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UMĀSVĀMĪ/UMĀSVĀTĪ

MAURICE WINTERNITZ*

The Digambara Umāsvāmin, who is called Umāsvātī by the Śvetāmbaras¹ and described as a pupil of Ghoṣanandi Kṣamāśramaṇa, was, according to tradition, a pupil of Kundakunda. The Digambaras also give him the epithet Gṛdhrapiccha, “Vulture’s feather,” which Kundakunda had too, and the title “Reciter” (Vācaka-śramaṇa or Vācakācārya). According to the Digambara-Paṭṭāvalīś he lived from about 135 to 219 A.D., whilst the statements of the Śvetāmbaras not only contradict those of the Digambaras, but even contradict one another.² In any case he is earlier than Siddhasena Divākara, who wrote a commentary on the principal work of Umāsvātī. He is said to have written no less than 500 books, but his most famous work, which he wrote in Pāṭaliputra, is the Tattvārthādhitigama-Sūtra,³ “the Manual for the Understanding of the True Nature of Things,” a Sanskrit manual, which is recognised as an authority by both Śvetāmbaras and Digambaras, and even at the present day is read by all Jainas in private houses and temples. By reading this book once through one is said to acquire just as much religious merit as by fasting for one day.

The logic, psychology, cosmography, ontology⁴ and ethics of the Jainas,

* From History of Indian Literature, Vol-II, Calcutta University, 1933.
1. He is said to be called so because his mother was called Umā Vātśi and his father Svātī.
are treated in these Sūtras and in the Commentary appended by the author himself, in the closest possible agreement with the Canon, more especially with Arīga VI and Pūrva II. Even to-day it may still serve as an excellent summary of Jaina dogmatics. It is true that the Commentary, which expresses views that are not in harmony with those of the Digambaras, is not recognised by this sect as the work of Uṃāsvāmin. It is doubtful, therefore, whether the Digambaras are justified in claiming him as one of their own. He probably belongs to a period at which there was not yet so wide a gulf between the two sects as was the case later. The large number of commentaries which have been written on this work by both Śvetāmbaras and Digambaras, bear witness to its significance and great popularity; these include commentaries by such notable teachers as Siddhasena Divākara, Samantabhadra and Haribhadra. The last-named also wrote a commentary on Śrāvakaprajñāpī. a systematic treatise of the Jaina religion for lay adherents, in Prākṛti. Praśamaratī-PraKarana, "Treatise on the Joys of Peace of the Soul," is a religious-philosophical work, also possessing literary merit.

Siddhasena Divākara wrote a commentary on the Tattvārthādhigamasyaṭṭra. A commentary, entitled Sarvārthasiddhi was also written by Pujiyaḍā Devanandīn.

In the first half of the 8th cent A.D. the Digambara Samantabhadra wrote a commentary on Uṃāsvāti's Tattvārthādhi-gama-sūṭra. The introduction to this commentary is entitled Devāgama-stotra or Āptamaṁśāsā in which the Jainistic philosophy of Śyādvāda is explained.

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5. Ed. by B.K. Premchand (Mody), Bombay 1905.
7. Tattvānaśaṛiṇi Tattvārthaṭiṇā was printed in Ahmedabad. Siddhasena Gaṇin, who also wrote a Tattvārthaṭiṇā, quotes Siddhasena Divākara. Cf. Peterson, 3 Reports, Extracts p. 83ff; Hiralal, Catalogue, p. xiiif. Distinct from these two is Siddhasena Śūrī, who in 1185 A.D. wrote a commentary on Nemicandra's Pravacanasārodhāḥa; Cf. Weber HSS, Verz. II, 3, 850; Peterson, Report IV, p. cxxxvff.
8. Edited in Kolhapur 1904, s. Jacobi in ZDMG 60, 290.
Not far removed from Samantabhadra in point of time is Akalanka,\(^{10}\) or Akalankaudeva, who wrote *Tattvārtharājavārttika,*\(^{11}\) a commentary on the *Tattvārthādhigama-Sūtra,* and Asṭāṣaṭī, a commentary on Samantabhadra’s *Āptamūnāṃsā.* He is also the author of works on logic, *Nyāyavinīcaya,* *Laghīyastraya* and *Suvarūpasambodhana.*\(^{12}\) A treatise on expiatory rites, *Prāyaścittagrantha* (or *Prāyaścittavidhū*) is also ascribed to him.\(^{13}\) His views are opposed by Kumārika, the great philosoper of Brahmanical orthodoxy, whilst Vidyānanda Pātrakeśarin\(^{14}\) and Prabhācandra defend Akalanka against Kumārika. Vidyānanda wrote *Aṣṭasahasrī,*\(^{15}\) a commentary on *Aṣṭaṣaṭī,* also *Tattvārthāslokavārttika,*\(^{16}\) a commentary on Umāsvāmin’s work, *Āptaparikṣā* and *Patraparikṣā,*\(^{17}\) *Pramāṇanirṇaya* and *Pramāṇaparikṣā.*\(^{18}\) Based upon Akalanka’s *Nyāyavinīcaya* there is a work on logic, the *Parikṣāmukha-Sūtra,*\(^{19}\) by Māṇikyanandin;\(^{20}\) and Prabhācandra, who calls himself a pupil of Padmanandin (i.e., Kundakunda), wrote a commentary on the last-named work: this commentary is entitled *Prameyakamalamārtanda,* and is a well-known work on logic. The same author also wrote another work on logic, *Nyāyakumudacandrodaya.* It has been believed hitherto that this is the same Prabhācandra who was a pupil of Akalanka in the 8th century. According to the epilogue (*praśasti*) of the first work, however, this work was written in Dhārā in the reign of King Bhoja (1019-1060 A.D.).\(^{21}\) One Prabhācandra wrote commentaries on the

11. Edited in SJG 4, Benares 1915.
12. *Laghīyastraya* and *Suvarūpasambodhana* are edited in MDJG No. 1.
13. Edited together with three other treatises on *Prāyaścittas* in MDJG No. 18 (*Prāyaścittā-Samgraha*). But it is doubtful whether Akalanka is really the author of this treatise; *S. Hiratal,* Catalogue, p. xxvi.
17. Edited in SJG 1.2, Benares 1913; Āptaparikṣā also in DJGK I.
19. Edited in SJG I, Bombay 1905; also in DJGK I. *Cf. S. Ch. Vidyābhūṣaṇa,* *History of Indian Logic,* p. 188 ff.
21. Thus according to A. Venkatassubhlah in JBRAS, N.S., 3, 1927, p. 144 ff. But according to K.B. Pathak in OC IX, London 1892, I, 213 (s. above, p. 478 and note 4) Jinasena mentions Akalanka in the *Ādi-Purāṇa* (838 A.D.) and speaks of Prabhācandra as the author of Candrodaya. In the
Tattvārthādhiṣṭhāna-Sūtra by Umāsvāmin, the Samāyasāra by Kundakunda, Pujyapāda’s Samādhīśatāka and on Samantabhadra’s Ratnakaraṇḍa and Svayambhu-Stotra.²²

The Digambaras of the present day have, in addition, a “secondary Canon”, which might perhaps be more correctly termed a “substitute Canon”, and which they also describe as “the four Vedas.” This “Canon” consists of a number of important texts of later times, which are classified into four groups: (1) Prathamāṇuyoga, legendary works, to which belong the “Purāṇas” (Padma-, Harivaṃśa-, Trīṣaṣṭīlakṣaṇa-, Maha- and Uttara-Purāṇa); (2) Karaṇāṇuyoga, cosmological works: Sūrya-Prajñapti, Candra-Prajñapti and Jayadvala; (3) Dravyāṇuyoga, philosophical works of Kundakunda, Umāsvāti’s Tattvārthādhiṣṭhāna-Sūtra with the commentaries and Samantabhadra’s Āptamāṃśa with the commentaries; (4) Caraṇāṇuyoga, ritual works: Vaṭṭakera’s Mūlācāra and Trivaṃśacāra and Samantabhadra’s Ratnakaraṇḍa-Śravakacāra.

Introduction to Nyāyakumuda-Candrodaya. Prabhācandra says that he is the pupil of Akalaṅka and that he also wrote Prameyakāmalamārtanda. According to this, Prabhācandra would have to have lived at the end of the 8th or beginning of the 9th century. As the works themselves are not accessible to me, I am not in a position to settle the question.

²² Neither can I decide to which Prabhācandra these commentaries should be ascribed, or the short treatise Arhatprāvacana, printed in MDJG Nr. 21, p. 114. ff. Jaina authors named Prabhācandra lived in the 12th, 13th and 16th centuries too. Cf. Hiralal, Catalogue, pp. xxviii, 625 f., 629, 648, 671, 702, 704, 714. See above, p. 478 note 4.
UMĀSVĀTI (1-85 A.D.)

S.C. VIDYĀBHŪṢANA

The Tattvārthādīghigama-sūtra

Jaina philosophy recognises seven categories, viz. (1) the soul (Jīva), (2) the soul-less (Ājīva), (3) action (Āsra), (4) bondage (Bandha), (5) restraint (Samvara), (6) destruction of the consequences of action (Nītjarā), and (7) release or salvation (Mokṣa). According to the Tattvārthādīghigama-sūtra, which with a Bhāṣya or commentary was composed by one Umāsvāti, these categories can be comprehended only by Pramāṇa, the means of valid knowledge and by Nāya, the method of comprehending things from particular standpoints.

Umāsvāti’s life

Umāsvāti is better known as Vācaka-śramana: he was also called Nāgaravācaka, this title being probably a reference to his Śākhā (spiritual genealogy). The Hindu philosopher Mādhavācārya calls him Umāsvāti-vācakācārya. He lived for 84 years, 8 months, and 6 days and ascended heaven in Saṁvat 142, i.e. in 85 A.D. In the Tattvārthādīghigama-sūtra Umāsvāti gives the following account of

* From History of Indian Logic, Calcutta, 1920.
1. There are commentaries on the Tattvārthādīghigama-sūtra by Pūjyapāda Svāmin called Sarvārtha-siddhi, by Akalankadeva called Tattvārthavārtika-līkācārya, etc., which will be mentioned later.
2. Vide Sarvadārśanā-saṅgraha, chapter on Jaina darśana.

A similar account is found in the commentary on the Tattvārthādīghigama-sūtra by Siddhasenagani. This account is mentioned by Peterson in his 4th Report on Sanskrit Manuscripts, p. xvi.

For further particulars about Umāsvāti see Peterson’s 4th Report on Sanskrit Manuscripts, p. xvi, where he observes that in the Digambara Paṭṭāvalī published by Dr. Hoernle in the Indian Antiquary, XX, p. 341,
himself:—He was born in a village called Nyagrodhikā, but he wrote the *Tattvārthaḍhigama-sūtra* in Pāṭliputra or Kusumapura (modern Patna). He belonged to the Kaubhiṣaṅin-gotra. His father was Svātī and he was consequently sometimes called Svātitanayā. He was also known as Vātsi-suta, because his mother was Umā of the Vatsagotra. In the *Tirthakalpa* of Jinaprabha-sūri, it is stated that Umāsvāti was the author of 500 Sanskrit *prakaraṇas* (treatises). He is said to have belonged to the Śvetāmbara sect, though it is probable that the distinction between that sect and the Digambaras had not in his time come into existence.

1. UMĀŚVĀTI’S DOCTRINE OF PRAMĀṆA
(RIGHT KNOWLEDGE)

*Parokṣa*, indirect knowledge, and *Pratyakṣa*, direct knowledge

In the *Tattvārthaḍhigama-sūtra*, Pramāṇa fluctuates between the meanings of valid knowledge and the means of valid knowledge. In its former sense Pramāṇa, according to this Sūtra, is of two kinds: (1) *Parokṣa*, indirect knowledge, which is acquired by the soul through external agencies such as the organs of sense, and (2) *Pratyakṣa*, direct knowledge, which is acquired by the soul without the intervention of external agencies. *Parokṣa*, indirect knowledge, includes *mati* and

Umāsvāmīn (probably the same as Umāsvāti) is included as the sixth Digambara Sūri of the Sarasvati-gaccha, between Kundakunda and Lohācārya II. According to Dr. Hoernle (*vide* “Two Paṭṭāvalīs of the Sarasvatīgaccha” by Dr. Hoernle in the Indian Antiquary, Vol. XX, October 1891, p. 351) the date of Umāsvāmīn’s accession is 44 A.D., and he lived for 84 years, 8 months and 6 days. Dr. Hoernle adds, the Kāḍāsāmgha arose in the time of Umāsvāmīn.

Umāsvāti’s *Tattvārthaḍhigama-sūtra* with his *bhāṣya*, together with Pūjā-prakaraṇa, Jambuvīpa-samāsa and Praśamaratī, has been published by the Asiatic Society of Bengal, Calcutta, in one volume, which ends thus: *kṛtha* sitāmbaraṇāya mahākaver umāsvāti-vācakasya tī. *(Jambuvīpa-samāsa, p. 38, published as Appendix C to the *Tattvārthaḍhigama-sūtra* in the Bibliotheca Indica series).* The *Tattvārthaḍhigama-sūtra* has been translated into English by Mr. J.L. Jaini of Indore.

4. *Mati* is knowledge of existing things acquired through the senses and the mind.

Śrūta is knowledge of things (past, present and future) acquired through reasoning and study.

Avadhi is knowledge of things beyond the range of our perception.

*Manahparjñāya* is knowledge derived from the thoughts of others.

*Kevala* is unobstructed, unconditional and absolute knowledge.
śrūta, for these are acquired by the soul through the medium of the senses and the mind. Knowledge which is attained by Yoga (concentration) in its three stages of avādhi, manahpatrāya and kevala—is a species of Pratyākṣa, direct knowledge, because it is acquired by the soul not through the medium of the senses.

Umāsvātī contends that inference (Anumāna), comparison (Upamāna), verbal testimony or reliable authority (Āgama), presumption (Arthāpattī), probability (Sambhava), and non-existence (Abhāva), are not separate sources of valid knowledge: he includes them under Parokṣa (indirect knowledge). According to his theory the majority of them are the result of the contact of the senses with the objects which they apprehend; and some of them are not sources of valid knowledge at all.

It is interesting to note that according to Umāsvātī and the earlier Jaina philosophers all sense-perceptions (visual perception, auditory perception, etc.) are indirect apprehensions, in as much as the soul acquires them not of itself but through the medium of the senses. The words Parokṣa and Pratyākṣa are thus used by these authors in senses quite opposite to those which they bear in Brāhmaṇīc logic and in the later Jaina Logic.

2. UMĀŚVĀTI'S EXPLANATION OF NAYA
(THE MOOD OF STATEMENTS)

Naya, the method of description or mood of statements.

5. In the bhāṣya on aphorism 12, of Chapter 1 of the Tattvārthādhiṣṭhāna-sūtra. Umāsvātī observes:

anumāno'pamānāgamārthā-pattī-śambhāvam-bhāvān api ca pramānānītti kecīn manyante tat katham etad iti airo'cyate— sarvānyetāni matic-srūtayor antarbhūtāni indriyāirtha-sannītikarṣa-nimittāvāt.

(Tattvārthādhiṣṭhāna-sūtra, p. 15).

In his bhāṣya on 1-6 of the Tattvārthādhiṣṭhāna-sūtra. Umāsvātī observes: catuvīdham ityeye. (Tattvārthādhiṣṭhāna-sūtra, p. 9).

In his bhāṣya on 1-35 he mentions the four Pramāṇas thus:

yathā vā pratyākṣā'numāno'pamānā-pa-vacanaṁ pramānair eko'rthāḥ pramāṇaye sva-viṣaya-niyamān na ca tā vipratipattaye bhavanti tadvan nayavādā iti.

(Tattvārthādhiṣṭhāna-sūtra, p. 35).

These four kinds of Pramāṇa seem to refer to those in the Nyāya-Sūtra of the Hindu logician Aksapāda. But the same four kinds are also referred to as sub-divisions of Hetu in the Sthānāṅga Sūtra of the Jainas, p. 309, published by Dhanapat Singh and printed in Calcutta.

6. Here Parokṣa stands for sāmjayavahārika pratyākṣa while Pratyākṣa for pāramārthika pratyākṣa (vide Pramāṇa-naya-tattvālokālaṅkāra, chapter II).
In the *Tattvārthādhigama-sūtra*, *Naya* is described as the method by which things are comprehended from particular standpoints. It is of five kinds: (1) *Naigama*, the non-distinguished or non-analytical, (2) *Saṃgraha*, the collective, (3) *Vyavahāra*, the practical, (4) *Rju-sūtra*, the straight or immediate, (5) *Śabda*, the verbal or nominal.

**Naigama**

*Naigama*, the non-analytical, is the method by which an object is regarded as possessing both general and specific properties, no distinction being made between them. For instance, when you use the word “bamboo”, you are indicating a number of properties some of which are peculiar to the bamboo, while others are possessed by it in common with other trees. You do not distinguish between these two classes of properties.

**Saṃgraha**

*Saṃgraha*, the collective, is the method which takes into consideration generic properties only, ignoring particular properties.

**Vyavahāra**

*Vyavahāra*, the practical, is the method which takes into consideration the particular only. The general without the particular is a non-entity. If you ask a person to bring you a plant, he must bring you a particular plant, he cannot bring plant in general.

**Rju-sūtra**

*Rju-sūtra*, the straight or immediate, is the method which considers a thing as it exists at the moment, without any reference to its past or its future. It is vain to ponder over a thing as it was in the past or as it will be in the future. All practical purposes are served by considering the thing itself as it exists at the present moment. For instance, a man who in a previous birth was my son is now born as a prince, but he is of no practical use to me now. The method of *Rju-sūtra* recognises the entity itself (*bhāva*), but does not consider its name (*nāma*) or image (*sthāpanā*), or the causes which constituted it (*dravya*). The fact that a cowherd is called *Indra* does not make him lord of the heavens. An image of a king cannot perform the functions of the king. The causes, which exist in me now and will necessitate my being born hereafter with a different body, cannot enable me to enjoy that body now.

7. naigama-saṃgraha-vyavahārarju-sūtra-śabdā nayāh

 *(Tattvārthādhigama-sūtra, p. 32).*
Śabda

Śabda,8 the verbal, is the method of correct nomenclature. It is of three kinds, viz. Sāmprata, the suitable, Samabhīṛūḍha, the subtle, and Evam-bhūta, the such-like. In Sanskrit a jar is called ghaṭa, kumbha or kalasa, and these are synonymous terms. Sāmprata consists in using a word in its conventional sense, even if that sense is not justified by its derivation. For example the word “Śatru”, according to its derivation, means “destroyer”, but its conventional meaning is “enemy”. Samabhīṛūḍha consists in making nice distinctions between synonyms, selecting in each case the word which on etymological grounds is the most appropriate. Evam-bhūta consists in applying to things such names only as their actual condition justifies. Thus a man should not be called Śakra (strong), unless he actually possesses the Śakti (strength) which the name implies.

8. Umāsvāti in his bhāṣya on 1.35 observes:

yathārthābhūdhadānāḥ śabdaḥ nāmādiṣu prasiddha-pūrvāc chadbād arthe
pratyayāḥ sāmpratāḥ satsu artheṣu asaṃkramāḥ samabhīṛūḍhāḥ
vyañjanarthayor evam bhūta iti.

(Tattvārthādhigama-sūtra, p. 32).
Bibliography

on

UMĀSVĀTI/UMĀSVĀMĪ, ca. 135—ca. 219 CE.¹

R. Wiles

WORKS

1. Tattvārthasūtra (TattvāSū.)
2. Praśamaratiparakaraṇa (PraRaPra.)
3. Śrāvakācāra
4. Jambūdvipasamāsa
5. Pūjāprakaraṇa = Pūjāvidhiprakaraṇa

1 Tattvārthasūtra (TattvārSū.)

PUBLISHED COMMENTARIES

1. Bhāṣya on the work, the foremost cty, the Śvetāmbara version follows this recension and the Śvetāmbara position is that this is a svopajīna bhāṣya. 2142 granthas (JRK 155a). Kapadia thinks it is the work of the author and that it predates the Sarvārthasiddhi (TattvārSū. 1926-30: 1,47).

Printed : TattvāSū. 1902-1905; 1924bc; 1926; 1926-30; 1945. Translations into Gujarātī, see Gujarātī translations below (1937, 1947)

2. Samantabhadrā, Digambara, first half of 8th cent. (Winternitz 1933:2, 580) Gandhahasti mahābhāṣya no longer extant (NCC 8, 79b; TattvāSū. 1944a, Preface 4).

The introduction (115 verses) however is available and is called Devāgama-stotra or Āptamīmamsā it explains Syādvāda and was known to Kumārila and Vācaspatimiṣra. On the contents see Vidyābhūṣaṇa History of Indian logic, p. 184 f. (Winternitz 1933:2, 581 nl; NCC 8, 80a). Velankar however suggests references to this cty are mistaken and refer to Samantabhadrā's bhāṣya on the Karma and Kaṣāya prābhṛtas. However he goes on to cite Laghusamantabhadrā and Hastimalla who refer to this cty: Laghusamantabhadrā in his cty on the Aṣṭasāhasrī states that Samantabhadrā composed the Gandhahastimahābhāṣya on Umāsvāti's TattvāSū.; Hastimalla in his Vīkrāntakaurava nāṭaka

¹. Date from Digambara Pattāvalī (TattvāSū. 1944a, Preface, p.3). He is also known as Vācaka or Nāgara Vācaka (JRK 155b).
(JRK 155b). Pt. Sukhlal however has dismissed all these as misunderstandings and considers that the work meant is the cty. of Siddhasena Gaṅiṇ. A major source for information is a work by Pt. Jugalkishore entitled Śvāmisamantabhadra (no publication details cited) (Tattvāsū. 1974a, Introduction, p. 114).

2.1 Akalaṅka, Aṣṭaśatī (⇐-Aṣṭaśati-bhāṣya, Āptaṃimāṃsālaṅkṛti) cty. on Āptaṃimāṃsā Printed Āptaṃimāṃsa. 1905; 1914.

2.1.1 Vidyānanda, Aṣṭaḥasasrī, cty on Aṣṭaśatī, Printed Āptaṃimāṃsā. 1905; 1914.


2.1.1.1 Laghu Samantabhadra Aṣṭaḥasasṛiṭikā (⇐Viṣamapadatātparyā) (JRK 179).

2.1.1.2 Aṣṭaḥasasṛimāṅgalācaraṇavrūtti, cty on the maṅgalācaraṇa verse only of Aṣṭaḥasṛi (JRK 179b).

2.2 Nyāyaviśārada Yaśovijayagaṇi, pupil of Nyāyavijayagaṇi of the Tapā Gaccha, Aṣṭaḥasṛiṇivivarāṇam (JRK 179a).

2.3 Vasunandin, Tīkā (JRK 179a).

Editions of Āptaṃimāṃsā  

1905 * [Edited with Aṣṭaśatī and Aṣṭaḥasrī in SJJ vol. 1, Bombay 1905.] [Winternitz 1933:2, 581 nl; JRK 178a]

1914 * [Edited in Sanātana Jaina Granthamālā; 10, Benares 1914.] [Winternitz 1933:2, 581 nl; JRK 178a]


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2. Winternitz lists two editions but does not supply dates (1) *edited in Jaina Grantha Ratnakara] (Winternitz 1933:2, 581 nl) and (2) an edition in the DJGK; I [Winternitz 1933:2, 581 nl].
3. **Pūjayāda=Devanandin**³ (Digambara), *Sarvārthasiddhi* c. AD 550, 6000 granthas (JRK 155b) or 5500 verses (NCC 8, 78b). He refers to “catuṣṭayaṃ Samantabhadrasya” (TattvāŚū. 1944a Preface, 4). The oldest Digambara writer, his cty is the basis for all later Digambara ctyś (TattvāŚū. 1944a Introduction, 65).

Printed TattvāŚū. 1904a; 1917; 1971.

3.1 **Prabhācandra,** pupil of Padmanandin, *Vṛttipada* (JRK 157a).

**Translation. English.**


4 **Akalanka,**⁴ fl. 720-80, *Tattvārtharājavār(t)ṭika* or *Rājavārttikālaṅkāra* (NCC 8, 78a). Granthas 16,000 (JRK 156a). The cty abounds in quotations from Buddhist works, especially from the works of Diṅnāga (TattvāŚū. 1944a, Preface 5), the editor of the 1953-57 edition was a specialist in Buddhist texts.


4.1 **Padmanābha. Rājavārtikatīppana** (JRK 156a).

5 **Vidyānanda,**⁵ fl. 775-840, *Tattvārthaslokavārtika.* Verse, uses the *Sarvārthasiddhi* and *Tattvārtharājavārtika.* 18,000 granthas (JRK 156a).

Printed TattvāŚū. 1918; 1949c.

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4. For information on his works, which are particularly important for the study of Jain logic, see the introduction to *Nyāyakumudacandra* (TattvāŚū. 1974, Introduction, p. 66 nl).

5. For information on his works see the introduction to this cty and *Aṣṭasahasri* (TattvāŚū. 1974, Introduction, p. 66 nl).
6 Siddhasena (Gaṇin), pupil of Bhāsvāmin, and grand-pupil of Śimhasūra, Tattvārthaṭikā, which quotes Siddhasena Divākara. Cf. Peterson 3 Reports, Extracts, p. 83 ff; Hiralal Catalogue, p. xii. ff. [Winternitz 1933:2, 580nl; 'Vṛtti' NCC: 8, 80a].


Pt. Sukhlal has shown that it is likely this author has been referred to as Gandhahastin, author of a non-extant cṭy on Ācār. and this one on TattvāŚū. This cṭy is 18,000 ślokas in extent. He probably flourished between the 7th and the 9th centuries A.V. since he mentions the Buddhist Dharmakīrti (7th cent.) (TattvāŚū. 1974a Introduction, p. 52-60).

Printed 1926-30; 1945.

7 Haribhadra and Yaśobhara and Yaśobhadra, Laghuwṛtti “begun by Haribhadra and completed by Yaśobhadra, his pupil, [11,000 granthas]. This is quoted by Siddhasena, commentator of Pravacanasāroddhāra and is called the Mūlaṭikā” (JRK 155b). Pt. Sukhlal in one place follows Muni Jambūvijaya in maintaing that Haribhadra has followed Siddhasena’s cṭy (TattvāŚū. 1974a, Introduction, p. 60-61) and later suggests that the cṭy has been constructed out of disparate fragments of commentary (TattvāŚū. 1974a, Introduction, 106-107).

Printed TattvāŚū. 1936.

8 Cirantana Muni, an anonymous Śvetāmbara monk, he flourished sometime after the 14th cent. A.V. since he cites (cṭy on 5.31) Malliśena’s Syādvādamaṇjari (TattvāŚū. 1974a, Introduction, p. 62).

Printed TattvāŚū. 1924a.

9 Bhāskaranandin, disciple of Jinacandra Bhaṭṭāraka (NCC 8, 79a; colophon to each chapter), Sukhabodha.

"[This cṭy] abounds in quotations from the Rājavṛttika of Akalanka and will surely be a useful aid in understanding the full import of the writings of that great scholar ... Bhāskaranandin may have flourished in the latter part of the 13th or the beginning of the 14th century." (H.R. Rangaswamy Iyengar, p. 5 Preface TattvāŚū. 1944a).6

Printed TattvāŚū. 1944a.
10 **Srutasāgara**, a scholar of the 16th cent. pupil of Vidyānandin, *Tattvārthadipikā*, ūkā 8,000 granthas (JRK 156a-b; TattvāŚū. 1974a Introduction, p. 66). He completed his cty on Āsādhara’s *Mahābhīṣeka* in [saṃvat] 1582, he also wrote a ūkā on *Ṣatpāhuḍa* and *Yaśastilaka* (Nathuram Premi, quoted in TattvāŚū. 1974a Introduction, p. 113).

Printed 1949b (NCC 8, 78b; TattvāŚū. 1974a, Author’s Foreword p. 8).


Printed with Kannāḍa translation of mūla (see Kannada translation 1955 below; BIP 1, 50).

**PARTIAL COMMENTARIES**

12 **Yaśovijaya** (1624-88) only an incomplete part pertaining to chapter 1 is available (TattvāŚū. 1974a, Introduction, p. 62-63).

Printed. TattvāŚū. 1924b. 1955.

13 **Devagupta’s** clarification of Umāsvāti’s (Sambandha-)kārikas on the sūtra (Schubring 1935 §196a). Without knowing his preceptor it is not possible to identify him clearly (TattvāŚū. 1974a Introduction, p. 61).

Printed : TattvāŚū. 1926-30.

14 **Lāvanvāṣṭivaṭa** or **Vijayalāvāṭa Śūri**, *Tattvārtha-trisūtrājñapraṇāśīkā*, “a detailed explanation of the three aphorisms utpāda-vyaya etc. of the chapter five (5.29-31), the bhāṣya on these and Siddhasena’s commentary on the bhāṣya” (Pt. Sukhlal, TattvāŚū. 1974a, Author’s Foreword, p. 8).

Printed : TattvāŚū. 1945.

6. “From the colophon at the end of each chapter of the work, it is clear that [Bhāskaranandin] was a pupil of one Jinachandra Bhattāraka. Since there are several Jain Achāryas of that name, nothing definite can be said as to whose pupil he was. But this much can be said with certainty that the teacher of Bhāskaranandin was the same Jinachandra Bhattāraka as is referred to in the Śravanabelgola Inscription No. 69 [source?] and was the pupil of Sarvasādhumini and not of Chandinandi Muni mentioned in the Śānti Purāṇa of the Kannada poet, Ponna.” (H.R. Rangaswamy Iyengar, p. 5 Preface TattvāŚū. 1944a). Further details in the Sanskrit introduction (TattvāŚū. 1944a, xlvi-xlvii).
UNPUBLISHED COMMENTARIES

15 Abhayanandi Sūri, Tātparya Tattvārthaṭīkā, [TattvāŚū. 1920, xvii]

16 Bhāvasena, Tattvārthaślokavārttika (NCC 8, 78b).

17 Brahmadeva, Tattvadipikā (NCC 8, 78b).

18 Cūḍāmaṇi (Kannaḍa), 96,000 granthas, mentioned by Akalaṅka in his Kaṇṭakaśabdānuśāsana (JRK 157a).

19 Devasena (NCC 8, 78b).

20 Devīdāsa, ṭikā (JRK 156b).

21 Divākarabhaṭṭa/Divākarabhaṭṭāraka Laghwṛtti (JRK 156b; NCC 8, 78b).

22 Divākaranandi (Digambara, pupil of Candrakirti), Kannaḍa cty. [H.R. Kapadia, TattvāŚū. 1926-30: 2, Introduction, 45]

23 Dharmabhūṣaṇa, Nyāyadipikā (NCC 8, 78b).

24 Jayanta Pāṇḍita, Bālabodha ṭikā (JRK 156b, NCC 8, 78b cites BORI 1425 or 1886-92).

25 Kamalakīrti, ṭikā (JRK 156b).

26 Kanakakīrti (Digambara) Skt. cty. [H.R. Kapadia, TattvāŚū. 1926-30: 2, Introduction, 45; JRK 157a]. Styled Bālabodha (NCC 8, 78b, citing BORI 1077 or 1891-95).

27 Lakṣmīdeva, ṭikā (JRK 156b).

28 Māghanandin, vṛtti (JRK 156b).

29 Malayagiri, ṭikā, referred to by Malayagiri in his cty on Prajnāpanasūtra, (Pannav. 1918-19, p. 298) (JRK 155b), not extant.

30 Nāgacandra Muni, Tattvānuśāsana (NCC 8, 78b).

31 Nidhiratnākara (JRK 156b).

7. TattvāŚū. 1920 lists 31 ctyś (p. xviii-xix) however the details are sketchy and I have not been able to confirm a number of them in other sources.

8. तत्त्वप्रार्थकारित्वं तत्त्वार्थस्थितिः प्रसाधितमिति तत्तोज्जधारणीयम् (Pada 15, p. 298) cited TattvāŚū. 1974 p. 62.

33. Prabhācandra, pupil of Dharmacandra. Ratnaprabhākara or Tatvārthaṭīppana. 2400 granthas (JRK 156a; Winternitz 1933:2, 582; NCC 8, 79a). Digambara, Skt cty. [H.R. Kapadia, Tattvāsū. 1926-30:2, Introduction, 45].

34. Rajendra-mauli (Digambara) Skt. cty. [H.R. Kapadia, Tattvāsū. 1926-30:2, Introduction, 45; JRK 157a].


36. Ravandin. Sukhabodhini tikā 5000 granthas (JRK 156b).

37. Sakalakīrti, dipikā in verse (NCC 8, 79b).

38. Siddhārṣi, vṛtti (NCC 8, 80a).

Siddhasena Divākara. Tattvānusārinī Tatvārthaṭīkā. [Winternitz 1933:2, 580 nl]. However Pt. Sukhlal has shown that this cty is in fact the one by Siddhasena, pupil of Bhāsvāmin (Tattvāsū. 1974a, Introduction, p. 56).


40. Ślokāvārtikāṭīppana (JRK 156b).

41. Śubhacandra, tikā (JRK 156b).

42. Vibudhasena, tikā, 3250 granthas, (JRK 156b).

43. Vīranandin (NCC 8, 79b).

44. Vaśobhadra, vṛtti (NCC 8, 79a).

45. Yaśovijaya Gani (Śvetāmbara, not the same as the famous one) Ṭabbā in Gujarāṭī, perhaps the first to write one. [H.R. Kapadia, Tattvāsū. 1926-30:2, Introduction, 45]. Seemingly the same as the incomplete tikā by Yaśovijaya Upādhyāya (JRK 155b).
Pt. Sukhlal dates him to 17-18th centuries based on his language and style, and says no other works by him have been identified. It is notable that he has used the Digambara form of the text but given Śvetāmbara explanations. This is the only cty in Old-Gujarāti yet found. (Tattvāśū. 1974a, Introduction, p. 63-65).

46 Yogāndradeva. Tattvaprakāśikā āṅkā (JRK 156b).

47 Yogadeva. (Digambara), Sukhabodha/-bodhiṅī, 3000 granthas. (JRK 156a; NCC 8, 79a).

**COMMENTARIES (WRITTEN AFTER 1800)**


"Published on the occassion of the celebration of the 2500th Nirvana of Bhagavan Mahavira."


50 Sadāsukha Kaśīlivāl, Hindi Arthaprapakāśikā (Tattvāśū. 1916).


**Editions :**

1883-84 *[Text of the sūtras alone in Bhandarkar, Report 1883-84 p. 405ff.] [Winternitz 1933:2, 578 n3].

1896 *[Edited with Hindi cty by Sadasukla. Bombay 1896]. [BIP 1, 48].

1897a *[Edited by Nathuram Lamachu. Lucknow, 1897]. [BIP 1, 48]

1897b *[Edited Moradabad, 1897]. [BIP 1, 48]

1900 *[Edited Lahore, 1900]. [BIP 1, 48]

9. *[Text of the sūtras]. DJGK I (Winternitz 1933:2, 578 n3), no further details yet traced.
1901 *[Edited in Jainanityapātha, Bombay, 1901]. [BIP 1, 48]


Edited with the cty [ie. auto-cty?] by Vakil Keshavlal Premchand Mody in Bibl. Ind. 1903-05, with a few minor works of Umāsvatī in appendices. [Winternitz 1933:2, 578 n3]. Umāsvatī’s Jambūdvipasamāsa is one of the appendices (Schubring 1935 §200).

“The Bibliotheca Indica edition of the text was used in preparing the translation [TattvārSū. partial translation. 1981]; though we cannot call it truly a critical edition, it is the one that approaches closest to that among the editions extant.” (Zydenbos, TattvārSū. partial translation. 1981, 20).

Praśamaratī published in an appendix (JRK 273) of 36 pages based on two MSS (Praśamaratī, 1975, Description of MSS).

1903 *[Edited by Candrasena in Jainagranthasaṃgraha. Etawah, 1903]. [BIP 1, 48]

1904a *[with Pūjyapāda/Devandin’s cty, Sārvārthasiddhi, Kolhapur, 1904]. [Schubring 1935 § 196a]. Jacobi in ZDMG 60, 290 [Winternitz 1933:2, 580 n6].

1904b *[Edited in Jainastotrasaṃgraha. Bombay, Allahabad, 1904]. [BIP 1, 48].

1905a *[Edited with editor's Marathi Prakāśini by Jayacandra
Sitarama Sravana. Wardha, 1905]. [BIP 1, 48].

1905b [*Edited by Pannalal and Vamsidhara. 1905. (Sanatāna Jaina Granthamālā; 85-96). [BIP 1, 48]


Digambara version (Schubring 1935 § 196a).

1907 [*Edited by Ummedsingh Musaddilal Jain in Adhyātma-saṅgrahā. Amritsar, Lahore, 1907]. [BIP 1, 48].

1908 [*Edited with Marāthī explanation by Jivaraj Gotamchand Dosi. Sholapur, 1908. [Reprints?] 1920, 1948. [BIP 1, 48]

1909 [*Edited by Virasimha Jaina in Jainārṇava. Etawah, 1909]. [BIP 1, 48]

1912 [*Edited with Hindi version by Chotelal. Banaras, 1912]. [BIP 1, 48].


Winternitz 1933:2, 582 nl; Tattvāṣū. 1974a, Abbreviations before text ed.; R.N. Bhattacharya booklist 113, Sept-Oct. 1997, item 152]

Includes Tattvārthasloka-vārttika and Tattvārthālaṅkāra (Schubring 1935 §196a).


Jaini, Jagmandar Lal, d. 1927 or 1929.


ANU BL1311. T3U4513 1974


1924b  *[Edited with Umāsvāti's auto-commentary, Yaśovijaya's Bhāṣya and Vijayodaya Sūrī's explication of the first five kārikās. Ahmedabad 1924]. [BIP 1, 49]

1924c  *[Edited with Umāsvāti's auto-commentary and anonymous gloss. Ahmedabad, 1924]. [BIP 1, 49]

1924-29  *[Edited and translated into Hindi with Bhaṭṭa Akalanka's
Rājavārttika by Gajadharalala, Makkhanalala and Srilala. 2.v. Calcutta, 1924-29. [BIP 1, 49]

1926 *Śrīmadumāsvātivāccakavaryapraṇītaśabhasyatanattvaṁ


1926-30 Tattvārthādhigamasūtram : svopajñāsambandhakārikā-

Śrīdevaguptasūri-Śrisiddhahasanagaṇīravacita-

duvṛttityavibhūṣitaṁ svopajñābhāṣyaśrisiddhhas-

aṇīraktaṭīkāsamalāṅkṛtaṁ ca / ; saṃśodhakāḥ

Gurjaradeśāntargasāryapūravāśtvayāśrīyutarah-
sikādāsatanjho Hirālāla Ema.E. itypapadavibhūṣito

Nyāyakusumānājyājīdigranthānāṃ vivecanātmataka-

bhāṣāntarakartā. Prathamasamākaraṇe. Surat : Sheth Devchand Lalbhai Jain Pustokoddhar Fund, Virāt 2452-

56. Vikramāt 1982-86. A.D. 1926-30. 2 v.; 25 cm. (Śreṣṭhī-

Devacandra-Lalabhāi-Jainapustakoddhāre granthānīkaḥ

67, 76).

Contents v.1: (tasya cāyam pañcādhīyāyimayo): Samarpanapatram / Sākaracandrāmaṇa Jīvanacandraḥ,


Javeri, Bombay 1 August 1926 9-11. – Viṣayasūcīpatram


Tattvārthādhigamasūtraṁ : Svopajñāḥ Sambandhaka-

kārikāḥ (tiṅkādāvayasamalāṅkṛtāḥ) [1]-24. – Tattvārthā-

dhigamasūtraṁ : Śrī’Ummāsvātī’vāccakavya-vairavicitra

svopajñābhāṣyālāṅkṛtāḥ; Śrī’Siddhasena’ ganīprāṇi-

ṭīkāyutam : Prathamo’dhyāyaḥ 25-135. – Dvitiyo’dhyāyaḥ

136-227. – Tṛīyo’dhyāyaḥ 228-70. – Caturthe’dhyāyaḥ


Contents v.2: (tasya cāyam pañcādhīyāyimayo dvitiyo vibhāgaḥ): [colour plate of Vijayasiddhisūri (b. Vikram

Sources : Two MSS and two printed editions (1) 'Ka.' a MSS belonging to Śrī Viṣayasiddhāsūri" (2) 'Kha' "a manuscript from the Mohanlalji Jain Central Library (Bombay)" (3) [an earlier printed edition, details not noted, RW] (4) Tattvāśū. 1902-1905. (Described very cursorily v. 1 Preface p. 2). Ānandasāgarā also went through the proofs for the author. "Pratayaḥ 1250."

ANU NBC + 2 118 265 (v.2 only)
ANU MICROFICHE BL1314.2T38 1926 env. 1-3

1927


Used as a base text by Krishnacandraji and Dalsukh Malvania in preparing the critical edition printed in Tattvāśū. 1952 (without bibliographical details), 1974 (Tattvāśū. 1974a, Author's Foreword, p. 1 and Abbreviations before the text edition).
1928  *[Tattvārthasūtra, text and Gujarāṭī translation/H.R. Kapadia. [Ahmedabad?] : H.B. Shah, 1928] [A pocket edition containing "the original sūtras, their translation in Gujarāṭī and explanations of difficult phrases, etc., here and there given as footnotes." [H.R. Kapadia, TattvārSū. 1926-30, Introduction, p. 45 n.2; Kapadia 1941, xi]


Source: TattvāSū. 1906 is mentioned in the Prakāśaka kā nivedana.


ANU BL1311.T3U45 1932


Edited by Ānandasāgara (Alpaparicītasiddhanta...volumes 3 (p. 6-8) and 5 (p. 16-17)?; study by Bansidhar Bhatt (1974) seems to cite this edition).

1939  *[1st Hindi ed. of Pt. Sukhalal’s cty (original published 1930 in Gujarāṭī): with some changes in the Prastāvanā, mainly establishing that Umāsvāti was a Śvetāmbara, the editors Kṛṣṇacandra and Dalsukhhabhāi Mālavanīyā adding a word index, the text of the sūtra and variant readings]. Bambai, 1939. (Śrī Ātmānanda Janma-Śatābdhi...
Smāraka Granthamālā; 1) [TattvāSū. 1974a, Author's Foreword, p. 1]


**Sources**: Edited on the basis of three palmleaf MSS (1) Ka. Oriental library, Mysore, this has the best readings most often (2) Kha. belonging to Esa. Ai. Brahmāsūri Śastri of Śrāvanabelugula (3) Ga. belonging to Śrī Jñāneshvara Pandita, Cāmarājanagara. (Described briefly in the Prastavanā, p. xlviii).


ANU BL1311.T3U4516 1944


1945 *"Tattvārthatrisūtriprakaśīkā / Vijayalāvanyasūrīviracitā: Vācakavara-Śrīmadumāsvātipuṅgavapraṇīta-


ANU BL1316.S65T


1950 *[Edited with Hindi commentary by Phulcandra Siddhantasastrī. Banaras, 1950]. [BIP 1, 50]


1953-57 *Tattvarthavartikam : Rājavartikam : Hindisārasahitam/ Bhaṭṭākalaṅkadevaviracitam; sampādaka Mahendra-

**Sources**: As well as being based on earlier editions, the editor also drew on other "old manuscripts" (Sampādākiya, v. 2 [ka]). Mahendramūrṇa Jaina never supplied an introduction to his edition. Apparently a reworking of Tattvāsū. 1949b with some corrections.

**Contents v.1**: [colour plate of "Svarga Mūrtidevi, Māteśvarī Seṭha Śāntiprasāda Jaina"]—Prakāśana-yyaya [6].—Tattvārthavārttika : viṣaya-sūcī [7]-16.—Tattvārthavārttikam/ Śrīmadbhāṭṭakalaṅka-devaviracitām [Adhyāya 1-4] [1]-262.—Tattvārthavārttika : Hindi-sāra [263]-429.—[3 pages of advertising for the series].


ANU BL1316.A46T3 V.1 and 2

1955

*Srītattvārthādhiṣṭigamasūtram / Umāsvātīcakaprabhavaraviracitām; Śrīvijayadarśanasūrisandṛbdha-Guḍhārthadipkāḥkhyāvīrtisamāntita, Yaśovijaya-


The Hindi Prastāvanā takes up many points raised by Pandit Sukhlal in his Gujarāṭī cyty on the text, Phūlacandra is defending the Digambara viewpoint (Zydenbos, TattvarŚū. partial translation. 1981, 9). Reprint 1991.


Contents v. 2 Adhyāyas 6-9: Tattvārthasūtra bhāga dūsare ki viṣayānukramaṇīkā [1]-8. - [Sanskrit text with Hindi and Gujarāṭi translation] [1]-878. “Pratī 1200”.

1974a *Pandjift. Sukhlalji’s commentary on Tattvārtha sūtra of

**Sources**: this edition contains a critical text of the Tattvāśū, prepared by Kṛṣṇacandra and Dalsukhabhāi Mālavaṇiyā based on six earlier editions and one MS. Ity: (1) Tattvāśū. 1927; (2) Akalanka’s Rājavarttiṅā (Tattvāśū. 1913); (3) Vidyānanda’s Tattvārthaślokavārtika (Tattvāśū. 1918); (4) Pūjayāpāda’s Sarvārthaśidhi (Tattvāśū. 1917); (5) Siddhasena’s Vṛtti (Tattvāśū. 1926-30); (6) Haribhadra, Yaśobhara, Yaśobhadra’s (Laghū-vṛtti (Tattvāśū. 1936); (7) Ratnasimha’s (unpublished) ūppana (article in Anekānta 3.1 (1939) [These sources are cited in the Abbreviations before the text edition].


**Edition history**:


1st Hindī ed. with some changes in the Prastāvanā, mainly establishing that Uṃāsvāti was a Śvetāmbara, the editors Kṛṣṇacandra and Dalsukhabhāi Mālavaṇiyā adding a word index, the text of the sūtra and variant readings. Bambāī, 1939. (Śrī Ātmānanda Janma-Śatābdī Smāraka Granthamālā; 1).

2nd. Gujarāṭī ed. (based on 1939). Ahamadābāda :
Śrī Pūñjābhāī Jaina granthamālā, 1940.

3rd. Gujarāti ed. Ahamadābāda : Śrī Pūñjābhāī Jaina granthamālā, 1949 (with clarifications in one or two places in the explanation (vivecanā).


1st English ed. First version in English based on the earlier versions, esp. 1952.


"Pt. Sukhlalji has made corrections, additions and subtractions in all the previous editions of the commentary and in the Introduction whenever he found it necessary, and in this present edition (in English) too he has made some corrections, additions and alterations. Thus in this English translation we have his final views about the author and other allied subjects." (Foreword). It presents the Śvetāmbara view. Phūlacandra, defending the Digambara claim wrote a “thorough criticism” of these views in the Hindi Prastāvanā to his edition of Sarvārthaśīddhi [3. ed. 1976]. Sukhlal however did not enter into any dialogue and did not counter these arguments, either in the 2nd. edition of the Hindi version nor in the English version. (Zydenbos, TattvāSū.partial translation. 1981, 9).

ANU BL1314.2. T386 S3 1974


Content : Samarpaṇa / Sukhalāla Saṅghavi [1]– [monochrome plate of Lālā Jagannātha Jaina]– Prakāśakiya / Mohanalāla Mehatā, Vārāṇasi, 1.7.76

ANU B162.5.U4 1976


ANU BL1314.2.T386U433315 1982

1987 *Tattvārtha sūtra : āgama pātha samanvya yukta Hindi vivecana/ Umāsvāti viracita; vyākhyaṅkāra Upādhyaṅyā Śrī Kevala Muni; sampādaka Śrīcanda Surāṅa ‘Sarasā’, Indaura, Ma. Pra.: Śrī Jaina Divākara Sāhityapīṭha, 1987. 27, 474, 100 p.; 22 cm. [Univ. of California library catalogue; LC]


In spite of edition statement this seems to be a reprint, see TattvāSū. 1974a for details.

10. Includes brief details on sources for the life of Akalaṅka, his time and works.
Partial editions:
Chapter 1-2
1937 *[Chapters 1-2 edited with Hindī Dipikā by Vatesvaradayalu Bakevariya Sastrī. Delhi, 1937]. [BIP 1, 49]

Chapter 10. Marāṭhī & Sanskrit.
1909 *[Chapter 10 edited with editor’s Marāṭhī Țīkā by Dada Babgoda Patil. Sholapur, 1909]. [BIP 1, 48]

Translations

English 11

1974 Pt. Sukhlal (TattvāŚū. 1974)


German


11. Pt. Sukhlal mentions (1) “Prof. G.R. Jaini’s explanation of the chapter five of Tattvārtha—undertaken from the standpoint of modern sciences—has been published in English from Lucknow” (TattvāŚū. 1974, Author’s Foreword, p. 8).

12. Pt. Sukhlal mentions (1) a Gujarāti translation along with explanation of chapter one of the Tattvārthadhāṣṭya by Pt. Prabhudas Becharadas Parekh but does not give the date (2) “Shri Ravajibhai Doshi has published from Sonagarh a Gujarati explanation of Tattvārtha” (TattvāŚū. 1974, Author’s Foreword, p. 8).

**Gujarāṭi**

1915 Nathalala Sobhagcand Dosi (TattvāŚū. 1915)
1928 H.R. Kapadia (TattvāŚū. 1928).
1930 Pt. Sukhalal (TattvāŚū. 1930).
1937 *[Translated into Gujarāṭi with Umāsvāti's auto-
commentary, by Prabhu Das Parikh. Patan, 1937]. [BIP 1, 49]*
1940 Pt. Sukhalal (TattvāŚū. 1940).
1942 *[Edited and translated into Gujarati by Kanaka Vijaya
Savarakundala. 1942]. [BIP 1, 49]*
1945 Pt. Sukhalal (TattvāŚū. 1949).
1947 *[Translated into Gujarāṭi with Umāsvāti's auto-
commentary and Gujarāṭi Vivecana [of] Cimana Lala
Gandhi, by Rama Vijaya. Ahmedabad, 1947]. [BIP 1, 49]*
1973 Ghāsilāla (TattvāŚū. 1973)
1994 Akṣayacandra Sāgara (TattvāŚū. 1994).

**Hindi**

1906 Thākuraprasāda Śarma (TattvāŚū. 1906)
1912 Chotelel (TattvāŚū. 1912)
124-29 Gajadharalala, Makkhanalala, Srilala (TattvāŚū. 1924-
29)
1932 Khūbacandra (TattvāŚū. 1932)
1939 Pt Sukhalal (TattvāŚū. 1939)
1949 Mahendrakumāra Jaina (TattvāŚū. 1949)
1952 Pt. Sukhalal (TattvāŚū. 1952)
1953-57 Mahendrakumāra Jaina (TattvāŚū. 1953-57)
1968 Bālacandra Śāstri (TattvāŚū. 1968)
1973 Ghāsilāla (TattvāŚū. 1973)
1976 Pt. Sukhalal (TattvāŚū. 1976)
1987 Śrī Kevala Muni (TattvāŚū. 1976)

13. Pt. Sukhlal mentions (1) a Hindi translation of his Gujarāṭi explanation
by "Shri Megharajaji Munot of Phalodhi (Marwar) (TattvāŚū. 1974,
Author's Foreword, p. 8) but does not give the date. (2) He also cites two
books by Sthānakvāsi Muni Ātmārāma entitled "Tattvārtha-Jaināgama
samanvaya, one containing the Āgamic texts along with a Hindi
translation, the other containing the same without a translation." (3) "a
Hindi translation of Tattvārtha-sūtra by Pt. Lālbahadur Shastri and a
Hindi explanation by Pt. Phulchandji have been published from Benaras"
(TattvāŚū. 1974, Author's Foreword, p. 8) (4) TattvāŚū. with a Hindi
translation by Pt. Kailashchandrajī (TattvāŚū. 1974, Author's Foreword,
p. 11-12).
Japanese

?  * [Translated into Japanese with Hemacandra's Yogaśāstra by J. Suzuki in Ginakyo seitien (Jain scriptures) p. 65 f.] [BIP 1, 50]

1944b  Y. Kanakura (TattväSū. 1944b)

Kannada

1955  * [Translated into Kannada with Balacandra Dasa's Kannada Ratnapradipikā, by A.S. Sastri. Mysore Oriental Library Publications (Kannada series) 33. 1955]. [BIP 1, 50]

Marathi

1905  * [Translated into Marathi by Nana Ramcandra Nag. Bombay, 1905]. [BIP 1, 48]

Partial translations

English

Chapter 5  1975 G.R. Jain (see under ctys after 1800 above)

Chapter 10


ANU BL1356.U433 Z89

14. Pt. Sukhlal mentions a number of articles in Hindi without details (1) Anekānta v. 3 (no. 1, 4, 11, 12); v. 4 (no. 1, 4, 6, 7, 8, 11, 12); v. 5 (n. 1-11); (2) Jainā satyaprakāśa v.6, n.4; (3) Bhāratiya vidyā, Singhī Smāraka Anka (TattvāSū. 1974, Author’s Foreword, p. 9 n.1).
Marathi
Chapter 10 1909 *Dada Babgoda Patil, Sholapur, 1909 [BIP 1, 48]

Studies

Ätmärāma. 1934. Tattvārthasūtra Jaināgamasamanvaya. Delhi, 1934. [BIP 1, 49]


Contents: A. Two notes on the first adhyāya: (1) the sūtra on kevala-jñāna and (2) the sūtra on naya.—B. Tattvārtha-sūtra and bhāṣya (1. 34 and 35), extracted from Tattvārṣū. 1936.

ANU PK2971.G3D3


Contents: Part I: Early Jainism.—Introduction [1]-3.—1. Bondage and liberation according to the early Śvetāmbara canon [1]-45.—Part II: Umāsvāti's Jainism. 2. The mechanism of bondage according to the Tattvārtha sūtra [46]-78.—3. Conclusion. [79]-90.—Part III: Kundakunda: the Pravacanasāra. 4. Kundakunda: content and context [91]-123.—5. The mechanism of bondage according to the Pravacanasāra [124]-184.—6. The mechanism of liberation according to the Pravacanasāra [185]-230.—Part IV:


ANU BL 1375.S65J64 1995


Premi, Nathuramji. Vācaka Umāsvāti kā sabhāṣya Tattvārthasūtra aura una kā samprādaya, Bhāratiya Vidyā, (Singhi Smāraka Anśka). [Tattvāsū. 1974a, Author’s Foreword p. 9, date not given but before 1952]


2. **Praśamaratīprakaraṇa** (praRaPra.) "Treatise on the joys of peace of the soul" [Winternitz 1933:2, 579]. 313 Skt ślokas (JRK 273a)

**Content:** A religious-philosophical work with some literary value. [Winternitz 1933:2, 579]

**Exegesis**

1. **Haribhadra,** pupil of Mānadeva of the Brhadgaccha, in saṃvat 1185 [1128], Ṭīkā (JRK 273). Printed Pra RaPra. 1910; 1912?; 1940;

2. Ṭīkā. Begins : **prasadasthitena.** Granthas 2500. (JRK 273)

3. Ṭīkā. [JRK 273]

4. **Jasasomagani** brief commentary (avacuri type), written in V.S. 1668 [1611], in Vatapalli nagar (i.e. present day Palli near Patan). The commentator has also, saluted his guru (teacher) Sri Harsasomagani in riktalipicitra in this MSS (PraRaPra. 1975).

Printed PraRaPra.1975.

**Editions**

1902-05 *[Published as appendix to TattvārSū. 1902-05, 36 p.] [JRK 273; Winternitz 1933:2, 579 n3; Schubring 1935 §210]*

1903 *[Text edited in Amadavada, saṃvat 1960 [1903] [Winternitz 1933:2, 579 n3]*

1909 *[Praśamaratī[Gujarāti vyākhyā sahita]/Śrīmad Umāsvāti Vācaka viracita;...yojaka...Muni Karpūravijayaji. 7. [1], 208p.; 14 x 18 cm. Mahesana : Jaina Sreyaskara Mandal, V.S. 1666 [1909], [CLIO 3, 1948; Winternitz 1933:2, 579 n3; 'Bhavnagar' Schubring 1935 § 210]*

Includes a number of small treatises such as Parama-sukhapraptirupacittasuddhipalam etc. [PraRaPra. 1975, description of MSS]

*Parama śāntijanaka Praśamaratī : "A Sanskrit work on Jain doctrine. Followed by a Gujarati translation, and several chapters on Jain doctrine and ritual, some of them being in Gujarati alone, and others comprising excerpts from Sanskrit and Prakrit texts with Gujarati translation in some cases. Compiled by Muni*
Karpūravijaya" (A Supplementary catalogue of Marathi and Gujarati Books in the British Museum/by J.F. Blumhardt. London: British Museum. 1915. (...Gujarati printed books, column 233)).


1912-20 *Prāsamaratiprakaraṇam saṭīkam [text in Roman characters and translation into Italian]/by A. Ballini, Goirmale della Società Asiatica Italiana25 (1912) 117-36; 29 (1918-20) 61 ff. [Emeneau §4067; JRK 273; v. 29 details only in Schubring 1935 §210 and Winternitz 1933;2, 579 n3]

1940 *[Text with Haribhadra’s cty. Surat : Seth Devachand Lalbhai Jain Pustakoddhar Fund, 1940. (Seth Devachand Lalbhai Jain Pustakoddhar Fund series ; no. 88)]. [PraRaPra. 1975, Description of manuscripts section]


Bhadraguptavijaya, b. 1933.

Exhaustive commentary, with text and Gujarāṭi translation and commentary.


“Nakala 2000.”

ANU BJ1290.U414 1986


750 copies.


“Pratayaḥ 750”.

Avacūrṇi begins : Om namaḥ/ Śrīprasamareteḥ-śāstrasya pīṭha bandhaḥ.
PAMPA-APOGEE OF KANNADA LITERATURE

HAMPA NAGARAJAIAH

Pampa (C.E. 941) is a legend of Kannada literature. His two works have acquired Epic status by any definition which can be applied to a literary work. A great epoch in the annals of Kannada literature was heralded by Pampa, a great celebrity among poets and the earliest campū-kāvyas extant from Karnataka are the works of Pampa. In an epigraph dated C.E. 950 his verses were quoted which shows that Pampa had attained great fame by that time.

Pampa while succinctly narrating the genealogy and the life deeds of the Vemulavāḍa line of Cālukyas in the prolegomena verses also concises his own biography mainly in the last canto, and says that he composed the prabandam olim the campū-kāvyā, at the behest of the court-poets and out of gratitude for the great cordiality shown to him by the ruler Arikeśarīn; the greatness of the poet is that even the verses containing historical elements, are easy and flowing. Any study of Kannada literature is incomplete without reading the two epics of Pampa. Vikramārjunā-Vijayam is an unsurpassed gem; the work is in some ways unique in the whole range of Kannada literature for the vivid portraiture of its scenes, skilful metrical effects, graphic description of the battlefield— practically unknown to any other works.

Mādhava Somayāji (A caste Brahmin) of vātsagotra chief of Vasanta, Koṭṭūru, Niḍgundi and Vikramapura agrahāras assigned to Brahmins for their maintenance, belonging to Vengipalū in Vēngimāṇḍalā division, now in Andra Pradesh. His son was Abhimāna-candra and his son Komarayya who was the father of Bhimapayya. That was the period when proselytism was common. Bhimapayya, who had the title of Abhirāmadevarāya, contemplated that ‘of the castes, the best is Brahmanism and of the religion the best is Jainism’. After matured consideration, Bhimapayya proselytized on his own accord from Viprakula to Jainism. Bhimapayya married Abbaṇabbe, a granddaughter of Joyisa Singha, also a proselyte Jain from Śaivism, who was a resident of Anṇigere, a famous Jaina settlement. Bhimapayya and Abbaṇabbe had two sons, Pampa, the elder and Jinavallabha, the younger. Jinavallabha, also a litterate and proficient in three languages, has authored the renowned Gaṅgādharam inscription composed in Sanskrit, Kannada and Telugu languages, which provides fresh information on the life of Pampa; Gaṅgādharam is also associated with Somadevasūri, a mahā-kāvi.
The days of his childhood, spent on the banks of river Varada, the bounty nature in all its splendour of the Banavāsi region is kept alive in the poet’s memory which finds expression in Pampa-Bhārata, the greatest epic in Kannada language and a work of great aspiration. Thus when he describes Hastināpura the poet’s eye captures the grandeur of Banavāsi and Pampa does not forget to make Arjuna alias Arikeśari include Banavāsi in his itinerary. When the hero Arjuna was finally crowned on the throne, the poet does not forget to sprinkle the holy water of Varada, the river where the author bathed in his bālyā; similarly few authentic details of Pampa’s life are forthcoming in the kāvya.

Though Pampa, with all his humility states that he follows in the wake of the great sage Vyāsa, still his work is no direct translation or adaptation of the Sanskrit original, even though Vyāsa-Bhārataṃ is the main source, and the poet admits that he is not equal to Vyāsa. With the touch of his magic wand Pampa imports into his narration the colour and tone of his time and region.

Arīkeśari-II (930-55) of Vemulavāḍa branch of Cālukya dynasty, a feudatory of Rāṣṭrakūṭa king Kṛiṣṇa-III (935-65), had the honour of two of the contemporary luminaries being the court-poets; the illustrious Kannada poet Pampa as the senior writer adorned the court of Arīkeśari-II alias Arīga and the celebrated Somadevasūri (950-83), the author of Yaṣastilaka and Nītīvākyāmṛta, a junior to Pampa, adorned the court of Arīkeśari-III, the grand-son of Arīkeśari-II. A moving, though out spoken, portrayal of the pleasures and adventures of love, of travel, of penance, of struggle and the great war of Arjuna are properly attributed to the patron Arīkeśari.

Referring to the happening of Veṇīṣamhāra, Pampa’s supremacy is seen in dramatizing the situation and focussing Bhima:

The vengeance Draupadi wreaks for the indescribable humiliation she has suffered evokes from Bhima this tribute ‘Earth-shaking is the impact of your hair unbound. An empire extending to the ten quarters of the sky and shielded with the whole umbrellas of countless vassal kings has had its most violent shake-up. The entire line of the Kurus had sunk without a trace in it. It had added fresh vigour to my valour. The whole of Mahābhārata has its true origin here, in the unbinding of your hair [ K. Narasimha Murthi, –in ‘the image of woman in Indian literature’ ed. Yasoda Bhat; 1993-68].

In the entire history of Kannada literature, whether it is ancient or modern, much better known and of greater literary merit is Pampa’s
Vikramārjuna-Vijayam olim Pampa-Bhāratam, a mahākāvyya in fourteen cantos; it recounts in epic style the story of Mahā-Bhārata of Vyāsa, at the same time eulogizes the Cālukya king and patron of the poet.

The classic conflict between the god Siva in the form of a Kirāta, a chief of hunter class, and Arjuna, the valient man, hero of the epic, being witnessed by the goddess Pārvati herself present, and finally ending in the latter’s attainment of the invaluable weapon the Pāṣupatāstra is described in such a way that the reader gets an impression of the poet engrossed.

Ādipurāṇam is another work of Pampa, which he could compose within three months whereas he took six months to complete the other Kāvyas. The fact that he could author two major compositions within the stipulated span of nine months, speaks of his accomplishment as a gifted writer. Pampa was born in the year C.E. 902 and when he achieved the feat of completing two mahā-kāvyas in the year C.E. 941, he was in his early age of 39 years old. He further confirms that he was born in a Dundubhi-sanvastara, the fifty-sixth year in the cycle of sixty, and that his voice was so distinct and dignified as the sound of dundubhi, a large kettle drum.

Devendra-muni, a famous Jaina Ācārya of the period, was the preceptor of Pampa; Indra-III (914-29), the Rāṣṭrakūṭa emperor, was also a lay votary of the adept Devendra-muni. Pampa and his younger brother Jinavallabha were also lay followers of Jayanandi-bhaṭṭāraka of Paṇḍarapalli (Paṇḍarapura). Of the two compositions in the mārga-style, of the poet Pampa, Vikramārjuna-Vijayam is easily the best, an account of its copious action, the rich melody and fine imagery of its verse; the description of the war camps and the reactions of the soldiers is par excellence. It depicts the pomp and inevitable circumstances of war, the gruesome details of the battlefield. Pampa had the first hand knowledge of the field of battle. War is a common theme, but none could match the quality of Pampa.

Ādipurāṇam is a work of artistic perfection admittedly distinguished in the field of religious literature. In fact the bhāvā-valis (successive births) have substituted the concept of avaitāras, a main theme of Viṣṇu-purūṇas. Mahāpurāṇa of Jinasena and Guṇabhadradeva had standardised the narration of transmigration or the cycle of the former and the future existence. Ādipurāṇa, a campū in sixteen cantos, handles the Jaina legendary theme of Rṣbhadeva, his sons and daughters, with considerable force and power and excels its source of Jinasena’s Sanskrit Ādipurāṇam (C. 850 A.D.) the first part of
Mahāpurāṇa. Kannada Ādapūrāṇam became a model for the later Jina Purāṇas, but all of them must take a rank well below their model.

The first few cantos are devoted to the successive previous births of Ādinātha, the first of 24 Tirthaṅkaras; Jayavarma, Mahābala, Lalitāṅgadeva, Vajrajaṅgha, Ārya, Śrīdharaṅdeva, Suvidhi, Acyutendra-I, Vajranābhi, Acyutendra-II are the ten repitition of births and the next birth to follow was the penultimate in the transmigration. Purudeva, born to Marudevi and Nābhīrāja, happily married Yaśasvatī and Sūnandā; Bharata, the first of the twelve caṅkavarta and Bāhubali, the first of the 24 kāmadevas, were his eldest and elder sons; Brāhmī and Sundari were his daughters. He made his children proficient in various arts and science, himself taught the art of writing to Brāhmī, and from her originated the Brāhmī-script; to Sundari, his second daughter, he taught the science of arithmetics. Thus the first Jina set a model of an ideal father in giving good education to the daughters also. Ādideva, the hero leading a life of pleasure in the company of his consorts, had spent his ten previous births and in the eleventh birth as the monarch of a splendid kingdom, while merrily viewing an exhibition of dancing performance of the celestial dancer Nilāṅjanā, all of a sudden the dancer disappeared as it was the end of her life. Albeit, Indra, who had designed the performance to evoke the feelings of detachment from the terrestrial interests in Purudeva, immediately created another Nilāṅjanā to continue the performance uninterrupted. None in the audience could make out the difference except the intended Purunātha who got the clue and decided to relinquish the profane life on the realisation of the essential ephemerality, disillusionment overtook him. He was shaken from his complacency by this incident, pregnant with deep significance. He saw in a moment's flash the hollowness of worldly life and the wisdom of seeking release from its bonds. Purudeva wasted no time and immediately swung into action, installed his sons on the respective throne, sought the peace of forest and penance and attained the eternal salvation in the end.

Pampa has handled a Jaina purānic theme in a very dignified manner; he was gifted with the required literary capacity and the basic knowledge in the field of religious literature. Thus Ādapūrāṇam is marked by all the distinguished qualities of great poetry and furnished the model for the Jaina-purāṇa. The traditional five auspicious events, pañca-kalyāṇas in the career of a Tirthaṅkara (the conception, the birth, the exit, attaining omniscience and the final release from bondage by mokṣa) and the celebration of these events. The last quarter of the Ādapūrāṇa is devoted to the celebrated story of Bharata and Bāhubali, that reminds and partly resembles the episode of Duryodhana and
Pāṇḍavas. Bharata and Bāhubali respectively symbolising the lust for power and the eternal delight in renunciation. Pampa is highly indebted to Jinasena’s Ādirūpaṇa, but he soars to greater heights of poetic excellence. Jinasena is primarily a religious preceptor, an unparalleled Nirgrantha patriarch of the age and secondarily a poet of eminence; but Pampa is primarily an eminent poet and secondarily a Jaina śāstrakāra. Pampa has produced poetry from the tip of his quill, just as Śiva produced the Ganges from the tip of his top knot. Kannada language and the campū style reached its perfection in his hands; he has employed the standard dialect spoken around Puligere; the poet is convinced that the excellence of his diction has enhanced the power of speech of goddess Sarasvatī! Pampa is not an escapist, he does not denounce the profane life outrightly. He positively advocates a life of pleasure in the company of women who are a moving creeper of anaṅga, the cupid. In one of the final beneficary verses of his epic, while enunciating the benefits of reading his kāvyā, he wishes the reader to derive the satisfaction of spending happy time in the company of the desired woman; but that is not the end of everything. He has greater things to say. Thus his poem is the greatest epic in Kannada literature. Pleased by his achievement and contribution, Arikeśari-II, sent words, seated him by his side on the throne, granted maid servants, villages, ornaments of paṇca-ratna for daily use, excellent dresses, cattle—all in plenty; crowning all this, the king allotted to Pampa, Dharmavura, the best of agrahāras which was glittering like the treasury of the king.

Pampa belonged to the lineage of Koṇḍakunda anwaya, desigana, pustaka (srasvatī) gaccha (baḷi) and had the following titles: Kavitā-guṇāṛṇava, Purāṇa-kavi, sukañjana-manọ-mañasottāmsa-hamsa, Sarasvatī-manīhāra and saṃsāra-sārodaya. He was a savya-sāci, equally at home both in the art of war and to drive quill. A host of later literati, irrespective of their religion, have paid glorious tributes to the literarum doctor Pampa. His sweet and flowing style is valued highly by critics. Pampa, as a self critic, has assessed his works and has remarked that his poem is always new and dignified as a sea; there can be no better evaluation.

Pampa vibrates with zest for life. He explored new vistas and made enormous cultural excavations, in the process, exploiting the creative possibilities of Kannada language and exploding the uni-dimensional quality of Kannada literary tradition. He has employed the standard Kannada dialect of his time, spoken around the north-karṇāṭaka region; it was then called as the Puligere-Kannada, the place considered as the cream centre of cultural and socio-political activities.
Pampa had some advantages and a solid infrastructure; the literary stage was all set for the arrival of a greater author. Śrīvijaya, Guṇanandi, Guṇavarma-I, had dēviated from the scholastic tradition of writing only the glosses or commentaries on primordial Prakrit āgama texts and had evolved a new trend of taking theme from classics and writing long poems in campū style. In addition to this conducive atmosphere, Pampa had an added advantage of the family background where two religions, of Brahmanism and Jainism, had fused into one main stream.

Pampa, while rendering mahā-Bhārata into Kannada, has ably attempted to give a re-orientation to the theme by culturally localising the immortal saga, wherever appropriate. He experimented with the theme, the language, the form and metre, with a sense of native consciousness. Pampa has occasionally given vent to his heart felt emotions; at one stage he expresses vociferously—what is it that others can give us or others can achieve for us? Worship, fame, profane profit—that is all; albeit, all this and much more can easily be achieved by complete dedication to Jinendra; this is perhaps the quintessence of the author's message.
ĀRĀDHANĀ-KARNĀṬA-ṬIKĀ

HAMPA NAGARAJAIAH

In Jaina narrative literature there are a number of stories and anthologies of stories (kathā-kośa) which belong to the tradition of Ārādhana, a treatise on the superior and the inferior varieties of death, authored by Śivakoti alias Śivāyya (Pkt. Sivajja). The Ārādhana olim Mūlarādhana, also called Bhagavati-Ārādhana and Bṛhadārādhana, in Jaina Śauraseni Prakrit containing about 2170 gāthās, is one of the very early texts (c. 1-2nd cent. C.E.), which belongs to the tradition of Lohārya alias Lohācārya.

Bhrājiśṇu (c. 800 C.E.) has composed a Kannada comm. perhaps even earlier contemporary to Vijayodāyaṭīkā of Aparājita-sūri (C. 9th cent) and definitely earlier to Brhat-kathā-kośa of Hariśeṇa (C. 930).

Ārādhana-Karnāṭaṭīkā, (AKT) the Kannada Comm. of Bhrājiśṇu, was fairly a voluminous work consisting of not less than of about 175 tales, practically covering the whole range of Ārādhana text. Albeit, only a bunch of 19 tales apropos of the kavaca section has come down to us. The word Kavaca is of greater significance; it is an armour of spiritual protection to the ārādhaka, the person who is committed to emancipation of body and of passions through external and internal penances. Like the kavaca, coat of armour, protecting a soldier, here the kavaca, in the form of exhortation by illustration of stories of religious martyrs who boldly sustained the calamities and the visiting afflictions. It is a sort of psychological morale boosting to take more courage, to make the ārādhaka more determined to face the veritable death.

Though Bhrājiśṇu is totally unknown entity in the entire corpus of the known patriarchs and pontiffs and authors of Karnāṭaka; but still Bhrājiśṇu is not an unusual name; it is mentioned in the list of 1008 names for the Tirthaṅkaras. Therefore it is a pakka typical nomen of the Jina tradition, one and only author in the whole body of Jaina literature to mention the name of Bhrājiśṇu and his work AKT. Rāmacandra-mumukṣu (c. 10th cent) is a friar and a Sanskrit author of Puṇyāsrava-Kathākośa, an anthology of tales of wholesome karmic influx. Ramacandra also admits that he has borrowed the theme and model, in narrating the story of Śreṇika, from Bhrājiśṇu’s AKT. From this statement two things become clear: i. Bhrājiśṇu’s work was so
famous and popular that even the Sanskrit author had the inspiration to imitate its model. ii. Rāmacandra-mumukṣu was well-versed in Kannada.

Bhrājīṣṇu (c. 800 C.E.) is one of the earliest authors of Kannada literature of the extant works AKT olim Voḍārādhane is the first work, in temporal terms, no other work, prose or poetry, earlier to this, has survived in Kannada. Bhrājīṣṇu comes from Paḷḷiḵheḍa, the modern Haḷḷiḵheḍa in Bidar district; he lived and wrote at Maḷkheḍ olim Māṇyakheṭa, the capital of Rāṣṭrakūṭas during the reign of Govinda-III (793-814). The work is composed mostly in the pre-old Kannada style that existed before ninth century C.E.

The great luminary Bhrājīṣṇu is felicitous in Prakrit, adroit in Sanskrit and an adept in Kannada. His theme is religion and philosophy in which he is a connoisseur; but, basically Bhrājīṣṇu is gifted with poetic craftsmanship. He is a born genius who conferred literary dignity on the spoken dialect of Kannada language by adopting it to the highest purposes of literary art. Pondering on the vanity of riches, the uncertainty of life, the spiritual privileges of Nirgrantha philosophy, Bhrājīṣṇu effectively drives the reader to live lives of detachment and sobriety and to turn to introspection. The call to give up the terrestrial interests is so powerfully portrayed with the illustrations of the ideal life of the ascetics that it has the unmatched tranquilizing effect on the reader.

When most of the authors around him were busy in writing their works in Sanskrit, Bhrājīṣṇu opted to write in Kannada; when his contemporary authors were after the verses in different metres, Bhrājīṣṇu preferred the prose, that too a pithy Kannada which has no match to it in the entire hoard of Kannada works; Kannada prose saw its apogee in this work. The author has exploited the grandeur, brilliance, elegance and other possibilities of Kannada prose; it is almost a work of prose-poem.

Even piquant situations like the wife or mother lamenting over the separation of her husband or son, the prince leaving the entire property and accepting the vows of an ascetic, are carved to perfection in chaste Kannada language. For Bhrājīṣṇu, language is tool, a brush to paint, a chisel to carve the wax and wane of the profane life which can be used as a ladder to reach a state of eternal bliss. It does not mean that there are no limitations in the work. For example, there are repetitions, but this is justifiable if we treat every story a separate entity, then the question of repetition does not arise. But there are some portions,
often an entire paragraph, where it is loaded with religious sermons with Prakrit gāthās and Sanskrit ślokas. On the whole, Bhrājiṣṇu’s style is less Sanskrit-ridden and more Prakrit oriented.

Following is the format of Ārādhana-Karnāṭa-Ṭikā olim Vaḍḍarādhana: the text opens with the invocatory Sanskrit śloka of Ratnakaraṇḍa śrāvakācāra attributed to Samantabhadradeva; (namah śri vardhamānaya nirdhūta) followed by a prose passage, which serves the purpose of introductory remarks for the whole comm. cum gloss, and at the end of this preamble, Bhrājiṣṇu states that thereafter he is going to narrate the tales of all-redeeming personalities, the Mahā-puruṣas. Accordingly he starts telling the stories of 19 eminent personages, one by one; each story opens with a Prakrit gāthā; all the 19 gāthās as the beginning of each tale are taken from the Ārādhana of Śivārya corresponding to gāthās Nos. 1539 to 1557 of the text. Each gāthā is literally explained in Kannada by giving word to word meaning immediately after that follows the detailed narration which expands the encoded gist of the (Ārādhana) gāthā.

In the body of each story also often Prakrit and Sanskrit verses are quoted; wherever the dogmatical discourses are prominently discussed to focus the spiritual aspect, the quotations abound in number and sometimes it covers the whole page. The felicitous Bhrājiṣṇu is easily at home in Kannada, Prakrit and Sanskrit, as stated earlier; his reading is vast, his catholicity outstanding, he quotes from Bhavabhūti also. The format of each story is so well-defined and framed, from the opening line to the closing para, that very soon the reader will be familiarised with the pattern.

It is evident that Bhrājiṣṇu has not followed Hariṣeṇa (c. 930) or Prabhācandra or any of the extant Sanskrit commentaries which are all later to AKT., in temporal terms. AKT is definitely based on a Prakrit source. For instance, it very much resembles the kahā-kosu (Kathā-kosā) of Siricanda (Śricandra) in Abharaṇśa; in the narrative format and in content there is so much similarity that Bhrājiṣṇu and Śricandra have followed a common Prakrit comm. of Ārādhana text, which is not extant. It should be said to the credit of Bhrājiṣṇu, Śricandra, and, of course, Hariṣeṇa that they have elaborated the stories in their own way, keeping the outline and the motive, as envisaged by the original author, in tact.

The depth and dimension of the AKT has a wide range which includes religious, social, cultural, political, historical and literary aspects. Only the three stories of Bhadrabāhu, Cīlātaputra and Cānakya are quasi-historical, containing historical allusions to the
period of the Maurya dynasty; the rest of the stories are purely legendary, studded with folk motifs and socio-cultural elements. Bhrājiṣṭhū's insight and knowledge of his contemporary life, the animal world, the royal house, the merchant community and above all, the Jaina monachism is remarkable. The author is so meticulous that he vividly portrays the minor characters also with appropriate details. The wisdom and timely action of womankind is personified even in minor characters like Birdī, Gambire and sumati.

Though the title of the comm. cum gloss of the work is Ārādhana-Kaṃṭa-Tīkā, it is more popular and familiar in Karnataka as Vaḍḍārādhane, olim Voḍḍārādhane, a nomen derived from or equivalent to Sanskrit Bhṛhadārādhana. The etymology of the word Vaḍḍārādhane is worth pondering, because it has the connotation and denotation of Nirgrantha tradition. Vaḍḍārādhane is a compound word consisting of Vaḍḍa+ārādhane, two noun forms. Vaḍḍa-, the first part of the word is a cognate of Prakrit Vaḍḍa, meaning 'great', ārādhane, the second part of the compound, is the nomen of Muḷārādhana of the adept Śivakoṭi alias Śivārya, as suggested in the beginning. Therefore, the literal meaning of the compound word Vaḍḍārādhane is—'the great Ārādhana text', highly respect as a holy book. Another suggestion as a probable title of the work is upasarga kevali stories, a variant of Mahā-puruṣa stories. But these are all innovations of later period; the title of the work, as intended by its author, is Ārādhana-Kaṃṭa-Tīkā.

Till recently the work was wrongly attributed to the authorship of Śivakoṭi-muni. Of all the commentaries on Ārādhana, and of all the Kathā-kośas of the Ārādhana tradition including that of Hariśeṇa and Śricandra (kaḥa-koṣa), the best is Bhrājiṣṭhū's Ārādhana-Kaṃṭa-Tīkā. Bhrājiṣṭhū's monastic or cognomenc appellation is not known. But the supremacy of AKT, a work of soaring ambition, is that it was written at a transition period of Kannada language. Exactly that was the stage when the pre-old Kannada language was slipping away making room for the familiar old Kannada phase. From the beginning of the ninth cent. onwards and up to the end of the eleventh cent. old-Kannada dominated the scene of Kannada literature. The traits of modification of pre-old Kannada into old Kannada are explicitly seen in Vaḍḍārādhane. Bhrājiṣṭhū is facile in different Prakrit languages such as, Ardhamāgadhī, Apabhraṃśa, Saũraseni and Jain Māhārāṣṭrī:

i. grāma-nagara-madambha-pattana-droṇāmukha, types of villages and towns.

ii. grāme eka-rātram nagare paṅca-rātram aṭavyā daśa-rātram, a
standard phraseology prescribed for the stay and movement of Jaina friars and nuns in the canonical literature.

iii. Vāta-pitta-śleṣma-svāsa-khāsa-jarā-aruci-cardi etc., the names of seven hundred diseases.

Such other descriptive and enumerative repetitions often found in different stories of AKT, is the influence of Ardhamāgadhī prose style; this confirms that the author is well-acquainted with Ardhamāgadhī canonical texts.

Though the present edited texts of AKT have given prominence to the manuscripts with the opening Sanskrit śloka of ‘namah śri vardhamānāya’, as they belong to the recension of a particular group of preserving the text intact, equal weightage should be given to the other manuscripts which open with three Prakrit gāthās of one each of the invocatory gāthās from Prakrit-Nirvāṇa-bhakti, Pravacana-sāra and Pañcāsti-kāya of the adept Korda-kunda-ācārya; actually commencing the AKT with the Prakrit-gāthās is in tone with the disposition of the author and the text. The Sanskrit śloka has been interpolated and substituted by the later copyists.
ABHIDHĀNA-RĀJENDRA

Preachings of Jain Tirthaṅkaras, known as “Āgamas” upon which the Jain religion is based, are compiled in the Ardhamāgadhi (Prakrit) language. Besides being in Ardhamāgadhi the Āgamas are full of technical terms, the true meaning of which cannot be understood with the help of ordinary dictionaries or lexicons.

Though there were quite a few Prakrit dictionaries with Sanskrit synonyms and Prakrit grammar, yet the need was always felt of a canonical encyclopaedic lexicon which would be helpful in understanding scientifically the texts and facilitate in the systematic study of Jain Scriptures, history of Jain religion, its philosophy, logic, ethics etc. By the middle of the 19th century many foreign scholars and following them Indian Pandits were inspired to study Jain texts and did research in Jainology, in particular, and Indology in general. That was the time when Jain scriptures and most of ancient literature were in a decaying state. Scriptural knowledge and conduct of Jain monks had deteriorated. At such a time a nineteenth century Jain Ācārya Śrimad Vijaya Rajendra Sūri (1827-1903), after his deep probing of life and condition of his time, was worried and thought of reviving and re-establishing the study of Jain texts, and along with them, the study of old Prakrit languages in India. He pioneered the creation of ABHIDHĀNA RĀJENDRA KOṢA and thus paved the way to the study of Jain scriptures and saved invaluable heritage of Jainism. Sūrji felt that thousands of valuable words of Jain philosophy had become obsolete and something should be done to revive and re-establish them. He collected all valuable words of Jain philosophy, found in their original Sanskrit roots, gave correct definitions and noted the exact meaning they embodied.

He started compiling Abhidhāna Rājendra in 1889 when he was 63 and continuously carried on the work for 14 years till 1903. Despite his rigorous monk life, extensive tours, organising Pratiṣṭhās, Aṭṭjanalākās, initiation of Dīkṣās, religious discussions and waterless fasts during cāturṃāsa, the work of the Dictionary was carried on.

The Abhidhāna Rājendra was compiled in a methodical and perfectly organised manner. Ardhamāgadhi Prakrit terms and words are arranged alphabetically giving the etymology, derivations, grammatical description of each word with their Sanskrit equivalents along with shades of various meanings special connotations listing all
the allusions and references to the usages from various ancient writings of the Ācāryas. It gives in detail the history of a particular word, its origin, gender, suffixes with sūtras, their vṛttis, bhāsyas, niryuktis and cūrṇīs. The history of various Darśanas, Vedānta school, Nyāya- Vaiśeṣika Mimāṃsā system of thought have been beautifully dealt with in an elegant style.

The Abhidhāna Rājendra deals with 60,000 Prakrit words and their Sanskrit synonyms starting from “A” and ending with Ha with their mātrās in Devanāgarī script. Its 7 volumes abound in treasury of references from 97 works of ancient Jain Ācāryas containing approximately 4.5 lakhs Sanskrit verses. It is an ocean of languages and a quintessence of Jain Āgamas. The names of 97 works have been mentioned in the First volume for the purpose of authority and authenticity for inquisitive students, research scholars and monks. There is no parallel to be found in any language or religion of the world of this Ardhamāgadhi Prakrit-Sanskrit Lexicon or Viśvakoṣa spreading over to about 10,000 pages. The Abhidhāna Rājendra is a crowning achievement of Rājendra Sūrijī, despite his other literary works such as Pāīya-saddambhūti, Kalpasūtra, Bālavabodha and so on.

Many abstracts and technical terms related to Jain Siddhānta and Philosophy, Anekāntavāda (Syāvāda), Īśvaravāda Saptanaya, Saptabhaṅgi Śaḍdravya, Navatattva, Geography, Astronomy, History of Jain Tīrthas and Tirthaṅkaras and their past life, Āgamic subjects and their Vācanas have all been delineated in detail in this work. Words, such as, Ahiṃsā, Antara, Ātmā, Āu, Āgama, Ahar, Kamma, Kevalaṅkāna, Ceśa, Jīva, Titthayara, Poggala, Mokha, Lessā, Sudda have occupied several pages in their interpretation, elicitation and commentary.

No subject concerning Jain metaphysics, philosophy, logic, ethics, epic, narratives has been left untouched. Even a cursory glance through the pages of the book will acquaint anyone with essentials of Jainism. Students of Jainology, research scholars, Jain monks whosoever wants to know any subject or connotation of any word in entirity can look for it at one place in this single volume.

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COMMUNICATION

To facilitate the study of the Prakrit language, Rājendra Sūrji translated the 8th chapter of Ācārya Hemacandra's *Siddhahema* Prakrit grammar with their Sanskrit commentary which has also been published in the preface of the *Abhidhāna Rājendra*.

Sūrji could not survive to see the printing and the publication of his *magnum opus* in his lifetime. When the printing of the first volume came out some 70 years ago, many foreign and Indian scholars showed eagerness to study Jain religion, the Prakrit language and Non-Jain philosophies. They were immensely delighted and profited by it, as they received such a unique, complete and fascinating encyclopaedia after years of patient waiting. After the lapse of about 70 years or so, when the first edition became unavailable, two more editions in 1984 and 1986 were brought out without any change. After years of study Sylvan Levy of Paris remarked “I can say that no student of Indology and ancient India can ignore this wonderful work. In its specialisation it has surpassed—‘The Jewel of Lexicons—the Saint Petersberg lexicon’. Will there be any work about Hinduism and Buddhism comparable to it?”

With fast developing interest and study of Jain religion, culture and philosophy in several universities of the world its English translation will be universally useful and beneficial to the students of Jain studies, research scholars and historians in general. As English is widely used and has special place in European languages and is the foremost language of the world, the English translation of the *Abhidhāna Rajendra* is a *sine qua non*. With this object, views and suggestions of scholars of Jain studies, research institutions, universities teaching Jainism, having linguistics, historical and humanities departments are invited for the intended English translation of the *Abhidhāna Rājendra*.

This article is based on the 50th anniversary commemoration issue of Shri Rājendra Sūrji and the other special number magazines, such as, *Tirthaṅkara* (1975) and *Śāsvatadharma* (Jan-Feb 1990) and the first volume of *Abhidhāna Rājendra Koṣa*.

K.L. Banthia
NEWS ON JAINISM AROUND THE WORLD

A Seminar held at Ahmedabad on the Original Language of Jain Canonical Works

A seminar on the original language of Jain canonical works was held at Ahmedabad at the Jain Hatheesingh Wadi on the 27th and 28th of April, 1997 under the joint auspices of Prakrit Text Society, Prakrit Vidya Mandal and Prakrit Jain Vidya Vikas Fund in the presence and blessings of His Holiness Ācārya Śrī Vijaya Suryodaya Sūriji and Vijaya Śilacandrasūriji. The opening ceremony was in the form of a general meeting which was adorned by the presence of reputed guests like Sheth Shri Shrenikbhai Kasturbhai, Shri Pratap Bhogilal of Bhogilal Leherchand Institute of Indology, Delhi, and Shri Narendra Prakash Jain of Messrs Motilal Banarasidas, an international publishing Firm. On that occasion linguistically re-edited First chapter of the Ācārāṅga by Dr. K.R. Chandra was released by Pt. Dalsukhbhai Malvania and other five books were also released by the same eminent persons. Thereafter in the seminar thirteen papers were read and highly academic deliberations were held on them. Notable scholars who presented the research papers were Professor Dr. S.R. Banerjee (Calcutta University), Dr. M.A. Dhaky and Dr. Sagarmal Jain (Varanasi), Dr. R.P. Poddar (Ladnun), Dr. H.C. Bhayani, Dr. K.R. Chandra and Dr. R.M. Shah as well as Dr Jitendra Shah (Ahmedabad) and other scholars from Ahmedabad, Udaipur, Patan, etc. Nearly 50 local Professors took active part in the deliberations.

The outcome of the deliberations was: 1. The original language of the teachings of (Jināgama) Mahāvīra was Ardhamāgadhī, 2. Ardhamāgadhī is older than Śūraseni, 3. and Śūrasenī Āgama works are composed at a later age.

Note: Dr. Jagadish Chandra Jain in his 'Prākṛta Sāhitya kā Itihāsa' very clearly says that 5th century B.C. is the date of composition of the earliest works of Jaina (Ardhamāgadhī) Āgama, whereas the date of the Digambara's (Śūraseni) earliest work is 1st century A.D.

Dr. K.R. Norman in a letter (dated 28/5/1997 addressed to K.R. Chandra) is also of the opinion that Ardhamāgadhī was the original language of the Jināgama and the Śūraseni Āgamic works are relatively later.
SOME RECENT PUBLICATIONS ON JAINISM


Arhat Parśva and Dharmendra Nexus—by M.A. Dhaky, Lalbhai Dalapatbhai Institute of Indology, Ahmedabad-380 009, and Bhogilal Leherchand Institute of Indology, 20th KM. G.T. Karnal Road, Delhi-110 036, Price Rs. 400.00.

Studies in Jainism—published by the Ramkrishna Mission Institute of Culture, Golpark, Calcutta. Price Rs. 75.00.


Kapoor Chand Jain—Bibliography of Prakrit and Jain Research, Shri Kallash Chand Jain Memorial Trust, Khatauli-251 201 (U.P.) 1991, pp. xxxiv+130, price Rs. 8.00.


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