraṇa | kṛiṣṇavarṇa | sūrpaṃnākarṇa | mahākāyaparvata-  
prāyaḥ, etc.

11v10: rājasabhāvarṇanam | rāyarānā | caurāsīyā | maṃḍalīka | mukaṭavarddhana | sāmānta  
muhamtā |, etc. chatradhara camarahāra | sārthavāha | bhaṃḍārī kotārī |, etc. kathākathaka,  
etc. divaṭiyā polivāharī purohita narṭtaiḥ || || rājavārṇanam ||

*Colophon* (11v13): munīvara Bhuvanaratna-ṣaṭhanārthaṃ || naṃ || 11

References: Cf. B.J. Sandesara, *Varṇaka-samuccaya. Sāṃskṛtik ane Sāhityik itihās māṭe mahattva nā padyānukārī gadya-varṇako no samuccaya. Bhāg 1 Mūl Pāṭh*. Mahārāj Sayājīrāv Viśvavidyālaya, Baḍodṛā, 1956.

Notes: This ms. belongs to a specific class of Gujarati works in prose which are devoted to descriptive material or lists on various topics. In Rajasthani literature this is considered as a sub-group of the genre *davāvāita*. Eleven such works have been edited by Sandesara (1956 vol. 1) followed by an analytical study of their contents (vol. 2, 1959). Some of them deal with various themes in turn, others are thematically oriented. This ms. illustrates the first trend (see the next entry for an example of the second trend). It shares many themes with the *Vividha varṇaka* ms. edited in Sandesara 1956: 3-104 (40 folios; henceforth VV with page number), and for these common themes they share many identical phrases or compounds. The material is presented here in two stages (here A and B). The first part ends with a proper colophon. Then comes a second part, following a similar line, but much shorter. The first part is organized in 85 units, numbered 1 to 85, but, unfortunately, there are some mistakes in the numbering, so that providing a full description of the contents is difficult. Some units end with introductory or concluding titles, often in Sanskrit: 1. *śrīVitarāga*; 2. *Vitarāgamūrtti* (see VV 73); 3. *prathamatīrthādhināth*, 4. *śrīSāntinātha*; 6. *Nemīsvara*; 7. *śrīMahāvīra* (although the contents describes Pārśva), 8. *Bhagavaṃta nī vāṇī* (VV 114); 9. *isyau śrīsadguru*; 10. *isyā eka sadguruḥ*; 21. *puruṣavarṇanaṃ*; *subhaṭavarṇanaṃ*; 25. *evamvidha pradhānavṛkṣa*; 26. *rājāvarṇanaṃ*; 28. *iti paṭṭarājīnīvarṇanaṃ* (3v6; VV 23); 29. *kumāra*; 30. *mantrīsvara*; 31. *pratīhāvarṇanaṃ*; 32. (*prāsāda*)*putalī*; 33. *iti pralāpa* (laments of a lady suffering from love-separation; VV 42); 34. *isyau eka rajamnikaru* (moon); 35. *sūryamaṃḍalu*, 36. *samsāru āmtarau*; 46. *kupātrādāna*; 47. *guṇagaṇāmaṃtrana*; 49. *evamvidha śila*; 50. *isyau ekatapaścaraṇa*; 65. *ityādika manuṣyabhāva nā dukkhā*; 77. *vibhūṣitakanyā* (9v6); 85. *ratnajāti* (VV 35). In B: *gajavarṇanaṃ* (11r11); *svarggavarṇanaṃ* (11r13); *cakravartivarṇanaṃ* (11v3); *rājakumāravarṇanaṃ* (11v6); *rājavarṇanaṃ* (11v13). Two different techniques are used: lists of words, so that this type of work is akin to lexicography, or lists of *cliché* phrases specific to a given theme. This is the device applied in units which do not have a title but contain sentences or expanded comparisons, e.g. No. 73 (9r1) groups of sentences of the type *asamtoṣeṇa tṛṣṇā varddhate* (similar process in VV 11), i.e. instrumental – nominative - *vardhate*. The language is Sanskrit with Gujarati (e.g. *isyau* 'such' vs. *iti*), and the proportion of each varies from case to case. Such works are repositories liable to be used by writers for their literary works.

Cat. No. 375

FP 4385

Brown paper. OFN: 1; MEF: 1. 110 x 270 mms. 20 lines. Lozenge-shaped central space. Double-ruled black margins. Orange pigment used. Edges slightly torn. No date but probably relatively old (16th-17th c. CE).

*Samgrāmaavarṇana* (Guj., prose with a few verses)

1r1: ||ṢO|| atha samgrāmaavarṇanaṃ likhyate || || je tīvāra Garddabhillā rājā paradala āvyā māṃtalyā titalī vāra sarvva desa ṣala bhalyā | sarvva sainya joḍyā | chattīśavidha rājavaṃsa teḍyā

| te kavaṇa 2 ? Sūryavaṃśa 1 Somavaṃśa 2 Yādavaṃśa 3, etc. (4) evaṃvidha chatrīsa rājaku-  
lī meliyai, etc. (8) hivaiṃ chattīsa daṇḍāyudha rājaputrā nai samārppiyaiṃ | te kavaṇa 2 ? cakra  
1 dhanuṣa 2 ṣaḍga 3 kuri 4 tomara 5, etc. (10) hivai śarīrarakṣaka dijai | te kavaṇa 2 ?, etc.

1v11-12: eka bhājatā tṛṇa lehi | eki daśāṃgula muṣi deī |, etc. kei vanu anusarai | kei śāstra pari-  
harai | eki ṣaḍaṣa sūḍiyaiṃ | eki aparāṭa vīvāṃha karī jūḍiyai | eki mudgala hanāṃ sevaka thāi  
| eki nagari nāṃthāṃ jāhi | ima Garddabhilla pāvī nāṭhau | jāi nagari paīṭhau ||

*Endtitle* (1v12): || samgrāṃavarṇanaṃ || śrī: ||

*Addition from the same hand* (1v13-17): Sanskrit *subhāṣitas*:

muṇḍaṃ śiro vadanam etad anīṣṭagaṃḍhi bhikṣāsatenā bharaṇaṃ vahatodarasya |  
gātraṃ malena malinaṃ gatasarvasobhaṃ citraṃ tathāpi manaso madanesti vāṃchā || 1 [cf.  
No. 657 p. 181 among *saṃkīrṇaśloka*s attributed to *Bhartṛhari*, *Kosambi ed.*, *Delhi*:  
*Munshiram Manoharlal*, 2000, with variations]  
durgrāhyaṃ hṛdayaṃ yathaiṃ vadanam yad(d)arppaṇāṃtargataṃ |  
bhāvaḥ parvataḍurgamārgaviṣamaḥ strīṇāṃ na vijñāyate |  
cittaṃ puṣkarapatrayataralaṃ naikatra saṃtiṣṭate  
nāryo nāma viṣāṃkuraiḥ iva latāḥ doṣ(ai) ḥ samaṃ varddhitāḥ || 1 [cf. No. 259 p. 101 among  
*saṃśayitaśloka*s attributed to *Bhartṛhari*, with variations]  
ity api jñeyam ||  
ekāki jagadīśvaro pi puruṣaḥ sadyo pi caurāyate |  
yugmaṃ cāpiṭhagāyate (?) trayam atho sarvatra dhūrttāyate |  
ūhāpohakaram catuṣṭayam idaṃ sarvatra saṃbhāvyate |  
paṃcāḍau parivāraṃḍasahitaṃ | vṛṃḍaṃ nariṃdrāyate || 2  
daśa nāga sahaśrāṇi nāge 2 rathaṃ sataḥ  
rathe 2 sataṃ asvā asve 2 sataṃ naraḥ || 1  
ayaṃ ca nāgaṃ prayutarathānāṃ lakṣasya yoddhā dasa lakṣa vājinā(m)  
pāyāla (?) saṃkhyā ṣaṭtrīsa lakṣā akṣoḥaṇināṃ munayo vadaṃti || 3 [description of the comple-  
te army formation known as *akṣaubhīṇī*]  
dadāti śaucapānīyam | pāḍau prakṣālayaty api |  
śleṣmāṇam api grhṇāti strīṇāṃ vaśigato naraḥ || 1

*Colophon* (1v17): vyaḷeṣi Śivakī(r)tti.

References: Cf. B.J. Sandesara, *Varṇaka-samuccaya. Sāṃskṛtik ane Sābityik itihās māṭe mahattva nā padyānukārī gadya-varṇako no samuccaya. Bhāg 1 Mūl Pāṭh*. Mahārāj Sayājīrāv Viśvavidyālaya, Baḍodṛā, 1956.

Notes: Same trend as the preceding entry: collection of descriptive material. But the present ms. illustrates the second trend of the Varṇaka-genre, i.e. works thematically focused, here on war. It contains descriptions of royal lineages, of weapons, of body protections for war, of musical instruments (1r12) in the form of lists of nouns, then descriptions of war actions and war noises in short sentences with verbs in the present tense. For the list of the 36 lineages (*vaṃśa*) and for the 36 types of weapons (*daṇḍāyudha*) see Sandesara 1956, pp. 33 and 74 (*Vividha varṇaka* ms.; some terms shared, others not; order different). The name of 'King

Gardabhilla' at the beginning and at the end of the text directs to the story of Kālaka: with the help of the Sāhis, Kālaka decided to go to Mālava and attack Gardhabhilla. Both armies faced each other and fought. In several versions of the story, this episode is rather short. But in Samayasundara's version, for instance, which was written in the 17th c., the Sanskrit narrative is occasionally interspersed with Gujarati descriptive passages in prose. One of them relates to the fight (*yuddha*, pp. 205-206 in S. Navāb ed. *Śrī Kālaka Kathāsamgraha*, Ahmedabad, 1949). The wording is different from the one in the present ms., but the inspiration for such passages is similar. Here, despite the contextualisation given by the name Gardabhilla, the description is general and could be used in any narrative context. Such mss. are a repository for vocabulary and stock-phrases liable to be used by writers in order to suit their own purposes. One could also imagine that such a text has been extracted from a version of the Kālaka-story, but, so far, it could not be traced. In addition, the existence of a *varṇaka*-genre supports the idea that such passages are transmitted independently from any story.

Cat. No. 376

FP 4422

Brown paper. OFN: 1-26; MEF: 1-26. 26v blank. 110 x 260 mms. 14 lines. Marginal space but no margin drawn. Orange pigment used over numbers and phrases. No date.

*Bālāvabodha (Skt.) on Kālidāsa's Raghuvamśa, 1-3 by Paṇḍita Janārdana*

1r1: ||§O|| śrīvāgdevai namaḥ ||

vāgarthāḥ iva saṃpṛktau vāgarthapratipattaye  
jagataḥ pitarau vaṃde PārvatīParameśvarau |

prathamam kavīḥ pūjyānām namaskāram karoti | vāgarthā° aham PārvatīParameśvarau vaṃde  
| namaskāram karomi | Pārvatī ca Parameśvaraś ca tau | kiṃbhūtau, jagataḥ pitarau | pitā ca  
mātā ca pitarau | pitā mātā vā | mātṛśabdaloḥ | kimartham vāg° vāg ca arthaś ca tayoh prati-  
pattiḥ pariññānam | tasyai | punaḥ kiṃ° saṃpṛktau saṃmilitau | kāv iva | vāgarthāḥ iva | yathā  
vāgarthau saṃpṛktau staḥ athavā Pārvatī pūrvapṛpālanapūraṇayoh | pārvatīm pipartti pālaya-  
tīti Pārvatī paro rudraḥ |, etc. (6) ato 'ham HariHarau vaṃde | ko pi pṛcchām kariṣyati |  
HariHarau katham saṃpṛktau | tadā Purāṇakathāmadhyasthenānena kāvyena pratyuttaraḥ |,  
etc. (14) iti prathamaślokaḥ | kva sūrya iti° sūryaprabhavo raver utpanno vaṃśo 'nva-  
yaḥ kulam kva | ca anyat a(1v)nyaviśayāstokaprakāśā matir buddhiḥ kva arthān madīyā ucyā-  
te |, etc.

26r3: atha saṃ vi° | hariṇicchaṃdaḥ | athānamtaram° tayā devyā saha munivanatarucchāyām  
śīraye | ṛṣiṇām āśramavṛkṣacchāyām abhajat | kiṃkṛtvā | sūnave putrāya yathāvidhi uktapra-  
kāreṇa sitātapavāraṇam śvetacchatram dattvā | kiṃbhūtam sitātapavāraṇam | nṛpatikakudam  
nṛpānām cihnam rājābhijñānam | kiṃbhūtāya sūnave (y)ūne taruṇāya nanu katham grham  
vihāya vanam jagāmety āha | hi yasmāt kāraṇāt Ikṣvākūṇām | Ikṣvākuvamśodbhavanām | gali-  
tavayasām satām idam kulavratam kulācāram Ikṣvākavo vārddhikye yuvānam putram rāje  
pratiṣṭhāpya svayam sapatnīkaḥ ṛṣiṇām āśrayante | 71 |

*Endtitle* (26r7): iti Bālāvabodhikāyām paṇḍita-Janārdana-viracitāyām Raghutīkāyām | tṛtī-  
yaḥ sarggaḥ | 3 |

References: Commentary not traced. Perhaps autograph?

Notes: The wording of the final colophon suggests that the commentator did not intend to pursue his task beyond the third canto. In the two other colophons, he gives neither his name nor the designation of his commentary: *iti śrīRaghuvamśe prathamasarṅgaḥ vyākhyānam || 1 ||* (11v1, after 77 stanzas); *iti śrīRaghu° dvitīyaḥ sarṅgaḥ || 2 ||* (19r8, after 75 stanzas). Marginal additions, especially in the beginning, and signs indicating word-separation in the text show that it had at least one reader.

The commentator provides the full text of Kālidāsa's verses only for the very first one. Otherwise he includes the original words within the commenting sentence. The initial stanza is commented at length and the commentator even proposes his own opinion on the identity of the deities addressed in the poet's homage, defending the idea that they are Hari and Hara. Otherwise, his exegesis is generally brief, providing the syntactical connections, synonyms and minimal explanations of a level adequate for a *bālāvabodha*.

Cat. No. 377

FP 4316

Brownish brittle paper. OFN: 1-11; MEF: 1-11. 1r blank, 11v blank except for *śloka* 528 written by a later hand. Due to the rather poor condition of the ms. and the fact that several edges are torn, all the folio numbers are not visible but the text has no break. 100 x 250 mms. 15 lines. Lozenge-shaped central space with a red disk. Double-ruled black margins filled with red. Fol. 2v damaged in the centre. Letters erased at places. No date but probably rather old (15th c.?).

*Vidagdhamukhamāṇḍana (Skt.) by Dharmadāsa*

1v1: ||ṢO|| śrīJināya namaḥ ||  
siddhauśadhāni bhavadukkhamaḥāgadānām  
puṇyātmanām paramakarṇṇarasāyanāni |  
prakṣālanaikaśalilāni manomalānām  
sauddhodaneḥ pravacanāni ciram jayaṃti || 1  
jayaṃti samtaḥ sukṛtaikabhājanam | parārthasampādanasadvratassthītāḥ |  
karasthanīropam aviśvadarśino | jayaṃti vaidagdhyabhavaḥ kaver girāḥ || 2, etc.  
1v8: prītyai satām tadanubhāvagatāvasādāḥ |  
samtyajya gūḍharacanām pratibhānurūpaḥ |  
kṣīprāvabodhakara(ṇ)akṣasamikṣītārthaḥ |  
vaksye Vidagdhamukhamāṇḍanam aprapaṃcam || 7

11r13: sadāgatihatocchrāyas tamaso vasyatām gataḥ |  
astam eṣyati dī(p)o yaḥ | vidhur ekaḥ śivasthitaḥ || 70  
pūrṇṇacāṃdramukhī ramyā | kāmīnī nirmmalāṃbarā |  
tanoti kasya no svāṃpta|ṃ ekāṃtamadanottaram || 71 cyutadattākṣarajātīḥ ||  
iti śrīDharmadāsakṛte Vidagdhamukhamāṇḍane caturthaḥ paricchedaḥ samāptāḥ ||

*Colophon: vā° name defaced by black ink passed over it in order to be illegible tamtreṇa name defaced by black ink passed over it in order to be illegible likhitaḥ |*



References: Publ. many times. See, for instance, Varanasi, Chaukhambha Orientalia, 1984 with modern Sanskrit comm. and Hindi translation, ed. Āchārya Śeṣarāja Śarmā. Numerous mss. in various Indian regions and even in Burma.

Notes: This is the Sanskrit reference book on riddles of all types which are divided into categories (*jāti*) defined and illustrated by examples. Nothing certain is known about the author Dharmadāsa (7th c. ?), who has been said to be a Buddhist, a Hindu or a Jain. Section 1, 59 vss., ends on 3v6 (*iti śrīDharmadāsakṛte Vidagdhamukhamanḍane prathamah paricchedah ||*); section 2, 70 vss., on 6r6; section 3, 73 vss., on 9r9; section 4, 71 vss., on 11r14-15. The margins are filled with observations in Sanskrit amounting to an unconnected commentary, without any introduction or conclusion. Several of them are however not legible because edges are torn. The commentaries are sometimes accompanied with explanatory diagrams (e.g. on 6v, 7r).

Cat. No. 378

FP 4456

MTM containing 3 texts.

*TEXT 3: Savaiyau (Raj.) by Dharmasiha alias Dharmavardhana*

savaiyau |

āyo jākau dūta Jamadūta kā sau Pavanapūta

yā tau deṣau vāna kā prasiddha loka vāni kī |

kīnau utapāta pāta pāta sau ārāma kari

kaisaiṃ Laṃkavāna kī

Maṃdodarī kahai rāja maṃdau dariṣāṃnau āja (*this word added below the text*) dhārau dharm-  
masiṣa paiṃ na dhārau siṣa āna kī

kāṃna kāṃna phailī vāta kāti taiṃ na kahī jāta

ānī ghara Jānakī niśāṃnī ghara jāna kī 1 iti ||

References and notes: This short riddle-poem is written in the left margin of 1v, parallel to the margin, and comes after a hymn by Dharmasiha ending at the bottom of the page (Cat. No. 247). Publ. in *Dharmavardhana Granthāvalī* p. 122 under the title *samasyā – nisāṃnī ghara jānakī savaiyā ekatīsa*. The author was a learned and versatile monk who composed a number of short-form sophisticated poems, sometimes making use of varieties popular in folk or oral poetry (see A. Nahta's introduction p. (20) – (23) about the *samasyā* variety).

### 3. Gnostic literature

Cat. No. 379

FP 4468

Brownish paper. OFN: 1-16; MEF: 1-16. 1r blank. 100 x 260 mms. 5 lines for the mūla in larger script. Smaller script for the commentary. Double-ruled red margins. Marginal title Śiṃdūraprakara with folio number. Red used for *daṇḍas* and delineating compartments in the commentary part. Dated: VS 1782 = 1725 CE.

*Sindūraprakara (Skt., 103 stanzas) by Somaprabhācārya with an interlinear Guj. commentary by Bhīmavijayagaṇi*

1v1: ||§O|| śrīarhadbhyo namaḥ ||  
 śiṃdūra-prakaras tapaḥ kari-śiraḥ kroḍe kaṣāyāṭavī-  
 dāvārcci-nicayaḥ prabodha-divasa-prārambha-sūryodayaḥ ||  
 mukti-strī-vadanaika-kuṃkuma-rasaḥ śreyas-taroḥ pallavaḥ |  
 prollāsaḥ kramayor nakha-dyuti-bharaḥ Pārśva-prabhoḥ pātu vaḥ ||1||, etc.

*Comm.*: kehavo chai nakha-dyuti-bharaḥ tapaḥ kari° kroḍe śiṃdūra-prakaraḥ taparūpa hāthī-  
 na ima | te kiṃ śiṃdūra nau prakara samūha chai, valī nakha-dyuti-bhara kahevo chai | kaṣā°  
 kaṣāyārūpa aṭavī teha nai vālavā nai dāvānala nī arcci jvālā nau nicaya samūha chai. valī kisau  
 chai nakha° prabodha jñāmnarūpa divasa nā prārambha nai viṣaim jāṇe sūrya nau udaya chai.  
 etālai jāṃṇe jñāmnarūpa sūrya ūgyau chai, etc.

15v: abhjad Ajitadevācāryya-ṣaṭṭodayādri-  
 dyupati-Vijayasihācāryya-pādāraṇiṃde |  
 madhukara-samatā yas tena Somaprabheṇa  
 vyaraci muni-parājñā Sūktamuktāvalīyaṃ 99  
 Śiṃdū-prakaraṃ sarvvaṃ | yo dhīte matimān naraḥ |  
 upadeśavaco vaktuṃ | sa jānāti janāgrataḥ | 100 |  
 16r1: saṃvaj jīvanikāya-veda-munitaś caṃdrābhidhe śrīyute |  
 Poṣe māsy 'vadāta-paṃcami-tithau Nārāyaṇa-saṃjñake |  
 sthāne Virajinokta-dharmma-gahana-śraddhāluni praśrute |  
 śrīDharmmādvijayo bhavayati pates tacchīṣya muṣyā sphuṭāḥ | 1 |  
 śrīsāheḥ parilabhyamāṃna vibhavādikṣu prasiddhās ca ye |  
 Bhīmādirvijayo 'vasānam aparāṃ nāmāvasānam  
 aparāṃ nāṃmā 'vanau vistṛtaṃ | teṣāṃ prāthimakalpikaḥ  
 sura-gurur bhāvīgane tāpase | teṣāṃ ādarataś cakāri gahanārthasyāsyā jñaptikṛte | 2 |  
 Muktyādirvijayasya vākya-vihitāyāśvācūriś ciraṃ |  
 cakre sā bhuvī vācanāya suvedāṃ śodhyā budhaiḥ śreyase |  
 sadbhīḥ śrīJayamaṇḍireṇa muninā sūtrārtha-saṃbodhinī |  
 yuktāyukta-vicāra-sāra-matibhīḥ krodho na kār(16v)yyo mayi | (10)3 |  
*Comm.* (16r top): savat 1746 cha jīvanikāya, veda khatāṃ 4, pachai muni khatāṃ saptaṣṣī-  
 vara anai valī caṃdrasaṃkhyā 1, etalai syuṃ | aṃ kārīvā magā tithī saṃvata 1746 varṣe u graṃ-  
 tha pūrṇa karyo hivai ghaṇī lakṣmīsaḥita | Posa māsa nī avadāta śukla paṃcami tithī naiṃ  
 viṣaim śrīNārāyaṇā sudharmma sthānaka naiṃ viṣai | saṃpūrṇa kiyo e pustaka |, etc. te nagara  
 nai viṣai śrīpaṃḍita pravara paṃḍita śrīDharmmavijayajī caturmāsī rahyā | te śrīpaṃḍitajī nā  
 pradhāṃna śīṣya | sarvva gaccha nai viṣai | athavā sarvva jana nai viṣai vikhyāta chai | piṇa te  
 śīṣya muṣya kehavā |, etc. Bhīmavijaya ehavuṃ chai | Bhīma chai nāṃma nī ādi vijaya chai che-  
 haḍai ehavuṃ nāṃma hidū tathā mlecha asurādika sarvva pṛthvī viṣaim bistaryu chai | te  
 śrīBhīmavijayajī nai śīṣya | suraguru sarīṣau hauṇahāra chai | śrīTapāgaccha nai viṣai |, etc. eha-  
 vau yau Śiṃdūraprakaraṇa graṃtha | teha nā jñāṃna nai vāsataṃ | 2 | hivai keha nā vākya thī  
 e śāstra nī avacūri kari | śrīMuktivijayagaṇi | teha nā vacana thī e śāstra nī avacūri kidhī. te ava-  
 cūri pṛthvī piṇa ūpari cira kāṃla tāṃī vācavā bhaṇī sukhadāya nī hūo. hivaim karttā kahai

chai je e paṇḍita śodhavī | kalyāṇṇa naiṃ vāstai | vācanācārya śrīRatipramoda teha no śiṣya  
 Jayamaṇḍira nāmai | tiṇaiṃ sūtra nai anusāraiṃ artha jaṇavaṇahāra kīdhī | piṇa yuktavacana  
 yukta je vicāra | teha nau je sāra kahatāṃ paramārtha teha nai viṣaiṃ mati chai jeha nī | ehava  
 paṇḍite sodhavī piṇa mayi ka(16v)... (*paper torn*) ūpāra krodha na karavo | 3 |  
*Endtitle and colophon* (16v1): iti śrīSiṃdūraprakarastotrasyāvacūris sasūtrā samāptā ||  
 saṃvat 1782 varṣe Poṣa vadi 7 Budhe (*the rest is blackened with ink and has been rendered ille-*  
*gible*) || śrī  
*Comm.* (16v): etalai Siṃdūraprakara nī avacūri sūtrasahita pūri thāi || || saṃvat 1782 varṣe  
 Poṣa vadi 14 Budhe liṣataṃ Vinayavijayena śrīAṇadapura-madhye | llekhaka-pāṭhakayo cci-  
 raṃ nadyāt.

References: This commentary not traced. – For the *mūla* see *Kāvyaṃālā* VII, pp. 35-52; P.E. Pavolini, 'Gli Scritti di Somaprabhācārya', *Studi italiani di filologia indo-iranica* 2 (1898), pp. 33-72. A very popular work known through many mss. everywhere, either with the *mūla* only, with the Sanskrit commentary by Harṣakīrti, Jinatilaka or others, the Guj. commentary by Rājaśīla or anonymous Sanskrit commentaries. – BL Cat. Nos. 1293 -1295; Paris: BnF Sanscrit 1667 (no comm.).

Notes: An anthology of 100 Sanskrit stanzas on different topics connected with Jainism. Somaprabhācārya, the author, was a pupil of Vijayasimhasūri from the Bṛhadgaccha, himself a pupil of Ajitadeva. Among his other works are another anthology called *Śṛṅgāra-vairāgya-taraṅgiṇī*, the famous Prakrit story-book *Kumārapālapratibodha*, composed in VS 1241, a *Sumatināthacaritra* in Prakrit and a *Śatārthakāvya* (see introduction to the ed. of the *Kumārapālapratibodha*, Baroda, 1920, reprinted 1992, GOS 14, for a detailed genealogical tree of the author and his works). The exact date of composition of the Siṃdūraprakara is not known. Some of its stanzas are quoted in the *Kumārapālapratibodha*. The following sections are marked in the ms., but not regularly numbered: *atha prathamaṃ bhaktidvāraṃ* (2v2); *iti gurudvāraṃ* (3v4); *jinamatadvāraṃ* (4r5); *saṃghadvāraṃ* 4 (5r1); *satyaprakramah* (6r3); *steyaaprakramah* (6v3); *śilaprakramah* (7r5); *parigrahaprakramah* (8r1); *krodhaprakramah* | 10 | (8v2); *māṇṇaprakramah* (9r3); *māyādvāraṃ* (9v1); *lobhadvāraṃ* (10r2); *svajanaprakramah* (10v3); *gunasaṃgaprakramah* (11r4); *akṣauḥaprakramah* | 16 | (11v5); *dāṃṇaprakramah* | 17 | (13r3); *tapadvāraṃ* | 18 | (13v4); *bhāvanādvāraṃ* | 19 | (14v1); *vairāgyadvāraṃ* (15r1). Information about the date and the author of the commentary (*Avacūri*) is provided in Sanskrit verses which come after the end of Somaprabha's work proper. The author, Bhīmavijaya, belonged to the Tapāgaccha. He was the disciple of Muktiavijayaṅgi. His *Avacūri* was composed in VS 1746 (= 1689 CE; chronogram explained in the comm.) when Dharmavijaya spent the rainy-season in a place called Nārāyaṇa. This copy was made not even fifty years later.

Cat. No. 380

FP 4288

Supplement following three texts in a MTM.

*SUPPLEMENT: Subhāṣita (Skt.)*

1v15: vāṃchā sajjanasamgame paraṅṇe pṛitir gurau namratā |

vidyāyāṃ vyasanam svayoṣiti rati(r) lokāpavādād bhayaṃ |  
bhaktiś cārhati śaktir ātmadahane | saṃsarggamuktiḥ śale |  
ete yatra vasaṃti nirmalaguṇās tebhyo narebhyo namaḥ || 1

Note: Found in Bhartṛhari's Nītiśataka (Kosambi critical ed. p. 19 No. 43) or in Vallabhadeva's *Subhāṣitāvalī* ed. Peterson No. 2944. The reading *arhati* instead of *śūlini* in pāda c is recorded in Kosambi's apparatus. For other *subhāṣitas* added to other texts see Cat. Nos. 91 (Pkt.), 349 (Skt.), 371 (Skt.) and 375 (Skt.).

Cat. No. 381

FP 4391

MTM containing 2 texts.

*TEXT 1: Sadbhāṣitāvalī (Skt., by Sakalakīrti), incomplete*

1r1: ||§O|| jinādhisam namaskṛtya saṃsārāṃbudhitāraḥ  
svānyasya hitam uddisya vakṣe Sadbhāṣitāvalīm 1  
dharmmaṃ tvam kuru dustyayaṃ tyaja mahāpāpaṃ budhai niṃditam  
saṃyaktvaṃ bhaja sarmmadaṃ tyaja mahāmithyātvamūlaṃ ca vaiḥ  
sacchāstraṃ paṭha vṛttam ācara jayaṃ pañcendriyāṇāṃ ca bho  
nārīsaṃgaṃm api svayaṃ tyaja sadā kāmaṃ kaṃkṣāpadaṃ 2, etc.

1r9: iti piṭhikā (after 8 verses, then):

dharmmaṃ karoti yo nityaṃ saṃpūjyas tridaśeśvaraiḥ  
lakṣmīḥ tam svayaṃ āyāti bhuvanatrayasaṃsthitā 9, etc.

6r9: eko dharmmam upārjanaṃ ca vibudhaḥ kṛtvā svayaṃ gacchati  
svarggaṃ pāpaṃ upārjya ghoranarakaṃ duḥkhākaraṃ prāṇibhṛt  
eko duḥkhharavṛttasāraṃ api tad vṛtvā ca muktyālayaṃ  
tasmā tvam bhaja caikam eva śaraṇaṃ dharmmaṃ tyaja svagrhaṃ 1  
ekatvaṃ cīmtayah ///

References: Velankar p. 412 (collection of about 400 moral verses collected by Sakalakīrti) refers to Peterson III: No. 564 (ms. dated VS 1671) and a few others in India; Berlin Schubring Nos. 955 to 958 and Strasbourg Ser. No. 186 (17 folios, *Subhāṣitaratnāvalī*); Paris: BnF Sanscrit 1645 (*Subhāṣitagrantha*, 27 folios, dated VS 1900); Koba AKGM 06549; several mss. in Rajasthan Digambara libraries (see Kaslival 2 p. 424a, 3 p. 361a, 4 p. 901b).

Notes: The text ends abruptly in the beginning of a new verse but can easily be identified as a ms. of Sakalakīrti's collection of Sanskrit verses, who seems to have circulated widely and is known under various alternative titles (see above, and also *Śrutāvalī*, recorded in Koba database 000172420001).

The present ms. was checked against the Paris and the Koba mss. The end here corresponds to fol. 25r in the Koba ms. and to fol. 22r9 in the Paris ms. The last available verse in the Udine ms. starts a section about the 12 topics of reflection (*bhāvanās, anuprekṣās*), corresponding to the beginning of vs. 313 in the Paris ms., where verses are numbered continuously. In the Udine ms. verses are numbered continuously from 1 to 89 (3r), then again from 1 to 15 (3r-

3v), then numbered individually, then again in small groups (1 to 4 on 5r, then 1-2). They are marked by exhortations in imperative which are sometimes emphasized with orange pigment: *rāgam tyaja* (3r9), *mānam tyaja* (3r14), *māyām tyaja* (3r17), *lobham tyaja* (3v2), *satyaṃ vada* (3v15), *adattaṃ tyaja* (4r4), *silam bhaja* (4r9), *parigrahaṃ tyaja* (4r12), *vairāgyam kuru* (4r15), *guṇasaṃgam kuru* (4v2), *rātribhojanam tyaja* (4v12), *grhaṃ tyaja* (4v14), *dehavairāgyam kuru* (5r3), *saṃsāravairāgyam kuru* (5r7), *dhīratvaṃ kuru* (5r10), *vratabhāṅgam tyaja* (5v6), *dharmośadhaṃ kuru* (6r1), *dharmasaraṇam kuru* (6r6).

A Digambara monk, Sakalakīrti (VS 1450-1510) was a prolific author of didactic and narrative works both in Sanskrit and in Rajasthani who was particularly well-versed in matters relating to layman's conduct (*śrāvakācāra*).

Cat. No. 382

FP 4383

Brown paper, rather brittle. Large script. OFN: 1-13, sometimes not visible; MEF: 1-13. 110 x 250 mms. 12-13 lines. Hardly any margin. Red used for *danḍas*, numbers, chapter-colophons. Edges somewhat damaged. No date.

*Sūktimuktāvalī-bhāṣā* (Hindi, 104 stanzas) by Banārasīdāsa

1r1: ||ṢO|| om namaḥ || || Śiṃḍūraprakara ke kavitta liṣyate || ||  
chappaya || ||

sobhita tapasa gajarāja, sīsa śiṃḍūra pūraccavi |  
bodha divasa ārambha, karana kārana udota ravi |  
maṅgala taru pallava, kaṣāya kaṃtāra hutāsana |  
bahu gunaratna nidhāna, mukti kamalā kamalāsana |  
iha vidhi aneka upamā sahita, aruna carana saṃtāpahara |  
jinarāya Pāyanaṣa joti bhara, namata Vanārasī jori kara || 1 ||  
dodhakāṃṭa vesaricchamḍaḥ || ||  
jaisai kamala sarovara vāsai, parimala tāsu pauna paraḡāsai  
tyaṃ kavi bhāṣahi akṣara jora, saṃta sujasa praḡaṭahi cahuṃ ura |  
jau gunavaṃta rasāla kavi, tau jaga mahimā hoi  
jau kavi akṣara gunarahita, tau ādarai na koi || 2, etc.

13r10: iti graṃtha samāptaḥ || atha bhoga liṣyate || kavitta ||  
jainavaṃsa sirahaṃsa dīgaṃbara | munipati Ajitadeva ati āraja |  
tāke paṭṭa vādi madamḡbhajana | praḡaṭe śiṃha ā(13v)cārai |  
tāke paṭṭa bhae Somaprabha | tinha graṃtha kīyau hita-kāraja |  
jo ke paḡhata suṃta avadhārata |  
hoṃhi muruṣa je puruṣa anāraja || 101 ||  
doharā ||  
nāma Sūktimuktāvalī | dvāvīmśati adhikāra |  
sata siloka paravāna sava | iti graṃtha vistāra | 102 |  
Kauramḡpāla Vānārasī mitra yugala ika citta |  
tinḡaya ha graṃtha bhāṣa kīyau | bahuvīdha chaṃḍa | kavitta | 103 ||  
solaha saim ikyāvanai (ms. ikyānavai) | ritu grīṣama Vaiśāṣa |

Somavāra ekādaśī | kara-nakṣatra sita pāṣa || 104 ||

*Endtitle* (13v5): iti śrīSūktimuktāvalī-bhāṣā saṃpūrṇaḥ || śrī

References: Blumhardt (Hindi) No. 4; BL Cat. No. 1286, Add. 22,393 are mss. of the complete Banārasīvilāsa, the posthumous collection of the author's works prepared by Jagajīvana in VS 1701 (= 1644 CE). The *Sūktimuktāvalī-bhāṣā* is the second work. Publ.: pp. 17-69 in *Svargīya Kavivara Banārasīdāsajī-racita Banārasīvilāsa aur Kavivara Banārasīdāsa manohara Jīvanacaritra*, ed. by N. Premi. Bombay, Vīra *saṃvat* 2432 (Jainagrantha-ratnākara-stha No. 1).

Notes: This work is a verse rendering in Hindi of Somaprabhācārya's *Sindūraprakara* or *Sūktimuktāvalī*, as stated by Banārasīdāsa himself. He did it in 1634 in collaboration with Kaunrpāl. On this work as an example of translation practice see J.E. Cort, 'Making it Vernacular in Agra: The Practice of Translation by Seventeenth-Century Jains', pp. 84-86 in *Tellings and Texts*, ed. F. Orsini and K. Butler-Schofield, Open Book Publishers, 2015. The S. is composed of 22 sections (*adhikāra*), clearly marked in this ms. and in the editions: *Jinamata-a.* begins on 2v7; *saṃgha kā a.* on 3r6; *ahiṃsā* on 3v7; *satyavacana kau adhikāra* on 4r8; *adattādāna kau adhikāra* on 4v8; *śīla* on 5r7; *parigraha kau adhikāra* on 5v7; *krodha kau a.* on 6r9; *māna kau a.* on 6v9; *māyā kau a.* on 7r7 and ends on 7v3; *lobha* starts on 7v3 and ends on 8r5; *sajjana* starts on 8r5 and ends on 8v4; *guṇasiṃga*, 8v4-9r4; *indriyādhikāra*, 9r4-9v7; *kamala*, 9v7-10r8; *dāna*, 10r8-10v9; *tapa*, 10v9-11r10; *bhāvanā*, 11r10-11v11; *vairāgya*, 11v11-12r11; *upadeśagāthā liṣyate*, 12r11. Banārasīdāsa provides the spiritual genealogy of Somaprabhācārya, a pupil of Vijayasīmaḥsūri, himself a pupil of Ajitadevasūri.

Cat. No. 383

FP 4466

White paper, modern. Small notebook format with folded pages and several blank pages at the end. OFN: 1-13; MEF: 1-13. 120 x 160 mms. 10 lines. No margins drawn. Folio numbers written in the lower right corner and in the upper left corner of the versos. Red used for *danḍas*. No date. On the verso of the last page the note *Nasīhat savā-sai (completo) Jaipur, 28 settembre 1914* from Tessitori's hand, followed by his signature.

*Nasīhat savā-sai (Rajasthani/Hindi)*

1r1: || śrīGaṇeśāya namaḥ || atha Nasīhata savā sai ||  
śrīGaṇapati gura nāṃma ucāro || dharma śīla saṃtoṣa nihāro ||  
bidhi soṃ sabaiṃ bibeka vicāro | jaba tuma kāraja sabaiṃ sudhāro || 1 ||  
nitya prāta kara sudhya praṇāṃma || sadā sumarile Hara ko nāṃma ||  
dhaṇiṃ ke svāma dharma maiṃ rahiye || saba soṃ bāṇī hita kī kahiye || 2 ||  
sāṃca dayā jasa hiradai dhāra || vaḍo dharma hai para upagāra ||  
baira na kari jaṃha basibo bāsa || bairī ko mata kara visavāsa || 3 ||, etc.

12v: sa | pi satā vā kisa bāta kā āvai |  
ja | nāhaka garība kūṃ duṣa deṇeṃ seṃ  
ara daulata nhī bhogaṇeṃ seṃ || 37 ||

(in red) śubhaṃ bhūyāt || śloka |  
 aṣṭam eka ṣaṣṭame svaiḥ/scaihvaḥ | śrī pañca saptas tathā  
 catur nava dvayo stavaḥ Durgāyaṃtra prakī(r)titā | 1 ||  
 chaṃdaḥ  
 dūvai āṭhai nāṃ hī dīsaiḥ | jo cchakai cokai dīṣai |  
 sātai tiye paṃtha calāvaiḥ | eka pāñca no begā āvai | 2 |  
 Ends with a diagram :

8	1	6
3	5	7
4	9	2

References: Not traced as such. For other works of this type see Sharma 1971, pp. 444-445, especially 10-12/5590 which seems close to the present work, with short sentences and the use of the pattern question – answer.

Notes: As the title indicates, this is a book of advice (*naśihat*) on proper behaviour, with an extensive wide use of imperative forms. It seems to be meant for Vaiṣṇavas. A first part has 34 verses, and ends on 5r10. Then comes tathā naśihata (5v1) followed by 31 verses up to 9r9, followed by 37 pairs of verses where the first one is a question, introduced the first time by the word *savāl* then written in abridged form as sa, followed by an answer, *javāba* or *ja*. The language is Rajasthani / Hindi. The use of the *candrabindu* is noteworthy.

#### 4. Grammar

Cat. No. 384

FP 4333

Jain nāgarī script. Brownish paper. OFN: 1-44; MEF: 1-44. 100 x 240 mms. 13 lines. Triple-ruled red margins. Lozenge-shaped central blank space. Red used for *daṇḍas*. Orange pigment over *sūtras*. Heavily annotated in the margins with Sanskrit glosses, especially in the beginning, with word-breaker marks above letters showing that the ms. has been read after it was copied. Dated: VS 1703 = 1646 CE.

*Sārasvatīprakriyā (Skt.) by Anubhūtiśvarūpācārya*

1v: ||§O|| om namaḥ ||  
 praṇāmya paramātmānaṃ | bāladhīvrddhisiddhaye |  
 Sārasvatīm rjuṃ kurvve | prakriyāṃ nātivistarām | 1 |  
 iṃdrādayo pi yasyāṃtaṃ | na yayuḥ śabdavāridheḥ |  
 prakriyāṃ tasya kṛtsnasya | kṣamo vaktuṃ naraḥ katham | 2 |  
 tatra tāvat saṃjñā saṃvyavahārāya saṃgrhyate | a i u ṛ ! 1 samānāḥ | anena pratyāhāragra-  
 haṇāya varṇnāḥ pariḡanyante | teṣāṃ samānasamjñā ca vidhīyate, etc.  
 44r11: lokāc cheṣasya siddhiḥ yathā mātarapitarādeḥ  
 svarūpāṃto 'nubhūtyādiḥ śabdo 'bhūd yatra sārthakāḥ  
 sa maskarī śubhāṃ cakre prakriyāṃ caturcitāṃ 1

avatād vo Hayagrīvaḥ kamalākara īsvaraḥ  
sursuranarākāraḥ madhupāpītapatkajaḥ 1

*Endtitle and colophon* (44r13): iti śrī paramahaṃsaparivrājakācārya-śrīAnubhūtiśvarūpācārya-viracitā Śārasvatīprakriyā samāptā || iti saṃvat 1703 varṣe Pose vadi 7 tithau likhitā pratir iyaṃ || pothī vairāgī celā vasaṃti rāya rīchai lidhī chai (*this and the next two lines on 44v covered with orange pigment and hardly legible; 44v1-2 seem to be Scribal maxims*).

References: Velankar p. 433; BL Cat. Nos. 1336-1338 (all incomplete or fragmentary), with other references. Numerous editions, e.g., *Śrīsārasvatam vyākaraṇam Anubhūtiśvarūpācāryakṛtam*. Nīrnaya Sagar Press, VS 1892.

Notes: This very popular grammar was composed around 1250 CE. The present ms., written in Jain nāgarī script, is an additional instance showing that it was well-known among Jain circles as well. The work is divided into three chapters which are distributed as follows: *iti tad-dhitaparakriyā saṃpūrṇam*: 1 *athākhyātapratyayā nirūpyante* (25r11); *iti ākhyāta prakriyā 2* || *atha kṛdantaparakriyā nirūpyate* (39v10) = section 3 up to the end.

Cat. No. 385

FP 4492

Jaina nāgarī. Grey paper much blackened, ink faded, text difficult to read. OFN: 1-2; MEF: 1-2. 110 x 240 mms. 17 lines. Lozenge-shaped central space with *akṣaras*. Quadruple-ruled black margins. Marginal title *Ṣaṭkārakham* on 2v. No date.

*Ṣaṭkāraka-kham (dana) (Skt., prose), fragmentary*

1r1: ||ṢO|| śrīdinamaṇaye namaḥ ||  
tena śrīmuninā kṛtaṃ ca kṛtinā tarkohanaiḥ khamḍanaṃ |  
VedāntāgamaPāṇinīyaviduṣāṃ yat tacchiromaṇḍanaṃ |  
karmāder iha tarkkatāṇḍavadhiyāṃ gamyāṃ viśeṣād aho |  
viśeṣāṃ upakāraṇāṇatayā vidyāvataṃ prītaye || 1 ||  
nanu kriyate tat karmeti lakṣaṇam asaṃgataṃ | Devadatto grāmaṃ gacchatīty ādau grāmādeḥ  
karmatvabhaṃgaprasaṃgāt | na hi Devadattena kartrā grāmādayaḥ kriyamte | grāmādināṃ  
gamanāt pūrvam eva siddhatvena siddhe sādhanavaiyarghyāt |, etc.

2v17: niyamaḥ tatrādyāṃ pakṣaṃ na sahāma he vrāhmaṇasya suvarṇa///

References and notes: No title other than the abbreviated marginal title. The ms. has various external features of a Jain ms., including the layout and the script. It is a grammatico-philosophical work dealing with the six kārakas (*kartṛtva, karmatva, karaṇatva, saṃpradānatva, apā-dānatva, adhikaraṇatva*) and their refutation. Velankar (p. 400) mentions a *Ṣaṭkārakabālabodhinī* and a *Ṣaṭkārakavivarāṇa* with reference to Peterson Report I Nos. 366-367; see also Ahmedabad: L.D. Cat. Nos. 6065-6069 *Ṣaṭkārakavivarāṇa* by Paṇḍit Amaraçandra (no extracts).



## 5. Lexicography

Cat. No. 386

FP 4318

Thick brownish paper. Jain nāgarī script, *prṣṭhamātrā*. OFN: 1-49; MEF: 1-49. *Pañcapāṭha*. Folio numbers mostly in the middle of the right hand margin, not in the lower part as usual. 1r blank, 49v blank. 110 x 250 mms. 14 lines (1v), 12-13 lines elsewhere. Double-ruled red margins. Lozenge-shaped central space. Lozenge-shaped central spaces also in the margins. Average condition: paper brittle and torn at places. Dated: VS 1475 = 1418 CE.

*Abhidhānacintāmaṇi-nāmamālā (Skt.) by Hemacandra with an Avacūri*

1v1: ||§O|| om namaḥ śrīsarvajñāya ||  
praṇipatyārhataḥ siddhasāṃgaśabdānuśāsanah |  
rūḍhayogikamiśrāṇaṃ nāmnāṃ mālāṃ tanomy ahaṃ || 1  
vyutpattirahitāḥ śabdā rūḍhā ākhaṃḍalādayaḥ |  
yogo 'nvayaḥ sa tu guṇakriyāsambhaṃdhasambhavaḥ || 2  
guṇato nilakaṃṭhādyaḥ kriyātaḥ sraṣṭṣannibhāḥ |  
svasvāmitvādisambhaṃdhas tatrāhur nāma tadvatāṃ || 3, etc.

*Comm.* (1v1 upper margin):

||§O|| pra + + + + + vyutpattir + + + + + || 1 |  
siddham pratiṣṭhāṃ prāptaṃ sāṃgaśabdānuśāsanayamyeti kartṛviśeṣaṇam aṃgāni liṃgadhātu-  
pārāyaṇādīni etāvata ca śabdānuśāsanena ekakartṛtvam āha ekakartṛtvakhyāpanaṃ cānyonya-  
sāṃvādāt pratitidārḍhyopadarśanārthaṃ | śabdānuśāsanaya ca kīrtanaṃ tadadhīnaḥ sarvavid-  
yānāṃ prakarṣa | iti pradarśanārthaṃ || 1 rūḍhān śabdān vyācṣṭe prakṛtipratyayavibhāgenān-  
varthavarjitā vyutpattirahitā śabdā ity anuvādyanirdeśāḥ | rūḍhā ity vidheyapadaṃ | ākhaṃḍa-  
lādaya ity udāharaṇaṃ | yogikān āha, etc.

49r10: nanu ca syād virodhoktau | pakṣāmtare tu ced yadi |  
śanair maṃde 'vare tv arvāk roṣoktāvum natau namaḥ || (1)78 ||

*Colophon:* ity ācāryaśrīHemacandraviracitāyām Abhidhānacintāmaṇau Nāmamālāyām  
sāmānyakāṃḍaḥ ṣaṣṭhaḥ samāptam iti || ☒ || ☒ ||

(49r12): saṃvat 1475 varṣe Māgha śudi 3 śukre Iladurgganagare ṭha° Āsakena likhitam |  
Udayapṛigaṇipathanārthaṃ || ☒ || śrīḥ || śrīḥ ||

*Comm.* (*right hand margin*): purati divi purīti ... saṃvad ati saṃscad iti nipātaḥ = mithya  
to=lārthaḥ || 178

*Colophon:* iti ṣaṣṭakāṃḍāvācū(ri ? or rṇi ?) svaparopakṛtīhetor alekhi saṃ°151+ (*last digit il-  
legible, perhaps 1 or 7?*)

References: See Punyavijaya, Jaisalmer catalogue of Sanskrit and Prakrit mss. No. 597 p. 236  
for an other *pañcapāṭha* ms. with Avacūri (probably identical to this, but no extract quoted),  
dated VS 1525. – Vogel, *Indian Lexicography*, pp. 336ff. for references to editions etc.  
Hemacandra's synonymic lexicon has an important place in the establishment of Jainism as a

tradition distinct from Buddhism as it was first published by Colebrooke (Calcutta, 1807). Manuscripts are numerous, and Indian editions as well.

Notes: This is the oldest dated ms. in Tessitori's collection. Unfortunately the upper margin of fol. 1 is damaged so that the first lines of the commentary are almost illegible. Similarly, the copying date at the end is very uncertain because the edges are not intact. There is a difference of about 20 years between the copying of the text and the copying of the commentary. This could suggest that the ms. first contained only the main text. This is supported by the presence of small vertical lines as word-separators in the text showing that the ms. had at least one reader. This reader could be the same person who wrote the Avacūri. The signs '≡' establish the connection between the places in the text and the margins where the explanations are located. This Avacūri is based on Hemacandra's auto-commentary but is made of disconnected glosses – quite numerous though. Section 1, 86 vss., ends on 4r6 (*ity ācāryaśrīHemacaṃdraviracitāyām Abhidhānacintāmaṇau Nāmamālāyām devādhideva-kāṃḍaḥ prathamah*); section 2, 250 vss., on 12r8 (*devakāṃḍo dvitīyah*); section 3, 598 vss., on 30v5 (*marttyakāṃḍas tṛtīyah*); section 4, 422 vss., on 43v8 (*tiryakkāṃḍas caturthah*); 5, 7 vss., on 44r1 (*nāarakāṃḍaḥ pañcamah*); 6, 178 vss., on 49r10-11.

The name of the recipient with *prī* (very clear, cannot be *śrī*) is slightly odd. The place of copying is mod. Idar in northern Gujarat.

Cat. No. 387

FP 4511

MTM in notebook format containing 8 texts. Dated: VS 1704 = 1647 CE.

*TEXT 1: Abhidhānacintāmaṇi-nāmamālā (Skt.) by Hemacandra, incomplete, with Śeṣa and homonymic supplement*

#### Unit A

[MEF 3r] ///raś ca | vipralabdhas tu vaṃcītaḥ  
svpanak sayātur nidrālur ghūrṇite pracalāyitaḥ || 6  
nidrāṇaṃ śayitaḥ supto, etc.

[MEF 104r] nanu ca syād virodhoktau | pakṣāṃtare tu ced yadi |  
śana(i)r maṃde vare tv arvāk: | roṣaktāvum nato namaḥ (1)78 ||

*Colophon:* ity ācāryaśrīHemacaṃdraviracitāyām Abhidhānacintāmaṇau Nāmamālāyām  
sāmānyakāṃḍa ṣaṣṭah || 6 || samāptam

#### Unit B

[MEF 104r3] *Flower design* arhaṃ | prathame kāṃḍe ||  
praṇipatyārhaṭaḥ siddha:sāṃgāśabdānuśāsanah  
Śekhākhyā-Nāmamālāyām nam(ā)ni pratanomy ahaṃ || 1 ||  
nirvāṇe syāt śītībhāvaḥ śāmtir naiścītyam antikaḥ, etc.

[MEF 120v3] avyayānām anamṭatvā(d) digmātram iti darśitam  
yad āhu

īyaṃta iti saṃkhyānām nipātānām tad vidyate  
prayojanavasād ete nipatyamṭe pade (pade) || 1800

*Colophon:* ity ācāryaśrīHemacaṃdraviracitāyām Abhidhānacintāmaṇau Nāmamālāyām śeṣah

kāṃḍaḥ samāptaḥ || śubham bhavat |

#### Unit C

[MEF 120v10] vīṇaḥ 1 vāraṇa 2 vāji 3 siṃha 4 hariṇā 5 'naṃga 6 pravālā 7 'calā 8 caṃdraś 9 ||  
cātaka 10 caṃcarika 11 jalamukaḥ 12 cāpā 13 'si 14 ||  
vajra 15 'hayaḥ 16 haṃsaḥ 17 koki 18 kīra 19 keki 20 garuḍā 21 svarṇṇa || 22  
'tilā 23 'rkās 24 tamo 25 guṃjo 26 śrīphala 27 | padma 28 dīpa 29 ||  
khaṭikā 30 | sārāṃga 31 śabdā 32 ima || 1  
punar ... pi viśeṣaḥ ||  
sārāṃgo Viṣṇur ākhyāta | 1 | sārāṃgo jaya ucyate | 2  
sārāṃgaḥ khaṃjaṇaḥ prokte 3 sārāṃgo vāridhiḥ smṛtaḥ 4 || 1  
[MEF 121r7] iti sārāṃ(ga) śabdasya 34 || arthāḥ ||

#### Unit D

[MEF 121r8] gośrāvaḥ 1 kimayaśrayaṃga vāṃgāśubha (?), etc.  
[MEF 121v1] gataḥ thi dyusta dvira hema || (?)  
*Colophon*: [MEF 121v]: śrī śrī śrī || iti śrīHemī Nāmamālā liṣyate saṃvat 17 104 vṛakṣe  
Māgasara māṃse kṛṣṇapakṣe pratipadāyāṃ tithau Baudha-vāsare Paṭaṇāṃ madhye  
Begamapure paṃḍita śrīśrīGyānamera Śaratara kī partti ūpari Nāmamālā liṣi liṣatamaḥ ṛaṣi  
Keśaḥ śrīr astu kalyāṇamam astu || śra śrī śrī śrī śrī ||

References: For Unit B see, for example, Berlin, Weber No. 1701; Zachariae in *Wiener Zeitschrift für die Kunde des Morgenlandes* 16 (1900), pp. 14ff. (reprinted in *Opera Minora* 471-502).

Notes: The manuscript contains four units (D. unclear):

A. In the beginning part folio numbers are not visible because edges have been broken away with the result that the pages have to be rearranged. The text starts with 3.106 and there is a lacuna from 3.122 end to 3.130 beginning. Then it is continuous without break. Chapter 3 ends on 48v3, 4 on 88v, 5 on 89v.

B. contains 204 verses. They form an appendix to the *Abhidhānacintāmaṇi* known as Śeṣa. These verses provide additional information on some of the verses of the main text. They are either transmitted independently, like here, with a clear inaugural stanza, or embedded in a commentary from which they have to be extracted.

The source of C. has not been identified. But the passage deals with the case of Skt. sārāṃga as a particularly rich polysemic word. A total of 34 meanings are recorded here (metrical structure of the verse unclear. I followed the *daṇḍas*). This seems to be a maximum not found in usual homonymic lexica such as Mankha's *Anekārthakośa* or even Hemacandra's *Anekārthasaṃgraha* (3.122-123): *sārāṃgo vibhāṅtāre / cātaka-caṃcarike ca dvīpāina-śaba-ḷeṣu ca*. But there seems to be a well-rooted tradition of a large number of meanings for this word: see Böhltingk-Roth's list from the *Śabdakalpadruma*, Monier-Williams dictionary with a list but only 'L.' as source, and Apte's dictionary which has a well-organized list of 31 meanings for this noun!

The purpose of D. is unclear.

According to the colophon it seems that the scribe, ṛṣi Keśa, copied this text in Patan and used a manuscript belonging to Jñānamer(u), a monk belonging to the Kharataragaccha.

Cat. No. 388

FP 4327

Rough brown paper. Modern Devanāgarī. OFN: 1-4; MEF: 1-4. 100 x 220 mms. 18 lines. No margin drawn. No *daṇḍas*. Spaces as punctuation-markers. Orange pigment used on numbers and transitional phrases. No date, probably modern.

*Anekadhvanimañjarī (Skt.)*

1r1: ||§O||

śabdāmbodhir yato 'naṃtaḥ | kuto py āgamasambhavāt

svānuvācaikamānāya tasmai vāgātmane namaḥ 1

śivanāma

śivaṃ bhadrāṃ śivaḥ śambhuḥ śivā gaurī śivā bhayā

śivaḥ kīlaḥ śivaḥ kroṣṭā bhaved āmalakī śivāḥ 2

gaurīnāma:

gaurī śivapriyā proktā gaurī gorocanā matā

gaurī syād aprasūtā strī gaurī suddhaubhayānvayā 3

harināma, etc.

4v17: drumo vṛkṣaḥ purāṇe 'anne dhruvo niścita-nityayoḥ

saṃghāte pūraṇe pūraḥ sūraḥ sūryaḥ nareṃdrayoḥ 18

vṛṣajāti gajo pilū pradarau rogamārgaṇau

kamarāḥ komale kāmye samaro yuddhasaṃghayoḥ 19

*Colophon:* iti Anekadhvanimañjaryyāṃ pādādhikāras tṛtīyaḥ śrī: (= end of the page, end of the line).

References: BL Cat. No. 1363. Bibliography in Vogel, *Indian Lexicography*, pp. 319-320.

Notes: When an author's name is mentioned, which is not the case here, this homonymic lexicon, usually called *Anekārthadhvanimañjarī* (with variant forms) is ascribed to Mahākṣapaṇaka, who hailed from Kashmir (see Vogel). The work, composed in *anuṣṭubhs*, is 'extant in several versions of varying length and rather poor quality' (Vogel). Basically, there are three sections, the titles of which correspond to the length occupied by the discussion of each lemma: 1. *ślokādhikāra* (the discussion of each lemma occupies a full śloka); 2. *ardhaślokaādhikāra* (discussion occupying half a śloka); 3. *pādādhikāra* (discussion in the form of individual words). Here these three sections are distributed as follows: 1., 92 vss., ends on 3r2 ; 2, 69 vss., on 4v5 and 3., 19 vss., on 4v18. Sometimes a fourth section, devoted to monosyllables is added. Manuscripts of this lexicon are available in all types of collections, including Jain.

Cat. No. 389

FP 4361

Greyish paper. OFN: 1-3; MEF: 1-3. 100 x 250 mms. 12 lines. Triple-ruled black margins. Marginal title *Uktikaṃ* (1v and 2v) *Uktīyo* (3v). No red or orange used. Several black stains in the corners. Incomplete, no date.

*Uktika (Guj. – Skt., prose) incomplete*

1r1: ||§O|| śrīŚāradāyai namaḥ || āropai | āropayati | ārohai | ārohati | unmūlai | unmūlayati || ūṭhai | uttiṣṭati | ūṭhāḍai | utthāpayati | thāpai | sthāpayati | sparddhai | sparddhati | ūlālai | ullālayati | ūlālai | ullalati | ūcchālai | ucchalati | ūḍai | uḍḍiyate | āthamai | astam eti | astamayate | astam gacchati | astam yāti | prakāśai | prakāśayati | *etc.*

3r4: upacāi | upacīyate | vādhai | varddhate | vadhārai | varddhayati || iti varrtamānakālakriyā || āropyau | āropitaḥ | āruhyau | ārūḍhaḥ | caṭitaḥ | unmūlyau | unmūlitaḥ | rahio | sthitaḥ | rahāviu | sthāpitaḥ | ūṭhio | utthitaḥ | utthitavān | tashivān | gayao | gataḥ | yātaḥ |, *etc.*

3v11: vaṣānio | vyākhyātaṃ | nācium | nṛtaṃ | roium | ruditaṃ | vilapi(12)taṃ | viloiuṃ | viloḍitaṃ | marditaṃ | vilūritaṃ | dohi | dugdhā | lidhī | nītā | ākrusiu | ākrusṭaḥ | śaptaḥ | prajūmjio | prayuktaḥ | niyuktaḥ | jo(dyau) | yojitaḥ | pariṇyau | pariṇitaḥ | vivāhitaḥ | caḍio | caṭitaḥ | ūcātio | uccā///

References: Publ. as *Ajñāta vidvatkartṛka Uktīyaka*, pp. 46-58 in *Sādhusundaragaṇī viracita Uktiratnākara*, Jaipur, 1957 (Rājasthāna Purātana Granthamālā, ed. Jinavijaya Muni, No. 21). Notes: This type of work is between a grammar and a dictionary. The purpose is to give a form in Old Gujarati followed by one or more Sanskrit equivalents. It is useful in order to be able to switch between the two languages and has a pedagogical aim. The present work is anonymous. In its complete form, it includes a list of present forms (see section-colophon), then a list of past participles (the ms. has approximately two thirds of this section), then a list of kṛt-ya, a list of pronominal forms, adverbs and conjunctions, non-grammatical words and numbers (all of them not available here). According to Velankar (p. 63), 'the Auktikas are a sort of Prākṛta into Sanskrit Dictionaries'. Here the language is not always classical Prakrit, but rather a later stage at places very close to Old Gujarati.

Tessitori had a particular interest for this type of works. He worked on one of them, the *Uktiratnākara* by Sādhusundaragaṇī (17th c.), of which he collected manuscripts and about which he exchanged correspondence with Āc. Vijayadharmasūri (see under Cat. No. 267). He got it almost to the press, but it remained unpublished: see 'Bardic and Historical Survey of Rajputana Report', *JASB* 1916, pp. 58-59 ('a work on grammar in the form of an etymological glossary: its chief importance lies in the fact that it throws considerable light on the Old Mārāvāri of the beginning of the 17th c. AD').

Cat. No. 390

FP 4431

Creamish paper. MEF: 1-8. The corners are torn so that OFNs are not visible. The images as they are digitized are not in the proper order but the text is complete in 277 verses. Some portions torn also at the top and bottom of folios. Verso of the last folio blank. 120 x 250 mms. 13 lines. Double-ruled red margins. Dated: VS 1835 = 1778 CE.

*Māna-mañjarī (Braj, 277 verses) by Nandadāsa*

[1r]1: ||§O|| śrīparamātmāne namaḥ vibudharaṃjakāya nma || atha Naṃdadāsakṛta Mānamañjarī likhyate ||  
ta namāmi padaparamaguruṃ | Kṛṣṇaṃ kamaladalanaṃnam

jagakāraṇa karuṇārṇava suṃ gokula jāko aina 1  
 uccari: sakata: na: saṃskṛita | jātyo cāhataḥ nāma  
 tina lagi: naṃda: sumati: yathā: racata: nāma kī dāma 2  
 nānā: nāma ko Amarakosa kaiṃ bhāi:  
 mānavatī ke: mānapara: milata aratha: saba āi 3  
 māna nāma:  
 ahaṃkāra:, mada:, darppa: puni: graba: visamaya: abhimāna |  
 māna: Rādhikā: kuṃvari ko: saba kauṃ: karahu: kalyāna | 4 |  
 saṣī nāma  
 vayasā:, sadhrīci:, saṣi:, hitu:, saharī, ahī |  
 alī kuṃvara: Naṃdalāla kī: cali: manāvana | tāhi | 5  
 prajñā nāma  
 budhi | maṇiṣā:, semūṣī:, medhā:, dhiṣaṇā:, dhīya:  
 mati saum matau ju kari: cali:, bhālī: vicakṣaṇa | tīya | 6 |  
 Sarasvatī nāma ||  
 vāṇī | vāka:, Sarasvatī | girā | Sāradā: nāma:  
 cali manāvana: bhārati:, vacana: cāturi | kāma | 7 |, etc.

[8r]

mālā nāma  
 mālā, sraka, sraja, gunavatī, yaha ju nāma kī dāma  
 ju nara kaṃṭha kari hai su nara (*illegible, paper torn*) hai chavi ko dhāma 76  
 yugala nāma  
 jamala, yugala, yuga, dvaṃdha, dvai, ubhaya, mithuna, vici, biya,  
 yugala kisora sadā vaso, Naṃdadāsa kai hiya 277

*Colophon:* iti śrīMānamamjarī nāma śras+aṃdamāla śrīNaṃdadāsakṛta saṃpūraṇaṃ Bhāi  
 śrīRatnacāṃdajī dataṃ mayā karane | liṣataṃ pa. Cāratrapīya Ropaṭha-nagarai (*or: ro paṭha-*  
*nagarai?*) ṭhā: śrīKalyāṇadāsajī saṃ 1835 kā (+++).

References: Publ. pp. 66-93 (264 verses) in *Nandadās-Granthāvalī*, saṃpādak Vrajaratnadāsa,  
 Kāśī, saṃ. 2006 (= 1949 CE), Nāgarī Pracāriṇī Granthamālā 39, with 62 additional verses  
 (pp. 94-100) and 16 other additional verses (pp. 101-102). For references to early printings  
 see M. Garcin de Tassy, *Histoire de la littérature hindoue et hindoustanie* vol. 2: printed at  
 Khidarpur, 1814, 34 p. and published in Hirā Chand, *Braj Bhākhā Kavya Sangraha*, Bombay,  
 1865. For a large ms. in Perso-Arabic script containing all of Nandadās's work, including this  
 one, see R.S. Mc Gregor, 'Some Manuscripts containing Nandadās's Version of the  
 Prabodhacandodaya Drama', *JIOS* 1971, 4, pp. 490ff. Other mss.: Wellcome Institute,  
 London, MS Hindi.379 (Friedlander Cat. No. 426), 17 folios, dated VS 1752, seems to con-  
 tain only 146 vss.; Blumhardt, *Hindī Mss. in the British Museum* Nos. 40 and 41; Leipzig:  
 Krause 2013 No. 144.

Notes: The copyist ends 90% of the words with ':", which seems to function as a punctuation  
 or a way to individualize words in the list format of this synonymic lexicon. Nandadās is a  
 famous 16th century Braj bhāṣā poet who belonged to the 'eight accredited' poets (*aṣṭa chāp*)  
 of the Vallabha sect. In addition to poems, narrative poems adapted from the *Bhāgavata*

*Purāṇa*, as a true poet, he showed interest in poetics and in disciplines relating to the handling of language especially in the various mañjaris he wrote. Two of them are lexicographical works. The *Anekārthamañjarī* focuses on polysemic words, thus homonymy (see next entry). The *Mānamañjarī* is a synonymic lexicon in the tradition of the Sanskrit *Amarakośa*, as stated by the author himself at the outset (see above). In the present ms., each head word is first given in an introductory phrase not belonging to the verse (e.g., *māna nāma*; *mālā nāma*, etc.). The first line of the *Mānamañjarī* verse lists the synonyms and the second one uses one of them or yet another one in a verse relating to Kṛṣṇa or, more often, Rādhā. This focus on Rādhā could explain the title *Mānamañjarī*: *māna* 'pride' is the first word treated because it is close to jealousy and even anger in amorous contexts prevailing in the illustrative verses of the poet. This theme is, indeed, at the heart of Nandadās's work. Most second halves of the *dohās* show Rādhā as a jealous lover interacting with her friends (*sakhī*). In this way, Nandadās has successfully combined in his work transmission of lexicographical knowledge, with Sanskrit borrowings as well as Braj equivalents, his devotion to the amorous couple Rādhā – Kṛṣṇa and his interest for poetics, exhibited in some of his other works (*Rasamañjarī*, *Virahamañjarī*) since the jealous lady (*mānini*) is one of the most prominent *nāyikā-bhedas*. The number of verses of the *Mānamañjarī* is not fully stable and depends on mss. and editions (see discussion in Vrajaratnadās's introduction pp. 36-45). The work is also known under other less specific titles such as *Nāmamālā*, *Nāmāvalī*, *Nāmamañjarī*, *Nāmamañjimañjarī*.

Cat. No. 391

FP 4433

Brownish paper. OFN: 1-4; MEF: 1-4. 120 x 260 mms. 15 lines. Double-ruled red margins. No date.

*Anekārtha (Braj) by Nandadāsa incomplete (93 verses)*

1r1: | dūharā ||  
jo prabhu jotimaya jagati maya kāraṇa karana abheva  
vighanaharana saba suṣakarana namo 2 tahi deva || 1 ||  
ekai visatu aneka hai jagamagāta jagadhāma  
jima kiṃcana tai kiṃkini kaṃkana kuṃḍala nāmma || 2 ||  
uccara sakata na saṃkṛta yo samujhana asamaratha  
tina hita Naṃda sumati yathā kahai bhāṣā Anekārtha || 3 ||  
gau nāmma ||  
gau iṃdrīya, diva, vāka, jala, svarga, vajra, ṣaga, chaṃḍi  
gaughara, go taru, gau gau kirana, gopālaka Goviṃda || 4 ||  
surabhi nāmma, etc.

4v7:  
kūṭa nāmma  
kūṭa bahūta yo kūṭa gira, harina kūṭa kahaṃta  
kūṭa kapaṭa koṃ napa jahi, bhaja le mana bhagavaṃta || 91 ||  
ṣara nāmma  
ṣara rāṣasa ṣara, sīna ṣara, ṣara ticchana ko nāmma  
ṣara gardabha sama te jagata, je na bhajahi Hari Syāmma 92 ||

kuja nāṃma  
kuja maṃgala kuja ana druma kuja bhomāsura nāṃma  
samāpta.

References: Publ. pp. 49-70 (120 verses) in *Nandadās-Granthāvalī*, sampādak Vrajaratnadāsa, Kāśī, sam. 2006 (= 1949 CE), Nāgarī Pracāriṇī Granthamālā 39. Mss.: Blumhardt, *Hindi Mss. in the British Museum* No. 40; Leipzig, Krause 2013 No. 143.

Notes: The scribe has left the work unfinished. The last words he wrote, including 'ended' (*samāpta*) are written rather carelessly compared to the rest, as if he was tired of his task and in a hurry to stop, which he did in the middle of a verse. Thus about 27 verses are missing, including the one where the author's name would appear clearly. In the opening, however, it is given under the abridged form Nanda and the identification of the work is easy. This is Nandadās's homonymic dictionary, following the line of Sanskrit *Anekārthakośas*.

## 6. Poetics, erotics

Cat. No. 392

FP 4508

Notebook format. 169 pages. OFN: 1-169 in the upper left corner of verso sides. 170 x 120 mms. 16 lines. Margins not drawn. Lower edges eaten away, parts of text missing. Incomplete, No date.

*Amaracandrikā by Sūrata Miśra (Braj)*

1r1: || śrīGaṇeśāya namaḥ || śrīBṛṃḍābana caṃḍa jaya. atha Amaracaṃdrikā graṃtha liṣyate  
|| dohā ||

chatra caṃvara prahasa taba dana rājatilaka chavi mātha  
rājata rāja siṃghāsanaṃ jayati Jāṃnakīnātha 1

kavitta

Jodhapura rājamahārāja śrīAbhayasiṃgha navakoṭinātha  
gāthaprasidha vaṣāṃniyaiṃ

tina ke saciva rāya rāyāṃ śrīAmarasiṃha kobida siromani  
jagata jasa gāṃniyaiṃ

tinhaṃ Miśra Sūrata sukavi saṃ kṛpā saneha karikaṃ  
kahīyaṃ aika bāta ura āṃniyaiṃ

kāṭhina Vihārī Satasayā tā paṃ ṭikā kijai jī kaṃ suṣadānī  
kau arthayā taiṃ jāṃniyaiṃ 1

dohā

aura kahī mahārāja kaiṃ, ihai graṃtha atiheta

tina kī ruci ke hita racaiṃ racanāṃ artha niketa 1, etc.

2r1: atha graṃthaprasaṃga ārabhyate

atha bhaktimāraga ke dohā tina kau vāṣāṃṇa

merī bhava bādhā harau, Rādhā nāgari soya

jā tana kī jhāṃniṃ paraiṃ, Syāṃma Harita duti hoyā 1

ṭikā prathama maṃgalācarna iha kavi kī binatī jāṃni, etc.



169v: mohi tumhaiṃ bādhī bahasi, ko jītai Jadurāja  
apane apane birada kī, duhūṃ nibāhana lāja 710  
birodhābhāsa dohā  
nija karanī sakucaihi kata, sakucāvata iha cāla  
mohū se ati bimūṣa tyaum, sana muṣa rahi Gopāla 711

vārtā

anaguna auru pari kurāṃkura kau saṃkara  
sakucaī paiṃ sakuca baḍhā bau yaha anagumṇa Gopāla sābhiprāya prithvipāla hau  
yaha parikarā kura hai  
dohā  
tau aneka auguna bharahi cāhai yāhi balāya  
jaupati saṃpati hū binā Jadupati rāṣai jā///

References: Hiralal, Twelfth Report 1944, p. 419 (c), vol. 2 pp. 1447-1448. About the author (but not so much about the work itself) see McGregor, *Hindi Literature* p. 187 or Nahta, *Rājasthām meṃ Hindī ke hastalikhīṭ granthoṃ kī khoj*, Banasthali, 1947, pp. 162-163. For a short description of the work see Gaurīśaṅkar Dvivedī Śaṅkar in *Sammelan Patrikā* (Allahabad), 1964, 117foll. (referred to in McGregor n. 272 p. 187; not seen).

Notes: As stated in the beginning, this work is a Braj commentary on Bihārīlāl's *Satasai*. Bihārī was a court poet to Jayasiṃha, the ruler of Amber and composed the 700 couplets chanting the love of Rādhā and Kṛṣṇa in Amber, probably in 1647 CE. The verses of the *Satasai* are systematically quoted here but not necessarily in the order of the original. The author of the commentary is an important literary figure of the 18th c. Sūrata (or Sūrati) Miśra was a brahman of Agra who has at least ten works to his credit, several of which testify to his sustained interest in poetics, understood as rhetorical figures (*alaṃkāra*), classification of female characters in relation to love (*nāyikābheda*) and esthetics (*rasa*). This trend is illustrated by his commentaries on Keśavadās's *Kavīpriyā* and *Rasikapriyā*, and by the present work which was composed in VS 1794 = 1737 CE (date not available in the present ms.). The title contains a pun, as *amara* in the meaning 'immortal' expresses the author's wish for the immortality of his work. but is also a reference to Amarasimha, the first minister of king Abhayasimha (r. 1724-1749 in Jodhpur). This minister was the poet's patron.

Four sections of unequal lengths can be traced in this ms., which is incomplete: 1. ends on 14r (*iti śrīAmaracaṃdrikāyāṃ AmaraSūrati-praśnotare bhaktimārāga-dohā-barnanaṃ nāma prathamō vilāsa 1*); 2. ends on 150v (*iti ... praśnottare śṛṅgārarasa-dohā-vāṣāṃna-varnanaṃ nāṃma dvitīya bilāsa || 2 ||*); 3. ends on 158v (*iti ... praśnottare praśāvika-dohā-vyāṣāṃna tritīyau bilāsa || 3 ||*); 4. ends on 162v-163r (*iti ... praśnottare anokti-dohā-vyāṣāṃna-barnanaṃ caturtho vilāsa 4*) followed by *atha sāmtarasa ke dohā*. The ms. breaks within this section.

Cat. No. 393

FP 4501

Yellowish paper. OFN: 1-23 and 42-49, fols. 24 to 41 missing; MEF: 1-31. Folio number not written on 1v (paper repaired), two folios numbered as 9 but a later hand has added '10' on the second one. 170 x 210 mms. 19 lines. No margin drawn. Orange pigment used, sometimes on all the lines of the page. Dated: VS 1859 = 1802 CE.

*Alaṃkāra-ratnākara (Braj, 4 chapters) by Dalapatirāya and Bhaṃsīdhara, with a lacuna*

1r1: || śrīGaṇeśāya namaḥ ||  
namata surāsura mukaṭa mahi prativiṃvita alimāla ||  
kiye ratna saba nīla mani so Gaṇeśa racchapāla || 1 ||  
atha deśādivarnanam || dohā ||  
Udiyāpura surapura manusurapati śrīJagateśa  
jima kī chāyachatravaśa kīno graṃtha asesa || 2 || kavita: ||, etc.  
(9) tad api alaṃkṛtagraṃtha koṃ kāhū kavi nahi kīna ||  
Bhāśābhūṣaṇa hai jaū kaū yaka lacchana hīna || 6 ||  
yātai tāha sudhāra kai deśa Kuvaliyānaṇḍa |  
Alaṃkāraratnākara sukavi mana ānaṇḍa kaṃḍa || 7 ||, etc.  
aratha Kuvaliyānaṇḍa ko bāṃdhyau Dalapatirāi ||  
Vaṃśīdhara kavi pai dhare kahu 2 kavita vanāi || 9 ||  
Medapāṭa Śrīmāla kula vipra Mahājana kāya ||  
vāsī Amadāvāda ke Vaṃśī Dalapatirāya || 10 ||, etc.  
Alaṃkāraratanākara ju dayo nāma yaha heta ||  
cyāra taraṅga na ko racyau alaṃkāra saṃketa || 15 ||  
prathama (1v) pīṭhakā, dusarai alaṃkārasata jāna ||  
rasapramāṇa tījai, dhare coṭhai saṃkaramāna | 16 ||, etc.  
1v4: satara sai aṭhāvanai, Māgha pakṣa sitasāra |  
subha vasaṃta pāṃcai bhayo, yahai graṃtha avatāra || 20 ||, etc.

23v end: || 93 || yathā kavita: ||  
pula na punīta paya peśala pravāha calai phaba///  
42r1: /// guna hī koṃ varanata ||  
aru atīśayokti mai guna dośa varanana ko niyama nahī ||, etc.

*Endtitle and colophon* (49r2): iti śrīmad-akhila-vidvad-vrīṃḍa-pādāravīṃḍa-makaraṃḍa-  
malīṃḍa-Dalapatirāya viracite Vaṃśīdhara-kavi-kṛtopapuṣṭāv Alaṃkāraratnākare saṃkara-  
nirūpaṇo nāma caturthas taraṅgo graṃtha samāptaḥ || 4 || kavita: copayā savaiyā chappaya:  
dohā ga+a sarvasaṃkhyā 1800.  
(49r5) saṃvatva 1859 varṣe Jyeṣṭha-māse sukla-pakṣe tithau aṣṭamyaṃ Bhauma-vāsare lipikṛ-  
ta: sevaga Cainarāmeṇa Nāgora madhye ||  
vācaka dharamalupta upamāo rūpaka mai saṃdeha |  
vikalpa mai abheda so janāvai hai ||  
cheka kī apahnuti soṃ vyāja-ukti jānyo jāya vākyārtha nidarśana |  
so lalita laśāvai hai ||  
parikara kāvyalīṅga gūdhottara paryāyukti dūjai  
adhikā sau vyājastuti darasāvai hai ||  
viśama aṇiṣṭaphala vāre soṃ viśāda ora tīsare praharṣaṇa yoṃ  
sama soṃ kahāvai hai || 1 ||  
anyo anya paravṛttaparyāya viśeṣa tījo prathama samuccai dīpakāraḍa diśāvai hai ||  
saṃbhāvana mithyādhva milāta sāmānya hīsaṃ kabi unamilata viśeṣa hīsaṃ gāvai hai ||

gūdhottara gūḍha ukta hīsaum capalātiśayokti prathama vibhāvana saum jānave mai āvai hai, etc. up to (16) etc alamkāra ke ekaye udāharana lachana pai bheda kīyai bhinna bheda pāvai hai || 3 ||

References: Not mentioned in McGregor 1984, but see *Encyclopaedia of Indian Literature*, Sahitya Academy, pp. 840-841. Mentioned in histories of Hindi or Rajasthani literature produced in India: Menāriyā 1958, pp. 129-130; Śukla 1962, p. 271; Dwivedi 1966, p. 116. These authors refer to a published edition of the work, but do not give any bibliographical reference. For mss. see Hiralal, *Twelfth Report* 1944, vol. 1 Appendix p. 44 (all mss. mentioned much more recent than this one), ms. No. 82(a) and 82(b) pp. 404-406 (with extracts, but end quite different).

Notes: This work, which illustrates the later phase of the Rīti school, is a collaborative work on poetics by two inhabitants of Ahmedabad, Vaṃśīdhara and Dalapatirāya, who introduce themselves as such at the beginning. The former was a Śrīmālī brahman and the latter a Mahājan. They composed their treatise in VS 1798 (= 1741 CE, vs. 20 above) under the patronage of Mahārāja Jagatsingh of Udaipur (see extract above). It is a kind of large scale commentary on the *Bhāṣābhūṣaṇa*, a treatise on poetics written in the *dohā* form by Rājā Jaswant Singh, ruler of Mewar (born 1625, died 1681), famous as a politician but also as a poet, philosopher and patron of letters (see McGregor 1984, p. 172 ; publ. in *Jaswant Singh Granthāvalī*, Kāśī: Nāgarīpracāriṇī Sabhā, VS 2029, pp. 5-69). The *Bhāṣābhūṣaṇa* is recognized as authoritative on the figures of speech and on *rasa*. It was a widely used manual and has given birth to several commentaries. The one by Vaṃśīdhara and Dalapatirāya is extensive. As stated by them, it is in the tradition of the Sanskrit *Kuvalayānanda*. It is made of definitions (*lacchana*, Skt. *lakṣaṇa*) and examples. The latter are followed by the authors' names (e.g. *Vaṃśīdharasya*). Not all of them are composed by the two collaborators. There are also quotations. Indian specialists have rather contrasted opinions on the qualities of the verses signed by Vaṃśīdhara and Dalapatirāya. The work is divided into four chapters of very different lengths. They are distributed as follows: 1 ends on 1v5 (*iti śrīmad-akhila-vidvad-vṛṇḍa-pādā-raviṇḍa-makaramḍa-milimḍa-Dalapatirāya-viracite Vaṃśīdhara pīṭhikā-nirūpaṇaṃ nāma prathamā taramgaḥ || 1 ||*); 2, which is not complete because of the lacuna in the ms., ends on 42v16: (*iti śrīmad-akhila-vidvad-vṛṇḍa-pādā-raviṇḍa (43r)-makaramḍa-milimḍa-Dalapatirāya-viracite Vaṃśīdharakavirāya-kṛtopapuṣṭāv Alamkāraratnākare alamkāraśata-nirūpaṇo nāma dvitīyas taramgaḥ || 2 ||*); 3 ends on 45v7 (*iti śrīmadakhilavi° rasapramāṇā-lamkāra-nirūpaṇo nāma tṛtīyas taramgaḥ || 3 ||*). On 2v there is a chart, and on 49v another chart is drawn by a later hand, with the purpose to visualize the contents of the three long stanzas that follow the colophon. The ms. was produced in the heart of Rajasthan, copied in Nagaur.

Cat. No. 394

FP 4511

MTM in notebook format containing 8 texts.

*TEXT 6: Koka-sāra (Hindi) [by Ānanda Kavi], incomplete*

[MEF 184r] śrīBaijanātha satya śrīGaṇeśāya namaḥ

lalita sumana dhana aliyana ca | chavi abhigani nava kaṃdu |  
madhu rita hita ati rati ravana | jai jai madana anaṃda | 1 ||  
yaha saṃkaṭa mai suṣakaraṇa: ūha duṣaharaṇa vioga |  
bhagati eka bhagavaṃta ki | bhoga subhāmaṇi bhoga | 2  
varaṇa kāma abhirāṃma chabi | baraṇūṃ bhāmaṇi bhoga |  
sakala Kokadadhimathana kūṃ | racyo sāra suṣa yoga || 3, etc.  
[MEF 184v] Koka paḍhe bina rati samai, biṇa dīpaka nisa dhāma |  
tā kāraṇa raca:nā racyo | Kokasāra saji nāma: 6  
prathama ṣaṃḍa strījāti varṇaṇa: ||, etc.

[MEF 208v] lālasa āsana: ||  
bhāmaṇi kai kadali du paga: dui kaṭi dhārikai |  
kāmi karai ki lola: agra vaiṭhāikai gaha parasapara aṃga: ucāi atikāmini ||  
phuniḥaṃ lālasa āsana hoi: ja ṣaiṣa bhāmini: ||

References: Tessitori unpubl. (*Bardic and Historical Survey* I. Prose chronicles II. Bikaner State, fasc. ii) MS. 26 s *Kokaśāstra vi bhākhā* pp. 568b-576a; Blumhardt, Hindi Mss. in the British Museum No. 28 pp. 18-19; Hiralal, *Twelfth Report* Nos. 13(b) to 13(j) vol. I pp. 190-202 (the most reliable source). Wellcome Institute, London, Friedlander 1996: Cat. Nos. 305-307, 309, 311, 313-314 (not easy to use). – Publ.: Blumhardt refers to eds. printed at Calcutta 1813 and at Benares 1853 (not seen).

Notes: No title in ms. Partial renumbering of verses has been done by another hand which has added the new number above the other in red ink. The situation is rather confused. But the identity of the work is clear. It is a Hindi rewriting of the *Ko(k)kaśāstra* alias *Ratirahasya*, a famous Sanskrit work of the *Kāmasāstra* tradition which is characterized, in particular, by the division of ladies in four categories related to their body-marks, namely *padmini*, *citraṇi*, *śaikhani* and *bastini*, with which the work starts. It is very popular and known as *Kokasāra* (as the author names it) or *Kokamañjarī*. In this ms. the sections are distributed as follows: *prathama ṣaṃḍa strījāti-varṇaṇaḥ* (184v); *dvitīya ṣaṃḍa puriṣajāti-v.* (186r); *tritīya ṣaṃḍa pre-mabhedā-v.* (187r); *catura* (sic) *ṣaṃḍa caṃdrakalā-v.* (187v); *pañcama ṣaṃḍa vaiṣeṣa-v.* (190r); *ṣaṭa ṣaṃḍa nārilakṣaṇaḥ* (191v); *saptatama ṣaṃḍaḥ* (195r); *aṣṭama ṣaṃḍa purisasobhā-v.* (195v); *nauma ṣaṃḍa dutīya-v.* (196r); *dasama ṣaṃḍa* (196v); *iti madanamodikagolicū-ṃḥaḥ* (199v); formal boundary of section 11 not traced; *dvādasa ṣaṃḍa madanākusa* (206v); *trayodasa ṣaṃḍa mukata-v.* (207r); *yogī-āsanah* (208r), *rati-āsana* (208v1), *imdrāsana* (208v4). The ms. ends rather abruptly with the *lālasa āsana*. A comparison with the mss. described by Hiralal (*Twelfth Report*) shows that the missing part is not very large. But this lack is regrettable, as it would have provided the author's name. A comparison with the entry in Blumhardt catalogue and the detailed entries in Hiralal shows that he is Ānanda Kavi. Friedlander (Wellcome Institute) gives the authors as Nanda and Mukunda, two Bhaṭṭanāgara Kāyasthas from Jagata Kaiṭi, in the Hissar district of Punjab, who were active in the beginning of the 17th c., but this seems to apply to a different version. Anyway, the work is not fully fixed. It is complete in 15 sections, but they are not all numbered systematically (neither here nor in other mss.). The sequence of verses may vary as well.

Cat. No. 395

FP 4498

MTM containing 2 texts followed by this fragmentary supplement.

[*Ramanī ko rūpa*] (*Braj*), *fragmentary*

44r1: iha ramanī ko rūpa  
gahemṇā koṃ gahemṇo bhayo || 16 ||  
copāi ||  
trīyā bhūṣana tana saḥemṇ sola kuṃ  
so gati ulaṭi bhāi lobha kuṃ aṃga  
opama bhāya sola śṛṃgārā phuniṃ śṛṃgārā ābharāṇa chā rā | 17 |  
doharo ||  
kāṭha vanāya sigārīyemṇ so phuni so bhāya sola śṛṃgārā  
phuniṃ śṛṃgārā ābharāṇa chārā///

References and notes: This fragment occupies a little more than six lines and is written by another hand than the rest of the manuscript. The verse-numbering, 16-17, suggests that this is an extract from a larger work. It is a short poem describing the *nāyikā* as an adorned lady (see reference to the traditional number of ornaments as sixteen).

## 7. Astronomy, astrology, divination, medicine

Cat. No. 396

FP 4330

Jaina nāgarī. Yellowish paper. OFN: 1-13 (numbers 10 to 13 not visible because of damages in the ms. but text complete); MEF: 1-13. 1r blank. 100 x 250 mms. *Tripāṭha* format: 6 lines for the main text in the middle, 7 lines above, 5 lines below. Triple-ruled red margins. Lozenge-shaped central space in the middle filled with *akṣaras* from the text. Orange pigment used over numbers, chapter colophons, transitional phrases in the commentary. Good ms. but some parts are broken away either at edges or in upper and lower parts, especially from fol. 6 onwards: they were eaten by insects. Dated: VS 1731 = 1674 CE.

*Laghujātakasūtra* (*Skt.*) with *Vṛtti* (*Skt.*) by *Bhaktilābha-upādhyāya*

1v1: ||§O||  
yasyodayāstasamaye suramukuṭanighṛṣṭacaraṇa kamalo pi  
kurute mjalimṇ trinetrāḥ sa jayati dhāmnām nidhiḥ sūryaḥ 1  
horāśāstramṇ vṛttair mayā nibaddhamṇ nirīkṣya śāstrāṇi  
yat tasyāpy āryābhiḥ sāram ahamṇ sampravakṣyāmi 2  
yad upacitam anyajanmani śubhāśubhamṇ tasya karmaṇaḥ prāptim  
vyaṃjayati śāstram etat tamasi dravyāṇi dīpa iva 3  
śiṛṣa 1 mukha 2 bāhu 3 hṛdayo 4 darāṇi 5 kaṭi 6 basti 7 guhyasamjñāni 8  
ūrū 9 jānū 10 jaṃghe 11 caraṇāv iti 12 rāśayo jādyaḥ 4, etc.

*Comm.*: ||§O|| śrīsūryāya namaḥ ||

śrīRatnacandraṅdravācaka-śiṣyopādhyāya-Bhaktilābhena

śrīLaghujātakasūtre vidhīyate kārīkā sugamā 1

yasya sūryasya devacūḍānighṛṣṭapādapadmaḥ trinetra Mahādevaḥ udayasamaye astasamaye ca

aṃjalim namaskāraṃ karoti sadhāmnām tejasām nidhiḥ sūryo jayati 1 horāśāstram iti horāśā-

stram jātakāśāstram sugamā 2 yad upacitam° upacitam arjjitam saṃcitam karmma tad vyaṃja-

yati prakāṭikaroti sugamā 3, ajādyā rāśayaḥ kālapuruṣāṅgāni yataḥ

kālanarasyāvayavāḥ puruṣāṅgāni cimpayet prasavakāle

sadasadgrahasamyogād duṣṭān sopadravāṃś cāpi 1

janmasamaye varttamānalagnād anukramo jñeyaḥ yatra rāṣau krūragrahas tatrāṅge śarīrapīḍā

yatrāṅge saumyagrahas tatrāṅge puṣṭir jñeyā śīrṣamukha°kālapuruṣasya meṣaḥ śiraḥ vṛṣo mukhaṃ, mithuno bāhū, etc.

[13v:] divārātriprasūtiṃ ca nakṣatrānayanam tathā

saptameṣu ca varggeṣu nityam evopalakṣayet 5

velām atha vilagnaṃ ca horām aṃśakam eva ca

paṃcakeṣu eva jānīyān naṣṭajātakasiddhaye 6

*Colophon*: iti śrīLaghujātakasūtram saṃpūrṇam śubham bhavatu lekhaḥkapāṭhakayoḥ ||

*Comm.*: rātrīmānena vā bhajeta yatra kāle janma śeṣam ghaṭikā bhavati dinasya rātreś ca sva-

māne ghaṭībhir lagnaṃ vaktavyam tathā ca horādreṣkāṇanavāṃśa-dvādaśāṃśa-triṃśāṃśānām

kalpanā karttavayā tātkālikāgrahāś ca tato | yathāvihitavidhinā yathāṣṭakavarggāder abhilita-

phalasya nirddeṣo vaktavyaḥ 5 ☒

gaṃbhīraṃ śāstram idaṃ gurvāśrāyaṃ vinā duradhigamyaṃ

bhaṭṭaMaheśvaraṭīkānusārato vivṛtam iha kiṃcit 1

śāśi-sapta-tithi-mite bde śrīmati Vikramapurābhidhe durgge

śrīmatKharataragacche Laghujātakakārīkā kiṃcit 2

śrīRatnacandraṅdravācaka-śiṣyopādhyāya-Bhaktilābhena

vihitā hitāya gaṇakai kṛpāparai śodhanīyeyaṃ 3

*Colophon*: iti śrīLaghujātakavṛttiḥ saṃpūrṇā | likhitā saṃvat 1731 varṣa Caitra vadi 5 dine.

References: According to Vinayasāgar, *KbG Sāhitya Kośa* No. 2298 p. 174, this commentary is unpublished. Reference is given to a ms. in the Large Jain Library in Bikaner. Thus Tessitori's ms. seems to be rather rare. Pingree, *Census* vol. 5, p. 587 refers to commentaries on the *Laghujātka* by Bhaṭṭotopala, Maheśvara, Īsvaramīśra, Matisāgara and Mādhava.

Notes: There are 12 chapters, which are clearly marked in the ms. by internal colophons. The sequence of the folios as they appear on the digitized images is not proper for fols. 10 to 13. This is due to the fact that the folio numbers are no longer visible because edges have been eaten by insects. In the following list, we give the reconstructed original foliation within square brackets: chapter 1, 21 vss., ends on 2v (*rāśiprabhedādhyāyah prathamah* 1); 2., 19 vss., on 4r (*grahayonibhedādhyāyo dvitīyah* 2); 3., 10 vss., on 4v (*ādhānādhyāyas tṛtīyah* 3); 4., 10 vss., on 5v (*sūtīkādhyāyas caturthah* 4); 5., 11 vss., on 6r-6v (*ariṣṭādhyāyah paṃcamah* 5); 6., 6 vss., on 7r (*āyurdāyādhyāyah ṣaṣṭah* 6); 7., 7 vss., on 8r (*daśāntaraddaśādhyāyah saptamah* 7); 8.

consisting of 8 + 2 + 2 + 2 + 2 verses, on 9r (*aṣṭakavarggādhyāyo'ṣṭamaḥ*); 9., 30 vss., on [11v] (*prakīrṇakādhyāyo navamaḥ*); 10., 12 vss. on [12r] (*dvātriṃśan nābhasaṃyogādhyāyo daśamaḥ* 10); 11., 5 vss. on [12v] (*strījātakādhyāyo ekādaśamaḥ* 11; 12., 5 vss. on [13r], followed by six verses. The work itself is a classic work by the astronomer Varāhamihīra. But in the chapter-colophons found at the end of chap. 1, 2, 4 and 5 Bhaṭṭotpala is given as the author (*iti Bhaṭṭotpala-viracite Laghujātake ...*) while he is everywhere known as the commentator of this text (dated 21 October 966), and undoubtedly the most famous.

This commentary by the Jain monk Bhaktilābha-upādhyāya, disciple of Ratnacandravācaka from the Kharataragaccha, is not recorded in Pingree's *Census*. The date of composition is expressed through a chronogram equivalent to 1571 (= 1514 CE). It was composed in Bikaner (Rajasthan). The commentator says that he followed the commentary by Maheśvarabhaṭṭa (dated 1114; apparently unpublished. For references to mss. of Maheśvara's commentary see Pingree, *Census* vol. 4, pp. 437-438).

Cat. No. 397

FP 4323

Thick greyish paper. OFN: 1-32; MEF: 1-32. 110 x 240 mms. 6 lines for the *mūla*. Marginal title *Nāracaṃdraṭīkā* with folio number. Triple-ruled red margins. Average condition. Edges often torn. Numerous black or red spots. Dated: VS 1698 = 1541 CE.

*Nāracaṃdra-jyotiṣaṭīpanna (Skt. and Pkt., 323 verses) with interlinear Raj. commentary*

1v1: ||ṢO| śrīgurubhyo namaḥ ||

|| śrīarhatajinaṃ natvā Naracaṃdreṇa dhīmatā

sāram udhriyate kiṃcit Yotiṣaḥ kṣīranīradhe 1

tithi 1 vāra 2 dhiṣṇa 3 yogā 4 rāsi 5 śasi 6

tārakābala 7 bhadra 8

kuliko | pi 9 kulika 10 kaṃṭakā 11 arddhaprahara 12 kālavelā ca 2, etc.

*Comm.*; śrī śabda chai supūjāvāvi chai || śrīnāthakara vītarāgadeva nu (... illegible) karuṃ chu | rāgadveṣarūpiyā ari virā jīta vi tiṇa ni nūmaskāra hui || || Naracaṃdrācārya dhīmata kahatāṃ budhivaṃta chai || jotiṣarūpiyu sāraṃ ... māṃhi thaki kāṃieka ... uddharisuṃ, etc.

32v: siraṃppai geḥaṇi marai kaḍiyāṃ marai ja svāṃmi

pūṭhi kuṃḍa buparihari kusala cautthi ṭhaṃmi 23 itī gehāraṃbha ||

*Comm.*: siri cāmpai ṣīli to ghara rī astrī marai, kaḍiyāṃ rī ṣīli mārai nu ghara ru svāmi marai pūṭhi rī ṣīli ... pūṭhi upari milī ... ghare kusala ūpajai kalyāṇa ūpajai itī gehāraṃbha

*Endtitle and colophon* (32v4): itī śrīNāracaṃdra Jyotiṣaṭīpannakāṃ sāvacūraṃ || || saṃvata 1698 varṣe Vaiśāṣa sudi 4 dine Śukravāre || ☒ || śubhaṃ bhūyāt kalyāṇaṃ astu: || śrī: ||

*Endtitle and colophon in comm.*: itī śrīNāracaṃdrayotiṣa rī ṭhaṃnakāṃ sāvacūraṃ, graṃthā-  
graṃthāśloka sāvacūraṃ

yādṛṣaṃ pustake dṛṣṭvā tādṛṣaṃ laṣitaṃ mayā

yadi śuddham aśuddham vā mama doṣo na dīyate.

References: BL Cat. Nos. 1398-1399. Publ.: *Naracandra Jain Jyotiṣa*, Ahmedabad, 2003 (but numerous variations).

Notes: The work starts with five verses listing 51 headings, which are then dealt with in turn and marked by colophons, but this is not done systematically. Examples are: *iti bāra rāsi* (5v), *iti rāsayaḥ* (7r), *end of kālavelā* (10r3), of *rājayoga* (12r6), of *candrāvasthā* (13v4), of *tripuṣkara* (13v6), beginning of *prasthānakrama* (15v), end of *nakṣatraśūla* (17v4), of *yoginīcakra* (18r2), of *kālapāsa* (20r1), of *vidyāraṃbhamuhūrta* (24v5), of *navā vastra pahiravā muhūrta* (29r), of *pretakriyānakṣatrāṇi* (30v2).

Cat. No. 398

FP 4392

Greyish paper. OFN: 1-8; MEF: 1-8. 1r blank except for śloka 259 written by a later hand. 100 x 260 mms. Lozenge-shaped central space. Quadruple-ruled black margins. Orange pigment used over verse numbers. Dated: VS 1682 = 1625 CE.

*Bhuvanadīpaka or Grababhāvaprakāśa (Skt., 171 verses) by Padmaprabhusūri*

1v1: ||ṢO|| śrīVitarāgāya namaḥ |  
Sārasvataṃ namaskṛtya | mahaḥ sarvva-tamo'pahaṃ |  
graha-bhāva-prakāśena | jñānam unmīlyate mayā || 1 ||  
grhādhipā ucca-nīce 2 | anyonyaṃ mitra-śatravaḥ 3 |  
Rāhor grhocca-nīcāni 4 Ketur yatrāvatiṣṭati || 2 ||  
svatūpaṃ graha-cakrasya vīkṣyaṃ dvādaśa-veśmasu 7  
nirṇayo 'bhīṣṭa-kālasya | yathā lagnaṃ vicāryate || 3 ||, etc.

8r7: yadīṃduśukrabhaumābhyāṃ | garbho vā vīkṣitaḥ subheḥ |  
tadāsau jāyate putro | nātra kāryā vicāraṇā 69  
caṃdro lagnapatir vāpi | yadi keṃdre śubhānvitaḥ |  
kiṃvadamī tadā satyā | syād asatyā viparyo || 70 ||  
Graha-bhāva-prakāśākhyam | śāstram etat prakāśitam |  
jagad-bhāva-prakāśāya | śrīPadmaprabhusūribhiḥ || 171 ||

*Endtitle and colophon:* iti śrīNāgapurīya-Tapāgaccha-maṃḍanaśrīPadmapra(bhu)sūri-viracitaṃ śrīBhuvana-dīpa-śāstram saṃpūrṇe samāptam it(i) || saṃvat 1682 varṣe mitī Caitramāse śukalapaṣe somavare liṣataṃ || celā Jivarāja-vācanārthaṃ.

References: CESS A4, 173b-179a and A5, 206a-208b. Complete mss. outside India are: London, Wellcome Library, Nos. 805-818, pp. 315-318 in Pingree 2004; BL Cat. No. 1400, I.O. San. 742 (Bengali script), BL Cat. No. 1401, Or. 13635 (179 verses) ; Oxford CS d. 746(viii) (31 fols, with a *ṭikā*); Oxford CS d. 773 (xiii) (5 fols, n.d.); Oxford CS d. 775(iv) (15 fols, with a *ṭikā*, n.d.); Oxford CS d. 805(i) (16 fols, dated VS 1527); Oxford CS d. 746 (ix) (41 fols, dated VS 1898); Oxford CS e. 143(ii) (8 fols, n.d.); Oxford CSS I 494 (fols 1-16, dated VS 1527, with a *ṭikā* in *bhāsā*); Oxford CSS I 495 (fols 1-41, dated. VS 1898, with a *ṭikā*); Oxford CSS I 496 (fols 1-31, n.d., with a *ṭikā*); Oxford CSS I 498 (fols 1-5, n.d.); Oxford 1543 (Sansk. d 185, 11 fols, dated VS 1724); Oxford 1544 (Sansk. e. 73, 71 fols, with



a *tīkā*); Cambridge University Add. 2401 – Florence 312 (19 fols, dated VS 1763) and 313 (40 fols, dated VS 1846); Paris: BnF, Sanscrit 1546 (22 fols, 1796 CE); USA: Poleman 5147 (? McGill Museum 17, 12 fols, dated VS 1849) – Publ.: e.g. *ŚrīBhuvanadīpakāḥ Saṃskṛta-tīkā-yā ... sahitāḥ*. Bombay, VS 1971, Venkateshvara Press, with Hindi translation (popular ed.). Notes: This is an astrological treatise, here in 171 verses. The work belongs to the *praśna*-genre, and is one of the most popular. ‘It gives the elements of astrology (1642); lists the queries to be judged from each astrological place (42-54), and discusses, in addition to more common topics, prices (127-137), sailing (138-144), and sex (163-164)’ [Pingree, *Jyotiḥśāstra*, p. 112]. Padmaprabhasūri, a member of the Nāgapurīya branch of the Tapāgaccha and a pupil of Devasūri, wrote it in VS 1221 (= 1164 CE). Several authors, Jain and non-Jain, commented upon this work.

Cat. No. 399

FP 4483

Brownish paper. OFN: 1-8; MEF: 1-8. 100 x 250 mms. 17 lines. Double-ruled black margins. Orange pigment used over some phrases. Spaces as punctuation-markers. Dated: VS 1778 = 1721 CE.

*Grahaśṛṅgāṭaka or Mayūracitraka (Skt., 62 + 321 vs.) by Nāradamuni*

1r1: ||ṢO|| śrīGaṇeśāya namaḥ  
 udayāstamaṇaṃ Keto gaṇitena prakāśyate  
 jñātuṃ ravadvibhaumās ca yatas te trividhā matā 1  
 ekottaraśataṃ tv eke sahasraṃ apare viduḥ  
 ekaś ca bahudhā bhāti prāha vai Nārado muniḥ 2  
 yāvaṃty ahāni dṛśyeta tāvan māsaḥ phalaṃ bhavet  
 māsaḥ samās ca vijñeyāḥ ity ucir munayaḥ kila 3, etc.

8v15: paṃca grahā haṃti catuspādānāṃ, ṣaḍ grahā haṃti samastabhūpān  
 sapta grahā haṃti samastadeśān, nihaṃ(ti) cāṣṭa grahakūṭayogaḥ 19  
 tribhiḥ krūrāis catuḥ saumye ekaśāsthithir yadai  
 grahasaṃkalitaṃ nāma medinyāṃ rudhiraṃ bhavet 20  
 ekaśāṣau yadā yāṃti catvāraḥ paṃca khecarāḥ  
 plāvayaṃti mahi sarvā rudhiraṇa jalena ca 21

*Colophon* (8v17): iti Grahaśṛṅgāṭaka Nāradamuni-viracate Mayūracitrakaṃ samāptaṃ  
 vighnaḥ śako dviyukto bhakto vedāis ca śoṣitaḥ  
 viṣame pracurā vṛṣṭiḥ samamkasvalpakā bhavet 1  
 sam° 1778 varṣe Āsoja vadi 9.

References: Pingree, *Census* vol. 3, pp. 149b-150a, vol. 4, p. 126b and vol. 5, pp. 170b-171a: ‘Nārada Alleged author of a *Mayūracitraka*’. Among all mentioned mss. see, for instance, Nos. 1115 and 1116 in Th. Aufrecht, *Katalog der Handschriften der Universität-Bibliothek zu Leipzig*, Leipzig 1901.

Notes: This work deals with the reciprocal influence of planets on success or failure in con-

nection with the 12 months of the year. A beginning section having 62 verses ends on 2r9 (*iti Ketucārab*). Then a large section having 267 verses is devoted to each of the twelve months in turn: 1-87 (*Caitramāsiphalaṃ*, ends on 3v17), 88-93 (*Vaiśāṣa*, ends on 4r4), 94-104 (*Jyeṣṭha*, 4r12), 105-153 (*Āṣāḍhajātiphalaṃ*, 5r17), 154-160 (*Śrāvaṇa*, 5v5), 161-167 (*Bhādrapada*, 5v9), 170-173 (*Āṣvina*, 5v14), 174-183 (*Kārttika*, 6r3), 184-194 (*Mārggaśīrṣa*, 6r11), 195-218 (*Pauṣa*, 6v17), 219-256 (*Māgha*, 7v2), 257-267 (*Phālguna*, 7v10, *iti māsaphalaṃ sampūrṇaṃ*). Another section goes from 268 to 288 (*iti sadyo vṛṣṭilakṣaṇaṃ*, ending on 8r9), and another one ends with 315 (*iti āgāmaṣṭā sampūrṇā vasiṣṭab*, 8v12).

Two verses are added in each of the margins on fol. 8v.

Cat. No. 400

FP 4315

Yellowish paper. OFN: 1-3 ; MEF: 1-3. 100 x 250 mms. 15 lines. Double-ruled red margins on fol. 1. No margin drawn on other pages. Orange pigment used. Lower part of 1v and upper part of 2r difficult to read because of ink imprints, lower part of 3v also partly unclear. No date but could be fairly old.

[Sanskrit commentary on verses of Bhāskara's *Karaṇakutūhala*]

1r1: atha chāyādhikāram āraṃbhite tatra prathamam laṃkodayapramāṇāta caraṣaṃḍakena svadeśilnakaraṇam āha || laṃkodayānāgaturagadaśreti vyākhyā 1 || meṣāditi° || sārddhaślo-kasya vyāyā || laṃkodayānāgaturamgadaśrā ityādinā meṣavṛṣamithanayo pramāṇa ca kramaṇa || uktaṃ ca || utkrāmasthā iti viparītā karkasiṃghakanyāpramāṇam iti tulādīmīnaparyantaṃ || kaṃnyālagnapramāṇāta viparītaṃ jñeyam laṃkodayāni laṃkāyā nimeṣādīlagnapramāṇāni, etc.

3v15: paṃcadasādhikam bhavati dinadalāt<a> patitaṃ dyudalamadhye pāṭite śeṣaṃ abhima-to hara 110 anena prakāreṇa 'bhimataharo karttavaya ||

Endtitle: iti Karaṇachāyādhikāra ||

References and notes: The title given at the end of the manuscript is probably not the title of the full work. The work is clearly a commentary. It proceeds by quoting beginnings of verses followed by *iti vyākhyā*. This led me to assume that this could be a commentary on Bhāskara's *Karaṇakutūhala* because it is popular in West and Northwest India (Pingree, *Jyotiḥśāstra* p. 35). This was confirmed by Prof. S.R. Sarma who brought supportive evidence and provided invaluable explanations about the contents. The verses in question are vss. 1-8 in the *Tripraśnādhikāra* of Bhāskara's work (finished on 23 February 1183). The following incipits are visible in the ms., some being numbered: *laṃkodayā nāgaturamgadaśrā* (1r1, = vs. 1); *meṣādi* (1r2, = vs. 2ab); *tātkāliko rko* (1r11, = vs. 2cd), *khānyuddhṛta* 3 and *aśuddha* (1r12, = vss. 3 and 4), *arkasya bhogyas tanubhakti* (2r6, = vs. 5); *rātrīṣṭakāle* 6 (2v6, = 6cd); *carapala-yutahinā nādikā ... gole vilomam* (3r9, = vs. 7ab); *dyudalaghaṭinām* (3v3, = vs. 7cd); *dinadala* (3v8, = vs. 8). The end of the ms. corresponds to matter discussed in vs. 9.

‘The ms. starts with the enumeration of the *laṃkodayas* (right ascensions or the rising times of the zodiac signs at *laṅkā*, the terrestrial equator) and teaches how to com-

pute from the *svodayas* (oblique ascensions or rising times at one's own latitude). A table at the top on 1v displays the two sets of parameters. These parameters are given in *palas* (= 1/60th part of *ghaṭī*). The oblique ascensions in the bottom row of the table on 1v are obtained by subtracting or adding the ascensional differences (*cara-khaṇḍas*) in the middle row from/to the right ascensions in the upper row.' (S.R. Sarma).

The final part of the ms. deals with the lengths of the shadows (*chāyā*) thrown by the gnomon (*atha saṃkuchāyāṅgulapramāṇam*, 3r8). Does this explain the final title, which does not correspond to any section-title in Bhāskara's work?

It has not been possible to determine whether the present commentary corresponds to any of those which have been recorded so far in Pingree, *Census* vol. 4, p. 322: Ekanātha (ca. 1370), Padmanābha (ca. 1400), Viśvanātha (1612), Caṇḍidāsa, Makaranda, Śaṅkara, Śrīpati and Soḍhala. The ed. checked contains the comm. of Sumatiharṣagaṇi (1621; ed. Satyendra Mishra, Varanasi, 1991, Krishnadas Sanskrit Series 129), which is different from this one.

On 1r, a marginal note probably added by a later hand, reads:

Bikā ++*pura*  
me 218 mī°  
vṛ 241 kuṃ°  
mi 303 ma°  
kar 343 dha°  
si 347 vṛ°  
kaṃ 338 tu°

This is the list of oblique ascensions in *palas*, preceded and followed by abbreviated names of the corresponding zodiac signs, at the latitude of the place name given. *Bikā ++pura* could be Bikaner. Thus this could be a kind of exercise or application of what is discussed in the beginning of the ms. and summed up in the table of 1v.

Prof. Sarma converted these *pala* figures into *ghaṭīs* and *palas* and compared them with the oblique ascensions of Agra as given on the astrolabe plate kept in the New Delhi National Museum (described under C016 in his online *Catalogue of Indian Astronomical Instruments*, pp. 1930-1933) where oblique ascensions valid for the latitude of various towns in India are marked. The result is consistent with what the ms. has: Bikaner latitude 28°, Jaipur almost 27°.

Cat. No. 401

FP 4506

MTM containing 5 texts.

*TEXT 2: Karmavipāka (Raj./Hindi, prose)*

MEF 103r1: || śrīGaṇeśa || meṣalagna phalaṃ || śrīGaṇeśāya nma || atha Karmavipāka laṣya-  
te || śrīMāhādevajī vāca || karmavipāka kī Pārvatī pṛchā re chai: śrīMāhādevajī pūrvajanama  
kī vāta kahai che: dāna karmakaro kula nai ācāra cālau: jima pāpa jāi:  
kathā ima karī pūrvajanma doṣa Maheśvara pūrvajanma vāta kahai ||  
atha meṣarāśī meṣa lagna ja koī pṛchaka pūche: janama kutrī hūto:  
pūrava bāmbhaṇa bāhira lejāi mārīyo: lūṭīyo: ṣaḍīyo ṣoṣīyo: vastra sarva līdhā: tiṇa ko pāpa  
lāgau putra marci: sarīrvayathā upajai: ghare duṣa, etc.

MEF 104v1: iti karakarāṣī, karkalagna phala kahai vo: sāṣa śrījagadīsara rī:  
atha sigharāṣī samghalagna phala jātaka kahai jāti, etc.  
(7) vrahmaṇa 10 jī maḍi dharmā kare pāpa kaṭe:  
sarva roga jāi: putra jīve: ḍāja rāka jesa ṭale: to sidha suṣa sātā hūvai

End: itī.

References: No identical text traced. But see Calcutta Asiatic Society Mhamia No. 514 with an identical title and the same topic: 'Short descriptions of all the twelve Rāshis. i.e. from Meṣa to Mīna with causes and effects of how a person is remunerated with a particular Rāshī.'

Notes: The text is divided as follows: *Meṣarāṣī-*, *meṣalagna-phala*, 103r.-103v1; *Vṛṣarāṣī*, *vṛṣa-lagna*, up to 103v6; *Mithuna* up to 104r3; *Karakarāṣī-karkalagna-phala* up to 104v1; *Sigharāṣī-samghalagna-phala*, 104v2-8. Hence it treats only five out of the twelve zodiacal signs. The ms. ends abruptly.

The paradigmatic text for this literary genre is the *Karmavipākasaṃhitā* known from different versions. Here the dialogue-form, traditional in this genre, is retained, taking place between Śiva and Pārvatī. The language is vernacular, despite the Sanskrit-like introductory phrase. The astrologer explains to his client (designated as *prchaka*) why one is born under a given zodiacal sign (in this ms.) or under a given asterism (in many other works) and why one suffers from such and such disease or misfortune with reference to deeds, wrong or correct, performed in previous births. For more information on this type of works see for instance D. Pingree, 'Two *Karmavipāka* Texts on Curing Diseases and Other Misfortunes', *Journal of the European Ayurvedic Society* 5 (1997), pp. 46-52.

Cat. No. 402

FP 4506

MTM containing 5 texts.

*TEXT 4: Bāra rāṣī (undefinable language)*

MEF 110v1: || atha bāra rāṣī liṣyate ||  
cu ce co lā Aśvinī 1 lī lū lo Bharanī 2  
a i u e Kṛtikā 3 u va vī vu Rohinī 4  
ve vo ka ki Mṛgaśira 5, etc.

MEF 110v10: ... de do ca cī Revatī 28

iti ahoḍacakra ||

cu ce co lā lī lū le lo a Meṣa 1 i u e u (= o) va vī vu ve vo Vṛṣa 2, etc.

MEF 111r3: gu ge go sa si su se so da Kubha 11 dī du sa jha tha de do ca cī Mīna 12 ||

References and notes: The twelve zodiacal signs (see beginning title) are dealt with only in the second part of the text. The first part deals with the 28 *nakṣatras*. Verses similar to these ones, made of strings of syllables connected with an astronomical notion, are found in the Tanjore ms. No. 11376 (P.P.S. Sastri, *A Descriptive Catalogue of the Sanskrit Manuscripts in the Tanjore*

*Mahārāja Serfojī's Sarasvatī Mahāl Library Tanjore*, vol. XVI, Srirangam, 1933, pp. 7573-7574), which is the only ms. of this kind referred to in the *New Catalogus Catalogorum* (vol. 7 p. 67). The Tanjore ms. connects the syllables with the nine stars (*navā tārāḥ*) and ends with the title *Jyotiśśāstracūcecolādikūṭaślokāḥ*, described as 'verses dealing with the symbols of the various stars'. Extracts from the Tanjore ms. show that the text has some syntactically connected sentences in Sanskrit (e.g., *nṛpabhayaṃ kurute navamaḥ śāśī*). Nothing of this kind is available in the raw text presented here, the language of which is thus impossible to determine and probably an irrelevant issue given the nature of the text. The syllables are first connected with each of the 28 *nakṣatras*, then, in the second part, with each of the 12 zodiacal signs. This knowledge is also transmitted in the Jain tradition of *jyotiḥśāstra*, for example in the *Nāracaṇḍra jyoṭiṣa*: see FP 4323, Cat. No. 397), fol. 6r to 7r and *Nāracaṇḍra Jain Jyotiṣa*, Ahmedabad, 2003 p. 12 for *aḥṣaras* relating to the *nakṣatras* and pp. 15-16 for the 12 zodiacal signs. The corresponding *aḥṣaras* will be the initial syllables of the names given to babies, depending on their zodiacal sign and date of birth. The same type of popular and practical knowledge is found as the last item of a modern Jain manual intended for laypeople and containing Jain liturgy and ritual, narrative texts, etc.: Appendix pp. 93-94 *Rāśi tathā aḥṣar* in *Jain-Ratnasār* collected by Yati Sūryyamalla, Śrī Jain Sāhitya Prakāśan Samiti, Calcutta, 1986.

Cat. No. 403

FP 4342

MTM containing 3 texts. Dated: VS 1895 = 1838 CE.

*TEXT 1: Śanī-kathā (Raj., Hindi, 167 stanzas) by Jīvanadāsaka Bhīvāṇī (Kāyatha Mādhujāti)*

1r1: ||ṢO|| atha Sanesarajī kītha liṣyati ||  
 copai || Sarasata samaru morī māya || Ganapata lāgu tora pāya ||  
 to samaryā suṣa saṃpati thāya | Gavari suta mogha vudha vatāya | 1 |  
 gura prāṇaṃkara sīsa namāuṃ || Sūrajasuta gāthā guna gāvūṃ ||  
 gura kī agyā jau maiyāu Śanī deva ko gramtha vanāu 2 ||  
 dūhā || agyā bhāi guradeva kī | līnī sīsa caṭāya ||  
 karu gratha <gu> Sanasara deva ko || (bhāṣā) sarala vanāya || 3 ||  
 copai || samaru deva Sanīsara rājā || manavaṃchata sava saraha kājā ||  
 sāmco deva Sanīsara kahūṃ || jāka pāva sadā mai gahūṃ | 1 |, etc.  
 1r5: Surajasuta Sanīsara jāno sadā sakhadāyā ku māno ||  
 yāki kathā suṇo cita lāya | vīghana ṭale suṣasaṃpati thāya | 2 |, etc.

6r2: tava hī Sana kī puṣā karo | apano kaṣṭa gayo ha para ||  
 sāra sahara ḍuḍī phīrāi puṣā karajo Sana kī | 59 |  
 sāra sahara puṣā karī, rājā kahai vāta hai ṣarī |  
 aiso kāṃma Śanājī kīyo || pralla hoyā rājā phīra dīyo 60  
 rājā vacana sadā satya hī kahyo | vohota varasa laga suṣa rahyo |  
 nisa dina dhyāna Sana ko karasī || manavaṃchita sava kāraja sarasī || 61 ||  
 Kāyatha Mādhujāti | Bhīvāṇī | nagra Nāgapuravāsī jāṇī |  
 Hukumarāya sata joro jāno || Jīvanadāsaka goda vaṣāno 62 |

nisa dhyāna Sana ko karasī | dusaṭa kaṣṭa kade nahī pāva ||  
 lācha līchamī sadā manāvai || suṣa saṃpata sadā hī pāva || 63 ||  
 dohā | Sanī-kathā sa sanēha su | paṭa suṇa nara nāra |  
 aṣṭa sīdha tāū mīla | nisaca cīta ma dhāra ||  
 copai || suṇa sābhala kaha kuhāva | tāku kaṣṭa kade nahī āvai  
 deva Sanīsara suprasana raha || koḍa kilyāṇa nīraṃtara laha || 65 ||  
 dohā || mata anusāra ma kahī | yeha kathā taṃta  
 bhūla-cūṃka jo hova kachu | lījo kavī sudhāra 66  
 samata aṭhārā vīsahe tāparabheda (*meaning unclear*) vaṣāṇa |  
 sukala pakṣa ara saptamī || Jeṣṭha māsa kī jāṇa 67 ||

*Endtitle and colophon* (6r10): atha Sanīsarajī ki kathā liṣate Alavara-madhe liṣataṃ Rāmā arja-  
 kā Vadanā vācanā-a(r)tha | 1895 | vāra Budhavāra || cha ||

References: Not traced but for similar compositions see A. Nahata, *Hastalikhit... Rājasthān*, 1947 No. 20 pp. 87-88 *Sanisar jī rī kathā*, or No. 22 pp. 88-90 *Sani kathā* in 277 vs., composed 1826. See also *Hastalikhit hindī pustakoṃ kā saṃkṣipt vivaraṇ*, Nāgarīpracāriṇī Sabhā, Kāśī, dvitīya bhāga pp. 435-436: versions in prose or in verse, by various authors or anonymous (*Śanīkathā*, *Śanīscar kī kathā*, *Śanīscara deva kī kathā*). The volumes of the *Grantha Bhaṇḍārs in Rājasthān* also have several works with these titles in their indexes, but the catalogue does not provide sufficient information or hints for further identification.

Notes: Occasional addition of missing syllables in the margins. The present work was composed in VS 1820 by Jivanadāsaka Bhīvānī, son of Hukamarāya, inhabitant of Nāgapura (= Nāgpur? or Nagaur?). This is how we understand vs. 162. Both the copyist and the reader seem to be ladies.

The story told here, having as its core the negative effects of Saturn's *sāḍhe sātī* on king Vikramāditya, is commonly available in North Indian languages (popular editions, oral tellings on You Tube, etc.). The nine planets (*navagraba*, vs. 3) quarrelled (*jbāgaro*, 5) about their relative greatness. They first went to Indra to solve the debate (vs. 6). He did not find any solution and sent them to king Vikramāditya (8) who was to decide who is great or who is small (*choṭo vaḍo* 10). The king got seats (*āsana*) made of the different metals (*dhāta vastu* 11, *navadhāta* 12). Śani was seated at the back on the iron seat and got angry (*kopa Sanasara mana ma māno*, 1v3-4). He argued that his presence in the moon sign was much longer than that of others (*ma to sāḍha sātī varasa hī* 19), adducing examples of great figures who suffered because of him, i.e. Rāma (21) and Rāvaṇa (24). He warned Vikramāditya that he should be careful (*sāvadhāna rājā tu raha* 28). The king replied that what had to happen would happen anyway. The planets went back to their own houses, but Śani remained angry (29). The suffering period started for the king (*sāḍhasātī rājā ku āi* 30). Śani took the form of a trader (*sodāgara* 31) and came with horses. The king got a very swift one bought and climbed on its back. He was taken to the jungle where the horse disappeared. The king was left alone wandering in hunger and thirst (*rājā phera akelo* 40). A cowherd (*gavālyo* 41) helped him with food and drink and showed him the way. The king reached a city but remained incognito, introducing himself as Biko (*Biko mero nāma* 46). He helped a merchant in selling goods. The merchant did very well and considered the noble-looking Biko as fortune-bringer. He took Biko to his house (50). It so happened that a golden necklace disappeared while the king was alone in the

house. The merchant accused V./B. of theft and got him seized by guards (58). V./B's four limbs were cut as punishment (*coramgyo kīyo* 65) and he became totally dependent (*paravasa* 67). An oil-maker (designated as *ghācī* and *telī* 67ff.) took pity on him and took him to his house. V./B. happened to sing a melody (*eka rāga ucāri* 72) which the local princess heard. She was adamant to become his wife, despite the strong opposition of her father and mother (73ff.; dialogues), so the marriage was decided. The princess's father went to the oil-maker and explained the situation (92). The wedding was prepared (98). During the first nuptial night Śani appeared in a dream to Vikramāditya (*ava Sanīsara supanai āyo* 99). The king begged pardon. Śani asked to be respected and finally gave back proper limbs to V. (101). The king asked Śani not to impose similar sufferings to anybody else (102) and went back to the princess. The next morning (*prāta bhayo* 108) he revealed his identity and explained that all he had had to endure was due to Śani's anger (*Sanīdeva ko kopa bhayo ho* 112). The merchant who had wrongly accused V. also asked for forgiveness. The king explained that it was not his fault (*dosa tuma nāhī* 126). The cause was Śani's anger at being neglected. The merchant invited V. to his house and offered a luxurious banquet (details about food items 136). He then requested V. to marry his daughter (*araja sunīje merī veṭī āpa paraṇī kaje* 144). Vikramāditya finally went back to his own country (*apaṇa desa Ujeṇī gayā* 152) with his two wives and a lot of presents. The welcome was great and the king explained in front of all the greatness of Śani (*Sanīdeva vaha moṭā graha, navagraha ma sava sara, mai ina ko apamāna kīyo* 157). He advised everybody to worship Śani properly as it was the only key to success (*tava hī Sana kī pujā karo, apaṇo kaṣṭa gayo ha para*).

Cat. No. 404

FP 4472

Modern script. Greyish paper. OFN: 1-3; MEF: 1-3. 110 x 250 mms. 15 lines. Narrow marginal space, no margin drawn. No punctuation marked. Orange pigment used. Edges slightly torn but no text missing. No date, perhaps 19th c. CE?

### *Bhaḍalī (Raj., prose)*

1r1: || śrīSāradāya namaḥ || Kātī mahīne Dīvālī pachai sūraja ūgatai āthama te jikā rātaḍa huvai tikā āgala varasa rī strī ritumvaṃtī āvī kahījai. Migasara mahīne chāmṭa huve tiko ritusanāna kahījai, Posa mahīne mūlanakṣatre sūraja āvyo taṭhā thī sūrya rā dasa mahānaṣatra māṃhe garbbha navā 2 upaje jiṇa dine garbha upano tiṇa dina huṃtī sādhe cha e mahīne varṣā huvo || garbhalaṣaṇam || ghaṇo vāya vāje bādālā huve bijalī camake gāje mehavarase samdhya rāga huve ugate, etc. (1r12) atha Magasira cihna. Migasara mahīnai Bṛhaspati Śukra uge to durbhikṣa paḍai, etc. (1v2) Posa mahīne bādālā gāja bīja huve to Āsādha meha varase, etc. (1v11) Māha sudi 3 bādala gāja huve, to etc.

3v14: Āsu sudi 8 Budhavāra huve to Kātī me dhāna muṃhago, Āsu sudi 4 Maṃgala huve to kaṭhōra dhāna thoḍo Cetra māhe dhāma muṃhago, Āsu sudi 10 Maṃgalavāra huve to roga huve, Āsu sudi 2 Maṃgala huve to lāya cālo huvai, Āsu sudi 5 Adita huve to māha me dhya-na muṃhago huve.

*Endtitle* (3v16): iti Bhaḍalī |

References and notes: The text deals with the signs (*cihna*) connected with each of the twelve months (*mahinā*) in turn (*atha ...*): what do meteorological and astral conditions enable to foresee for the country or for people's individual destinies, especially in term of climatic conditions, crops and health? The succession of the months is here Kātī (Kārttika, 1r1), Migasira (Mārgaśīrṣa, 1r12), Posa (Pauṣa, 1v2), Māha (Māgha, 1v11), Phāguṇa (Phālguna, 2r2), Cetra (Caitra, 2r10), Vaisāṣa (Vaiśākha, 2v2), Jeṭha (Jyaiṣṭha, 2v11), Āsādha (Āśāḍha, 3r5), Śrāvāṇa (3r19), Bhādravā (Bhādrapada, 3v5) and Āsu (Āśvina, 3v12). Kātī is the first because it is the month of the Festival of lights (here *divālī*) which marks the beginning of the new year in most areas of Gujarat, from where this text could come. The regular syntactic pattern is: 'if ..., then ...'. Bhaḍalī refers to a corpus of texts that are somewhere between meteorological proverbs and *pancāṅga*-like predictions and may be in verse (*dūhās*). They particularly deal with predictions relating to rain and are part of traditional knowledge, especially in Rajasthan and other Western Indian regions (Gujarat, Maharashtra, Punjab; see Sir Denzil Ibbetson. *Glossary of the Tribes and Castes of the Punjab and North West Frontier Provinces*, 1892, p. 134 with note). They are written in vernacular languages: see Rajesh Gautam, 'Bhadli Purana: A popular and historical source of omens in Medieval Rajasthan', *Proceedings of the Indian History Congress* 74 (2013), pp. 346-352: reference is made to several texts from the Medieval period onwards and about 80 mss. widely circulated in the region (precise data and text specimens lacking however). The principle of Bhaḍlī is to 'describe ten chieftains (variables) responsible for the development of 'ethereal embryo' of rain. These where: wind, clouds, lightning, colors of the sky, rumbling, thunder, dew snow, rainbow and occurrence of orb around the moon and the sun. Bhadli considered the interactions of these variables with inter-planetary, stellar systems during each of the 12 lunar months to characterize rainfall patterns throughout the year' (p. 348). According to some, Bhaḍalī, the author, was a non-Brahmin lady (Gautam 350), according to others Bhaḍalī was an 'astronomer (1000-1200 CE)', but this statement is never substantiated. The name Bhaḍalī may occur with that of Sahadev (Maharashtra) or of Ḍakka/Ḍank (other regions). Bhadli astrology is traditionally used for rain predictions based on observations of nature and is claimed as useful by Indian meteorologists (numerous references on the Web) or environmentalists (cf. Anupam Mishra, *Rājasthān kī rajat būṃdeṃ = The Radiant Raindrops of Rajasthan*, Delhi, 2001).

Cat. No. 405

FP 4429

Clear Jaina nāgarī script. Whitish paper. OFN: 1-4 (no folio number on 4v); MEF: 1-4. 120 x 250 mms. 17 lines. Double-ruled red margins. No *daṇḍas* used. Spaces as punctuation-markers. No date.

*Pāśakakevalī or Akṣakevalī (Skt., 185 vs.) by Gargācārya*

1r1: ||§O|| omṃ namo bhagavatī Kūṣmāṃḍinī  
 sarvvakāryaprasādhinī sarvanimittaparakāṣinī  
 chy chi tvara 2 varadehi 2 hili 2 mātamginī satyaṃ brūhi 2 svāhā  
 mahādevaṃ namskṛtya kevalajñānabhāskaraṃ  
 vakṣe sa guruṇā dṛṣṭaṃ jñeyaṃ jena śubhāśbhaṃ 2



1, 1, 1 padaṃ padaṃ padaṃ caiva pāsake patitā tava  
dūrasthā yadi vā ciṃtā sukham iṣṭasamāgamaḥ 1  
saṃgrāme cārthalābhaṃ vā vyavahāre samāgame  
śobhanaṃ caiva vaktavyaṃ horājñānasya ciṃtakaiḥ 2  
1, 1, 2 padaṃ padaṃ dvikaṃ caiva, etc.

4v: 4, 4, 4 vṛṣabhaś ca trayo yatra patitāḥ suvicakṣaṇāḥ  
yat tvam ciṃtayase nityaṃ kāryam eva punaḥ punaḥ (1)82  
tat tvam prārthayase kṣipraṃ siddhis te samupasthitā  
proṣitāgamaṇaṃ putrajāsthanāṃ tathaiva ca (1)83  
naṣṭasyārthasya sarvasya kṣipralābho bhaviṣyati  
ekenaiva tu yāmena tathaiva divasena tu (1)84  
jaina āsīd jagadvamdyo Garga nāma mahāmuniḥ  
tena svayaṃ nigīrṇneyaṃ satyā Pāsakakevalī (1)85

*Endtitle:* iti śrīmadGargācāryanirmitākṣakevalī saṃpūrṇam agamat.

References: Publ.: A. Weber, 'Über ein indisches Würfel-Orakel', *Monatsberichte der Königlichen Akademie der Wissenschaften zu Berlin* 1889, pp. 158-180, ed. based on the Berlin ms. in Verzeichnis No. 901. Other editions are mentioned in Pingree, *Jyotiḥśāstra. Astral and Mathematical Literature*, p. 73 n. 52. – Mss.: Velankar pp. 248-249; Paris: BnF Sanscrit 1716 (with one illustration); Friedlander Cat. Nos. 201-203 (vernacular renderings).

Notes: The ms. is not always correct. The initial homage to Mahādeva could explain the Śaiva ascription of this work, but this word can also be a designation of the Jinas. The wish to consider this work a part of the Jain tradition is underlined by the final verse introducing Garga as a Jain monk, who, on the other hand, can be identified 'with the guru named by Siddharṣi in 905' (Pingree p. 75), and the reference to *kevalajñāna*, which, however, is here applied to divination. The initial reference to Kuṣmaṇḍinī underlines a connection with the Jain Tantric tradition, an area where boundaries with Śaivism are rather thin. The title means 'Absolute knowledge through the dice', Skt. *pāsaka* or *akṣa*. The latter synonym is used in the title as given in the colophon. The verses contain answers to questions asked to the dice. Three dices of pyramidal shape with four sides are used. The text gives 'the interpretation of each of the combinations of three of the numbers 1, 2, 3, and 4, in all possible orders' (Pingree p. 75). There is a total of 64 combinations (chart in Weber p. 166).

Cat. No. 406

FP 4506

MTM containing 5 texts. Dated: VS 1843 = 1786 CE.

*TEXT 3: Pāsakakevalī (Guj., prose)*

MEF 105r: 111 uttama aho pṛchaka thānakalābha putra saṃtāna husya manavaṃchita phala  
huṃsyem sarvasiddha haveṃ ciṃtā ma kare phala hosyai saḥi devagurum nī bhatti kare ṣetra-  
pāla pūjā kareṃ bhala padārtha pāmīsa sarva kalyāṇa hoseṃ satyaṃ saḥi || 1  
113 uttama putralābha dhanalābha, etc.

MEF 110r: 444 utama aho pṛchaka manasiddhī hosye vahalo phala che Pāsakevala neṃ pūjā

kara sampati sā+ṣa svakaraja bhalo dhyāsyai sahā karī mānaji sahī satyaṃ ve+anī bhagati kare:  
*Colophon*: savata 1843 varṣe Viśāsa sudi 3 dane (*end of the line, end of the page*)

References: Numerous mss. of this text in identical or very similar versions in Koba, mss. Nos. 459, 2576, 3385, 3601, 4215, 4529-1, 4622, 5735, 5788, 5908, 6139, 6153, 6867, 6897, 7012-1, 7355-1, 32861.

Notes: This work is a Gujarati adaptation of the Sanskrit counterpart described in the preceding entry. It is here presented in a tabular form. Each page has six boxes. Each one is headed by a dice combination made of three digits, and followed by either *uttama*, *madhyama* or *jaghanya*. Each box contains a text explaining the benefits coming from each combination, ending with a serial number (sometimes not correct). Without being a translation of the Sanskrit work, the wording is very close to the original, often retaining the same typical terms (e.g., 114 *utama aho pṛchaka kulavyddhi kalāna vyddhi bhūmiprāpti*, etc. versus Skt. *kulavyddhikarī hy eṣā kalyāṇam samupasthitam // bhūmilābhaḥ*, etc. for the same combination). The 64 combinations are not given in the expected sequence but in the following order: 111, 113, 121, 123, 112, 114 (on 105r), 122, 124, 131, 133, 141, 143 (on 105v), 132, 134, 142, 144, 211, 213 (on 106r), 221, 223, 212, 214, 222, 224 (on 106v), 231, 233, 241, 232, 234, 242 (on 107r), 231 and 233 are repeated on 107v but ink has been passed over the corresponding texts to show that they do not have to be taken into account, then 243, 244, 311, 312 (107v), 313, 321, 323, 314 (read so, ms. 214), 322, 324 (108r), 331, 333, 341, 332, 334, 342 (108v), 343, 411, 413, 344 (read so, ms. 244), 412, 414 (109r), 421, 423, 431, 422, 424, 432 (109v), 433, 441, 443 (3 missing), 434, 442, 444 (110r).

Cat. No. 407

FP 4410

Yellowish paper. OFN: 1-2; MEF: 1-2. 100 x 200 mms. 16 lines. Double-ruled black margins. Orange pigment used. No date.

*Kautukāni* (Skt., 54 verses) based on *Nāgārjuna*

1r1: ||§O|| om namaḥ sarvakebhyaḥ ||  
vidvajjana-camatkāra|kāraḥ kautuka-kāraḥ |  
Uḍḍisaṃ tu pravikṣyāmi | Nāgārjunena bhāṣitaṃ || 1  
śālmaliṅka-tvaga-abhyaṃtare hiṃgu-guṭikā rātrau niṣanyate |  
puppha-phalāni bhūmau nipataṃti|dviṭīya-dine yādṛṣaṃ bhavati tādṛṣaṃ dṛṣyate || 1  
ghṛta-mākṣikaṃ yaḥ samaṃ pibati viṣaṃ iva mārayati || 2  
rakta-kaṇavīra-pupphāni gaṃdhaka-dhūpitāni śuklī-bhavaṃti || 3, etc.

2v1: nimba-patrāni āmalakāni udakena yaḥ pibati  
tasya sarvāni kuṣṭhāni nāśayati punar nava-śarīraṃ bhavati || 52  
śveta-girikarṇṇikā-mūlaṃ sūkṣmaṃ piṣṭvā  
udakena saha bahudināni aṃga-lepaḥ kriyate | śveta-kuṣṭhaṃ yāti || 53  
triphalā pipphali-cūrṇṇaṃ bhojana-samaye mākṣikena saha bhakṣayet |  
kāśaṃ kṣayaroga-śleṣodbhavaṃ ṣoṣaṃ nāśyati || 54

*Endtitle* (2v2): iti Kautukāni samāptāni || ||

References and notes: The script changes from vs. 9 onwards but the text is continuous. It contains extraordinary recipes and prescriptions phrased with the syntactic pattern ‘if this or this would be done (optative), then this or this happens.’ The processes at work are grinding, heating and mixing various products. These are plants or plant-products: e.g. *dhattūrapatrara-sa* (21), *bijapūrataila* (26), but also animal products: buffalo’s milk (36), donkey’s urine, frog’s fat, crow’s and owl’s wings (30), powder from *indragopas* (19), etc. Alchemical recipes with mercury (21) are also dealt with. The aims or results are: colour of plants changed, creating hate in other people (30, 31), magical creations of beings (e.g., *mārjāraḥ syāt* 38), producing hair fall (45), having snakes coming to somebody’s house (47), effects on *ṛtukālastrī* (23, 25), disappearance of infirmities, cure of diseases, etc.

The work has not been traced as such. A number of *Kautukas* or *Kutūhalas*, i.e. extraordinary recipes ‘bringing about wonderful phenomena’ (Meulenbeld’s translation n. 928 p. 222 in *History of Indian Medical Literature* vol. IIB) are listed in the *New Catalogus Catalogorum* and by Meulenbeld (*Kautukacintāmaṇi*, *Kautukanirūpaṇa*, *Kautukaratnāvalī*, etc.). But the absence of quotations or lack of access to texts combined with immense creativity in this field makes any identification difficult or perhaps vain. The redactor of the present work introduces it as based on the Uḍḍīśa (tantra) by Nāgārjuna. Nāgārjuna uses the Uḍḍīśa as a source in his *Kakṣapuṭa* and the *Kakṣapuṭa* deals with *kautukas*. But they do not correspond. Nāgārjuna’s *Yogaratnamālā* which also deals with procedures enabling one to achieve extraordinary aims and healing of bodily disorders (Meulenbeld IIA pp. 193-195) also represents the same trend, but is not identical with our text which would then be a kind of idiosyncratic *Kautakasāroddhāra* (a work of this name based on Nāgārjuna does exist, Meulenbeld IIB n. 851 – contents not checked).

## 8. Caste history

Cat. No. 408

FP 4395

Brown paper. OFN: 1-2; MEF: 1-2. 110 x 210 mms. 15 lines. Double-ruled red margins. Spaces as punctuation-markers. Orange pigment used on numbers and refrains. Dated: VS 1826 = 1769 CE.

*Usavāla kyāṃ jātavāṃsa (Raj., 53 stanzas) by Rūpakīrata (i.e., Rūpakīrti) kavi*

1r1: ||§O|| śrīGaṇeśyāya namaḥ  
śrīSarasati āpau sumita (Koba 32919: sumati), avacala vāṃṇa athāha  
kaviyaṇa piṇa upamailāṃ, sakala kalāsārāha 1  
chapai:  
Śrīmāla Śrīśrīmāla rūḍū Usavāla  
dinakara Cītravāla Palivāla Vineka Gharevāla  
Puhakavāla Ṣavāla (Koba 32919: Ṣeḍavāla) japu Meḍatavāla  
jagahara Sūrābhāṇavāla laghu Ṣaṃḍelavāla laga aneka  
nāṃma viruda upamā kahai Rūpakīrata kavi pragaṭa īma  
sāḍhī bāharai nyāṃtī saha 2  
sāḍhī bāharaha nyāta saha, māla ma jaga maha rāṃṇa  
vaṣāṇā vaṣāṃṇīe sujanāhara susarāṃṇa 3  
chaṃḍa motī dāṃṇa:  
Surāṇā Nāhara Pāraṣasoha  
Mālu Mahuṇota Luṇāvata moha  
Dosīvala Dūgaḍa Ḍūṃgaravāla  
itī īma nyāta japo Usavāla 1  
Loḍhā Lalavāṃṇī Laukaḍa leṣa  
vrahmecījhāṃ varasāḍa vase ya (Koba 32919: vinem vrahme cā sāmḍha viṣeṣi)  
Sonī saphalā Sīrohī Saṃṣavāla 2 e°  
Kelāṇī kakaḍa kūkara sāra  
Sacaṃtī vegaḍa jogaḍa sāra  
cāvā Camma Caudharī citrācāla e° 3, etc.

2v3: ilā kahīyai kula gota apāra  
sadā va viruddhai rāya siddhāra (Koba 32919: sadā biradai rāya sadhāra)  
paḍhai kavirūpa dayā pratapāla 53 e°  
kalaśa:  
japau nyāṃta jasa joḍi avacha (Koba 32919: avanī) Usavāla une kara  
vaṃḍi choḍi viruda ghaṇu vācīyai tihāṃ ghara  
bhayabhaṃjaṇa durabhaṣya rāja sadhāra re ṇāyara  
eka thapaṇa uthapaṇa, sahu vātāṃ mai sāyara (Koba 32919: guṇasāyara)  
pratapāla dayā thaṃbhaṇa prathī dharama dhyāṃna  
hara de dharāṇa kava Rūpa kahai kīrata kahata avacala sisahara taraṇa 53 (Koba: karī tihāṃ  
avicala sasīhara taruṇa)

*Endtitle and colophon* (2v7): iti śrīUsavāla kyāṃ jātavāṃsa saṃpūrṇaṃ: śrī: ||  
saṃvat 1826 varṣe miti Migasara vadi 9 liṣataṃ Śusyalacāṃda Bhaṭaneraḥkoṭṭai: ||  
Mayācāṃdabhojaga hetave: || śrī: ||

References: Koba database 001129180001 with titles *Nāta rāso*, *Nyāta rāsau*: mss. No. 32919 (not dated, middle of the 19th c.) and 37546 (beg. *Usivālā rī jāta ro chaṃḍa*). – For other works on the origin and subdivisions of the Osvāl caste in Rajasthani see Tessitori 1918 (*Bardic and Historical Survey* I. Prose chronicles. II. Bikaner State) No. 25 *Osavālāṃ rī pīḍhiyāṃ*; Calcutta (Trivedi 1957) Cat. No. 20 (C.20) *Osavālāṃ rī utpatti* (modern copy made by Sādhu Bālarāma in VS 1971, Bardic project), No. 101 (P.2) *Osavālāṃ rī utapata* and No. 148 (R.8) *Osavālāṃ rī utpatāta rā kavitta*. – Secondary literature: Maṅḡilāl Bhūtoḍiyā, *Itihās kī amar bel Osavāla dviṭīya khaṃḍa*, Priyadarśī Prakāśan: Ladnun and Calcutta, 1988. <http://www.shriosiyamataji.org/gotra-sitemap.html> has a list of *gotras*.

Notes: Verse-parts are clearly separated in the ms. by blank spaces. We have followed them for the layout of the quotations. This ms. is faulty at places. There is some confusion in the verse numbering of the final part (51 vs. in the Koba mss.). In this ms. the author's name is followed by *kavi* 'poet'. The Koba database gives *kartā Muni Rūpakīrtti*. No information could be traced about him. The text deals with the various *gotras* of the Osvāls and their origins.

Cat. No. 409

FP 4511

MTM in notebook format containing 8 texts.

*TEXT 7: Samoṣaṇa Kāitha Māthura-rāsa (Old Hindi, verses) by Padma Kavi*

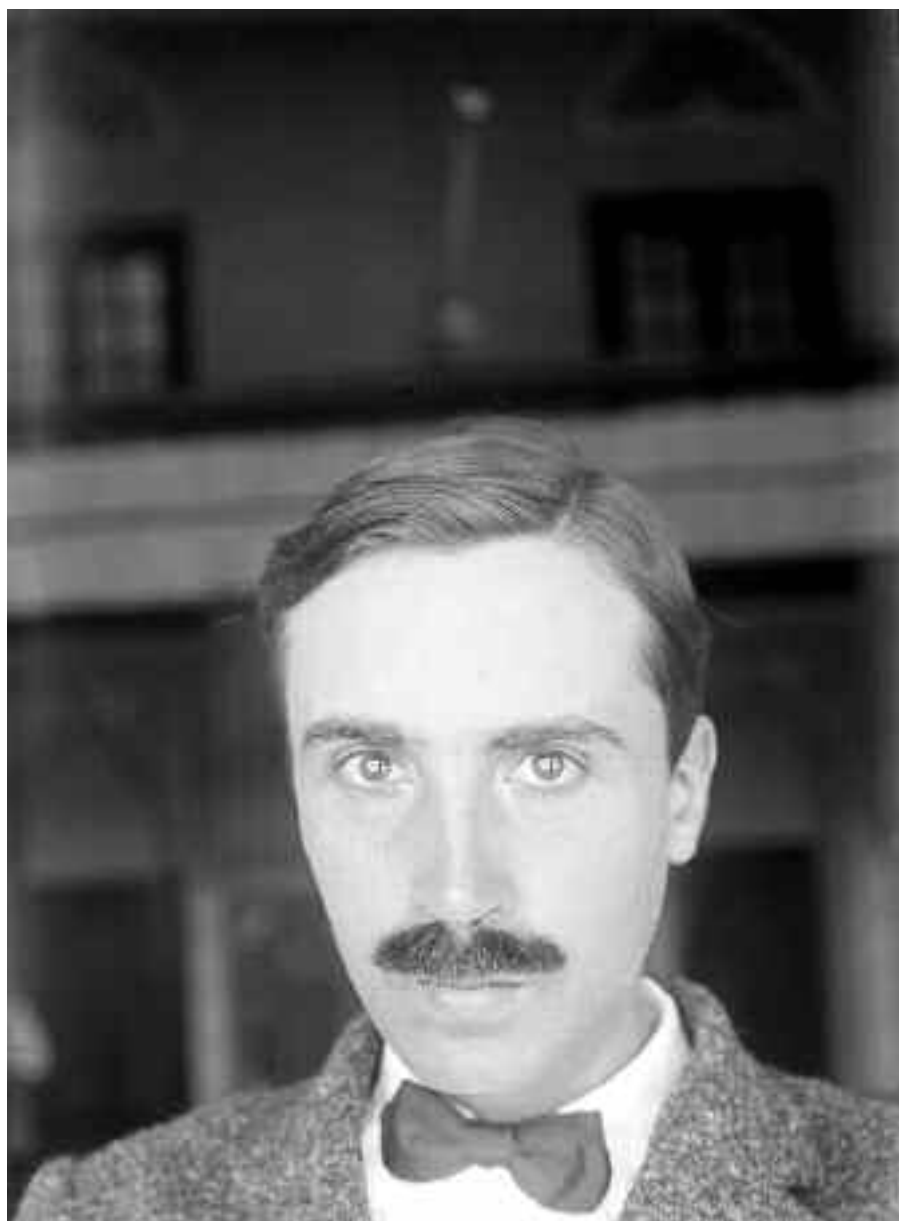
[MEF 209v1]: || sidhi śrīGaṇeśāya naṃma: || rāsau Samoṣaṇa Kāyatha kau liṣate  
kusala abicala | sakala mahimūla |  
ghaṇa sāṣā ridhi jasa | budhi: patta: nava nidha: maṃjara:  
mati parimala maha mahai: | sukabi bhaṃvara sevai niraṃtara: |, etc.

[MEF 235r] ... huvā manoratha saba suphala || 3 ||  
Citragupapata trimāṃṇa | ādi Kāyasthahāṃ utapatī  
(235v) Māthura kula yeka sau | sāṣa pacīsa gota thita |  
kuladevati saṃjutaḥ | Padama kabi bhanyau jugati jati |  
Samoṣaṇa sāpurisa | teṇau dhīra kiyo ati |  
paṃdraha sai tresāṭhai samai Kātiga rāsau kidha jagi |  
jye paḍhai guṃnaṃṇaṃ tinha ghari huvaiḥ ridhi bridhi ājaṃma lagiḥ || 4 ||

*Endtitle and colophon* (235v): iti Samoṣaṇa Kāitha Māthura kau saṃpūrṇaḥ rāsau || || saṃbata 17102 Vaisāsa sudi 1 bāra-Brihaspati Cāṭasa-madhye | Byāsa Haribaṃsa kī parati ūparai liṣyo | liṣāvata chajū | liṣataṃ aboṭhī raṣi Kesa || śubhaṃ bhavatu || kalyāṇam astu || śrī || śrī ||

References and notes: The work was composed in VS 1563 = 1506 CE. It uses various metrical forms (*kavitta*, *chanda copai*, *dubā*, etc.). The stanzas are numbered continuously up to a certain point only. It deals, in the beginning and in the final part, with the life and character

of *Samoṣaṇa maṃtrī kāyasatha* (211v), also called *Samoṣaṇa ṭhakura* (233r), a wealthy and powerful man who belonged to the Māthurā Kāyasthas (210v). He was the son of Dāmodara (232r), was married to Bīnām (232v) and had two sons, one of them named *Beṃgarāja kumvara* who married in Delhi (233r). In between the work deals with the legendary origin of the Kāyasthas as sons of Citragupta, himself born from Brahmā's body (215r). The Māthura Kāyasthas are one of the twelve Kāyastha groups (see partial list *Gauḍa, Naigaṇṇma, Bhaṭanāgara, Araṇāgara, Sakaṣeṇā, Śribāstabi, Sūrijaduja, Māthura*, 216r; in modern terms: *Mathur, Bhatnagar, Saxena, Srivastava, Nigam, Kulsresth, Surajdhvaj, Valmik, Ambasht, Gaur, Karna, Asthana*). This group, which is said to take its name from the fact that it was associated with Mathura (*Māthura nivāsī*, 216v, stanzas 36-37) is referred for the first time as such in an inscription dated VS 1161 (1103 CE; cf. Chitrarekha Gupta, *The Kāyasthas. A Study in the Formation and Early History of a Caste*, Calcutta: K.P. Bagchi and Company, 1996, pp. 103ff.). The genealogies of some of these families in medieval times are known (Gupta, pp. 104ff.). Some migrated to Gwalior or Rajasthan. An important part of the text is devoted to the exposition of the various *gotas* (Skt. *gotra*) of the Kāyasthas, of their clan-deities and of their places of origin (*kuladevī*, 217r and foll.), as recapitulated by the poet at the end. Samoṣaṇa, the protagonist of this historical poem, alias Samokhan (?), has not been traced by me in other sources. The story of his life takes place during the Māṇḍū Mālvā Sultanate of the Khaljī dynasty (1436-1531). *Gyāsadīna Śilacī* alias Prince Muhammead Ghiyās al-Din (r. 3.6.1469 – 29.3.1501) is mentioned several times (e.g., 211r; *Gyāsadi rāja hathuṃ nūṃ / śrīBrahmadāsa vicitra gaṃjala / malika pada tiṇa lidhau*, 219r). His reign was a time of steadiness and patronage (cf. Upendra Nath Day, *Medieval Malwa: A Political and Cultural History* 1401-1562. Delhi: Munshiram Manoharlal, 1965, pp. 220ff.). The text also evokes the war against Acala naresa (234v), i.e. *Acaladāsa*, ruler of Gagraun, who was defeated by Hoshang Shah in 1423.



Luigi Pio Tessitori  
Jodhpur, 13 February 1915

INDICES (INDIAN ALPHABETICAL ORDER)

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