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॥ जैन भवन ॥

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Collected articles of
LA Schwarzschild
on Indo-Aryan 1953-1979

compiled by Royce Wiles



Book Review

Luise Anna Schwarzschild—*Collected Articles of L A Schwarzschild on Indo-Aryan 1953-1979*, compiled by Royce Wiles, Faculty of Asian Studies Monographs : New Series No. 17, Faculty of Asian Studies, Australian National University, GPO Box 4, Canberra ACT 2601, Australia, 1991, pp. xii + 223 + 1.

The Faculty of Asian Studies of the Australian National University is to be congratulated for publishing 26 articles of L A Schwarzschild on Middle Indo-Aryan. The book, in Royal Octavo size and containing 223 pages, is compiled by Royce Wiles and is published "on the occasion of Dr Luise Hercus's retirement in 1991 from the Readership in Sanskrit which she has held since 1973 in the Faculty of Asian Studies of the Australian National University". It is a good thing that 'some of her colleagues, friends and former pupils have decided to reprint in book form the collection of 26 articles in the field of Middle Indo-Aryan studies which she published under the name of L A Schwarzschild between 1953 and 1979'. The articles are lithographically reproduced from the original Journals with original type-setting and pagination, giving, of course, the new pagination mark at the bottom. As the articles are printed in different type-setting, the book reminds us the shades and flavour of original sources and taste. It is true, indeed, that many of these articles are well-known to scholars working in the same field, 'but some of those published in commemorative volumes are less well-known and are not easy to come by'. The members of the Faculty Council of the Asian Studies have rendered a yeoman's service to the scholarly world for making these scattered articles available in a book form, for which they are to be thanked.

Besides 26 articles and a preface by K. R. Norman of the

Cambridge University, the book contains a list of publications by L A Schwarzschild on Middle Indo-Aryan year by year showing the progress and the development of her writings. The book has a grammatical index and indexes of Old, Middle and New Indo-Aryan words prepared respectively by Colin Mayrhofer and Royce Wiles. It is nicely printed and bound. The cover of the book is crowned with a manuscript folio which has enhanced the quality of the book.

This book is not a full-fledged grammar on Prakrit, or on Middle Indo-Aryan, but several problematic topics on Prakrit and Apabhraṃśa focussed by her from time to time in different Journals are put together in a book form. As the articles are printed in a chronological order the pattern of a grammar book is not found. The problems discussed by Schwarzschild are not obviously touched by any earlier writers, such as, Christian Lassen (*Institutiones Linguae Pracriticae*, Bonnae ad Rhenum, 1837), Nicolaus Delius (*Radices Pracriticae*, Bonnae ad Rhenum 1839), E. B. Cowell (*A Short Introduction to the Ordinary Prakrit of the Sanskrit Dramas with the Grammar and a List of Common Irregular Prakrit Words*, London 1875), Eduard Müller (*Beiträge zur Grammatik des Jaina-Prakrit* Berlin, 1879), Richard Pischel (*De Grammaticis Pracriticis*, Vratislaviae, 1874, and *Grammatik der Prakrit Sprachen*, Strassburg, 1900), Richard Schmidt (*Elementarbuch der Śauraseni*, Hannover, 1924) and many others. But the problems raised by her are scholarly and deep thought-provoking, and the majority deal with broad concepts.

Apart from the fact that this is not a book on Grammar, her articles can be arranged fairly in a grammatical order in the following manner :

I Phonology : 18, 19, 23, 24 = 4

II Morphology : 1, 2, 3, 4, 5, 6, 8, 12, 14, 20, 21, 25, 26 = 13

III Syntax : 22 = 1

IV Word-studies : 7, 9, 11, 13, 15, 16, 17 = 7

V Miscellaneous : 10 = 1

In phonology, four articles are contributed and they are all very much thought-provoking. In *Some Sporadic Changes of Vowels in Middle Indo-Aryan* (No. 18, pp 134ff) and *Some Unusual Sound Changes in Prakrit* (No. 23, pp. 164ff.) her discussions on sporadic sound changes are straightforward. She has illustrated her paper by citing

some examples, such as, Skt. *guru* > Pkt. *garua*, practically coming from the base *gar*—as found in Skt. *gariyas* (cf. Gk. $\beta\alpha\rho\upsilon\varsigma$) and Skt. *gariṣṭha*, *garimā*, Pkt. *garimā*. Even the Pkt. *garua* is from Skt. *garuka* (Cf. Hemacandra's sūtra *gurau ke vā*, I. 109). Other examples are Skt. *puruṣa*, > Pkt. *purisa*, Skt. *cubuka* > Pkt. *cibua*, and so on. The reason which has actuated her to write this interesting phenomenon of Prakrit is due to the fact that "sporadic changes" in Prakrit have not been studied as thoroughly as the regular sound changes'. In a similar way, she has also noticed some irregular sound changes (pp. 164ff), such as, Skt. *cikitiṣā* > Pkt. *teūcchā*, *tigicchā*, Skt. *vyotsnā* > Amg. *S. dosinā*, Skt. *yugma* > Desi *dogga*, Skt. *takṣati* > Pkt. *cacchai* (Hc. IV. 194). With regard to the changes of dentals to palatals due to the association of palatal *y* she has once again raised the problem of the pronunciation of the palatal series of consonants in Middle Indo-Aryan. The problem was started by G. A. Grierson (*The Pronunciation of Prakrit Palatals*, J.R.A.S., 1913, pp. 391ff), and reassessed by S. R. Banerjee (*The Eastern School of Prakrit Grammarians*, Calcutta, 1977, pp. 103-106), even though her analysis throws some new dimensions on the problem. The other two articles—*The Middle Indo Aryan prefix vo 'off' and Some Phonological Problems Associated with It* (No. 19, pp. 141ff) and *Initial Retroflex Consonants in Middle Indo-Aryan* (No. 24, pp 169ff)—are worth reading.

In morphology, there are thirteen articles which cover almost all the major important aspects of morphological features. In the domain of declension three problems are indicated by her three papers : *Notes on the Declension of Feminine Nouns in Middle Indo-Aryan* (No. 6, pp. 42ff), *Distinction and Confusion : a Study of Neuter Plural Endings in Middle Indo-Aryan* (No. 26, pp 186ff) and *Variant Forms of the Locative in Middle Indo-Aryan* (No. 25, pp. 175ff). In the first article her emphasis is mainly on two points : the oblique endings and the formation of the ending with *-he* (as in *mālāhe*) in Prakrit feminine. Though she has discussed quite a lot about the origin of *tāhe* (in order to elicit *he* from that base), her explanation of its origin either from *tiṣyāḥ* or *dhi* > *hi* > *he*, or from **bhim* (cf. Gk. $\phi\iota$) > *him* > *he* is not accepted by all. The simple origin of it is suggested at the end from *tassa* > *tāsa* > *tāha* > *tāhe* which form is then transferred to the locative ending (p. 48). In the second article, the problem of 'the nominative accusative plural of the common neuter noun in *a* the grammar states that—*ā*—*aiṃ*—*āi*, and *āṇi* are all used in Prakrit. In her opinion some of these are dialectal variations (p. 186ff). Her paper on locative is quite interesting. Prakrit has various forms in locative singular. They have mainly come from two sources :

(i) Prakrit *e* corresponds to Skt. *e* and (ii) - *si*, - *mi*, -*mmi*, *mmi*, -*mhi* and later on -*śsim*, -*ssim*, Pali—*smim* Mg. *āhiṃ*, Ap. *him* are all derived from the Sanskrit pronominal ending -*smiṇ*. In her opinion these different endings, though 'could be used indiscriminately in Middle Indo-Aryan', 'show that many of these are regional and chronological variants possibly indicating scribal traditions, and some of them are of stylistic significance' (p. 185). In *Notes on Two Post-positions of late Middle Indo-Aryan* (No. 12, pp. 99 ff) her speculation on the origin of the two postpositions *tanaya* and *resi* (*resammi*) is praiseworthy.

In her article *The Possessive Adjectives of Late Prakrit* (No. 2 pp. 12ff) Schwarzschild has observed that "possessive adjectives are not strictly essential parts of speech, their place can often be taken by the genitive of the personal pronouns. This has led to a certain lack of continuity in their development which has, however, often been exaggerated. Apart from very isolated survivals like *maia*, the Sanskrit possessives had already died out in Prakrit," (p. 12). As a result, instead of discussing the problem from the point of view of Prakrit, her main emphasis is on Modern Indo-Aryan Vernaculars like Hindī, Rājasthānī, Gujarātī, Mārāṭhī and so on. This article is worth reading, at least, for understanding the origin of Proto-New Indo-Aryan possessive forms.

In verb morphology there are four articles and they are on the future, imperative, infinitive and gerund. In the '*Notes on the Future System of Middle Indo-Aryan* (No. 1, pp. 1ff), she is mainly concerned with the future forms of New Indo-Aryan languages where the remnants of the MIA future system are reflected. The MIA future system is regulated by *s*-type and *h*-type. The *s*-type of future occurs in Gujarātī, Lahnda, and Jaipurī, and the *h*-type is preserved in Mārwarī, Hindī (Brajabhaṣā), Bundelī, Bhojpurī and Awadhī, as well as in Kāśmīrī. Both these types are found in MIA, e.g., *dāhanti* and *hohanti* in Asokan Inscriptions, and *dāsāmi* and *dāsāmo* in the Jaina canon, the process being OIA-*ṣya* > Pkt. > -*ssa* > Pkt. -*sa* → *ha* with the connecting vowel-*i*. This type of future forms is found in almost all the Prakrit dialects. In her opinion they are not all developed in one time. In a similar way her paper on *A Study of Some Features of the Imperative in Middle Indo-Aryan* (No. 20, pp. 146ff) though tells us how some of the MIA imperative endings are also found in some NIA languages, the main emphasis is not on its development in NIA, but how the Prakrit imperative endings behave in different Prakrit dialects like Mahārāṣṭrī, Śaurasenī, Apabhraṃśa and others. This paper is interesting mainly for its usages.

Prakrit infinitives are sometimes confused with gerunds. Though Schwarzschild has not suggested any new derivations of the origin of Prakrit infinitive, her paper shows that she is still not very happy with some of the explanations offered by some earlier scholars like Weber, Müller, Pischel and others. The usual practice of tracing the origin of Prakrit *-um* or *ium* is from (i) *tum* and *-ttae* from Vedic *tvāyai* or *tavai* along with all its variations *-yae*, *āya*, *-ae* or even *-āyāe*. In fact, the latter forms are gerunds used infinitively. Though short, her paper on gerund, *Some Forms of the Absolutive in Middle Indo-Aryan* (No. 5, pp. 37ff), discusses the origin and usages of gerund in Prakrit. There are many gerundial forms in the Middle Indo-Aryan of which two types are noteworthy. They are :

tv types : *-ttā*, *-ttāṇa(m)* *-(t)ūṇa(m)*

-ccā, *-ccāṇa(m)*,

-avi, *-ivi*, *-evi*

-eppi, *eppiṇu*

ya type : *-ya*, *-a*, *iya*, *(i)yāṇa(m)*, *-i*,

“The geographical and chronological distribution of these forms are complex”, says Schwarzschild, yet she thinks that “(i) samprasāraṇa to *tu* is perhaps characteristic of the Southern dialects, (2) assimilation to *-tt* of the Eastern dialects, (3) assimilation to *-pp* of the Western dialects, while (4) palatalisation to *cc* is very sporadic (cf. p. 37)”. Her explanations need further investigation.

Her papers on adverbs (*Quelques Adverbs Pronominaux du Moyen Indien* etc. No. 8 pp. 57ff), on conjunctive (*Remarques sur Quelques Conjonctions du Moyen Indo-aryen*, No. 21 pp. 153ff) and one on indeclinable (*The Indeclinable je in Middle Indo-Aryan* No. 44, pp. 104ff) and also one on syntax (*Some Interrogative Particles in Prakrit*, No. 22, pp. 159ff) are straightforward. Some seven or eight papers are devoted to the study of some Prakrit words.

In the *Bibliography of the Prakrit Language* prepared by S. R. Banerjee (Calcutta, 1977), Schwarzschild's articles published between 1953 and 1960 were included. This shows that a Prakrit bibliography-maker was quite conversant with the rise and growth of a scholar like Schwarzschild. I, therefore, believe that this book will rouse enthu-

siasm among the younger scholars of the globe. It is painful to say that in modern times in Europe the Prakrit studies have been living in a realm of sad and doleful neglect. This timely broughtout treatise will generate some congenial atmosphere among the younger scholars of the world. I heartily recommend this book to the academic world and hope that the book-shelf of every library of this universe will be adorned with this book.

—Dr Satya Ranjan Banerjee
Department of Linguistics
Calcutta University

OUR CONTRIBUTORS

NAGENDRA KUMAR SINGH, Research Scholar, Patna University,
Patna.

S. PADMANABHAN, Nagercoil, Kanyakumari, South India.

K. B. JINDAL, Ajitashram, Lucknow.

SATYAV AT, Dept. of Sanskrit, Govt. College, Sri Ganganagar,
Rajasthan.

VASANTHA KUMARI, Reader in History, Maharani's Arts College
for Women, Mysore.

Sacred Literature of the Jains

[from the previous issue]

In *aṅga* 4 (or *Nandī*, N) there are contained the statements of contents : *se kiṃ taṃ viyāhe* ?²⁵³ *vīyāhe naṃ* [305] *sasamayā viāhijjānti parasamayā sasamayaparasamayā, jīvā viā° 3, loge 3 viāhijjai*;²⁵⁴ *vīyāhe naṃ*²⁵⁵ *nāṇāviha-sura-narinda-rāya-risi-vivihasaṃsaiya-pucchiyāṇaṃ, jineṇa vitthareṇaṃ*²⁵⁶ *bhāsiyāṇaṃ, davva-guṇa-khetta-kāla-pajjava-paesapariṇāma-jahatthiyabhāva-aṇugamaṇikkheva-naya-ppamāṇasuniṇo-* 'vakkamavivihapagārapāgaḍapayaṃsiyāṇaṃ,²⁵⁷ *logālogapagāsiyāṇaṃ,*²⁵⁸ *saṃsāra-samuddaruṇḍa-uttaraṇasamatthāṇaṃ*²⁵⁹ *suravaisaṃpūiyāṇaṃ, bhaviyajaṇayapaahiyābhiṇaṃdiyāṇaṃ tamaraya vidhaṃsaṇāṇaṃ, sudiṭṭhadivabhūya-ihāmai-buddhivaddhaṇāṇaṃ, cattisaḥsahassa-m-aṇūṇayāṇaṃ*²⁶⁰ *vāgaraṇāṇaṃ daṃsaṇāu*²⁶¹ *suyatthabahuviḥappagārā*²⁶² *sisahiyatthāya*²⁶³ *guṇahatthā*.²⁶⁴

We have for this *aṅga* the commentary of Abhayadeva. For a special table of contents for the first two books, two-thirds of the third book, for books 34-41, cf. my treatise, of which mention has often been made here and which created a new course for Jaina investigations : "On a fragment of the *Bhagavati*" part first 1866 part second 1867.²⁶⁵

253 *vyākhyāyaṃte...yasyāṃ sā vyākhyā* ; *vīyāhe iti pulliṃganirdeśaḥ prākṛtatvāt* ; *ṣaṭtriṇśatsahasraṇāṃ* (*vyākaraṇāṇāṃ*) *darśanāt śrutārtho vyākhyāyate iti..vākyaśambādhaḥ*.

254 N has here the order *loe .., jīvā...*, *sasamae ..*; the verb is here correct, *vīyāhijjai* with *loe* ; *samae*, °jjaṃti with *jīvā*.

255 *vīyāhe naṃ* C ; the following is omitted in N.

256 *vitthara* A ; *nāṇāvidhaiḥ surair . vividhasaṃsāya-vadbhiḥ priṣṭāṇaṃ* ; *Mahāvīreṇa*.

257 *dravya...pariṇāmaṇāṃ yathāsthitabhāvanugama-nikṣepanayapramāṇasuniṇopopakramo vividhaprakāraiḥ prakāṣaṇaṃ pradarśito yair vyākaraṇaiḥ tāni teṣāṃ...nayā naigamādayaḥ*.

258 *lokālokau prakāśitau yeṣu*.

259 *saṃsārasamudrasya viśīṛṇasya uttarāṇe samarthāṇaṃ*.

260 *susṭhu dṣṭāni, dīpabhūtāni ..; anyūnakāni ṣaṭtriṇśatsahasraṇi yeṣāṃ tāni, iha makāro' nyathāpadanipātaś ca prākṛtatvāt anavadyaṃ*.

261 *teṣāṃ darśanāt prakāśanād uparibaṃdhād ity a., athavā teṣāṃ darśnā upadarśakā ity a.*

262 *śrutārthāḥ, te ca bahuvidhaprakārāś ce 'ti vighrahaḥ, śrutārthāṇāṃ vā bahuvidhāḥ prakārāḥ iti vighrahaḥ*.

263 *śiṣyāhitārthāya*.

264 *guṇamahatthā* (!) B. C. ; *guṇahastā guṇaparyāptādilaḥṣaṇo hasta iva hastaḥ pradhānāvayava(h) yeṣāṃ te* (cf. Pet. Dict. s. v. *hasta* 1 i).

265 In the enumeration of daily labours, 1, 378, the statement in lines 9 and foll. is to be explained thus : "at most a whole *sayam* on one day, a moderate measure in two days, at least a *sayam* in three days"—see above p. 250. *āyamvīla* in 14 stands for *āyamāṃvīla ācāmāmra* and signifies a meal taken during a fast consisting of a "sour swallow", a portion of sour pap cf. Leumann *Aupap.* p. 101, and in a derived sense a division of time necessary for this meal—1, 18 read : "need a day each ;" 1.19 read "*seḍhisayāṃ* (book 34)." Much must be now changed in the middle portion of the treatise.

VI. The sixth *aṅgam*, *Nāyādhammakahāu*, [306] *Jñātā*^{266*} *dharmakathās*, in two *suyakhaṁdhas* (*śrutaskandha*), which are very different in extent. The first in 19 *ajjhayaṇas* contains the *nāyāṇi*, which word is explained by *udāharaṇa*, *dr̥ṣṭānta*, i.e. edifying tales or parables, designed to serve as moral examples; the second which is much smaller, contains 10 *vaggas* the *dhammakahāu*, i.e. edifying legends. The specific difference in the contents of both parts is not rendered clear by this method of division,²⁶⁷ which itself is characterized in the legendary introduction to the text as a constituent part of the same.

In this introduction, which begins with the formula usually found in legends—*teṇaṁ kāleṇaṁ teṇaṁ samaeṇaṁ*—the work is referred to a dialogue between Mahāvīra's scholar Suhamma and the latter's scholar Jambū,²⁶⁸ which took place at the period of king Koṭṭa of Campā. Suhamma represents the transmission of the [307] sacred texts as proceeding directly from Mahāvīra. He prefaces "the fifth *aṅgam* is now ended (*pañcamassa aṅgassa ayam aṭṭhe paṇṇatte*), what is the contents of the sixth *aṅgam*?" and then continues with a detailed presentation of its division as given above, citing the titles of each of the 10 *ajjhayaṇas* of the first *suakkhaṁdha*. Hereupon follows one of the usual *ajjhayaṇa* introductions which from this point on is found at the beginning of each of the following *ajjh*.

This style of introduction and of tabulation of the contents recurs²⁶⁹ in exactly the same form in the case of *aṅgas* 7-11, and proves that these six *aṅgas* especially are bound together and have perhaps been the subject of treatment at the hands of the same redactor. They are connected like links in a chain, inasmuch as in the beginning of each *aṅga* reference is made to the *aṅgas* preceding it. The first four *aṅgas* have a mark of unity in their introductory formula *suyam me* and in their close *ti bemi*. The fifth *aṅga* occupies an isolated position.

^{266*}See Schol. Hem. 243 p. 319 (Bgg.-Rieu) for the length of the *ā* in *Jñātā*.—The same length is observed in the Vedic compound *idhmā-barhiṣ*; see also the *Vienna Oriental Journal*, Vol. III, p. 331, note 2—L.

²⁶⁷ Accord. to the Comm. this difference consists herein, that in the first part *āptopālambhādijñātair dharmārītha upanītaḥ*, in the second part *sāksāt kathābhir abhidhiyate*. The second part contains, it is true, no parables and similitudes, but the first, as well as the second contains *kathās*. As Leumann informs me the term *nāya* is treated in great detail in *aṅga* 3, 4, 3.

²⁶⁸ The Prakrit text *Jambūdiṭṭhānta*, or *Jambūsvāmīkathānakam*, in 21 *uddesās*, deals with him; the Prakrit in it is very like the *apabhraṇṣa*.

²⁶⁹ The tenth has now, it is true, another introductory formula. Abhayadeva however cites a different one which is exactly the same as that found before *aṅgas* 7, 8, 9, and 11.

The fact that this *introductio solennis* is found in all six *aṅgas*, alike, is proof enough of its late origin and of its being the work of a hand which brought all six into close conjunction. If this be so, it is possible to conceive that the explanation of the name *nāyā-dhammakahāu* which occurs in *aṅga* 6 (*nāyāni ya* [308] *dhammakahāo ya*) is not in harmony with its original signification. I prefer the foll. explanation : first separate the word into *nāyādhamma* and *kahāu* and understand by *nāyādhamma* the “*dharma* of the Jñāta” i.e. of Mahāvira^{270*} (see above, p. 261, on *aṅga* 2, 1, 1, 6), and understand the meaning to be “Recitals for the *dharma* of the Jñāta.”

But we must not suppress an objection. In the *aṅga* section in *aṅga* 4 and *Nandī*, both parts of *aṅga* 6 are especially recognized, and in fact by the same titles : *nāyāi*, and *dhammakahāu*. This misunderstanding, if such here exist, must have been anterior to the date of *aṅga* 4 and N. I cannot however regard this as a cogent objection, since the *Nandī* is the work, according to all probability, of Devarddhi-gaṇi himself (980 Vīra), and the section of *aṅga* 4 is perhaps, in the last instance, the production of a still later period (cf. above, p. 284.)²⁷¹

The statements in reference to the extent of the second part of *aṅga* 6 contained in *aṅga* 4 and identical with those of the *Nandī*, are full of the most fabulous exaggerations, cf. p. 286, 289. Each of the *dhammakahās* is said to contain 500 *akkhāyās*, each of these 500 *uvakkhāyās*; each *uv.* 500 *akkhāyā-uvakkhāyās* with a total of “3½ *koṭi*”, i.e. 35 millions of *akkhāyās*. This latter sum excites the hostility of surprise since, if we reckon each [309] of the ten *vaggas* of the second part as a *dhammakahā*, the result for all 10 is if we trust the above quoted statements, 125 *koṭis*, namely 10×500^3 , i.e. 1250 millions ! According to the Schol. on the *Nandī* this riddle is solved by the assumption that of the 125 *koṭis*, only 3½ *koṭi* are “*apunarukta*”, and the remaining 121½ *koṭis* have occurred in the nine *ajjh.* 11-19 of part 1, each of which in turn contains 540 *akkh.* having each 500 *uvakkh.* and these 500 *akkh.* *uvakkh.* each.

270* The length of the *ā* of *nāyā* (cf. Pāṇ. 6, 3, 129, 130) is irregular according to both explanations.—See however the first note on this *aṅga*. It certainly militates against the plausibility of the above conjecture, that the recitals of the first part are cited in the references of the redactor under the designation of *nāyā* (*jahā aṇḍanāe, jahā Mallināe*)—L.

271 There is no reason whatever to suppose a misunderstanding in the above passages only to please an etymology of the 19th century ; even in this very *aṅga* 6 the term *nāyā* is applied to the first and twelfth *ajjh.* as will be seen from their titles given later on. Remember also the term *nāyajjhayaṇāim* spoken of above on *aṅga* 419.

Dismissing such calculations as mere child's play, let us examine the actual state of things. In the first place the titles of the 19 *ajjhayaṇas* of part 1 are enumerated at the outset (see page 307), and are found singly in *Āvaśy*, 16,82.83 (*Āv.*) and in the *Vidhiprapā* (*V.*)²⁷² They are as follows :—

1. *Ukkhittaññe, Utkṣiptam* : the "raised" but not replaced foot of an elephant, the first birth of prince Megha, whose history is here related *ab ovo* (pregnancy of his mother, birth of the child, education, marriage, instruction at the hands of Mahāvīra). See Paul Steinthal : "*Specimen der Nāyādhammakahā*," Leipzig, 1881.²⁷³ The contents are said by Abh. to be *anucitapravṛttikasya śiṣyasyo pālambhaḥ*.

2. *Samkhāḍa* (*Av. saṃghāḍa V*), *saṃghāṭakāḥ* ; *śreṣṭhicaurayor ekabamḍhanabaddhatvam* ; or *anucitapravṛttikocitapravṛttikayor anarthārthapṛāptiparamparā*.

3. *Aṃḍa, mayūrāṃḍam* (cf. p. 270 note 4) ; *pravacanārtheṣu śamkītā-śamkītayoḥ prāṇīnor doṣagunau* [310].

4. *Kumma, kūrma* ; *asaṃlīnemāndriyatarayor* (i.e. *asaṃlīnemāndriya-saṃlīnemāndriyayor*) *anarthārthau*.

5. *Selaa, Śailako rājarṣiḥ* ; *pramāḍavato' pramāḍavataś cā 'narthetarau* (i.e. *anarthārthau*, evil and weal.)

6. *Tumba* (*tumbaya V*), *alābū* ; *prāṇātipātādīmatām karmagurutābhā-vene' tareṣām*²⁷⁴ *ca laghutābhāvena anarthapṛāptitāre*.²⁷⁵

7. *Rohiṇī śreṣṭhivadhūḥ* ; *mahāvratānām virāḍhanāvīrāḍhanayor anarthārthau*.

8. *Mallī, ekonaviṃsatitamajinasthīnotpannā tīrthakārī* ;²⁷⁶ *mahāvratā-nām evā 'lpenā' 'pi māyāśalyena dūṣitānām ayathāvatsvaphalasādhakat-vaṃ, or māyāvato 'narthāḥ*.

9. *Maimdi* (*Māyaṃdi V*) ; *Mākaṃdi nāma vaṇik, tatputro Mākaṃdi-śābdene 'ha gṛhītaḥ* ; *bhogeṣu aviratimato 'nartho, viratimataś cārthaḥ*.

²⁷² I extract these explanations or, as the case may be, statements of contents, from the introductions to each of the *ajjh.* in Abhayadeva's Comm.¹

²⁷³ On page 4 twenty-one *ajjh.* of part 1 are erroneously spoken of ; there are but nineteen.

²⁷⁴ viz. *aprāṇāti*°.

²⁷⁵ i. e. *anarthapṛāptyarthapṛāpti*.

²⁷⁶ See *Kup.* 10 (800).

10. *Camdamā* (*camdīmā V*) *candramāḥ*; *guṇavṛddhihānilakṣaṇāv anarthārthau pramādy-apramādinoh.*

11. *Dāvaddave* (°ge *Āv.*), *samudrataṭe vṛkṣaviśeṣāḥ*; *mārgārādhana-virāadhanābhyām anarthārthau*, or *cāritradharmasya virādhakatvam ārādhakatvam ca.*

12. *Udaga nāe*, *udakaṁ nagaraparikhājalām*; *cāritrārādhakatvam prakṛtimalīmasānām api bhavyānām sadguruparikarmāḥ bhavati*; or *saṁsargaviśeṣād guṇotkarṣaḥ.*

13. *Maṁḍukke*, *Maṁḍūkaḥ naṁdimāṇikāra-śreṣṭhiḥ*; *saṁsarga-viśeṣābhāvād guṇāpakarṣaḥ*; or *satām guṇānām sāmagry-abhāve hānir.*

14. *Tevalī 'i ya* (*Teulī Āv.*), *Tetalisutā*²⁷⁷ *bhidhāno'mātyaḥ*; *tathāvidhasāmagrīśadbhāve guṇasampad upajāyate*; or *apamānād viśayatyāgaḥ*. See pp. 271 note 2. 317.

15. *Naṁdiphala* : [311] *naṁdivṛkṣābhidhānataruphalāni*; *Jinopadeśāt (viśayatyāgaḥ)*, *tatra ca saty arthaprāptis, tadabhāve tv anarthaprāptiḥ*; or *viśayābhiśaṁgasyā 'narthaphalatā.*

16.²⁷⁸ *Avarakaṁkā*, *Dhātakīṣaṁḍa Bharataḥsetrarājadhāni*; *tadviśayanidānasya sā (anarthaphalatā)*; or *nidānā (t) kutsitadānād vā anarthah.*

17. *Āinne*, *ākīrṇā jātyāḥ samudramadhyavartino' śvāḥ*; *īndriyebho nīyaṁtritebhyāḥ sa (anarthah) ucyate*; or *īndriyavaśavartinām itareṣāṁ cā 'narthetarau.*²⁷⁹

18. *Sumsumā* (*Sumsa Āv.*), *Sumsumābhidhānā śreṣṭhiduhitā*; *lobha-vaśavartinām itareṣāṁ ca tāv eva (anarthārthau)*; or *asaṁvṛtāśravasye' tarasya cā 'narthetarau.*

19. *Puṁḍarīe*, *puṁḍarikaṁ*²⁸⁰ *ciraṁ saṁvṛtā'sravo bhūtvā'pi yaḥ paścād anyathā syāt tasya alpakālam saṁvṛtāśravasya ca tāv (anarthetarāv) ucyete.*

After the conclusion of *ajjh.* 19 there follows a special conclusion for the first *suyakhaṁdhe*,²⁸¹ then the usual beginning for the second *suyakhaṁdhe* held in the same strain as the introduction to the *aṅga* itself, and giving in detail the contents of each of the ten *vargas*.

277 *Teyaliputte* in the text.

278 Here there is a detailed account of the *Dovai* (*Draupadī*).

279 i. e., *anarthārthau*.

280 See *aṅga* 2, 2, 1.

281 The statement that 19 days are necessary to finish the 19 *ajjh.* is found here.

These treat of the *aggamahis̥to*, 1, *Camarassa*, 2, *Balissa Vairoyaṇaraṇṇo*, 3, *asurim̐davajjiyāṇaṃ dāhiṇillāṇaṃ im̐dāṇaṃ*, 4, *uttarillāṇaṃ asurim̐da-vajjiyāṇaṃ bhavaṇavāsi-im̐dāṇaṃ* 5, *dāhiṇillāṇaṃ vāṇamaritarāṇaṃ*, 6, *uttarillāṇaṃ vāṇaṃ*, 7, *cham̐dassa*, 8, *sūrassa*, 9, *Sakkassa*, 10, *Isāṇassa* [312].

The actual composition of the text of the second part is quite summary. To the first *vagga* five *ajjhayaṇas* are ascribed,²⁸² their names being *Kālī*, *Rātī*, *Rayāṇī*, *Vijju*, *Mehā*, names of the five wives of Camara. The history of the first alone is really related, and that in quite brief fashion; that of the second is very much abbreviated and is identified with the first by the use of the customary marks of abbreviation (*evaṃ jahā Kālī, taṃ ceva savvaṃ jāva*); that of the third is still shorter, and the fourth and fifth are settled with a word or two.

The text of the remaining *vargas* is despatched in a like-summary fashion with but few words, although quite a number of *ajjh*, are allotted to several of them. Their contents is as follows: *varga* 2 five *ajjh*., *vargas* 3 and 4, 54 each, *vargas* 5 and 6 each 32, *vargas* 7 and 8 each 4, *vargas* 9 and 10 each 8.—In the *Vidhiprapā* however 10 *ajjhayaṇas* each are allotted to *varga* 1 and 10 to *varga* 2.²⁸³

The extent of the second part in the MSS. is one-twenty-first of the first part. In one MS. the commentary on part 2 is despatched in four lines. Even if all due regard is paid to the second note on *aṅga* 7 given below on p. 315, how curious are the statements, p. 286, 289, 308, from *aṅga* 4 and *Nandī*.

The events take place in *Rayagiha*, *Campā*, *Vārāṇasī*, *Bāravatī*, *Vīyasogā*, *Teyalipura*, *Ahicchattā*, *Hatthisisā*, *Puṇḍaragiṇī*. In the first account we find an [313] enumeration of non-Aryan peoples; some are not found among those quoted, p. 302, from *aṅga* 5, others are found here which are wanting there. We read (see Steinthal, p. 28): *bahūhiṃ Cilāiyāhiṃ khujjāhiṃ vāvaṇi(!)-vaḍabhi(!)-Babbari Vaūsi-Joṇiya - Palhavi - Isiṇi - Thārugiṇi - Lāsiya - Laūsiya - Damili - Sinhali-Āravi-Pulim̐di-Pakkaṇi, Bahali-Murum̐di-Sabari-Pāras̥thim*. There is, further-more, mention made here of 72 *kalās* (cf. p. 282 and Steinthal,

²⁸² *paḍhamassa vaggassa paṃca ajjhayaṇā paṃ taṃ : Kālī ..Mehā.*

²⁸³ *...paḍhamavaggo, tammi dasa ajjhayaṇā...vīe dasa ajjhayaṇā, (see above, p. 231).*

p. 29). The word *javanīyā* (St. p. 14), *yavanikā*, "curtain", refers to a stage-curtain or to the theatrical plays of the Greeks. We must not fail to notice the mention of 18 *desibhāsāo* (St. p. 29) in a list which does not go into detail (see below, p. 336 and on up. 1 Cf. *Ind. Stud.* XVI. 38 on the word *talavara* (St. p. 14).

There is a commentary by Abhayadeva.

The table of contents in *aṅga* 4 or *Nandī* (N) is :— *se kim taṁ nāyādhammakahāu*²⁸⁴ ? *nā° hāsu naṁ nāyānam*²⁸⁵ *nagarāim ujjanāim ceiyāim vanasamāda* (dāim N) *rāyāno*²⁸⁶ *ammāpiyaro samosaraṇāim dhammāyariyā dhammakahāu ihaloīyā paralōiyā iddhivisesā bhogapariccāyā pavajjau suyapariggahā tavo°-vahānāim pariyaḡā samlehaṇāu bhattapaccakkhānāim pāvogamaṇāim*²⁸⁷ *devalogagamaṇāim*²⁸⁸ *sukulapaccāyāto*²⁸⁹ *puṇa-bohilāo*²⁹⁰ *amtakiriyaō* [314] *ya*²⁹¹ *aghavijjanti jāva*,²⁹² *nāyā° hāsu*²⁹³ *naṁ pavvaīyānaṁ viṇayakaraṇajīṇasāmisāsanaṇavare*²⁹⁴ *saṁjamapainnāpālānadhīmaivavasāya-dulla-bhāṇaṁ*,²⁹⁵ *tavaniyama-tavo° vahāṇa-ṇaduddhārabharabhaggāṇisahāṇi-sattihāṇaṁ*,²⁹⁶ *ghoraparisaḡaparājīyānaṁ, saḡapāraddharuddha-siddhālāya-*

284 *jñātāny udāharaṇāni tatpradhānā dharmakathā jñā° °thā, dīrghatvaṁ saṁjñātvaḥ ; nāyād* is° taken here as *karmadh...* not as a *dvandva*.

285 *nāyāim* BC, *jñātānām udāharaṇabhūtānām Meghakumārādīnām nagarādīny ākhyāyante, nagarādīni dvāi viṇsatīḥ padāni kaṇṭhyāni*.

286 The foll. is inverted in N *samo° rā° am° dh hāo dh°riyā ihalogaparalogiā riddhivisesā bhogapariccāḡā pavajjā pariḡā suapa° tavova° samle° bhattapaccakkhānā ;* in *aṅgas* 7 fg. the case is similar.

287 *pāuga°* A, *pāvoga°* N,

288 N ed. has according to Leumann the following just as in *aṅga* 7 (p. 307),

289 ? *pavvaya* BC, *pavvayai* A, *paccato* N.

290 °lābhā N.

291 °yāu A, °yāo N. °yāto ya BC.

292 *jāva* signifies that here *anyāni pañca padāni da(r) syāni*, i.e., *añt* *āgh.*, the usual five words *pannavijjanti paruvī° dāmsi° nidaṁsi° uvadāmsi°*.

293 *jāva nāyā°* to the end is omitted in N ; in which there follows *dasa dhammakahāṇaṁ vaggā* and the remarks in reference to the number of the *akkhāias*.

294 *sāmi* omitted in BC. °śāsana-vare *śeṣapravacanāpekṣayā pradhānapravacane ity a., pāṭhāntareṇa ; samaṇānaṁ viṇayakaraṇajīṇasāsanaṇāmi* (perhaps an older reading) *pavare*.

295 *pañña, thiti, dūvalāṇaṁ* A : *saṁyamapratijñā samyamābhyupagamaḥ ; sai° ya dur-adhigamāyatvāt kātaranara-kṣobhakatvāc ca pātālam iva pātālam* (other reading), *tatra dhṛtīmativyavasāyā durlabhā yeṣāṁ te tathā ; pāṭhāntareṇa samyamapratij-ñāpālānāya dhṛtīmativyavasāyās teṣu durbalā ye, teṣāṁ*.

296 *dudhara bharabhaggā* A ; *taponiyama-tapaūpadhāne, te eva ranās° ca kātaranara-kṣobhakatvāt saṁgrāmośramakāraṇatvāt durbharabheras° ca, tābhyāṁ bhagnāḥ. parāṇmukhibhūtāḥ, tathā niḥsaḡā nitarāṁ aśaktā eva. niḥsaḡakā, niṣṣṭās° ca niṣṣṭāḡā muktāḡā ye te ; prākṣtatveṇa, kakāralopa-sāmdhikaraṇābhyāṁ bhagnā ity ādau dīrghatvam avaseyam*.

magganiggayāṇaṃ,²⁹⁷ *visayasuhatucaāśīvasadosamuchiyāṇaṃ*, *virāhiyacari-ttanāṇadamsaṇa-jaiguṇavivihappagāranissārasunnayāṇaṃ*,²⁹⁸ *saṃsāra-apāradukkhaduggaibhavavivihaparaṃparāpavaṃsa*²⁹⁹ *dhīrāṇa ya, jiyapa-rīśahakaśāyasennadhīdhaṇiya-saṃjamāucchāha nicchīyāṇaṃ*,³⁰⁰ *ārāhiyanā-nadamsaṇacarittajoganissalla*³⁰¹ *suddhasiddhālayamagga-m-abhimuhāṇāṃ*, *surabhavaṇavimāṇasokkhāṃ aṇovamāṃ bhottūṇa*³⁰² *ciraṃ ca bhogabhogāṇi* [315] *tāṇi divvāṇi maharīhāṇi tato ya kālakkamacuyāṇaṃ, jaha ya puṇo-laddhasiddhi*³⁰³ *maggāṇaṃ, aṃtakiriyācaliyāṇa ya, sadevamāṇusadhīrakara-ṇakāraṇāṇi, bohaṇa*³⁰⁴ *aṇusāsaṇāṇi guṇadosadarisaṇāṇi diṭṭhaṃte paccae*³⁰⁵ *ya soṇṇa, logamuṇiṇo jaha ya ṭṭhiyā*³⁰⁶ *sāsanammi jaramaraṇaṇāsaṇakare, ārāhiyasamjamā ya suralogapaḍiṇiyattā uveṃti*³⁰⁷ *jaha sāsayam sivaṃ savva-dukkaṃmokkaṃ*³⁰⁸ *ee ane ya evamāṇi 'ttha vitthareṇa ya*.³⁰⁹

VII. The seventh *āṅga* *uvāsagadasāu*, *upāsakadaśās*, in ten *ajjhayaṇas*; legends about ten *upāsakas* or pious fathers of families (*gāhāvai*), who, by means of asceticism, &c., attained the divine condition and thereby releasement.

Āṅgas 7-9 belong to the second group of *āṅgas* (see above p. 249, 307), from the general connection of the contents of each, from their common designation in *āṅga* 3,10 as *dasāu*,³¹⁰ "decads," from the special common denomination of their introduction (*ukkheva*, *upakṣepa*) or conclusion (*nikheva*), and from their very limited extent,³¹¹ [316]

297 *sahaprārabdhāraddhāḥ, ata eva siddh°rgaj jñāṇāder. nirgatāḥ.*

298 *tair eva yatiguṇaiḥ sūnyakāḥ; padatrayasya ca karmadhārayaḥ: virādhitaritrajñānadarśana-yatiguṇa-vividhāprakāraṇiḥsāra-sūnyakāṇāṃ.*

299 *pavaṃcā BC.*

300 *jīya...seniddhittidhāṇaya A; jitaṃ pariśahakaśāyasainyaṃ yaiḥ, dhīter dhanikāḥ svāminaḥ* (cf. *Aṭṭapāṭi*. § 32 p. 126), *saṃyame utsāho...avaśyambhāvī yesāṃ.*

301 *ṇisalla A; niḥśalyo mithyādarśanādirahitaḥ.*

302 *bhuttūṇa B.C.*

303 *siddha B. C.*

304 *bodhaṇa B. C.*

305 *pavatte BC. pratyaṇṇāś ca, bodhakāraṇabhūtāni vākyaṇi.*

306 *jahaṭṭhiyā B. C.; lokamunayaḥ...parivrajakādayo yathā ca yena prakāreṇa sthitā(h) śāsane.*

307 *uveli C, uveli A.*

308 *°kkhā A.*

309 *evam āhi 'ttha vichāreṇa ya A.*

310 *daśādhyayanarūpāḥ.* see Hem. *abhidh.* v. 244. We saw. it is true, above (p. 270 seqq.) on *āṅga* 3, 10 that the designation *dasās* suits only the texts cited there, but not our texts of *āṅgas* 7-9 with the exception of *āṅga* 7; these must consequently be regarded as secondary in comparison to the former.

311 The smallness of these *āṅgas* is however to some extent only one of appearance, in so far as each of the numerous tales, which, from being identical with previous

aṅgas 7-9 thus stand in immediate connection with each other and bear the stamp of an undeniable unity.

This conclusion is drawn from the method of treatment which prevails in them, and which explains their inconsiderable extent. The first account contains (as is the case in part 2 of *aṅga* 6) the pattern on which all the others are modelled. We need therefore refer merely to the points of contact, and make mention of what is new in the presentation of the subject. An especial characteristic of *aṅga* 7 is this : Though different localities are adduced for the single stories, which all belong to the period of Mahāvīra, the king is in every case (the name *Seṇia* in the eighth story is the solitary exception) called³¹² *Jiyasattu*, the origin of which name must be sought in the *Ajātaśatru* of the Buddhistic legends. The titles of the ten stories are found in *aṅga* 3,10 (S), and are in general the same as those given here ; see above, p. 271 :—

1. Āṇanda in Vāṇiyagāma.
2. Kāmadeva in Cāṃpā.
3. Culaṇi (ṇī SV) piyā (°pitar) in Bāṇārasī.
4. Surādeva, in Bāṇārasī.
5. Cullasaiga (sae S, sayaga V) in Ālabhiyā.
6. [317] Kuṃḍakoḍila (kolia S V) in Kaṃpillapura ; opposition between Mahāvīra and Gosāla Maṃkhaliputta.
7. Saddālaputta in Polāsapura ; he was a potter and adherent of the Ājīvīyas (ājīvikāḥ Gośālaśiṣyāḥ, Schol.).
8. Mahāsaya (sayaga V) in Rāyagiha.
9. Naṃdiṇīpiyā (°pitar), in Sāvattḥī.
10. Letiāpiā (°pitar), in Sāvattḥī.

Vardhamānadeśanā is the title of a metrical treatment in Prakrit *gāthās* of the contents of this *aṅga*, to which I have had access. The MS is cut short at v. 865 in the history of Ānanda. An interlineal version in Sanskrit accompanies the Prakrit ; its first verse cites the

ones, are reduced to some phrases only, must be counted in full. At the end especial mention is made of the number of days necessary for the *uddeśanam* i.e. recital or recitation of each of the *ajjhayanās* or *vargas*. The *Vidhiprapā* characterizes the 10 *ajjh.* as *egasara* because they are not divided into *uddeśagas*.

³¹² In each account there is a name beginning with *Aruṇa* ; in the first the name *Aruṇa* itself, in the others it forms the first member of a compound e. g. *Aruṇābhe*, *Aruṇappahe*, *Aruṇakamte*, *Aruṇasiṭṭhe*, &c.

title *Vardh°*. The sixth name is the same (v. 8) as in S V ; koliae (kolika), the eighth (v. 9) Mahāsayaṇa (but śataka in the *chāyā*), the tenth Tealipio (Tetalipriya, see p. 310).

There is an anonymous commentary, which refers to a *vyākhyā* on *aṅga* 6 by the same author. The word *kaṁṭhya* (often erroneously *kaṁvya*), which is frequently used in the scholia when the meaning of a passage is plain and needs no further comment, implies that these passages are “in everybody’s throat, intelligible by themselves”. This I owe to the courtesy of a communication from Bühler.

The table of contents in *aṅga* 4 and *Nandī* is as follows :—*se kiṁ taṁ uvāsagadasāu ? uvā°sāsu ṇaṁ uvāsagāṇaṁ (samovā° N) nagarāiṁ ujā cei vaṇa (N omits) rāy. 313 amṁā samo dhammāyariyā dhammakahā ihaloga-paraloga-iddhi 314 vīsē, uvāsagāṇaṁ ca 315 silavvaya-veramaṇa-guṇa 316 pacca [318] kkhāṇa-posahovāsa-paḍivajjanayāu 317 suyapariggahā tavo’ vahāṇāiṁ paḍimāu 318 uvasaggā sarīlehaṇāu bhattapaccakkhāṇāu (ṇāiṁ N) pāvagama (pāvogamaṇāiṁ N) devā° sukula° puṇabohi 319 amṭakiriyāu ya (N omits) āghavijjaṁti ; uvāsagadasāsu 320 ṇaṁ uvāsagāṇaṁ riddhivīsē paṛisā 321 vittharadhammasavaṇāṇi 322 bohilābha-abhigama-sammattavisuddhatā-thirattā 323 mūlaguṇottaraguṇā aticārā ṭhitivīsē 324 ya bahuvīsē paḍimā 325 bhiggahaṇa 326 pālāṇā uvasaggāhiyāsaṇā 327 niruvasaggayā ya 328 tava 329 ya carittā silavvayaguṇaveramaṇapaccakkhāṇaposahovāsa apacchim-*

313 N has again an inverted order (and the complete words) *sa, rā. am. dh° hāo dh°riyā*.

314 *riddhi* N.

315 *uv, ca* N omits.

316 Inverted in N : *bhogapariccāyā pariyāgā suyapariggahā tavo’ vahāṇāiṁ sila° paḍi-vajjanayā paḍimāo*.

317 *guṇaveramaṇa* N (inverted).

318 *silavratāṇy aṇuvratāṇi, viramaṇāṇi rāgādī(vi)ra(ta)yaḥ (!), guṇā guṇavartāṇi, pratyākhyānāṇi namaskārasahitāṇi ; posadhō ‘ṣṭamyādīparvādīni, tatro’ pavasanam āhārasārīrasatkāradītyāgaḥ ; pratipādinato...*

319 *devalogagamaṇāiṁ sukulapacchāo puṇabohilābhā* N.

320 What follows, omitted by N

321 *mātāpūṭṭiputrādīkābhyāntara (!) pariṣat, dāsīdāsamitrādīkā vā.*

322 *vistaradharmaśravaṇāṇi mahāvīrādīnāṁ saṁnidhau.*

323 *samyaktva viśuddhata sthīratva.*

324 *ddhiti* A ; *guṇataraguṇāṭiyarā ṭhitāvisēsā* B. *ṭhiti* C.

325 *samyagdarśanādīpratimāḥ.*

326 *bhiggahagahaṇapa°* C.

327 *hitāsanā* B C, *upasargādhisahanāni*, see Leumann, *Aupap.* p. 100.

328 *°sagga* ya B C.

329 *tava* ya to *°namṭiya* ya omitted in A.

*amāraṇamītiyā*³³⁰ ya *saṁlehanā* ya,³³¹ *appāṇaṁ jaha* ya *bhāvattā*, *bahūni bhattāṇi aṇasaṇāe* ya *cheittā*,³³² *uvavannā kappavaravimāṇuttamesu*³³³ *jaha aṇubhavaṁti suravaravimāṇavarapomādaṇiesu*³³⁴ *sokkhāṁ aṇovamāṁ, ka-meṇa-bhottūna uttamāṁ*³³⁵ *tao āukkhaeṇaṁ cuyā samānā jaha jīṇamay-aṁmi bohiṁ laddhūṇa*³³⁶ *ya saṁjamuttamaṁ tamarayaoghavippa* [319] *mukkā*³³⁷ *uveṁti*³³⁸ *jaha akkhayam*³³⁹ *savvadukkhavimokkhaṁ ete. anne ya evam-āṁ*.

VIII The eighth *aṅga*, *aṁtagaḍadasāu*, *aṁtakṛtadaśās*, or *aṁta-kṛddaśās*, see Hem. *abh.* v. 244 ; in eight *vaggas*, embraces in all 93 *ajjhayaṇas*, viz. (10, 8, 13, 10, 10, 16, 13, 10) :³⁴⁰ it deals with legends concerning the pious, who have "put an end" to their worldly life.³⁴¹

The number of the *vaggas*, eight, is very remarkable, as it is not in harmony with the concluding part of the title.³⁴² Our surprise is however increased when we reflect that in *aṅga* 3 and *aṅga* 4 (see above 271, 286) ten *ajjhayaṇas* were allotted to our text ; in *aṅga* 4, besides, seven *vaggas* and ten *uddesaṇakālas*. The *Nandī* agrees with our text in apportioning to it eight *vaggas* (and eight *udd.*), but makes no mention of *ajjhayaṇas* whatever. Furthermore the titles of the ten *ajjhayaṇas* cited in *aṅga* 3, 10, have scarcely anything in common with those of our text (see p. 271, 322) ; some appear in *aṅga* 9. There is therefore here a violent opposition between [320] the tradition and the actual constitution of the text. We have seen above, p.

330 *paścāt-kālabhāvinyah, akāraś ca maṁgalaparihārārthaḥ* (!) *marañarūpe aṁte bhavā māraṇāṁtikyaḥ*.

331 Thus A. *saṁlehaṇājjhosnāhiṁ* B. C. ; *ātmanaḥ sarīrasya jīvasya ca saṁlekhanaṁ tapasā rāgādījayavasīkaraṇāni tāsāṁ jīhosanaṁ tī joṣaṇa sevānā*.

332 *cheiyattā* A ; *chedayitvā*.

333 *kalpavareṣu yāni vimāṇāny uttamāni teṣu*.

334 *varattapūmdaṇiesu* A.

335 *k. bh. utt.* omitted in A.

336 *bohi* B, *laddheṇa* A.

337 *raja* A. *rayogha* BC ; *tamo-raja-oghavipramuktāḥ ajnānakarmapravāha-vipra°*.

338 *uveṁti* omitted in A ; *upayanti*.

339 *aksayam apunarāvṛttikam*.

340 Likewise in the *Vidhiprapā*.

341 *aṁto vināśaḥ, sa ca karmaṇas tatphalasya ca saṁsārasya kṛto yais te'maktās te ca trīhakaraḍayaḥ*.

342 The scholiast seeks to reconcile the contradiction as follows :—*prathamavarge daśa 'dhyayanāni 'ti tatsaṁkhyayā aṁtakṛtadaśā*. This is of course a mere make-shift. If Abh. appeals to the *Nandī* on this point (see p. 291n), he can mean nothing else (since the *Nandī* contains nothing of the kind) than that the *Nandī* cites for our *aṅga* eight "vaggas" instead of ten "ajjh." This so-called "explanation" substitutes, without a word of warning "ajjh. for vagga".

272, 291, that even Abhayadeva on *aṅga* 3 and 4 confessed that he was unable to explain the differences between the statements made there and the text constituting the *aṅga*.

In harmony with this is the fact that the existing text is in an exceedingly fragmentary condition, and is filled with references to sections in *aṅga* 5 and 6, *upāṅga* 2 and according to the scholia, to the *Daśa-śrutaskandha*, the fourth *chedasūtram*. In many instances, the later *ajjhayaṇas* of a *vagga*, just as was the case in part 2 of the sixth *aṅga* and in *aṅga* 7, present us with nothing more than a mere title. Each *vagga* is preceded by a statement in *kārikā*-form of the contents of the *ajjhayaṇas*, which are therein contained. The scholiast on the *Nandī* thinks that by the *vaggacūliya*³⁴³ (mentioned among the *aṅga* *pavīṭṭha* texts) the 8 *vaggas* of the *Antakṛddasās* are intended. The same statement is found in the scholium on *aṅga* 3, 10 ; though there appears to be no proper place for any *cūliya* whatever.

The scene of the first story is in *Bāravati* at the court of king *Aṁdhayavaṇhi* (*Aṁdhakavṛṣṇi*), or of *Kaṇhe nāmaṁ Vāsudeve rāyā* ; the names *Vasudeva*, *Baladeva*, *Aritṭhanemi*, *Pajjunna*, *Samba*, *Aṇiruddha*, *Jāmbavatī*, *Saccabhāma*, *Ruppiṇī* &c., which belong to this story, and also that of *Bāravati* itself, are met with frequently as the recital proceeds. The ninth story of the first *vagga* treats of *Paseṇai*, [321] *Prasenajit*. The third *vagga* begins with the history of *Aṇiyasa*, son of *Nāge nāma gāhāvati*, *Sulasā nāma bhāriyā*,³⁴⁴ under king *Jiyasattu* of *Bhaddilapura*. The sixth *vagga* begins with the history of *Makāyī* under king *Seṇia* of *Rāyagiha*. The other localities are essentially the same as those in *aṅga* 7, viz., *Vāṇiyagāme*, *Sāvatthī*, *Polāśapura*, *Vāṇarasī*, *Caṁpā*, and also *Sāce* (*Sāketa*). The last *vagga* treats especially of the ten wives of king *Seṇia*, step-mothers (*cullamāyā*) of king *Koṇiya* : *Kālī*, *Sukālī*, &c., who one and all zealously studied the *sāmāyika-m-āyāṁ ekkārāsa aṁgāṁ* and are instructed therein by the *Ajja Caṁdaṇā* (about whom no further notice is given). This piety is probably connected with the death of the sons of each, cf. *upāṅga* 8 (*Nirayāvalisutta*) ; and their grandsons—sons of these sons—become ascetics if we may ascribe any probability to the legend, Cf. *upāṅga* 9.

³⁴³ The text has *vaṇḍga*,^o but *Pākṣikasūtra* and *Vidhiprapā* and also *aṅga* 3, 10 (above p. 274) have likewise *vagga*^o.

³⁴⁴ Cf. *Jacobi*, *ante* Vol. IX, p. 28 (1880) and *Abhay* on *aṅga* 3, 8 and 9. *Leumann*, *Wiener Zeitschrift f. d. Kunde des Morgenl.* Vol. III, p. 333.

The *kārikās* with the titles of the *ajjhayaṇas* for the single *vargas* are :—

1. *Gotama*³⁴⁵ *Samudda Sāgara Gambhīre ceva hoī Thimete ya/ Ayale Kampille khalu Akkhobhe Pasenai Viṇhu*||.

2. *Akkhobhe Sāgare khalu Samudde Himavanta Acala nāme ya/ Dharāṇe ya Pūrāṇe ya Ajjhicaṁde (Abhiṇaṁde) ceva aṭṭhamae*||.

3. *Aṇiyase Aṇaṁtasēṇe Ajjiyasēṇe Aṇihayariū Devasēṇe Sattusēṇe/ Sārāṇe Gae Sumuhe Dumuhe Kūvae Dāsae Aṇāhiṭṭhi*||.

[322]4. *Jāli Mayāli Uvayāli Purisasēṇi ya Vārisēṇe ya/ Pajjunta Samba Auiruddha Saccaṇemi ya Daḍhaṇemi*|| For the first 5 names see *aṅga* 9, 1.

5. *Paūmāvati Gorī Gaṁdhārī Lakkhaṇā Susimā ya Jāmbavati/Sacca-bhāmā Ruppīṇi Mūlasiri Mūladattā vi* ||.

6. *Makāyī Kimkam(m)e*³⁴⁶ *ceva Moggarapāṇi ya Kāsave/Khemate Dhītīdhare ceva Kelāse Haricaṁdane/Vāratte Sudarisaṇe Punnabhadde taha Sumaṇabhadde Supaiṭṭhe/Mehātimutte Alakkhe ajjhayaṇāṇaṁ tu solasayaṁ*||

7. *Naṁdā Naṁdavati ceva Naṁduttarā Naṁdisēṇiyā ceva/Marutā Sumarutā Mahāmarutā Marudevā ya aṭṭhamā/Bhaddā Subbaddā ya Sujayā Sumaṇṇi ya/Bhūyadinnā ya bodhavvā Sehiyabhajjāṇa nāmāti*||

8. *Kālī Sukālī Mahākālī Kaṇhā Sukaṇhā Mahākaṇhā/Virakaṇhāya bodhavvā Rāmaṇhā taheva/Piuseṇakaṇhā navamī dasamī Mahāseṇakaṇhā ya*||

It is impossible to reconstruct any correct metre in these *kārikās*, since the lines are a confused mass of *śloka* and *āyā* homistiches.

The table of contents in *aṅga* 4 or *Nandī* (N) is as follows :—*se kim taṁ aṁtagaḍaḍasaū ? aṁta° sīsu ṇaṁ aṁtagaḍāṇaṁ nagarāṁ ujjāṇāṁ ceiyāṁ vaṇa° rāyā° ammaṇḍariyo samosaraṇaṁ dhammāyariyā dhamma-kahāu*³⁴⁷ *ihalogaparaloga*³⁴⁸ *bhogapariccāga pavajjāu suya*³⁴⁹ *tavo*

345 Also in the *Vidhiprapā* : *ittha ajjhayaṇāṇi Goyama m-āṇi*.

346 *Kimkamme* is found in *aṅga* 3, 10, for *aṅga* 8 ; this should have been stated on page 271. In reference to the question where *Mayāli* is identical with *Bhagāli*, see the same page. Is *Jāli* equal to *Jamāli* ? The account here entitled *Gae* treats of *Somila*, as *Leumann* informs me. See *ibidem*,

347 In N we find the same transposition as in the case of 6, 7, *sa° rā° a° dha° hāo° dh°-riyā*.

348 °*pāralogiyā riddhiviseṣā* N.

349 N inserts *pariyāgā* before *sua°*.

*paḍimāu*³⁵⁰ [323] *bahuvihā tavo*³⁵¹ *khamā ajjavam maddavam ca soyaṃ ca saccasahiyam*³⁵² *sattarasaviho ya* (B. C., °hā yā ya A) *saṃjamo* (me A, °mo ya B. C.) *uttamaṃ ca baṃbham akimcaṇayā tavokiriyāu samitṭ guttiū cevā, taha*³⁵³ *appamāyajogo* (°ge A) *sajjhāyajjhāṇa*³⁵⁴ *ya uttamāṇaṃ doṇhaṃ pi lakkhaṇāṃ, pattāṇa ya saṃjamuttamaṃ jiya* (jiya A) *parisa-hāṇaṃ ya caivihakammakkhayaṇimi jaha kevalassa*³⁵⁵ *laṃbho, pariyāu* (°yāto B. C.)³⁵⁶ *jattio* (°ito B. C., jatiyāu A) *ya jaha pālito* (pālayato A) *munīhi, pāuvagāi* *ya*³⁵⁷ *jo jahim*³⁵⁸ *jattiyāṇi bhaddāṇi cheyattā* (cheittā A, che-dattā B. C.) *aṃtakaro* (°gaḍo B. C.) *muṇivaro*³⁵⁹ *tama-rao'-gha*³⁶⁰ *mukko mokkhasuham aṇuttaraṃ ca patto* (A, pattā B. C.) *ete anne ya evaṃ-āi-tthā parūviyā* (parūve, B. C.) *jāva*.

IX. The ninth *āṅga*, *aṇuttarovavāyiyadasāu*, *anuttaraupātikadaśās*,³⁶¹ in 3 *vaggas* with 33 *ajjhayaṇas* (10, 13, 10) ; contains legends of saints each one of whom attained the highest (*anuttara*) heavenly world (*vimāna*)³⁶².

The name (°*dasāu*) is here too at variance with the constitution of our text, but is in agreement with the statements of *āṅgas* 3 and 4, where only 10 *ajjhayaṇas* are mentioned ; while *āṅga* 4 recognizes but ten (the *Nandī* but three) *uddeśanakālas*, see above p. 286,—[324]. We have already seen that, of all the names given in *āṅga* 3, 10 as those of the 10 *ajjh.*, but three recur in *āṅga* 9. This proves that we have here to do with a text that has suffered a transformation. Our text has been handed down to us in an exceedingly fragmentary state, consisting chiefly of references to *Meha* (6, 1, 1) and *Khaṇḍava* (5, 2, 1) ; the

350 14 *paḍimāto* BC ; N has instead of *paḍimāu* merely *saṃlehaṇvāo bhaddapaccakkhā-ṇaṃ pāvagamaṇā sukulapaccāo punavohilābhā aṃtakiriyāo a āghavijjānti* :—*dvādaśa bhikṣupratimā māṣikyādayaḥ* (cf. Leumann on *Aup.* § 24).

351 sic. A, *bahuvihāro* BC.

352 *śaucaṃ ca satyasahitaṃ*.

353 *yāto samitṭ guttiū cevā* BC, *samitayo guptayaḥ ca*.

354 *svādhyāyadhyānayoḥ*.

355 *jñānāder lābhaḥ*.

356 *pariyāyaḥ pravrajyālakṣaṇaḥ, yāvāṃs ca yāvadvārṣādipramāṇo yathā yena tapo-viśeṣāśrayanādinā prakāreṇa pālito munibhiḥ*.

357 *muṇihim ppātovagato ya* BC.

358 *prāyopagamābhiddhānam anaśanam pratipanno yo munir yatra*.

359 *aṃtakṛto munivaro. jāta iti śeṣaḥ*.

360 *raūgha* A, *ratogha* BC.

361 This should strictly be °*pādika* ; cf. my remarks on *upāṅga* 1.

362 *nā śmād uttaro vidyate ity anuttaraḥ, upapāto* (°*pādo* (!) *janmārthaḥ, anuttaraḥ pra-dhānaḥ anyasya tathā-vidhasyā bhāvād upapāto* (°*pādo*) *yeṣāṃ te, tadavaktavyātāpra-tibaddhā daśa daśādhyayanopalakṣitā*.

first story alone of each *varga* is passably complete, the others are cited merely by their catch words.

The events of these recitals transpire in Rāyagiha, Sāgeta Vāṇiya-gāma, Hatthiṇapura. The names of the personages involved are to be extracted from the *kārikās*, which cite the titles of the 33 *ajjhayaṇas* ; viz :—

1. Jāli³⁶³ Mayāli Uvajāli Purisasene ya Vāriśene ya|Dihadamte ya Laddhadamte Vehallo Vehāyase Abhaye ti kumāre||See page 521 for the first five names.

2. Dihāsene Mahāsene Laddhadamte (again (!) ya Gūḍhadamte ya Suddhadamte ya|Halle Dumme Dumāsene Mahādumasene ya āhite|| 1|| Sīhe ya Sīhasene ya Mahāsīhasene ya āhite|Pumasene ya bodhavve terasame hoi ajjhayane || 2 ||

3. ³⁶⁴Dhanne ya Sunakkhatte Isidāse ya āhite|Pellae Rāmaputte Pacamdimā Puṭṭimāi ya||1|| Peḍhālaputte (cf. āṅga 2, 2, 7) aṇagāre Poṭṭileiya Vehalle|dasame vutte ime ye dasa āhiyā||2||.

Our information in reference to these persons is limited almost entirely to their names [325] alone. In the first history (of Jāli), which is a prototype of the rest, it is at least related that he *ekkārasa aṅgāim ahiḥjati*.

It is surprising that the table of contents in āṅga 4, or *Nandī* (N), is particularly explicit. This is probably to be explained by the fact that it had as its subject an entirely different text from that which we possess. It is as follows :—*se kiṃ taṃ aṇuttarovavāiyadasāo ? aṇuśāsu naṃ aṇuttarovavāiyānaṃ naḡarāi ujjā° ceī° vaṇa°³⁶⁵ rāyā° amma° samo° dhammāya° dhammakahā³⁶⁶ ihaloga°³⁶⁷ pavvajjā suya°³⁶⁸ tavo° paḍimāo³⁶⁹ samlehaṇā bhatta° pāu° amuttarovavatti* (A, vāto BC. °rovavāyatti N) *sukulapaccāyāi* (yāti BC, ccāto N) *puṇabohi° amtakiriya āghavijjanti* ;

³⁶³ *ittha ajjhayaṇāṇi Jāli-m-āṇi, Vidhiprapā.*

³⁶⁴ Five of these names recur in āṅga 3, 10 for āṅgas 8 and 9, cf. p. 271.

³⁶⁵ N omits (an error of the scribe).

³⁶⁶ N inverts *sa° ra° am° dh° hāo dh° riyā.*

³⁶⁷ *ihalogapari°* A, *ihalogapārāloga* BC, *ihaloipārāloia riddhivisesā bhogapariccāgā pavajjāo* N.

³⁶⁸ *pariyāga°* before *sua* in N.

³⁶⁹ *paḍimātave*, A, merely *padi°* BC, *paḍimāo uvasaggā* N.

anu° sāsu³⁷⁰ nam titthagarasamosaraṇāṁ paramamaṅgalajagahiyāni (hittā-
nam A) jīṇātisesā ya bahuvīsesā³⁷¹ jīṇāsīsānam ceva samaṇagaṇa, (gaṇa-
gaṇa A) payaragamdhahatthīnam³⁷², thirajasānam, parisahasenna (seṇa A)
rivu (ripu A) balapamaddaṇṇīam (balāpa° C) tavaditta³⁷³ carittanāṇasamma-
ttasāra-vivihappagāra vittharapasattha guṇasamjuyānam³⁷⁴ anagāramaharīsī-
nam anagāraguṇānam vanna³⁷⁵ uttamavaratava viṣiṭṭhanāṇajogajuttānam,
jaha ya jagahiyam bhagavāu,³⁷⁶ jārisā ya (omitted in BC) riddhi [326]
vīsesā devāsuraṇānusānam, parisānam pāubbhāvā ya, jīṇsamīvam jaha
ya uvāsanti jīṇavaram,³⁷⁷ jaha ya parikaheṇṇi (haṇṇi A)³⁷⁸ dhammam loga
(loka A) guru³⁷⁹ amara-narasuragaṇānam, soṇṇa ya tassa bhāṇiyam
(bhāṇiyam A) avasesakammavisayavirattā narā jahā (jadhā BC) abbhūveṇṇi
(abbhāvāṇṇi A) dhammam urālam samjamatavam cā 'vi bahuvihappagāram,
jaha bahūṇi vāsāni aṇucarittā ārahīyanāṇadamaṇacarittajogā jīṇavayana-
m-aṇugayamahiya bhāṇīyā,³⁸⁰ jīṇavarāṇa (jaṇa A) hiyaena-m-aṇuṇettā,³⁸¹
je ya jahim jattiyāṇi bhattāṇi cheyattā (°tittā BC, cheiyattā A), ladd-
hūṇa ya samāhim uttaram, jīṇajogajuttā uvavannā (°vattā B) munivarutt-
amā, jaha aṇuttareṇa pāvāṇṇi (pāveti A) jaha aṇuttaram tattha visayasokk-
ham, tato³⁸² ya cuyā kameṇa kāhimiṇi samjayā, jaha ya aṇṭakiriyam, ce
(ete, BC) anne ya evamādi 'ttha jāva.

X. The tenth aṅgaṁ, paṇhāvāgaraṇāṁ, praśnavyākaraṇāni, in ten dāras, treats in a dogmatic and not in a legendary form, of the ten ethical duties, viz. ; first of the 5 adhammas or aṇhayas, āśrava,³⁸³ which

[to be continued]

370 N omits the foll., titthakara BC.

371 jagaddhitāni...; bahuvīseṣā "dahaṁ vimalasuyamdhama" ity-ādayas' catustriṅśud adhikatarāḥ.

372 gaṇadharādīnāṁ śramaṇottamāṇāṁ.

373 davavad davāgnir iva (v. e.) diptāny ujjalāni ; pāthāntareṇa (the foll. is the reading of the text, tapodipāni yāni caritrajāṇasamyaktvāni).

374 praśastaś ca kṣamādayo guṇāś; taiḥ samyutānaṁ; kvacid; ruciragaṇa dhuajānam iti pāṭhaḥ.

375 vaṇau A, vattato B, vannato C, vaṇakaḥ ślāghā, ākhyāyata iti yogaḥ.

376 bhagavato jinahitam (v. e.), bhagavata iti jinasāsanam iti gamyate.

377 jīṇasamīpe yena prākāreṇa paṁcavidhābhigamādīnā sevante rājadayo jīṇavaram.

378 parikathayati : i. e. plur. majest.

379 Iokagurur iti jinavaro ; perhaps gurū° plural.

380 jinavacanam āraṇi (?) anugataṁ sambaddham, mahitam pūjitam, bhāṣitam yair adhyāpanādīnā; pāthāntare jinavacanam anugatyā" nukūlyena suṣṭhu bhāṣitam yaiś te jinavacanānugatisubhāṣitāḥ.

381 hiyātāṇa B, hiyateṇa C; aṇuṇittā A; iha ṣaṣṭhi dvitīyārthe, tena jinavarāṇ hṛdayena tamasā (tapasā ?) anūniya prapya dhyatvā.

382 anuttaravimāṇebhyaḥ,

383 i. e. āśrava, for which we should expect āśnava. In the explanation "ā abhividhina śrauti śravati karma yebhyaś te āśravāḥ", śnauti śravati should probably be read

Contribution of Jaina Literature in the Development of Medical Science : Treatment of Leprosy

Nagendra Kumar Singh

The present paper attempts to highlight the contribution of Jaina physicians in the field of medical science. The science of medicine (*tegicchya* or *āyuvveya*) has been counted in Jaina texts among the nine sciences.¹ The practice of *pāvasuya* is said to have been discovered by Dhanvantari.² It contains eight branches : *kumārabhicca* (pediatrics), *salāga* (surgery and midwifery), *sallahattha* (the treatment of eye, ear, nose and throat), *jangda* (taxocology), *bhāyavijja* (demonology), *rasāyana* (method of restoring health in old age), *vājikaṛaṇa* or *khāranta* (sexual rejuvenation) and *kāyatigiccha* (treatment of body diseases).

The physicians carried their bags of surgical instruments (*sattḥakose*)³ and gave various treatments according to the nature of the disease, viz. *sinehapāṇa* (rubbing with oil drinks), *vamana* (vomitting), *vireyana* (purging), *avadhāhana* (branding), *avanāhana* (medicated baths), *anuvāsana* (oil onema), *kṣethikamma* (famigation), *niruha* (purging by drugs), *sirāveh* (opening veins) *tecchana* (cutting), *pācchana* (scraping), *sirobothi* (bathing the head with oils), *lappana* (nourishing the body with oils).⁴ Besides these methods, several other methods of treatment has been adopted by the Jaina physicians.

The *Acārāṅga Sūtra* mentions the following sixteen diseases : *kuṭṭha* (leprosy), *gaṇḍi* (boils), *rāyanise* (consumption), *avamāriya* (epilepsy), *kāniya* (blindness), *kuniya* (lameness), *khejiya* (jumpback), *udari* (dropsy), *muyā* (numbness), *suniya* (swelling), *gilasani* (over-appetite),

¹ *Thānāṅga Sūtra*, p. 678.

² *Niśītha Cūṛni*, 15, p. 944.

³ *Ibid.*, 11, p. 701.

⁴ *Vivāgasūya*, i, p. 8.

vevai (trembling), *pidhasappi* (disablement), *silivaya* (elephantiasis) and *madhumeha* (diabetes). The causes of diseases are over-eating, eating unwholesome food, over-sleeping, over-working, checking calls of nature, travelling, irregularity of food, and indulgence in sexual intercourse.⁵

The practice of using skin with or without hair (*saloma* or *nirloma*) for curing the Jaina monks and nuns is pretty old and is referred in the *Brhatkalpasūtra*. It is said that if a nun suffered from *udodhavyata* (faltulence) or from *dhaugga* (paralysis) or from piles or from acute pain or her hand or foot due to dislocation or her whole or a part of the body being affected by wind, she was made to lie down on a skin.⁶ The leg of a vulture was tied to cure paralysis, the teeth and the nails of the bear, and the hair of the ram were also used for similar purposes.⁷ If her waist or hand was affected by *vāta* (rheumatism), the skin of a *taraccha* (hyena) was wrapped around the affected part; if she was bitten by dog, she was made to lie down on a *divicamma* (tiger-skin).⁸ In the same way the hairless skin was prescribed for the Jaina monks, who suffered from *galantakodha* (leprosy), piles, *kacchu* or *kidibha*.⁹ Dropings of a ram or cow urine was used to cure leprosy known as *pama*.¹⁰ The *gośirṣa*-sandal was also used to cure *kimikuttha* (leprosy) full of maggots.¹¹

The drinking of urine was another practice described in the *Brhatkalpasūtra*.¹² The monks and nuns drank each others urine for the cure of snake-bite.¹³ The fly dropping was used in the case of vomiting and the horse fly (*asamakkiya*) to remove dirt from the eye. They used pills to cure eye-sores.¹⁴ Flesh was used to cure fistula and in its absence rice powder mixed with honey and ghee was used.¹⁵ For madness it is stated that if a monk or a nun became mad, they were to be tied gently and kept in a room or a well without water.¹⁶ Various types of

5 R. V. Trenekuer, *Milindapaṇha*, London, 1880, p. 153.

6 *Brhatkalpa Bhāṣya*, pp. 3816-18

7 *Ogha Nijjuttī*, p. 134.

8 *Brhatkalpa Bhāṣya*, op. cit.

9 *Ibid.*, pp. 3829-40.

10 *Pinḍaniijuttī*, p. 48.

11 *Āvaśyaka Cūrṇi*, p. 133.

12 *Brhatkalpa Bhāṣya*, p. 1277,

13 *Niśūtha Cūrṇi*, pp. 58-121.

14 *Ogha Nijjuttī*, p. 129.

15 *Brhatkalpa Bhāṣya*, p. 1277,

16 *Vavahāra Bhāṣya*, p. 1225.

oil such as *hamisatella satapāgatella*, *sahassapāgatella* and *marutella* are also mentioned in Jaina canons for external use.¹⁷ Besides medical treatment surgical operation also seems to have been carried out.

Here we meet an important experiment curing a patient of leprosy by Jīvananda as recorded by Hemacandra.¹⁸ Jīvananda was born as the son of the physician Suvīdhi at the city of Kṣītipratīṣṭhita in Videha. He studied, the science of Āyurveda in all its eight branches and *rasa* (taste) *vīrya* (power), and *vipātā* (efficacy of the drugs). As such he became the foremost amongst physicians, full of wisdom and unquestionable skill, even like the sun among the planets.

One day when Jīvananda was sitting with his five friends at his residence a Jaina monk arrived there begging alms for breaking his three-days fast. He was none else but prince Guṇākara, son of King Pṛthvipāla, who had taken to monkhood abandoning the kingdom like dirt. His body had emaciated on account of penances even as the current of a river due to summer heat. Moreover he was afflicted by worm leprosy on whole of his body on account of eating untimely and unwholesome food. Being desirous of emancipation, he never cared for any cure of this disease.

On beholding the leprous monk prince Mahīdhara, one of his friends, said tauntingly to Jīvananda, "You do possess thorough knowledge of the disease, its drugs and its treatment ; the only thing wanting in you is just compassion. Alas ! like courtesans, you people won't even look at a patient unless he pays your fees, even though he might be well-acquainted, suffering ; the discerning ones however should not solely be greedy ; in some cases treatment must be offered for the sake of *dharma*. Fie upon all your efforts in treatment as well as diagnosis that you are disregarding such a worthy one afflicted with a disease."¹⁹ Jīvananda retorted promptly, "Well said, my noble friend. You have struck me with wonder. Indeed, a Brahmaṇa without animosity, a merchant not deceitful, a lover free from jealousy, an embodied one free from diseases, a scholar who is wealthy, a virtuous one lacking pride, a woman not fickle, and a prince with good behaviour are seldom seen."²⁰ He further stated

¹⁷ *Niṣṭha Cūrṇi*, p. 109 ; *Bṛhatkalpa Bhāṣya*, p. 6031.

¹⁸ Sri Jain Atmananda Sabha edition of the First *Parvan*, edited by Muni Caturvijyaji, Bhavanagar. 1936, verse 718-788.

¹⁹ *Ibid.*, verses, 738-741.

²⁰ *Ibid.*, verses, 742-44.

that the great monk must certainly be treated by him but the lack of drugs was hindrance. He however admitted that he had *lakṣapāka* oil but he did not have *gośīrṣa-candana* and *ratna-kambala*.

At this, the five friends of Jīvānanda—Prince Mahīdhara, Subuddhi, Pūrṇabhadra, Guṇākara and Keśava went to the market and enquired of an old merchant about the two things. He showed the objects and said that each of them would cost a hundred thousand *Dinārs*, and asked why they wanted such costly objects. On learning the noble purpose, the merchant said to himself “what a contrast between their youth intoxicated with wildness, joy and love on the one hand, and their thoughts that are very abode of discernment suitable for old age, worthy of a person like myself.”²¹ With these thought, he handed over both the commodities and did not accept the price at all. He remarked, “I shall take imperishable *dharma* as the price. Well, you have allowed me to share *dharma* like brothers.”²²

They took all these remedies to the monk, who was standing under a banyan tree in the *kāyotsarga* posture. Bowing down to him, Jīvānanda begged his pardon for disturbing him and took his permission to apply the medicines. Then, they brought a cow’s body recently dead and started the treatment. First of all they anointed all his limbs with the *lakṣapāka* oil which disappeared in the body. The patient became unconscious on account of the great warming power of the oil and the worms, confused by the heat, came out of the body. Jīvānanda then covered the monk with the *ratna-kambala*. The worms struck to it because of its coolness. Jīvānanda, then, slowly shook off the *ratna-kambala* over the cow’s body causing the worms fall down on it. He then, soothed the monk by rubbing *gośīrṣa-candana* which gives life to the creatures like nector.²³

Since only the worms from the skin had come out, the physician anointed the patient again with the oil and again many worms emerged out; which clung to the covering *ratna-kambala*, even as bacteria of curd, more than two days state, cling to a lacquered cloth.²⁴ Again he laid it down on the cow’s body, and then comforted the monk with

²¹ *Ibid.*, verse, 753.

²² *Ibid.*, verse, 755.

²³ *Ibid.*, verses, 761-67.

²⁴ *Ibid.*, verse, 770.

showers of *goṣīrṣa-candana*.²⁵ The third application of the oil forced the worms in the bone to come out.²⁶ Again he shook the worms clinging to the *ratna-kambala* off on the cow's body.²⁷ The physician then smeared the monk with the juice of *goṣīrṣa-candana* with great devotion as if he was a God. And at last glowing with fresh skin grown by virtue of application of healing drugs the monk glittered like a statue of polished gold.²⁸

Hemcandra has, thus, described an actual experiment of curing a leper. All the same, the problem of identification of these drugs has proved a hard nut to crack. *Lakṣapāka taila* is translated by Helen Johnson, as the oil with a hundred thousand ingredients, *goṣīrṣa-candana* as *goṣīrṣa-sandal* and *ratna-kambala* as jeweled-blanket.²⁹ The present writer has discussed the problem with several well-known practitioners of Indian medicine and has carefully consulted a number of standard treatises, both ancient and modern on the subject but satisfactory solution, however, was not found. It appears that all the three commodities were very costly. The *ratna-kambala* and the *goṣīrṣa-candana* were more costly than the *lakṣapāka-taila* in as much as the physician had the same with him while the other two had to be procured from the market at a price of hundred thousand *Dināras* each.

Did *lakṣapāka* oil comprised of as many as hundred thousand ingredients? Or was it prepared by giving a hundred thousand *puṭa-pākas*³⁰ to its constituents? Or was its ingredient was something like lac which was known in sanskrit as *lakṣa*? These questions have still remained unanswered. Regarding other two objects some thing can be said. *Goṣīrṣa-candana* is definitely a kind of sandal and as such it might have a soothing effect. Apte explains '*Goṣīrṣa*' as a yellow pigment prepared from the urine or bile of the cow.³¹ This explanation suggests identification of *goṣīrṣa* with *gorocana*.³²

²⁵ *Ibid.*, verse, 772.

²⁶ *Ibid.*, verse, 773.

²⁷ *Ibid.*, verse, 774.

²⁸ *Ibid.*, verse, 776.

²⁹ *Gaekwad's Oriental Series*, No. L1, 1931, p. 67.

³⁰ *Putā-Pāka* is a particular method of preparing drugs wherein the various ingredients are wrapped in the leaves (or earthen pots), and being covered with clay are roasted in fire for a fixed period.

³¹ *The Practical Sanskrit-English Dictionary*, Poona, 1890, p. 469.

³² Chandraraja Bhandari, *The Vanauśadhi Candrodāya* (Hindi), vol. III, Indore, N. D. p. 284.

Mr. Bhandari states that it is bile of the cow's head. It is described there as very cool, palatable, enhancer of bodily charm, and useful for leprosy. This description also tempts us to identify our *goṣīrṣa-candana* with the *gorocana*. The *gorocana* was stated to be used for the auspicious *tilaka* mark on the forehead,³³ while *goṣīrṣa-candana* is stated to be used for smearing the different limbs of the body.³⁴ Even at present *gorocana* is available as a ball of compact yellow powder which is much lighter inside than on the external surface.

Now *kambala* is a blanket of wool. *Ratna-kambala* would, therefore be blanket of wool studded with jewels. This phrase is employed elsewhere also in the present work, where it is stated that traders from Yavana-dvīpa showed their *ratna-kambala* to Jīvayaśa, daughter of the King of Magadha, who purchased it for half the price demanded. These blankets we described to be cool in hot weather and warm in winter made of thick fine wool.³⁵

The phrase *ratna-kambala* occurs in some other Jaina texts also. Prof. H. R. Kapadiya has listed it among fabulous objects. He refers to its occurrence in Maladharin Hemacandra's *Tippaṇaka* on Jinabhadra Gaṇi's *Viśeṣāvaśyakabhāṣya* (verses 2551-52).³⁶ The reference is that Śivakoṭi alias Sahasramalla, a native of Rathavīrapura and a brother of Uttara was given by the ruler of his native place, a costly blanket called *ratna-kambala* which his preceptor did not like as it is inconsistent with the life of a Jaina monk. It may however, be pointed out that here the reference is not to a jeweled blanket, but a gem amongst the blanket, i.e. an excellent blanket which the preceptor got cut into pieces and these pieces were distributed among the disciple monks as kerchiefs for cleansing their feet.³⁷

Another reference given by Prof. Kapadiya is Śīlaṅkadeva's (8th century A.D.). *Ācārāṅga Sūtra Vṛtti* (II. 1.5.1), where a *ratna-kambala* is stated to be prepared from the fur of mice who live in the potters' furnace as do fish in water and that for cleaning, it is exposed to fire. Here also, it may again be pointed out, the phrase employed is *kambala*.

³³ Somaprabhācārya, *Satarthakāvyā, Prācīn Sāhityoddhār* Series, No-2, II ii. 89.

³⁴ *Ibid.*, I. iv. 1-20 ; II. ii 463, 565, 573 ; II. iv. 31, 252 ; II. v. 115 ; II. vi. 643.

³⁵ *Ibid.*, VIII. vii. 135, 137,

³⁶ Quoted in H. R. Kapadia, References to Fabulous Objects by Jain Writers, *Journal of the Oriental Institute*, vol. VIII/2, Dec. 1958, pp. 169-179.

³⁷ *Viśeṣāvaśyaka-Bhāṣya* of Jinabhadra Gaṇi with *Bṛhad-Vṛtti* called *Sīṣya-hita* of Malādhārī Hemacandra, Benaras, Vol. VI, V. S. 2439, p. 1021a.

ratna not *ratna-kambala*.³⁸ His third reference is Śīlankācārya's *Vivarṇa* on the *Niryukti* (verse 122) of the *Sūtrakṛtāṅga Sūtra* (1.13) where the commentator mentions that a *ratna-kambala* becomes warm in cold weather, and cools down when it is oppressive heat. The pertinent portion is as follows :

*uṇhe karei sīya siye uṇhatanam puṇa karei
kambalakṣaṇādīnam esa sahābo muṇeyanyo*

But this reference could not be traced in the edition available at the Oriental Institute, Baroda. Here also the first word in the second line suggests that it is *kambala*, not *ratna-kambala*.

Prof. Kapadiya refers also to its occurrence in *Triṣaṣṭi-śalākā-puruṣa-carita* (I. i) only in a casual way. The phrase *ratna-kambala* thus is met with in Hemacandra's *Triṣaṣṭi-śalākā-puruṣa-carita* (I. 746, 768 and 770) where the life of Jīvananda was dealt with its price. He further pointed out that narratives about king Śreṇika-Śalibhadra, and Sthūlabhadra furnish references pertaining to *ratna-kambala* and the story of Sthūlabhadra suggests that *ratna-kambala* could be had from Nepal.³⁹

It is not always intended to consider *ratna-kambala* simply as a fabulous object. Pt. B.L. Shanbhagace says that the thick woolen Persian carpet is still called *ratna-kambala* in Konkani. Moreover we have already seen above that in the seventh *sarga* of the eighth *parvan* of *Triṣaṣṭi-śalākā-puruṣa-carita*, Yavana traders are stated to have brought the *ratna-kambala* to India for selling at very high price.⁴⁰ The worms burning due to the application of the *lakṣapāka* oil, which is described by Hemacandra as *uṣṇavīrya* i.e. a powerfully scorching drug, would naturally be tempted to resort to the jeweled woolen blanket which would be comparatively cool and soothing. We have already noted two references specifying the characteristic of the blanket of giving heat in cold weather and coolness when it is oppressive heat.

³⁸ *Ācārāṅgasūtra* with Bhadrabāhu's *Niryukti* and Śīlankācārya's *Vivarṇa*, Agamodaya Samiti edition, Mehsana, 1966, p. 392b and 393a.

³⁹ *Ibid.*, fn. p. 24.

⁴⁰ *Triṣaṣṭi-śalākā-puruṣa-carita*. VII. 8.

The dead body of cow was brought there just for giving shelter to the tortured worms as ordained by the principle of non-violence. Modern doctors would destroy the germs by means of some sort of germicides in order to prevent the disease being spread by them.

The *ratna-kambala* may be replaced by any other cool and soothing covering, but the most important drug is the *lakṣapāka* oil. I request therefore the modern experts in *Āyurveda* whose duty it is to search out this drug not for the sake of world-renown but just for the sake of the ailing humanity.

Jain Origin of a Hindu Temple

S. Padmanabhan

Nagercoil, the name of which is derived from the five-headed serpent shrine which is now the headquarters of Kanyakumārī District of Tamil Nadu was a part of Travancore State upto 1956. The temple of Nāgarāja is situated in the heart of the town. The attention of every visitor to the temple is drawn to the two big stone images of hydra-headed serpents and the five inscribed granite slabs that are erected nearby. There are nine separate inscriptions on the five slabs.¹ The eight inscriptions which are dated from Kollam Era 681 to 697 refer to the gifts of lands made at different times for the conduct of worship and the supply of offering to the serpent deity in the temple. The lands were left in the custody of Kerala Narayanan alias Gunaveerapandithan and Jeevakarudaiyan alias Kamalavahanapandithan who were supervising the temple affairs. The small slab containing the inscriptions of the Kollam Era 820 gives a list of donors for making an ornamental lamp stand and donation of oil for its use.²

Of the nine inscriptions on the granite slabs eight of them mention the names of Gunaveerapandithan and Kamalavahanapandithan and call the name of the place as Kottar and not by the present name Nagercoil. The words *Palli* and *Pallichantham* also occur in all these eight inscriptions. One of the inscriptions which was dated Kollam Era 696 mentions the name of the Venad King Bhuthala Sri Veera Udaya Marthanda Varma. The inscription dated Kollam Era 764 (1588 A.D) found on the western wall of Ānandakṛṣṇa shrine³ which does not mention *Palli* or *Pallichantham* denotes that the temple might have passed into the hands of the Hindus during this period. The particulars mentioned in these inscriptions thus unfold a glimpse of the history of the town, the temple and the ruler of the period.

¹ *Inscriptions of Kanyakumārī*, Part 3 Nos. 1968/275, 276, 277, 281, 282, 283, 284, 285, 286.

² *Ibid.*, No. 1968/281,

³ *Ibid.*, No. 1968/279.

The very names Gunaveera and Kamalavahana mentioned in the inscriptions are reminiscent of Jain nomenclature. The term '*Palli*' and '*Pallicham*,' inscribed therein are clear proof that this was a Jain temple originally. The word '*Palli*' even today indicates temples other than those of Hindus. '*Pallichantham*' means royal gifts of lands to the deities of other religions, while '*manyam*' represents the gifts made to Hindu temples.

On the pillars of the temple there are many images of Jain Tīrthaṅkaras. The image in standing pose under the hood of a five headed serpent is Pārśvanātha, the 23rd Tīrthaṅkara in the line, the 24th and the last being Vardhamāna Mahāvīra. The seated figure carved on the pillar is undoubtedly of Mahāvīra, for, at the bottom of the seat are seen sculptured figures of lions, the totem peculiar to Mahāvīra. Over the head of the image is the triple umbrella, one of the characteristic features of Jain iconography. The image of a lady under the hood of a three headed serpent is Padmāvatī, the Yakṣī of Pārśvanātha.

From the hymns of Thirugnanasambandar, it can be surmised that Jainism was a prominent religion in Kottar and the surrounding area during his days. He has described the naked Jain monks and the staunch Buddhists roaming in the streets of Kottar as "Udailathu Ulalginra Kundarkal Unarum thavathaya Sakkiyarum". It is interesting to note that Therur near Nagercoil was once a centre of Buddhists of Theravāda School.⁴ There is also epigraphic evidence to show that there were flourishing Jain settlements in Kottar, Kurandi, Tiruchcharanathumalai and Tirunandikkari which are all in the present district of Kanyakumārī. From the Jain vestiges and inscriptions found in Samanarmalai in Madurai district, Kalugumalai in Chidambaranar district and Tiruchcharanathumalai in Kanyakumārī district we learn that a large number of Jain monks who were there hailed from these four Jain centres in Kanyakumārī area. The erudite Jain scholars and their disciples from these centres of learning left votive images cut on the rocks in different centres of Jain culture. There were several Jain scholars named Putbananda Adigal, Uttanandi Adigal, Vimalachandrar and Pathamoolathan Arangam Maran who had prefixed the word Kottar to their names.⁵ The line "Chattan Varagunan Seivitttha Srimeni"⁶ which appeared in the inscription found

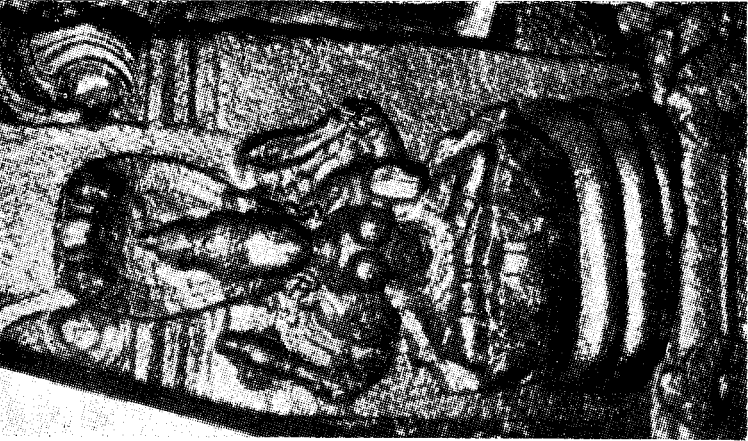
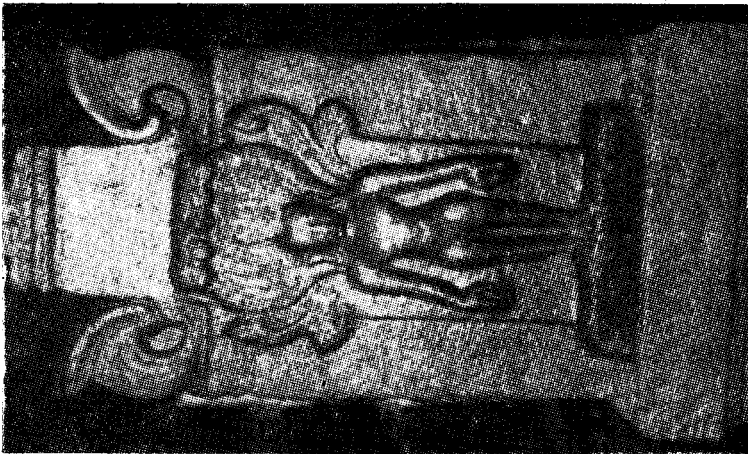
⁴ Dr. Shu Hikosaka, *Buddhism in Tamilnadu*, p. 192.

⁵ *South India Inscriptions*, Vol V, pp. 122-132.

⁶ *T.A.S.*, Vol. II, p. 126.



Dharapendra and Padmavati in the form of serpents at the entrance to the inner shrine of Nāgarāja Temple at Nagercoil.



The images of Pārśvanātha, Padmāvati and Mahāvīra fixed on the pillars of Nāgarāja Temple, Nagercoil, speaks of its being originally a Jain Temple.

at Thiruchcharanathumalai denotes that the King Varaguna of Ay dynasty in the 9th century A.D. was a staunch Jain. From this inscription we also learn that Jainism flourished in the area with royal support.

The Jain scholars grouped together and formed a Sangham that is a study centre near Kottar in the 7th Century A.D. The name of a village Puravaseri near Kottar is derived from "Pulavarseri" which means a colony of scholars. One of the inscriptions found in the Kṛṣṇa Temple at Puravaseri mentions the land which was donated to the temple belongs to Jains (*Pallichantham*).

The gigantic images of the two serpents at the entrance to the inner shrine with the 23rd Tīrthaṅkara Pārśvanātha resting on the spiral-shaped thick coil of one of them narrate an episode in the life of Pārśvanātha and his connections with the serpents. This episode is depicted in the *Uttarapurāṇa*. The legend goes that a snake couple killed by the arrogant Mahipāla listened to the soothing hymns of Pārśvanātha before they died and were reborn as the snake king and queen in the Netherworld. One day while the saint was in deep meditation his spiritual radiance halted the flight of God Samvara's car. Annoyed at this Samvara caused a heavy downpour of rain, but failed in his attempt to disrupt the meditation of Pārśvanātha. In order to rescue the saint from the rising floods the snake King Dharapendra spread his hood over him, and his Queen Padmavati planted a lotus under his feet. Thus the saint rose above the waters and was saved. Thus these images which depict the episode in the life of Pārśvanātha also confirm the Jain origin of the Nāgarāja Temple.

In ancient days devotees from Kongunadu (present Coimbatore and Salem areas) came here and worshipped the deity. The illumination on the last Sunday of Avani is locally called Kongunattu Vilakku. It is interesting to note that Kongunadu was also a famous centre of Jains in ancient days.

At the time of reconstruction and renovation in the 17th Century A.D. the temple might have passed into the hands of the Hindus. When Jain *Pallis* became Hindu temples, certain alterations had to be made, particularly regarding the idols, in keeping with the requirements of the Hindu pantheon. All the deities except Nāgarāja were later additions installed by the Hindus. The very appearance of the

sanctum of the Śiva shrine proves positively the above statement. The shrines of Sastha, Durga, Balasubramanya and Idumba were only recent additional structures of the temple.

Another interesting fact to be noted here is the absence of the name of the deities Śiva and Ānandakṛṣṇa in the inscriptions of the temple. The earlier inscriptions from Kollam Era 681 to 697 (1506-1522) mention the name of the presiding deities as Nagar locally known as Nagaramman (*Devi*) that is the five-headed serpent in the northern side of the shrine and Nāgarāja, the King of serpents who stands under the hood of a five-headed serpent in the southern side. They are only Padmāvati and Dharṇendra who are worshipped by Jains. Now the deity Nāgarāja is locally called Ānandakṛṣṇa. Most of the inscriptions found in the temple read thus : "Kottattu Nagarkkum and Nagarajavukkum" (Nagar and Nagaraja of Kottar). The inscription dated Kollam Era 764 found on the western wall of the shrine calls the deity Nāgarāja as Thiru Ananda Alwar and the inscription dated Kollam Era 819 calls the deity as Śrī Kṛṣṇa. The devotees of the local area later combined the two names and used to call the deity Nāgarāja as Ānandakṛṣṇa. From these facts it can be surmised that the deity Nāgarāja became Ānanda in 1588 A.D. and Śrī Kṛṣṇa in 1643 A.D. The inscription dated Kollam Era 817 and the image of the Venad King Veera Ravivarma Kulasekharaperumal bearing the Saivite marks on his forehead which is carved under the inscription denote that the shrine of Śiva might have been erected in between the shrines of Nagaramman and of Nāgarāja and the temple was renovated and reconstructed by the King. It is astonishing to note that the name of Śiva and Ānandakṛṣṇa are not mentioned in any of the inscriptions found in the temple. The temple of Nāgarāja is thus a fine example of the transformation of a Jain shrine into a Hindu one.

At present, the temple of Nāgarāja may be regarded as a splendid monument showing at its best the fusion of the four streams of Indian religion. Besides the presiding deity Nāgarāja, the images of Lord Śiva and of Ānandakṛṣṇa have been enshrined in the *ardhamanḍapa* and the pillars of the *manḍapa* bear carved figures of Jain Tīrthaṅkaras, Parśvanātha and Mahāvīra. The beautiful southern gateway of the temple known as Mahamerumaaligai reminds us of a Buddhist *vihāra*. Thus the Nāgarāja temple stands as an embodiment of the four creeds Śaivism, Vaiṣṇavism, Jainism and finally Buddhism.

Kundakundacarya : His Life and Works

K. B. Jindal

The year of ascension (*nirvāṇa*) of Lord Mahāvīra is 527 B.C. After him there were only three persons who obtained omniscience in this cycle of time—Gautama,¹ Sudharmā and Jambū. After these Kevalins (omniscients), there followed a long succession of apostles who can be classified into four categories depending upon their store of knowledge. Those who had complete knowledge of the spoken word (*śruta-jñāna*), those who had limited knowledge of the ten *Pūrvas* and the eleven *Āngas*, those who knew only the *Āngas*, and those who had knowledge of only one *Āṅga* (*Ācāra*). The periods of their ministry are detailed below :

		Years
I-Kevalins	Gautama	12
	Sudharmā	12
	Jambū	38
II-Śruta-Kevalins	Viṣṇukumāra	14
	Nandimitra	16
	Aparājita	22
	Govardhana	19
	Bhadrabāhu	29
III-Pūrva-Āṅgins	Viśakha	10
	Prosthila	15
	Kṣatriya	17
	Jayasena	21
	Nāgasena	18
	Siddhārtha	17
	Dhṛtisena	18
	Vijaya	13
	Buddhiliṅga	20

¹ Gautama was Gaṇadhara of Mahāvīra. A Gaṇadhara is an interpreter of the sermons and discourses of a Tirthaṅkara.

	Gaṅgadeva	14
	Dharmasena	14
IV-Aṅgins	Nakṣatra	18
	Jayapāla	20
	Pāṇḍu	39
	Dhruvasena	14
	Kaṇsa	32
V-Ācāra Aṅgins	Subhadra	6
	Yaśobhadra	18
	Yaśobāhu	23
	Lohārya	10
	Māghanandī	4
	Jinacandra	9
	Kundakunda	52
	Total	583

Taking away the fifty-two years of his own ministry, Kundakunda-cārya started preaching 531 years after Lord Mahāvīra. Since only in his forty-fourth year he became an Ācārya, the date of Kundakunda-cārya would be 40 B.C.

The personality of great teachers is lost in obscurity and shrouded with traditions. It is said that in a town called Kurumarai in the district of Pidat Nadu in the South, there lived a wealthy businessman by name Karamunda. His wife was Śrīmati. They had a cow-herd who tended their cattle. His name was Yativar. One day when he was driving his cattle to an adjoining forest, he saw to his great surprise that the whole forest was consumed by forest fire except a few trees in the centre, which retained their luxuriant green foliage. This roused his curiosity and he went and inspected that place. There he found on the branch of a green tree a *Śāstra*, written on palmyra leaves and wrapped in cloth. Yativar brought down the *Śāstra*, and carried it home with great awe and reverence. He placed it on a high pedestal and continued to worship it daily.

One day Śrutasāgar Muni visited Kurumarai town. Karamunda offered him food. After taking his meals, the Muni gave his usual religious discourse to the people gathered at the residence of

Karamunda. Yativar was also in the audience. After listening to the discourse, Yativar offered to the Muni the *Śāstra* which he had salvaged from the forest. On account of these gifts—food from the Master and the scriptures from the servant—the Muni was very much pleased and blessed them both. The Master of the house who was issueless, was to have an intelligent son and old and faithful servant would be born as the promised son of the house. The happy event came to pass. Yativar was reborn in his next birth as the son of Karamunda and Śrīmati. He was christened as Kaundeś and received his education from Śrutasāgar Muni. Before Śrutasāgar left for his heavenly abode, he had admitted Kaundeś in the order of Munis with his formula of initiation : *Śimandharāya Namaḥ*. Kaundeś inherited his preceptor's water-bowl and peacock-feather broom (*pīchī*).

The newly initiated Muni Kaundeś later on came to be called Kundakunda. Throughout his life, he continued to chant his formula of initiation *Śimandharāya Namaḥ*.

There is another version to this formula of initiation :

According to Jaina Cosmology, the terra firma (Jambūdvīpa) is divided into six segments—Bharata, Airāvata, and Videha, with two antipodes of each. In the first two segments, there are twenty-four Tīrthaṅkaras in the fourth cycle of time (*Duṣamā-Suṣamā*). But in the Videha Kṣetra, there are twenty Tīrthaṅkaras in every cycle of time.

Kundakundācārya lived in Bharata Kṣetra in which we all live. There was a lingering doubt in the mind of Kundakundācārya which none in Bharata Kṣetra could dispel. A colleague of Kundakundācārya in his previous birth, became a Deva in the next birth. To dispel the doubt, the Deva physically transported Kundakundācārya to Videha Kṣetra. The first Tīrthaṅkara of Videha Kṣetra, Śimandhara, gave audience to Kundakundācārya and cleared the cloud in his mind. Thus enlightened, Kundakundācārya was brought back to Bharata Kṣetra by the Deva. Kundakundācārya was deeply beholden to Śimandhara Svāmī for having lead him to right Belief and Right Conduct. In token of his respect and gratitude, Kundakundācārya constantly chanted the name of the Tīrthaṅkara—*Śimandharāya Namaḥ*.

At the time of Bhadrabāhu there was a terrible famine in the north. Bhadrabāhu took a large body of ascetics with him and migrated to the South. The Pāṇḍya Kings of the South were Jainas from very

Karamunda. Yativar was also in the audience. After listening to the discourse, Yativar offered to the Muni the *Śāstra* which he had salvaged from the forest. On account of these gifts—food from the Master and the scriptures from the servant—the Muni was very much pleased and blessed them both. The Master of the house who was issueless, was to have an intelligent son and old and faithful servant would be born as the promised son of the house. The happy event came to pass. Yativar was reborn in his next birth as the son of Karamunda and Śrīmati. He was christened as Kaundeś and received his education from Śrutasaṅkar Muni. Before Śrutasaṅkar left for his heavenly abode, he had admitted Kaundeś in the order of Munis with his formula of initiation : *Śimandharāya Namaḥ*. Kaundeś inherited his preceptor's water-bowl and peacock-feather broom (*pīṭhī*).

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At the time of Bhadrabāhu there was a terrible famine in the north. Bhadrabāhu took a large body of ascetics with him and migrated to the South. The Pāṇḍya Kings of the South were Jainas from very

early times and Bhadrabāhu accepted the hospitality of the then king. Bhadrabāhu migrated from the North to the South, but Kundakunda was the son of the soil. Guntakal is an important Railway Junction in modern Andhra Pradesh. Near it is the town of Kundakunda in the District of Anantapur. This is the birthplace of Kundakundācārya. In the days of the Ācārya, this entire area was called Pidat Nadu, referred to above. Indeed, Andhra Pradesh was carved out after 1950 from what was formerly Madras Presidency, and still earlier the greater Tamil Nadu.

125 kilometres from the Madras City, and eight kilometres from Vandvasi Tehsil is Ponnurmalai. On a hillock here, there are the foot-prints² of Kundakundācārya. Below the footprints is inscribed :

dakṣiṇa deśe malaye hemagrāme munirmahātmāsīt

helātcāryo nāmnā dravila gaṇādhiśvaro dhīmān

Translated in English it means—“In the south hill range, there is nestled a village called Hemagrāma (Ponnur). In this village lived the wise and learned Elācārya, the leader of an Order of Saints.” Elācārya is the other name of Kundakundācārya.

During his itineraries, Kundakundācārya also visited Mylapore, on the sea-coast, very near Madras. It is here that he wrote the great Tamil treatise *Tirukkural*. *Tirukkural* is regarded as Tamil *Veda*. It is a great treatise on polity, morality and ethics. It was then a practice that anybody who wrote a treatise had to read it out to his Order to get their approval and sanction. Kundakundācārya was a Digambar naked Sadhu and he could not personally appear and read out the treatise before the conclave. So he sent his disciple Tiruvulla Nainar to officiate for him. Tiruvulla Nainar took *Tirukkural* to Madurai and there he read out and explained the importance of the treatise to the conclave of Saints gathered there. The Saints mistook him for the author. And that is how *Tirukkural* came to be associated with Tiruvulla Nainar. The mistake in the identity of the author continues till today. *Tirukkural* has been translated in Hindi by Govinda Rai Sastri and printed and published by Kundakunda Bharati, Special Institutional Area, New Delhi. Between January, 1988 and December, 1992, this Hindi version of *Tirukkural* has had four editions. But in

² Foot-prints are carved out at the place where the person concerned breathed his last.

each edition, the name of the original author in Tamil is mentioned as Tiruvulla Nainar (Tiruvalluvar).

At the time of Kundakundācārya, the Pallavas ruled in Tamil Nadu, with Kānjipuram as their capital. Śiva Mahārāj or Śiva Skandha Varmā was a Jaina King of the Pallava dynasty. For him Kundakundācārya wrote the *Prābhṛt Trayī—Pañcāstikāya Sāra*, *Pravacana Sāra* and *Samaya Sāra*. The Ācārya is reputed to have written 85 *Pāhuḍas*, out of which only twelve are extant—the three *Prābhṛtas* mentioned above, *Niyama Sāra* and *Aṣṭa Pāhuḍas*.

Pañcāstikāya Sāra treats about the five cosmic constituents. The five cosmic constituents are *jīva* (soul), *puḍgala* (matter), *dharma* (principle of motion), *adharma* (principle of rest) and *ākāśa* (space).

Pravacana Sāra is in three parts. The first part states that a Kevalī absorbed in his Self, is above all sensual feelings—above pleasure and pain. The second part states that knowledge is in correlation to the five cosmic constituents. The third and last part deals with *dravya* and *bhāva liṅgas*, the externals and internals of a Muni—his eleven hall-marks and his true disposition.

Samaya Sāra describes the pure nature of the Soul. The word “*Samaya*” is used in the sense of absorption or realisation. Self-absorption is the central goal to be aimed at by the Soul struggling to be free from the fetters of the mundane bondage of *karmas*.

Niyama Sāra deals with the path of liberation, which is Right Belief, Right Knowledge and Right Conduct—the three jewels of Jaina faith. The word *Niyama* literally means “rule of law” and *Sāra* means “the right”. *Niyama Sāra* thus signifies the Right Rule, *i.e.*, the true and indispensable law for the attainment of liberation. The whole gist of this treatise is to show that the all-pure, all-conscious, all-blissful and self-absorbed soul alone is the Siddha, a perfect soul. If a soul is in bondage with Karmic matter, *i.e.*, if it has any connection, whatsoever, with the non-soul, it is imperfect and under delusion. When this connection with the non-self is completely severed, *Siddha-pada*, Perfection, is attained.

The Aṣṭa (Eight) *Pāhuḍas* are discourses on :

1. *Darśana* — Right Belief
2. *Sūtra* — Twelve Aṅgas
3. *Cāritra* — Right Conduct
4. *Bodha* — Eleven hall-marks of a Muni
5. *Bhāva* — Soul Activity
6. *Mokṣa* — Path to Salvation
7. *Līṅga* — Who is a real Muni ?
8. *Sīla* — True disposition of a Muni

The Aṣṭa *Pāhuḍas* were written at a time when decadence had set in and there was schism in Jainism. In the Eight *Pāhudas*, the Jaina Munis are reminded of the high Order to which they belong and they are exhorted not to deviate from the path of rectitude and asceticism set for them by their preceptors.

Question arises why the author chose to call his works as *Pāhuḍa* ? In Volume I, Part 1, *Gāthā* 13, page 297 of *Kaṣāya Pāhuḍas*,³ there is question-answer :

pāhuḍe tti kā nirutti ? jamhā padehi phuḍaṁ tamhā pāhudam

Query : What is the etymological explanation of *Pāhuḍa* ?

Reply : All that is written in verse-form is *Pāhuda*.

Thus in a generic sense, all that is written in Prakrit verse is *Pāhuḍa*. The Sanskrit equivalent of *Pāhuḍa* is *Prabhṛta*. On the same page 297 of *Kaṣāya Pāhuḍa*, the word *Prābhṛta* is explained as under :

prakṛṣṭena tīrthaṅkareṇa ābhṛtaṁ prasthāpitam iti prābhṛtaṁ

prakṛṣṭairācāryairvidyāvittavadvirābhṛtaṁ dhāritam

vyākhyātamānūtamiti vā prābhṛtaṁ

³ By Guṇadharācārya, Digambara Jain Sangh Granthamālā, Series 1, second edition, 1974 publication.

“That which is laid down by the Tīrthaṅkaras is *Prābhṛta*. That which was imbibed by the Ācāryas and later on preached by them and carried over from predecessor to successor is *Prābhṛta*. The Ācārya’s only wealth is their learning.”

In the Appendix to *Samaya Sāra*, it is said that when a vassal meets his lord, he offers his humble tribute to his lord. The soul in bondage is the vassal and the liberated soul is the lord. The *Ātmā* is striving to have a glimpse of the *Paramātmā* and, therefore, it makes a substantial tribute of the written word to the *Paramātmā*. All *Śāstras* are *Prābhṛta*, offerings or gifts, by the Ācāryas to the Arhatas and the Siddhas.

Thus we have three shades of meaning of the word *Pāhuḍa* or *Prābhṛta* :

1. All that is written in Prakrit verse-form ;
2. All that was spoken by the Tīrthaṅkaras and imbibed by the Ācāryas and passed on to posterity ; and
3. The written śāstra offered at the feet of the Masters. Numbers 2 and 3 are two sides of the same coin.

A Note on Sarasvatamandana

Satyavrat

The combined testimony of the *Śṛṅgāramaṇḍana* and *Campūmaṇḍana* reveals it beyond doubt that Prime Minister Maṇḍana had made substantial contribution towards enriching Sanskrit grammar, as well. While in the former he proudly projects himself as the illustrious author of *Sārasvatamaṇḍana* (and the *Kāvyaṇḍana*), with equal fondness, he terms the *Campūmaṇḍana* as a work brotherly (junior) to it.¹ As is evident from its title, especially the alternative appellation *Sārasvata-sūtravṛtti*, the *Sārasvatamaṇḍana* purports to be a brief gloss (vṛtti) on Anubhūtiśvarūpa's *Sārasvata Vyākaraṇa*, which, not unlike other similar attempts, seeks to compress Sanskrit grammar, as exhaustively propounded in Pāṇini's *Aṣṭādhyāyī*, within the space of mere seven hundred aphorisms. Suchlike compendiums are a veritable boon to the beginner, and serve as a gateway to the intricacies of Sanskrit grammar and semantics. The *Sārasvata Vyākaraṇa* indeed evoked wide following in the Jainistic tradition. It was perhaps to respect the tradition and minister to the academic needs of the young students that Maṇḍana took it upon himself to resolve the text with his perceptive vṛtti, other glosses thereon notwithstanding.

Unlike his other writings, the *Sārasvatamaṇḍana* is unhappily not available in print. Of two of its manuscripts deposited with the Bhandarkar Oriental Research Institute, Poona, the one (New No 36) copied in V. S. 1632, is in a better state of preservation. Running into as many as 121 folios, the Ms is a riddle of sorts. While it is legible for the most, the text is hopelessly tarnished by tantalizing ambiguity and incoherence. The way the scribe has recklessly mutilated the simple words and known *sūtras* is an eloquent, though sad commentary on his poor equipment in Sanskrit. He had no qualms in turning *barṇhayati* into *carṇhayati*, *śāsa anuśiṣṭau* into *āsa anuśiṣṭau*, *rāto ṇau puk* into *rāto nau puk*. The Ms is infested with such fearsome howlers, though the scribe is blissfully unaware of their gravity. With such a

¹ *yaḥ sārasvatakāvyaṇḍanakavirdārīdryabhūbhṛtpatiḥ, Śṛṅgāramaṇḍana*, 107 ; *Śrīsārasvatamaṇḍanasya viduṣāṃ santoṣadasyānuje, Campūmaṇḍana*, p. 35.

hopeless text it is well-nigh impossible to decipher sizable parts of the codex or extort any connected meaning from it. It is thus a frustrating exercise to subject the *Sārasvatamaṇḍana* to a sustained appraisal. Nevertheless, a patient study and analysis of the text, as it exists throw up certain features which seem to settle down as the distinguishing characteristics of the *vr̥tti*.

Maṇḍana's gloss is a exhaustive and useful to unravel the mysteries of the *Sārasvata Vyākaraṇa* as a *vr̥tti* on a grammatical text can be. The author has indeed made a commendable attempt to elucidate the *Sārasvata* text with his lucid gloss. His simple language and down-to-earth style combine to prompt the reader to negotiate the jungle of the corrupt text with a modicum of grit taken together, the *vr̥tti* reflects, in no small measure, the author's equipment in grammar which his biographer Maheśvara has underscored with warmth and frequency.²

What strikes one most is Maṇḍana's technique of resolving the text. While, in keeping with the norm, he has sought to deal with the *Sārasvata Vyākaraṇa* sequentially reproducing the *sūtras* followed by his gloss thereon ; not infrequently he chooses to be casual in merely paraphrasing the aphorisms in his language, without quoting them bodily. No serious offence may be taken against the method in so far as it serves to unfold the import of the relevant *sūtras*, but it can hardly be claimed to be scientific or adequate enough to grapple with a tough discipline like grammar.

Maṇḍana was actuated by the desire to make Anubhūtiśvarūpa's text, the clearest possible. In order to realise his objective he has resorted to a variety of devices. The most fruitful has been the method to explain the more important/intricate *śūtras* by dissolving the various compounds and/or paraphrasing the various units they are made of, much in the manner of a commentator on drama or poetry. His *vr̥tti* is therefore brimming with expressions like *viḡṛhya vyācaṣṭe, spaṣṭattvād vyācaṣṭe, viṣeṣamāha*. An idea of his anxiety to ensure transparence to his elucidation can be had from the gloss on so well-known a *sūtra* as *janikartuḥ prakṛtiḥ*. Says he : *janirjanidhātvartho jananamiti yāvat/ janeḥ kartā janikartā tasya prakṛtiḥ mūlakāraṇam/etadeva spaṣṭatvād vyācaṣṭe/jāyamānasya kāryasya mūlakāraṇamapādānaśṅgam bhavati*.³ He has not refrained from dissolving such simple compounds as *stoḥ* and

² *jāgradvyākaraṇaśca nāṭakaśubhālāṁkāravijñastathā, Kāvyaśaṁohara, I. 12*

³ *Sārasvatamaṇḍana* (Ms), pp. 48b, 49a.

abhvo in *stoḥ ścubhiḥ ścuḥ* and *abhvoraṇḍau* respectively. This is how he explains the latter aphorism—*aśca bhūśca tayoh abhvo iti nigṛhya vyācakṣāno abhvorityatra uvabhāvadoṣam śabdanirdeśatva na parihaṇ vyācāṣṭe pūrvasyākārasya bhūśabdasya ākāradeśo bhavati nāḍau sati dīrghakaraṇam pūrvākāravīṣayam na bhvartham tena hrasva iti hrasvaḥ*.⁴ Maṇḍana has the wont to shed light in his gloss on other related issues, as well. Why *i* in the *sūtra i yam svare* stands for long *ī* also is lucidly explained in the *vṛtti*. When a short vowel is used in the *sūtra*, it denotes both of its forms, but when followed by *t* or *kāra*, it stands for itself alone. *i varṇa iti dīrghamapi saṁgrhṇāti yato varṇagrahaṇe| savarṇagrahaṇam taparakaraṇe kāragrahaṇe ca tāvaṁmātragrahaṇamiti*.⁵

It is simply beyond the tiny frame of the *vṛtti* to sequentially dwell upon the formation of the whole gamut of words. The feat can possibly be accomplished in an exhaustive commentary (*bhāṣya*). Maṇḍana's *vṛtti* interestingly seeks to instruct, within its limits, the reader in the process of formation of words, explaining the procedure often with *sūtras* but mostly without them, with mere reference to the sequence involved therein. The style doubtless involves repetition but is extremely beneficial to young readers not well equipped to try conclusions on his own. This is how he explains the formation of the *yananta narinṛtyate* and causative *pācayati*, *nṛtī gātravikṣepe śaḍ dvitvaṁ upachāyā rogāgamaḥ narinṛtyate|yaca ṇi pratyayaḥ ṇitvādata upachāyā iti vṛddhiḥ dhātusajñā tibādayaḥ ap kartari guṇaḥ ayādeśaḥ yācayati*.

Pada forms the life breath of Sanskrit grammar. It is so sacrosanct to it that all else including the usage, sinks into insignificance. Maṇḍana has been happily chary of the pitfalls inherent in the system. He, therefore, set himself on illustrating, not infrequently the use of a plethora of forms with brief but apt examples. The device serves to bring him closer to the present day grammarian who is so keen to acquaint the readers with usage by mustering appropriate illustrations from ancient texts or those of his own. This is how he means to exemplify the various forms, accomplished in his *vṛtti*: *abhūt vṛṣṭiḥ jagāmāgastyo dakṣiṇām diśam cakhāna kūpaṁ jarigamyate turagaḥ gāyatriyoyatiṣṭhate sūtramuccarati*.

With a view to ensure clarity to the subject and invest it with added interest Maṇḍana has occasionally resorted to the style of the

⁴ *Ibid.*, p. 83a.

⁵ *Ibid.*, p. 9a.

ancient *bhāṣyas* in posing the issue under discussion and meeting them convincingly. That he resorted to it in the brief gloss, speaks volumes of his anxiety to dispell complexity from grammar that is otherwise inherent in it. Thus, in the case of the example *dadhi iha* intended to illustrate the *savarṇadīrgha sandhi* he raises, by way of *pūrvapakṣa*, the pertinent question as to why the *sūtra i yam svare* that prescribes the substitution of *ya* for *ī* if it is followed by a vowel, does not apply here. He explains it on the ground that a special rule with its specific application takes precedence over a general rule which has indefinite sweep.⁶ Likewise his *vṛtti* on the *sūtra dviśca* which provides for doubling the root in case it is followed by the desiderative suffix *sa*, Maṇḍana asks inquisitively why the augment *it* is not added to the root *bhū* in accordance with the rule *sisatāsīsyapāmit*. It has been met with the simple aphorism *vuḥ* which negates the augment *it* after roots ending in *u*, *a* and *gṛaḥ*, *guha* etc. The *sūtra nānit* explains away the subsequent query that why the root *bhū* does not take *guna* though it is followed by an *arḍhadhātuka* suffix (*guṇaḥ kuto na bhavati*).

It is again to facilitate a clearer understanding of the text that the Prime Minister has inducted in the body of his gloss, the views of the preceeding grammarians both named and unnamed. He has referred to their observations by the stock phrase *iti kecit*. In the *vṛtti* on some of the *sūtras* he has quoted a multiety of alternative opinions. While explaining the aphorism *liṅgārthe prathamā* which prescribes the use of the nominative case, he has three views to offer, besides his own which combine/reveal the fierce controversy that has raged, down the ages with respect to its interpretation.⁷ At one place he has quoted Pāṇini, *Kāśika* and *Nyāsa* by name, but the text is so corrupt that it is difficult to make out what was actually intended here. The nomenclatures of the tenses in the *Sārasvata Vyākaraṇa* widely differ from those in Pāṇini. They are uniformly named after the point of time they represent. Thus *lat* therein is *vartamana*, *lut* *śvastana* and *lit* is *ṇabādiprakriyā*. Maṇḍana has invariably equated them with the betterknown Pāṇinian appellations which go far to remove the mist of ambiguity about them.

The *Sārasvatamaṇḍana* begins with an autobiographic verse in the *śārdūlavikṛīḍita* metre, which sets forth the details of Maṇḍana's

6 'i yam svare' ityādinā yakārādayaḥ kuto na syurityāha/sāmānyaśāstrāt viśeṣaśāstram balavat/bahuvyāpakam sāmānyam alpavyāpako viśeṣaḥ.....hetvantāramāha pareṇa pūrva bādho bhavati/paraśabdo'tra iṣṭavacanam/tena iṣṭena savarṇe dīrghatvena savarṇaviśeṣe yakārādīnā bādhaḥ/Ibid., pp. 10b, 11a,

7 Ibid., p. 49b.

lineage and attributes his success to the lotus-like feet of Jinendra. It is followed by an exhaustive evaluation of the *maṅgalācaraṇa* of the *Sārasvata Vyākaraṇa* which runs as follows :

praṇamya paramātmanam bāladhivṛddhi siddhaye

sārasvatimṛju kurve prakriyām nativistarām

Maṇḍana is justified in his belief that the benediction has the sanction of the ancient masters. Thus in *siddhe sabdārthasambandhe* Patañjali has intended the word *siddha* to perform the function of the *maṅgalācaraṇa*. The imperatives of the benediction are likewise met by the auspicious word *vṛddhi* in the first *sūtra* of the *Aṣṭadhyāyī* (*vṛddhirādaic*). The author of the *Mahābhāṣya* insists on the benediction not only in the beginning of the work but on the middle and end as well because in his view it brings name to the work and ensures fulfilment of the readers cherished desires.⁸ Maṇḍana has sought to respect the tradition in his gloss which is distinguished by benediction at the three prescribed places.

Maṇḍana is convinced that the *lyabanta* form *praṇamya* has been accorded the first place in the benediction because of its happy connotation. Being indicative of excellence (*prakarṣa*), the author hereby means to wish the reader successive excellence in prosecuting his grammatical studies. As a matter of fact, it is the prefix *pra* that denotes excellence. *Parama* in the second phrase *paramātmānam* he opines/denotes the infinite and inscrutable power of God popularly known as his *māyā* the cause of universe.⁹ The word *ātmā* is meant to underscore his omnipresence.¹⁰ *Paramatmā* thus stands for *Siddha Parameśvara*. If dissolved as *parāmatmānam*, it would be synonymous with the highest consciousness. *Bāladhivṛddhisiddhaye* in his view is intended to imply that the growth of intellect constitutes accomplishment (*siddhi*) and that adds up to one of the goals (*puruṣārtha*). The adjectival clause *anativistarām* according to him denies only verbosity not the profundity of meaning. The author of the *Sārasvata Vyākaraṇa* means to convey a wealth of meanings in limited words because absolute or intricate diction tends to scare away the green horn (*durbodhāccalanti bālāḥ*).

⁸ *maṅgalāḍīni maṅgalamadhyāni maṅgalāntāni śāstrāṇi prathante vīrapurusakāni bhavāntilāyusmatpuruṣakāni cādhyetāraśca siddhārthā yathā syuḥ*, *Vyākaraṇamahābhāṣya* (chap. 1-2), Meerut, 1977, p. 33.

⁹ *parā jagatkāraṇataya utkṛṣṭā māyāśaktiryasya saḥ paramaḥ*, *Sārasvatamaṇḍana*, p. 1b.

¹⁰ *atati satatām gacchati yadvā prāpnoti sarvavyāpakataya prāpnoti*, *Ibid.*, p. 1b.

Maṇḍana has taken the opportunity to express his views on the objects of grammar as well. The five objectives – *rakṣā*, *ūha*, etc. mentioned in the *Mahāvibhāṣya* are so well-known.¹¹ But Maṇḍana soars high in holding *Brahman* (*Saccidānanda Paramātmān*) as the highest object of all the *śāstras*. That should be taken to be the objective of the present treatise also (*tadevātrāpi*). The fourth aphorism (*tattu samanvayāt*) of the *Brahmasūtra* describes him in detail. The author of the *vṛtti* is convinced that on closer scrutiny, *rakṣā*, *ūha* etc. cannot be held to be the highest objectives of the study of grammar.¹²

The word *sārasvatīm* in the *maṅgala* verse, in his opinion, means *Sārasvatī prañitam*. The *Sārasvata Vyākaraṇa* is traditionally believed to have been revealed to the author by the goddess of learning herself.

sūtrasaptaśatī yasmai dadau śākṣāt sarasvatī

anubhūtiśvarūpāya tasmai śrīgurave namaḥ

According to Maṇḍana *anativistarām* and *ṛju* reflect *laghu* and *asandeha*, admitted as two of the objectives in the *Mahābhāṣya*.

In the author's words, the present *vṛtti* is intended to dispell the haze of imprecise glosses that had enveloped Anubhūtiśvarūpa's text, over the years. Besides that the *Sārasvatamaṇḍana* is invested with historical worth in as much as it provides additional details about its author. Apart from the *Kāvyamanohara*, it is the only work to refer to him as *Samghapati* and *Mahāpradhana* (Prime Minister). It is again the solitary work to highlight his manifold equipment in various disciplines with the happy phrase *sarvavidyā viśāradaḥ*.¹³

¹¹ *rakṣohāgamaladhvasandehāḥ prayojanaṁ, Mahābhāṣya, op. cit., p. 5.*

¹² *na ca vicāryamāṇe rakṣohāgamādayo' pi parama prayojanam bavitum śakyāḥ, Sārasvatamaṇḍana, p. 2b.*

¹³ *śrīmanmaṇḍanasamghapati prañite sārasvatamaṇḍane sandhi prakaraṇaṁ samāptam, Ibid., p. 15a.*

śrīmaṇḍanaḥ sūtravidalmasāhimahāpradhāno' pyadadhātsusaṁdhiṁ, Ibid., unnumbered verse.

iti.....śrīmadbāhaḍātmaja sarvavidyāviśāradaḥ—śrīmanmaṇḍana prañite sārasvata maṇḍane kṛdantaprakaraṇaṁ samāptam, Ibid., p. 121.

The Ramayana Culture in Karnataka Jainism

Vasanth Kumari

The epic story of the *Rāmāyaṇa* which has appealed to the imagination of the Indians has not only fascinated them down the ages but it has also had its influence on the general Indian way of thought and life. This has resulted in finding its expression in varied forms in Hinduism, Jainism and Buddhism, in other words, what may be described as Indianism. It is this popular appeal which indeed explains the secret of its survival.

The study of Jaina *Rāmāyaṇa* presents an interesting picture, because Rāma in Jainism has occupied the place of Baladeva, amongst the *Tri-śaṣṭi-śalākā-mahāpuruṣa* and not that of *Avatāra-puruṣa* as he is generally imprinted in Vedic Brahmanical *Rāmāyaṇas*. In other words, the mythological frame of the Jaina *Rāmāyaṇa* is absolutely different in spirit and atmosphere from the Vedic Brahmanic frame.¹

Rāma, Lakṣmaṇa and Rāvaṇa form the eighth set of Baladeva, Vāsudeva and prati-Vāsudeva. Baladevas are of gentle and sobre temperament while Vāsudevas are violent and impetuous. Since Rāma is considered to be Baladeva, he immediately attains liberation. Hence the Jaina scripture upholds Rāma as Siddha Paramātma.²

Vimala Sūri is stated to have been the earliest amongst the prominent writers to record the complete narrative story of Rāma in the Jaina version. The date of Vimala Sūri Ācārya has been ascribed to 1st Century AD.³ The tradition of Vimala Sūri was followed for centuries by the Jaina writers until Guṇabhadra-cārya, who composed *Uttara-*

¹ H. C. Bhayani 'The Narrative of Rāma in the Jaina Tradition', *Bhāratīya Vidyā*, Vol. XXV, pp. 18-25.

² *Ibid.*, p. 20.

³ V. M. Kulakarni, *Story of Rāma in Jaina Literature*.

Purāṇa in the 10th Century A.D.⁴ Guṇabhadraçārya made certain changes in the Jaina tradition of *Rāmāyaṇa*, which had already been established by Vimala Sūri in his independent work *Paumacariya*.⁵ The narrative story of Rāma in Guṇabhadraçārya's work *Uttara Purāṇa* appears only in a single canto.⁶ The chronological assessment of Rāma is made by Guṇabhadraçārya, who states in his work, that, Rāma lived during the period of Tīrthaṅkara Munisuvrata.⁷ Besides, many eminent scholars through the ages have carried the Rāma narrative in the Jainistic form based on the findings of either Vimala Sūri or Guṇabhadraçārya. The rich epic tradition is also well carried on by the Jaina writers in Kannaḍa literature.

Cāmuṇḍarāya was the earliest and the most prolific of the Jaina writers to have dealt with the Rāma narrative story. He has gained a place for himself in the history of Kannaḍa literature by his prose work entitled *Triṣaṣṭi-Lakṣaṇa Mahāpurāṇa* popularly known as *Cāmuṇḍarāya-Purāṇam*. It is like a handbook of Jaina religion and deals with the 24 Tīrthaṅkaras, the 12 Cakravartis and each of nine Baladevas, Vāsudevas and prati-Vasudevas, a total of 63 *śalākā-puruṣas*. Cāmuṇḍarāya was also a prime promoter of Jaina doctrine.⁸ *Cāmuṇḍarāya-Purāṇam* contains a canto entitled '*Rāma-Lakṣmaṇa-Caritam*', which is, nothing but the Jainistic version of *Rāmāyaṇa* and it is narrated in the form of a supplement to the life of Munisuvrata, the twentieth Tīrthaṅkara.⁹ Cāmuṇḍarāya was primarily believed to have followed the tradition of Guṇabhadraçārya while narrating the story.

There are a few key points to be noted in *Cāmuṇḍarāya-Purāṇam*, wherein Daśaratha is referred to have been the King of Vārāṇasīpura in Kāśīviṣaya.¹⁰ But later he shifts to Sāketa-pura, where his other sons Bharata and Śatrugna are stated to have been born.¹¹ To Subalā was born Rāma, while Lakṣmaṇa to Sumitrā, but in *Cāmuṇḍarāya-*

⁴ *Ibid.*

⁵ *Ibid.*

⁶ *Uttara Purāṇa*, ed. A. Santaraja Sastri, Vol. I, pp. 464-633, Kannada Sahitya Parishattu, 1981.

⁷ *Ibid.*, p. 477.

⁸ *E. C.*, Vol. II, No. 476

⁹ *Cāmuṇḍarāya Purāṇam*, pp. 261-306, ed. Hampa Nagarajaiah, Kannada Sahitya Parishattu.

¹⁰ *Ibid.*, p. 263.

¹¹ *Ibid.*, p. 264.

Purāṇam no reference is made of the mothers of Bharata and Śatrugna, though it upholds the paternity of Daśaratha.¹² Sītā's description reveals the pitiful conditions of women, from birth onwards which is a sad commentary of women's position in the society. Sītā was born to Lañkeśvara Rāvaṇa and his chief queen Mandodarī, who abandons the child after birth. Janaka who finds the child brings her up giving the name Sītā. Rāma marries Sītā. Nārada narrates the beauty of Sītā to Rāvaṇa. Rāvaṇa transforms Mārīca into a golden deer. Sītā is kidnapped in his aerial car, i.e., *Puṣpaka-vimāna*—Rāma and Lakṣmaṇa search for Sītā, the meeting of Vālī, Sugriva, Anjaneya follows. In the war which follows, Rāvaṇa dies by the discus of Lakṣmaṇa—such in brief, is the story as narrated by Cāmuṇḍarāya. Being a prime promoter of Jainism, Cāmuṇḍarāya has handed-over to his people, Guṇabhadra-cārya's Jaina *Rāmāyaṇa* tradition in their own language for better understanding and appreciation.

The tradition of Guṇabhadra-cārya's *Rāmāyaṇa* was followed by a set of scholars of the later period like, Nāgarāja, the author of *Puṇyāsrava*. This work was composed in 1331 AD.¹³ The *Rāmāyaṇa* narrative story appears, in the seventh canto entitled '*Sītādevī-Kathe*'. The author was highly impressed by the chastity of Sītā, who is also referred to as Jānakī. He begins the narrative, with an invocation *stotra* in praise of Jānakī. A reference to the names of the other three queens of Rāma, namely Prabhavatī, Ratibhā and Śrīdhāmā are made. The speciality of the Jaina version of *Rāmāyaṇa* lies in the fact that, Rāma is a polygamist. The story deals with the later part of the *Rāmāyaṇa*, after Sītā's banishment by Rāma. The events such as reunion, *agnipraveśa*, i.e., fire ordeal, are narrated. In the concluding part of this story, Nāgarāja, upholds the chastity of Sītā. Sītā who undergoes the fire ordeal appears seated on the lotus flower and is untouched by Agni. Later she renounces the world and enters the ascetic order.¹⁴

In about 1540 A.D. Devappa composed the *Rāmavijaya-Kāvya*, based on the tradition of Guṇabhadra-cārya. He has kept up the *nāmāvalī* of the chief characters of the *Rāmāyaṇa* narrative story as referred to by Guṇabhadra-cārya. Accordingly he has mentioned the name of Kaikeyī as the mother of Lakṣmaṇa, but has abruptly

¹² *Ibid.*, p. 264.

¹³ *Nāgarāja, Puṇyāsrava*, p. 11, ed. Javaregowda, D.

¹⁴ *Ibid.*, pp. 231-242.

brought into picture the name of Sumitrā as the mother of Lakṣmaṇa.¹⁵ From this, it is evident that the author was not very much in acquaintance with the *nāmāvalī* referred to by Guṇabhadra-cārya.

The outstanding figure among the authors of the Jaina *Rāmāyṇa* who belonged to the School of Vimala Sūri, was Nāgacandra, popularly known as Abhinava Pampa. He was a Jaina poet who flourished in Mysore at the Court of Viṣṇuvardhana, the great Hoysāla ruler in about 1140 A.D. His independent composition was *Rāmacandra-carita-Purāṇa* which is also known by the name *Pampa-Rāmāyṇa*.¹⁶

The following key differences may be noted in the *nāmāvalī* of Nāgacandra's *Pampa-Rāmāyṇa*¹⁷ and *Cāmuṇḍarāya-Purāṇam*.¹⁸

Cāmuṇḍarāya-Purāṇam

Mother of Rāma is named Subalā. Lakṣmaṇa was born to Sumitrā. (*Uttara-Purāṇa* of Guṇabhadra-cārya refers Kaikeyi, as the mother of Lakṣmaṇa).

He fails to mention the name of the mothers of Bharata and Śatrugna.

He omits the interposing of Kaikeyi, the prime mover of the Rāmāyṇa story.¹⁹

Pampa-Rāmāyṇa

Mother of Rāma is named Aparājitā, Lakṣmaṇa—Sumitrā Bharata and Śatrugna—Kaikeyi. (While in *Kumudendu Rāmāyṇa*, the 4th wife of Daśaratha Suprabhā is mentioned as the mother of Śatrugna).

There is a reference to the interposing of Kaikeyi.

Nāgacandra endorses Rāvaṇa with super qualities. Rāvaṇa is depicted as an ardent follower of Right Faith, Right Conduct and Right Knowledge, a Jina Bhakta, having a fine Śāntisvara *basadi* in the

¹⁵ Devappa, *Rāmavijaya Kāvya*, ed. Keshavakshatta, T.

¹⁶ Nāgacandra, *Rāmacandra Carite Purāṇam*, p. 5, ed. Dr. R. C. Hirematta, Bharatiya Jnanapitha, 1975.

¹⁷ *Ibid.*, p. 5.

¹⁸ *Cāmuṇḍarāya Purāṇam*, *op. cit.* pp. 263-264.

¹⁹ *Ibid.*

capital and many *caityas* all over his kingdom. Further Rāvaṇa is portrayed as a true promoter of *Ahimsā* Dharma. Accordingly, he is said to have even issued orders through out Laṅkā and its territories, that no animal life should on any account be harmed ; and that his warriors should, for a time desist from fight ; and that all his subjects should be diligent in performing the rite of Jina *pūjā*.²⁰ Further, Nāgacandra depicts the war scene and states that the Yakṣas or Guardian spirits of the Jina shrines made appeal to Rāma and Lakṣmaṇa to withdraw. Finally a pact is made based on which anything may be done to bring down Rāvaṇa's devotion—so long as no harm is caused to his life and the palace and the temples are not destroyed.²¹ The above passages no doubt substantiate that the author had a knowledge of historical events as he lived in the court of a great king. He was aware of alliances and conflicts. Therefore he was able to get the real historical background to depict the events of the Epic War.²² It is even probable that he had some personal experiences on the contemporary social calamities and social scandals like religious strifes and misadventures on Jaina *basatis* and their demolition by the divergent religious groups of his period. The credit may however be assigned to Nāgacandra for having built up the image of human Rāvaṇa for he has portrayed Rāvaṇa as an ardent Jina Bhakta. Thus it becomes evident that Nāgacandra's motive was to suppress hateful ideas against Rāvaṇa.

Kumudendu Ācārya's version of the *Rāmāyaṇa* is based on the tradition of Nāgacandra's *Rāmacandra-carita-Purāṇa*. Kumudendu is specially glorified as Hoysālaraya Rājaguru in an inscription at Śravaṇa-belgola,²³ and this Hoysāla King was Narasimha-III, according to the Bannegudda inscription.²⁴ He had many titles like, 'Paravadi-girivajra', 'Vādībala-Locana', 'Vādī Darudara Kuliśa', 'Paravādī Ganda-berunda', 'Vādīgajakeśarī', 'Sarasakavitilaka'.²⁵ An interesting factor, which attracts the attention of the readers of Kumudendu *Rāmāyaṇa* is that, the work has been composed in different *satpati* meters by associating each with the specific *rāga* and the *tāla*. It is quite evident, that the author must have written this work with the intention

²⁰ *Ibid.*, Ch. XIV, St. 82 to 97.

²¹ *Ibid.*, Ch. XIV, St. 75-105 ; E. P. Rice, *A History of Kanarese Literature*, 1921, pp. 40-41.

²² *Śrī Sāhitya*, p. 797 [collection of the works of B. M. Srikantaiah]

²³ *E. C.*, Vol. II, No. 334.

²⁴ *M. A. R.*, 1911, pp. 48-49.

²⁵ Kumudendu *Rāmāyaṇa*, ed. K. M. Kundangar and A. P. Changale.

of composing the entire masterpiece in the musical form. In his composition there are references to the various *rāgas* like Bhūpālī, Malahārī, Madhu Mādhavī, Dhānyasī, Rāmakri, Pālamañjarī, Deśīgaula, Sāraṅga, Vasanta and Karuṅgee and the *tālas* like Adda-tāla, Atta-tāla, Ghampe-tāla, Voddmatteye etc.²⁶ Though Rāma and Lakṣmaṇa are basically the observers of *Ahimsā* Dharma, they uphold the Kṣatriya tenets like *Duṣṭa-śikṣā* and *Śiṣṭa-paripālana*. As found in the other versions of the Jaina *Rāmāyaṇa*, Kumudendu also abides himself to the traditional Jainistic pattern, but with a few glaring changes like the depiction of the fourth wife of Daśaratha namely Suprabhā, who is stated to have been the mother of Śatrugna. Although the position of Aparajitā and Sumitra is unaltered, Kaikeyi is mentioned to have been the mother of only Bharata.

Devacandra, a well known Jaina scholar of the early nineteenth century (1770-1841), too wrote on the theme of the Epic story entitled *Rāmakathāvatāra* in Kannaḍa prose form. He traces back the origin of the Jaina *Rāmāyaṇa* to the times of Ādideva, the first of the Tīrthaṅkaras, who narrated the story to his son, Bharata. This was passed on from generation to generation till it reached Mahāvīra the last of the Tīrthaṅkaras. He in turn, tells the story to the King Śreṇika of Magadha, his devout disciple. In the course of time several writers like Kachi Bhaṭṭāraka, Nandī Muni, Kavi Parameṣṭhi, Ravisena, Vīrasena, Siddhasena, Padmanandī, Guṇabhadra, Sakalakīrti carried the *Rāmāyaṇa* tradition in their works. Even Kannaḍa writers like Cāmuṇḍarāya, Nāgacandra, Māghanandī Siddhantī, Kumudendu, Nayasena and others continued the same tradition. While concluding his work Devacandra adds that, he has clarified a few doubtful points which were found by him in the narration of Nāgacandra's versions of the *Rāmāyaṇa* on the basis of the *Rāmāyaṇa* story narrated in *Uttara-purāṇa*.²⁷

Candrasāgar Varṇī, another noteworthy Jaina scholar of the nineteenth century also composed *Śrī Rāmāyaṇa*²⁸. He is stated to have composed this work on the request made by the Bhavyas of Ganjam, i.e., the Jaina Śrāvakas of Śrīraṅgaṇa. While featuring the main characters of the story, the author simply adopts the name of revered Kauśalyā as the mother of Rāma. Thus, the scholar sets aside the corresponding names like, Aparajitā, and Subalā mentioned in the

²⁶ *Ibid.*, in every Canto—the specified *Rāga* and *Tāla* are mentioned.

²⁷ Devacandra, *Rāmakathāvatāra*. (unpublished, IKS, Mysore).

²⁸ Candra Sāgara Varṇī, *Śrī Rāmāyaṇa*, published by Payasagara Varṇī, Bidare.

earlier texts. He refers to the four wives of Daśaratha, namely, Kauśalyā, Sumitra, Kaikeyi and Lakṣmaṇa Mahādevī, the last being the mother of Śatrugna.

The Impact of the Ramayana Culture on the Socio-Religious Beliefs of the People :

Bāhubalī Colossal : Its Association with Rāma :

A few scholars have tried to refer to the antiquity of the image of Bāhubalī to the Epic *Rāmāyaṇa* period, by associating the colossal statue with that of legendary Rāma. The *Munivamsābhyudaya* of Cidnaānda-Kavi, an incomplete work composed in the seventeenth century throws light on the fact that Rāma and Sītā were responsible for not only bringing the image of Gommaṭa from Śrī Laṅkā, but also for worshipping it on the larger hill.²⁹

In *Rājāvalī-Kathā*, Devacandra mentions that the image of Belgola was formerly worshipped by Rāma and Rāvaṇa and also by the latter's wife Mandodarī. It is said that in ancient times there was a self-formed image at this place which was in the shape of Gommatesvara Svāmī which Rāvaṇa, the monarch of the Rākṣasas, worshipped to obtain happiness.³⁰ Ananta Kavi, in *Gommatesvara-Carite*, tells us that the shooting of an arrow by Camuṇḍarāya resulted in the revelation of the image of Gommaṭa.³¹ These observances throw light on the natural tendency prevailing amongst the people who have always been valuing the sanctity of the legendary personages, than the truth of the historical accomplishments of the human beings.

Humcha Padmāvatī Basti. Its Association with Rama :

An inscription on the outdoor of Padmāvatī *basti* states that the *basti* was created by Lord Rāma and Lord Brahmā.³²

If such dogmatic beliefs are retold, generation after generation,

²⁹ *Cidānanda Kavi, Munivamsābhyudaya*, Ch. IV. St, 17 to 24. Unpublished, I K.S., Mysore.

³⁰ Devacandra, *Rājāvalī Katha*, p. 149, ed. B. S. Sanniah.

³¹ Ananta Kavi, *Gommatesvara Carite*, p. 12, ed. Dr. B. V. Sirura.

³² *E. C.*, Vol. VIII, No 56(Nagar)

they get embellished and these beliefs are naturally passed on to posterity. However, it should be noted that, neither Rāma or Sītā were transformed into the objects of worship, nor were they adorned as mystic couple in the Jaina religious practice in Karnataka. Despite the fact that the *Rāmāyaṇa* tradition, in Jaina recension had been composed in greater numbers by the Jaina writers of Karnataka, the cult of Rāma did not develop in Karnataka Jainism. No *stotra*, either in praise of Rāma or seeking his blessings, were composed. It is significant that neither were the icons of Rāma and Sītā made, nor were they installed for worship in the *basadis*. Even the sculptural carvings, representing the scenes from Jaina *Rāmāyaṇa* failed to adorn the panels of the *basadis*.

Semblance of highly reputed personalities of the ruling powers, with Rāma, Sītā, Lakṣmaṇa, Daśaratha, Kauśalyā are found in the Jaina inscriptions, specially those which belonged to the period of the Gaṅgas and the Hoysālas. But, such references are very few in number. However, it is in this regard that *Rāmāyaṇa* has left its imprints on the Jaina society in Karnataka. The inscriptions eulogises the Epic personages as embodiments of high ideals. They appreciate the noble qualities of Rāma and consider him to be an ideal King, a stern relentless hero, an ideal brother, and above all the promoter of Dharma. Thus he is assigned a place of honour by the Jainas, while Sītā, par excellence is depicted as an ideal wife.

Didiga and Mahādeva, who are stated to have been the founder of the Gaṅga dynasty, are compared to Rāma and Lakṣmaṇa.³³

The early Hoysāla royal couple, Ereyanga and his queen Echaladevi, are described as Rāma and Sītā because of their renowned qualities and the protection of Dharma. Echaladevi was wellknown for her beauty like Sītā. They are also regarded as Daśaratha and Kauśalyā and their son Bittideva is described as Rāmacandra.³⁴ King Vinayāditya is upheld for his chastity, and is described as Hanuman to other's wife.³⁵ Hulla, a minister who served many Hoysāla kings was also a prime promoter of Jainism. He and his wife are compared to Rāma and Janakī.³⁶ Lakṣmi, wife of Gaṅgarāja was a Sītā in her devotion

³³ E. C., Vol. VIII, No. 110, (Sorab)

³⁴ E. C., Vol. II, No. 481.

³⁵ *Ibid.*, No. 176.

³⁶ *Ibid.*, No. 481.

to her husband. She is also compared to Chetni for her faith in the worship of Jina.³⁷ Baladeva Daṇḍanāyaka and his wife Bachikabbe are also compared to Rāma and Sītā. Their sons, Nāgadeva and Singana are stated to have resembled Rāma and Lakṣmaṇa in their good qualities. Baladeva is described as an unassisted hero—Rāma in the battle.³⁸ Viṣṇuvardhana the great Hoysāla king is compared to Rāma for being a stern, relentless hero in the battle. His renowned queen Śāntalā the prime promoter of Jina Dharma, is extolled as Sītā in the loftiness of devotion to her husband.³⁹ It is also stated that a few of the royal ladies even excelled Sītā. Chandekabbe, wife of Nāgavarma Daṇḍanāyaka also claims her superiority over Sītā, in the loftiness of devotion to her husband,⁴⁰ Echiyakka, daughter of Nāgadeva Daṇḍanāyaka is stated to have been even superior to Sītādevī on earth.⁴¹ Chaṭṭaladevī, daughter of Rakkasa Gaṅga has also been compared to Sītā.⁴² She is also hailed as the daughter of Sītā.⁴³

The Jaina tradition strongly upholds the view that Śrī Rāma attained *nirvāṇa* on the Māṅgi-Tuṅgi hill. The earliest reference to this effect is made by Śrī Kundakundācārya, in one of his compositions *Daśa Bhakti* in which he has stated that, Śrī Rāma, Hanumanta, Sugrīva, Nīla, Mahānīla, etc. attained *nirvāṇa* at Māṅgi-Tuṅgi.⁴⁴ The same tradition has also been carried by Ācārya Pūjyapāda. In his composition, *Nirvāṇa Bhakti* in which he states that Śrī Rāma attained *nirvāṇa* at Tuṅgi hill. Even a few Ācāryas of the later period have composed *aṣṭakas* eulogising Māṅgi-Tuṅgi as Siddha-kṣetra by associating this with Śrī Rāma.⁴⁵ Further, the sculptural depictions of Śrī Rāma, Hanumāna and Sugrīva seated in the *padmāsana* posture are also found in one of the caves on Māṅgi-Tuṅgi hill. It is significant to note that, this hill bears testimony to the fact that it is being a Jaina centre. The other caves on the hill too bear the sculptural carving of Tīrthaṅkaras and Yakṣa and Yakṣi, etc. Presently, Māṅgi-Tuṅgi hill is known by the name Galana hill and it is situated in Maharashtra (almost eighty-six km from Manmad Station.)⁴⁶

37 *Ibid.*, No. 160.

38 *Ibid.*, No. 174.

39 *Ibid.*, No. 176.

40 *Ibid.*, No. 176 (Chikkabetta)

41 *Ibid.*, No. 174 (Chikkabetta)

42 *E. C.*, Vol. VIII, No. 39 (Nagar)

43 *Ibid.*, No. 192 (Thirthahalli)

44 Kunda Kundācārya, *Dāśabhakti*, ed. A. Santaraja Sastri, p. 129.

45 Santinatha, K. Hosapete, Māṅgi-Tuṅgi Kṣetra.

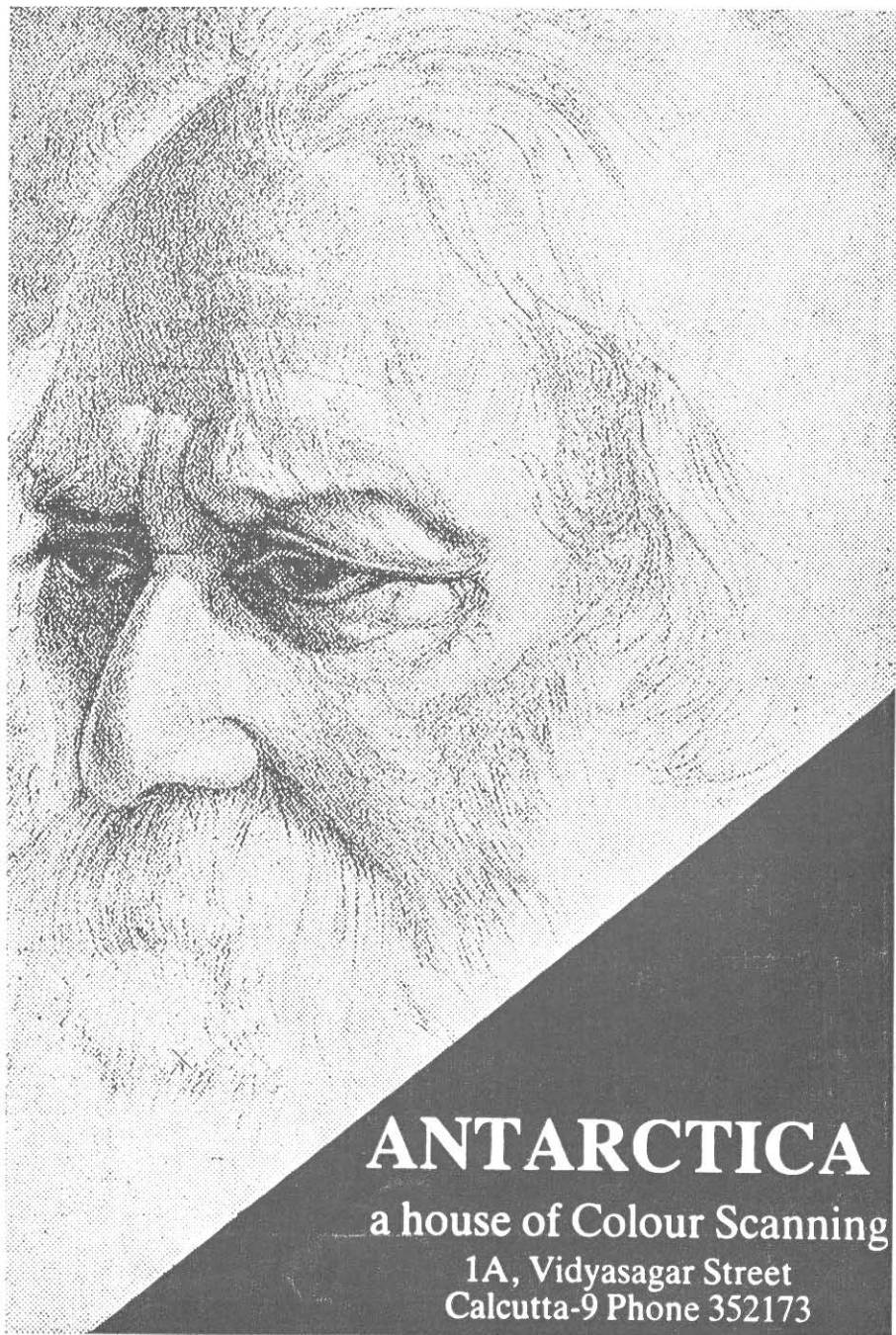
46 *Ibid.*

But, the religious value of Māṅgi-Tuṅgi hill hardly has played any influence on the Jaina writers of the *Rāmāyaṇa* in Karnataka. Neither has any writer made any reference to this Siddha-*kṣetra* or Śrī Rāma, nor has it been looked upon by them as a pilgrimage centre. In *Uttara-purāṇa* and *Cāmuṇḍarāya-Purāṇam*, however, Sammedā Śikhara is mentioned as *nirvāṇa-bhūmi* of Śrī Rāma. Thus it is apparent that the myths and legends have always been a dominant factor in the socio-religious beliefs of the people. Stala Purāṇas, Icons, Sculptural Carvings, Festivals, Feasts, etc.—all these form the infra-structures. Through them, the legendary figures have merged into the religious beliefs and practices, thus, by and large they have mixed up with the historical facts.

Hence, on the basis of what has been discussed above and from the nature of the records, it becomes clear that the impact of the *Rāmāyaṇa*, in the Jaina way of life, was only superficial and did not reach the popular level, as in the case of Hinduism. Neither Rāma nor Sītā was included in the pantheon of gods and goddesses of the Jainas. It is also obvious that the Rāma Cult neither prevails nor has played any significant role in the socio-religious life of the Jaina community in Karnataka.

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