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Jaina Grantha Bhandārs In Rājasthān

(A thesis approved by the University of Rājasthān)

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Forward

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PUBLISHER'S NOTE

It gives me great pleasure in presenting the "Jaina Grantha Bhandars in Rajasthan" to the readers. It is a thesis written by Dr. K. C. Kasliwal and approved by the University of Rajasthan for Ph. D. Degree This work contains a complete description of the 100 Grantha Bhandars situated through out Rajasthan. In my opinion this is the first work of its kind where comprehensive information about Jain Literature written in Prakrit, Samskrit, Apabhramsa, Hindi and Rajasthani has been given. From the work it is clear that Jains of Rajasthan took great interest in the safe preservation of the manuscripts written not only by the Jain authors but also by the non-Jain authors I think it will greatly help to the students of Indian Literature and especially of Jain literature

This is the 13th volume of the publication made by the Research Department of Shri Digamber Jain Atishaya Kshetra Shri Mahavirji. Four volumes of detailed catalogues of Jain Grantha Bhandars of Rajasthan have been published so far and the 5th volume is under compilation in which a detailed list of 20 thousands manuscripts will be given. Apart from the publication of the catalogues, two old and valuable works of Hindi Literature 'Inadatta charita' and 'Pradhumna charita' have so far been published and which were welcomed by the Hindi scholars as an asset to the literature. Recently we have also published a collection of Hindi Padas called 'Hindi Pada Sangrah' in which 400 padas composed by about 40 Jain poets have been given.

In the last I feel pleasure in recording my thanks to the author of this book and to Dr. H. L. Jain who has kindly written forward of the book.

Mahavir Bhawan,
Jaipur
Dated the 10th Sept., 1967

Gaindi Lal Shah
Hon Secretary

FOREWORD

It will be readily accepted that the basis of all civilization and culture is intellectual activity of man. But the earliest human thoughts and feelings were all lost to us for want of any material preservation of the same. A new age dawned when the thought-activity began to find expression in various kinds of crafts and arts. This may be said to be the dawn of history. It was however at a very late stage that man learnt to express his thoughts in language and record the same in some material form. Thus literature began to grow, human knowledge began to accumulate and each generation grew wiser and wiser by the recorded ideas and experiences of their predecessors. Art collections and literaries may therefore be said to be the most valuable part of national wealth, as on them is based the pride of heritage and the pace of future progress.

During the last few centuries every progressive country has not only adopted serious measures to preserve all its ancient art and literary treasures, but has also taken steps to discover even those archaeological remains which lie hidden underground. And it is on all these finds that the magnificent structure of history has been built.

Amongst these sources of history and culture the literary monuments of the past ages rank supreme. Unfortunately, in our country the search for old manuscripts though going on for atleast one century, has not yet been exhausted. Numerous manuscript-stores attached to public temples and private libraries have not yet been properly catalogued and even a casual inspection brings to light valuable works unknown so far. This is particularly the case with the Jaina libraries known as Shāstrs Bhandars, Dr. H D. Velankar listed no less than 121 catalogues of Mss in his *Jinaratna-kośa* published in 1944. Many more catalogues have since been published the most important of them being those of Jaisalmer and Rajasthan Shāstra Bhandars in several volumes.

In the compilation and publication of the Rajasthan catalogues Dr. Kastoorchand Kasliwal played an important role, and he followed up his efforts by a research thesis on "Jaina Grantha Bhandars in Rajasthan" which was approved by the University of Rajasthan for the award of the Ph. D. Degree. It is very gratifying to know that this valuable work is now being published. The wealth of information brought together in this volume will, I am sure, be found to be very useful to those who are interested in the search for MSS. So far as I know, it is for the first time

that a systematic study and research has been made on a subject like this. Much welcome light has been shed here about the ancient art of calligraphy as well as on hundreds of manuscript libraries in Rajasthan and outside, by reading which vivid picture comes before our eyes how knowledge was preserved and disseminated in ancient times. Owing to the new arrangements of the chief manuscript stores and their published lists, it is now for more easy to make use of the MSS, than what it was about thirtyfive years back when I visited Jaipur in search of Apabhramsa works and had to make huge efforts for about two weeks in order to get even a glimpse of the Bhandar at Amer. Dr. Kashwal has laid the scholarly world under a deep debt of gratitude by his efforts in compiling the lists and by giving them the present valuable work. I very much wish that similar efforts were made regarding the other parts of our vast country, and their literary treasures are made fully known to the scholarly world before they are irretrievably lost by sheer passage of time and lack of that system of copying and recopying the mss. which kept them alive for centuries in the part.

Jabalpur University,
8th September, 1967

H L Jain



PREFACE

An attempt has been made in the following pages to give a detailed account of the Jaina Grantha Bhandars of Rajasthan in particular and of India in general. A list of Jaina Bhandars situated throughout the country has been given but it is not exhaustive. Some details of the contents of some of them would be found in chapter II. This thesis is related mainly to the Jaina Grantha Bhandars of Rajasthan situated at capitals and important towns of the integrated princely states. It embodies the categories of the manuscripts, especially rare and unpublished, alongwith some details of material of various types available in the Bhandars. Most of the Bhandars described have been visited by me and in some cases the catalogues of their contents have been prepared and the importance of certain manuscripts has been pointed out.

This thesis has been prepared under the supervision of Dr. M. L. Sharma, M. A. D. Litt. Professor and Head of the Department of History, University of Rajasthan who worked hard for me and whose valuable guidance enabled me to complete this work in time. I am deeply grateful to him. I am also indebted to the Managing Committee of Shri D. Jain Atishaya Kshetra Shri Mahaveerji, its President Dr. R. M. Kasliwal and Secretary Shri Gundi Lal ji Shah whose munificence and interest are responsible for the publication of this thesis. I am equally thankful to Pt. Chamsukh Das ji Nyayatirtha who inspired me to take up research work and my colleague Shri Anoop Chand ji Nyayatirth for his cooperation and assistance as also to Shri Prem Chand and Shri Agir Chand ji Nahta.

To Dr. Hira Lal ji Jain I am much indebted for his foreward to this book.

Kastoor Chand Kasliwal

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JAINA GRANTHA BHANDARS IN RAJASTHAN



वीर सेवा मंदिर पुस्तकालय

अनाम न०

२१. कलियामंद, देवली

INTRODUCTION

In ancient India writing was not in practice. The memory of the people was so sharp that they felt little need for the art of writing. It was considered to be a sin to reduce the sacred texts to writing. So education was imparted orally from generation to generation. It was not the case with the Jainas only. The non-Jainas also had the same method of imparting the knowledge. The entire Vedic Literature in the beginning was oral. The texts were ordinarily recited and handed down orally from preceptor to disciple. The students used to get the texts by heart without a single error in pronunciation and accent for which there are definite rules. The Vedās are called Śruti owing to this oral system of learning.

According to the Jaina legends the gospels preached by all the Tīrthankaras were oral and upto Mahāvīra, the last and twenty-fourth Tīrthankara the same system of preaching the sermons orally remained in practice but the art of writing existed in Mahāvīra's time though it was not used in writing down the books. According to Jaina Purānas¹ the first Tīrthāṅkara Lord Rīṣabhadeva taught his two daughters named Brāhmī and Sundarī. The Brāhmī script was later on became famous after her name². There are references in ĀVAŚYAKANIRYUKTI BHĀŚYA that Brāhmī script was originated by Lord Ādinātha. Thus the Jainas also shared the general Indian averseness to reduce the sacred texts into writing. When the literature grew more voluminous, the sūtra system was adopted as it was a very easy form for remembering the sacred literature. Much knowledge can be imparted in few words. The teachings of Lord Mahāvīra were reduced to Sūtra form by Gautama Gandhara who was the head of Jaina hierarchy and received direct teachings from omniscient Mahāvīra. Thus the whole of the Dwādaśāṅga Vānī is in Sūtra form. But gradually the sūtra system also could not help in preserving knowledge and the general attitude for not reducing the sacred texts into writing was modified.

- 1 टयुक्त्वा महुराशास्य विस्नीर्णे हेमपट्टके ।
अधिवास्य स्वचित्तस्था श्रुतदेवी मपयया ॥ १०३ ॥
विभु कण्ठयेताभ्या निखलक्षरमालिकाम् ।
उपादिशन्लिपि मव्यामथान चाङ्कुरनुक्रमान् ॥ १०४ ॥

—Ādipurāna, 16th Parva

2. (a) लेह लिखीहाण जिगेण वंभाउ दाहिण करेण ।

—Āvasyakanirykti Bhāṣya

- (b) तथा 'वमि' ति ब्राह्मी=आदिदेवस्य भागवतो दुहिता ब्राह्मी वा मस्कृतादिभेदा वाग्रा-
तामाश्रित्य तेनैव दर्शिता अक्षरलेखनप्रविद्या सा ब्राह्मी लिपि ।

—Samavāyāṅga Sūtra Tīkā P. 36

WHY SACRED TEXTS WERE REDUCED TO WRITING

The sacred texts which were previously in the form of sūtrās began to increase rapidly. Besides, new works came into being, texts on several subjects were written and commentaries and bhāṣyas on the original texts were made and this multiplication of knowledge necessitated the reduction of the sacred texts to writing.

RECURRING & DEVASTATING FAMINES

After the nirvāṇ of Mahāvīra in 527 B C¹, famines visited the land pretty often². During Maurya Candra Gupta's reign there was a continuous draught for 12 years. This was followed by another famine which also lasted for a long time. After the time of Sthool Bhadra, there was again a famine³. In short, after nirvāṇ of Mahāvīra several famines came in the country and due to these famines the retentive power of the memory of people began to decline.

Owing to the frequent famines many Jaina monks died. The knowledge which was in the memory could not be saved from destruction. Owing to only these famines Ācārya Bhadra Bāhu who had the complete knowledge of the sacred texts also migrated to south with a large body of Jaina monks numbering about twelve thousand⁴, where most of the monks died. After the death of Bhadra Bāhu the complete knowledge of the sacred texts was lost.

CONFERENCES TO PRESERVE THE TEXTS

In the absence of Bhadra Bāhu who migrated to South India, Sthūla Bhadra who had the less knowledge of the Pūrvas became the Head of the Community which remained behind in Magadha. There was fear that the knowledge of the sacred texts might lapse into oblivion. A council of the Jaina monks who were in the North India was convened in Pāṭliputra at which eleven Aṅgās were compiled and the remnants of 14 Pūrvas were united to form 12 th Aṅga, the Dīrghavāya. This was the first attempt made by Jainas to reduce the sacred texts to writing. But when the adherents of Ācārya Bhadra Bāhu returned to North, they saw a big change among the Sādhus. It is also said that they had also changed the sacred texts though slightly. At this time Digambaras refused to acknowledge the canons compiled by Sthūla Bhadra and his followers and they declared that the Pūrvas and Aṅgas taught by Mahāvīra were lost to a great extent.

1 Jacobi-Kalpa Sūtra Introduction P 8

2 Ancient India Vol. III, by T C Shah

3 History of Jain Monachism by S B Deo P 20

4 Mediaeval Jainism by B A Saletore P 3

After the Pāṭliputra conference several attempts might have been made to compile and reduce the sacred texts into writing, but two of them are important, one made by Dīgambaras and the other by Svetāmbaras. As for Dīgambaras sources Shri Dharaśeṇācārya¹, the last Acārya who had retained the knowledge of one fraction of Aṅgās and Pūrvas felt the necessity of preserving the remaining Jñāna (knowledge). He called two sages who afterwards became famous as Puṣpadanta and Bhūtabali², and taught them the portion of the fifth aṅga. Viyāhapannatti and twelfth Aṅga Dīthivāya. These were subsequently reduced into writing in Sūtra form by the two eminent pupils. Puṣpadanta composed the first 177 sūtras which are all embodied in the present "SATPRARŪPAṆĀ" and his colleague Bhūtabali composed the rest which is called ŚAṬA KHANḌĀGAMA. The date of composition of the above work is about 1st or second century B.C.

As per Svetāmbaras³ sources it has been stated that a second attempt was made in Vīr Samvat 980 (in about the middle of 5th or beginning of the 6th Century). A council was held at Vallabhī in Gujrāt for the purpose of collecting the sacred texts and writing them down. The Conference was attended by a large number of Jaina monks and was presided by Devardhigaṇi Kṣamāśramaṇa, the head of the school and with the common consent by the Jaina monks who were present at that time, the Aṅgas and upāṅgas were committed to writing.

Thus it is certain that the system of writing down the manuscripts was in practice even before Bhadrā Bāhu as the works of Sīdhānta cannot have originated at one period. It may be true that canons which were compiled by Puṣpadanta and Devardhigaṇi was the result of a literary activity that must have begun as soon as the organisation of monastic life was firmly established. As a matter of fact there are inscriptions of the 1st and 2nd century B.C. which confirm that the art of writing was much developed in those days. Thus it can safely be said that Devardhigaṇi's labour consisted merely of compiling the sacred texts partly with the help of old manuscripts and partly on the basis of oral traditions. This was the beginning of the religious manuscripts.

FACTORS WHICH HELPED THE ESTABLISHMENT OF THE GRANTHA BHANDĀRS

When the method of writing down the sacred texts was fully adopted, it was but natural that great and best efforts were made to write down all the texts which were in existence. On seeing the increasing number of the manuscripts day by

1. Preface to Mahābandha p 14 and Śrutāvatār p 316

2. Ibid by Vivudh Śrīdhar

3. Bhārtiya Jaina Śramaṇa Sanskriti Ane Lekhan Kālā p 16

day, the Ācāryas and the Head of Community decided that the temples should be the place where these manuscripts should be preserved as they were the only place where the manuscripts could be kept safe and could be easily accessible to the scholars. The place began to be called by the name of Grantha Bhandārs i.e. Storehouses of knowledge. They are also called Śāstra Bhandārs.

SĀDHU'S WORK

The Jaina monks gave their best support to the establishment of the Grantha Bhandārs as they realised their great educational and social value. Since Ācārya Bhadrā Bāhu upto 16th Century A.D. there were powerful personalities among them and their influence on the public was tremendous. They used to travel throughout the country on foot and explained to the Jaina intelligentsia the importance of the sacred texts. Ācārya Kunda Kunda, Umāswāmi, Sīdhasena, Devanandi, Devardhigani, Akilank, Haribhadra Sūri, Jināsena, Gunabhadra and Hemcandra etc. not only filled the Śāstra Bhandārs with their own works but preached the importance of writing down the manuscripts to the masses. They took initiative in the foundation of these Bhandārs. They spent the best part of their life in establishing these storehouses of knowledge for the posterity¹

They explained to the masses that writing down of the manuscripts is not only essential from the educational or religious point of view but it is also a great source of earning goodness (Punya) for future. If we read the prasastis which are written at the end of the manuscripts, we shall see that most of the manuscripts have been copied out due to the result of teachings of these monks². The Ācāryas pre-

- (1) गढु मत्थु जां लिहड लिहावड, पढड पढावह कहड कहावड ।

जा गरु गरि गढु मणि भावड, पुगह अहिउ पुण्यफलु व पावड ॥

—Vaddhāmān Kahā by Narsena

य लेखयन्ति जितनामनपुस्तकानि, व्याख्यानयन्ति च पठन्ति च पाठयन्ति ।

श्रवणाति रक्षणविधौ च समाद्रयन्ते, ते देवमर्त्यशिवशर्म नरा लभन्ते ॥

—Updesa Tarangani

- (2) ये लेखयन्ति सकल मृत्तियौ नुयुग शब्दानुशामनमशेषमलङ्कनीष्व ।

द्धर्दोम शास्त्रमपर च परोपकारसम्पादनैकनिपुणा पुरुषोत्तमास्ते ॥६४॥

किं किं नैतं कृतं न किं विविपितं दानप्रदत्तं न किं ।

केवाऽपन्नं निवारिता तनुमता मोहागुणे मज्जताम् ॥६५॥

ना पुण्यं किमुपाजितं किमु यशस्तारं न विस्तारितं ।

मत्कल्याणकलापकारणमिदं यैः शासनं लेखितम् ॥६६॥

ched that one who does not write or persuade others to write the Granthas or manuscripts, is good for nothing. Only those persons are regarded high and noble who distribute the manuscripts to others for the sake of spreading knowledge'.

At the end of most of the manuscripts we find the following words written "one who writes or makes individuals to write, one who hears or one who makes others to hear, one who gives or one who makes others to distribute, is noble and sharer of Punya. He will surely attain Nirvāṇ some day. The Jaina teachers also stressed the daily reading of these manuscripts and due to inclusion of the Swādhyāva (self-reading) in the six duties for a layman, the system of writing of the manuscripts increased day by day and more and more books were placed in the śāstra bhaṇḍārs as they were the centres of reading.

BHAṬṬĀRKAS & JATĪS

Bhaṭṭārkas and Jatīs or Śrīpūjyas and their disciples called Mandalācāryas, Pāṇḍyās and Brahmacārīs etc. were the originators of the Caityawāsī system. The Bhaṭṭārkas and Jatīs had great influence on the Jaina community for about seven to eight hundred years. Besides their other contributions to the Jaina community, their services towards the establishment of the Śāstra Bhaṇḍārs were valuable and noteworthy. Though they used to travel throughout the country but for a sufficient time and specially in rainy season they used to live at fixed places and such places of their stay became the centres of the manuscript libraries. They were great scholars also. They wrote works themselves and placed their copies in the various temples. Even today the centres of these Jaina Monks are the big centres of Śāstra Bhaṇḍārs, namely Nāgaur, Āmer, Ajmer, Pātan, Jaisalmer, Ahmedābād, Bikāner, Jaipur, Kāranjā, Dūngarpur, Jainabidri. All the Grantha Bhaṇḍārs were established by these Bhaṭṭārkas. As for example the Śāstra Bhaṇḍār of Āmer was established by the Bhaṭṭārak Mahendra kīrtī in the 17th Century. The Granth Bhaṇḍār of Ajmer was founded by the Bhaṭṭārak in 12th Century. The famous Granth Bhaṇḍārs of Nāgaur and Jaisalmer were established in Samvat 1572 (1515 A D) and in 12th Century respectively. They used to engage several scholars and copyists to copy out the works. On

(1) (a) तह्नि केवल चरित अमरछरेण, गायगदी विरयउ विद्वरेण ।

जो पढइ सुणइ भावइ लिहेइ, सो मासग मुहु अविरल लहेइ ॥

—Sudansana Carīyu by Naynandi

(b) पढे सुणी उपजे सुबुधि हवे, कल्याण शुभ सुख धरण ।

मन हरसि मनोहर डम कहै, सकल मघ मगल करण ॥

—Dharma Parīkṣā by Manohardās

religious days they pressed the masses to present such manuscripts to the temples and Granth Bhandārs. Most of the manuscripts which are available in the Libraries, were presented to the temples by the Śrāvakas on the advice of these monks.

(1) As for example a copy of Uttarapurāna of Puṣpadanta was presented to Muni Dharmacandra by Śrī Paharāja and Dhanaraj and his wife Pātamdey in Saṃvat 1577 (1520 A.D.) after getting the manuscript written¹.

(2) In Saṃvat 1533 (1476 A.D.) Dhanakumār Carita was copied for the sake of Muni Ratan Bhūsana and presented to him by Sāha and Dāsā at Nayanpur².

(3) In Saṃvat 1616 (1559 A.D.) the manuscript of Pāṇḍava Purāna was presented to Mandalācārya Lalitakīrti at Āmer by Śrī Nemā in the Neminatha Jain temple³.

(4) The manuscript of Yaśodhara Carita was presented to Ācārya Śubha Candra who was the pupil of Bhattārak Candrakīrti by Sāh Nāthu in Saṃvat 1661 (1504 A.D.)⁴.

- (1) सवत् १५७७ वर्षे नागपुर वास्तव्ये साधु अर्हदास तद्भार्या अल्हामिरि तत्पुत्र साधु पहराज द्वितीय धनराज भार्या पाटमदे एतैरिदं शास्त्रं लिखाप्य मुनिश्रीधर्मचन्द्राय दत्त ।

--Uttarapurāna Ṭika-Āmer Śāstra Bhandār

- (2) सवत् १५३३ वर्षे पौष सुदि ३ गुरौ श्रवणनक्षत्रे श्रीनयनपुरे सुरन्नाग गयासुदीन राज्ये तच्छिष्य मुनि रत्नभूषण तन्निमित्ते खंडेलवालान्वये साह नाथू तद्भार्या नैगमिरि तयो पुत्रा पचायण भार्या पुसरो । साह तेजा भार्या तेजासिरि तत्पुत्र साह डूगर । साह गोन्हा भार्या गोन्हमिरि तयो पुत्रौ साह दासा तयो निजज्ञानावरणीय कर्मक्षयार्थमिदं धन्यकुमारचरित्रं स्वहस्तेन प्रदत्त ।

--Praśasti Sangraha Āmer Śāstra Bhandār-Jaipur

- (3) सवत् १६१६ वर्षे भाद्रपदमासे शुक्लपक्षे चतुर्दशीतिथौ बुधवासरे घनिष्ठानक्षत्रे आमेर महादुर्गे श्रीनेमिनाथार्जनैचन्यालये श्री राजाधिराजभारामल्लराजप्रवर्तमाने साह नेमा इदं शास्त्रं पांडवपुराणनामान मंडलाचार्यश्रीललितकीर्तये घटार्पितं दशलक्षणव्रतोद्योतनार्थं ।

--Pāṇḍava Purāna--Āmer Śāstra Bhandār-Jaipur

- (4) सवत् १६६१ श्रावणमासे ... साह नाथु तेनेद यशोधरचरित्रं लिखाप्य मट्कारक श्री चन्द्रकीर्ति तस्य शिष्य आचार्यशुभचन्द्राय दत्तं कर्मक्षयनिमित्तं ।

--Yaśodhara Carita

(5) In the year 1634 Bāī Karmā presented Jai Kumār purāṇa to Brahma-kāmarāja in the city named Surat¹.

(6) Ādipurāṇa was presented to Bhaṭṭārak Surendra Kīrti by Dewān Balca-ndra Chābra in Saṁvat 1833 (1766 A.D.)²

(7) Pravacana Sāra was presented to Muni Dharma Candra in Samvat 1577 (1502 A.D.) at Nagaur³

(8) Bhāva Sangraha of Devasena was presented to Ācārya Lahtakīrti by Sah Malu in Saṁvat 1609 (1552 A.D.) at Śerpur⁴.

(9) In Samvat 1551 (1494 A.D.) Labdhisār was presented to Muni Laxmī Candra by sri Pāsa śah at Medpāt śripur Nagar⁵.

(10) In Saṁvat 1632 (1575 A.D.) Praśnottara Śrāvakācar of Sakalkīrti was copied by Pandit Ratna for Bhaṭṭārak Lalita Kīrti⁶.

Moreover whenever, they found any manuscript lying, unpreserved or in a bad condition, it was placed in the Śāstra Bhandār by these monks, Due to this system of collection we find today several manuscripts written outside the places where the Śāstra Bhandārs are situated Thus the institutions of Bhaṭṭārakas and Śrī Pūjyas were the best supporters in the establishment, safe preservation and enhancement of the Śāstra Bhandārs Their services in this respect will always be remembered

- (1) मवत् १६६१ वर्षे गुज्जदेशे श्री सूरतावदार श्रीवामपूज्यचैत्यालये हृ वडजातीय
बाई करमा ब्रह्मश्रीकामगजाय जयकुमारपुराण दत्त ।

Jaikumār Purana

- (2) मवत् १८३३ वर्षे मटारक श्री १०८ श्री सुरेन्द्रकीर्तये दीवानश्रीबालचन्द्र
छावडागोत्रस्तद्विध दशलक्षणव्रतोद्यापनार्थ इद पुस्तक घटापित ।

--Ādipurāṇa--Āmer Śāstra Bhandār-Jaipur

- (3) Āmer Bhandār Praśasti Sangrah Page 36
(4) Rājasthān ke Śāstra Bhandār ki Grantha Suchi Vol III p 21
(5) --do-- p 32
(6) --do-- p 32

RULERS & ADMINISTRATORS

Rulers and Statesmen contributed equally to the establishment and preservation of the Jaina Grantha Bhandārs. The Rulers who were non-Jainas also saved these Bhandārs from destruction. The South India dynasties like Rāṣṭrakūṭas, Cālukyas, Pandyaś and Gangāś gave their best assistance to these Bhandārs and due to the support of these kings, there are still great centres of literature. Mahārājā Jaya Singh Sidha Rāy who was very fond of learning established a Royal Library by getting good many books written on the different subjects. He got several copies of Sidha Hema Vyākaraṇa prepared and presented them to the scholars and various Grantha Bhandārs. Kumārpāla established 21 Śāstra Bhandārs in every one of which he placed a copy of Kalpa Sūtra written in golden ink¹. He at his Guru Hemcandra's advice employed several hundred scribes to make copies of the scriptures and distributed them all over India. A number of manuscripts still exists. He himself used to visit the libraries and took much interest in them. Pethadadeva, the Minister of Māndavgarh also established seven Bhandārs.

Among the Administrators, ministers and Dewans of the various states who founded and gave support to the establishment of the Śāstra Bhandārs may be mentioned the names of Vastupāl, Tejapāl, Pethaḍa Sāh of Mandava, Bharata, Nanna, Nānū Godhā, Balcandra Chābrā, Amarcanda and others. Vastupāl and Tejapāl were interested in establishing the Śāstra Bhandārs. Vastupāl² who built one of the famous temples at Mount Abu, established a Bhandār also at a cost of 18 lakhs, which was later on destroyed by the Muslim invaders. Vastupāl wrote one manuscript with golden ink and six manuscripts on Palm leaves. Pethaḍa³ Sāh the minister of Māndavagrah was the follower of Ācārya Dharma Sūri and during the preach of his Guru whenever there comes name of Gautama, the minister presented one gold coin for the writing of the manuscripts. He established seven Śāstra Bhandārs including one at Abu at a cost of 36 thousand gold coins. He provided silken satchels and gold plates to protect leaves from thumb impression at the time of reading. Nānū Godhā⁴ who was the minister of Rājā Mānsingha requested Śrī Bhattāraka Gyaṅkīn to compose Yaśodhara Carita. Bal Candra⁵ Chabira and Amar Candra who

1 श्रीकुमारपालेन सप्तशतलेखकपार्श्वत् ३६ सहस्रभागमस्य सप्तप्रतयः. सौवर्णक्षिरा श्रीहेमाचार्यप्रणीतव्याकरण-चरितादिग्रन्थानामेकविंशति प्रतयो लेखिताः ।

—Upadeśa Tarangini p. 140

2 Bhaṭṭiya Jaina Sramana Samskriti Ane Lakhan Kalā by Muni Punya Vihar. p. 83

3. Updeśa Tarangini page 134

4 Yaśodhar Carita preserved in Āmer Śāstra Bhandār, Jaipur

5 Vira Vāni vol. I

were the Dewāns of the Rulers of Jaipur State, got written several manuscripts and distributed to the various Śāstra Bhandārs of Jaipur City. They also constructed Jain temples in Jaipur City and established Śāstra Bhandārs in them.

Bharat¹ and Nanna, the ministers of Raṣtrakūṭa dynasty in Mānyakheṭa requested the famous poet Puspadanta to compose Mahāpurāṇa in Apabhraṃśa language in 9th Century and patronised the poet. The minister also got many copies of the Mahāpurāṇa and distributed them in various parts of India.

Mohan Dāsa who was the Dewān of Mahārājā Sawai Jai Singh (1678 to 1724) constructed a very big temple in Āmer and established a Grantha Bhanāār in it.²

Dewān Ramcandra Chābrā (1784), Rao Kripārām Pāndyā (1782 to 1790) and several other Dewāns of Āmer and Jaipur gave their full support for the establishment of Granth Bhandārs and copying out the manuscripts for distribution.

Ś R Ā V A K A S

The Śrāvakas played a prominent part in the preservation of these Bhandārs. They enhanced the number of manuscripts by their presentation to Śāstra Bhandārs. On every religious day they used to offer some book. They used to request the scholars and monks to compose the new works and when the new works were completed they got several copies written and presented one copy to each Śāstra Bhandār. They gave support to the scholars. Caudharī Devarāj, Nemicanda Śrīdhara, Sādhu Bhullan, Todarmal, Harsa Sāha, Hemrāj were among the thousands of Śrāvakas who requested the scholars and got prepared the manuscripts. The most important and valuable contribution of these Śrāvakas was that they always wanted the books in the common and national language and also requested the authors either to translate the original works into common language or to compose the new one so that they could easily be able to read these works themselves. Moreover there were several merchants and bankers who got written several copies of these manuscripts and distributed them to the various manuscript libraries for the sake of reading. After the down fall of the institution of Bhaṭṭārakas, they saved the Śāstra Bhandārs from disintegration. They took the management in their own hands and in the time of muslim attacks they concealed them in the basements of the temples. In the later period of 17th to 19th Century, there had been many Hindi Scholars in Rājasthān and Gujrāt who not only composed the works but also shared equally in

1. Uttara Purāṇa of Puṣpadanta.

2. Vīravāni, Jaipur. Vol. I.

writing down the manuscripts and supplied them to various places. They were so enthusiastic that as soon as the learned scholar Pandit Toḍar Mal of Jaipur (18th Century) translated the voluminous Prakṛit work of Gommatasār into Hindi prose, the manuscript copies of this work were got written down and supplied to important Bhandārs of not only of Upper India but of South India also. In the later period they formed an institution where only copying out of manuscripts was done. These institutions existed in most of the important literary centres such as Āmer, Sāṅgāner, Cāksu Toḍāraisingh, Nāgaur, Jaisalmer, Ḍungarpur, Sāgwāra, Sāmbhar etc. Such an institution was closed only 40 years ago in the Jaipur City after the system of printing came fully in vogue.

Some of the names of the Śrāvakas out of the thousands are given here under:—

(1) Dharnā Sāh under the preachings of Jina Bhadrā Sūri presented some manuscripts written on palm leaves to the Bhandār of Jaisalmer.¹

(2) Sahajapāl who lived in Ahmedābād wrote himself hundred manuscripts for presentation to the Grantha Bhandārs.²

(3) Devasunder and Somasunder of Tapāgacha undertook the restoration of Bhandārs at Pātan and Khambāt.

Raidhu, the famous Apabhraṃśa poet wrote more than twenty books in Apabhraṃśa language and every one of them was composed on the initiative of the Śrāvakas. The poet also presented his works to the Śrāvakas after giving their full description. In his *Dhankumāra*³ Carita he gives full story of Nattala Sāh who requested him to compose the work. Nattala Sāh was famous throughout India and

१. सवत १४८७ वर्षे श्रीखरनरगच्छे श्रीजिनराजमूर्तिपट्टालकार श्रीगच्छनायक श्रीजिनमद्र
सूरिगुरुणामुपदेशेन पुस्तकमनिलिखित, शोधित च । लिखापित शाह धरणाकेन
मृतगाटया महिनेन ।

२ श्रीमदहम्मदावादवास्तव्य संघनायक । सहजपालनामाऽऽसीत्, पुण्यप्राग्भारमासुर ॥१५॥
ज्ञानावरणकर्मोत्थध्वान्तध्वमविधित्सया । गुरुणामुपदेशेन, समघपतिरादरात् ॥२३॥
पदमाईप्रियापुत्रविमलदाससयुत । अलेखयत् स्वय वृत्तेरमुष्याः शतशः प्रतीन् ॥२४॥

Praśasti of Kalpa Kīrnāwalr

३. A Descriptive Catalogue of Manuscripts in the Jain Bhandārs of Pātan P. 40

४. Praśasti Sangrah of Āmer Sāstra Bhandār, Jaipur. P. 105.

had his business in all the provinces at that time. He also requested Kavi Śrīdhara to compose Parswanātha Caritra in the year 1189 A.D.

Mānnika Rāja wrote his Nāga Kumāra Carita at the request of Toḍar Mal who was famous in his time as Vastupāl was famous in 12th Century in Gujrāt.¹

Yaśah Kīrti composed the Pāndava Purāna in Apabhraṃsa language and presented his work to Kśemrāja the son of Vilha.²

Jinadatta Carita, a Hindi work of 12th Century was composed by Rajasing on the request of the Śrāvakas.³

Ḍūngara kī Bāvanī was constructed by the poet Padam Nābha on the request of Ḍungara in 15th Century.⁴

Caubīsī Gīta was composed by Delha on the request of some Śrāvakās in the 14th Century.⁵

Jambū Swāmi Carita was composed by Śrī Nāthurām on the request of Kīśan Dev son of Mool Cānda.⁶

Jain ladies also took great interest in getting the manuscripts written by the scholars and copyists. Poet Śhrīdhara, wrote his Bhaviśyadatta Carita on the request of Rūpanī wife of Nārayan.⁷

TEMPLES

Except a few, all the Grantha Bhandārs are situated in the Jain temples and Upāsārās. This shows that in the past these temples remained the centres of learning. The Bhattārkas, Jātīs and Pāndyās, and also some of the scholars used to live in the temple and worked there. They also imparted the religious and other

1. Praśasti Sangraha of Āmer Śāstra Bhandāra, Jaipur. P. 113

2. Ibid. P. 122

3. Manuscript preserved in Śāstra Bhandāra, Jain Temple Patodi, Jaipur

4. Śāstra Bhandār Tholiyā Jain Temple Jaipur

5. Rajasthan ke Śāstra Bhandāron kī Sucī, Part II. P. 379

6. -do- Part III. page 211

7. Praśasti Sangraha of Āmer Śāstra Bhandār, Jaipur. P. 153.

kinds of education to the students at their residence. Students were not taught only religious books but other subjects also such as Grammar, Āyurveda, Jyotiṣa and Mathematics etc.

We find a Jaina temple even where there are only a few families and in every temple there is a Grantha Bhandār attached to it having a small or large number of manuscripts. This shows that not only in the past but even today the temples are the centres of intellectual activities. This condition is specially applicable to the Jaina temples of Rājasthān. The Grantha Bhandārs of Nāgaur, Jaisalmer, Bikaner, Alwar, Bharatpur, Jaipur Ajmer, Tonk, Udaipur, Dūngarpur, Koṭa, Būndi, Kāmā, Deeg etc. are situated in temples only

MATERIAL USED FOR MANUSCRIPTS

Manuscripts which are housed in the Grantha Bhandārs are of various kinds. In the VRIHAD KALPA SŪTRA five kinds of books are described.:-

गन्डीपुस्तक, कच्छपीपुस्तक, मुष्टिपुस्तक, मम्पुटफलक,
छेदपाटीपुस्तकश्चेति पुस्तकाः ।

These five kinds of books are mainly those which are written on palm leaves. Now we shall consider the various kinds of material on which manuscripts were written. Some of them which are found frequent in the Grantha Bhandārs are as follows :-

Manuscripts written on Palm Leaves

Manuscripts written on Bhojpatra

Manuscripts written on Cloth

Manuscripts written on Paper

Manuscripts written on Paper

Manuscripts written on Copper Plates

MANUSCRIPTS ON PALM LEAVES

When the system of reducing the sacred texts into writing was adopted, palm leaves were used for writing. Before 13th Century, the paper industry was neither developed adequately nor was it considered proper to write the manuscripts on paper. The oldest dated manuscript found in one of the Grantha Bhandārs of Jaisalmer is of 11th Century and is written on palm leaves. This is a manuscript of OGHA NIRYUKTI VRITTI of Śaṁvat 1117 i.e. 1060 A.D. There is a description

found in the KUMĀRPĀL PRABANDH that once the King Kumārpāl went to visit the library. Seeing that the books were being written on paper he enquired the reasons for this and he was told that due to the shortage of palm leaves the papers were used.¹

The manuscripts written on palm leaves are frequently available in the Bhandārs of South India in a good number and in the Bhandārs of Paṭṭan, Cambay, Dhalaka, Karnāvatī, Vijapur, Candawātī, Jaisalmer, and Prahladanpur. The palm leaves manuscripts are also of various kinds such as written in ordinary ink, and in golden ink and illustrated one.

All the palm leaves manuscripts have either one hole in the middle or with two holes on the left and the right in case of long manuscripts. The manuscripts are generally placed between two wooden plates

MANUSCRIPTS WRITTEN ON CLOTH

Cloth was a material used by Jaina Scholars for the manuscripts and specially the Citra Patās, Yantra Patās, small Stotrās (prayers) and other such material used to be written on cloth. The earliest manuscript written on cloth and found in Jaina Śāstra Bhandār of Paṭṭan is of 1361 A.D. This manuscript consists of 92 leaves measuring 25"x5". The manuscript is well preserved and the letters are very clear. The other manuscript is of 1396 A.D. and is Sangrahaṇī Tīppankam preserved in the same Bhandār. There is another manuscript Pratisthā Pāṭha in the Grantha Bhandār of Pārswanātha Jaina Temple of Jaipur. This manuscript was written in the 17th Century. Some manuscripts are illustrated with coloured pictures which represent the Tīrthaṅkars. There is a painting on cloth in a Grantha Bhandār Pāṭodī Jain temple, Jaipur in which the idea how the Rājpūta Rulers became dependent on the British, is shown. The maps of three worlds, Jambu Dwīpa, Videha Kṣetra, Adhai Dwīpa and other places according to the Jaina Geography are available in abundance in the Grantha Bhandārs.

MANUSCRIPTS ON PAPER

In most of the Grantha Bhandārs in Northern India, manuscripts are generally found written on paper. But there is no such manuscript written before

१. एकदा प्रातर्गुरून् सर्वसाधूश्च वन्दित्वा लेखकशालाविलोकनाय गत । लेखकाः कागदपत्राणि लिखन्तो दृष्टाः । ततःगुरुपाश्वरे पृच्छा । गुरुमिरुचे श्रीबौलुक्यदेव ! सम्प्रति श्रीताडपत्राणां वृष्टिरस्ति ज्ञानकोशे. अतः कागदपत्रेषु ग्रन्थलेखनमिति ।

13th Century. Manuscript written in 13th Century are good in number in some Bhandārs of Rājasthān as well as of Gujrāt. This shows that in 13th Century the paper industry was much developed. The paper was manufactured in various places of India and was widely manufactured in Rājputānā also. The paper Industry was carried out at some places, such as Sāngāner, and Bīkāner. The manuscripts which are in the several Grantha Bhandārs of Jaipur are written on paper which was prepared in Sāngāner which is 8 miles from Jaipur City.

The manuscripts written on paper are of several size and also of various kinds. The leaves are numbered only on one side. The corners of left and right of the several manuscripts are decorated with the various kinds of paintings in red and blue. Paper manuscripts are found written in golden and silver ink. They are also illustrated. Such manuscripts are found generally in Svetāmbar Grantha Bhandārs. There is manuscript of Kalpasūtra written in golden ink and richly illustrated which might cost about a lakh.

Manuscripts written on wooden plates and copper plates are few in number. But all the Yantras which are in the Jaina temples are written on copper plates.

There is a large Yantra Literature in Jaina temples. All the Yantras are either on copper or bronze plates. Except these, there are silver and gold plates on which also Yantras and Mantras are written and are placed in temples.

पट्टिकातोऽ लिखन्नेमा सर्वदेवाभिधो गणि ।
आत्मकमक्षयायाय, परोपकृतिहेतवे

—Commentary of Uttarādhyayana by
Nemi Candra (12th Century)

There is a Kāstha Pattikā in Jaisafmer Bhandār which is also illustrated.

The copyists of the manuscripts used to write with special pens which were prepared by the experts. Different kinds of pens were used in writing the manuscripts on palm leaves, paper or cloth. In Sanskrit we shall see the various types of pen described in the following lines:-

ब्राह्मणी श्वेतवर्णा च, रक्तवर्णा च क्षत्रिणी । वैश्यकी पीतवर्णा च, असुरी श्यामलेखिनी ॥१॥
श्वेते मुखं विजानीयात्, रक्ते दरिद्रता भवेत् । पीते च पुष्कला लक्ष्मीः, असुरीक्षयकारिणी ॥२॥
चिताग्रे हरते पुत्रमघोमुखी हरते धनम् । वामे च हरते विद्या, दक्षिणा लेखिनी लिखेत् ॥३॥
अग्रग्रन्थिहरेदामुर्मध्यग्रन्थिहरेद्वनम् । पृष्ठग्रन्थिहरेत्, सर्वं निर्ग्रन्थिलेखिनी लिखेत् ॥४॥
नवागुलमिना श्रेष्ठा, अष्टौ वा यदि बाधिका । लेखिनी लेखयेन्नित्यं, धनधान्यसमागमः ॥५॥

KINDS OF INK USED

The ink used in writing the manuscripts was also of various kinds. There are six kinds and their method of preparation was also different. Three kinds of ink used for writing on palm leaves are as follow —

1st kind

महवर-भृङ्ग त्रिफला, काशीम लोहमेव नीली च ।
समकज्जल बोलयुता, भवति मयी ताडपत्राणाम् ॥

2nd and 3rd kind

कज्जल पा (पो) इग बोल, भूमिलया पारदस लेम च ।
उमिगजलेग विघसिया, वडिया काऊग कृट्टज्जा ॥१॥
तत्तजलेग व पुग्गमा, घोलिज्जती दढ मसी होइ ।
तेग विलिहिया पत्ता, वच्चह रयणोइ दिवसु ख ॥२॥
कोरडए चि सरावे, अ गुलिमा कोरडम्मि कज्जलए ।
गद्दह सरावलगा, जाव चिय चि [क्क] गं मुग्गड ॥३॥
पिचुमदगु दनेस खायरगु दं व बीयजलमिस्स ।
भिज्जवि तोएग दढ, महह जा त जल सुसइ ॥४॥

4th kind

Means of preparation for writing on the paper or cloth —

निर्यामात् पिचुमन्दजाद् द्विगुणितो बालस्तत कज्जल,
सजात निलतैलतो हुतवहे तीव्रातप मर्दितम् ।
पात्रे शून्यमये तथा ज्ञान (?) जलैर्लाक्षारमैर्भावित
मद्भल्लातक-भृगराजरमयुक् सम्यग् रसोऽय मयी ॥१॥

5th and 6th kind

मप्यर्थे क्षिप सद्गुन्द, गुन्दार्धे बोलमेव च ।
लाशा बीयारसेनोच्चैर्मदयेत् ताम्रभाजने ॥१॥
बोलस्य द्विगुणो गुन्दो, गुन्दस्य द्विगुणा मर्षा ।
मर्दयेद् यामयुग्म तु, मयी वज्रममा भवेत् ॥१॥

There were also some rigid principles of writing the manuscripts and the writer had to follow them. How long the letters should be and of which size, where the letters should be curved and where they are required to be written in straight way:-

अक्षराणि ममशीर्षाणि, वतुलानि घनानि च ।
 परस्परमलग्नानि, यो लिखेत् स हि लेखकः ॥
 समानि समशीर्षाणि, वतुलानि घनानि च ।
 मात्रासु प्रतिबद्धानि, यो जानाति स लेखकः ॥
 शीर्षपितान् सुसपूणान् शुभश्च रीगतान् समान् ।
 अक्षरान् वै लिखेद् यस्तु, लेखकः स वरः स्मृतः ॥

QUALIFICATION OF COPYISTS

Every layman was not allowed to write or copy out the manuscripts. The writer should have been familiar with the Alphabets of every state and an expert in all the languages. He should be genius, good in talking, sensible, and having control over his INDRIYAS,

सर्वदेशाक्षराभिज्ञ सर्वभाषाविशारदः ।
 लेखकः कथितो राज्ञः सर्वाधिकरणेषु वै ॥१॥
 मेधावी, वाक्पटुर्धृष्टिः, लघुहस्तो जितेन्द्रियः,
 परशास्त्रपरिज्ञाता, एष लेखक उच्यते ॥२॥

The writer should possess the various instruments of writing. These have been described in the following stanza:-

कुपी १ कज्जल २ देश ३ कम्बलमहो ४ मध्येच शुभ्र कुश ५,
 काबी ६, कलम ७, कृपाणिका ८, कतरणी ९, काष्ठ १० तथा कागलम् ११ ।
 कोकी १२, कोटरि १३, कलमदान १४, क्रमणो १५, कट्टि १६ स्तथा काकरो १७,
 एते रम्यकाक्षरैश्च सहितं शास्त्रं च नित्यं लिखेत् ॥१॥

HANDLING THE MANUSCRIPTS

In the end of the manuscripts, the writer writes some advice for the readers. He requests the readers to handle the manuscript properly as with great difficulty the manuscript was written. They also used to write that they have done only true copy

of the manuscript from other manuscript without changing any word and if there is any mistake, they should not be blamed for the same.

अदृष्टदोषान्मतिविभ्रमाद्वा, यदर्थहीनं लिखितं मयाऽत्र ।

तत् संबंधमार्थैः परिशोधनीयं, कोपं न कुर्यात् खलु लेखकस्य ॥

यादृशं पुस्तकं दृष्टं, तादृशं लिखितं मया, यदि शुद्धमशुद्धं वा मम दोषो न दीयते ॥

मग्नपृष्ठकटिशीवा, बद्धदृष्टिरधोमुखम् । कण्ठेन लिखितं शास्त्रं, यत्नेन परिपालयेत् ॥

बद्धमुष्टिकटिशीवा, मददृष्टिरधोमुखम् । कण्ठेन लिखितं शास्त्रं, यत्नेन परिपालयेत् ॥

लघु दीर्घं पदहीनं बज्रगहीनं लक्षणं हुई, अजाणपणइ मूढपणइ पडत हुई ते सुधकरी भणज्यो ॥

MANAGEMENT OF THE GRANTHA BHANDĀRS

Granthas enjoy the same respect as Gods and they are respected as next to Tirthankaras in the Jaina religion because what is written in the texts, originally came out from the mouth of the Tirthankaras as such the Grantha Bhandārs are held in great esteem. Every one going to a temple has to visit the Grantha Bhandār also and to read some lines of a manuscript. Thus the Grantha Bhandārs have an important place in the society. The management of the Grantha Bhandārs is entrusted to such persons who are either the scholars or possess some knowledge about the manuscripts.

In ancient time, the management of the Śāstra Bhandārs was under the guidance of the monks and Sādhus. From 13th Century Bhaṭṭārakas became influential and the Śāstra Bhandārs came under their control. In the beginning they were the great scholars so they themselves managed the Śāstra Bhandārs very efficiently. They had with them several persons who used to be experts in writing and copying out the old manuscripts. Wherever they used to go, they used to keep with them a number of manuscripts. They exercised great vigilance over manuscripts. Whenever it was found that particular leaves of the manuscript were damaged, then immediately new leaves were substituted for the damaged ones. Veshthans, wooden plates were also often replaced. Some time they used to sell the manuscript to the Śrāvakas for placing them in other Śāstra Bhandārs. In short we can say that the Bhaṭṭārakas and their pupils had full control over the management of the Śāstra Bhandārs.

But after the down fall of this institution the management of the Bhandārs came into hands of the House holders. Some of the Śrāvakas were great scholars in their time. There was remarkable progress in the number of manuscripts. But some time after the management vested into the hands of illiterates and persons of backward ideas, neither the Jainas used the manuscripts nor they allowed persons of other religion to do so. Some times the manuscripts remained in locked for years and were reduced to ashes.

Generally every Bhandār whether it is a big or small is managed or run on the lines of a library. Every manuscript is entered in a register which is called Granth Sūci or catalogue of the manuscripts in which names of the manuscripts, authors and their language are quoted. The number of the register is also pasted on the Vesthanas of the manuscripts so that there may be no inconvenience in taking out the manuscripts from the Bhandārs. Previously when there was no Almirāh system, all the manuscripts were either placed in cloth bags or in wooden boxes. At present also the same system of cataloguing exists. I have seen several Grantha Bhandārs where full account was maintained of Granthas i.e. how many have been issued to the Śrāvakas for reading and how many were returned by them and how many were kept in the Śāstra Bhandārs. This account was maintained daily. Full name and address of the readers were written and receipt signatures taken in Bahis. There was a rule according to which a complete manuscript was not given to the readers but either half of it or a smaller part was issued. There were two advantages in this system. The first was that more than one person could read the manuscript and the second was that the book could not be completely lost.

Every year either on the day of Śruta Pancamī¹ or in the month of Bhādrapad all the manuscripts are taken out from the room and kept in the sun shine for some time so that there may be no danger to the manuscripts from worms and dampness.

In order to create some interest among the persons, the management some time arranges exhibitions in the temples on the religious days or at Śruta Pancamī. These functions are attended by the members of the community. On these occasions they show the importance of the manuscripts.

There used to be a section in every important library where the work of writing down or copying out the new manuscripts was done. From these places outsiders also got the manuscripts written for them. These copyists were like printing presses and they used to earn their livelihood by writing the manuscripts. Pen-holders, ink and other material of writing were either supplied by the temple or they used to manage for themselves.

In these libraries daily sermons are held. A scholar reads a religious work and others listen to him. This system of Śāstra Sabhā is still in vogue at several places. The Śāstra Sabhā of Jaipur and Agra ever remained famous. In these conferences the importance of the writing down of the manuscripts is also imparted to the listeners. In the noon speeches are held. In Agra at the time of Banārsi Dāsa

1 It comes always on the 5th day of bright Jestha month

(17th Century) there was a very good association, where the learned and old persons used to come and discuss with each other the principles of religion and other subjects. These persons used to request scholars to write new works of their choice in order to quench their thirst of learning.

Upto the 19th Century the management of the Grantha Bhandārs remained good, and great care was taken to save the manuscripts from destruction. But during the last one century due to the printing presses the care for manuscripts was less and less. When the readers could get printed books of the same author, they began to forget to read the manuscripts and as such the attention towards the safety of the manuscripts fall down. During the last 50 years the management of the Grantha Bhandārs turned from bad to worse and as such the condition of the Grantha Bhandārs at present is not good in the villages and towns.

HOW THE MANUSCRIPTS ARE PRESERVED

Manuscripts are handled with great care in the Śāstra Bhandārs by the management. There is a scientific process through which a manuscript is to be passed before it is placed in the Śāstra Bhandārs. Apart from the process there are strict instructions written at the end of the manuscript, that the manuscript was written with great difficulty so it should be preserved with great care.¹ The manuscripts are rarely given to every one because it is stated that these books when passed on into other hands are seldom returned

लेखिनी पुस्तक रामा परहस्ते गता गता ।
कदाचित् पुनरायाना स्तब्धा मण्डा च क्षुम्बिता ॥

WOODEN BOARDS

Every manuscript is placed between two wooden boards of the size of the manuscript. These boards are prepared specially for them. There may be one or two holes in the Boards. One hole is made in the centre while two holes are on both the sides of the boards so that the string in which the manuscript is strung may also pass on and the manuscript may be tightened. Wooden boards are used specially for palm leaves manuscripts but when manuscripts written on papers came into use, paper boards began to be used as they were cheaper and also available easily in the market. Cloth was used to be wrapped on these boards. Most of the manuscripts were written on paper are under the card boards

१ कष्टेन लिखितं शास्त्रं यत्नेन परिपालयेत् ।

STRING TOGETHER

As already said that palm leaves manuscripts have either one hole in the centre or two holes on both the corners. In these holes silken or cotton string used to be passed on. This string used to serve a good help to the readers while reading the manuscripts. Moreover due to this string the leaves of the manuscript are not loosened and remained tight. Due to this string, i. e. Granthi, the manuscript began to be called Granthas and store houses of these manuscripts as GRANTHA BHANḌĀRS. But the manuscripts written on paper are not strung together though the manuscripts written in 13th to 16th Century have some space left in the Centre and possess some sign-bit these manuscripts do not contain holes.

VEṢṬANA

After the manuscripts are strung together they are placed in Veṣṭana which are made of cloth. The piece of cloth of the same length and breadth which used for wrapping the manuscripts is called Veṣṭana. Generally one manuscript is kept in one Veṣṭana. The Veṣṭanas are prepared locally.

BOXES

These Veṣṭanas and Vastās were placed in the wooden boxes so that they might remain safe, and rain wind or worms may not harm the manuscript.

UNDERGROUND ROOMS

At the times of invasion the manuscripts were placed in the underground rooms of the temples. In most of the temples such rooms called Bahrās, are found. Due to these underground rooms numberless manuscripts had been saved, but in some cases manuscripts once placed were never brought out again. The Bhaṇḍārs of Nāgaur, Āmer, Ajmer, Bharatpur, Kāmā, Bayānā, Baswā and Dausā were previously in the underground rooms of the temples and could be saved only because they were underground. These were constructed in such a way that from outward when they were closed by placing a stone slab on the door of the room it appeared as if there was no room. The gates of these underground rooms used to be very small but inner portion of these used to be quite large.

CHAPTER II

GRANTHA BHANDARS IN INDIA

Early in the 8th Century Muslim invasion began and in 712 A. D. Muhammad-bin-Qāsim attacked Sindh and after defeating Dāhir, the king of Sindh, he carried on mass massacres. In the beginning temples were wantonly disecrated. The temple of the Sun at Multān was ravaged and its treasures were taken away by Muhammad-bin-Qāsim¹. After this Muhammad Ghaznī destroyed and plundered many temples that fell in the way of the Ghaznavide army. He destroyed all the property of the temples ruthlessly, broke the idols, damaged the artistic beauty of the temples and burnt the literary collections preserved in them. There was no safety at all and all round there was bloodshed, forced conversion to Muslim religion and burning of the manuscripts and other literary and artistic treasures.

MANUSCRIPT LIBRARIES DESTROYED BY MUSLIM INVASION.

According to the Muslims the Qurān contains the whole truth and it is the only book which should exist. If books written in various languages are in accordance with the Qurān, there is no necessity that they should survive because the Qurān embodies their contents and if they are against the Qurān they deserve to be destroyed. These were the views of the Khalifās and the General of Khalifā Umer who conquered Alexandria in Egypt in 640 A. D. destroyed the famous Library thereafter having obtained ordered from Khalifā. There was a big collection of books in that library written in various languages but they were all burnt down.²

In India also the Muslim Invaders destroyed numerous temples along with the books which were collected in them. Mahmūda Ghaznī alone looted scores of temples and destroyed whatever was found in them. He conquered whole of Upper India and destroyed the religious, cultural and literary works ruthlessly. Thus old and valuable literary wealth of the Jainas was destroyed by the Muslim invaders.

WHY GRANTHA BHANḌĀRS IN OUT OF WAY PLACES.

Due to this dangerous insecurity, system of establishing the Grantha Bhanḍārs in out of way places was adopted so that there might be less danger of attack. The famous Jaina Bhanḍār of Jaisalmer was established only with the idea that in such a desert there were less chances of the attacks. Moreover in the temples underground rooms were constructed and at the time of attack all the manuscripts and other materials of artistic beauty used to be concealed in them. We find such rooms in most of the temples. In the temple of Sāngāner, Āmer, Nāgaur,

1 History of Muslim Rule by Iśwari Prasād p. 37

2 History of India by Eliah page 415-16

But still the number of the Grantha Bhaṇḍārs which had been saved from destruction is quite large. Most of them have not been seen so far by the scholars and therefore the work of their cataloguing is to be completed. In this respect the Bhaṇḍārs of Punjab, Uttar Pradesh, Bihar, Madras, Hyderabad and Madhya Pradesh are still lying unseen by the scholars.

SVRVEY OF GRANTHA BHANḌĀRS BY THE WESTERN SCHOLARS

In the year 1860 the Government of India gave their attention to the ancient Grantha Bhaṇḍārs situated throughout India. The research work of the Bhaṇḍārs and their cataloguing was begun and the Grantha Bhaṇḍārs of Pāṭan, Khambāt, Ahmedābād, Jaisalmer, Kāranjā etc. were seen by the great scholars such as Dr. Buhler, Peterson, Bhaṇḍārkar etc. The reports submitted by them covers the following period of their research.

WESTERN SCHOLARS

- (i) Dr. Buhler's¹ report Part 1st covers the manuscript seen during the year 1870-71 and known as collection of 1870-71

-do-	2nd	-do-	1871-72
-do-	3rd	-do-	1872-73
-do-	4th	-do-	1873-74
-do-	5th	-do-	1874-75
-do-	6th	-do-	1875-76
-do-	7th	-do-	1877-78
-do-	8th	-do-	1879-1880.

- (ii) Dr. Peterson also thoroughly examined the Bhaṇḍārs' and published his report in six volumes covering the period of research of the manuscript as follows :—

1. The list of manuscripts in all these collections have been published in a catalogue of collections at Bombay Government Central Press. 1880.

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Mozamābād, Ajmer, Jaisalmer, Fatehpur, Doonī, Mālpurā and several of others, there are still under ground rooms which are used for placing not only the manuscripts but the statues also. There was a big Bhandār in Āmer which was in the underground room and was brought in the upper room of the temple only 30 years ago. The whole portion of the famous Bhandār of Jaisalmer was preserved underground. The valuable manuscripts written on palm leaves and paper were safely preserved in such places. There is still a belief among the people that a bigger Bhandāra still exists in the underground rooms at Jaisalmer. In some of the temples manuscripts are preserved in the upper portion of the temple and at the time of invasion they are placed in the underground rooms and the small gate of this repository is to be closed with plaster.

The system of placing the manuscripts in out of the way places also helped those who were desirous of quiet study and contemplation. As there was perfect peace and calmness and no chance of disturbances there, this system was adopted not only by the Jains but also by the Budhās and Aṅgā. Ellora and Bāgha are the instances of such places

ESTABLISHMENT OF THE GRANTHA BHANDĀRS

The Grantha Bhandārs were established through out India from North to South and East to West. There remained no city or town or even big village in which the Grantha Bhandārs were not established, but due to the continuous attacks of the foreigners in the North and religious ill feelings in South between Jains and Brāhmins several Grantha Bhandārs were destroyed and reduced to ashes and rest of the Bhandārs were shifted to big towns and cities. Out of the Bhandārs founded by Kumārpāla and Vestupāla and other Jaina Ministers, at present none exists. This is accounted for by the fact that Kumārpāla's¹ successor Ajaipāla was very hostile to Jains and Jainism and he tried his best to destroy the Jaina literature. Moreover when the manuscripts were placed in the underground portion of the temples at the time of invasion or war, the manuscripts used to be kept there for a long time and as such thousands of the manuscripts were reduced to ashes due to oblivion. Some of the Grantha Bhandārs were automatically finished for ever as the management neglected to take precaution for their preservation. The whole of the Māroṭha Bhandār (Rājasthān) decayed and became ashes due to the management².

1 Descriptive catalogue of manuscripts in the Jaina Bhandār at Pāṭan. p 33

2 Old manuscript list of Māroṭha Bhandār preserved at Mahāvīra Bhawan, Jaipur.

The 1st report covers the period of the year 1882-83

2nd	-do-	-do-	1883-84
3rd	-do-	-do-	1884-86
4th	-do-	-do-	1886-92
5th	-do-	-do-	1892-95
6th	-do-	-do-	1895-98

SURVEY WORK DONE BY INDIAN SCHOLARS:-

Among the Indian Scholars Dr. R. G. Bhandārkar made an extensive tour in search of Sanskrit manuscripts. His reports were also published in six parts covering the period from the year 1879 to 1891 as follows:--

No. 1 covers the manuscripts found in the year 1879-80

2	-do-	-do-	1880-82
3	-do-	do	1882-83
4	-do-	do	1883-84
5	-do-	do	1884-87
6	-do-	-do-	1887-91

Raibahādur Hiralal,¹ after seeing the Bhandār of Madhya Pradesh and Berār published a report in which manuscripts of the Jaina Bhandārs of Kāranjā and others are mentioned.

Dr H. D. Velankar also published Jinarātnakośa, an alphabetical Register of Jaina works and Authors Vol. I under Bhandārkar Oriental Research Institute, Poona This catalogue was published in the year 1944.

Dr Banarsidas² and Kunte also visited the Jaina Bhandārs of Punjab and prepared the catalogue of the manuscripts of these Bhandārs. This was published by Royal University Library Lahore in 1939.

1. Catalogue of Sanskrit & Prakrit manuscripts in Central Province and Berar by Raibahādur Hiralal B. A.

2. Catalogue of manuscripts in the Punjab Jaina Bhandārs by Banarsidas Jain, published by Punjab University Library Lahore in 1939.

Thus in the past several attempts were made to investigate these Bhandārs and their catalogues have also been published. But as a matter of fact all the Bhandārs situated throughout India are too numerous to be examined by a small band of scholars. A list of the Jaina Grantha Bhandārs situated in the main cities of India other than those of Rājasthān is given in Appendix. I

But the Jaina Bhandārs of Rājasthān where their number is quite large have not yet been surveyed by any scholar. No other province of India contains as many Bhandārs as Rājasthān does. They have survived because they were under the protection of Rajput rulers and their territories were rarely invaded by the Muslims. Even when invasion took place the resistance was very stiff and the invaders did not generally succeed in committing acts of destruction. In the following pages the first attempt has been made in this direction to survey the Grantha Bhandārs of Rājasthān.

IMPORTANT BHANDĀRS OF INDIA

A short description of some of the important Bhandārs which possess valuable collections of manuscripts is as follows -

(1) ŚĀSTRA BHANDĀRS OF DELHI

Since its foundation Delhi remained capital of India. In the manuscripts written in the 14th and 15th Century, the city is called Yoginīpur and in this respect the manuscript of *Pañcāsti Kāya*¹ is the first manuscript in which Delhi had been named as 'Yoginīpur'. It was copied in Delhi in Samvat 1329 i.e. 1272 A.D when Gayāsuddhī Balbana was the emperor of India.

In spite of constant changes in the kingdoms, Delhi remained the centre of learning and literature. In most of the Grantha Bhandārs of Rājasthān, there are some manuscripts which were copied at Delhi and placed in these Bhandārs. Most of the books of Apabhramśa were first copied in Delhi and then sent to other Bhandārs of India. The Jains not only dominated in the Hindu period but in the Muslim rule also the city remained the centre of Jaina activity. In the time of Ananṅpāl Naṭṭal Sāh was his minister. On his request Śrīdhara² composed *Parśwanātha Carita* in Apabhramśa language in samvat 1189 (1132 A.D.).

1 Rājasthān ke Jain Śāstra Bhandāron ki Sūci. Part II.

2 Praśasti Saṅgrah of Āmer Śāstra Bhandār, Jaipur p 129

Thakkar Pheru was the royal treasurer of Allāuddīn Khiljī. He was an expert in the test of jewellery and coins. He composed *Yugapradhāna Caupai* in saṃwat 1347 (1290 A.D.) and *Ratna Parīkṣā*. *Dravya Dhātūtpatti*, *Vāstusār Prakaraṇa* and *Joiśasār* in Saṃwat 1372 (1315 A.D.). In Saṃwat 1500 (1443 A.D.) Yaśah Kīrti completed his *Harivṃśa Purāṇa* in Delhi, On the request of Sāhu Divara in the time of Jalāl Khān. In this way there were several authors who wrote and copied works in Delhi. The illustrated manuscript of *Ādipurāṇ* which is at present in the Śāstra Bhaṇḍār of Jaina Terāpanthī Temple, Jaipur was copied in Delhi. In the 17th Century Bhagwatī Dāss was a great Hindi scholar who wrote more than 50 Hindi works in Delhi which have been recently discovered in Bhaṭṭarkīya Grantha Bhaṇḍār, Ajmer.

At present there are 8 manuscript libraries in the City. But out of these, the collection in the New Mandir Dharampurā is very large. The total number of the manuscripts collected in the temple is about two thousand. Most of the manuscripts are of the 16th to 19th century. The other manuscript libraries are in the Jain temple of Seṭha Kucā and in Jain Pancayatī Mandir. In these Bhaṇḍārs the rare manuscripts of Saṃskṛit, Prakrit, Apabhraṃśā and Hindi are in quite a good number. A very old work of Hindi i.e. *Prādyumnā Carita*² of V. S. 1411 (1354 A.D.) composed by the Sadhāru Kavi is in collection of the Naya Mandir Bhaṇḍār. The fully illustrated copy of the *Ādipurāṇa* composed by Puśpadanta Kavi in Apabhraṃśa is a very fine manuscript from the point of Indian art. These Bhaṇḍārs are also very old. Delhi remained the seat of the scholars and learned Bhaṭṭārakās, so there are several manuscripts written by them also.

The Śāstra Bhaṇḍār of Nayā Mandir contains a good collection of the manuscripts. The total number of which is 995. The collection was made between 15th to 19th century. Manuscripts of Dhavalā, Māhādhavalā and Jaidhavalā copied recently are also in the collection. The manuscript copy of Hindi translation of Rājavārtika written by Pannālāl of Sahāranpur is also in this Śāstra Bhaṇḍār. Just like Saṃskṛit, manuscripts written in the Apabhraṃśa and Hindi are also in large number.

There are two manuscripts of *Tattvārtha Sūtra* and *Daślaxaṇa Jaymāla* which are written in golden ink and look very beautiful. The Śāstra Bhaṇḍār is well arranged and preserved.

1. Manuscript Catalogues Obtained through Lālā Pannā Lāl Jain Delhi,

2. Published by Sābitya Śodha Vibhāg of Digamber Jain Atīśhaya Kṣētra Śrī Mahaviṃśī Jaipur

(ii) JAINA GRANTH BHANḌĀRS OF ĀGRĀ

Āgrā was founded towards the close of the 15th century by Bahlol Lodi, and his son Sikandar Lodi removed the seat of Government from Delhi to Āgrā. From Akbar to Aurangzeb, Āgrā was the capital of India and after the construction of Tājmahal it became one of the most well known cities in the world.

The Jainas predominated in the city from the very beginning. In the 17th and 18th centuries most of the Hindi scholars were born in this city. The famous Kavi Banārsīdās of 17th century lived here. He established a study circle there and began to discuss the questions on various topics. Śrī Bhagvatīdās of Delhi who was also a contemporary of Banārsīdās, wrote "Argalpurajīnavandanā" in which he described fully the Jaina temples of Āgrā. He wrote this work in Saṃvat 1651 (1594 A D) when Shahjahan was the Emperor and has mentioned names of several persons who contributed towards the construction of the Jaina temples

The other great scholars who flourished at Āgrā are Bhūddhar Dās, Bhairya Bhagwatī Dās, Dyānat Rai etc

There are 28 Jain temples in the city. Out of them eight have collections of manuscripts and the most famous Śāstra Bhanḍār which was the seat of the Jain scholars is the Moti Kutra Jain temple. The Śāstra Bhanḍār contains more than a thousand manuscripts written on paper. The manuscripts of this Bhanḍār are generally written in 16th to 19th centuries. Manuscripts written in 20th century are very few in number. This shows that the city was a literary centre from 16th to 19th century. But inspite of the importance of the Grantha Bhanḍārs, the manuscripts are not catalogued and systematically arranged. As such scholars are to face the great difficulty in searching out the manuscripts they want. Recently one Jain research institute has been established at Hari Parbat where arrangements are being made for the research on various subjects. Catalogues of various Bhanḍārs are under preparation.

(iii) GRANTH BHANḌĀR OF SONIPAT

The Śāstra Bhanḍār of Sonipat near Delhi is also an important one. There are 750 manuscripts in this collection. The manuscripts are partly in Saṃskrit and partly in Prākṛit. There are some manuscripts in Hindi also. The following deserve a reference:-

- (1) Rai mall's Ādīpurān (17th century)
- (2) -do- Padampurān (17th century)

- (3) *Sāmyaktva Kaumudī* by Kiśandās composed in the year 1722 A.D.
- (4) *Harivaṇśapurāṇ* by Laxmidās in Hindi composed in the year 1829 A.D.

(iv) AMAR GRANTHĀLAYA INDORE

The Amar Granthālaya of Indore has a good number of manuscripts of which majority are in Saṁskṛit and Hindi. Copies of *Aṛistadhyāya* of Prākṛit, *Gyān Deepikā* of Hari Cāndra in Hindi and *Jotiśa Sār Sangrha* by Ratan Bhānu in Saṁskṛit are worth mentioning.

(v) ŚĀSTRA BHANḌĀR OF KĀRANJĀ¹

There are more than 2000 manuscripts in the Śāstra Bhaṇḍār of Kāranjā in Akola district of Gujrat State. This is one of the best collections in the State and includes some rare works useful for scholars. All the three temples of this old city possess fine collections of old manuscripts, the Balātkāra collection being the biggest one. All the manuscripts are written on paper in Nāgarī script. The manuscripts are well preserved. The earliest of them is that of *Upāskacāra* of Samantabhadra with a commentary of Prabhācandra. It was copied in V.S 1415 Sunday the bright fortnight of the month of Māgha corresponding to 6th June 1359. Another manuscript is of *Pancāstī Kāya* of Kunda-Kunda copied in Saṁvat 1468 (1411 A.D.) when Virammadeva was the king of Gopācala (Gwalior). A few more manuscripts are dated in the same century and hence this Bhaṇḍār is more or less than 500 years old.

(vi) PĀṬAN BHANḌĀRS²

Ever since its foundation, Pātan had been the centre of Jainism and under beneficent royal patronage afforded to it in the 11th, 12th and 13th centuries, the scholars attached to it devoted themselves for writing historical, philosophical, literary and other works. Although the works were continued in the 14th, 15th and 16th centuries and still later, the works composed in the 11th to 13th centuries are of greater historical interest than those composed later on. This literary activity resulted in the formation of great libraries for collecting and preserving old, contemporaneous and new compositions. Pātan was the centre of Jaina literature from 11th

1 Catalogue of Saṁskṛit & Prākṛit manuscripts in Central provinces & Berar by Raibahadur Hiralal B.A.

2 A descriptive catalogue of manuscripts in the Jaina Bhaṇḍārs at Pātan by C.D. Dalāl, published by Oriental Institute, Barodā, 1937.

century and under the reign of Ajayapāla who was the great hater of Jainas and Jainism, Minister Udayana and others at that time removed the manuscripts from than one Pāṭan to Jaisalmer and other unknown places¹

Among the present collections in Pāṭan the first and the foremost is the famous palm leaf collection in Sanghavi Pādā. This collection belongs to Laghupo-sālika branch of the Tapāgaccha. The collection containing 413 manuscripts, most of them contain single work though there are many manuscripts which consist of more than one work.

The collection of the Sangha Vakatajī's Śeri, Fofalia Vādā is the largest one at Pāṭan. It contains 2686 paper manuscripts and 137 palm leaf manuscripts. Dr. Peterson has described 76 palm leaf manuscripts of this collection in his 5th Report.

There is a large collection of paper manuscripts in the Grantha Bhaṇḍār of Vadhi Pārswanātha temple. This Bhaṇḍār contains not only literary and old Jaina manuscripts but also good manuscripts of literary and philosophical works of the Brāhmins and Budhists.

The Grantha Bhaṇḍār of Āgalaseri consists of 3035 paper and 22 palm leaf manuscripts and one cloth manuscript. The collection is specially rich for the sacred books of the Jainas and the commentaries thereon, some of which were copied at the expenses of a Jaina millionaire Candusāh of Pāṭan in the beginning of the 16th century. There are also many manuscripts of Jain Rāsas in old Gujarātī.

The Bhaṇḍār of Bhābhā Pādā is the collection of Vimala a branch of the Tapāgaccha. It has two collections one containing 528 and the other containing 1824 manuscripts.

The collection of the Sāgar's Upāśraya contains 1309 paper manuscripts most of which are of literary interest.

Besides the above collection there are several different collections which also have paper and palm leaf manuscripts. Out of these seven Bhaṇḍārs, Khartarwāsi Bhaṇḍār is most important. In this Bhaṇḍār dramas of Vātsayan, the minister of of Paramardideva of Kalinjar exists.

The earliest dated manuscript at Pāṭan was copied in 1062 A.D. There are about half a dozen undated manuscripts which were written earlier., the script of

1. A descriptive catalogue of manuscripts in the Jaina Bhaṇḍārs at Pāṭan by C.D. Dalāl, published by Oriental Institute, Barodā, 1937.

Damyanti and Cāndra Mahattara's Prakrit commentary Sītari and other manuscripts point out that they were written in the 10th century A.D. Among the places where the manuscripts were copied are Pātan Cambay, Dhalaki, Karnavati, Ḍūngarpur, Vijaipur, Candrāvati and Prahlādpura

Besides the palm leaf and paper manuscripts, the Bhaṇḍār contains two manuscripts on cloth one of which written in Saṁwat 1418 (1361 A.D.) and consists of 62 leaves measuring 25" x 5". The manuscripts are well preserved and the letters are very clear.

(vii) JAINA SIDHĀNT BHAWAN ĀRRĀH

The collection of the manuscripts in Jaina Sidhant Bhawan Ārrah is also good. The Bhawan was built some time back but the collection of the manuscripts was made from the Jaina temples and individual persons. There is a good number of the manuscripts which are on paper as well as on palm leaf. The Bhaṇḍār consists of the following kinds of manuscripts:—

- (1) Manuscripts written in Kannar script.
- (2) Manuscripts of Saṁskṛit, Prakrit and Hindī written in Nagari script.
- (3) Gutakas.

The manuscripts collected are of 18th, 19th and 20th century. The following manuscripts are worth mentioning.

- 1 VIDYĀNUVĀDĀNG - composed by an unknown author. It deals with Pratiṣṭha and is written in Saṁskṛit. It is a collection work based on the previous works of Virācārya, Pūjyapād, Jinasena, Gunabhadra, Vasunandi, Indunandi and Āśādhara.
- 2 MADAN KĀMA RATNA - composed by Pūjyapād in Saṁskṛit. It is on Ayurveda.
3. NIDĀN MUKTĀWALI BY PŪJYAPĀD - The manuscript is in Saṁskṛit and deals with Ayurveda.
4. ŚAṬ DARŚAN PRAMĀNA PRAMEYA-NU-PRAVEŚA - The manuscript is on philosophy and written in Saṁskṛit by Śubhacandra.

5. GĪTA VĪTARĀGA:—by Panditācārya cārūkīrti. It is also in Śaṃskrit written in praise of a Tirthankara.
6. PRĀKRIT VYĀKARAN:—composed by Śrutasaḡar. It is on grammer and written in Śaṃskrit and Prākṛit.
7. TAṬṬVĀRTHA VRITTI:—by Bhāskarnandī. It is a commentary on the famous book Taṭṭvārtha Sūtra of Umā Swatī

(viii) JAINA GYĀNA BHANḌĀR LIMBIDĪ¹

Limbibī was a centre of Jaina Sthāṃkavasī Sect. The Sādhūs of that sect used to assemble there every year or any time in a year. These monks required books to be studied. Thus for the study of the monks, the manuscripts were collected. For this collection Setha Dāsā Devcanda took initiative and spent money in the collection and preservation of the manuscripts. The present collection of the manuscript was made in the year 1820 by Khartar Gacha Sādhū Rīdhī Sāgarjī and after that in the year 1878–83, Shri Vinod Vijayjī belonging to Auncalgacha also helped in the collection of the manuscripts.

The collection contains manuscripts written on palm leaves as well as on paper. This collection is regarded as one of the biggest. The longest manuscript written on paper is Pravacana Sārodhār Satika which is 17½"x4½". In the same way the palam leaf manuscript of Gyātā Dharam Kathāṅg is 33½"x2½". There are several manuscripts written in golden ink. Out of such manuscripts the Kalp Sūtra (illustrated) and Adhyātma Geeta are very good.

Among the illustrated manuscripts Jambū Dwīpa Pragyapti and Kalpasūtra deserve special mention. The total number of the manuscripts in this Bhanḍār is 3507. The manuscripts are in Prākṛit, Śaṃskrit and Gujrātī.

Most of the manuscripts were copied from 16th to 19th century.

(ix) JAINA GRANTHA BHANḌĀR OF SŪRAT²

Sūrat is also one of the main centres of collection of the manuscripts. There are twelve Grantha Bhanḍārs in the City which have 14,528 manuscripts in

1 Catalogue of Jaina Bhanḍār Limbidī published by Āgamodaya Samitī Bombay in 1928

2. Sūryapura Aneka Jaina Pustaka Bhanḍāgar Darśikā Suchī, published by Motichand Magan Bhai in 1938.

all. The names of the Grantha Bhandārs and the number of the manuscripts contained in them are as follows:—

Number of Manuscripts.

(1) Jainānand Pustakālaya	3100
(2) Jinadatta Sūri Gyāna Bhandār	1029
(3) Mohan Lāl's Gyāna Bhandār	2704
(4) Śrī Hukma Muni's Gyāna Bhandār	711
(5) Seth Nemīcand Mīlāpcand Upāsarā	891
(6) Śrī Devacand Lālcand Jaina Library	386
(7) Śrī Devasura Gaccha Saṅgraha	1047
(8) Śrī Ansur Gaccha Saṅgraha	1612
(9) Śrī Cintāmani Gyāna Bhandār	170
(10) Śrī Simāndhar Swāmīno Bhandār	780
(11) Śrī Baura Cautta Gyana Bhandār	338
(12) Vidyā Śālā	825

All these Grantha Bhandārs are in the different temples and Upasarās, though most of them are in the Gopipura locality. There are rich and rare manuscripts of Prākṛit, Saṁskṛit, Gujarātī and Marāṭhī in them

(x) PANNALAL SARWATI BHAWAN, BOMBAY

Śrī Pannālāl established a Grantha Bhandār in Bombay in the year 1923 and collected some old and rare manuscripts. The total number of the manuscripts collected so far is 960. The Bhandār has published a yearly Report in which the names of the manuscripts are also given

(xi) ŚĀNTINĀTHA ŚĀSTRA BHANDĀR, KHAMBĀT

The Śāntinātha Śāstra Bhandār of Khambāt has very good collection of palm leaves manuscripts. The re-establishment of this Bhandār was made by

1 Śrī Khambāt Śāntinātha Prācīna Taḍapatṛīya Jaina Bhandār nu Sucīpatra prepared by Vinay Kumār Sūri and published by Mohānlāl Deepchand

Śrī Vijay Vallabh Sūrī. He also took great interest in preparing the list of the manuscripts. Dr. Peterson also saw this Bhaṇḍār and prepared a list of the manuscripts in the year 1882-83. But after some time the collection was again in disorder and some rare manuscript were made incomplete and in torn condition. The Bhaṇḍār possesses so many manuscripts which are rare and still unpublished. Most of the manuscripts were written in 12th to 16th century.

SOUTH INDIAN BHANḌĀRS

South India always remained the centre of literature, not only of Saṁskṛit but Tamil, Telgu, Kannar and Malyanilam also. From time of Bhadrabāhu, when he went to south with his 1200. disciples, South India also became the main land of Jainism. The rulers of Ganga, Raṣṭrakūṭ, Caulukya, Vijaynagar¹ etc. were the lovers of Jainism. They gave shelter to the learned persons and induced them to write or compose works on various subjects. Poets like Pump, Ranna, Nagcandra and Jamma of Kannar literature will be remembered for ever.

There are several Grantha Bhaṇḍārs in the State of Maḍras, Āndhra, Kerala and Mysore. The script of the mauuscripts is of Kannaḍ, Tamil, Telgu and Malayalam and also Saṁskṛit and Prākṛit. Some of the famous Bhaṇḍārs are as follows -

(xii) ŚĀSTRA BHANḌĀR JAINA MATHA MŪDBIDRI

Mūd Bīdri is the ancient Jaina Tīrth in the South Kanāra of Madras State. The Matha was established in about 10th or 11th century. There is a good Grantha Bhaṇḍār. Now at present there are 2555 manuscripts written in Kannaḍ and Saṁskṛit, on the palm leaves.

Most of the manuscripts are of the 15th to 18th century. One of the peculiarities is that in the colophons of the manuscripts instead of Vikram era Śak Saṁvat was used. This shows that in South India Śak Saṁvat was more frequent and popular in the public than the Vikram era. The catalogue of the Grantha Bhaṇḍār has already been published from Bhārtīya Jnāna Pīṭha Kāshī².

(xiii) VĪRA BĀNĪ BILĀS JAINA SIDHĀNTA BHAWAN MŪD BĪDRĪ²

This Bhawan was established in the year 1933. The founder of this Bhaṇḍār called Saraswatī Bhūṣana was Śrī Loka Nātha Śāstrī. The collection

1. Kannaḍ Prāntīya Tāḍapatriya Grantha Sūci by Pandit K. B. Śāstrī published by Bhārtīya Jnāna Pīṭha Kāshī 1948

2. Ibid

pertains to the founder himself and also the manuscripts donated by others. There is a very good collection of the manuscripts. The total number of the manuscripts is 958. All of them are on plam leaves.

(xiv) JAINA MATHA KĀRAKAL

Kārakal was the capital of the Bhairsa Rulers who were the followers of Jainism. The Matha was established in the year 1504 A.D. hence the Grantha Bhaṇḍār of this place also was established in that year. Jaina Matha Kārkāl is the seat of the Bhaṭṭāraḱas. They are the owners of the Grantha Bhaṇḍār also. All the manuscripts are on palm leaves and their total number is 295.

(xv) ĀDINĀTHA GRANTHA BHANḌĀR ALIYOOR.

Aliyoor is a place in the Kārakal Tehsil and nine miles distant from Mūda Bidri. It was a very good city in the past, but now a days it is no more than a village. There is a Grantha Bhaṇḍār in the temple of Ādīnatha. All the manuscripts of the Bhaṇḍār are written on palm leaves. They are the common Granthas which are used in daily reading. Total number of the manuscripts is 125

(xvi) SIDDHĀNTA BASTĪ MUD BIDRI

As the owner of the Maṭha lives in temple hence it is called by the name of Guru Basti. The Grantha Bhaṇḍār of this temple is one of the most reputed Bhaṇḍārs in India because in this Bhaṇḍār the manuscripts of the Dhaval, Jai Dhaval and Mahā Dhaval are in the collection. These manuscripts are rare as they were not available in any of the Bhaṇḍārs of India before 30 years. Thousands of persons in every year visit this place and pay their homage to these manuscripts. Due to these manuscripts the name of the collection is called Siddhānta Bastī. The three manuscripts are the part of Digambara Jaina Āgama which are only available at present. The temple is also famous for having 32 valuable images of Gold, Silver, Nilam and other kinds of precious stones. Due to these shrins the temple is also centre of attraction for common Jaina people. The importance of the Bhaṇḍār is also due to the reason that all these manuscripts are on palm leaves and such a huge collection of palm-leaf manuscripts is not available generally at other places. Moreover there are about 124 manuscripts which are rare one and have not been published so far.

CHAPTER III

GRANTHA BHANDĀRS IN RĀJASTHĀN

Rājasthān remained a literary centre for many centuries. This State though divided into several small states, was never under the direct control of the Central Government of Delhi and so there were not many political changes and peace and order generally existed in this area. The Rulers of Rājasthān always regarded all the religions of their public equally. They never interfered in religious matters and the public was allowed to follow their own religions freely.

The Jainas were peace loving persons and were an influential community. Most of the states of Rājasthān and specially states of Jaipur, Jodhpur, Bikaner, Jaisalmer, Udaipur, Būndī, Dūngarpur, Alwar, Bharatpur and Kotāh were the main centres of the Jainas. For centuries persons of the Jaina community took prominent part in the State Administration. They reached the highest posts and got honour from the Rulers and due to this thousands Jaina temples were constructed throughout Rājasthān. The Jaina temples of Ābu, Jaisalmer, Jaipur, Sāngāner, Bharatpur, Bikaner, Sojat, Ranakpur, Mozamābād, Kāśoraipātan Kota, Būndī and several others remained the centres of Art and Architecture for a considerable period.

From the literary point of view also the Rājasthān remained always the centre. Rulers and the educated public in general took great interest in literature. New works were written and old ones copied. The collection of the Jaina Grantha Bhandārs of Jaisalmer, Nāgaur, Jaipur, Bikaner, Udaipur and Ajmer are unique and such big collections are not available in other parts of India. The earliest dated manuscripts written on palm leaves as well as on paper are preserved in the collection of the Grantha Bhandārs of Rājasthān. Not only old manuscripts were collected but new works were also composed. The Grantha Bhandārs of this State are so valuable that some of the manuscripts are found only in the collection of these Bhandārs. 80 percent of the Apabhramsa works are preserved in these Bhandārs and specially at Jaipur, Āmer, Nāgaur and Ajmer Bhandārs. Work on Rājasthāni and other vernacular languages are found in such a great number that other Bhandārs of India cannot be compared with them. More than half of the Hindī works which were composed by the Jaina authors were written by Rājasthāni scholars and are preserved in these Bhandārs.

Ajmer, Nāgaur, Āmer and Dūngarpur remained the main centres of Digambara Bhattārakas who were not only scholars but had great influence on the public of their time. So in these places we find good collection of the manuscripts. They used to travel in the interior of the small villages for the spread of the knowledge and moral teachings.

The Granth Bhandārs are of various sizes. In Big Śāstra Bhandārs not only old manuscripts of religious texts are in the collection but manuscripts on secular subjects like literature, kāvya, Purāṇa, astronomy, mathematics and medicine are also there in these Bhandārs. Books on the subjects like stories or Kathās and dramas are in abundance. Works on social, political and economical life of the times are also available in them. In some of the Bhandārs there are rare manuscripts though written by non-Jaina authors and not available in non-Jain collections. Vachāvata Vanśāvalī by Cārana, Vaitāl Paccīsī by Hālu, Vilhana Carīta Caupai by Dulha are some of them. All the manuscript copies of Viśal Deva Rāso have been found in the Jaina Śāstra Bhandārs. Most of the Bhandārs which possess more than 500 manuscripts are the research Institutes for the students who are desirous of making research in various branches of learning such as Kāvya, Alankāra, Chanda, Jyotiṣa, Āyurveda, Mathematics and Politics. Economics, Music Singing and Dancing etc. There is a great wealth preserved in these institutions which were not easily accessible to the scholars previously, but now these Bhandārs can be seen easily and research material may be collected. It is a matter of great regret that neither the Jainas nor the non-Jaina scholars have tried to examine the literature collected in them and in the absence of research, several important works have not yet come to light.

These Grantha Bhandārs are manuscripts libraries where bonafide student can get books for study. In the past also they were more or less like modern libraries and reading rooms. The manuscripts placed in some of these Bhandārs were fully catalogued alphabetically and also subjectwise. The manuscripts were placed between wooden boards and held together by means of strings of cotton or silk. The manuscripts are then wrapped in pieces of cloth or silk and they are arranged in serial number. Thus they are arranged in a very scientific manner and due to adoption of scientific way of their preservation, manuscripts written as early as the 11th century are still preserved in these Grantha Bhandārs.

As already stated above these Grantha Bhandārs are situated in various cities, towns and villages. So it is very difficult to state their definite number. Upto this time no sincere attempts were made to search out all these Bhandārs of Rājasthān. Except the Jaisalmer Bhandārs, no other Bhandārs were examined either by the foreigners or the by Indian Scholars. Among the foreigners, Bhuler and Peterson and among the Indians, Śrīdhar Bhandārkar, Hīrā Lāl, Hans Rāj Hansvijay and C. D. Dalāl were the main scholars who did this work, but all these scholars worked only in the Grantha Bhandārs of Jaisalmer. All the other Grantha Bhandārs of Rajasthan remained untouched and unseen by the scholars and the result of not visiting the Bhandārs was that a complete History of Indian literature such as of Samskrit, Prākṛit, Apabhraṃśa, Hindī and Rājasthānī could not be placed

before the scholars and in this way the true position of Indian literature and specially of Jaina literature has remained unknown.

The Grantha Bhandārs of Rājasthān have been divided divisionwise, which are as follows:—

- 1 Grantha Bhandārs of Ajmer Division.
2. Grantha Bhandārs of Bīkāner Division.
3. Grantha Bhandārs of Jodhpur Division.
- 4 Grantha Bhandārs of Udaipur Division.
5. Grantha Bhandārs of Kotāh Division.

The Grantha Bhandārs of Ajmer Division include the Bhandārs of former Jaipur, Alwar, Bharatpur, Tonk states and Ajmer which has also been merged into Rājasthān from 1st November 1956.

The Grantha Bhandārs of Bīkāner Division are limited to only former State of Bīkāner.

The Grantha Bhandārs of Jodhpur Division include the Bhandārs of former Jodhpur and Jaisalmer states.

The Grantha Bhandārs of Udaipur Division include the Bhandārs of former states of Udaipur. Dūngarpur, Bānswāra and Pratāpgarh but at present there are no Grantha Bhandārs in Bānswāra and Pratāpgarh States, so Bhandārs of Udaipur and Dūngarpur only have been discussed.

And the last of all, the Grantha Bhandārs of Kotāh Division include the Bhandārs of former States of Kotāh, Būndī and Jhālāwār

GRANTHA BHANDĀRS OF AJMER DIVISION

Jaipur and Alwar were the princely states of Rājasthān, which were never at war with the Moghuls as the rulers of these states remained always loyal to Delhi Emperors. Peace and tranquility, therefore reigned generally in these states for a long time. Tonk as an independent state was created in 1818 A.D. The rulers of this state treated their Hindū and Muslim subjects alike. In Jaipur, the Hindūs and Jainas lived side by side for centuries and there was rarely a conflict on the question of

religion. They always followed the principle of co-existence and also of live and let live. In the former state of Jaipur the population of Jainas is good.

The Rulers of Āmer and Jaipur patronized the Jainas. There had been several Jaina Dewāns¹ among whom Mohandāsa Bhāvasā, Bimal Dāsa Chābrā, Rāmacandra Chābrā, Rāo Jagrām Pāndyā, Rāo Kripā Ram Pāndyā, Ratancanda Śāh, Bālācanda Chābrā, Rāyacanda Chābrā, Sānghī Jhūthan Rāma, and Amarcanda Khindūkā were very famous and served the state with great loyalty and efficiency. Most of them constructed Jaina temples in the state and established Grantha Bhandārs in them. In appreciation of their remarkable services, the rulers of the state gave full protection to the temples as well the Grantha Bhandārs. Mohan Dās (17th century) constructed a temple in Āmer which is called Sanghi Jaina temple. He was Dewān of Mirza Rājā Jai Singh I, (1621 to 1667). Rām candra became Dewān after Mohan Dāsa in Samwat 1747 (1690 A.D.) and remained on this post upto 1776 (1719 A.D.) and he constructed Jaina temples in Sāhiwad (Jaipur), Ujjain and Jaisinghpurā (Delhi). He was a very influential Dewān of his time². He died in the battle of Lalsot where a memorial built by the Government in his memory still exists.

Rao Kripā Rām Pandyā² served as Dewan from 1780 to 1804 (1723 to 1747 A.D.). He constructed several Jaina temples in Āmer, Delhi, Lohāgarh, and Cātsu. He was also a devotee of the sun. Tradition was it that he constructed 120 Sun temples throughout India. The famous Sun temple of Galtā near the Jaipur City was also constructed by him.

The Jainas predominated in the administration of the Jaipur State for about 300 years. In spite of Muslim Rule in the country there was no fear of fanaticism in the state and the Jainas were free to construct temples and establish the Grantha Bhandārs. It was only when Aurangzeb passed through the State in 1670 A.D. that some destruction was done. But it was a passing phase.

1 Vira Vāni year One, Volume I

२ रामचन्द बिमलेश की ढूँढाहड की ढाल,
बाका ने सूधा किया, सूधा ने किया निहाल ।
मत कोई फलमा जुडो, मत कोई जुडो किवाड,
येह रामचन्द बिमलेश की ढूँढाहड की ढाल ।
घर राखण धरा राखण प्रजा राखण पाण,
जयसिंह कहै छै रामचन्द तू साचो छे दीबारा ॥

There more than 50 Bhandārs in the area of Jaipur, Tonk, Alwar and Bharatpur. Those in the Jaipur State are very important e.g., Mālpurā, Todārāisingh, Mozmbād, Dausā, Āmer, Sāngāner, Cātsu, Baswā etc.

But at present there are no Bhandārs in Āmer, Sāngāner and Cātsu as they were shifted to the Jaipur City long ago.

We shall now give a short description of Grantha Bhandārs of this area.

GRANTHA BHANDĀRS OF JAIPUR CITY

Jaipur City was founded by Rājā Sawāi Jaisingh in Samvat 1784, (1727 A D) and the capital was shifted here from Āmer, six miles from Jaipur. The Mahārājā made it a centre of literature and Art. He established a Pothī Khānā which contains the valuable manuscripts on several subjects brought from several places of India. Mahārājā Pratāp Singh was himself a scholar who wrote several works. He wrote 'SANGEET SĀRA' of which a manuscript is preserved in the Grantha Bhandār of the Jaina temple of Terāpanthis Jaipur.

When the Jainas shifted from Āmer, Sāngāner and other places they brought with them the manuscripts from these places and placed them in the various temples of Jaipur.

In the last two centuries there were several scholars who contributed to literature greatly. Some of the most prominent scholars were Daulat Rām Kāślīwāl (18th Century), Todar Mal (18th Century), Gumānī Rāma (18th and 19th Century), Tek Cand (18th Century), Deep Cand Kāślīwāl (18th Century), Jai Cand Chābrā (19th Century), Dalu Rām (19th Century), Mannā Lal Pātnī (19th Century), Kesari Singh (19th Century), Nemi Canda Pātnī (19th Century), Nand Lal Chābrā (19th Century), Swaroop Cand Bilālā (19th Century), Saḍāsukh Kāślīwāl (19th Century), Baba Dulī Cand Pāras Dās Negotiā (19th Century), Jait Rām (19th Century), Pannā Lal Chaudhary (19th Century). These scholars enriched the treasure of Hindī & Samskrit literature. They wrote original works and also translated into Hindī works of Samskrit & Prākṛit in order to propogate the reading of Hindī. They also established new Bhandārs. At present there are 20 Grantha Bhandārs in the Jaipur City which possess more than 15 thousands manuscripts.

Apart from these scholars there had been several copyists who used to copy out the manuscripts on the request of the śrāvakas, countless manuscripts were copied in this City and they were placed not only in the City libraries but in several manuscript libraries of Rājasthān and outside Rājasthān. Thus the Jaipur city was a radiating centre of literary activities in the past.

(1) ĀMER ŚĀSTRA BHANḌĀR

Āmer Śāstra Bhandār was situated previously in the Digamber Jain temple of Nemināth of Āmer City, the old capital of the former Jaipur State and which is six miles from the Jaipur City. This whole collection has been shifted to Jaipur some time back and has been placed at Mahāvīrā Bhawan. Previously, this Śāstra Bhandār was known by the name of Bhaṭṭārak Davendra Kīrti Śāstra Bhandār who was the learned as well as most influential Bhaṭṭārak of his time (18th Century). There are 25 manuscripts in this Bhandār which were presented to him from time to time by the House holders. He took great interest in enriching the collection. The City of Āmer remained a centre of Bhaṭṭārakas for sufficient time.

Āmer Śāstra Bhandār is one of the oldest Bhandārs in Rājasthān. It was established earlier than the 17th Century but after some time it became famous by the name of Devandra Kīrti Śāstra Bhandār though now it is called by the name of Āmer Śāstra Bhandār.

Before thirty years, manuscripts of this Bhandār were not accessible to everyone. The Śāstra Bhandār was used to be opened once a year at the time of Śrūta Pancamī which comes in the month of Jestha and afterwards used to remain closed for whole of the year. There are 2605 manuscripts and 150 Gutkas in this collection. Earliest manuscript is of UTTARAPURĀṆA written by Mahākavi Puspadanta in Apabhraṃsa language. This manuscript is dated 1334 A. D. which was copied in Joginipur (Delhi) under the rule of Muhammad Tughluq. Manuscripts copied in 15th, 16th and 17th centuries are in good number. The collection of old manuscripts show that this Bhandār was the centre of literary activities in old days. The manuscripts are in Sanskrit, Prākṛit, Apabhraṃsa, Hindī and Rājasthānī languages. The Śāstra Bhandār is a great store house for Apabhraṃsa literature as about 50 works of this language are available here. Works written by Kavi Swayambhū, the first author of the Apabhraṃsa and Amer Sen Carita composed by Mānikkarāj considered to be latest scholar are in the collection of this Bhandār. There are several rare manuscripts like Sakalvidhi-nidhan of Nayanandi (11th Century) and Paraswapurān of Padam-kīrti (10th Century). Such works are not available in other Bhandārs.

The Śāstra Bhandār also contains quite a number of valuable manuscripts in Sanskrit & Hindī. A Sanskrit commentary on Kirātārjunīya written by Prakāsa Varṣa is a rare manuscript which is not available in other manuscript libraries. Though the Bhandār preserves manuscripts on Jainism but the texts on secular subjects like Āyurveda, Jyotiṣa, Vyākaraṇa, Mantrā Śāstra, etc. are also in good number. Manuscripts of the Sanskrit Kāvya written by Kālidās, Bhārvi and Māgha are included in the collection of the Bhandār. As regards Hindī and Rājasthānī literature,

there is a good number of books written by the various old Hindi writers. Manuscripts of the works written by Bhaṭṭarak Sakal Kīrti (15th Century) Brahmajinadās (15th Century) Voocarāja (16th Century), Chihal (16th Century), Banārsīdās (17th Century) Bhūddhardas (18th Century) and non-Jaina scholars like Bihārī (16th Century), Keśāva, Vrinda etc. form part of collection of the Bhandār,

The Śāstra Bhandār at present exists in Mahāvīrā Bhawan situated in Caurā Rāstā where a Jaina Research Institute is also working. The catalogue of this bhandār has been published¹

(2) ŚĀSTRA BHANḌĀR OF BAḌA MANDIRA, JAIPUR.

HISTORY OF THE GRANTHA BHANḌĀR

This Śāstra Bhandār is situated in the Digambar Jaina Terāpanthī Temple at Gheewālon ka Rāstā. This is a Pancāyatī temple and is one of the four such temples of the City. The temple was constructed about two hundred years ago by the Jainas who migrated from Sāngāner and Āmer. This Bhandār also came into its present shape at that time but as a matter of fact the manuscripts which are in the collection of the library were originally in the Jaina Bhandārs of Āmer and Sāngāner and when the Jainas of those places shifted to this new city, the manuscripts were also brought from them and placed in this Bhandār.

There are two Grantha Bhandārs in this temple. One is called by the name of Saraswatī Bhawan Baḍā Mandir and the other is called Bābā Dūlī Cand's Śāstra Bhandār. First of all we shall deal with the collection of Baḍa Mandir. This Grantha Bhandār is one of the biggest Śāstra Bhandārs of the city, which has 2630 manuscripts. This collection includes 324 Gutkās also. All the manuscripts are on paper.

PAṬRONS OF THE ŚĀSTRA BHANḌĀR

A number of Jain scholars like Ṭodar Malla (18th Century), Jai candra Chābrā (19th Century) and Sadāsukha Kashiwāl (19th Century), Mannālāl Khindūkā (19th Century) etc took great interest in the development of this Bhandār and even works written in their own hands are also available here.

1 Rājāsthān ke Śāstra Bhanḍāron ki Granth Suchi Part I published by Śrī Digamber Jain Atisaya Ksetra Śrī Mahāvīrji 1948

EARLIEST AND LATEST MANUSCRIPT.

The manuscript of Pañcāsti Kāya, a famous work of Ācārya Kunda Kunda written in Prākṛit is the earliest one. This was copied in Vikram Saṁvat 1329 i.e. in 1272 A.D. This was written in Delhi which was called Yoginipur at that time. The copyist of this manuscript and Uttarpurāṇa, the earliest manuscript in Āmer Śāstra Bhandār was one and the same. The latest manuscript is 'Dharmopdeśa Ratnamālā' of Dulī Canda written in Saṁvat 1964 (1907 A.D.) by the writer himself.

This shows that upto 50 years back there was a continuous effort of copying and placing the manuscripts in the Grantha Bhandār.

CENTRE OF SCHOLARS

There is a very good collection of the manuscripts written in oriental as well as in Hindi and Rājāsthānī languages. This collection pertains to books written by Jaina and non-Jaina authors. Works written by Jaina authors deal with various subjects pertaining to religion such as Sīdhānta, Pūjā Pratisthā and Vidhān and secular subjects like Purāṇa, Kāvya, Kathā, short Kāvya called carita, Philosophy, and scientific subjects like grammar, Prosody, Lexicography, Jyotiṣa, and Āyurveda. Works written by non-Jaina authors pertain mainly to Kāvya, Grammar, Āyurveda, Jyotiṣa and sexualogy etc. There are 13 manuscripts of Raghuvansha, Kāvya written by Kavi Kalidāsa and two samskrit commentaries on Kirātārjuniya of Bhārvi. Besides this there is a good collection of Hindi works written by Gorakhanāth and his followers, Kabīrdāsa, Bihārī, Keśava, Vrinda and several of others. Books written in Apabhraṁśa are in abundance. Literature of Swayambhū (9th Century), Puṣpadanta (10th Century) Vīra (11th Century) Nayanandī & Raidhu etc are also in the collection. There are two samskrit commentaries on Jambu Swāmi Carīya and Pauma Carīya which are not available in other Bhandārs. There is one manuscript of Ādipurāṇa of Puṣpadanta which is profusely illustrated and only one manuscript of its kind throughout India. This illustrated manuscript was copied in Vikram Saṁvat 1597 (1540 A.D.) in Delhi. The manuscript has 558 coloured pictures fully based on the text. The Harivaṇśa purāṇa of Dhaval, a famous scholar of 10th Century is also available in this Bhandār. This manuscript has not been found so far in any other Bhandār of Rajasthan. There is a rich collection of Hindi works also. Cauviṣī Gīta, a Hindi work composed in Saṁvat 1371 (1314 A.D.) by Kavi Delha has been discovered in this Śāstra Bhandār.

We may mention here that the collection of the Gutakās of this Bhandār is also of great importance. Some small works of Samskrit and Hindi find a good

place in them. The Gutakās were the note books of the literary persons who used to note the important passages or small works of interest in them. A list of this Śāstra Bhaṇḍār has been published duly edited by the writer himself in the year 1954.¹

(3) GRANTHA BHANḌĀR OF PĀṆDYĀ LŪNKARAN—

HISTORY OF THE GRANTHA BHANḌĀR

The Grantha Bhaṇḍār was established by Pāṇḍyā Lūnakaran in the temple which is famous after his name. Pāṇḍyā is a class of monks who live in the outer part of a temple. Pāṇḍyā Lūnkaran was also a monk of such type. The temple was built under his supervision and remained the centre of his literary activities, so both the temple and Grantha Bhaṇḍār began to be called after his name. Though there is no exact date regarding the establishment of the Grantha Bhaṇḍār but there is one manuscript of Yaśodhar Caritra, which was copied for Pāṇḍyā Lūṅkāran in Saṃwat 1788 (1731 A.D.) It is also mentioned there that he was the pupil of Pandit Khivsiṃ who was the pupil of Bhaṭṭārakā Jagat Kīrti². From this reference it appears that Lūnkaran established permanently in Jaipur after the year 1731 A.D. and constructed the temple and placed the manuscripts which were with him.

PATRONS OF THE BHANḌĀR

Pāṇḍyā Lūnkaran was the main founder and patron of the Śāstra Bhaṇḍār. Most of the manuscripts preserved here were collected by him. He was a very learned man and was expert in the subjects like Āyurveda, Jyotiśa and Mantra Śāstra. He devoted his full life either in studying the literature or in collecting the manuscripts for the library. There are 807 manuscripts and 225 Gutakās in the collection of the Bhaṇḍār and it is certain that most of them were collected by him in his life time. A collection of such a good store of knowledge shows that he

1 Rājasthān ke Jaina Śāstra Bhaṇḍāron ki Grantha Sūci, part II

2 मवत् १७८८ आसोजमासे शुक्लपक्षे दशम्या तिथौ ब्रधवासरे वृन्दावत्या नगर्या खण्डेलवालान्वये अजमेरागोत्रे ... एतेषा मध्ये चिरर्जावि रायचन्दजी तेनेद यशोधरचरित्र निजज्ञानावर्णिकमंक्षयार्थं भट्टारकश्रीजगतकीर्ति तत् शिष्यविद्वन्मन्डलीमंडित पंडितजीखीवमीजी तत् शिष्यपंडितलग्गकरगाय घटापित ।

had a great desire in his heart to serve the Indian literature in general and Jaina literature in particular. There is a good collection of Saṁskṛit, Hindī and Prākṛit works. The earliest manuscript of this Bhandār is the manuscript of Parmātma Prakāśa written in Samvat 1407 (1350 A.D.) and the latest manuscript was written in Samvat 1955 which is Namokāra Mantra Kathā. There is a manuscript of Yaśodhar Caritra of Sakal Kīrti, which is fully illustrated. The manuscript contains coloured illustrations completely based on the story. Except this, all the manuscripts which have coloured illustrations are related to the Mantra Śāstra.

SUBJECTS DEALT WITH

Manuscripts which are in the Śāstra Bhandār relate both to religious and secular subjects. But the main subjects on which the manuscripts are available are Jyotiśa, Āyurveda and Mantra Śāstra. Manuscripts of Mādhav-Nidhān, Yoga Cintāmaṇi, Vaidy-Mānotsava, Bhairava Padmāvatī Kalpa, and Vidyānuvāda are also there.

The Bhandār is quite systematic. The Granthas have been placed in serial number. They are placed in stone almirahs having glass shutters. The catalogue of this Bhandār has already been published duly edited by the author himself¹.

(4) ŚĀSTRA BHANDĀR OF BĀBĀ DULICANDA

The Śāstra Bhandār of Bābā Dulicand is situated in Jaina Digambar temple of Terāpanthī which is also called Baḍā Mandir. This Grantha Bhandār was established by Śrī Dulicand in the year 1854 A.D. He was a great Hindi lover of his time. He was not a Jaipurian but belonged to Poona District of Mahārāstra state. He came to Jaipur with the manuscripts and established the Śāstra Bhandār which became famous after his name. He died in the year 1871 A.D. at Āgrā.

There are 850 manuscripts in this Śāstra Bhandār which were collected by him alone by travelling throughout India. Some of the manuscripts were either got written by Dulicand or were presented to him by the Jaina Śrāvakas and the rest were collected by him from various places. He led a life of Jaina Sādhu and travelled thrice throughout India. He also wrote a description about his travel in Jaina Yātrā Darpaṇa, a manuscript which is available in the Bhandār. He was a good scholar of Hindi and Saṁskṛit and translated about 15 works in Hindi. All of these works are preserved in the Bhandār.

1. Rājasthān ke Jainā Śāstra Bhandāron kī Granth Sūcī Part II year 1954.

The manuscripts in the Śāstra Bhaṇḍār are mainly in two languages i.e. Saṁskṛit and Hindī. Hindī manuscripts are the translations of Saṁskṛit texts. The subjects dealt with in the manuscripts are mainly religious, Purāṇa, Kathā and Caritra etc.

(5) ŚĀSTRA BHANḌĀR OF JAINA TEMPLE BĀDHICAND

This Śāstra Bhaṇḍār is situated in the Jaina temple Badhī Canda which is a famous Jaina temple of the city. It is situated at Gheewālon kā Rāstā, Joharī Bāzār. The temple was constructed by Srī Badhī Canda who was Dewān of Jaipur state for some time. The Śāstra Bhaṇḍār was established in Saṁwat 1795 (1738 A.D.) on the completion of the temple.

PATRONS OF THE ŚĀSTRA BHANḌĀR

The Śāstra Bhaṇḍār of this temple was greatly patronized by Paṇḍit Ṭoḍaramal and his son Gumānī Rām (18th Century). It remained the main centre of their literary activities. Paṇḍit Ṭoḍaramal and Gumānī Rāma used to write new works in this temple. Original manuscripts of Mokṣamārga prakāśa, Ātmānuśāsan, and Puruṣārtha Sīdhyupāya written by Paṇḍit Ṭoḍar Mal are in the collection of the Bhaṇḍār. Gumānī Rāma also worked for the growth of the Śāstra Bhaṇḍār and for some time it was called after his name.

There are 1278 manuscripts in it. This number includes the Gutakās also which are 162. Manuscripts are mainly in four languages i.e. Prākṛit, Saṁskṛit, Apabhramśa, and Hindī. All the manuscripts are written on paper and there is no palm-leaf manuscript in the collection.

The main subjects on which the manuscripts are available are Jaina religion, Adhyātma, Purāṇa, Kāvya, short stories and miscellaneous works. The works written by non-Jaina authors are not in good number but some famous works of Kalidāsa, Anubhūti Swārūpācārya, Kabīrdāsa, Keśavadāsa are in the collection,

The earliest manuscript available in the Grantha Bhaṇḍār is a commentary on Vāḍḍhmāṇa Kāvya written in Saṁwat 1481 (1424 A.D.) on the 10th bright day of Āsoja month. This is a Saṁskṛit commentary on the Apabhramśa work. Vāḍḍhmān Kāvya was written by Jayamitra Hala in 13th Century. The latest manuscript was written in Saṁwat 1987 (1930 A.D.) which is called Adhārdwīpa Pūjā. Thus there are manuscripts written during the last 500 years.

The collection of Hindī and Apabhramśa works is in good number. Some of them are still unpublished and others are rare one. The manuscript of Harivaṁśa

Purāṇa an Apabhraṃśa work of Mahākavi Swayambhū, is in the collection of this Bhaṇḍār. This is a rare manuscript and only three or four copies are available throughout India. The commentary of Vāddhmāṇa Kāvya in Saṃskṛit is also a rare one. Manuscript of Pradyumna Carita, a Hindi work composed in 1354 A.D. is also a rare one. This is a very good work written by Sadharu in Hindi. Gutakās of this Bhaṇḍār possess several small works of Hindi scholars. The works of Jaina poets like Sakal Kīrti (15th Century) Chihal (16th Century), Hansrāja (17th Century) Thakursi (16th Century) Jinaḍāsa (17th Century), Pūno (16th Century) Banarsī Dāsa (17th Century) etc. are available in these Gutakās. The collection of works of Ajayarāja pātnī about 20 in number have been traced out in the Śāstra Bhaṇḍār. He was a scholar of 18th Century.

(6) GRANTHA BHAṆḌĀR OF THOLIYĀ JAINA TEMPLE

Ḍigambar Jaina Tholiā temple is situated in the Ghee wālon kā Rāstā near the temple of Badhi Canda. The temple was constructed by a Tholiyā family in the 18th Century. It is also one of the famous and beautiful temples of the City.

There is a Śāstra Bhaṇḍār which was started after the completion of the temple. Now it is housed in a newly constructed room. The manuscripts were brought from Sāṅgāner and Āmer and some of them were written and copied here also. The work of writing new manuscripts slowed down from Samwat 1900 (1843 A.D.)

There are 658 manuscripts and 125 Gutakās in the Śāstra Bhaṇḍār. Though the number of the manuscripts is not great but from the point of material, it is a remarkable Bhaṇḍār.

The earliest manuscript which is available in the collection is a commentary of Dravya Sangraha by Brahma Deva. This manuscript was copied in Samwat 1416 (1359 A.D.), Bhādwā Sudī 13 at Yoginipur. The writer of this manuscript has also mentioned the Emperor's name as Feroz Sāh. The latest manuscript named Bīsa Tīrthankara Pūjā was written in Samwat 1654 (1897 A.D.) Śivan Budī Saptmī. This was copied in Ajmer by Śrī Pannā Lāla himself. Most of the manuscripts available in the Grantha Bhaṇḍār are of 16th, 17th and 18th centuries. The manuscripts are more on literary subjects. The collection of Gutakās is also good. Several small works of Śubha Candra (16th Century), Hemarāja (17th Century), Raghunātha (17th Century),

Brahma Jinadāsa (15th Century) **Brahma Gyāna Sāgar** (17th Century), **Padmanābha** (16th Century) etc. are in these Gutakās. As regards the non-Jaina works, the **Dohās** of **Dādu Dayāl**, **Iska Cimana** of **Nāgaridāsa**, **Daṣṭūra Mālikā** of **Banśidhara**, **Gyāna Bheda**, **Gyānasāra**, **Nitya Vihāra**, and **Prasangasāra** of **Raghunātha** are important works.

All the manuscripts are written on paper. There is one manuscript namely **Pūjā Sangraha** in which coloured pictures of **Maṇḍals** of **Pūja** are given.

The **Śāstra Bhandār** is completely systematic. One manuscript has been kept in one **Vesthana** and therefore manuscripts can be traced out easily. The catalogue of this **Bhandār** is already published by **Digambar Jain Atisaya Kṣetra Śrī Māhāvīr**.¹

(7) GRANTHA BHANDĀR OF JAINA TEMPLE PĀṬODĪ

Grantha Bhandār of **Jaina temple Pāṭodī** is the next biggest collection of the **Jaipur City**. It is situated in the **Jaina temple of Pāṭodī**, which exists in **Caukarī Modī Khānā**. The temple remained the seat of **Bhattārakas** from the year 1758 A.D. The installation ceremony of the four **Bhattārakas** namely **Kṣemendra Kīrti** (1758), **Surendra Kīrti** (1765) **Sukhendra Kīrti** (1795) and **Nāyan Kīrti** (1822) was performed here. This temple had a direct connection with these **Jaina monks** for about hundred years. The manuscripts were brought here by them and afterwards this **Bhandār** was established in about 1737 A.D.

The **Śāstra Bhandār** maintained the literaries activities for a century. These **Bhattārakas** were the main patrons of the **Bhandārs**. There was good arrangement of copying the manuscripts and several scholars who had good hand-writing were employed by these **Bhattārakas** and manuscripts were got written on the request of the **Śrāvakas**. When the influence of these **Bhattārakas** ceased the **Grantha Bhandār** came in the possession of the **Śrāvakas**. But as it appears from the collection of the manuscripts that the persons did not take interest in obtaining new manuscripts as such the number of these manuscripts did not increase rapidly. Moreover due to mis-management some manuscripts were reduced to ashes and works of the high standard and poetic beauty were allowed to decay.

NUMBER OF THE MANUSCRIPTS

The total number of the manuscripts and the Guṭkās in the Bhaṇḍār is 2257 and 308 respectively. Out of these manuscripts more than 450 manuscripts relate purely to Vedic literature. All the manuscripts are on paper except the two, Bhaktāmar Stotra, and Tatvārtha Sūtra, which are on palm leaves. There are some maps of Jambū Dwīpa, Aḍhāi Dwīpa and of some Yantras which are on cloth. Some maps are fully illustrated.

EARLIEST & LATEST MANUSCRIPTS.

The earliest manuscript available in the Bhaṇḍār is Jasahara Cariya of Puṣpadanta, an Apabhraṃśa work of 10th Century. This manuscript was copied in 1407 (1350 A.D.) in the fort of Candrapur. The latest manuscript of Padmanandī-pancaviṃśatī was copied in Saṃwat 1950 (1893 A.D.). This shows that there are manuscripts written from the year 1350 to 1893 A.D. Most of the manuscripts were written in the 15th, to 18th centuries. A few of these were written in the 19th century.

SUBJECTS DEAL WITH

The manuscripts in the Śāstra Bhaṇḍār deal with a variety of subjects like Purana, Carita, Kāvya, Grammar and various aspects of Jaina religion. The languages used are Prakṛit, Apabhraṃśa, Saṃskṛit, Hindī, and Rājasthānī. Pūjā and stotra works form a substantial part of the collection. There are more than 450 small manuscripts, the matter of which have been taken from Saṃhitās, Bhāgwat Mahāpūrāṇa and other purāṇs. Apart from these there are good Hindī works written by Jaina as well as non-jaina authors. The following are the further main features of the Śāstra Bhaṇḍār.

- (1) There is a good collection of Saṃskṛit works on Āyurveda & Jyotiṣa
- (2) The collection of Gutakās containing small texts is also remarkable. Among rare works of Hindī, one is JINADUTTA CARITA, a work of 1297 A.D. This was composed by Kavī Ralha. This is perhaps one of the earliest manuscript of Hindī ever found in a Digambar Jain Śāstra Bhaṇḍār.

The condition of the Grantha Bhaṇḍār is satisfactory. All the manuscripts are placed in serial number and therefore manuscript may be taken out without any difficulty. The complete catalogue of the Bhaṇḍār has recently been prepared and published.¹

(8) ŚRĪ CANDRA PRABHA SARASWATĪ BHANDĀR.

The Candra Prabha Saraswatī Bhandār is situated in the Jain temple of Dewān Amarcand., who remained a prominent Dewān of the former State of Jaipur in the 19th century for a long period. His father named Śivjīlāl was also Dewān of the state in the time of Māhārājā Jagat Singh. He constructed a Jaina temple. The temple which was constructed by Shivjīlāl is called temple of Bāḍā Dewānji, while the one which was built by his son Amarcanda is called temple of Choṭā Dewānji. This temple is situated in the Lālji Sānd kā Rāstā, Caukrī Modī Khānā. The temple relates to Terāpanthī Sect. There are 830 manuscripts in the Śāstra Bhandār, of which about 350 are incomplete. This is due to the mismanagement of the authorities who gave the manuscripts to the readers and never demanded them back. There is a good collection of Saṁskṛit works, and specially of Pūjā and Purānā literature. The whole manuscripts may be divided as under —

Saṁskṛit-418, Apabhraṁśa-4, Hindī-311, Prākṛit-68 and the important subjects on which the manuscripts are available are as follows —

Religious texts	...	...	147
Adhyātma	...	..	62
Purāna	...	..	30
Kathā	...	..	38
Pūjā literature	...	..	152
Stotra	...	...	41

PATRONS OF THE BHANDĀR.

The Śāstra Bhandār was established at the time of the construction of the temple. Dewān Amarcand took a great interest in the collection of the manuscripts. His contemporary scholars of Jaina literature were Rājamala, Nawal Rāma, Gumānī Rām, Jalcandra Chābrā, Ḍālu Rām, Mannā Lāl Khindūkā and Swaroop Cand Bīlā'ā and with the help of these scholars he managed to collect a good number of manuscripts. Kṣātra Cuḍāmaṇi (1834) Gomatṭasāra (1828) Pancatantra (1830) and Pratimāsānta Caturdaśī Vratodyāpana (1820) were got copied by him and placed in the Grantha Bhandār. Kārtikeyānuprekṣā is the earliest written manuscript while

Dhanya Kumār Caritra is the latest one, These were copied in the year 1563 and 1937 A.D. respectively. Most of the manuscripts in the Bhaṇḍār belong to the 18th, 19th and 20th centuries.

(9) ŚĀSTRA BHANḌĀR OF JOBNER TEMPLE

The Śāstra Bhaṇḍār is situated in the temple of Jobner in Khejarān kā Rāstā, Chāndpole Bāzār, Jaipur City. The temple remained a seat of Jaina monks for a long time and last Pāṇḍyā Bhaktāwara Lāl died recently about 12 years ago. The Śāstra Bhaṇḍār remained in their possession from the very beginning. This class of Pāṇḍyās were interested generally in Āyurveda, Jyotiṣa and Mantra Śāstra and the collection of the manuscripts pertaining to these subjects were given preference to other literature.

NUMBER OF MANUSCRIPTS

The total number of the manuscripts in this Bhaṇḍār is 340. This number includes the number of the Guṭakās. The collection of Samskrit manuscripts are more than those of Hindī manuscripts. This shows that the Pāṇḍyās were the scholars of Samskrit literature. Manuscripts are not very old being written in 17th to 19th Century. Some of the important manuscripts are as follows –

- (1) Sabhāsāra Nāṭak of Raghurāj in Hindī. This describes the etiquette to be observed in the Royal Courts.
- (2) Anjanā Rāsa of Śānti Kuśal, composed in 1603 A.D. This describes the life of Anjanā, the mother of Hanumāna.
- (3) Behārī Satsai of Bihārīlāl. The manuscript was written in 1716 A.D. The peculiarity of this manuscript is that all the stanzas are written in alphabetical order.
- (4) Raghuvansha Kāvya by Kālidāsa. The manuscript was copied in 1623 A.D.
- (5) Rukmani Vivāhlo by Prithavirāj Rāthora in Hindī. The manuscript is an incomplete one, but is a copy of the year 1662 A.D.

Besides these, there is a copy of Saṅgrahani Sūtra of the 18th Century. There is a cloth embroidered with lead beads illustrating the 16 objects of dream seen by the mother of the Tīrthankara. Besides this, there are nineteen beautiful

pictures. In the first picture, the paṭala of Swarga and Vimān have been depicted. In the second picture, the Universe has been compared with the Loka Puruṣa. There is a Nandiśwara Dwīpa in the third picture. In the fourth plate, there are pictures of Tirthankaras. The seven graphas have been depicted in the fifth picture. In the sixth picture, the dreadful horrors of the hell have been shown. In the seventh plate, the army of India has been illustrated. In the 8th picture, there are eight different figures of the Yakṣas. There are pictures of the Jambudwīpa, Lavana Samudra, Indra Sabhā, birth ceremony celebrated by Indra, the condition of man at the time of intense thirst, hunger and separation and the Vimānas of the Heaven. In the last Ṣaṭa Leśyas have been compared with a mango tree. There are six complexions of the worldly soul as Kṛiṣṇa, Nīla, Kapota, Pīta, Padma and Śukla. The Kṛiṣṇa Leśyā, the worst complexion has been explained by falling down the whole mango tree for eating the mangoes while the Śukla Leśyā, the best complexion has been illustrated by eating only fallen mangoes of the tree.

(10) PĀRSWANĀTHA DIGAMBAR JAINA SARASWATĪ BHAWAN

Pārswanātha Digambara Jaina Saraswatī Bhawan is situated in the Pārswanātha Digambara Jaina Temple. It is very famous temple in the city and was constructed in Samvat 1805 (1748 A.D.) and in the same year the Saraswatī Bhawan was established. The Saraswatī Bhawan contains 558 manuscripts including the Gutakās. The collection contains manuscripts of 17th and 18th century in good number. The manuscripts of saṁskṛit language are more numerous. The next come the Prākṛit and Apabhraṁśa works. All the manuscripts are on paper. Manuscripts are mostly on the subject like Purāṇa, Kathā and religious topics. Nalodaya Kāvya composed by Mānīkyaśūrī is the earliest manuscript. It was copied in Samvat 1445 (1388 A.D.). The manuscript of Deśalakṣaṇa Pūjā copied in Samvat 1937 (1880 A.D.) is the latest one. There are three manuscripts which are worth mentioning -

(1) PRATISTHĀPĀṬHA.—It is a Saṁskṛit work composed by Asādhara a great scholar of 13th Century. This work was written on cloth in samvat 1516 i. e. 1459 A.D. This is the earliest manuscript so far found on cloth in the Śāstra Bhaṇḍārs of the Jaipur City. Though the manuscript was written 500 years back, yet the condition of cloth is still good. The measurement of the manuscript is 10½'x10".

(2) YAŚODHAR CARITA.—This is an illustrated manuscript copied in Samvat 1800 (1743 A.D.) The manuscript contains 30 illustrations based on the story of the work. All the pictures are coloured, representing Indian art.

(3) **AJITNĀTH PURĀṆA**.—This is an Apabhramśa work written by Vijaysingh. It was composed in Samvat 1505 (1458 A.D.) This is only the Apabhramśa manuscript so far found in this Śāstra Bhandār. It deals with the life of Ajitnātha, the second Tīrthankara. The manuscript is a rare one.

(11) ŚĀSTRA BHANḌĀR OF GODHĀ TEMPLE.

There are 616 manuscripts and 102 Gutakās in the Śāstra Bhandār of Godha temple, which was constructed towards the end of the 18th Century. The manuscripts were brought from several places and housed in this Śāstra Bhandār.

The subjects of the manuscripts pertain to Purāna, Carita, Stories, Pūjā and Stotra and the languages in which the manuscripts are written are Sanskrit and Hindi.

Most of the manuscripts are of the 17th, 18th and 19th Century. The earliest manuscript is **VRIHAT KATHĀ KOṢA** written by Srutasāgar, in Sanskrit. This book was copied in Samvat 1586 i.e. 1529 A.D. and presented to Maṇḍalācārya Dharmakīrti. The latest manuscript is **“VĪNALOKA PŪJĀ”** in Hindi which was copied in Samvat 1993 (1936 A.D.) It is a voluminous work and contains 978 pages. This shows that there is still the custom among the Jains to place the manuscripts in the Śāstra Bhandārs.

Some of the important manuscripts are as follows ---

(1) **VIMALANĀTHA PURĀṆA**:-by Arunamani composed in Samvat 1674 i.e. 1617 A.D. in Sanskrit. It describes the life of Vimalanātha-13th Jaina Tīrthankara. The manuscript is of samvat 1696 (1639 A.D.)

(2) **HOLIKĀ CAUPAI** -composed by Dūngara Kavi in samvat 1629 (1572 A.D.) in Hindi. It narrates the story of Holikā according to the Jaina faith. There are 85 Padyas in the work. The last two stanzas of the work are as follows

मोलहमह गुणतीमद मार, चैत्रड बदि दुतिया बुधिवार ।

नयर मिकदराबाद गुणकरि अग्नाध, याचकमण्डल श्री खिमामाध ॥८४॥

तामु सीस इ गर मनि रली, मण्यू चरित्र गुरू साबली ।

जो नर नारी मृगमड सदा, तिह घर लीहुड सपदा ॥८५॥

(3) **PANCA KALYĀṆAKAPĀṬHA**:-It was composed by Har Cand in Hindi poetry in the year 1773 A.D. It describes the five ceremonies of a Tīrthankara celebrated by the Gods. It contains 117 stanzas.

(4) **SUNDARA ŚRANGĀRA**:—It is a work of Sundara Kavi composed in Saṃvat 1688 (1631 A. D.). It is a Lakṣana work which contains 374 stanzas. It is collected in a Guṭakā No. 25.

(5) **BIHĀRĪ SATASAI**:—This is Bṛjbhāsa commentary written by some Kṛiṣṇa poet in samvat 1780 (1723 A. D.) at Agra, on Bihārī Satasaī. In the end of the commentary the writer gave his full description. The manuscript was copied in Jaipur in Saṃvat 1790 (1733 A. D.) The peculiarity of this commentary is that it is in both prose and Poetry. First of all the writer gives the sense of the original Dohās in Hindī prose and then he narrates the same in poem also. The commentary of the first Dohā is as follows:—

मेरी भव बाधा हरो, राधा नागरी सोढ ।

जा तन की भाई परे, स्याम हरित दुति होइ ॥

Commentary in Hindī prose:—

यह भगलाचरण है तहां श्री राधा जू की स्तुति ग्रन्थ कर्ता कवि करतु है, तहां राधा और दुहै याते जा तन की भाई परे स्याम हरित दुति होइ या पद ते श्री वृषमान मुता की प्रतीति भई ।

Translation in Hindī poetry.—कवित्त

जांकी प्रभा अवलोकन ही, तिहु लोक की सुन्दरता गई वारी ।

कृष्ण कहे सरसी रुहै नैननि, नामु महामुद भगलकारा ॥

जा तन की भलकै भलकै हरित युति, स्याम की होत निहारो ।

श्री वृषभान कुमारी कृपा कै, मुराधा हरो भव बाधा हमारी ॥

(12) ŚĀSTRA BHANḌĀR OF JAINA TEMPLE SANGHĪJĪ

The temple of Sanghijī is also a famous one of the city. It is situated in Modikhānā Caukari near Mahāvīrā park. The temple was constructed by Śrī Jhūnthā Rām Sanghī, who was Dewān (Minister) of the Jaipur state during the reign of Māhārājā Jaisingh III (1818 to 1835). The Grantha Bhaṇḍār of this temple contains 979 manuscripts.

Most of the manuscripts pertain to 18th and 19th century. There are several manuscripts which were written even in 20th century and the latest manuscript written in this century is Namokār Kalpa of Saṃvat 1955 (1938 A. D.) in Hindī and the earliest manuscript is PANCĀSTI-KĀYA PRABHRITA of Ācārya Kunda Kunda in Prakrit. The manuscript is of samvat 1487 (1430 A. D.)

The manuscripts are on common subjects like Pūjā, Stotra, Purāṇa and Story etc. There is an illustrated manuscript of MADHU MĀLTĪ KATHĀ written by Catura Bhuja Kavi in 17th century. The number of illustrations is 15. These are coloured paintings representing Rājasthānī art, but they are in a very torn condition.

The other work is HAMMĪRA RĀSO, which was composed by Kavi Maheśa of 17th Century. It is a poem describing briefly the life of Rājā Hammīra of Raṇthambhore.

(13) ŚĀSTRA BHANDĀR OF DIGAMBER JAINA TEMPLE, LAŚAKAR

There is a good collection of manuscripts in the Dig Jain Temple Lasakar, situated in the Borḍi Kā Rāstā, Jaipur. The Grantha Bhandār remained the centre of Śrī Kesari Singh, a scholar of 19th century who took great interest in the collection of the manuscripts. The total number of the manuscripts is 828. Following manuscripts are important one

1	Commentary on Pramananaya Tatvālokālankār of Ratna Prabhāchārya	1499 A. D.
2	Sap'a Padārth Vritt	1484 A. D.
3	Pancāstikāya with commentary	Amṛta Candra 1516 A. D.
4	Ātma Prabodha	Kumār-Kavi 1515 A. D.
5	Āpta Parīkṣā	Vidyānandi 1578 A. D.
6	Commentary on Ratna Karanda Srāvakācāra	Prabhācandra 1576 A. D.
7	Padma Carita Tippiṇa	Śrī Cand Muni 1454 A. D.
8	Ādiśvar Phāga	Bhaṭṭarak Gyān Bhūsana 1530 A. D.
9	Śānti Purān	Pandit Aśaga 1534 A. D.
10	Malaya Sundri Kathā	Jaya Tilak Suri 1463 A. D.

(14) GRANTHA BHANDĀR OF NAYĀ MANDIR.

The Grantha Bhandār is situated in the Jaina Temple of Bairāṭhiyān in the Moti Singh Bhomiya Kā Rāstā. As the temple has been newly constructed, it is also called by the name of Nayā Mandir. There are 150 manuscripts in the Śāstra Bhandār. The earliest manuscript in the Grantha Bhandār is Candraprabha Carita composed by Vira Nandi in Sanskrit. The manuscript was copied in the year 1467 A. D. There are manuscripts of Rāṣmaṇḍal Stotra, Rāṣmaṇḍal Pūjā, Nirvāṇa Kāṇḍa and Apānāhikā Jayamāl which are written in golden ink and their borders are artistically designed and embroidered. These manuscripts are remarkable for border decoration representing various kinds of floral designs and geometrical patterns. Beautiful illustrations of creepers have also been given.

(15) GRANTHA BHANDĀR OF CODHARIYĀN KĀ MANDIR

There are only 108 manuscripts in the Śāstra Bhandār of this temple which is situated in the Chajūlāl Śāh kī Galī, Caukari Modī Khānā. Out of these 75 manuscripts are written in Hindī and the rest are in Saṁskṛit. The collection is not of much consequence.

(16) ŚĀSTRA BHANDĀR of KĀLĀ CHĀBARĀ JAINA TEMPLE

There are 410 manuscripts in the Śāstra Bhandār of Kālā Chābarā Jaina temple. The manuscripts are mainly on the subjects like religion, Purāṇa Kathā, Pūjā and Stotra. The Guṭakās which are 106 in number contain good collection of Hindī works written by Jaina and non-Jaina authors. The manuscripts are generally of 18th and 19th century,

(17) ŚĀSTRA BHANDĀR OF MEGHARĀJĀI TEMPLE

There is a small collection of 249 manuscripts in the Śāstra Bhandār of Jaina temple of Megharājāī. The manuscripts deal with the subjects like Pūjā, Purāṇa and stotra. The Bhandār is systematically arranged and an incomplete catalogue is also available in the Śāstra Bhandār.

(18) SARASWATĪ BHAWAN OF YAŚODĀNANDA JAINA TEMPLE

This temple was constructed by Śrī Yaśodānanda, a Jaina Saint in Saṁwat 1848 (1791 A.D) and at the same time a Śāstra Bhandār was also established in the temple. The total number of the manuscripts and Guṭakās is 353 and 45 respectively. The collection is an ordinary one and on the subjects like Pūjā, Stotra, Purāṇa, but Paṭṭāvalis of the Emperors of Delhi and Hindī songs written in the praise of Bhattārakas Dharma Kīrti are of worth mention.

(19) ŚĀSTRA BHANDĀR-SIKAR

Sikar is a district Head quarter at present. It is a good city of the Western Railway on Jaipur Lohārū Branch. There are five Jaina temples in the city which possess some manuscripts but in the Jaina temple called Badā Mandir of Bīsapanthi, there is a good collection of the manuscripts. The total number of the manuscripts is 532, which are on paper. Manuscripts are written in Saṁskṛit Prākṛit, and Hindī. The number of Hindī manuscripts is also a large one. Paṇḍit Mahācandra who was a good scholar of 19th century, collected various manuscripts for the Grantha Bhandār.

The Grantha Bhandār is in good condition and systematically arranged. The manuscript are placed in the Vesthanas. One rough catalogue of the manuscripts is also available in the Śāstra Bhandār. There is no rare manuscript.

(20) GRANTHA BHANDĀRS OF ALWAR

Alwar was the Matsya Deśa, the kingdom of Rājā Virāṭa of the Mahābhārat in the past. There is still a town called Macheri in this State which is a corruption of Matsya. It is why that the first Union of Rājasthān States of Alwar, Bharatpur, Dholpur and Karauli was given the name of Matsya. The Alwar state formerly appertained to the territory of Jaipur, but in the 19th century it was recognised as a separate State and Pratāpsingh was the first ruler. It is in the centre, between Jaipur and Delhi.

Alwar remained a centre of Jainas for a long time. There are nine Jain temples in the City, out of which following temples have the collection of the manuscripts. The number of the manuscript in each temple is as follows:—

	No. of Manuscripts
(1) Temple of Chājūrāmp	60
(2) Jain temple of Sābjī Sahib	40
(3) Bārtallā Jain temple	41
(4) Jain temple Nasiāp	42
(5) Nāyā Bāzār Jain temple	39
(6) Khandelwāl Jain Pancāyatī Mandir	211
(7) Agarwal Pancāyatī Mandir	186

Thus the total number of the manuscripts is 619 in the seven Bhandārs of the City. Most of the manuscripts are in Sanskrit and Hindi and were written in 18th and 19th century.

There are two manuscripts TATTWĀRTH SŪTRA and BHAKTĀMARA STOTRA written in golden ink. There is also a manuscript namely AMRITASĀGARA which was composed under the patronage of Māhārāja Pratāpsingh. It is on Indian Medicines (Āyurveda) having 25 Tarangas and written in Hindi. Māhārāja Pratāp Singh was the ruler of Jaipur State from the year 1778 to 1803. The manuscript was copied in the year 1791 A D.

(21) ŚĀSTRA BHANḌĀR OF DUNĪ

Dūṇī is a town situated on the left side of the road from Jaipur to Deoli. It is twelve miles from Tonk and six miles from Deoli. There is a Jaina temple which contains a small collection of the manuscripts numbering 143 only. According to an inscription engraved on the inner wall of the temple, it was constructed in Saṃvat 1585 i. e. in the year 1528 A. D. The Grantha Bhandār of this temple was also established at the same time. The earliest manuscript is Jinadatta Kathā in Saṃskṛit which was copied in Saṃvat 1500 (1443 A.D.). Most of the manuscripts are in Hindī in which works of Vidyā Sāgar such as, (1) SOLAHA SWAPNA¹, (2) "JINA JANMA MAHOTSAVA", (3) "SAPTA VYASANA SAVAIYĀ". (4) "VIŚĀPHĀRA-CHAPPAYA" etc are important. The 'JHŪLNĀ' of Tānū Śāh in Hindī is also a rare work written in various metres and deals with on several topics. "RAJŪL KĀ BĀRAHAMĀSĀ" of Ganga Kavī is a rare work. Ganga Kavī was a Jaina poet and his full name was Gangādāsa. He was the son of Parwata Dharmārthī who was also a Hindī scholar. The work describes the various kinds of hardships sustained by Rājula in the twelve months.

ŚĀSTRA BHANḌĀRS OF TODĀRĀISINGH

Todārāisingh which was famous by the name of Takśaka Garha², remained famous literary centre for a long time. It is said to have been founded by the Nāgas. In the 15th century it was under the Sisodiyā Rājputs of Udaipur, but after the defeat of Rānā Sangrāma Singh they became independent and under the rule of Akbar this whole province passed under him.

From the old ruins it seems to be a very ancient town. There is one Viṣṇu temple which was built by Guhil kings in the 10th century. The town is beautifully

१ मुखकर सुन्दर मूलसघ गल्ल सरमति जागो ।

बलात्कार गण मार मूरी अमयेउ बखागो ॥

तम पट्टे शुभचद्र हवा गल्ल नायक गुण धारक ।

तस गुरू भ्राता ब्रह्मचारि श्री विद्यामागर ॥

मघपनि माधव बचन थो साल म्वपन कविन जे कहै ।

भगो मुणो जे भावमु ते अहे लोक मुख लहे ॥६॥

2 Prasasti Sangrah Āmer: Śāstra Bhandar Jaipur page 162

3 Ibid

surrounded by the walls. It is a city of tanks. The relation with the Jaina religion remained from an old period. From an inscription of Vijoliā dated 1169 A.D. it appears that Vaśraṇ, the fore fathers of Lallak constructed a Jaina temple in Todāpatanna. The town remained the literary centre from the very beginning. Solanki kings were very kind to Jainas so they also helped them in the enrichment of the literature,

Pravacanasāra¹ was written in the year 1440 by Narsingh pupil of Madana Deva who was the brother of Acārya Śubhacandra. The manuscript of Ādipurāṇa² was copied in the year 1480 in the Parswanātha temple.

Under the rule of Rāmcandra Rāo, this town remained the main centre of literary activities as he was himself a lover of literature and art. Several manuscripts were written in his time. Some of the manuscripts written in his time are as follows:-

- (1) In Samwat 1612 (1555 A.D.) manuscript of Upāskādhyayana³ was copied
- (2) Nāga Kumār Carita⁴ of Puspadanta was copied in Samwat 1612 (1555 A.D.)
- (3) Yaśodharā Carita⁵ was written in Ādinātha temple in the same year i.e. 1555 A.D.
- (4) Yaśodharā Carita⁶ was copied in Samwat 1610 in the Ādinātha Jaina temple and presented to Bhattāraka Lalit Kūti. At this time Salim Śāh Sūrī was the emperor of Delhi.
- (5) Nāga Kumār Carita⁷ was copied in Samwat 1603 (1546 A.D.)
- (6) Jambu Swamī Carita⁸ of Vīr Kavi in Apabhraṃśa was copied in Samwat 1600 (1543 A.D.) and 1601 (1544 A.D.) and both were presented to Mandalācārya Dharmacandra

1. Vīr Vānī Vol.

2. Rājasthān ke Jaina Śāstra Bhaṇḍāron ki Granthā Sūci, part II, page 208.

3. Āmer Śāstra Bhaṇḍār, Jaipur.

4. Ibid.

5. Prastuti Sangrah, Āmer Śāstra Bhaṇḍār, Jaipur p. 162

6. Ibid. p. 163

7. Rājasthān ke Jaina Śāstra Bhaṇḍāron ki Granthā Sūci, Part II page 247.

8. Śāstra Bhaṇḍār of Tholiyā Jain temple Jaipur

After Rāma Candra Rāo, Kalyān Singh became the ruler. Under his rule also several manuscripts were written. The manuscript of Dharmopadeśa Śrāvākācāra¹ and Jasahar Carīya² were written in the year 1558 and 1557 A.D. respectively. In the time of Jagannātha Rāo also Toḍārāisingh remained the centre by literary activity. Ādinātha Purāṇa³ of Puspadanta was copied by Śāh Nānū and presented to Bhaṭṭāraka Davendra Kīrti in Saṃwat 1664 (1607 A.D.). In Saṃwat 1708 (1651 A.D.) Khinvasi of Toḍārāisingh presented the Padmapurān of Raviṣeṇācārya to Paṇḍit Harśa Kalyāna.

(22 & 23) GRANTHA BHANDĀRS OF ĀDINĀTHA & PĀRŚWANĀTHA JAINA TEMPLES

There are at present two Grantha Bhandārs. One Bhandār is situated in the Ādinātha Jain temple, while the other one is in Pārswanātha temple. The Śāstra Bhandār of Ādinātha temple contains 246 manuscripts and the Śāstra Bhandār of Pārswanātha temple has 105 manuscripts. Most of the manuscripts are such as are used for the daily Swādhyaṃ. The number of Hindi manuscripts are more than the manuscripts of any other language. Some of the important manuscripts are as follows —

1. Caturvidha Dāna Kavitta by Gvān Sāgar of 18th century.
2. Nemiśwār Phāga by Vidyānandi composed in Saṃwat 1640 (1583 A.D.). The work consists of 766 stanzas
3. Triloka Sāra Ṭikā by Mādhava Candra Trivaidya The manuscript is dated Saṃwat 1500 (1443 A.D.)
4. Pravacana Sāra Ṭikā by Prabhā, Candra the manuscript is dated samwat 1605 (1548 A.D.). The earliest manuscript is Caturvinśati Stavan⁵ which was written in Saṃwat 1449 (1392 A.D.)

1. Śāstra Bhandār of Jain temple Bādhi candi

2. Āmer Śāstra Bhandār, Jaipur

3. Ibid.

4. Jain Śāstra Bhandār of Ādinātha temple of Toḍārāisingh.

5. मध्यदेशस्थ सखाशद्र गनिवासि देवविभुतः सर्वदेवस्तस्यात्मजेन शोभनमुनिना विहिता
इमाश्चतुर्विंशतिजिनस्तुतयः तदग्रजपंडितधनपालविहिता विवरणानुसारेण चेत्यमवबूणि-
महायमकखंडनरूपाण तासां स्तुतीना लेशतो लेखि । संवत् १४८३ वर्षे आश्विनमासे
वदि ४ ।

(24) ŚĀSTRA BHANḌĀR OF FATEHPUR (SHEKHĀWĀṬĪ)

Fatehpur is a beautiful city in Sikar District of Rājasthān. It is now a Railway station on the Sikar-Cūru Branch of the Western Railway. Fatehpur remained the literary seat of Jains. From the very beginning Jains played an important role in the development of literature. The Agarwāla Jaina temple of Fatehpur was the centre of Bhaṭṭārakas who used to visit this place from time to time and took initiative in the management of the temples. These Bhaṭṭārakas used to collect the manuscripts and placed them in the Bhaṇḍārs. There is a collection of about 400 manuscripts at present in the Bhaṇḍār. These manuscripts are of later centuries i.e. 18th and 19th century. Most of the manuscripts were either written here or got written from else where and presented to this Bhaṇḍār by the Jains of this city. In this respect Pandit Jīwan Rām's contribution is marvellous. He wrote a Guṭakā which contains the matter of at least one lakh ślokaś. Except this, Triloka Sārā Bhāṣā (1746 A.D.) Harivaṇśa Purāna (1767 A.D.), Mahāvīra Purāna (1353 A.D.), Samayasār Nāṭak (1836 A.D.) Gyaṇārṇava of Śubha Candra (1831 A.D.) and several others were copied here and are preserved in this Bhaṇḍār.

The Guṭakā as stated above is the biggest Guṭakā, in material ever found any of the Bhaṇḍārs. It mainly deals with Āyurveda and Jhoṭiśa. It contains 1228 pages. This was written in Cūru by Śrī Jīwan Rāma from the year 1838 to 1860 A.D. and was completed in Fatehpur City in the year 1860 A.D.

There is another manuscript Namokāra Mahatmya Kathā, which contains 689 pages of size 13" x 7½". The manuscript was got written by Hirālāl Sohanlāl, Delhi and presented to this Grantha Bhaṇḍār in the year 1922 A.D. It is fully illustrated and contains 76 illustrations on the various happenings in the life of the great persons of Jaina Mythology.

JAINA ŚĀSTRA BHANḌĀRS-DAUSĀ

Dausā was an old capital of Kachhāwā Rājputś and one of the most ancient cities of Rājasthān. It was famous by the name Devagiri. But now a days it is a good town on Jaipur-Bharatpur Road. There are two Jaina temples and both the temples have Śāstra Bhaṇḍārs in them.

(25) ŚĀSTRA BHANḌĀR OF BĪSPANTHĪ MANDIR

There is an inscription at the back side of the main Veda according to which this temple was constructed in Samvat 1701 (1644 A.D.) but as per oldness of the city and the temple itself, it seems that in that year it was reconstructed. The Śāstra Bhaṇḍār of this temple is a small one. It contains only 177 manuscripts

including the Gutakās. Most of the manuscripts are of Hindī works. These manuscripts are of 17th to 19th century. Some of the manuscripts are important and they can be used at the time of their editing. The manuscripts of Vilhaṇ Śāsikalā Prabandha is a good work of 17th century. It is with Hindī commentary by the poet Sāranga. The work runs both in Saṁskrit and Hindī.

(26) ŚĀSTRA BHANDĀR OF TERĀPANTHĪ MANDIR DAUSĀ

There is also a small Śāstra Bhandār containing 150 manuscripts written on paper. Out of which most of the manuscripts are written in Hindī. But there is a good number of Apabhraṁśa manuscripts which were copied in 17th and 18th century. This shows that there was a general love and system of reading the Apabhraṁśa works upto 18th century. The manuscript of Caturdaśa Gunasthān Carcā is a rare one. It was written by Akhayaṛāj in Hindī prose.

(27) & (28) ŚĀSTRA BHANDĀRS OF BASWĀ

Baswā is an old town and tehsil headquarter of Jaipur District in Rājasthān. It was the birth place of several scholars of Hindī literature and specially of Seth Amar Cand Bilālā for whom it is stated that he constructed the Jaina temple of Śrī Mahāvīraji. Jaina poet Daulat Rāma Kāślīwāl¹ (18th century) a famous story and Purāṇa writer was born in Baswā and his father Ānanda Rāma also lived there. In the 18th and 19th century Baswā remained a centre of these scholars. There are several manuscripts in the Jaina Bhandārs of Jaipur city which were copied in Baswā and brought from there to the Jaipur City Bhandārs

These manuscripts belong to the period from 1733 to 1835 i.e. for about one century during which the town was a centre of literary Activities. Caubīsagunasthāna Carcā² was copied in Saṁvat 1832 (1775 A.D.). Mūlacāra Pradīpa³, Pāṇḍava Purāṇa⁴, Rasik Priyā⁵, were copied in Saṁvat 1820, 1792 and 1733 respectively. There is still a collection of the manuscripts in two Jaina temples which throws some light on its bright past. Both the Terāpanthī and Pañcāyatī temples contain Śāstra Bhandārs one in each temple. The Terāpanthī temple is very old and according to the inscription found in the temple it was constructed in the 16th century. The

1 & 2 Manuscript preserved in Śāstra Bhandā Baswā

3 Rājasthān ke Jaina Śāstra Bhandāron ki Grantha Sū.ī part III, p. 166

4 Ibid. p 223

5 Ibid p 251

Terāpanthī Sect came into existence in the year 1626 A.D. according to Mithyātva Khaṇḍan Nāṭak¹ of Bakhat Rāma.

The Pañcāyati Mandir is also an old temple and important from the point of art and architecture. There is a Jaina idol of a very big size of the 12th century, which also shows that the temple was constructed in very early times. There is a small Grantha Bhaṇḍār which shows that sometime ago there was a very good collection of the manuscripts. The manuscripts were written between 15th to 18th century. The earliest dated manuscript is Samayasāra Vṛttī² which was copied in Saṃvat 1440 (1383 A.D.). Works of Hindī and Prākṛit are in majority in the Śāstra Bhaṇḍār. The following are the important manuscripts:—

- (1) KALPASŪTRA --The manuscript is illustrated and written in golden ink. It has 39 paintings on the life of Lord Mahāvīra. The various expressions depicted in them are very good. The manuscript was copied in the year 1479 A.D.
- (2) KALPASŪTRA :--This is another manuscripts which is also well illustrated. It contains 42 paintings which are evidences of good art. The manuscript is dated Saṃvat 1528 (1471 A.D.)
- (3) PADMANANDI MAHĀKĀVYA TĪKĀ --This is a commentary written by Kavi Prahalāda in Saṃskṛit on the original work Padamandī Pañcaviṃśati. The commentary is a rare one.
- (4) MALAYASUNDARI CARITRA by Jayatilak Śūrī in saṃskṛit. The manuscript was copied in Saṃvat 1490 (1423 A.D.).
- (5) ABHAYA KUMĀR PRABANDHA CAUPAI --written in Hindī in Saṃvat 1685 (1628 A.D.). The work is also a rare one. It describes the life of Abhaya Kumār

(29) ŚĀSTRA BHANḌĀR--MOZAMĀBĀD

In 17th century Mozamābāda was a centre of Jaina literary activities. It is an old town which seems to be later on renamed as Mozamābāda. In the year

1. Anier Śāstra Bhaṇḍār Jāipur

2. सवत् १४४० वर्षे चैत्र सुदी १० सोमवासरे अखेह योगिनीपुरे पैरोजसाहिराज्यप्रवर्तमाने श्री देवसेन श्रीविमलसेन श्रीधर्मसेन सहस्रकीर्तिदेवाः तत्र जज्जिनगरे श्रीश्रेष्ठिकुलान्वये गर्मगोत्री सा घनातेन समयसारं ब्रह्मदेव टीकाकर्ता मूलकर्ता श्रीकुन्दकुन्दाचार्यदेव-विरचितं लिखाप्य सहस्रकीर्ति आचार्यप्रदत्तं ।

1607 A.D. one grand Jaina Pratiṣṭhā ceremony was celebrated which was conducted by Śrī Nānū Godhā who was the Minister of Rājā Mansingh of Jaipur. Only four year's before this ceremony Chitar Tholiā a Hindī writer completed his work 'Holi kī Kathā' in saṁwat 1660 (1603 A.D.) and described the town as follows:—

सीलासे साठे शुभवर्षे फालगुण शुक्ल पूर्णिमा हर्ष ।
 सीहे मोजाबाद निवास, पूजे मन की सगली प्रास ॥
 सीहे राजा मान को राज, जिहि बोधि पूरब लग पाज ।
 सुखि सबै नगर मे लोग, दान पुण्य जाणे सउ मोग ॥

—Praśasti Sangrah p. 231

In the year 1538, Bhavisyadatta Carita of Dhanpāl Kavī was written in this town and at present this manuscript is housed in the Śāstra Bhaṇḍār of Āmer, Śrāvākācār of Vasunandī which was written in Saṁwat 1630 (1573 A.D.) is preserved in the Grantha Bhaṇḍār of temple Badhīcand. In the year 1589 A.D. Ādināthapurāṇa of the Apabhramsa language was copied in the Ādinātha temple.

Saṁwat 1660 (1603 A.D.) was specially marked for literary activity. Yaśodharā Carita¹ of Sakal Kīrti and of Gyāna Kīrti² were copied in this year and were placed in various Bhaṇḍārs of Rājasthān,

The Śāstra Bhaṇḍār is a part of the temple which is situated in the centre of the town. The manuscripts are placed in two Almirahs and their total number is 368. The condition of the Śāstra Bhaṇḍār is not satisfactory. Several manuscripts have been destroyed due to the carelessness of the management. They have not been placed even in Vesthans so the dust and climate have attacked them frequently.

There are two copies of Jasahara Cariya of Puṣpadanta fully illustrated. No where these illustrated manuscripts in Apabhramśa language have been found. As such these are rare manuscripts. Out of these one is complete and other is incomplete. These were copied in 16th century. The paintings are very fine. The earliest dated manuscript is of the 15th century. The manuscripts of Pravaṇsāra of Kunda Kunda Acārya, (ii) Jinendra Vyākaraṇa (iii) Ṣaṭkarmopdeśa Ratnamālā of Amarkīrti (iv) Triṣaṣṭismrati Śāstra by Āśādhar (v) Yogasāra by Amitigaṭi (vi) Tattwārtha Sutra Tippāṇī by Yogadeva (vii) Ādipurāṇa Tīppana by Prabhācandra are important.

1. Rājasthān ke Śāstra Bhaṇḍāron kī Grantha Sūci, Part III.

2. Praśasti Sangrah of Āmer Śāstrā Bhaṇḍār, Jaipur. page. 281

There is also one manuscript of Kṛiṣṇa Rukamanī veli written by Prithivi Rāj with the commentary of Lākhā cāraṇa. This is a rare manuscript.

(30) JAINA GYĀNA BHANDĀR OF JHUNJHUNU

The collection in the Jaina Śāstra Bhandār¹ Jhunjhunu is not a large one. The total number of the manuscripts is 310. It possesses Hindī manuscripts more than those in other languages. The names of these manuscripts may be mentioned below.—

1. Abhaya Kumār Caupai by Yug Pradhān Jin Candra Sūri.
2. Pāñca Sandhi by Hemrāj in Hindī poem
3. Hansrāja Vacharāja Caupai by Tikam Cand.

(31) JAINA ŚĀSTRA BHANDĀR, RĀJAMAHAL

Rājamahal is a town in Tonk District of Rājasthān. It is about 80 miles from Jaipur and 20 miles from Tonk in the north. The River Banās takes a beautiful turn here and the place is a beauty spot in the rainy season. It was the centre of literary activities for about 300 years. In the manuscript of Harivansa Purān¹ of Brahma Jinadāsa copied here in Samvat 1661, Rājā Mānsingh of Āmer has been described as the Ruler of this town. There is a Śāstra Bhandār in the Jaina temple which possesses a collection of 255 manuscripts including Gutakās. Manuscripts of Dhanya Kumār Caritra of Sakal Kīrti, Pārsvapurāna of Bhudhardāsa, Śrenika Carita, Kṛiyā Kosa and Harivansa Purāna were copied in this town from the year 1822 to 1836 A.D. The collection is though on the various subjects and mainly in Hindī and Saṁskṛit languages. Some of the important manuscripts are as follows.—

- (1) KARAKANDUNO RĀSA² :—by Brahma Jinadāsa in Hindī. This is a rare manuscript of 15th century.

1. Manuscript Catalogue Preserved in Ābhaya Jaina Granthālaya Bikāner

2. Āmer Śāstra Bhandār Jaipur

3. श्री सकलकीर्ति गुरु प्रणमोवो मूनी मृवनकीरति अवतार ।
गम कीयो मेरु बडो, ब्रह्म जिनदाम कहे सार ॥
पढ़े गुणो जेह सांभले, मनधर अविचल भाव ।
मनवाछित फल ते लहे, पामे सिवपुरी ठाम ॥

- (2) PRAŚNOTTAR ŚRAVAKĀCĀRA¹ :—by Sakal Kīrti in Sanskrit. This is an old manuscript and was copied in Śaṁvat 1597 (1540 A.D.)
- (3) HOLĪ KATHĀ² :—by Muni Śubha Candra. It was composed in the year 1697 A.D. It is also a rare work and has not been found so far in any of the other Bhandārs of Rājasthan.
- (4) INDRIYA NĀṬAK :—by Trilok Patni. This is a drama in Hindi. This work is also a rare one. The drama³ was completed at Kekarī (Ajmer) in the year 1898.

Continued from page . 68

धनद नाम गोवालिया, एक कमले करी चग ।
 पूज्या जिनवर मन रली, फल पाय्यो उत्त ग ॥
 एह कथा रस सामली, भवीयण सयल सुजाण ।
 पूजो जिनवर मन रली, अष्ट प्रकारे गुण भाण ॥
 एक कमल फल वस्तरयो, स्वर्ग मृगती लगे चग ।
 अनुदिन जेह जीन पूछे तेह न फले उत्त ग ॥
 सासो धरम सोहमणो, थोडी कीजे महत ।
 बड बीज जिम रूबडो, फली दीसे अनंत ॥
 इति करकण्डु मुनीरास, पूजा फल समाप्त ॥

1. स्वास्त सवत् १५६७ वर्षे द्वितीय चैत्रमासे शुक्लपक्षे द्वितीयादिने रविवासरे...मुमुक्षुणा सुमतिकीर्तिना कर्मक्षयार्थं श्रावकाचार ग्रन्थो लिखित । ग्रन्थ संख्या २८८० ।
2. मुनि शुभचद करी या कथा, धर्मप्रेष्यमे छी जथा ।
 होली कथा सुनै जो कोइ, मुक्ति तथा सुख पावे सोय ॥१२५॥
 सबत सतरासे परि जोई, वर्ष पचावन अधिका और ।
 साक गणै सौलाछैबीस, चेत मुदि सार्त कहैस ॥१२६॥
 ता दिन कथा सपूरण भइ, एकसौतीस चोपई भई ।
 सेस दिन में जोडी बान, पून्यू दिसा कुसला ॥१२७॥
3. उगणीसे पचपन विषै, नाटक भयो प्रमान ।
 गाव केकेडी धन्य जहां, रहै सदा मतिमान ॥

JAINA ŚĀSTRA BHANDĀRS, MĀLPURĀ

Mālpurā is an old town in Rājasthān. According to the description available in the Gutakās collected in Śāstra Bhandār of Jaina temple, Pātodī, Mālpurā was founded in Saṃwat 1619 (1562 A.D). The other name of the town is Dravyapur.¹ It remained the main centre of the Jaina literature from its very beginning. There are 8 temples in the town. Out of which 4 temples have collections of manuscripts. The earliest² manuscript was copied in Mālpurā in Saṃwat 1631 (1574 A.D). This is Vaddhamān Cariya of Jaymitra Hala copied by Kamal Kīrti for his own study. The other manuscripts which were copied here belong to the year 1576, 1588 1592, 1652, 1829, 1803, 1812, 1783 A.D. and hundreds of others which are in the various Śāstra Bhandārs of Rājasthān

(32) JAINA GRANTHA BHANDĀR CAUDHRIYĀN TEMPLE--MĀLPURĀ

There is a small collection of manuscripts numbering 50. All the manuscripts are on paper. The condition of the manuscripts is not good. There is a copy of BĪHARĪ SATSAI which contains 735 stanzas. The manuscript of Pārswanāth Rāso³, composed by Brahma Kapoor Cand also forms part of the collection. This was composed in Saṃwat 1597 (1540 A.D.) The work is a rare one and has not been published so far. It deals with the life of Pārswanātha.

(33) GRANTHA BHANDĀR OF ĀDINĀTH TEMPLE--MĀLPURĀ

There is also a small collection of manuscripts which contains books meant only for daily reading. The Grantha Bhandār is quite in disorder and in bad condition. Among the rare manuscripts one is Kṣetrapāla Vintī⁴, by Muni Subhacandra and the other is Hindī Padas by Harsa Kīrti which are copied in a gutakā number 3.

1. Pūjā Pātha Saṅgraha preserved in the Grantha Bhandār Mālpurā

2. Āmer Śāstra Bhandār Praśasti Sangrah, page 130.

3. ताम तणु सिषि तसु पडित कपूरजीचद, कीयो राम चिति धरिवि आनद ।

4. गीत पहली गाय जो रमाय क्षेत्रपाल को,

मुनि सुभचद गायो गीत, भेरूलाल को ॥११॥

(34) ŚĀSTRA BHANḌĀR OF TERĀPANTHĪ TEMPLE-MĀLPURĀ.

There is here a collection of 74 manuscripts. It is an ordinary collection. There is no rare manuscript here but old copies of some manuscripts are in the collection.

(35) JAIN ŚĀSTRA BHANḌĀR-BHĀDWĀ

Bhādwā is a village in Phulerā sub-division. The village is 3 miles from the Railway station Bhainslānā on the Rewari-Phulerā Branch line of Western Railway. There is here a small Śāstra Bhaṇḍār having 130 manuscripts and 20 Guṭakās. Though there is no rare manuscript here, the copies of the following manuscripts are very important—

- (1) DHARMAVILĀSA :-by Dyānata Rāya in Hindī (18th Century)
- (2) Hindī Translation of RATNA KARANDA ŚRĀVAKĀCĀRA by Sadāsukha Kāśliwāl in Hindī (19th Century)
- (3) GYĀNĀRṆVA BHAṢA :-by Labdhi Vijaygaṇi in Hindī (17th Century)
- (4) BRAHMAVILĀSA :-by Bhaiyā Bhagawatīdāsa in Hindī (18th Century)
- (5) DHARMOPADEŚA SRĀVKĀCĀRA :-by Dharmadās in Hindī (16th Century)

All the manuscripts are written on paper. There is a good collection of Hindī works in Guṭakās such as DOHĀŚATAKA by Rūpa Cand and Updeś Pacciśī by Rāmdāsa.

ŚĀSTRA BHANḌĀRS IN BHARATPUR DISTRICT

The former Bharatpur State and now a district of Rājasthān remained a literary centre for a long time. As this district of the Rājasthān is considered a part of Brija Bhumi so the Hindī works influenced by Brija language (a part of Hindī) are in good number in the Grantha Bhaṇḍārs of this district. There are Jaina Grantha Bhaṇḍārs in Bharatpur, Deeg, Kāmā, Bayānā, Vair, and Kumher.

Bharatpur City was founded by Surajamal Jāt. It was one of the two Jāt states in Rājasthān before its merger. Śruta Sāgar a poet of 18th century described Bharatpur in his work Ṣaṭa Māla Varṇan' in the following way:—

देस काठहड बिरजि मै, वदनस्यध राजान ।
 ताके पुत्र है भलो, सूरजमल गुणधाम ।
 तेजमुज्ज रवि है भलो, न्याय नीति गुणवान ।
 ताको सृजम है जगत में, तपै दूसरा मान ।
 तिनह नगर जु वसाइयो, नाम भरतपुर ताम ।

In the 18th and beginning of the 19th century it was literary centre for the Jaina Scholars. There is a Jaina manuscript library which contains more than 8 hundred manuscripts. There are several manuscripts which were written in the 18th century in Bharatpur and placed in the Śāstra Bhandār of the city. Some of the manuscripts which were copied here are Sodāśakārana Jayamālā¹ of Raidhu (1830 A.D.) Cāritra Pujā of Srī Bhūṣana (1759 A.D.) Caubisa Jinarāj Pūjā (1827 A.D.) Sārdhadvaya Dvīpa Pūjā (1769 A.D.) Brahma Vilās (1838 A.D.) Tatvasāra (1757 A.D.) Subhāsita Ratna Sandoha (1770 A.D.) and Sidhānt Sāra Deepak (1766 A.D.) and many others. All the manuscripts are preserved in the Grantha Bhandārs of Bharatpur.

(36) ŚĀSTRA BHANDĀR OF PANCĀYATĪ MANDIR

There are two Jaina temples in the city and both have the manuscript libraries in them. The Śāstra Bhandār of Pancāyatī temple has good collection of manuscripts. They are placed in wooden and stone almirahs. All the manuscripts are written on paper. The date of the establishment of the Bhandār is not traceable, but it appears that soon after the construction of this temple the manuscripts were also brought from the various towns and villages of the State when the Jainas came to settle down in the city. The 19th century was time of the growth of the Śāstra Bhandār as most of the manuscripts were written in that century.

The total number of the manuscripts is 801, and the earliest dated manuscript is VRIHAT TAPĀGACCHA GURĀVALI by Muni Sunder Sūri copied in Śaṃvat 1490 (1433 A.D.). Most of the manuscripts are in Hindī language. SAPTA VYASAN KATHĀ composed by Mānik Candra in Śaṃvat 1634 (1577 A.D.) in Apabhraṃśa language is a rare work as no such work has been found in any other Grantha Bhandār. Apart from this some of the manuscripts which are important, are as follows:-

1. Rājasthān Grantha Bhandār Sūci, Part III p. 145.

- (1) SABHĀ BHŪṢAṆA¹ :-by Gangārāma composed in Śaṃvat 1744 (1687 A.D.) in Hindī.
- (2) PADASANGRAHA :-by Harṣa Candra in Hindī,
- (3) JINADATTA CARITRA BHĀṢA¹ :-by Viśva Bhūsana in Hindī.
- (4) SUKHA VILĀSA³ :-by Jodhrāja Kāślīwāl in Hindī prose.

The collectioa of the manuscripts written in Prākṛit, Saṃskṛit and Apabh-
raṃśa languages are also in good number. This collection is not limited to religious
works as manuscripts of common interest are also in the Śāstra Bhaṇḍār. There is a
manuscript which deals with the playing of Śātrāṇja

There is one illustrated manuscript named BHAKTĀMARA STOTRA by
Māntung Ācārya. It has 51 illustrations very well coloured, Its painting is a speci-
man of medieval art. It was copied in the year 1769 A.D.

(37) GRANTHA BHAṆḌĀR OF JAINA TEMPLE--PHOZURĀMA

There is another Śāstra Bhaṇḍār in Jaina temple, Phozurāma situated at
Kotwālī market. This is a newly constructed temple so the collection of the
manuscripts is also about 100 years old. There are only 65 manuscripts including
Guṭakās. All the manuscripts were not earlier thān 150 years ago. The manuscript

-
- 1 सत्रह सत सवत सरस, चतुर अधिक चालीस ।
कातिक सुदि तिथि अष्टमी, वार सरस रजनीस ॥६२॥
सागानेर सुनग्र मे, रामसिंह नृप राज ।
तहा कविजन बचपन मे, राजति सभा समाज ॥२३॥
गगाराम तह सरस कवि, कीनो बुधिप्रकास ।
श्री भगवत प्रसाद तै, इह सुभ सभा विलास ॥६४॥
 - 2 सबत् सत्रानै अठतीस, नाम प्रमोदा ब्रह्मावीम ।
अग्रहन बदि पांचै रविवार, अस्लेखा ऐन्द्र जोग सुधार ॥
नर नारी मन देके सुनौ, ताको जसु तिलोक मे गुनौ ।
यह चरित्र सुनियो मन लाइ, विश्वभूषण मुनि कहत बनाब ॥
 3. दोलत सुत कामा वसै,
जोध कासलीवाल ।
निज सुख कारण यह कियो,
सुखविलास गुणमाल ॥

of commentary on Tattvārtha Sūtra¹ in Hindī prose is a rare one. This was composed in Vikrama Samvat 1935 (1878 A.D.) by Śrī Guvarsingh of Kumher.

ŚĀSTRA BHANDĀRS OF DEEG TOWN

Deeg which is called a city of fountains is 25 miles from Bharatpur City. It was an old capital of the Bharatpur State. There are three Śāstra Bhandārs, out of which one is in the old Deeg and the rest two are in New Deeg.

(38) ŚĀSTRA BHANDĀR OF PANCĀYATĪ MANDIR-NEW DEEG

There are 81 manuscripts in the collection of this Bhandār. Except a few one all the manuscripts are in Hindī written in 18th and 19th century. Besides the manuscripts on religion, there are manuscripts on Grammar and Medicine. There is an original manuscript of MALLINĀTHA CARITA translated in Hindī by Sewā Rāma Pātnī who belonged to this city. He composed this work in 1793 A.D. here.

(39) ŚĀSTRA BHANDĀR OF BADI PANCĀYATĪ-DEEG

There was a very old collection of the manuscripts in the Grantha Bhandār of Pancāyatī Mandir-Deeg but due to the mis-management it fell into a sorry state. Even now the manuscripts are not systematically arranged. I also came to know that several manuscripts were taken away by the scholars of the various places and were never returned.

At present there are only 56 manuscripts which are complete and the rest are incomplete and in wretched condition. The manuscripts were copied in the 16th, 17th and 18th Centuries. The earliest dated manuscript is BHAGVATĪ ĀRĀDHANĀ² which was written in the year 1511 (1454 A.D.) in Māndalgārh. Except this there are also copies of SADĀ DARŚANA SAMUCCAYA of Rājahansa in Samskrit,

1. श्री स्वामी उमास्वामी आचार्यकृत दशाध्यायी मूलसूत्र की सर्वार्थमिद्धि नामा संस्कृत टीका ताकी भासा वचनिका तै सक्षेप मात्र लेके दावान बालमुकद के पुत्र गिरिवरसिंह बासि कुभेर के ने अपना तुच्छ बुद्धि के अनुसार मूल सूत्रनि को अर्थ जानिने के लिये यह वचनिका रची और सवत् १६३५ के ज्येष्ठ सुदि २ रविवार के दिन संपूर्ण कीनी ।
2. सवत् १५११ वर्षे वंशाव बदि ७ गुरु पक्षे पुष्यनक्षत्रे सकलराजि-शिरोमुकट माणिक्य-मरीचिये धारिकृत-चरणकमणपादपीठस्य श्रीराणाकु भक्तार्णवकलसांज्ञाज्यधुरा विभ्राणस्य समये श्रीमडलगडशुभस्थाने आदिनाथ-चैत्यालये ।

BHAAVISYADATTA CARIYU by Śrīdhar in Apabhraṃsa, **ĀTMĀNUŚĀṢANA** of Gunabhadra and **JAMBU SWĀMI CARITA** by Sakal Kīrti in Samskrit.

(40) GRANTHA BHANDĀR OF JAINA MANDIR-OLD DEEG

The Grantha Bhandār is placed in the Jaina temple situated in old Deeg. The temple is very old and it appears that it must have built before 14th century. There are 101 manuscripts in the Śāstra Bhandār which have been placed in wooden Almirah. They are not in good condition and are deteriorating fast. Most of the manuscripts are in Hindī and on religious subjects. But apart from this some of the manuscripts are very important. The **VIKRAMA CARITA** of Rāma Candja Sūri is one of the manuscripts not generally available in other Bhandārs. This is a Saṃskṛit work composed in 1423 A.D. The copy **JINAGUNAVILĀSA** of Nathmīl which was composed in Saṃvat 1822 (1765 A.D.) in Hindī and is dated 1766 A.D. There is also a **BHRAMARGITA** of Mukunda Dāsa which is complete and in good condition. The Hindī translation of **VASUNANDI SRĀVAKĀCĀRA** which was composed in the year 1850 A.D. in Āmer is also one of the few manuscripts. The work **CAUBISA TIRTHANKARA PUJĀ** composed by Cunilāl in Hindī in Saṃvat 1914 (1857 A.D.) is a rare work. This was composed at Karauli. There is a copy of **JANMA PATRI** of Khusāla Candia who was the famous Writer of Hindī in Sāngāner (18th century).

K Ā M Ā

Kāmā is one of the oldest towns of Rājasthān. This was previously in the Bharatpur State and now it is a Tehsil Headquarter in the Bharatpur District.

From the manuscripts found in the Jaina Grantha Bhandārs of Rājasthān it is presumed that the town remained a literary centre in 18th and 19th century. Though in the Śāstra Bhandār of Agarwāl Jaina temple there are manuscripts relating even to 14th century, they were brought from other centres, as in the Śāstra Bhandār there is no manuscript of earlier than 18th century which was written in Kāmā.

Jodhrāja Kāśīwāl son of Daulatarāma Kāśīwāl a famous Hindī scholar of 18th-19th century belonged to the town. Jodhrāja wrote **Sukhvīlāsa** in Saṃvat 1884 i.e. in the year 1827 A.D.

Hindī commentary of **Pravacanasāra**¹ and **Pancāsti Kāya**² written by Hemraṇ was copied in Kāmā in saṃvat 1719 and 1727 (1662 and 1670 A.D.) respec-

1, Preserved in Grantha Bhandār-Kāmā.

2. लिखाइत साहू श्रीदेवीदाम लिखितं महात्मा दयालदाम महाराजा श्रीकर्तमिहजी विजयराजे गढ कामावली मध्ये आत्मारथि ।

tively. A copy of Ratna-Karaṇḍa¹ Srāvakācāra was also copied in saṁvat 1756 (1699 A.D.).

There are several manuscripts in the Śāstra Bhandār of Kāmā which were presented to it.

(41) ŚĀSTR BAHANḌĀR OF KHANDELWĀL JAINA MANDIR-KĀMĀ

There is a good collection of 578 manuscripts including the Guṭkās in the Jaina Śāstra Bhandār of Khandelwāl Jaina Mandir Kāmā. Manuscripts written in Saṁskrit, Prākṛit, Āpabhraṁśa Rājasthānī and Hindī are there in the collection. Most of the manuscripts are old. From the collection of the Bhandār it appears that at some time this temple remained the centre of literary activities. Some of the important manuscripts which are in the collection are as follows —

1. PĀṆḌAVA CARITRA² :-by Deva Prabha Suri in Saṁskrit. The manuscript is of Saṁvat 1454 (1397 A.D.)
2. ĀTMĀNUŚAṢAN :-A commentary on it was made by Prabhā Candra in Saṁskrit. The manuscript was copied in the year 1491 A.D. at Gwalior. The original work was written by Gunabhadra-cārya
3. SAMAYASĀR³ :-A commentary on it made by Śrī Śubhacandra in Saṁskrit. This is a rare work and was composed in Saṁvat 1573 (1516 A.D.)
4. JINARĀTRI VRATA MAHĀTMYA⁴ -by Muni Padmanandī. The work is in Saṁskrit and is dated 1537 A.D.
5. ĀTMA PROBODHA⁵ :-by Kumār Kavi. The manuscript was copied in Saṁvat 1547 (1490 A.D.) at Śrī Pathā Nagar.

1. Preserved in Grantha Bhandār Kāmā.

2. सवत् १४५४ वर्षे ज्येष्ठ सुदि ७ सप्तमी शुक्रवारे श्री पाण्डवचरित वयरमेणो लिखित महाहडीहगच्छे श्रीमुनिप्रभसूरीणा योग्य ।

3. रचितेय वर टीका नाटकपद्यस्य गद्ययुक्तस्य ।
शुभचन्द्रेण मुजयता विद्यामवल ... कान् ॥

4. इतिश्रीवर्द्धमानस्वामिकथावतारे जिनरात्रिव्रतमहात्म्यप्रदर्शके मुनिश्रीपद्मनन्दीविगचिते मन मुखायनामांकिते श्रीवर्द्धमाननिर्वाणगमन नाम द्वितीयपर्व. ।

5. सवत् १५४७ वर्षे फाल्गुन सुदि ११ दिने श्रीपथानगरे खडेलवालवंशे गर्ग गोत्रे सचई भेषपालेन लिखापित ।

6. PRABODHA CINTĀMAṆI :-by Rāja Śekhara Sūri. It is in Saṁskṛit prose. The manuscript was written in Saṁvat 1405 i.e. 1348 A.D. at Delhi.
7. DAŚ LAKṢAṆA KATHĀ¹ :-by Hari Canda This is in Apabhraṁsa, and was composed in the year 1467 A.D. at Gwālīor.
8. DHARMA PANCAVINŚATI² :-by Brahma Jinadāsa This is in Apabhraṁśa. There are only 26 stanzas This is also a rare work.
9. PĀRŚWA PURĀṆA³ :-was composed by Padma Kīrti in Apabhraṁśa in Saṁvat 999. The manuscript was written in Saṁvat 1574 i.e. 1517 A.D. and was presented to Muni Narendia Kīrti.
10. SANGRAHAṆI SŪTRA BHĀṢĀ⁴ :-The original work was translated in Rājasthāni Prose by Daya Hansa Ganī. The manuscript belongs to Saṁvat 1497 (1440 A.D.)
11. YAŚASTILAKA CAMPU⁵ :-by Somdeva Sūri The manuscript is incomplete and was copied in Saṁvat 1460 (1403 A.D.).
12. MALLINĀTHA CARITRA BHĀṢĀ :-by Sewā Rāma Pātnī The work was composed in the year 1850 The manuscript was written in Kāmā City.

1. उवएमयकहियगुणगलय, पदहमयचउवीसमलय ।
भादवमुदिपचमि अहविमलं, गुरुवार विमाखगु खतु अमल ।
गोवगरिदुगुहारणइय, तोमरह वम किल्हणसमय ।
सासयसुहरत्तु, भवणीहिचत्तु, परमपुरिसु आगहियगा,
दहधम्महमाउ पुण सयहाउ, हरिचन्द रामसिय जिगचरणा ॥
2. मेहा कुमडगिचन्दं भवदुहसायरह जागपत्तमिण ।
धम्मविलामसुदह भाणिद जिगदाम बम्हेण ॥२६॥
3. सवत् १५७४ कार्तिक बुदि ३ चित्रकूट रागा श्री सशामराज्ये एतेषा मध्ये माह
मेधा पुत्र होरा, ईसर महेसर करमश्री इद् पाश्वनाथचरित्र मुनि श्री नरेन्द्रकोनि
योग्य घटापित ।
4. सवत् १४९७ द्वितीयश्रावणसुदि चउदमि शुक्रवारइ तिण्ड'दिवसइ तपागच्छनायक
भट्टारक श्रीरतनसिहसूग्निइ' शिष्यइ पांडित दयाहमगणइ ए बालावबोध रचयउ
सर्वसौख्य मांगलिक्यनइ अर्थइ हुवइ ।
5. सवत् १४६० बैसाख बुदि १२ नेमिचन्द्रमुनिना उद्दहहस्ते लिखापितं पुस्तकमिद ।

13. PRADYUMNA CARITĀ :-by Kavi Sadhāru. The work was composed in the year 1411 (1354 A.D). This work describes the life of Pradyumna son of Śrī Kṛṣṇa, in Hindi poem.

Guṭakā number 331 is also important one. It contains several small works of Hindi written in 15th and 16th century by the various authors and specially by Śrī Vūca-Rāja and Brahma Dīpa etc.

(42) ŚĀSTRA BHAṆḌĀR OF AGRAWĀL PANCĀYATI MANDIR-KĀMĀ

There is a small Śāstra Bhaṇḍār which contains only 105 manuscripts. The temple is old. Śāstra Bhaṇḍār was established about 60 years ago, when separation was made between the two temples. All the manuscripts are of 18th and 19th century. There is a manuscript of PRADYUMNA CARITA which contains date of composition as Samvat 1311 (1254 A.D). The copy is incomplete one.

(43) GRANTHA BHAṆḌĀR OF ŚRĪ MAHĀVĪRAJĪ

The Grantha Bhaṇḍār is situated in the famous temple of Digambar Jaina Atiśaya kṣītera Śrī Mahāvīrajī. The temple is four miles from the Railway station Śrī Mahāvīrajī. The temple is famous throughout India. There is a seat of Bhaṭṭāraka. The Bhaṭṭārakas came from Āmer, the old capital of former Jaipur State. The Grantha Bhaṇḍār of this temple possesses 515 manuscripts including the Guṭakās. The manuscripts are of 15th to 19th century. There is a good collection of the manuscripts of Prākṛit, Apabhraṃśa, Saṃskṛit and Hindi works. The manuscripts are systematically arranged. The list of the manuscripts has been published¹. Some of the important and old manuscripts are. (1) Tattvārtha Sūtra Vṛiti (Yogadeva) (2) Nemiśwar Gīta (Valhava), (3) Trayodaśamārgī Rāso (Dharmasāgar) 4 Pārswanāth Rāso (Brahma Vastupāl and 5 Indraprastha Prabandha.

BAYĀNĀ

Bayānā is an old town of Rājasthān. There is a fort which was built earlier than the 4th century. A large hoard of Guptā coins was discovered there about two decades ago, which was studied by Late Dr. A. S. Altekar. The town was also a great centre of the Jamas. The Jaina temple in the town belongs probably to the tenth century A.D. Tradition has it that it possessed a very good collection of manuscripts but it appears that it was destroyed by the Muslim invaders. In the 18th

century the Grantha Bhandār was re-established. There are at present two Grantha Bhandārs containing several manuscripts which were copied here in Bayānā. PANCA PARMESTHI PŪJA of Yaṣonandi was copied in the year 1760 A.D. while SVAPANO-DHYĀYA was copied in the year 1811 A.D. There are two Grantha Bhandārs, one is in Pancāyati Mandir and the other is in Terāpanthī Mandir.

(44) ŚĀSTRA BHANḌĀR OF PANCĀYATĪ MANDIR-BAYĀNĀ

The Grantha Bhandār though a small one is systematically arranged. A list of all the manuscripts is already prepared. The total number of the manuscripts is 150 out of which Hindī manuscripts are in majority. The collection seems to have been made in 18th and 19th century. The following are the important manuscripts in the Grantha Bhandār :-

1. VRATAVIDHĀN PŪJĀ¹ :-by Hira Lāl Lohadiā in Hindī.
2. CANDRA PRABHA PURĀṆA² :-By Jinendra Bhusana in Hindī This was composed in the year 1794 at Itāwāh.

1. तीन लोक मांहि सार, मध्य लोक को बिचार ।
ताके मध्य दीपोदध, असख प्रमान जो ।
सबदीप मध्य लसै, जबू नामा दीप यह ।
ताकी दिसा दश तामै, मरत बखान जी ।
तामै देश मेवात है, बसत सुबुधी लोग ।
नगर फिरोजपुर—भीरकी महान जी ।
जामे चैत्य तीन बने, पूजत है लोग घने ।
वसत आवग वहां बडे पुन्यवान जी ।
मूल सची संघ लसै, सरस्वती गच्छ जिसै ।
गणसी बलात्कार, कुन्दकुन्द भानजी ।
भैसी कुल आवक है, वश में खडेलवाल,
गोत को लुहाड्या, रच करी जिनवानी जी ।
किसन हीरालाल सुत, भमर सुचन्द नित,
बाल के ख्याल व्रत, छन्द यो बखान जी ।

2. जिनेन्द्र भूषण लघु शिष्य बुद्धि कर हीन ज्यू ।
कहौ पुराण सुम्मान पूरण पद जान ज्यू ।
सवत् (१८४१) : ठारासे इकतालीस सांभले,

Continued.....

3. BĀHUBALI CANDĀ :-by Kumuda Candra in Hindī. This was composed in the year 1410 A.D. at Ghoghānagar
4. NEMINĀTHA KĀ CANDĀ :-by Hemcandra pupil of Śrī Bhusana. This is in praise of Neminātha.
5. NEMIRĀJUL GĪTA :-by Gunacandra. This is also in praise of Neminātha.
6. UDARA GĪTA :-by Chihal of 16th century.

(45) ŚĀSTRA BHANDĀR OF TERĀPANTHĪ MANDIR-BAYĀNĀ

The Śāstra Bhandār of this temple is also systematically arranged. The manuscripts are preserved and placed in the cloth covers duly written their names on them. There are 153 manuscripts including Gutakās in the Śāstra Bhandār. Most of the manuscripts are of Hindī works. There is no manuscript upto 17th century. This shows that the Bhandār only came into existence in the 18th century. The following are the rare manuscripts which are preserved in the Grantha Bhandār :—

Continued from page.. 79

- सावन 'माम पवित्र पाप मति की गर्ने ।
 सुदि ह्वै द्वैज पुनीत चन्द्र रविवार है,
 पूरण पुण्य पुरान महामुखकार है ।
 शहर इटावा भलो, तहा बैठक मई,
 श्रावक गुन सयुक्त बुद्धि पूग्न लई ॥
1. रावत् चौदस मे सडसठो,
 जेष्ट शुक्ल पचमी तिथी छट्टे ।
 कविवर वारे घोघानयरे,
 अति उत्तम मन्तोहर शुभ घरे ॥२०७॥
 अष्टम जिनवर्गने प्रामादे,
 सामलियो जिनगान सुखादे,
 रत्नकीर्ति पदवी गुणपूरे,
 रचियो छन्द कुमुद शशिसूरे ॥२०८॥
 2. काष्ठासघ विन्यात धर्म दिसम्बर धारक,
 तसु नद तट गच्छ गरा विद्या भवि तारक ।
 गुरु गोयम कुल भान रामसेन गच्छनायक,
 नरसीधपुरादि प्रसिद्ध दादश न्याति विधायक ।
 तसु अनुक्रमे त्राणु भन्या, गच्छ नायक श्रीकार,
 श्रीभूषण शिष्य कहे, हेमचन्द विस्तार ॥२०९॥

1. ṢOḌAŚA KĀRAṆA VRATODYĀ PAN PUJĀ¹ -by Sumatī Sāgar in Samskrit.
2. LĪLAVATĪ BHĀṢA² -by Lāl Canda Sūri. This is a work on Jyotisa translated from Samskrit to Hīndī.
3. TATTWĀRTH SŪTRA BHĀṢĀ -by Sewā Rāma Pātnī, in Hīndī.
4. AKŚAR BĀVANĪ³ -by Pāṇḍe Keśava Dāsa. There are 61 stanzas in Hīndī. It was composed in Samvat 1736 (1679 A.D.).

(46) ŚĀSTRA BHANḌĀR OF JAINA TEMPLE VAIRA

Vaira is an old town which is about 15 miles from Bayānā. This is a Tehsil Head quarter at present. There are two Jaina temples, one is Digambara and

1. इति पौटणकारगोद्यापन पाठ ।
पचाशदधिकैः श्लोके पटणर्त प्रमित महत् ।
नीर्धकृतपरपूजाया मुमतिमागरोदित ॥१॥
2. सपूग्ग लीलावती भाषा मे भलरीति ।
ज्यु कीधि जीणदिन हुई तिको कहु घर ग्रीति ।
सनराग छत्तीम समै, वदि अमाठ बखारा,
पविम दिन बुधवार दिन, ग्रन्थ सम्पूग्ग जान ।
गुरू मौ चौरासी गच्छे, गच्छे खरतर मुवदीत,
महिमन्डल, मोटा मनुष्य, पूगे करे प्रतीत ।
गच्छे नायक गुणवन्त अति, प्रगट पुण्य अकूट ।
सोभागी सुन्दर वरग, श्री जिनचन्द मुग्गिद ।
मेवग तासु सोभाग निधि, तेम साख मुखकार,
शान्तिहर्ष वाचक भले, जम सोभाग्य अपार ।
शिष्य तास सुविनीत मनि, लाल चन्द उग नाम,
गुरू प्रसाद कीधी भलो ग्रन्थ भण्णा अवराम ।
3. बावन अक्षर जोय करै मैया,
गावुं पच्चासहि मै मन भाये ।
सुख सोभाग्य नीको तिनको हुवे,
बावन अक्षर जो गुण गावे ।
लावण्य रतन गुरू सुपसावसुं,
केशवदाम सदा मुख पावे ॥६१॥

other is Swetāmbar. The Śāstra Bhandār situated in Digambara Jaina Mandir contains 120 manuscripts. The number of Guṭakās is more than the manuscripts. But the condition of the manuscripts is not good. They have been placed in the covers of cloth just like the rough papers, while some of the manuscripts are without the cloth covers.

The Gutakās contain good collection of Hindi and Sanskrit works. They mainly relate to Pūja, Kathā and Stotras etc.

K A R A U L I

Karauli is a covenanting state of Rājasthān. The City is 18 miles from Hindaun which is a Station of Western Railway (Broad gauge). Karauli remained a centre of Jaina literature in the 18th and 19th century. Nathmal Vilālā, who wrote several works in Hindi mentions the name of Karauli.

In the 18th and 19th century several manuscripts were written in Karauli and were placed in city Bhandārs and various Bhandārs of Rājasthān

(47 & 48) Grantha Bhandārs-Pancāyatī Mandir & Sogāni Jaina Mandir-Karauli

There are two Jaina Grantha Bhandārs in the city. One Grantha Bhandār is in the Pancāyatī Mandir and the other is in the Sogāni Jaina Mandir.

The Grantha Bhandār of Pancāyatī Mandir possesses 227 manuscripts out of which the number of Guṭakās is 44. The collection was meant only for self-study. As such the manuscripts are on the subjects of Purāna, Kathā, Sidhānt etc. Varānga Cariya composed by Tejapāl in Apabhramśa language, is a rare manuscript.

The other Śāstra Bhandār exists in the Sogāni Jaina temple. There is only a small collection of 87 manuscripts. The collection is very ordinary and no rare or old manuscript exists in the Bhandār.

(49) GRANTHA BHANDĀRS OF HINDAUN.

There are two Śāstra Bhandārs established in the temples. The total number of the manuscripts is 426. The condition of the manuscripts is not good and they have been placed even without cloth covers. Several of them have already been made incomplete.

A J M E R

Ajmeru Durga, as the present Ajmer was then called, was built by King Ajaypāl Cauhan who was the king of Sapāda Lakṣa with Sāmbhar as his capital early in sixth century A.D¹. According to Prithvī Rāja Vijay, Ajaideva II, the 23rd Cauhan King of Sākambharī founded a town named it after himself. On the basis of this statement Dr Buhler² concluded that the city of Ajmer was founded by him. But the statement of Dr. Buhler does not seem to be correct as there is an inscription³ in the Chatrīs of Digambara Jaina religious leaders called-Bhaṭṭārakas which bear the date of Saṃvat 817 (760 A.D) The other inscriptions in these Chatrīs are dated 845 A.D, and 871 A.D This was long before the time Ajaideva II who lived in the 12th century

Ajmer has been the political and cultural centre of Rājasthān since its foundation. After its conquest by Śāhbuddin Gaurī, it was made capital of Rājputānā. It retained this position till the integration of the Rājputānā States in 1949 Ajaideva son of Ānājī⁴ (1130-1150 A.D) built Ānāsāgar lake and Ānājī son Viśaldeva (1151-1163 A.D) constructed the Viśalasar lake (Viśale) with temples and palaces round it. It was also a centre place of Jaina religion and culture. There is a manuscript in Jaisalmer Bhandār which was copied in Saṃvat 1212 i.e. 1165 A.D. It refers to Ajmer as Ajaymerū Durga At this time Vigrah Rāja Deva was the emperor. the Praśastis is as follows :—

सवत् १२१२ चैत्र सुदी १३ गुरौ अष्टमे श्री अजयपस्तुर्गो समस्तगजावलिबिगजितपरम-
भट्टारकमहाराजाधिराजश्रीविग्रहराजदत्तविजयराजे उपदेशपदटीकाऽलेखीति ।

According to the Bhaṭṭāraka Pattāvalī the first Bhaṭṭāraka on the Ajmer Gadī was Viśālkīrti and he sat on this in Saṃvat 1168 (1111 A.D). This shows that the Ajmer city even before 12th century was the centre of Jainas and a great literary activities had been commenced even before the period In the 16th century the city was a great literary centre. Pradyumna Carita⁵ of Singh Kavī was written in Saṃvat

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1. Ajmer—Historical & Descriptive by Harbilās Śārda 37
 2. Article on Ajmer published in the Indian Antiquary Vol. XXVI, p 162-63
 3. Ajmer—Historical and Descriptive by H B Śārda p 37
 4. Ibid. p. 38
 5. Āmer Śāstra Bhandār—Jaipur.

1595 (1538 A.D.) and presented to Mandalācārya Dharmacandra. Bhavisiyadatta Carita¹ of Dhanpāla, an Apabhramta work was copied in Samvat 1589 (1532 A.D.).

Āmer is a holy place for Hindus, Muslims and Jainas. There are nine Jaina temples. Two Grantha Bhandārs exist in the Jaina temple of Badā Dhaḍā and the Third one is in Jaina temple of Sethji.

(50) GRANTHA BHANDĀRS OF JAINA TEMPLE BADĀ DHĀḌĀ

The Grantha Bhandār of this temple is among the big Bhandārs of Rājasthān. The temple in which the Bhandār lies, remained the seat of the Bhattārakas for a long time. It was constructed in the 16th century and as such this Śāstra Bhandār was shifted to this temple which already existed in other temple before 16th century. The services rendered by the Bhattārakas in the enhancement of the collection cannot be even estimated. The collection work of the manuscript was continued systematically upto the Bhattāraka Vṛjayakīrti (18th Century). He was a good scholar and interested in the collection of the literary works. There are several manuscripts which were copied by the Bhattāraka himself. But after his death, the management of the Grantha Bhandār became disturbed and due to carelessness of management, several manuscripts were destroyed and more than one thousand manuscripts have been made incomplete. But there is a collection of 2015 manuscripts still safely preserved. The Grantha Bhandār has been now systematically arranged by the author himself in December 1958. These manuscripts belong to Sanskrit, Prākṛit, Apabhramśa, Hindi and Rājasthānī works. Though the Grantha Bhandār seemed to have come into existence in the 13th century, there is no manuscript prior to 15th century. The earliest written manuscript was copied in the year 1406. It is a manuscript copy of SAMAYASĀRA PRĀBHRITA². Most of the manuscripts written in this Bhandār belong to 15th to 18th century. This shows that this Bhandār remained the literary centre during these centuries.

As the whole collection belongs to the Bhattārakas so the manuscripts on the subjects like Āyurveda, Jyotiṣa and Mantra Śāstra are also in abundance. Such a huge collection on Āyurveda is not available every where else. Several Guṭakās completely related to the Āyurvedic literature.

2 Prasasti Sāngrah of Āmer Śāstra Bhandār Jaipur p 149

१ स्वस्ति श्री सवत् १४६३ वर्षे मार्गकृष्णत्रयोदश्या सोमवासरे अष्टमे श्रीकालपी नगरे एतेषा मध्ये साधु नहरा पौत्रेण नरपति पुत्रेण साधु श्रीबान्हाचार्यदेवेन साधुनी जीणपालही लहयडिकातेन साधुराजजातेन पौत्र साधु श्रीपान्हराचन्द्र समुद्रमवने श्री समयसारपुस्तक लिखाय समारसमुद्रोत्तरणार्थं दुरितदुष्टविध्वनार्थं ज्ञानावरणा-
ष्टकर्मक्षयार्थं श्रीधर्महेतो सुगुरो धर्मचन्द्रदेवेभ्य पुस्तकदानं दत्त ।

Some of the old as well as complete manuscripts which can be very useful at the time of editing are as follows:—

Serial Number	Name of the manuscript	Author's Name	Date of manuscript
(1)	Ātmānuśāṣan Ṭika	Prabhācandra	1523 A.D.
(2)	Sidhānta Sāra	Jinacandrācārya	vs. 1526 1469 A.D.
(3)	Nagakumār Carita	Mallīśena	1618 A.D.
(4)	Candraprabha Kavya	Virnandi	1621 A.D.
(5)	Prasnottar Srāvākācār	Sakalkīrti	1496 A.D.
(6)	Dharma Parikṣā	Āmitigatī	1480 A.D.
(7)	Sabda Bheda Prakāśa	Maheśwar	1569 A.D.
(8)	Harivaṇśa Purāna	Brahma Jinadāsa	1516 A.D.
(9)	Sāgār Dharmāmṛita	Āśādhar	1523 A.D.
(10)	Śabdānuśāṣan	Hemcandra	1457 A.D.
(11)	Yogasāstra	—do—	1530 A.D.
(12)	Subhāṣita Ratan Sandoha	Āmitigatī	1517 A.D.
(13)	Sukumāla Caritra	Sakalkīrti	1480 A.D.

There is a good collection of Saṁskṛit and Hindī works which are preserved only in this Bhandār. Some of them are as follows —

(Sanskrit Manuscripts)

(1)	Ādhyātma Rahasya	Āśādhar	13th Century
(2)	Jītasāra Samuccaya	Vīṣbha Nandi	13th Century
(3)	Samādhi Maraṇotsava Dīpikā	Sakal Kīrti	15th Century
(4)	Citra Bandha Stotra	Medhāvī	"
(5)	Carpaṭa Śatak	Cārpata	"

PRĀKRITA & APABHRAṂŚA MANUSCRIPTS

- | | | |
|-----|-------------------------------------|----------------------|
| (1) | Prākṛit commentary on
Gomattasār | Unknown author |
| (2) | Pingala Caturaṣṭi Rūpaka | Unknown (Prākṛit) |
| (3) | Pāsa Carīyu | Tejāpāl (Apabhraṁśa) |

HINDĪ & RĀJASTHĀNĪ MANUSCRIPTS

- | | | | |
|------|---------------------------------|----------------------|------------------------------------|
| (1) | Budhi Prakāśa | Delha | 16th Century |
| (2) | Viśāḷkīrti Gīta | .. | .. |
| (3) | Dharma Kīrti Gīta | Vūcaraia | .. |
| (4) | Bhuwan Kīrti Gīta | -do- | .. |
| (5) | Subhānu Carita | Upādhyaya Vinaysāgar | |
| (6) | Śānti Purāna | Ṭhākur | Vs 1562
(1505 A.D.) |
| (7) | Cetana Pudgal Dhamāla | Vūcaraia | 16th Century |
| (8) | Mriga Saṁvāda | Devaraja | Composed in the
year 1576 A.D. |
| (9) | Pārsvanātha Ādityavāra
Kathā | Brahma Nemidāsa | |
| (10) | Ādityavāra Kathā | Muni-Sakalkīrti | Composed in the
year 1687 A.D. |
| (11) | Sītā Satu | Bhagwatidāsa | Completed in the
year 1627 A.D. |
| (12) | Śīl Battisī | Bhagwatidāsa | 17th Century |
| (13) | Rājmati Gīta | .. | .. |
| (14) | Argalapur Jina Vandanā | .. | .. |
| (15) | Rājavālī | .. | .. |
| (16) | Cūnarī Rāsa | .. | .. |
| (17) | Manakarahā Rāsa | .. | .. |
| (18) | Banjāra Gīta | .. | .. |
| (19) | Rajamati Nemīsvār Dhāl | .. | .. |

A short description of some of these works have been made in the VI Chapter of the book. The manuscript of Kṛiṣṇa Rukamaṇi Veli of Prithviraja contains 308 stanzas and the manuscripts of Madhumālī Kathā contain 916 verses.

(51) GRANTHA BHANDĀR OF JAINA TEMPLE SETHJI

The collection of the manuscripts is an ordinary one. The total number is about three hundred. It seems that most of the manuscripts were either purchased or brought from the Śāstra Bhandār of others temples. There are no rare and early manuscripts here.

GRANTHA BHANDĀRS OF BĪKĀNER DIVISION.

Bīkāner State was founded by Bīkājī in the year 1488 A.D. Previously the area consisted of several small political regions under Sankhlās Parmārs, Cauhāns, Bhāttis and Jāts. But after conquering all of them Bīkājī founded a state which was called Bīkāner after his name². From Jodhpur among other warriors Bothra Vatsarāja and Vaid Lākhansījī who were Oswal Jainas came with Bīkājī. Vatsa Rāja³ was the Minister of Rao Lūpakaran. Thus in the Bīkāner state from very beginning the Jainas generally conducted the administration of the state and the rulers had great confidence in them.

Apart from the political importance, Bīkāner City has also its importance from the literary point of view. There are collections of about 50 to 60 thousand manuscripts only in Bīkāner out of which about 20 thousand manuscripts are in the collection of Anūpa Saṁskṛit library and the remaining 40 thousand manuscripts are collected in the Jaina Bhandārs. In this big collection of manuscripts, there are hundreds of manuscripts which are rare and available only in these Bhandārs. Besides the huge collection there are manuscripts which are illustrated and written with golden and silver ink. The illustrated Vigyapti literature is also in their collections. In this Division all are Svetāmbār Grantha Bhandārs and no Dīgambar Grantha Bhandār are there. The following are the Grantha Bhandārs in the city

(52) VRIHAT GYANA BHANDĀR⁴

The collection of the manuscripts has been placed in Barā Upāsra in in Rāngadī kā Cauka. Before the year 1901 there was no such Bhandār here, but

1. The History of Bīkāner State Part I, by G. S. Ojha p. 96

2. Ibid. page 91

3. Bīkāner Jainā Lekha Sangraha page 2

4. Manuscript Catalogue preserved in Abhaya Jaina Granthālaya Bīkāner.

due to the continuous persuasion and hard labour of Śrī Yati Himatūji, this great Bhaṇḍār could be established. The whole Bhaṇḍār consists of eight individual collections which were placed in different Almirahs. The names of the Srāvakas who presented their manuscripts to this Bhaṇḍār, have been also written on the different almirahs. This collection was made from the following Bhaṇḍārs.

(1) DĀNA SĀGAR BHAṆḌĀR —

Danasāgar placed the manuscripts in this Bhaṇḍār so this collection was named Dānasāgar Bhaṇḍār after him. There are 2792 manuscripts in the collection which have been placed in 74 bundles. The collection is very rich and has manuscripts on various subjects. Most of the manuscripts are written in Sanskrit, Prākṛit, Hindī and Rājasthānī. The following are some of the important manuscripts —

- (a) Bhagwatī Tripāthavratī. —by Abhayadeva Sūri. The commentary was written in the year 1071 A D.
- (b) Ācārāṅga Tripātha Vratī —Śīlāṅgācārya. The commentary was composed in Śāk Samvat 798.
- (c) Viśāldeva Cauhaṇ Rāsa —This was composed by Nalha. This is a historical work which describes the life of Viśāl Deva and his wife Rānī Rājmatī. This is a very old book in Hindī. The manuscript is incomplete having only 23 pages.
- (d) Pingalā Śāstra —written by Hamīra in Rājasthānī language. The work was composed in Samvat 1786 (1729 A D). It deals with the subject of Prosody.
- (e) Tapāgacha Pattāvalī —contains a complete list of Sādhus who have been in the Tapāgacha, a branch of Svetāmbara Jains.

(2) MAHIMĀ BHAKTI BHAṆḌĀR —

Mahimā Bhakti was a Jaina Sādhu belonging to Khartargacha. He was the disciple of the famous scholar Upādhyāya Ksema Kalyāna. There are several rare manuscripts available in the collection which are preserved as bundles. The total number of manuscripts is about 3000 which are placed in 89 bundles. All the manuscripts are on paper except a few ones. The earliest palm leaf manuscript is ŚRĀVAKA PRATIKRAMANA which bears the date of Samvat 1309 (1252 A.D.). The manuscript copy of the ĀVAŚYAKA VRATTI called DURGĀ PADA VYĀKHYĀ commented by Muni Śekhar Sūri

in Saṁvat 1471 (1414 A.D.) is dated 1453 A.D. The manuscript of NAV VILAS NĀṬAK was written by Rāmacandra in Saṁskṛit. The manuscript of this NĀṬAK is of the year 1516 A.D. SANDEH DOHĀVALI composed by Jinadatta in Hindī bears the Saṁvat 1495 (1438 A.D). The author was the disciple of Jayasāgar Upādhyāya.

(3) VARDHAMĀN BHANḌĀR --

The collection of the Vardhamān Bhaṇḍār is valuable from the point of view of Hindī and Saṁskṛit manuscripts, All the manuscripts are on paper. The following are the important manuscripts —

1. Nāma Mālā —of Kavi Banārsidāsa of 17th century. This is a book on Lexicography in Hindī
2. Sangrahnī Ṭabbā Tikā --The commentary called Ṭabbā was made by Śrī Candra Sūrī This is an illustrated manuscript written in Prākṛit
3. Sripāla Caritra —composed by Ratna Śekhara in Sāṁvat 1428 (1371 A.D.) in Prākṛit language
4. Vikrama Sena Caupai :—This is a work of Mānāsāgar Kavi who composed it in Saṁvat 1724 (1667 A.D). The manuscript was copied in the year 1795 A.D
5. Suvā Bahaṭṭarī :—By Devadatta Bhaṭṭa This book deals with 72 small stories in Hindī told by a parrot
6. Gorā Bādal Caupai :—written in Hindī by Hema Ratana. It describes the famous battle which was fought between Allāuddīn and Ratnasena king of Chittor

(4) ABHAYA SĪNGH BHANḌĀR

The whole collection was presented by Śrī Abhaya Singh who was a Jaina Srāvaka of Bīkāner. There are 23 bundles which contain 427 manuscripts. All the manuscripts are on paper. Some of the important manuscripts are as follows —

1. Viveka Vilāsa :—by Jinadattā Sūrī The manuscript was copied in Saṁvat 1460 i.e, 1403 A. D. It is in Saṁskṛit.

2. **Ḍholāmārū** :—By Kuśallābha. This is a Rājasthānī work composed in Saṃvat 1617 (1560 A.D.) at Jaisalmer. It describes a famous love story of Ḍholā and his wife Māru.
3. **Singhāsana Battisī** .—Gyāncandra. The work was composed in Saṃvat 1598 (1541 A.D.). It describes 32 stories connected with the throne of King Vikram. The manuscript is of 1621 A.D.
4. **Sripāla Rāsa** :—This is a work of Śrī Gyāna Sāgar who was the student of Śrī Guna Deva Sūri. The work was composed in Samvat 1531 (1474 A.D.) and describes the life of Śrīpāla.

(5) JINA HARŚA SŪRI BHANḌĀR

The total number of the bundles is 26 in which there are 295 manuscripts. All the manuscripts are on paper. The collection is an ordinary one.

(6) BHUWAN BHAKTI BHANDAR

The total number of the bundles here is 14 in which 476 manuscripts are placed. The collection is an ordinary one but there are several manuscripts which are old as well as rare. The following are some of the important manuscripts —

1. **Kumār Sambhava Vṛtti** —by Laxmī Vallabha Ganī in Samskrit. It is a commentary on the famous Samskrit Kāvya, Kumār Sambhava of Kālidāsa. The manuscript was copied in Saṃvat 1822 (1765 A.D.).
2. **Rājā Bhoja Bhānumati Kathā** :—This is a Rājasthānī work. The name of the author is not written but it describes the story of King Bhoja and Bhānumati.

(7) RĀMA CANDRA BHANḌĀR

The total number of manuscripts is 300 placed in 9 bundles. The collection is an ordinary one. Most of the works are in Hindī which were copied recently.

(8) MAHARA CANDRA BHANḌĀR

The total number of manuscripts is 295 in 8 bundles.

(53) BHANḌĀR OF ŚRĪ PUJYA JĪ

The collection pertains to Ācāryas of VRIHAT KHARTAR GACHA in the Barā Upāsraya. The Bhandār was quite in disorder previously but due to great labour of Śrī Agarcand Nāhtā., the Bhandār was put in order and the manuscripts were numbered and placed subject wise. There are 99 bundles which contain 3115 manuscripts. Apart from these there are 100 Guṭakās in the collection which contains manuscripts written in Prākṛit, Saṁskṛit, Hindī and Rājasthānī language.

(54) JAINA LAXMI MOHAN ŚĀLĀ GYĀNA BHANḌĀR¹

This Bhandār was established in Samvat 1951 (1894 A.D.) by Śrī Mohanlal who was the teacher of Upādhyāya Jainand. The collection of the manuscripts in this Bhandār is very good and the total number of the manuscripts is 2527 which are placed in 121 bundles. There are also 200 Gutakās. All the manuscripts are on paper. The collection of Āgama works is very important in this Bhandār.

(55) GYĀN BHANḌĀR OF KŚĒMA KALYĀNĪ²

This Bhandār is in the Upāsraya of Suganjī. A catalogue of 715 manuscripts was prepared by Harī Sāgar Sūrī some time back. The manuscript of Khartara Gacha Gurāvah⁴ is also included in the collection. This book is a rare one and for the first time was discovered in the collection. This gives a complete history of the works of Khartargacha a sect of Svetāmbar Jaina Sādhus.

(56) BOHAROUNI KĪ SERI KĀ UPĀSRAYA KĀ BHANḌĀR⁵

The collection exists in the Seri of the Boharas near the Rangadi. The Upāsraya pertains to the followers of Kśēma Kalyānī. There are 805 manuscripts in the collection. All the manuscripts are on paper. The collection is important from the point of view of Prākṛit and Saṁskṛit manuscripts.

(57) CHATTI BĀI KĀ UPĀSRAYA KĀ BHANḌĀR⁶

The Bhandār is in the Nāhtā Guvāda. There are about 300 manuscripts in the collection which are an ordinary one.

1. Manuscript Catalogue preserved in Abhaya Jaina Granthālaya Bīkāner.

2 & 3. Ibid

4. Published by Bhartiya Vidya Bhawan, Bombay.

5 & 6. Manuscripts Catalogue preserved in Abhaya Jaina Granthālaya, Bīkāner.

(58) PUNNĪ BĀI KĀ UPĀSARAYA KĀ BHANḌĀR¹

This collection contains 297 manuscripts duly catalogued and placed in serial number and subjectwise.

(59) COLLECTION OF MAHOPĀDHYĀYA RĀMALĀL²

There are 507 manuscripts in the collection. All the manuscripts are systematically arranged. This is a personal collection of Śrī Rāmalāl. Most of the manuscripts are on the subjects like Siddhānta, Purāna and Carita.

(60) GRANTHA BHANḌĀR OF KHARTARĀCĀRYA BRANCH³

The Bhandār belongs to small branch of Khartargacha. There is a good collection of manuscripts numbering 1895. A catalogue in which only names of the manuscripts are given, is available in the Bhandār. The manuscripts are placed in serial order.

(61) HEMACANDRA LIBRARY⁴

The Grantha Bhandār is in the Upāsarā of Pāyācand Gacha under the control of Bathiyās. This Bhandār contains a good collection of the manuscripts numbering 1177. All the manuscripts are written on paper. A catalogue of the manuscripts has been prepared and are placed duly numbered. They are mostly written in Sanskrit, Prākṛit, and Hindī and deal with both secular and religious subjects. The majority of the manuscripts are on Āgama, Siddhānt, Purāna and Kathā literature.

(62) ABHAYA JAINA GRANTHĀLAYA⁵

The Granthālaya was founded by late Śrī Śankaradasa Nāhtā in the memory of his second son Abhayarāja Nāhtā 35 years ago. During these years by continuous labour a huge collection of manuscripts numbering more than 15 000 has been made. Apart from the individual manuscripts there are more than 500 Guṭakās in the collection which contains several works copied in them. Manuscripts duly numbered and registered are 13,188 and about 2,000 are still lying unregistered and without number. The list is quite exhaustive and gives a complete picture of the

1. Manuscripts Catalogue preserved in Abhaya Jaina Granthālaya Bikaner.

2. to 5. Ibid.

manuscripts. Subjectwise list also available. The works are arranged in chronological order. First of all, the name of the main work is given and then its commentaries and Avacūries are mentioned. Last of all the Hindī translation works on the original work are given. Thus the manuscripts are placed in scientific way. This is perhaps the biggest collection of the manuscripts ever collected privately not only in Rājasthān but in India also.

The manuscripts are available on palm leaves as well as on paper but the number of the palm leaves manuscripts is small. Manuscripts are written in several languages such as Sanskrit, Prākṛit, Apabhraṃsa, Rājasthānī, Marāṭhī and Gujarātī. They deal with various subjects. The collection is not limited to the manuscripts or works written by the Jaina authors but there are hundreds of the works composed by the non-Jaina authors also. There is a good collection of historical works, letters of the Jaina Acāryas and Yatis, letters written by and to the rulers and their Farmāns, Indian Calendar since Samvat 1701 (1644 A.D.) and Vanśāvalis of the Oswal Jains etc. There is also a small collection of old photos, illustrated bulletins, illustrated letters written on the cloth, coins, ink-pots, manuscripts written in golden ink and silver ink etc.

(63) SETHIYĀ LIBRARY¹

There are 1212 manuscripts in this library. Most of the manuscripts pertain to Āgama literature written in Prākṛit. The library is quite systematic and the manuscripts are placed in serial number.

(64) GOVINDA PUSTAKĀLAYA²

There is a good number of manuscripts in this library. The total number is near about 1110. All are on paper, systematically arranged and registered. The library was established by Govindarāma Bhikamchand Bhansālī. The Bhandār is also private one.

(65) COLLECTION OF ŚRĪ MOTIRĀMA KHAZĀNCĪ

This important collection of the manuscripts belongs to Śrī Motī Ram who is fond of collecting the manuscripts and other artistic materials. The total number of the manuscripts with Śrī Khemchandji is about 5000. The manuscripts have been

1 Manuscripts Catalogue Preserved in Abhaya Jaina Granthālaya Bīkāner

2 & 3 Ibid

collected from various points i.e. historical, religious and, linguistic. Some manuscripts are illustrated also. Śrī Moti Rāma takes much interest in the collection of the manuscripts. The manuscripts are systematically arranged.

Apart from these Bhandārs mentioned above there are following Bhandārs more in the City :—

- (1) Kushal Cand Jaina Pustakālaya
- (2) Collection of Yati Mohanlāl
- (3) Collection of Śrī Lachirāma
- (4) Śāstra Bhandār in Upāsraya of Kochar.
- (5) Collection of Yati Jayakarāja.
- (6) Collection of Mānmal Kothārī
- (7) Collection of Mangal Cand Mālukā.
- (8) Collection of Śrī Bhanwarlāl Rāmpuriā.
- (9) Collection of Śrī Mangalcand Jhālok.
- (10) Collection of Śrī Rao Gopal Singh Vaid.

The total number of the manuscripts preserved in Bīkāner is more than 40,000. Some of the manuscripts which are rare have not been found in other Bhandārs is given in Appendix III

(66) GRANTHA BHANDĀR OF YATI RIDHIVARJI, CURU

The Grantha Bhandār of Yati Ridhivarji is situated in Curu. It is also a good Bhandār containing 3785 manuscripts. All the manuscripts are on paper and systematically arranged and numbered. There is a good collection of both, religious and secular works. Some of the important manuscripts which are in the Bhandār are follows:—

- 1 Chandomanjarī —by Gopaldāsa. The work is in Hindī.
- 2 Lalcanḍī Padhati :—by Lāl Cand Yati. It is a Jyotisa work written in Saṁskṛit.

3. Kāvya Kaustubha .—by Vaidya Bhūṣan. The manuscript was copied in the year 1827 A.D.
4. Prathavī Rāja Rāso .—by Mahākavi Candabardāi. The date of manuscript is not given. It contains 62 folios. There is also another manuscript of this work in the Grantha Bhaṇḍār at serial number 1597. It contains 45 folios
5. Alankāra Śekhara .—by Keśava Mīśra. The manuscript was written in the year 1622 A.D.

(67) Grantha Bhaṇḍār of Jainā Śwetāmbara Terāpanthī Sabhā Sardarśahar

The Grantha Bhaṇḍār of Sardarśahar belongs to Terāpanthī Sect of Śwetāmbara Jainas. There are 1471 manuscripts in the Grantha Bhaṇḍār. There is a Kalpasūtra written in Golden ink. This manuscript was written in the year 1477 A.D. The Bhaṇḍār has a good collection of Hindī works. Some of the outstanding manuscripts are as follows —

1. Amar Sena Rāsa .—This was composed in the year 1425 A.D.
2. Kumār Sambhava .—by Kalidāsa. The manuscript was written in Samvat 1514 (1457 A.D.)
3. Commentary on Naisadha Kavya in Saṁskṛit. The manuscript was copied in the year 1471 A.D.
4. Kumārpāla Rāsa .—This is a manuscript which deals with the life of Mahārājā Kumārpāla of Gujrat. The work was composed in the year 1425 A.D.

There are also some Grantha Bhaṇḍārs in the villages & towns. The names of which are as under .—

- (1) Collection of Yati Sumermal, Bhīnasar.
- (2) Collection of Bahādur Singha Bānthiyā, Bhīnasar
- (3) Śwetāmbara Terāpanthī Pustakālaya, Gangānagar.
- (4) Collection of Yāti Kisanlāl, Kālu

- (5) Collection of Khartargacha Yāṭi Dudhacanda, Sujāngarh.
- (6) Dānmal Coprā Library, Sujāngarh.
- (7) Surāna Library, Curu.
- (8) Collection of Śricand Gadhaiyā, Sardarśahar.
- (9) Collection of Dulicand Sethiā, Sardarśahar.
- (10) Collection of Tārā Cand Ṭātlera, Hanumāngarh.
- (11) Vaidon kā Pustakālaya, Ratangarh.

These are the private collections and they contain more or less the same manuscripts which are useful for their Swādhyaaya purpose.

GRANTHA BHANḌĀRS OF JODHPUR DIVISION

The Grantha Bhaṇḍārs of Jodhpur Division include the Bhaṇḍārs of former Jodhpur and Jaisalmer states. From the importance of the Grantha Bhaṇḍārs, this division possesses the Bhaṇḍārs of Nāgaur and Jaisalmer which are not only famous in Rājasthān but in India also. These are the richest Bhaṇḍārs in India.

(68) BHATṬĀRAKĪYA GRANTHA BHANḌĀR-NĀGAUR

Nāgaur which was famous by the name of Nāgapur, Ahipur, is an ancient city of Rājasthān. It was the capital of the rulers of the Nāga dynasty in the ancient time. According to Bijoliā inscription Ahi-Chattrapur was the capital of Jāṅgal Deśa and the fore-fathers of Cauhānas were the rulers of this area. From here the Cauhāna Rājapūts made Sāmbhar their Capital¹. During the Muslim period, the city witnessed many ups and downs. Some time the Muslim emperors destroyed the city, its temples and other historical places but at other times the Rājapūt Kings reconstructed these temples. There are several inscriptions written in the time of Mohammad Tuglaq, Akbar, Śāhjahān and Aurangzeb². After the down fall of Moghul Empire it came under the Jodhpur State and before merger into Rājasthān it was a prominent district of the same.

Nāgaur also remained a great literary centre of Jainas. Nāgaur has been first mentioned in Dharmopadeśamālā by Jayasingh Sūri (9th century). In the 11th

1. The History of Jodhpur State, part I page. 40-41

2. Ibid.

century various Jaina spiritual leaders and saints such as Jina Vallabh Sūri and Jinadatta Sūri visited this place². This was the centre of Svetāmbar Jaina Sect.

Vālideva Sūri⁴ was the founder of Nāgapurīya Tapāgacha. In the 15th century there had been Paṇḍit Medhāvī, a Saṃskṛit scholar and writer of several books. He completed his Dharmopadeśa Śrāvakācāra in Nāgaur in Saṃvat 1541 (1484 A D.). He described Nāgaur as the capital of Sapāḍ Lakṣa Pradeśa.

सपादनक्षे विषयेति सुन्दरे, श्रियापुरे नागपुर समस्ति तत् ।

पेरोजखाना नृपति प्रयाति, न्यायेन शौर्येण रिपून् निहन्ति च ॥१८॥

—Praśasti Sangrah p 24

In Samvat 1581 (1524 A.D.) Bhattāraka³ Ratana Kīrti established an independent Bhattārak Gādi and also established a great Śāstra Bhandār which at present is regarded the greatest Śāstra Bhandār in Rājasthān. Since then Nāgaur became a great literary centre for both the sects of Jainas. From the 15th to 18th century this city remained a centre of Jaina literary activities and thousands of manuscripts were copied here. Some of them are still in the Grantha Bhandārs of Nagaur itself and others are in the various other Bhandārs of Rājasthān.

Since the establishment of Grantha Bhandār, there had been several Bhattārakas such as Bhuwan Kīrti (1529 A D.), Dharma Kīrti (1533 A D.) Viśāl Kīrti (1544 A D.), Laxmi Candra (1554 A D.) Nemi Candra (1593 A D.), Yashah Kīrti (1615 A D.), Bhānu Kīrti (1633 A D.), Śrī Bhusana (1648 A D.), etc. who took great interest in increasing the number of the manuscripts and also took great care for the safe preservation of the same. The manuscripts were got written by the householders and were presented to Bhattārakas at the end of the religious ceremonies or at the time of their visit to the places

Thus the collection of manuscript in this Grantha Bhandār increased day by day. This work was continued upto end of the 19th century without any difficulty because from the collection it appears that during the past 100 years a very few manuscripts were written and placed in the Grantha Bhandār.

More care was given to preservation than to the collection itself. For years these manuscripts were not often seen freely by public. Just at present even

1 Anekānta Delhi Vol II Kiran 2.

2 Ibid.

3. Bhattāraka Sampradāya by V. P. Jodhpurkar page. 121

about 15 years they were not placed in the Almirahs but were kept in the bundles of cloth. First of all every manuscript after keeping it between the two wooden plates, was bounded by the cloth string and then about a hundred or more manuscripts duly kept under Veṣṭhanas were placed in the big thick bags of cloth. They were tightened in such a way that even air could not be allowed to enter. The writer himself saw the system of pressing the manuscripts and opened them for the purpose of seeing and cataloguing.

The total number of the manuscripts collected in the Grantha Bhaṇḍār is more than 14 thousand out of which 12 thousand are the individual manuscripts and two thousands are Guṭakās. Such a huge collection of the manuscripts is not available in any other Bhaṇḍār in Rājasthān. All the manuscripts are written on paper and there is no manuscript even in this big Bhaṇḍār written on palm leaves. The collection is valuable. Most of the manuscripts are quite old. Some of them have been written from 14th to 18th century.

Manuscripts of various subjects have been collected in this Grantha Bhaṇḍār. They may be divided into religious and secular ones. Religious subjects such as works on Āgam, Sīdhānt, Purāṇa, Kathā, Carita, Pūja, Stotra, Vihān etc., and secular subjects such as Kāvya, Drama, Āyurveda, Jyotiṣa Mathematics, Sangeeta, Rāsa, Alankar and Canda etc. Thus we can say that the books on all the subjects are available in this Śāstra Bhaṇḍār. In this respect this is one of the best Grantha Bhaṇḍārs not only in Rājasthān but in India also.

The manuscripts are mainly in five languages i.e. Rājasthānī, Saṁskṛit, Prakṛit, Apabhraṁśa and Hindī.

SAMSKRIT MANUSCRIPTS

The manuscripts written in Saṁskṛit language may be divided into following categories --

- (a) Rare Manuscripts
- (b) Old Manuscripts
- (c) Common Manuscripts.

(a) RARE MANUSCRIPTS --

The manuscripts such as (1) KĀVYA MANJARĪ, (2) CARITA SĀRA by Ratna Bhūṣaṇa (3) Saṁskṛit commentaries on SUDARŚAN CARIYŪ and (4) PAUM CARIYU, (5) RAGHUVANŚA ṬĪKĀ by Haridāsa (6) as VIDAGDHA MUKHA MADAN by Aika Nātha, (7) SĀRASWATA ṬĪKA by Mathur Mīra (8) VRAT

RATNĀKAR TĪKĀ by Kṛiṣṇa Sharma and (9) CANDRONAMĪLAN TĪKĀ by Rūpcand are some of the rare manuscripts which are not available in other Bhaṇḍārs.

(b) OLD DATED MANUSCRIPTS

There are many manuscripts which were written in the 15th and 16th centuries and can be used in editing the books, The manuscripts of (1) SĀGĀR DHARMĀMRITA by Aśādhara (2) SARWĀRTHA SIDDHI by Pūjyapāda (3) KŚĀTRA CŪDAMAṆI by Vādibha Singha (4) TRAILOKYA DĪPAKA by Vāmadeva (5) ŚODAŚA KĀRAṆA VIDHĀNA by Abhra Paṇḍit (6) YAŚODHAR CARITRA by Sakal Kīrti, (7) ŚĪŚUPĀLA VADH by Mūgha Kavi, (8) DRAVYA SANGRAH TĪKĀ by Brahmadeva (9) CARITA SĀRA by Ratna Bhuṣana and (10) KIRĀTĀRI-UNĪYA by Bhārvi are some of the old manuscripts which are housed in this Bhaṇḍār.

PRĀKRIT & APABHRAṆŚA MANUSCRIPTS -

Manuscripts written in Prākṛit and Apabhraṇśa languages are in abundance. In this respect the collection of this Grantha Bhaṇḍār may be compared with the collection of the Āmer Śāstra Bhaṇḍār, Jaipur. Except the Dhaval, Jayadhaval, and Mahādhaval most of the literature written in Prākṛit and Apabhraṇśa is available in this Bhaṇḍār. There are a few manuscripts which are not preserved in this Bhaṇḍār. The earliest dated manuscript is SAMAYASĀRA which was copied in the year 1203 A.D. The manuscript of MŪLĀCĀRA is also of 1338 A.D. The other old manuscripts are such as GOMMATASĀRA by Nemi Candra. SAMAYASĀRA TĪKĀ by Amrita Candra and PRAVACANSĀRA by Ācārya Kunda-Kunda.

Among the Apabhraṇśa manuscripts VARĀNGA CARIYU by Tejpal, VASUDHĪR CARIYU by Śrī Bhuṣana, SAMAYAKTVA KAUMUDI by Hari Singh and NEMI NĀHA CARIYU by Dāmodara etc. are some of them. Other manuscripts written in Apabhraṇśa belong to 14th to 17th century. The peculiarity of this Bhaṇḍār is that there are more than one and in some cases upto 15 manuscripts are available of several works.

HINDĪ MANUSCRIPTS

The manuscript of NEMINĀTHA RĀSA by Bhāu, JAGARŪPA VILĀS by Jagrūpa, KRIPĀṆA PACCĪSĪ by Kalha, SARASWATI LAXMI SAMVĀDA by Maṇḍalācārya Śrī Bhūṣaṇa, HARĪ CANDRA RĀJĀ KĪ CAUPAI (1820), RĀSA MANI MĀLĀ by Mahātmā Lālachand, KRIYĀ KOṢA BHĀṢĀ by Sukha Deva, ĀRDRA KUMĀR CAUPADĪ by Ānand Bhagat and VIKRAMA SENA CAUPAI by Mānsāgar etc. are some of the rare manuscripts in the Bhaṇḍār. The collection of Hindī works is mainly in Guṭakās.

There are Historical works on the life of Bhaṭṭārakas in Hīndī which give new account of them. Such works are not easily available. There are the songs written in praise of the Bhaṭṭārakas. The names of such songs are as follows:—

- (1) Nemiçandra Gīta.
- (2) Viśālkīrti Gīta.
- (3) Sahasra Kīrti Gīta.
- (4) Śrī Bhūṣana Gīta.
- (5) Jaskīrti Gīta.
- (6) Dharmakīrti Gīta.
- (7) Gunacand Gīta.

The Praśastis written at the end of the manuscripts are also an important one. These Praśastis are of two kinds. Praśastis which are written by the authors themselves giving their full description, date of composition, Ruler's name, place where composed, and the circumstances under which the work was written. The Praśastis written by the copyists give full account of the family of the persons by whom the manuscript was got written. In such Praśastis the Ruler's name and the name of the place is also given. Such Praśastis serve a good purpose for historical and social surveys.

The Grantha Bhaṇḍar has not been searched out thoroughly, a catalogue giving the names of the manuscripts, author's name, Bhāṣa, Date of composition, Date of Copying etc. have been prepared recently by Śrī Satīṣa Candra and Yatīndra Kumār Saśtrī. A list of manuscripts copied in the 14th, 15th and 16th centuries are given in the Appendix II.

JAINA GRANTHA BHANḌĀRS-JAISALMER

The Jaina Grantha Bhaṇḍārs of Jaisalmer have long been famous throughout India. These Bhaṇḍārs are called most valuable manuscript collections preserved in India. They drew attention to their importance of not Indian Scholars but also of Western Scholars. As a matter of fact Western Scholars realised their importance for the first time very recently. Among the Western Scholars Colonel James Tod was the first scholar who drew attention to their importance, in his book "TRAVELS IN WESTERN INDIA" (1829) a delightful work which deals largely with the sacred places of the Jains.

After 45 years of Colonel Tod's visit, Dr. Buhler and Dr. Jacoby examined these Bhaṇḍārs. He described in *India Antiquary* that a large portion the Bhaṇḍār consists of palm leaf manuscripts dated from 1140 to 1340 A.D. He was under the impression that he had seen all the contents of the Bhaṇḍārs but as a matter of fact he could not see more than 400 manuscripts. Dr. Buhler in his communication to *India Antiquary* remarks:—

“In Jaisalmer, which was founded about the middle of the 12th century there is a large colony of Jains. A temple was built under the pontificate of Jina Bhadra Sūri, to which were gradually added six other temples. Through this temple and the wealth of the Jaina community, Jaisalmer has obtained a high fame as one of the principal seats of the Jaina faith. Especially, however, is the renown of the Bhaṇḍār every where celebrated which according to the statements of Gujaratis surpasses all similar Bhaṇḍārs in the world.”

About 30 years after Dr. Buhler's visit, a prominent Indian scholar Prof. Sridhar R. Bhaṇḍārkar visited the Bhaṇḍārs of Jaisalmer. He gave full account of his visit in the “Reports of a record tour in search of manuscripts in Rajputāna and Central India in 1904-5 and 1905-6 and which was published in year 1909 A.D. At the same time the Jaina Śwetāmbara Conference deputed Pandit Hīralāl Hansrāja for preparing the catalogue of the Bhaṇḍārs. The catalogue which he prepared was used in the book “Jaina Granthāvalī” published in the year 1909 A.D.

Several attempts for preparing the catalogue were also made after the publication of *Jaina Granthāvalī*. Among those are the names of Muni Hansvijayī and Jina Kripā Candra Sūri and Śrī C. D. Delal. But Delal was the only scholar who had the credit to place the importance of the Bhaṇḍārs before the scholars. He was the librarian of Central Library, Baroda. He was sent by Mahārājā of Baroda in 1916 and he carefully examined all the contents of the big Bhaṇḍār and of three other Bhaṇḍārs. This has been published already in the year 1923 A.D. by the Central Library Baroda

Among the recent scholars the names of Muni Jina Vijaya, Śrī Nāhta and Muni Punya Vijaya are well known, Muni Jina Vijaya along with five scholars and some copyists remained there for five months and got copied about two hundred manuscripts. He wrote a good description of the collection in third volume of *Bhārtiya Vidyā*, Bombay. Muni Punya Vijayī also remained here for about 16 months, the largest time given by a scholar so far. He got microphotographs of 214 manuscripts and prepared a complete catalogue again.

Jaisalmer has been regarded as one of the safest place of Rājasthān. Jaisalmer was founded by King Jaisal in Samvat 1215 (1158 A.D.). But the manuscripts which are in the collection of the Bhandār are earlier than its time of foundation. Since its foundation there must have been frequent visits of Jaina Sādhus and is also certain that the Jaina Śāstra Bhandār was established from the very beginning of the city. In the 15th century Jina Bhadra Sūri who belongs to the Khartar Branch of the Śwetāmbara sect established the Grantha Bhandār in a systematic way and collected the manuscripts. Śrī Jina Bhadra Sūri also established Śāstra Bhandār at Jalore and Nāgaaur but they were destroyed by the Muslim invaders. It was his foresightedness for establishing the Grantha Bhandār at Jaisalmer.

According to Dr. Bhandārkar there are manuscripts copied in Vikram Samvat 924, 1005, 1120, 1127, 1134, 1144 and 1155 but he has stated that the time of manuscript copied in v. s. 1139 seems to be correct. But now Muni Punya Vijaya discovered the earliest manuscript of Samvat 1117 (1060 A.D.).

Though there are several manuscripts which were written in Jaisalmer but there comes no name of Jaisalmer in any of the manuscripts. There are three manuscripts which were composed in the Jaisalmer fort. They are as under .—

1. Śalibhadra Carita :—was composed in the year 1228 A D
2. Manjiana Sundarī Carita —composed in the year 1350 A D.
3. Jambū Dwīpa Pragyapti :—composed in the year 1590 A.D. by Upadh-
yaya Punyasāgar

There are six Jaina Grantha Bhandārs in the city. Their names are as follows —

1. Brihad Gyāna Bhandār.
2. Pancano Bhandār.
3. Baḍā Upāsraya Jaina Gyāna Bhandār.
4. Tapā Gacchīyā Gyāna Bhandār
5. Lokā Gacchīyā Gyāna Bhandār.
6. Thāharu Śāha Gyāna Bhandār.

(69) BRIHAD GYĀNA BHANDĀR

This is one of the most important Grantha Bhandārs in Rājasthān. It was founded in Samvat 1497 (1440 A.D.) by Jina Bhadra Sūri along with the temple of

Sambhavanātha founded by him in the same year. He had a great interest in establishing the Grantha Bhandārs and in his life he established several Bhandārs in India.¹

As already stated Jaisalmer was founded by King Jaisal in the year 1158 A.D. but this Bhandār contains manuscripts earlier than its foundation. So it is presumed that these manuscripts were brought from other parts of India, specially from Gujrat.

This Grantha Bhandār was the literary centre for the scholars like Kamal Samyama Upādhyāya who was the pupil of Jina Bhadra Sūri, wrote commentary on the Uttarādhyayana in Sāhvat 1544 (1487 A.D.) in the Jaisalmer Fort². Samaya Sundara who was of 17th century scholar, visited this Bhandār and praised the services of Jina Bhadra Sūri for writing the manuscripts and establishing the Grantha Bhandārs³.

There are 804 mauuscripts written on palm leaves. The earliest manuscript written on palm leaves is OGHA NIRYUKTI VRATTI⁴ by Droṇācārya in the year 1060 A.D. The manuscript was copied by Pāhila. Except this there are several manuscripts which were copied in the 12th and 13th century. In this respect the position of this Bhandār is topmost. There is full Āgam literature alongwith their commentaries written by several Ācāryas. Apart from this kind of literature, there

1. स्थाने स्थाने स्थापित ज्ञानमण्डार श्री जिनमद्रमूरि-पत्तनीय बाढी पार्श्वनाथ मन्दिर प्रशस्ति ।
2. अम्बोधि-वारनिधि-बाणशशाकवर्षे ।
श्रीउत्तराध्ययनवृत्तिमिमा चकार ।
जैसलमेरी दुर्गे विजयदशम्यां समर्पिता सेयम्,
श्रीजिनमद्रमुनीश्वरधरगम्भरणप्रसादेन
- 3 श्रीज्ञानकोशलेखनदक्षाः जिनमद्रमूरयो मुख्या ।
तत्पट्टे सज्जातास्ततोऽद्युत्तनदिव्यगुणजाता ॥

Sambodha Saptati Vratī

अणहिल्लपतन-जैसलमेरस्थितसमयकोशवीक्षायाः ।
समवसितगोप्यगम्भीरभावश्रुतनिकरसञ्चारा. ॥

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4. सवत् १११७ मंगल महाश्री. ॥छ॥ पाहिलेन लिखितम् । मंगल महाश्री ।

are manuscripts on Carita, Purāṇa, Kathā and Nāṭak. The works written by non-Jaina authors are also in good number and such old manuscripts written on palm leaves are not easily available even in the non-Jaina Bhandārs. We find the Manuscripts of Kuvalaya-Mālā, Kāvya-Mimāṃsā by Rāja Śekhara, Kāvya-Darśa by Someśwar Bhaṭṭa, Kāvya Prakāśa by Mammaṭa and Naisadha Carita by Śrī Harśa copied in the 12th and 13th century.

The total number of paper manuscripts are 1704. They are not preserved as individual manuscript but in Pothis which may be called Guṭakās. On paper also there are old manuscripts.

Some of the important manuscripts preserved in the Grantha Bhandār are as follows —

1. Candraprabha Swāmi Caritra .—by Yaśodeva Sūri. It is in Prākṛit and was composed by the author in the year 1121 A. D. The manuscript was copied in the year 1160 A.D.¹
2. Pauma Cariya :—Composed by Vimala Sūri. It is a Mahākāvya written in Prākṛit. The manuscript is on palm leaves and was copied in the year 1141 A.D.²
3. Hitopadeśāmṛitaṁ .—composed by Paramānand Sūri in Prākṛit language. The total Gāthās are 520 and the manuscript is dated Śaṃvat 1310 (1253 A.D.).
4. Vasudeva Hindī .—by Sanghadāsa Vācaka written in Prākṛit and deals with the life of Vāsudeva³. The manuscript is rare one.
5. Śāntinātha Caritaṁ .—by Devacandra Sūri. The manuscript was written in the year 1103 A. D.⁴ This is also a rare manuscript. The work is in Prākṛit prose and poem.

1. सवत् १२१७ चैत्र वदि ६ बुधो ॥छ॥ ब्रह्मागुगच्छे प० अमयकुमारस्य ।
2. संवत् ११६८ कार्तिक वदि १३ ॥छ॥ महाराजाधिराजश्रीजयसिंहदेवविजयराज्ये भृगुकच्छसमवस्थितेन लिखितेयं सिल्लणेन ॥छ॥
3. वसुदेवहिन्दिप्रथमखण्डं संवदासवाचककृतम् ।
4. शान्तिचरित प्राकृतगद्यपद्यमयं ११५० वर्षे हेमसरिगुरुदेव चन्द्रमूरीयम् ।

6. *Nai Śadha Tīkā* :—by Vidyādhara². This is a commentary on *Nai-śadha Caritra*. It seems to have been composed in 12th or 13th century.
7. *Chandonuśāṣan* :—Jayakīrti Sūri. The manuscript was copied in Saṁvat 1192³ (1135 A. D). His pupil Amal Kīrti was also a scholar. He wrote *Yogasāra* which has been quoted in the following way :—

श्रीजयकीर्तिसुरीणा शिष्येणामलकीर्तिना ।

लेखित योगसाराख्य विद्यार्थीवामकीर्तिना ॥

8. *Mudrā Rākṣasa Nāṭak* :—by Viśākha Deva. The manuscript was copied in Saṁvat 1314 (1257 A.D) by Āsadī son of Deyāḍa.⁴

(70) PACĀNO BHANḌĀR

This is a small Śāstra Bhaṇḍār. There is a collection of 42 manuscripts written on Palm leaves. Śrī C. D. Delāl has not mentioned this Bhaṇḍār in his catalogue⁵.

(71) BADĀ UPĀSRAYA JAINA GYĀNA BHANḌĀR

There is a good collection of 1019 manuscripts written on paper. This Bhaṇḍār does not possess palm leaf manuscripts. So it has also not been mentioned by C. D. Dalāl in his catalogue⁶. There are several rare manuscripts in this Bhaṇḍār. Some of the important manuscripts are as follows :—

-
- 1 बुद्ध्वा श्रीमुनिदेवसंज्ञविबुधात् काव्यं नव नैपथ्यम् ।
टीका यदपि सोपपत्तिरचना विधाधरो निमग्नः ॥
 - 2 इति जयकीर्तिकृतो छन्दोनुशासने... नमो देवेभ्यः । सवन ११६२ आषाढ मुदि १० शनी
लिखितमिदमिति ।
 - 3 सवत् १३१४ वर्षे आषाढवदिशनी अद्येह श्रीवामनस्थत्या स्थित महो देयड सुत
आसीदीतेन पुस्तकं लिखितमिति ।
 - 4 Catalogue of Jaisalmer Bhaṇḍārs published by the Central Library, Baroda in 1923
 - 5 Ibid.

- (a) Nāradya Purāṇa :—The manuscript was copied in the year 1419 A.D. by Vyāsa Janārdana son of Hariscandra at Mahika Vāhaṇa¹. It is in Saṃskṛit.
- (b) Viśala Rasa :—written in the Rājasthānī. The manuscript is incomplete one having only 11 folios.
- (c) Uttarādhyayana Sutra :—with commentary by Gyanasāgar Sūri. The manuscript was copied in the year 1429 A.D.²

(72) TAPĀ GACCHĪYA GYĀNA BHANḌĀR

The Tapāgachhīya Gyāna Bhaṇḍār when it was established, is not known. But it is a fact that in Saṃvat 1559 (1602 A. D) it received a good shape by Ānanda Vijayagani. The Upāsraya in which the Grantha Bhaṇḍār is placed belongs to Hīra Vijay. This was the centre of Śādhus of Tapagacha sect. There are both the kinds of manuscripts of palm leaves and paper. But the number of palm leaves manuscript is 8 only. Some of the important manuscripts preserved in the Bhaṇḍār are as follows :—

- (a) Hari Vikrama Carita :—By Jayatilak. The manuscript was copied in Saṃvat 1415 (1358 A.D.)³
- (b) Mragāvati Carita :—by Maladhārī Devaprabha⁴. It is written on paper.
- (c) Vāsavadattā :—by Mahākavi Subāndhu. The manuscript is on paper and was written by Kāyastha Yaśodhara in the year 1411.⁵

- 1 सवतु राजाश्री विक्रमादित्ये १४७६ वर्षे पोष सुदी १ प्रतिपदाया मूलनक्षत्रे श्रीमलिकवा-
हणस्थाने ब्राह्ममूर्ते श्रीहरिस्वन्द. तस्य पुत्रेण व्यासजनार्दनेन लिखितमिदं पुस्तकं
शिवमस्तु ।
- 2 सवत् १४८६ वर्षे फाल्गुन वदि १० रवौ श्री डूंगरपुरे राजल श्री गङ्गपाल देवराज्ये
लिखिता लीलाकेन ।
3. सवत् १४१५ वर्षे अषाढे हस्ततारीये प्रतिलेखिता ।
4. मनषारि श्रीदेवप्रभाचार्यविरचिते धर्मसारे मृगावतीचरित्रे पचमो विश्रामः ।
5. इति महाकविमुबन्धुविरचिता वासवदत्ताभिधाना आख्यायिका समाप्ता । संवत् १४६८
समये मार्गसिर वदि ४ बुधवासरे लिखित कायस्थ यशोधरेण ।

(73) LOKĀ GACCHĪYA GYĀNA BHANḌĀR

This Bhandār has been named by Śrī C. D. Dalāl as Śāstrā Bhandār of Dūngar Yati, but now Muni Punya Vijaya mentions it in his catalogue as Lokāgachiya Gyāna Bhandār. It has eleven palm leaves manuscripts. The manuscript of Puṇya Sāra Kathā composed by Viveka Samudra in Saṃvat 1334 (1277 A.D.) at Jaisalmer, is an important manuscript available in the Grantha Bhandār. The collection of manuscripts was made by Dūngara Yati.

(74) THĀHĀRU SĀHA GYĀNA BHANḌĀR

Both Śrīdhar Bhandārkar and C. D. Dalal have given the name of the Bhandār as THIRU ŚĀHA but according to the inscription of the latest part of 17th century the true name seems to be THĀHĀRU. The same name has been given by Muni Punya Vijay in his catalogue. There are only four palm leaf manuscripts and the rest of the manuscripts are on paper.

(75) HARĪ SĀGAR GYĀNA BHANḌĀR-LOHĀVAT

The Śāstra Bhandār of Lohāvat is one of the most famous and richest Bhandār of Rājasthān. The Śāstra Bhandār consists of fine collection of manuscripts. The total number of the manuscripts is 2110 out of which the number of Guṭakās is 87. Books written in the Saṃskṛit, Prākṛit and Hindī languages are in the majority. They deal with the subjects such as Āgama, Kāvya, Carita, Kathā, Puṛāna and Grammer. Some of the important manuscripts which are in the collection are as follows :—

- 221 Rāthora Bansāvali in Hindī.
- 485 Śrangāra Śataka by Jainārān Bhaṭṭa in Hindī
- 516. Samyaktva Kaumudī by Jayśekhara in Saṃskṛit.
- 564. Sandeśa Rāsaka Tippanikā : Commentary by Laxmi Cand. Original book in Apabhraṃsa and cemmentary in Saṃskṛit.
- 782. Neminātha Rāsa by Vijaydeva Sūri in Hindī.
- 1378. Viveka Manjarī by Akhaḍa Kavī in Hindī.

1457. Commentary on Meghadūta Kāvya by Kamal Kīrti in Saṁskṛit.
 1462. Kavi Rahasya Tīkā by Ravi Dharma.
 1985. Naisādhā Kāvya Vṛtti by Jinarāja Sūri in Saṁskṛit.
 1986 Kāvya Prakāśa Vṛtti by Gunaratan Pāthak in Saṁskṛit.

(76) ŚRĪ MAHĀVIRĀ GYĀNA BHANḌĀR, PHĀLODĪ¹

The total number of the manuscripts are 146. The first list of the manuscript was prepared in the year 1918 A. D. by Śrī Ānand Sagarjī Mahārāj and it was again prepared in the year 1924 by Śrī Ratan Munijī and the third list in the year 1937. The collection of the manuscripts is an ordinary one. The manuscripts of ŚRENIKA CARITRA by Jina Prabha Sūri in Saṁskṛit is a rare one.

(77) PUṆYA ŚRĪ GYĀNA BHANḌĀR, PHALODĪ¹

Upto the year 1916 the collection of the manuscripts was an ordinary one but in the year 1917 Śrī Ānanda Sāgar Mahārāj increased the number of the manuscripts. Old, damaged and rat-eaten portions of manuscripts were again copied. The total number of the manuscripts in the Bhandār is 365. Most of the manuscripts are of 18th and 19th century. There is a good collection of the manuscripts on the subjects like Āgama and Kathā etc. All the manuscripts are written on paper.

(78) RAJENDRA SŪRI ŚĀSTRA BHANḌĀR, ĀHORE¹

There is a big Śāstra Bhandār in Āhore which contains a large number of the manuscripts. The Śāstra Bhandār is under the management of Śrī Rajendra Sūri, a Jaina Yati. The total number of the bundles in which the manuscripts are placed are 252. All the manuscripts are written on paper and there is no manuscript on palm leaves. The following are the important manuscripts in the collection :—

1. Jainendra Vyākaraṇa Vṛtti by Megha Vijay in Saṁskṛit.
 78. Naisādhā Kāvya Vṛtti. Commentary by an unknown author written in V.S. 1453 i.e. 1396 A.D.

79. Jambu Dwīpa Pragnapti in Prākṛit. The book is fully illustrated.

83/6. Pradyumna Caritra by Rāma Candra.

The majority of the manuscripts are in Prākṛit, Saṁskṛit and Hindi languages.

(79) JAINA ŚĀSTRA BHANḌĀR-KUCĀMANA

Kucāmana is a good city in the Nāgaur District of Rājasthān. It is situated on the Western Railway Branch which is linked from Phulera Junction to Merta Road. There are three Jaina temples in the city. All the temples have manuscripts in their collection. But the collection of the Grantha Bhanḍār of Ajmeri Mandir is an important one. Majority of the manuscripts are of Saṁskṛit and Prākṛit. All the manuscripts are written on paper. The main subjects on which the manuscript copies are generally available is Śidhānta. Purāna, Carita, Pūjā and Stotra.

Apart from these Bhanḍārs, there are some Bhanḍārs, under the possession of some Yatis and Srāvakas also. Names of such collections are as follows :—

- (1) Collection of Bhaṭṭāraka Udaicandra-Jodhpur.
- (2) Jaina Rāstra Pustakālaya Singpole, Jodhpur
- (3) Badrī Bhatta Rishi Kula Brahmachāryāśrama, Jodhpur.
- (4) Collection of Ramkarana Āsopa. Jodhpur.
- (5) Collection of Yati Khemcandra, Bālatora.
- (6) Collection of Sānsamal Kanted, Pal
- (7) Collection of Tapagachhīya Punam candra, Pachabhadra.
- (8) Collection of Sumatisāgar, Sozat.

GRANTHA BHANḌĀRS OF UDAIPUR DIVISION

Udaipur remained a prominent State of Rājasthān. The city of Udaipur was founded in 1559 A.D. by Mahārāṇā Udaisingh and it is undoubtedly one of the most beautiful cities in India. A French Traveller Picine Loti called it "A DELICIOUS HALTING PLACE." The Jains were the prominent helpers of the various

Mahārānās of Udaipur. They always supported them both in prosperity and distress, so when the city was established, Jainas from various places also came here and settled down.

From its very foundation Udaipur remained the centre of learning and literature. The Mahārānās of Udaipur also took initiative in this respect and contributed to a great extent towards the Rājasthānī literature. The manuscript library of Mahārānā is a great treasure house for Rājasthānī and Saṃskṛit literature. Asādhar a famous Jaina scholar of 13th century was of Udaipur State

There are 9 Jaina temples in the city and all of them contain manuscripts. There are several manuscripts which were copied in Udaipur and at present found in various places. Neminātha Purāna of Brahma Nemidatta copied in Saṃvat 1751 (1694 A.D) and 1783 (1726 A.D.) at Udaipur were placed in Āmer Śāstra Bhaṇḍār, Jaipur. Syādvādamanjari copied in Saṃvat 1797 (1740 A.D) was placed in the Śāstra Bhaṇḍār of Jaina temple Badhicand, Jaipur Pāndava Purāna of Bhaṭṭāraka Śubha Candra was copied in Saṃvat 1693 (1636 A.D) in the Śāntinātha temple, Udaipur Ādipurāna written by Ācārya Jinasena was copied in Saṃvat 1730 (1673 A.D) Poet Daulata Rāma Kasliwal who lived here for about thirty years wrote various books in Hindī He mentioned the name of Udaipur in his VASUNANDI ŚRĀVAKĀCĀRA BHAṢĀ¹

(80) ŚĀSTRA BHAṆḌĀR OF SĀMBHAVANĀTHA TEMPLE, UDAIPUR

Jaina Temple of Sāmbhavanātha is one of the oldest temples of Udaipur City. It has a very good Śāstra Bhaṇḍār which possesses 517 manuscripts, written from 15th century to 20th century. The earliest manuscript available in the Śāstra Bhaṇḍār is LAGHU JĀTAKA ṬĪKĀ of Bhattotpal which was copied in Saṃvat (1408 A.D.) and the latest manuscript copied in Saṃvat 1965 (1908 A.D) is Solahakārana Vidhān of Ṭek Cand in Hindī. In this way we find here manuscripts written in last 500 years

The collection of the manuscripts is very rich from the point of view of Hindī manuscripts and there are more than 25 Hindī works which have come to light for the first time. Among such rare manuscripts following are remarkable

1. Sītā Śīla Rāsa Patākā Gunaveli .-by Ācārya Jaya Kīrti composed in Saṃvat 1604 (1547 A.D). The manuscript is an original copy written by the author.

2. Rājula Patrikā :-by Soma Kavi. It is a letter written by Rājula to Lord Neminātha in Hindī.
3. Rohini Prabandha :-by Brahma Vastupāla written in Samvat 1654 (1597 A.D). It is an short story of Rohini Vrata.
4. Hanūmān Carita Rāsa :-By Brahma Gyāna Sāgar. It was composed in Samvat 1630 (1573 A.D) in Paluwā city and describes the life of Hanumān according to Jaina mythology
5. Anirudha Harana or Uṣā Harana :-written by Ratan Bhūsana Sūri. It describes the life of Anirudha who was the grand son of Śrī Kṛṣṇa. The manuscript was copied in Samvat 1699 (1642 A.D).
6. Bhaṭṭāraka Sakal Kīrti Rāsa :-written by Sāmal who was also a pupil Sakal Kīrti. It is in Hindī and describes the life of Bhaṭṭāraka Sakal Kīrti and Bhaṭṭārak Bhawan kīrti. It is a historical work.
7. Sanat Kumār Rāsa :-written by Pāsa Cand in Samvat 1677 (1620 A D).
8. Mallinātha Stavan :-by Dharma Singh in Samvat 1697 (1640 A D).
9. Among Samṣkrit manuscripts Chanda Ratnākara Ṭikā is an important work. It is a work on metres.
10. Jyotisa Grantha :-by Aśādhar, a famous Samṣkrit scholar of 13th century.

The main subjects on which the manuscripts are found are religious as well as secular one. Among secular subjects, Purāna, Rāsa, Philosophy and Kathā are more important.

(81) GRANTHA BHANḌĀR OF AGARWAL JAINA TEMPLE

There is also a good collection of the manuscripts in the Grantha Bhaṇḍār of this temple. The total number of the manuscripts is 388 including Gutakās. There are a majority of Hindī manuscripts and among them also the number of Rāsas are more. The Bhaṇḍār possesses manuscripts of the 14th century. The earliest written manuscript is SARWĀRTH SIDHI of Pūjyapādā copied in Samvat 1370 (1327 A D.). It was written in Delhi which was called Yoginīpur at

that time. The main subjects on which the manuscripts are available on Jaina Sīdhānt, Purāna and Rāsas. Some of the rare manuscripts are as follows:—

1. Cārudatta Prabandha —of Kalyāṇa Kīrti composed in Saṃvat 1692 (1635 A.D.).
2. Mahāpurāna Kī Caupai —by Gangādāsa. He was the son of Parvata Dharmārthī, who was himself a Hindī scholar.
3. Lonka Mata Nirākaraṇa Rāsa —by Sumati Kīrti. It is a work in Hindī which contradicts the Lonkāmata.
4. Aklanka Yati Rāsa —by Jai Kīrti composed in Saṃvat 1667 (1610 A.D). It describes the life and achievements of Aklank, a famous Jaina scholar and Ācārya of 6th century.
5. Sudarśana Sethanī Caupai :—by Lāl Kavi. It was composed in Saṃvat 1636 (1579 A.D).
6. Jinadatta Rāsa :—by Ratan Bhusana in Hindī
7. Gomātta Swāmī Caupai —by Muni Jasakīrti composed in Saṃvat 1619 (1562 A.D).
8. Vasudeva Prabandha —by Jayakīrti, the manuscript is of Saṃvat 1735 (1678 A.D)
9. Jivandhar Carita :—by Daulat Rām Kashiwal composed in the year 1805 (1748 A.D). The manuscript is original copy written by the author himself
10. Ajitnātha Rāsa :—by Brahma Jinadāsa. It is a work of 15th century and written in praise of Ajitanātha.
11. Balabhadra Rāsa :—By Brahma Yaśodhar composed in Saṃvat 1585 (1528 A.D) in Skandhanagar.
12. Sravakācāra :—by Dharma Vinod. It is a work of 15th century (1457 A.D). It deals with duties of householders
13. Ambikā Rāsa :—by Brahma Jinadāsa. It is a Hindī work
14. Punyāśrava Kathā Koṣa :—by Rāma Candra copied in 1533 A.D.

15. Sabda Bheda Prakāśa :-by Maheśwara Kavi in 1500 A D
16. Dharma Parikṣa Rāsa :-by Sumati Kīrti copied in 1591 A.D.

(82) GRANTHA BHANḌĀR OF KHANDELWĀLA JAINA TEMPLE

The Khandelwāla Jaina temple is situated in Maṇḍhi kī Nāla, Udaipur. It preserves a small collection of manuscripts numbering about 185. Most of the manuscripts are in Hindī written by Jaina authors. The earliest manuscript is BHUPĀLA STAVANA copied in Saṁvat 1363 (1306 A. D) and latest one is DASLAKŚANA PŪJĀ by Rāwat copied in Saṁvat 1974 (1917 A.D). The main subjects on which the manuscripts are available are Rāsa, Pūjā and Stotra. Some of the important manuscripts are as follows —

1. Gaja Singh Caupai :-of Rāja Sunder. It is a work of 1497 A.D
2. Rāma Rāsa :-by Mādhava Dāsa. It is a short story on the life of Rāma.
3. Campāwati Śīla Kalyānaka :-by Muni Rāja Cand. It is a work of 1627 A.D.
4. Simandhara Swāmi Stavan :-written by Kamal Vijay in Saṁvat 1682 (1625 A.D).

(83) GAUDI JI KĀ UPĀSRAYA-UDAIPUR

The total number of the manuscripts is 625. The manuscripts are placed in bundles. The manuscripts are on the subjects such as Āgama, Āyurveda & Jyotiṣa etc. The Grantha Bhaṇḍār is an ordinary one.

(84) GRANTHA BHANḌĀR-DŪNGARPUR

Dūngarpur remained the literary centre from the 15th century when Bhaṭṭāraka Sakalkīrti established the Bhaṭṭāraka Gāḍi here. As the Bhaṭṭāraka was a versatile scholar, there stayed several scholars with him. A great ceremony was taken in Saṁwat 1482 (1425 A.D), Brahma Samal pupil of Sakal Kīrti described the same in the Sakal Kīrti Rāsa as follows:—

चऊदय व्यासीय सबति कुलदीपक नरपाल सचपति ।

इगर्पुर दीक्षा महोच्छव तीणि कीया ए ॥३॥

श्री सकलकीरति सह गुरि सुकगि दीधी दीक्षा आणदभरि ।

जय जयकार सयलि सधराचरुए गणधर ॥४॥

After Bhaṭṭāraka Sakalkīrti there were several Bhaṭṭārakas who had been there and composed several works in Saṁskṛit and Hindī. Amongst such Bhaṭṭārakas, Bhuvan Kīrti, Gyān Bhūsana, Vijaya Kīrti, Śubhacandra, Brahma Jinadāsa are some of them. There is still a Bhaṭṭāraka seat and good collection of the manuscripts the total number of which is 553 Dūngarpur was a State and now it is a district Head quarter of Dūngarpur District of Rājasthān.

There are several manuscripts written in Dūngarpur and preserved in various Grantha Bhandārs. Jinadatta Kathā was copied in Samvat 1616 (1559 A.D) and was placed in the Grantha Bhandār of Āgarwal Jaina temple Udaipur. Sajjana Citta Ballabha was copied in Samvat 1696 (1639 A.D) at Dūngarpur and was presented to Brahma Akhaya Rāja. Caubisa-Ṭhāna-Carcā was written in Ādinātha temple in Samvat 1731 (1674 A.D) and placed in Udaipur Bhandār.

The collection of the various manuscripts is very notable and some of them are as follows —

1. Rām Rāsa by Brhma Jinadāsa. The manuscript was written in Samvat 1748 (1691 A D) in Dewal Village. This is one of the famous work in Hindī of the poet.
2. Mithyātva Khandan by Bakhat Rām.
3. Sukauśal Rāsa by Veni Dāsa. The manuscript was copied in Samvat 1714 (1657 A D)
4. Sukauśal Swāmī Rāsa by Brahma Jinadāsa in Hindī.
5. Upadesa Bāvanī by Kīsan Dāsa composed in 1707 A. D. Bāvanī is a good work of Hindī literature.
6. Saraswatī Pūjā by Brahma Jinadāsa in Saṁskṛit.
7. Sammeda Śikhār Pūjā by Rām Pāl composed in the year 1829 A.D. in Hindī. The manuscript is original one.

8. Śrenika Carita by Ḍuṅgā vaid composed in the year 1642 A. D. in Hindi.
9. Rāmāyana Chappaya by Jayasāgar.
10. Muni Mālīkā by Cārīta Singh composed in the year 1575 A.D. in Hindi.
11. Saṁbodha Pañcāśīkā by Raidhū. The manuscript was written in Saṁvat 1597 (1540 A.D.)

Apart from the above manuscripts there are following illustrated manuscripts.

1. Candana Malayagiri Caupai by Bhadrāsena. The manuscript was copied in the year 1733 A.D. and it has 25 illustrations.
2. Āditya Vāra Kathā by Gangādāsa. The work was composed in Saka Saṁvat 1615 (1758 A.D). It contains 5 pictures.
3. Pictures on Rāga and Rāginīs Their number is 30.

(85) COLLECTION OF YATI BĀLA CANDRA VAIDYA-CITTOR

There is a good number of the manuscripts in Śrī Bala Candra Jaina Vaidya's collection. The total number of manuscripts is about 1000. Manuscripts on the subject like Mantra-Śāstra, Stotras, Medicine, Jyotisa, Āgama and religion are in great number. The Grantha Bhaṇḍār was founded in Saṁvat 1941 by Pandit Vinaya Candjī. There is a praśasti which reads as under.—

श्री सद्गुरुभ्योनमः उपाध्याय जी महाराज श्री १००८ श्री शिवचन्द जी तन शिष्य १००८
ज्ञानविशालजी तत् शिष्य भ्रमोलखचन्द जी तत् शिष्य ५० विनयचन्द जी महा मध्ये सवत् १९४१ मे
स्थापित हस्तलिखित ग्रन्थो की-सूची ।

(86) Bhaṭṭārak Yaśahkīrti Jain Saraswatī Bhawan Rīsabhadeva

Rīsabhadeva is a famous Jain Tīrtha of Mewar. It is on the National Highway going from Udaipur to Ahmedabad. There are several inscriptions which tell the story of its development from time to time. According to one inscription of

Samvat 1431 (1374 A.D.) Hardān son of Setha Bijā got repaired the temple on the inspiration of teachings of Bhattarak Dharmakīrti.

There is one Śāstra Bhandār in the Saraswatī Bhawan of Bhattārak Yaśah Kīrti in which a good collection of the manuscripts is available. One rough catalogue also has been prepared in which names of the manuscript and authors etc. are given. But the catalogue is not exhaustive. There are about 1070 manuscripts including Gutakās. The earliest manuscript is Saṅgrahanī Sūtra Balāvabodha written in Samvat 1416 (1359 A.D.) There is a good number of manuscripts written in the 15th and 16th century. Works written in Rājasthānī, Mewārī and Hindī are in abundance. Following works are important.

1. Mahāvīr Carita or Mahāvīra Rāsa composed by Padmā at Sāgwarā in Samvat 1609 (1552 A.D.)¹ Padmā was pupil of Bhattarak Subha Candra
2. Narasinghapurā Jāti Rāsa. This is a historical work describing the Narsinghapurā Jāti and its growth and development.
3. Sānti Nāth Purān. This is a work of Bhattarak Ratna Candra who wrote this in the year 1783 (1726 A.D.). The manuscript is original one written by the author himself.
4. Śrenik Caritra.—Composed by Daulat Rām Kāśīwal, a Rājasthānī scholar of 18th century. It was completed in the year 1725 A.D. there is also one manuscript of Śripāl Carita written by the same author.
5. Pradyumna Rāsa —a Hindī work of Brahma Guna Rāja composed in 1549 A.D.
6. Karmavipāk Rāsa —composed by Manaranga in Samvat 1728
7. Laghu Tatwārtha Sūtra.—This is a short form of famous Tatwārtha Sūtra of umāśwāmī
8. Lavakusa Ākhyāna —This is a work of Bhattārak Mahicandra in 17th century

1 सवत् सोलनबोतरे मंगसिर पचमो रविवार ।

राम कियो मै निरमलो, मुभवे सागवाडा नगर मझार ॥२०॥

Some of the old manuscripts of the several works are as follows :—

S. No.	Name of the manuscripts	Author's Name	Bhāṣāyear of writing
1.	Mahābhīṣeka Vidhi	Narendrasena	Saṁskrit 1399 A.D.
2.	Bhāva Sangraha	Devasen	Prākṛit 1458 A.D. at Naiṇavā
3.	Dharmāmṛita Panjikā	Āśādhār	Saṁskrit 1484 A.D. at Dūngarpur
4.	Śānti Nātha Caritra	Sakalkīrti	Saṁskrit 1494 A.D.
5.	Nemināth Pūjā	Vidyā Bhūsana	Hindī 1557 A.D.
6.	Dharmaśarmabhyudaya	Hari Candra	Saṁskrit 1576 A.D.
7.	Upadeśa Ratnamālā	Sakal Bhusana	Saṁskrit 1570 A.D.

This is an original copy written by the author himself.

- | | | | |
|-----|--|--------------|--------------------|
| 8. | Chanda Kośa | | Prakṛit 1592 A.D. |
| 9. | Tatvārtha Ratna Prabhākar | Prabhācandra | Saṁskrit 1649 A.D. |
| 10. | Paṭṭāvalī of Kaṣṭhā Sagha in Saṁskrit. | | |

(87) KHARTARA GACHĪYA ŚĀSTRA BHANḌĀR-KOTĀ'

The Grantha Bhandār belongs to Khartara Gaccha branch. There is a rich collection of the manuscripts. The total number of the manuscripts is 1177. Most of the manuscripts are of the 15th, 16th and the 17th centuries. Manuscripts on the subjects like Āgama, Siddhānt, Purāṇa and Rāsas are in the majority. The earliest manuscript is Rāma Lakṣmaṇa Rāsa written in Saṁvat 1415 (1358 A.D.). The work deals with the life of Rāma and Lakṣmaṇa according to the Jaina mythology. It is in Hindī. There is a copy of Viśāl Deva Cauhāna Rāsa in Hindī. Though the manuscript is incomplete it is a copy of the 14th century. Among the other manuscripts following are more important :—

ŚRĪPĀLA RĀSA of Yaśovijay of Saṁvat 1445 (1388 A.D.)

NANDA RĀJA CAUPAI of Munī Kusal Sing of Saṁvat 1436 (1379 A.D.)

HAMMĪRA MAHĀKĀVYA of Naya Candra in Saṁskrit of Saṁvat 1486 (1429 A D)

There is a manuscript of KALPA SŪTRA written in golden ink in Saṁvat 1530 (1473 A.D.). The Grantha Bhaṇḍār is systematically arranged and manuscripts are placed in serial number.

(88) VĪRA PUTRA ĀNANDA SĀGAR GYĀNA BHANḌĀR-KOTĀ'

The collection of the manuscripts is private one and belongs to Ānanda Sāgar a Maharāja. It was established in the 19th century. The total number of the manuscripts is 415. Most of the manuscripts were copied from the 17th to the 19th century. The earliest manuscript in the Bhaṇḍār is Sandeh Dohāvalī Vratī of Prabodha Candra copied in Saṁvat 1448 (1391 A D).

(89) GRANTHA BHANḌĀR OF JAINA TEMPLE BORSALI-KOTAH

The Grantha Bhaṇḍār of Digambar Jaina temple Borsali is also one of the main Bhaṇḍārs of the city. There is a good collection of the manuscripts which are 735 in number. From the Bhaṇḍār, it appears that it was a centre of literary activity specially in 18th century. There are several manuscripts which were copied here such as Mahīpāla Caritra in Saṁvat 1856 (1799 A D) PARVA RATNĀVALI (1794 A.D.) Samādhī Tantra Bhāṣa by Parvata Dhārmārthī (1766 A.D.) GYĀN DARPAṆA of Deep Candra (1778 A.D.). All these manuscripts are preserved in this Bhaṇḍār.

The earliest manuscript is Gyānārava of Śubha Candra in Saṁskrit. It was copied in Saṁvat 1548 (1491 A D) and the latest manuscript is Jina Datta Kathā of Saṁvat 1992 (1935 A D). The manuscripts deal with all the interesting subjects. Some of the important manuscripts are as follows —

- (a) Palya Vidhāna Rāsa — of Śubha Candra in Hindi. This is a small work which deals with Palya Vrata. The manuscript was copied in Saṁvat 1690 (1633 A.D.).
- (b) Candra Prabha Swāmi Vivāhlo — written by Bhaṭṭāraka Narendra Kīrti in Saṁvat 1702 (1545 A D). The work is in Hindi and describes the marriage of Candra Prabha.
- (c) Cetāvant — a work which instructs every one to be careful in worldly life. It is in Hindi poem.

(d) Ravivrata Kathā :—of Muni Sakal Kīrti in Hindi.

Among the rare manuscripts are works of Vegarāja which have been collected in a Gutakā. The poet was of 18th century and he finished his work Bārahakhadi in Saṁvat 1798 i.e. 1741 A.D. Other important works are NEMI VIVĀHA PACCISI by Vegarāja and Kumuda Candra's PARDĀRO PARŚILA RĀSA. All the works are in Hindi.

GRANTHA BHANDĀRS OF BUNDI

There are five Grantha Bhandārs in Būndī city, The names of which are as follows—

- (1) Grantha Bhandār of Jaina Temple Pārswanātha.
- (2) Grantha Bhandār of Jaina Temple Ādinātha
- (3) Grantha Bhandār of Jaina Temple Abhinandana Swāmī
- (4) Grantha Bhandār of Jaina Temple Mahāvīra.
- (5) Grantha Bhandār of Jaina Temple Neminātha (Nāgadi)

(90) GRANTHA BHANDĀR OF PARSWANĀTHA TEMPLE

The Grantha Bhandār of Pārswanātha temple contains 334 manuscripts. All the manuscripts are on the subjects like Pūjā, Kathā, Purāna and Stotra etc. Most of the works are in Saṁskṛit. There is a copy of Rāma Candra Rāsa written by Brahma Jinadasa in Sāmvat 1518 (1461 A.D.).¹ The poet has given the time of its completion in this work. This is in Hindi. It describes the life of Rāma Candra. The other rare manuscript is a commentary of BHAKTĀMARA STOTRA of Hem Rāja in Hindi prose. This has been discovered first time in this Bhandār.

(91) GRANTHA BHANDĀR OF JAINA TEMPLE ĀDINĀTHA

In the Grantha Bhandār of Ādinātha temple, there is a collection of 168 manuscripts. The earliest manuscript in the Bhandār is Jyotiṣa Ratnamālā with commentary written by Paṇḍit Vaiza in Saṁvat 1516 (1459 A.D.). The other old manuscripts are Sāgāra Dharmāmṛita by Aśādhara copied in 1500 A.D, Trilokasāra (1461 A.D.) by Acārya Nemi Candra and Upadeśamālā of Dharma Dāsa (1540 A.D).

1 सबत् पन्द्रहठारोत्तरा मंगसिर मास विमाल ।
शुक्लपक्ष चउदिस दिने रास कियो गुणमाल ॥

(92) GRANTHA BHANDĀR OF JAIN TEMPLE ABHINANDANA SWĀMI

The Śāstra Bhandār of Abhinandana temple contains 368 manuscripts. Previously this temple was the seat of the Bhaṭṭārakas and there was a big collection of the manuscripts but most of the manuscripts were sold by the pupils of the Bhaṭṭārakas and several of them destroyed automatically. But still there is a good collection of old manuscripts. Karakaṇḍu Carīyu, an Apabhraṃśa Kāvya written by some unknown author, is a rare work which has been discovered recently. The work describes the life of Karkakaṇḍu, a king according to Jaina mythology. The manuscript is incomplete and in bad condition.

(93) GRANTHA BHANDĀR OF MAHĀVĪRA TEMPLE

This temple remained the seat of scholars as the manuscripts preserved in the Grantha Bhandār are on the subjects like Siddhānt, Purāṇa Pūjā and Stotra etc. Most of the manuscripts are new. The total number of the manuscripts is 172. The manuscripts are in Hindi written in 18th and 19th centuries.

(94) GRANTHA BHANDĀR OF JAINA TEMPLE NEMINĀTHA

This last Grantha Bhandār exists in the temple of Neminātha. This Bhandār was also important in the past. At present there are 223 manuscripts which are complete and in good condition. But manuscripts of the same number had been made incomplete. There is a manuscript copy of MĀDHAVĀNAL PRABANDHA written by Gokul son of Narsā in Samvat 1594 (1537 A.D.). This is a very correct copy of the book which was copied in Samvat 1655 (1598 A.D.). The manuscript of SĪNHĀSANA BATTIŚI is of 1654 (1597 A.D.) There is a Guṭakā copied in Samvat 1641 (1584 A.D.) which contains several small works of VŪCARĀJA a famous Hindi poet of 16th century.

Thus in the Śāstra Bhandārs of Bundi city there are more than 1200 manuscripts which shows that Bundi was once a centre of literary activities. The old name by which it had been mentioned in the Sanskrit and Hindi works is VRINDĀVATĪ.

(95) JAINA SARASWATĪ BHAWAN, JHĀLARĀPĀṬAN

The Grantha Bhandār is called by the name of Ailaka Pannā Lāl Dīgambara Jaina Saraswati Bhawan, Jhālarāpāṭan. The Bhandār was established by late Śrī Pannā Lāl recently. Before this, there was no Bhandār. Pannā Lāl himself collected

all these manuscripts from all over Rājasthān Bhandārs. There is a good collection of the manuscripts numbering 1436.

The manuscripts are mainly in three languages i. e. Samskrit, Prākṛit and Hindi. The main subjects on which the manuscripts are there in the collection are Siddhānt, Ādhyātma Purāna, Kāvya, Kathā, Nyāya and Stotra. The earliest manuscript in the Bhandār is BHĀVA SANGRAH by Deva Sena copied in Samvat 1488 i.e. 1431 A.D., and the latest manuscript is RĀJAMATI VIRĀHA in Hindi copied in Samvat 1970 (1913 A.D.).

The Śāstra Bhandār is systematically arranged and manuscripts are placed in serial number and also subject-wise. Apart from these manuscripts, there is a good library of printed books also in which more than one thousand books are in the collection and which are issued to the readers for reading purposes.

NAINAVĀ

Nainavā is an old town in Bundī District and at present it is a sub-divisional Head quarter. It is 32 miles from Bundī and connected with a road. The town remained a literary centre from very beginning. The earliest manuscript written in this town is PRADYUMNA CARITRA¹. It was copied in the year 1461 A. D. when Allauddin Khilji was the emperor of Delhi. At present there are three small Grantha Bhandārs which contain only 221 manuscripts. But from the manuscripts it appears that in the past i. e. from 15th to 19th century the town remained a great literary centre.

Keśava Singha who was a Hindi poet of 18th century and wrote more than 10 works, composed his one work BHADRA BĀHU CARITA in the year 1716 A.D. at Nainava. It was described by the name of LOCANAPURA by him in his work in the following way —

लोचनपुर शुभ ग्राम मे, सिधराज जिनधाम ।
बुद्धि प्रमाण लिख्यो मुझे, जपिये श्रीजिननाम ॥१॥
माइ करो मुक्ति उपरै, दीष हरो भगवान ।
मगन नगण-आदिक सहु, ध्याऊ श्री जिनवाणि ॥२॥

1. Catalogue published in the year 1943.

2. Prasasti Sangraha Āmer Śāstra Bhandār Jaipur P. 138.

Several manuscripts which were copied here are preserved in the Grantha Bhaṇḍārs of Būndī, Koṭā, Dabalanā, Indergarh, Āmer, Jaipur, Bharatpur, Kāmā etc. Such as the manuscript of NĀYA KUMĀRU CARIYA of Puṣpadanta was copied in the year 1471 A.D. is preserved in the Grantha Bhaṇḍār of Badhicand Temple, Jaipur. The manuscript of SIDHA CAKRA KATHĀ copied in the year 1458 A.D. is also in the same Grantha Bhaṇḍār.

Some of the manuscripts which were copied here in the 18th and 19th century are as follows:—

S. No.	Name of the manuscript	Author's name	Date of Writing
1.	Samādhi Tōtra Bhāsa	Parwata Dharmārthī	1719 A.D.
2.	Kriyā Kośā Bhāṣa	Kisana Singh	1757 A.D.
3.	Pārśwa Purāna	Bhūhardāsa	1809 A.D.
4.	Purūsartha Sidhyupāya Bhāsa	Toḍarmal	1807 A.D.
5.	Samayasāra Nātak	Banārsidāsa	1841 A.D.
6.	Pūjā Sangraha	—	1791 A.D.
7.	Dāna Kathā	Bhārāmalla	1880 A.D.
8.	Pāṇḍava Purāna	Bulākidāsa	1784 A.D.
9.	Tattwārtha Sūtra Tikā		1831 A.D.

All these manuscripts are preserved in the Grantha Bhaṇḍārs of Nainavā. A short description of these Grantha Bhaṇḍārs is as follows :—

(96) GRANTHA BHANḌĀR OF BAGHERAWĀLA JAINA TEMPLE

The Grantha Bhaṇḍār situated in the Bhagherawāla Jaina temple is an old Bhaṇḍār. There is a collection of 104 manuscripts written in Sanskrit and Hindi.

The main subjects on which they are written are Siddhānt, Purāna, Carita and Pūjā. All the manuscripts are common generally available in the Jaina Bhaṇḍārs. But there is one Guṇakā in which the works of Hindi poets of the 15th, and 16th

centuries are written. The Guṭakā was written in the year 1587 A.D. at Ranthambhore Fort. Some of the important works collected in the Guṭakā are as follows :—

- (1) Sārsīkhamani Rāsa by Bhaṭṭāraka Sakalkīrti 15th century
- (2) Neminātha Gīta by Brahma Yaśodhara 16th century.
- (3) Pancendriya Gīta by Jina Sena 16th century.
- (4) Neminātha Rajmatī Veli by Singha dāsa 16th century.
- (5) Vairāgya Gīta by Brahma Yaśodhara 16th century.

There are 96 small works collected in the above Gutakā.

(97) GRANTHA BHANḌĀR OF TERĀPANTHĪ JAINA TEMPLE

There are 80 manuscripts in the Grantha Bhaṇḍār of this temple. Most of these manuscripts are written in Saṁskṛit and Hindī and on the subjects like Purāṇa, Carita and Pūjā. The manuscript of Sammedā Śīhar Pūjā composed by Lāl Cand pupil of Bhaṭṭāraka Jagat Kīrti at Rewārī in the year 1787 A.D. is an important one. The poet gives his description in the following way :—

देवेन्द्रकीर्ति तत्पद बखान, शील शिरोमणि कियावान ।
 तिनके पद परम गुणवान, जगतकीर्ति भट्टारक आन ।
 शिष्य लालचन्द सुधी, भाषा रची बनाय ।
 एक चित्त मुनै, पढ़ै, भव्य शिव कु जाय ॥३५॥
 सवत् अठारासे भयो व्यालिस उपर जान,
 पाच फान्गुन शुक्ल कु, पूरण ग्रन्थ बखान ॥३६॥
 रेवाडी शहर मनोग्य, वसे आबक भव्य सब,
 आदित्य ऐश्वर्य योग, तैतीस पहर पूरण भयो ॥३७॥

Apart from these manuscripts there are three Yantras written on cloth in the 16th and 17th century. RIŚI MANDALA YANTRA is the earliest one. It was written in the year 1528 A.D. The size of the Yantra is 22" × 23". The Praśasti given on the Yantra is as follow:—

श्री श्री श्री शुभचन्द्रसूरिभ्योनमः । अथ सवत्सरेस्मिन् श्रीनृपविक्रमादित्यगताब्द सवत् १५८५
 वर्षे कार्तिक वदी ३ शुभदिने श्री रिषिमण्डलयन्त्र ब्रह्म अज्जयोग्यं प० अहदासेन शिष्य प० गजमल्लेन
 लिखित । शुभ भवतु ।

BRIHAḌ SIḌHA CAKRA YANTRA was written in the year 1557 A.D. by Brahma Lāhada pupil of Mandalacarya Dharma Kīrti.¹ The size of the cloth is 22½" × 22½". The third Yantra is of Dharma Cakra written in the year 1617 A.D. at Nāgaur² The size of the Yantra is 25" × 25".

(98) GRANTHA BHANDĀR OF AGARWAL JAIN TEMPLE-NAINAVA

There is a small collection of 37 manuscripts only. Most of them are recently written and placed in the Grantha Bhandār.

(99) GRANTHA BHANDĀR DABĀLĀNĀ

Dabalānā is a village which is 10 miles from the west side of Būndī. The Grantha Bhandār is in the Jain temple. There is a collection of 423 manuscripts in the Grantha Bhandār. From the manuscripts it appears that they were in the possession of some Jain Sādhu and after his death, they were brought here. The collection is very good from the point of Hindī works. The earliest manuscript is ṢAḌĀVAŚVAKA BĀLĀVABODHA by Hema Hansa Ganī. It was copied in the year 1464 A.D. at Ujjain³. The main subjects on which the manuscripts are available in the Grantha Bhandār are Kāvya, Carita, Kathā, Rāsa, Vyākaraṇa, Āyurveda, Jyotiṣa and Stotra. Manuscripts copied in various places such as Būndī, Nainava, Gothāda, Indergarh, Jaipur, Jodhpur, Sāgwara and Sīsavāli are in good number. Some of the important manuscripts which have been discovered in the Grantha Bhandār are as under —

- (1) Ādinātha Stavan — by Mehau composed in the year 1442 A.D. It is in Hindī written in the praise of Ādinātha of Ranakpur Jain temple.

1. सवत् १६१४ वर्षे फाल्गुन सुदि ३ गुरुवासरे आश्विनि नक्षत्रे श्रीमूलमघे नक्षत्राभाये बलात्कारगणे सरस्वतीगच्छे श्री कदकदाचार्यन्वये मडलाचार्य श्री ३ धर्मकीर्तिस्तच्छिष्य ब्रह्म श्री लाहड नित्य प्रणमनि वा तेनेद वृहत् सिद्धचक्रयत्र लिखित ।

2. सवत् १६७४ वर्षे वैशाखसुदि १५ दिने श्री नागपुर मध्ये लिखापित धर्मचक्रयन्त्र ।

3. सवत् १५२१ वर्षे आश्विन बदि ११ रविवासरे मालवमंडले उज्जयिन्यालिखित ।

- (2) *Inhāsa Sāra Samuccaya* :—written by Lālā Dīsa⁴ in the year 1586 A. D. It describes the short story of Mahābhārat in Hindī poem.
- (3) *Sinhāsana Battīśī* :—by Sādhu Gayāna Candra. It is in Saṁskrit prose. The date of the work is not given but he quotes his teacher's name as Jinodaya Sūri :—
- (4) *Bhaktamār Stotra Bhasā* :—It is a Hindī prose translation made by some scholar. The date of the translation is also not given in the work. But the manuscript was copied in the year 1610 A.D., so it is definite that the translation was made prior to this date. The last portion of the translation is as follows:—

अथवा अङ्कारि करी तुग उच्चैरतर जन प्रीतइ अथवा
तेह पुरुष अनइ मानतुग श्रीमक्तामरस्तवकर्ता श्रीमान्तुगाचार्य
प्रतिइ अवशा मणीइ तेह पुरुष तणे परवश हू ती । तद्गतचित्त-
लक्ष्मी अजन्म निरतर समुपेत्ति आवइ । इति श्रीमक्तामरस्तोत्रं
बालावबोध समाप्त । सवत् १६६७ वर्ष ।

- (5) *Rāma Yaśa* :—by Kesa Rāja It describes the life of Rāma and Sītā according to Jaina Purāṇas. The work was composed in the year 1623 A D. when the great poet Tulasīdās died

1. सवत् सीरासै तेतारा, राज अकबर साहि मुबारा ।

मई कृष्ण पछि अतिसै बात, मातै बुद्धवार सुभ जात ॥

× × × × ×

लालदास कहै करजौरि, मुति कति गुनी देहु जिमि खौरि ।

अस्थल नगर आगरो गाब, ऊधोदास पिता को नाब ।

जाति बानियो लालादास, भाषा करि बरन्यो इतिहाम ॥

2 सवत् सोलह आसीयरे, आछुअ आसो मास ।

तिथि तेरसि अतरपुर माहि, आणी अति उल्लास ॥

(100) GRANTHA BHANḌĀR OF JAINA TEMPLE PĀRSWANĀTHA-INDERGARH

Indergarh is an old city of former Koṭā state. It is on the main broad guage line of Western Railway from Kotā to Sawai Mādhopur. Previously it was a big Ṭhukāna of Kota state, but now it is only a sub-tehsil.

The Grantha Bhaṇḍār is situated in the Jaina temple Pārswanātha. There are 289 manuscripts in the Grantha Bhaṇḍār. The manuscripts collected in the Grantha Bhaṇḍār are mainly on religious subjects like Siddhānt, Stoira, Ācār Śāstra. Several manuscripts were copied in Indergarh itself which shows that previously there was arrangement for copying out the manuscripts. The collection is an ordinary one.

CHAPTER IV

SUBJECTS DEALT WITH

There is scarcely any province of Indian literature to which the Jainas have not contributed. Besides the religious they have developed a voluminous narrative literature. They have written epics, novels, dramas, bhajans and stories. Generally they have written in the simple language of the people, but they have indulged in highly elaborate style also. We find highly ornate court poetry. They have also produced important works of scholarship.

Almost the whole of the Āgama literature written in Prākṛit is available in these Bhaṇḍārs. Works on the principles of Jainism are numerous and are found in number of Grantha Bhaṇḍārs. The Jaina Ācāryas and scholars created a pretty large literature on duties of householders and those of homeless ascetics. This is also called Ācāra Śāstra. Then there are hundreds of works written on the lives of Tīrthankaras and other great personalities of Jaina Mythology. They are called Purāṇas and Caritas. The number of stories illustrating Jaina proverbs is also quite large and some of them are excellent. There are works collectively called Kathā Kosas TREASURY OF STORIES written by the various authors.

Manuscripts on logic and philosophy are also in a large number. The Jaina Ācārya's contribution in this respect is tremendous. The works of Ācārya Samantabhadra, Vidyānandī, Aklanka, Haribhadra Sūri and Hemcandra etc. were very popular and their works have been collected in several Grantha Bhaṇḍārs. Manuscripts in these Bhaṇḍārs are not limited to only Jaina logic and philosophy but works like Vedāntasār of Sadānand, Muktāvalī of Viswanātha and Tarkasangraha of Annam Bhatta are also preserved. There are numerous manuscripts on Yoga and Adhyātma. The Pūjā literature has been popular from about the 10th century, so the scholars took much interest in creating such literature. And hundreds of manuscripts on Pūjā were written and preserved in Jaina Grantha Bhaṇḍārs. There is not a single Bhaṇḍār where this kind of literature is not available.

Apart from these religious as well as secular subjects, there is also a good number of manuscripts which deal with the general subjects. There are hundreds of manuscripts written on astronomy, astrology, metrology, and medicines. On these subjects there are works written both by Jaina and non-Jaina authors. Works relating to grammar are also many. Manuscripts on the interesting subjects like Art and Architecture, Dances and Dramas are also in good number.

ĀGAMA & SIDDHĀNTA LITERATURE

The collective term given by the Jainas to their sacred books is Āgama or Siddhānt. The two important sects hold different opinions about this literature.

groups, just like the Thānaṅga except that in this case the numbers do not stop at 10 but go a long way beyond 100 as far as a million.

The fifth Aṅga called Bhagwati Vyāha Pannatti (Vyākhyā Pragnapti) explains the dogmatics of Jainism in the form of questions and answers and also in the form of dialogues. This work presents a detailed picture about Lord Mahāvīra, his relationship to his disciples and contemporaries.

Nayadhammakahā (Jnātādharma Kathā) is the 6th Aṅga. It is divided in two parts. The first book consists of 21 chapters. The main subjects dealt with in this book are religious tales to give examples.

The seventh Aṅga is the Uvāsagadasāo (Upāsakadeśāh). It describes legends which are told of ten house holders who were related to highly respectable families and who became lay adherents.

The eighth Aṅga Amtagadadasāo (Antakṛddasāh) describes stories of pious ascetics.

Amuttarovavāyadasāo (Anuttaraupapātikadasāh) is the ninth Aṅga and narrates in thirty three lessons or Adhyayans the lives of monks of an equal number of persons.

The tenth Aṅga, the Panhāvāgaranaīm (Praśna Vyākaraṇa) means questions and explanations. In this Aṅga principles of Jainism are explained.

The eleventh Aṅga Vivāgasuyam (Vipāk Śrutam) i. e. the texts of the ripening contains legends on the retribution for evil deeds.

The last of all is the 12th Aṅga, the Dīṭṭhivāya (Drṣṭivāda) means the doctrines of various views. According to the Svetāmbaras this Aṅga has gone astray.

THE UPĀMGAS (UPĀNGAS)

The Upāṅgas consisting of a group of 12 texts have mutual relation with Aṅgas. But according to Dr. Winternitz, though they are termed as Aṅgas and Upāṅgas yet they fail to reveal any mutual relation between them and collection is newly external. Three Upāṅgas like JAMBUDDĪVAPANNATTI, CANDAPANNTTI, SŪRAPANNATTI, (Jambudvipa-Prajnapti, Candraprajnapti, & Surya-Prajnapti) deal with astronomical views of Jainas. The dates of these Upāṅgas are not traceable

But they are unanimous in calling them the *Angas* i.e. limbs (of the body of religion). The number of these *Angas* is twelve.

According to the Digambara Jainas whole of the *Dwādaśāṅga Śruta* is not available and the 12th *Anga* *Dirthivāya* only is preserved in parts. But according to the Śwetāmbar Jainas all the twelve *Angas* except the 12th *Anga* are available.

All the *Āgamas* are written in *Prākṛit* which is known as *Ārṣa Bhāṣā* i.e. the language of the *Ṛṣi* or *Ardha Māgadhī* i. e. half *Māgadhī*, the language in which Lord Mahāvīra himself preached his principles. It is true that the *Āgamas* which we have today are not exactly the same which were composed several centuries ago, as they have undergone some changes. But such as are available at present confirm to their critical additions prepared under the supervision of Devardhigaṇi Kṣamā Śramana a Śwetāmbar Ācārya of the century.

THE ANGAS

The *Angas* are the oldest parts of the canon. They have older traditions quite intact, without a change Jacob puts forth the evidence of language and the metres which according to him are archaic. He remarks "I am of the opinion that the first book of *ĀCĀRĀṅGA SŪTRA* and that of the *SŪTRA KRATĀṅGA* may be reckoned among the most ancient parts of *Āgam* literature. The style of both works appears to me to prove correctness of this assumption¹."

*ĀCĀRĀṅGA SŪTRA*² is the first *Āṅga* which describes the way of life of a monk. It is divided in two sections. The first section is earlier than the second. It is written both in prose and verse.

The second *Anga* is the *SŪYAGAḌANGA* (*Sūtra Kratāṅga*) and treats of the precious life of the monks and is mainly devoted to the refutation of heretical opinions.

In the third *Anga*, the *Thānāṅga* (*Sthānāṅga*) various themes of religion are dealt with in numerical order. These enumerations sometimes contain parables in a nut shell.

The fourth *Anga*, the *Samvāyāṅga* is in a way continuation of the third, the subject matter of the first two third of the work being arranged in numerical

1 S B E Vol. 12 inter. P. XII Winternitz Op. Cit. pp. 435-41)

2 Jaina Grantha Bhaṇḍār, Jaisalmer

from any of the source, as they do not provide a clue to the dating of these texts. But we may not be wrong in ascribing to the Upāṅgas a period later than the Ched Sūtras¹

The subject matter of the twelve Upāṅgas is purely dogmatic and mythological. The first Upāṅga is the *Uvavāya* (*Aupapātika*) which contains two parts. The first part describes the sermons of Mahāvīra, which deal with the results of good and evil deeds in four forms of existence as inhabitants of hell, animals, human beings, and Gods. The second part describes journeys performed by Indrabhūti Gautama for learning the sermons of Mahāvīra regarding various rebirths. The second Upāṅga, the *Rāja Pasenajja* (*Rāja Prasāyā*) deals with various matters such as pilgrimage of the God Sūryābha to Mahāvīra and dialogues between King Paesi and the monk Kesi. The third Upāṅga is *Jīvābhigama* which describes the doctrine of living and lifeless things. The fourth Upāṅga *PANNAVAṆĀ* (*Prajñāpanā*) has classified the human beings under Ārya and Barbarians.

The fifth, sixth and seventh Upāṅga are Scientific works dealing with astronomy, geography cosmology and the division of time. The last five Upāṅgas comprised the five sections of one text entitled *Nirayāvahī Suttam*. The eighth narrates how the ten half brothers of the King of Campā namely Ajātasatru were killed by their Grand father Vesālī in the battle against him and after their death were reborn in the various hells. The ninth Upāṅga *KAPPAVADAMSIAO* (*Kalpavataṁsikāh*) gives an account of the same King's sons who were converted to ascetic life and afterwards got different heavens. The tenth Upāṅga *PUPPHIĀO* gives an account of the Gods and Goddesses who drove earth-wards in order to pay homage to Lord Mahāvīra. In the 11th Upāṅga-Pupphiāo, ten similar stories are told. And the last 12th Upāṅga *VANHIDASĀO* deals with the conversion of the twelve princes by the saint Anathanemi.

TEN PAINNAS (PRAKIRNAS)

The group of ten texts called Pannas are stray or scattered principles. They deal with topics like proper and improper forms of death, essential duties of a monk, confession and remuneration of faults, the offering respects to the Arhat, Siddha, Sādhu, and Dharma and details about Gods etc. The time of their composition is also not certain. Whether these were brought into present form before Upāṅgas or after Upāṅgas, is also not certain but it is said that these came into existence alongwith the Upāṅgas.

1. History of Indian Literature by Winternitz, part II.

The CAUSARAṆA (Catuśaraṇa) deals in 63 verses with the prayers by means of which one may take the four fold refuge. AURA-PACCAKKHANA (Ātūrpratyā Khyāna) means the sick one's refusal while MAHĀ PACCAKKĀNA means the great refusal, a formula of confession and renunciation. In the Bhatta-parinnā (Bhakta-Parijnā) and Samthāra there are numerous legends of grievous sinners who did not adopt vows to get rid of re-births. The Tamdula Veyaliya is the dialogue between Lord Mahāvīra and Gautam Gaṇḍhara on various topics such as physiology and anatomy, the ten ages of man etc. The Camdavijjhaya, the sixth Pannas deals with teachers and disciples mainly on discipline. The Devimdatthaṇa gives a classification of the Kings of Gods according to their group and residence etc. Gani Vijya (Gani Vidyā) deals with astrology while VIRATTHARA (Virastava) contains an enunciation of the names of Mahāvīra

SIX CHEYA SUTTAS (CHEDA SŪTRAS)

The Group of 6 texts going under the name of Cheya Suttas (Cheda Sūtra) also form a group in the canon. According to Dr. Winternitz, these did not perhaps form a group in the canon, until a later period, as it is not always the same texts which are placed in the group. The first two sutras i.e. Nīsiha and Mahanīsiha describes rules regarding confession and penance which are emphasised as the most important steps towards liberation. They deal with the sufferings of the beings in connection with the doctrine of Karma. The third, fourth and fifth Cheda sutras are regarded as the earliest portion of the canon. These three texts are treated by tradition as one book (Śrutaskandha), the fifth Cheda Sūtra Kappa known as Kalpa Sūtra of Bhadrā Bāhu, is one of the most famous work available in the Svetāmbar Grantha Bhaṇḍārs. It is divided into three sections. Section one contains the life of the Jinas and the main portion of the work is covered by the biography of Lord Mahāvīra according to Svetāmbar Sect. The section two of Kalpa Sūtra describes the list of schools (Gana) their branches (Śākhā) and the heads of schools (Gaṇadhara) and the section three contains rules for the ascetics. Kalpa Sūtra is very much popular among the Jainas and as such its manuscripts are found in most of the Bhaṇḍārs.

THE FOUR MŪLA SUTTAS (Mūla Sūtras)

Out of the four mūla sūtras, the first three Sūtras are important even from literary point of view. The first section Uttarājjhayana (Uttarādhyaṇa Sūtra) consists 36 sections which deals with various topics such as birth as human being, instruction in the religion, faith in the religion etc. The second Mūla Sūtra Āvassaya or Śaḍāvasyaka Sūtra describes six essential daily duties of a Jaina. The third Mūla

Sūtra Daśaveyāliya deals with mainly monastic discipline. The third sūtra is also connected with an abundant narrative literature. The fourth Mūla Sūtra the Pimḍa Nijjuttī is usually mentioned sometimes also the Oha Nijjuttī and occasionally the Pakkha. They describe about the pious life and of subjects of discipline.

The Nandī and Anuyogadvāra are sometimes counted amongst the Pannas but they are usually mentioned either before or after the Mūla Sūtra as independent texts standing outside the groups. Both works which should be known by a Jaina monk are huge encyclopaedias dealing with everything.

The Āgama literature of Digambārs as already said previously does not exist at present except some parts of the 12th Anga called Dīṭhivāya. Under the Āgamika literature, comes Gunadharacārya's Kasāya Pāhuḍ and Puspadant Bhutablis Śat Khandācam. These two works have commentaries written by Ācārya Virasena and his pupil Jinasena are called Dhavalā, Jaydhavalā and Mahādhavalā. The manuscript copies of these works are only available in the Śāstra Bhaṇḍār of Mūdabidri.

But the Digambars of the present day have voluminous works on this subject which may be called as secondary canon or substitute canon which was written by the later Ācāryas and may be described as below :—

Ācārya Kunda Kunda wrote Daśa Bhakti and Asta Pāhuḍ¹ in Prakrit language. In the third century Umāswāmī composed Tattwārtha Sūtra or Tattwārthādīgama Sūtra, the manual for the understanding of the true nature of things. The book is recognised as an authority and is read by all Jainas at their residence and temples. It is an excellent summary of Jaina domatics. There are several commentaries written by both scholars of Digambars and Śwetāmbars. Among Digambars commentaries written by PŪJYAPĀD, AKLANK, and VIDVĀNANDI are called SAWĀRIHA SIDDHI² RĀJWARTIKA³ and ŚLOKA VARTIKA⁴.

Among the other authors, Ācārya Vattakera wrote Mūlācāra⁵ which describes and lays down rules of daily life of the Sādhus and householders. Some say that it is a sort of compilation by a little known author called Vattakera, MŪLĀCĀRA PRADĪPA⁶ was composed by Bhattāraka Sakal Kirtī in the year 1424 A.D.

1 Grantha Sūci Āmer Śāstra Bhaṇḍār-Jaipur

2 to 4 Ibid

5 Rājasthān ke Śāstra Bhaṇḍāron ki Grantha Sūci Part II page 166

6 Ibid. page 166

Bhagwati Ārādhana¹ was composed by Shrivārya or Sivakoti in Prākṛit. It deals with the kinds of worship and may be called as an assense of worship. The work contains 2170 Gāthās.

Ācārya Sāmantbhadra wrote Ratnakaraṇḍa Srāvakācār, in Saṁskṛit. It is very famous and widely circulated book amongst the Jainas. Prabhā Candra wrote Saṁskṛit Commentary² on it.

Devasena, who was born in 894 A.D. wrote a manual of the Jain faith entitled Darśanasāra, Ārādhanaśāra, Tattvasāra and Srāvakācāra. All these works written in Apabhraṁśa are preserved in Āmer Śāstra Bhaṇḍār, Jaipur. Srāvakācāra is in Doha metre. All these works are very much popular and are read with great interest.

Amitigati a famous scholar and pupil of Mādhava Sena wrote Upāsakādhayan called Amitigati³ Śrāvakācāra and Panca Sangrah⁴

Ācārya Nemicaandra, a teacher of the Minister Cāmundaṛaya in south India composed Gommtasāra⁵ in Prākṛit. It is in two parts. The first part is called Jiva Kānda, the second one is Karma Kānda. They are considered as authentic works on Jain religion. A big commentary⁶ in Hindī was made by Paṇḍit Ṭodarmal in the 18th century.

In the first half of the 13th century, Āśādhar was a great versatile scholar. The main work of the poet is Dharmamṛit,⁷ "Nector of religion" which is in two parts. Sāgāra and Angāra-Dharmamṛata describes the duties of the layman living in the house and of the homeless ascetic. He himself wrote a commentary on his work in the year 1243 A.D. In the year 1503, Bhaṭṭāraka Gyān Bhūṣaṇ wrote Tattva Gyāna Taranginī in Saṁskṛit. It is a good book which explains principles of Jain religion

1 Grantha Sūci Rājasthān ke Grantha Bhaṇḍār Part IV. p. 105.

2. -do- page 119.

3 -do- page 90.

4. -do- p. 41.

5. -do- p. 9

6. -do- p. 12

7 -do- p. 93

PURĀṆA LITERATURE

The words Purāṇa refers to stories of ancient times. The name of Purāṇa is applied to them to show that they are very old. In vedic literature the word Itihāsa and Ākhyāna have been used alongwith the word Purāṇa. According to the definition given in Hindu Purāṇas, there must be five topics in every Purāṇa i.e.,

- (i) creation of universe
- (ii) its destruction
- (iii) the genealogies of Gods and Ṛsis
- (iv) the ages of manus, and
- (v) the history of solar and lunar races.

There are 18 main Purāṇas in Saṁskṛit language. All of them were written by Non-Jaina authors. The names of these are as follows:—

- | | |
|-------------------|----------------------|
| (1) Brahmānda | (2) Matsya |
| (3) Mārkaṇḍeya | (4) Bhāgavata |
| (5) Bhaviṣya | (6) Brahma Vairvarta |
| (7) Brahma | (8) Vāmana |
| (9) Varāha | (10) Viṣṇu |
| (11) Vāyu or Śiva | (12) Agni |
| (13) Nārada | (14) Padma |
| (15) Liṅga | (16) Garuḍa |
| (17) Kūrma | and (18) Skanda. |

Except these 18 main purāṇas there are sub-purāṇas also which have been described in Garuḍa Purāṇa.

The Jaina Ācāryas and scholars also showed their great interest in writing the Purāṇa literature, though the aim of writing this kind of literature was not the same as that of Vedic scholars. The aim of Jain Purāṇas is to describe the lives of 63 great personalities and as such the Purāṇas are called either after the name of particular Tīrthankara or named as Padma Purāṇa, Harivaṁsa Purāṇa, Pāṇḍava

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1. मगंश्च प्रतिसगंश्च वशो मन्वन्तराणि च ।
वंशानुचरितश्चैव पुराणं पञ्चलक्षणम् ।

Purāṇa etc. In these Purāṇas along with the lives of Tīrthankara, the lives of other personalities such as Rāma, Kṛiṣṇa, Pāṇḍavas etc. are also given. Therefore definition of Purāṇa given by the Saṁskṛit Ācāryas does not apply to Jaina Purāṇas. The Jaina Purāṇas describe the life of a particular personality in a good and artistic manner. Some Purāṇas are written in such a fine language that instead of calling Purāṇas, they may better be called Kāvya. Purāṇas written by Jinasenācārya, Guṇabhadra, Swayambhu and Puṣpadanta are such examples.

The Jaina Bhaṇḍārs of Rājasthān contain most of the Purāṇas written by the Jam Ācāryas. Such Purāṇas are written mainly in three languages i.e. Saṁskṛit, Apabhraṁśa and Hindī.

SAMSKRIT PURĀṆAS

Ācārya Raviṣeṇa is belived to be the first Jaina scholar who wrote the first Jaina Purāṇa namely Padma¹ Purāṇa in Vīra Saṁvat 1204 i.e. 678 A.D. He was the pupil of Lakṣmaṇasena. The Purāṇa has several Adhikārs containing 123 Chapters in all and a total number of śloka is about 18,000. It deals with the life of Rāma who was among the 63 great personalities. In the beginning of 9th century there were two Jaina Ācārya namely Jinasena and Guṇabhadra. Ācārya Jinasena, the Guru of King Amoghavarṣa (815 to 877 A.D.) wrote first part of the Mahāpurāṇa which is called Ādipurāṇa² and deals with the life of Ādinātha, the first Tīrthankara and his son Emperor Bharata. Ācārya Guṇabhadra completed the second part of the Mahāpurāṇa after the death of his teacher Jinasena. This part is called Uttarapurāṇa³. Both the parts are the biographies of 63 'Greatmen' that is to say 24 Tīrthankars, 12 Cakravartis and 27 Heroes (9 Baladevas, 9 Vasudevas and 9 Prativasudevas).

Acārya Jinasena II, composed Harivaṁśapurāṇa⁴ in the 8th and 9th century. This is a big work containing about 12,000 verses. In this work Life of Neminatha along with legends of Kṛiṣṇa and Balrāma are told in a Jainistic setting. As a matter of fact this is a Mahābhārat according to the Jaina faith.

1. Āmer Śāstra Bhaṇḍār ki Grantha Sūcī Jaipur. p. 87

2. Ibid. p. 11.

3. Ibid. p. 15

4. Ibid. p. 161.

In the 12th century, the famous Ācārya Hemcandra wrote *Trisaṣṭi Puruṣa Carita*¹ which is also on the lines of *Mahāpurāṇa*. This *purāṇa* describes the life of 63 great men. It is divided in 11 Purvas and is regarded as one of the good works of Sanskrit literature. In this century Kavi Aśaga wrote two *purāṇas*. One is called *Mahāvīra Purāṇa*², and the other is *Śāntinātha Purāṇa* which describe the life of Jaina Tīrthankara Mahāvīra and Śāntinātha respectively. In the 15th century Bhaṭṭāraka Sakalkīrti had been a great scholar and a man of versatile genius. He wrote more than 20 works in Sanskrit. The names of *Purāṇas* written by him are *Ādipurāṇa*³, *Uttarapurāṇa*⁴, *Mahāvīrapurāṇa*⁵, *Śāntinātha Purāṇa*⁶, *Mallinātha Purāṇa*⁷ and *Pārśva Purāṇa*⁸. All these *Purāṇas* are available in various Bhaṇḍārs of Rājasthān. He was one of the most famous scholars of his time. Brahma Jinadāsa was also a great contemporary scholar. He was the disciple of Bhaṭṭāraka Sakalkīrti. He wrote *Harivaṇśapurāṇa*⁹ and *Padmapurāṇa*¹⁰. Brahma Kāmarīja wrote *Jayakumār Purāṇa*¹² in 1498 A.D. The *Purāṇa* is divided in 13 sargas. Nemidatta wrote *Neminātha Purāṇa*¹³ in 1518 A.D. This work contains 16 chapters and deals with the life of Lord Neminātha and other personalities. Bhaṭṭāraka Śubhacandra a great scholar of 16th century was the pupil of Bhaṭṭāraka Vijaykīrti. He wrote *Padmanābha Purāṇa*¹⁴ and *Pāṇḍava Purāṇa*¹⁵ (1551 A.D.).

In the 17th century Bhaṭṭāraka Dharmakīrti wrote *Padma Purāṇa* (1612 A.D.) This work is divided in 24 Chapters. Bhaṭṭāraka Vādi Candra composed two *Purāṇas* one is *Pāṇḍava Purāṇa*¹⁶ (1601) and the other is *Pārśva Purāṇa*.¹⁷ Bhaṭṭāraka Śrī Bhuṣana pupil of Vidyā Bhuṣana wrote *Pāṇḍava Purāṇa*¹⁸ and *Śāntinātha Purāṇa*¹⁹ (1602 A.D.). Bhaṭṭāraka Candra Kīrti of 17th century wrote *Ādinātha Purāṇa*²⁰ on the life of Ādinātha, the first Tīrthankara while Brahma Keśava Sena composed *Karṇāmṛta Purāṇa*²¹ in 1631 A.D. Bhaṭṭāraka Somasena wrote *Padmapurāṇa* which is also called *Rāma Purāṇa*²². The work was written in Varāṇsi.

1 Brihad Gyāna Bhaṇḍār, Jaisalmer

2 Bhaṭṭārkiya Śāstra Bhaṇḍār, Nagaur

3 to 7. Ibid.

8 Āmer Śāstra Bhaṇḍār, Jaipur

9 to 10 Ibid.

11 Bhaṭṭārkiya Śāstra Bhaṇḍār, Nagaur.

12 to 13 Ibid.

14. Āmer Śāstra Bhaṇḍār, Jaipur.

15 to 22 Ibid

an old town in Rājasthān. The Purāṇa contains 24 Adhikārs. In this century Candra Kīrti a pupil of Vidyā Bhuṣana, a well known Bhaṭṭāraka of his time wrote Ādipurāṇa¹, Padma Purāṇa² and Pārswa Purāṇa³. Ajnātha Purāṇa⁴ was written by Arupamani in 1659 A.D. in Jahānābāda. The Purāṇa describes the life of Ajitanātha, the second Tīrthankara. Brahma Kriṣṇa Dāsa was also a great scholar of the 17th century. He wrote Munisubrata Purāṇa⁵ and Vimla Purāṇa in the year 1624 and 1617 A.D. respectively.

PURĀṆA WRITTEN IN APABHRAṂŚA

Apabhraṁśa was the language of the people for many centuries therefore there are also several Purāṇas written in this language. The Apabhraṁśa works are mostly preserved in the Jain Bhaṇḍārs of Jaipur, Nāgaur and Ajmer.

In the 10th century Puṣpadanta was the most famous poet of Apabhraṁśa language. He wrote Mahāpurāṇa which describes the life of 63 Great persons of Jaina religion. It is divided into two parts. The first part is called Ādipurāṇa and the second part is called Uttarapurāṇa. The Ādipurāṇa consists 37 sandhis and the second part contains 65 sandhis. Puspadant wrote this Purāṇa under the patronage of Minister of Raj Kriṣṇa third who was the ruler of Raṣtrakūṭa dynasty. It was begun in the year 959 A. D. and was finished in the year 965 i.e, complete six years were taken in writing this Kāvya. This Mahāpurāṇa remained so much popular among the Jainas that manuscript copies of this Purāṇa are found in most of the Grantha Bhaṇḍārs of Rājasthān. There are 25 manuscript copies of this Purāṇa in Grantha Bhaṇḍārs of Jaipur.

In the year 942 Padam Kīrti wrote Pārswa Purāṇa which describes the life of Lord Pārswanātha, the 23rd Tīrthankara. The Purāṇa is divided in 18 sandhis. There is one copy of this Purāṇa in Āmer Śāstra Bhaṇḍār, Jaipur. The work is still unpublished.

In the 11th century Mahākavi Dhavala wrote Harivaṁśa Purāṇa a mammoth work. The Purāṇa is divided in 122 Sandhis and contains about 18,000 verses.

1. Āmer Śāstra Bhaṇḍār, Jaipur.

2. Ibid.

3. Bhaṭṭārkiya Śāstra Bhaṇḍār, Nāgaur.

4. to 5. Ibid,

One manuscript copy of this Purāṇa is in the collection of Jaina Śāstra Bhaṇḍār Baḍā Mandir, Terāpanthī, Jaipur.

In the 15th century Yaśah Kīrti wrote Harivaṇśapurāṇa¹ and Pāṇḍava Purāṇa² in Vikram Samvat 1497 (1440 A.D.) and 1500 (1443 A.D.) respectively. Pāṇḍava Purāṇa was written in Nāgaur City at the request of Hansraj. The work is divided into 34 Sandhis and describes the life of Pāṇḍavas. The work Harivaṇśapurāṇa was written in Indrapura in the reign of Jalāl Khān. There are 13 sandhis and the total number of Kadvakas is 267. The manuscript of both the works are in the collection of Āmer Śāstra Bhaṇḍār Jaipur and Bhaṭṭārkiya Śāstra Bhaṇḍār Nāgaur. In the 15th century Śrutakīrti was famous writer of Apabhraṃśa language. He wrote Harivaṇśa purāṇa. The work is divided in 44 Sandhis. Raidhu had been a great scholar of Apabhraṃśa. He wrote more than 25 works in this language on Purāṇ Literature. His works Pārswa Purāṇa, Padmapurāṇa and Ādipurāṇa are famous. The manuscript of these works are available in Āmer Śāstra Bhaṇḍār, Jaipur.

PURĀNAS IN HINDĪ

The Purāṇas which were previously written in Saṃskṛit were later on translated into Hindī by the Jaina scholars because in the 17th century Hindī became the common language.

Kavi Thākkur was the first Hindī writer who wrote Pārswa Purāṇa in Hindī in 1595 A.D. It is very good work and describes the life of Lord Pārswanātha. The only manuscript available so far is in the collection of Bhaṭṭārkiya Śāstra Bhaṇḍār, Ajmer.

In the 17th century Bulākidāsa was a very good scholar of Hindī. His mother Jaini inspired him to write some works in Hindī so he wrote Pāṇḍava Purāṇa³ in 1697 A.D. The work is regarded as one of the best work from the linguistic and literary point of view. It is divided in Sargas. The work was very popular and its manuscripts are available in most of the Jaina Bhaṇḍārs.

1. Āmer Śāstra Bhaṇḍār Jaipur.

2. Bhaṭṭārkiya Śāstra Bhaṇḍār, Nāgaur.

3. Āmer Śāstra Bhaṇḍār, Jaipur.

3. Śāstra Bhaṇḍār, Jain Temple Baḍā Mandir, Jaipur.

There had been several scholars in the 18th century who wrote works on Pūrāṇa literature in Hindī. Among such scholars Bhudhardāsa, Khusālcand, Ajaya Rāja, Daulat Rāma are well known. Bhudhardāsa wrote Pārswa Purāṇa in the year 1732. This is a very good work and is very popular. We find its copies in most of the Grantha Bhaṇḍārs of Rājasthān.

Dīpa Cand Śāha wrote Parmātma Purāṇa in the first quarter of the 18th century. The manuscript is found in the Āmer Śāstra Bhaṇḍār of Jaipur.

Khusāla Cand Kālā was a Rājasthānī Scholar. He lived in Sāngāner and Āmer and composed several works in Hindī. His works on Purāṇa literature are Harivaṇśapurāṇa¹, Padmapurāṇa² and Uttarpurāṇa³. He wrote these works in the year 1723, 1726 and 1742 respectively. All works are in Hindī poetry and are read with great interest by the scholars. The manuscripts of these works are available in most of the Jaina Bhaṇḍārs of Jaipur.

Daulata Rāma Kāśliwāl was also a Rājasthānī Scholar. He was born in Baswā, educated in Jaipur and composed his works in Jaipur and Udaipur. He wrote works of Ādipurāṇa⁴, Padmapurāṇa⁵, and Harivaṇśa Purāṇa⁶ in Hindī prose in the year 1766, 1767 and 1772 respectively. Daulata Rāma was the first Hindī Jaina Scholar who wrote these Purāṇs in Hindī Prose. His language is elegant and polished and his way of description is marvellous. His works are quite popular all over the country. Among the Purāṇas his works are regarded as one of the best works written in Hindī prose.

Ajaya Rāja a Jaipurian Scholar also wrote several works in Hindī. He composed Ādipurāṇa⁷ in the year 1740 in Hindī poetry. The manuscript of the work is available in Āmer Śāstra Bhaṇḍār, Jaipur.

In the 19th century Kesari Singh wrote Vardhamāna Purāṇa. He lived in Jaipur and composed his works in the Jaina temple of Laskar, Bhāgcand a poet of his time wrote Neminātha Purāṇa in the year 1850. This deals with the life of Neminātha, the 22nd Tīrthankar.

1. Śāstra Bhaṇḍār of Jaina temple Badā Mandir, Terāpanthi, Jaipur.

2. to 3. Ibid.

4. Śāstra Bhaṇḍār of Jaina temple, Pātodi

5. to 6. Ibid.

7. Śāstra Bhaṇḍār of Tholia Jain Temple, Jaipur.

The Purāṇas written in Hindī are very important from the point of view of the History of Hindī literature, They indicate the stages of the development of styles of poetry and prose from the end of the Sixteenth century onwards.

KĀVYA LITERATURE

The term Kāvya means any thing produced by a poet. It includes poems, fables lyrics, dramas and all othere forms of literature. But its use is narrowed down generally to a class of poetry, although its use with referenoe to other types is not forbidḍan. The classical definition of Kāvya is —

धर्मार्थकाममोक्षेषु वैचक्षण्य कलामु च ।

प्रीतिं करोति कीर्तिं च माधु काव्यमिति व्रथतम् ॥

Bhāmah

Though the name can be applied to some other forms of literature also. Some of the Kāvya produced by Jaina poets and which are of very high order are briefly described below —

JINA SENĀCĀRYA the author of Āḍipurāṇa wrote Pārśwābhyudaya¹ which describes the life of Lord Pārśwanāth. It is divided into four cantos and regarded as one of the best poems written by the Jaina writers. In this work there are preserved 120 stanzas of the Meghasandēśa.

HARICANDRA is the author of the work DHARMAŚARMĀBHUDAYA² in 21 cantos. The Kāvya describes the life of Dharmānātha a Jaina Tīrthankara. The work is quite well known and its copies found in Several Śāstra Bhaṇḍārs. His other work is JIVANDHARA CAMPU³, a manuscripts of which is preserved in the Grantha Bhaṇḍār of Jaina temple Terāpanthi, Jaipur. It describes the life of Jivandhar. In the 11th century Vīranandi composed CANDRAPRABHA CARITA⁴ in Śāk Samvat 943 (1021 A D). The poem describes the life of Candraprabha a Jaina Tīrthankara. It is divided into 15 cantos

1. Bhaṭṭarkīya Śāstra Bhaṇḍār, Nagaur.

2. —do—

3. —do—

4. Āmer Śāstra Bhaṇḍār, Jaipur.

DHANANJAYA wrote a poem **RĀGHAVA PĀNḌAVIYA**¹ in which he described the story of Rāma and Pāṇḍavas simultaneously by taking recourse to pun. It is also famous by the name of **Dvisandhāna Kāvya**. He lived in the 1st half of 10th century A.D. The poem is divided into 18 cantos.

Vāgbhatta is the author of **Nemi Nirvāṇa Kāvya**² a poem in praise of **Neminātha Tīrthankara**. The author flourished in about 1150 A.D. The poem is of very high standard.

Hemcandra is the author of several poems two of which deserve mention. One is **TRIṢAṢṬISALĀKĀ PURUṢ CARITA**³ and the other is **Dvyāśraya Kāvya**. The former is in ten parts and describes the 63 great personalities of the Jain faith. The later gives a life of **Kumārapāla**, a poet's patron. It is also known by the name of **Kumārapāla Carita**. The poem is divided into 28 cantos out of which first 20 are in Sanskrit and the rest in Prakrit.

Somadeva, a famous writer of Sanskrit, was the author of **YAŚASTILAKA CAMPU**⁴, a **Campu Kāvya** written in the praise of **Yaśodhara**, a Jain king. It is written in poems and prose and available in several Jain Bhaṇḍārs specially in Jaipur, Āmer and NĀGAUR.

Arhatdāsa pupil of **Panḍit Āśādhar** wrote **Purudeva**⁵ **Campu** in the 13th century. It describes the life of **Ādinātha** who is also called **Purudeva**. It is also in poems and prose.

Vikrama son of **Sangam** was the author of **Nemidūta Kāvya**⁶. This is an artificial poem in which the first three of every verse are composed by the author and fourth is supplied from **Kālidās's Meghadoot**. It describes the life of **Neminātha**. **Guna Vijaya** wrote the commentary on the poem.

Varāṅga Carita⁷ is the work of **Jaṭacārya** or **Jatal Muni** alias **Simhanandi**. It is divided into 31 cantos and describes the life of Jain King **Varāṅga**. Another

1. Bhaṭṭārkiya Śāstra Bhaṇḍār, Nāgaaur
2. Ibid.
3. Brihad Gyān Bhaṇḍār, Jaisalmer.
4. Āmer Śāstra Bhaṇḍār, Jaipur.
5. Bhaṭṭārkiya Śāstra Bhaṇḍār, Nāgaaur.
6. Āmer Śāstra Bhaṇḍār, Jaipur.
7. Ibid.

Varāṅga Carita¹ was composed by Vardhamāna Bhaṭṭāraka of the Balatkārgaṇa Sarasvatigacha of Mūla Sangha. It is divided into 13 cantos.

Vardhamāna Caritra² also called Mahāvira Caritra is the work of Kavi Aśaga. This work is also mentioned under the title of Sanmatī Caritra in the author's Śāntipurāṇa. The work is in 18 cantos and is said to have been composed in the year 910 A.D.

Vasanta Vilāsa Kāvya³ in 14 Cantos describes the life of the minister Vastupāla. It was composed in Saṃvat 1296 (1239 A.D.) by Bālcandra Sūri pupil of Harī Bhadrā Sūri of the Cāndra Gacha.

Apart from the composition of the Kāvya, the Jaina Scholars also wrote commentaries on the Kāvya written by the non-Jaina authors. Prakāśa varṣa wrote commentary on Kīratārjuniya Kāvya of Bhārvi. This is a rare commentary and available only in Āmer Śāstra Bhaṇḍār and Jaisalmer Bhaṇḍār. Raghuvāṇśa Kāvya possesses three commentaries written by Dharmameru, Sumatī vijay and Cāritra Vardhana. All these commentaries are available in Abhaya Jaina Granthālaya, Bīkāner and other Bhaṇḍārs. Moreover yet another commentary written by Hemasūri is in Brīhad Gyān Bhaṇḍār Jaisalmer.

Mallinātha Sūri⁴ and Vinay Candra⁵ wrote different commentaries on Meghadūta. The time of commentary written by Vinaycandra is 1664 (1607 A.D.).

There is a voluminous commentary on Naiśadha Carita dated 1366 A.D. written by Jinarāj Sūri, the manuscript of which is available in Hariśaya Gyana Bhaṇḍār, Lohāwat (Jodhpur).

Mallinātha Sūri is one of the most famous commentator who wrote commentaries on most of the Mahākāvya such as Raghuvāṇśa, Kumārsambhava, Kīratārjuniya and Śisupāla Vadha.

1 Bhaṭṭārkiya Śāstra Bhaṇḍār, Nagaur.

2 Ibid.

3. Brīhad Gyāna Bhaṇḍār, Jaisalmer,

4. Ibid.

5 Ibid.

PRĀKRIT & APABHRAṂŚA KĀVYAS

There is a good number of Kāvya written in Prākṛit and Apabhraṁśa. Vimal Sūri was the first known Ācārya, who wrote a Mahākāvya Paum Cariya¹ in Prākṛit language. It was composed in the Vira Nivāṇa Saṁvat 530². It contains 118 cantos and describes the life of Rāma according to Svetāmbar Jaina faith. Padma is the name of Rāma. One palm leaves manuscript written in the year 1141 A. D. is available in Brihad Gyana Bhaṇḍār, Jaisalmer. Swayambhu is the first poet of 9th century whose works written in Apabhraṁśa are available. He wrote two Kāvya. one is called PAUMCARIU³ and the other is RIṬṬHA NEMICARIU. Both the works are preserved in Āmer Śāstra Bhaṇḍār and Digambar Jain Mandir Badhicand Jaipur respectively. Paumcariu is divided into five Kāṇḍas i. e. Vidyadhara Kāṇḍa Ayodhyā Kāṇḍa, Sundara Kāṇḍa, Yudha Kāṇḍa and Uttar Kāṇḍa. There are 90 sandhis in all the five Kāṇḍas. This is the Jaina Ramāyaṇa dealing with the life of Rāma. The work is regarded as one of the best work ever written in this language. The Ramāyaṇa written by Tulsidāsa is divided into 7 Kāṇḍas i. e. Bālā Kāṇḍa, Ayodhyā Kāṇḍa, Aranya Kāṇḍa, Kiṣkindhā Kāṇḍa, Sundara Kāṇḍa, Lankā Kāṇḍa and Uttar Kāṇḍa. The story of Tulsidāsa's Ramāyaṇa though based on Balmiki Ramāyaṇa. but in several aspects it is similar to Swayambhu's PAUMCARIYU. The scholars like Mahāpandit Rāhul is of the opinion that the word "क्वचिदन्यतोपि" denotes that the poet Tulsidāsa borrowed some story from the PAUMCARIU also.

The Riṭṭha Nemicariu also called Harivaṁśa Purāṇa is a voluminous work having 112 Sandhis and 1637 Kaṭavakas. Some of the last Sandhis were written by his son Tribhuvan Swayambhu. Puṣpadanta the famous author of Mahāpurāṇa of 10th century wrote Jasahar Cariu and Nāya Kumār Cariu. There are nine sandhis in Nāya Kumār Cariu and four sandhis in Jasahar Cariu. These works are very popular among the public. Manuscripts of these works are available in several Bhaṇḍārs of Rājasthān.

Ādinātha Carita⁴ is a voluminous work of Vardhamān. In it there are 15000 gathas divided into five Chapters. The date of work is 1103 A.D. Śānti Sūri

1. Brihad Gyan Bhaṇḍār, Jaisalmer.

2. पचवे वाससया दुलमाए तीस वरस संजुला ।
बीरे सिद्धमवगए तमो निबद्ध इमे चरिय ॥

3. Published by Bhartiya Vidya Bhawan, Bombay.

4. Brihad Gyān Bhaṇḍār, Jaisalmer.

wrote in Prākṛit **PRATHAVĪCANDA CARITA**¹ in the year 1104 A.D. It consists of 7500 Gathas. Nayanandi completed his *Sudaṇśana Cariu* (*Sudaṇśana Carita*) in Samvat 1100 (1043 A.D.). It is a very fine work describing the life of Sudaṇśana a Jaina merchant. There are 10 manuscripts in the Āmer Śāstra Bhandār. Kavi Vīra wrote **JAMBU SWĀMI CARIU**² (*Jambu Swāmi Carita*) in the year 1019. It is a fine work of Vīra and Śṛaṅgāra Rasa. The manuscript of this work is preserved in Āmer Śāstra Bhandār, and Śāstra Bhandār Bada Māndir, Jaipur. Haribhadra Sūri wrote *Mallinātha Carita* and *Candraprabha Carita* in Prakrit and *Neminātha Cariu* in Apabhraṁśa. Lakṣmangani wrote *Supāsaṇāh Carita* in 1143 A.D., Gunabhadra and Somprabhācārya composed *Mahāvīra Carita* and *Sumatinātha Carita* respectively in about 1190 A.D.

*Bhavisayatta Caritu*³ is the work of Dhanapāla. German Scholar Dr. Jacobi felt interested in it and got it printed in Germany. It is regarded a 11th Century work. The manuscripts of this work are preserved in good number in the Jaina Grantha Bhandārs of Rājasthān.

CARITA LITERATURE

Carita literature can be placed between *kāvya* literature and story literature. This is a light literature but does not consist only of stories. From the *carita* literature available in the Jaina Śāstra Bhandārs, it is noticed that before 12th century *Kāvya*s written by the poets in difficult and *alankārika* language were preferred by the people but later on such difficult literature was not easy to be read so there was a general demand for lighter literature which might take the place of *Kāvya* literature. Though there was not a hard and fast rule that a *Carita* should be written in simple language without show of scholarship. It is also true that majority of the works of this kind of literature are easy and written in a very understandable language. The *Caritas* which describes the life of individual Jinas are numerous in Sanskrit. We shall describe some of the main works of this class which are found in the Jaina Grantha Bhandārs.

Ācārya Gunabhadra pupil of Ācārya Jinasen⁴ and writer of *Uttarpurāna* wrote two works, *Jinadatta Carita*⁵ and *Dhanya Kumār Carita*⁵. These works describe the lives of Jinadatta and Dhanyakumār respectively.

1 Brihad Gyān Bhandār Jaisalmer.

2 Āmer Śāstra Bhandār, Jaipur. 3 Ibid.

4 Āmer Śāstra Bhandār, Jaipur.

5 Grantha Bhandār, Terāpanthi Mandir, Jaipur.

In Samvat 1084 (1027 A.D.), Nemicaṇḍra Sūri wrote Māhāvira Carita¹. Sūri is also known as Devendra Sūri. The earliest manuscript which is in the collection of Pāṭāṇ Bhaṇḍār is of Samvat 1236. (1179 A.D).

In the year 1197 Devasūri pupil of successor Dharma Ghoṣa Sūri, pupil of Sarvāṇand wrote Padmaprabha² Carita. It describes the life of Tīrthankara Padmaprabha in a very simple language.

Candraprabha Carita³ is a Sanskrit work composed by Davendra pupil of Vijaya Singha Sūri of the Nagendra Gacha in the year 1207 A.D. The work is a popular one and is available in the various Bhaṇḍārs. Sarvāṇand Sūri composed two works namely Pārswanātha Carita⁴ and Candraprabha Carita in the year 1234 A.D. and 1245 A.D. respectively.

TRIṢAṢṬI SMṚITI⁵ which describes the lives of 63 Śālākā persons was composed by Pandit Āśādhar in the year 1235 A.D. at Nalakachapura. It is a very good and short work. It is popular and available in several Bhaṇḍārs and specially at Bhaṇḍārs of Jaipur.

Arhatdāsa pupil of Pandit Āśādhar composed MUNISUBRATA CARITA⁶ which describes the life of Muni Subratanātha. It contains 10 cantos. It is also called Kāvyaṛatan. Padmaprabha pupil of Vivudhaprabha of Candra Kula composed in the year 1237 A.D. 'Munisubrat Carita'⁷. It is also stated that Kunthanātha Carita was also composed by him. The Vāsūpujya Carita was composed in Samvat 1242 A.D. by Vardhana pupil of Vijaya Singh Sūri. The work is very much popular and is in the collection of the various Bhaṇḍārs and specially in Bikāner and Jaisalmer Bhaṇḍārs.

Śāntinātha Carita was composed by Ajitaprabha Sūri in the year 1250. He was the pupil of Viraprabha Sūri of Pūrṇima Gaccha. The poem contains

1 Grantha Bhaṇḍār, Pāṭāṇ

2 Tapāgachya Gyāna Bhaṇḍār, Jaisalmer.

3 Brhad Gyāna Bhaṇḍār, Jaisalmer.

4 Ibid.

5 Śāstra Bhaṇḍār, Digambara Jain Terāpanthī Mandir, Jaipur

6 Ibid.

7 Grantha Bhaṇḍār, Nagaur.

six cantos and about 5000 ślokaś in all. It is very popular and preserved in the collection of most of the Bhandārs of the Svetāmbara Jains. Another Śāntinātha Carita was composed in Saṃvat 1322 (1265 A.D.) by Muni Deva Sūri pupil of Madan Candra Sūri. It is in Saṃskṛit and is based on Devcandra's work. It was corrected by Pradyumna pupil of Kanaka Prabhā. This work also remained popular and its manuscripts are in the collection of Jaisalmer, Bikāner and Delhi Bhandārs.

Śrī Dharmakumāra pupil of Vibudhaprabhā, successor of Somaprabhā of the Nagendra Kula composed Śātibhadra Carita. It is in seven cantos and was composed in the year 1277 A.D.

Padma Nābha Kāyastha composed Yaśodhara Carita¹ in Saṃvat 1462 (1405 A.D.). The work was composed at the request of Kuśārāja Minister and at the advice of Sumatriti. Kuśārāja was the Minister of King Vikrama of the Tomar family of Gwalior. The manuscripts of this work are preserved in various Bhandārs and specially in Jaipur, Ajmer, Nāgaur etc. In Saṃvat 1463 (1406 A.D.) Māṇikya Sundar composed Śrīdhara Carita. The author was the pupil of Merutunga of the Ancala Gacha. The work is divided into 10 cantos. Pandit Śrīdhara wrote Bhāviṣyadatta Carita² in the 15th century. The story of the work is popular one.

Vikramāditya Carita was composed in Saṃvat 1490 (1433 A.D.) by Śubhaśīla, pupil of Munisunder Sūri of Tapā Gacha. The work describes the life of King Vikrama, Sakal Kīrti, a famous scholar and Bhaṭṭaraka of the 15th century wrote several works such as Yaśodhara Carita, Mallinātha Carita, Jambu Swami Carita and Sudarṣana Carita etc. He was a versatile scholar of his time. His works are very popular and are found in most of the Digambara Bhandārs of Rājasthān. Two illustrated manuscript copies of Yaśodhar Carita are preserved in the Śāstra Bhandārs of Jaipur.

Pandit Dharmadhar of 15th century wrote Nagākumār Cārita. The manuscript of this work dated 1541 is available in the Jaina Grantha Bhandār of Baḍā Mandir, Jaipur.

Jaisekhar Sūri pupil of Mahendraprabhā Sūri of Ancal Gacha wrote Dhammil Caritra in the year 1405 A.D. Brahma Neminātha, a scholar of 16th century composed two works, one Karkandu Caritra and the other is Jambu Swami Caritra.

1 Āmer Śāstra Bhandār, Jaipur.

2 Abhaya Granthālaya, Bikāner.

Subha Candra was a famous scholar of 16th century. He was pupil of Bhaṭṭāraka Vjaya Kīrti. He is the author of several works out of which Karakaṇḍu Caritra¹, Jambuswami Caritra² and Jivandhara Caritra³ are very much popular and manuscripts of these works are available in most of Digambara Bhaṇḍārs. Rājmaḷa wrote Jambuswami Caritra⁴ in Saṁvat 1632 (1575 A.D.). Hemvijay pupil of Kamal Vijay of Tapāgacha composed Pārswanātha Caritra in Saṁvat 1631 (1575 A. D.) Śrī Udaivijayagani wrote Parswanātha Caritra in the year 1597. Raviśeṇa also wrote Pradyumna Caritra in the year 1518 A. D. The manuscript copy of the work is available in Āmer Śāstra Bhaṇḍār. Vādi Rāja Sūri wrote two Caritra works i.e. Yaśodhar Caritra⁵ and Pārswanātha Caritra⁶. Vidyānandī pupil of Davendra Kīrti who lived in 16th century wrote Sudarṣana Caritra⁷. Padam Sunder wrote Parswanātha Caritra in the 16th century. A manuscript dated 1615 exists in the Jaina Śāstra Bhaṇḍār of Baḍa Mandir, Jaipur.

In the seventeenth century Bhaṭṭāraka Jinendra Bhuṣaṇa successor of Viśva Bhuṣaṇa wrote Karkāṇḍu Caritra⁸. Damodara Kavi pupil of Bhaṭṭāraka Dharma Candra wrote Candraprabha Caritra⁹. Ratan Candra composed Pradyumn Caritra¹⁰ in Saṁvat 1671 i. e. in the year 1616 A.D. Neminātha Caritra in Saṁskṛit Prose was composed by Guna Vijay pupil of Kanak Vijay of the Tapa Gacha in Saṁvat 1668 (1611 A.D). It has thirteen Chapters and one copy of the manuscript is in the Jaisalmer Bhaṇḍār.

Bhaṭṭāraka Ratan Candra wrote¹¹ Subhoma Caritra in the 18th century. Brahma Ajit, a famous writer of the 17th century, composed Hanumāt Caritra¹², the work is divided into eight chapters and deals with the life of Hanumān.

All the above works are written in easy and flowing style and were very popular when they were written and when Saṁskṛit was widely read and understood by the people.

1. Śāstra Bhaṇḍār, Terapanthī Mandir, Jaipur.
2. Ibid.
3. Ibid.
4. Āmer Śāstra Bhaṇḍār, Jaipur.
5. to 7. Ibid.
8. Grantha Bhaṇḍār, Jain Mandir Baḍa Dhaḍa, Ajmer.
9. Āmer Śāstra Bhaṇḍār, Jaipur.
10. to 12. Ibid.

CARITA LITERATURE IN PRĀKRIT & APABHRAṂŚA

Light literature written in Prākṛit and Apabhraṁśa in the form of Carita is also in good quantity and is available in the Jaina Śāstra Bhandārs of Rājasthān.

Śīlacarya was the first scholar who composed Mahāpurṣa Carita in Saṁvat 925 (868 A D) in Prākṛit. He was the pupil of Mahādeva Sūri. The work describes the lives of the 63 great persons. Mahāvīra Carita in Prākṛit was composed by Nemicaṇḍra Sūri, in Saṁvat 1141 (1084 A D). It is in eight Chapters and was composed at the orders of Prasanna Candra Sūri pupil of Jina Candra Sūri. The language of the work is simple and beautiful. The work also contains about 50 Apabhraṁśa verses.

Harī Candra Carita also called as Vijaycandra Carita, was written by Candraprabha Mahattara, pupil of Abhayadeva Sūri of Khartar Gacha. It was composed at the request of Virādeva Gaṇi and it is in two parts. Both are in Prākṛit. The work contains stotries which illustrate the Svetāmbar Jain modes of Jina's worship. Śrī Śāntācārya composed Prathvī Candra Carita in Saṁvat 1161 (1104 A.D.). Deva Bhadragaṇi, pupil of Sumati Upadhayaya and Prasanna Candra wrote Pārswanātha Carita. The work is in Prākṛit and contain five Chapters. It was composed in the year 1111 A.D.

Yaśodeva pupil of Devagupta Sūri composed Candradrabha Carita¹ in the year 1121. Virāsūri composed Candraprabha Carita in Saṁvat 1138 (1081 A.D.) in Prākṛit. He was the pupil of Siddhasūri. One manuscript of this work written on palm leaves and dated 1217, is preserved in Jaisalmer Bhandār. Haribhadra Sūri pupil of Jindeva of Brihad Gacha composed Mumpati Carita in the year 1115. Lakṣmanagaṇi pupil of Hemcandra Sūri composed Supārśva Carita in Saṁvat 1199 (1142 A.D.). It is in Prākṛit and contains about 8700 Gāthās.

Dhāhila an Apabhraṁśa poet of 12th century wrote Paumsiri Carit. He was the son of Pārśva Kāvī.

Śrīdhar, a famous poet of 12th century composed three works in Apabhraṁśa Pāsnāh Carit, Sukamāla Carit and Bhaviṣyatta Carit². The manuscripts of these three works are in the collection of Āmer Śāstra Bhandār. Devasanagaṇi

1. Published in the Atmavallabh series No 9 Ambala.

2. Āmer Śāstra Bhandār, Jaipur.

composed *Sulocanā Carita* in the same century. Munī Kankāmar is the author of *Karakaṇḍu Carita*. This is also a good work in Apabhraṃśa and available in Jaina Bhaṇḍārs, of Āmer, Ajmer and Nāgaur.

Haribhadra Sūri composed *Mallinātha Carita* in Prakrit during the reign of King Kumārpāla. Mahākavi Singh also called as Siddha wrote *Pajjuṇa Cariu*¹ in Apabhraṃśa in the 13th century. Kavi Lākhu wrote *Jinayatta Cariu*² in the year 1218. The work is in Apabhraṃśa and describes the life of Jinadatta, a Jain merchant.

Yaśahkīrti composed *Candappaha Carita* in Apabhraṃśa language. It was written on the request of Sidhpāla of Gujjardeśa. He described himself as Mahākavi. The manuscript is available in Āmer Śāstra Bhaṇḍār, Jaipur.

Jaimītrahala wrote *Vaḍḍhamāna Carita*³ in the reign of Allahuḍḍin Khilji. Narsena composed two works in Apabhraṃśa, one is *Vaḍḍhamāna Katha*⁴ and the other is *Śrīpāla Cariu*. He is supposed to be the poet of 14th century.

Pandit Raidhu is regarded one of the most famous poet of Apabhraṃśa language who wrote more than 25 works in this language. *Dhanakumar Carita*⁵, *Megheśwar Carita*⁶, *Śrīpāla Carita*⁷, *Sanmati Jina Carita*⁸, *Neminātha Carita*⁹, *Yaśodhar Carita*¹⁰, *Jīvandhar Carita*¹¹, and *Sukumal Carita*¹² are some of his works available in Apabhraṃśa language.

Mānnikka Rāja composed two works in Apabhraṃśa one is *Amar Sena Carita*¹³ and the other is *Nāgakumār Carita*¹⁴. He completed *Nāga Kumara Carita* in the year 1522. *Amar Sena Carita* and *Nāga Kumāra Carita* were written on the request of Deva Rāja Caudharī and Ṭoḍarmal respectively.

Bhagwatī Dāsa was the last poet of Apabhraṃśa. He was a citizen of Delhi and completed his *Mrigāṅka Lekhā Carita*¹⁵ in Samvat 1700 i.e. in the year 1643 A.D

1. Āmer Śāstra Bhaṇḍār, Jaipur.

2. to 4. Ibid

5. Bhaṭṭārkiya Śāstra Bhaṇḍār, Nāgaur.

6. to 12. Ibid.

13. Āmer Śāstra Bhaṇḍār, Jaipur.

14. to 15. Ibid.

CARITA LITERATURE IN HINDI

There are several works on Carita Literature written in Hindī and which are available in the Grantha Bhandārs of Rājasthān. They describe the lives of great persons. These works are just like Kāvya in Saṁskṛit and Apabhramśa.

Jambu Swāmi Carita seems to be the first work which was composed by the poet. Dharmā in the year 1209 A.D. It is preserved in Abhaya Granthālaya, Bikaner.

Jinadatta Carita¹ is another work in Hindī which was composed in the year 1297 A.D., by the poet Ralha or Rāja Singh. The work describes the life of Jinadatta in 554 stanzas. Only one manuscript has been discovered so far which is kept in the Śāstra Bhandār of Jaina temple, Pāṭodi, Jaipur. Neminātha Caupai was written by Vinaya Candra Sūri some where between 1296 to 1301. This is a short work on the life of Neminātha written in Caupai metre.

Pradyumna Carita² was composed by the poet Sadhāru in Saṁvat 1411 (year 1354 A.D.) This is regarded as one of the first works of Braj Bhāṣa in 701 stanzas. It is a kind of Sapta Sati. Pāṇḍe Jinadāsa wrote Jambu Swāmi Carita³ in 1587 A.D. It is a very good work which describes the life of Jambu Swāmi.

Rāmcandra who is famous by the name of 'Bālaka' is the author of Sita Carita⁴. It is a big work written in Hindī poem and was completed in the year 1716 A.D. Lakhamiḍāsa and Khuśāla Canda Kālā wrote Yasodhar⁵ Carita in the year 1724 A.D. Both the works have been found in the Śāstra Bhandār of Jain Terāpanthi Baḍā Mandir. Khuśāla Canda Kālā also wrote Dhanya Kumār Carita⁶ and Jambu Swami Carita. Parimall was a Hindī writer of 17th century. He composed Śripāla Carita⁷. Cetanakarma Carita⁸ was written by Bhairā Bhagwatīdāsa of Āgra in the year 1675 A.D. It is an interesting work. Kīśana Singh wrote Bhadrabāhu Carita⁹ in the year 1723 A.D. It describes the life of Bhadra Bāhu, the last Śrutakevali.

1. Published by Digambar Jain Atiśaya Kśetra Mahāvīri, Jaipur.

2. Śāstra Bhandār Khandelwāl Pancāyati Mandir, Kāmā (Raj.)

3. Āmer Śāstra Bhandār, Jaipur.

4 to 8. Ibid.

9. Śāstra Bhandār, Digambara Jain Terāpanthi Mandir, Jaipur.

Parihānand contributed a work 'Yaśodhara Carita'¹ in the year 1613 A.D. Another 'Yaśodhara Carita'² was also composed by Ajairāj in 1735 A.D. Bhaṭṭāraka Vijay Kīrti wrote 'Śreṇika Carita'³ in the 1767 A.D. He was the Bhaṭṭāraka of Ajmer Gādi and took a great interest in collection of the manuscripts. His other work is 'Jambuswāmī Carita'⁴ which was composed in the year 1770 A.D.

Kalyāna Kīrti was the writer of 'Cārudatta Carita'⁵ in the year 1635 A.D. It describes the life of Cārudatta, a true lover of Basantsenā. Jodhrāja Godika wrote 'Pritinkara Carita'⁶ at Sāngāner in the year 1664 A.D. Pannālāl Caudharī, the famous Hīndī translator of 19th century translated the following works in Hīndī,

1. Jambuswāmī Carita⁷ in the year 1873 A.D.
2. Jinadatta Carita⁸ in the year 1874 A.D.
3. Jivandhar Carita⁹ in the year 1877.
4. Gautama Swāmī Carita¹⁰

Nathmal Vilalā wrote two works as 'Jivandhara Carita' and 'Mahipāla Carita'. Both the works are available in the Grantha Bhaṇḍār of Jaina Temple, Pāṭodī.

HINDI WORKS ON RĀSA LITERATURE

There is a large literature on the subject like Rāsa written in Hīndī by the Jaina writers. As a matter of fact, we find that the earliest works in Hīndī were written by them. Here we shall give a brief history of such works.

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1. Grantha Bhaṇḍār of Tholiyā Jaina Temple, Jaipur.
 2. Ibid.
 3. Bhaṭṭārkiya Śāstra Bhaṇḍār, Nāgaūr.
 4. Āmer Śāstra Bhaṇḍār, Jaipur.
 5. Śāstra Bhaṇḍār Jaina Temple Pāṭodī, Jaipur.
 6. Grantha Bhaṇḍār, Terāpanthi Jaina Temple, Jaipur.
 7. to 10. Ibid.

Bhārtaswar Bāhubālī Rāsa¹ seems to be the first work written by Śālibhadra Sūri in the year 1184 A.D. The work describes the battle which was fought between Bharat and Bāhubali.

Candanbālā Rāsa :-was composed by poet Asagu in about 1257 A.D. The manuscript exists in the Brihad Gyāna Bhaṇḍār, Jaisalmer.

Sthūli Bhadrā Rāsa :-was written by Dharmā in the year 1209 A.D. The manuscript is preserved in the Abhaya Granthālaya, Bikāner.

Rewāntgiri Rāsa :-was composed by Vijaya Sena Sūri. It describes the historical importance of Rewāntgiri Tirtha and was composed in the year 1231 A.D. The manuscript is available in Pāṭan Bhaṇḍār.

Neminātha Rāsa :-by Sumatiganī written in Saṃvat 1270 i. e. 1213 A.D. The manuscript of the work exists in the Brihad Gyāna Bhaṇḍār, Jaisalmer.

Gaja Sukumāla Rāsa :-was composed by Delham, pupil of Jagat Candra Sūri. The date of the work is not given but as the time of Jagat Candra Sūri is about 1243 A.D. so the time of the poet may be 1255 to 1265 A.D. The manuscript is available in the Abhaya Granthālaya, Bikāner.

Gautama Rāsa was written by Vinayprabha in the year 1355 A.D. The work remained favourite among Jains and so its manuscripts are preserved in several Bhaṇḍārs.

Bhaṭṭāraka Sakal Kīrti was the great scholar of Saṃskṛit, but he wrote some works in Hindi also. He wrote Solah Kāraṇa Rāsa in the 15th century.

In the same century Brahma Jinadāsa was a great scholar who wrote more than 30 Rāsas. He was the pupil of Bhaṭṭāraka Sakal Kīrti. Some of the names of the Rāsas together with their short description are given below :—

(A) **Karma Vipāka Rāsa**¹ :-It describes the fruits of Karmas and on the basis of actions. It narrates the stories of Rāma, Sita and other great personnels

- (B) **Sudarṣana Rāsa¹** :—This is a Rāsa on the life of Setḥa Sudarṣana who was famous for his character.
- (C) **Śrīpāla Rāsa²** :—This book describes in short the life of Śrīpāla and his wife Mainā Sundarī.
- (D) **Ambikā Rāsa³** :—Ambika is a Jaina Goddess. It is in praise of the same.
- (E) **Jambu Swāmi Rāsa⁴** :—The Rāsa describes the life story of Jambu Swāmi who had been a Jaina Sādhu in his young age.
- (F) **Hanumata Rāsa⁵** :—Hanumāna is also regarded a great person in the Jaina mythology. The Rāsa describes his life in short.
- (G) **Holi Rāsa⁶** :—It deals with the story of Holi according to the Jaina version.
- (H) **Samyaktva Rāsa⁷** :—The Rāsa gives some stories according to the Jaina faith.
- (I) **Rātri Bhojana Rāsa⁸** :—The book describes the demerits of taking food in night on the basis of story of Nagaśrī.
- (J) **Ajitanātha Rāsa⁹** :—This describes the life of Lord Ajitnātha, the second Tirthankara.
- (K) **Nagakumāra Rāsa¹⁰** :—The life of Nāgakumāra is dealt with in this Rāsa.
- (L) **Jivandhara Rāsa¹¹** :—It describes the life of Jivandhara who is amongst the 169 great persons.
- (N) **Nemiśvara Rāsa¹²** :—The Rāsa describes the life of Neminātha, a Jaina Tirthankara.
- (O) **Rāmāyana Rāsa¹³** :—This is a short story of Rāmāyana according to Jaina version.

1. Āmer Śāstra Bhaṇḍār, Jaipur.

2. to 3. Ibid.

4. Agarwal Pancāyati Mandir Śāstra Bhaṇḍar, Udaipur.

5. to 11. Ibid.

12. Śāstra Bhaṇḍar, Terāpanthi Mandir, Jaipur.

13. Agarwal Pancāyati Mandir Śāstra Bhaṇḍar, Udaipur.

(P)¹ Dharmaparikṣā Rāsa¹ :—It is a summary of Dharma Parikṣā written by Amitigati in Saṁskṛit.

(Q) Bhavaṣya-Datta Rāsa² :—This Rāsa describes the life of Bhāviṣyadatta.

(R) Sukumāla Swāmī Rāsa³ :—This Rāsa gives the life of Sukumāla Muni, who is famous for his penance.

Ācārya Jinasena completed his Neminātha Rāsa in the year 1501. It is a very short book and available in the Śāstra Bhaṇḍār of Jaina temple Baḍā Mandir.

The 16th century was notable period for the writing of the Rāsas. Brahma Rayamalla, pupil of Bhattāraka Ananta Kīrti wrote six Rāsas. All these Rāsas are very important from the linguistic point of view, the names of the Rāsas are as follows :—

1. Nemīsvara Rāsa composed in 1558 A.D.
2. Hanumat Rāsa composed in 1559 A.D.
3. Pradyumna Rāsa composed in 1571 A.D.
4. Sudarṣana Rāsa composed in 1576 A.D.
5. Śrīpāla Rāsa composed in 1573 A.D.
6. Bhaviṣya Datta Rāsa composed in 1576 A.D.

All these Rāsas are available in the Āmer Śāstra Bhaṇḍār, Jaipur.

Rūpacandra a famous Hīndī poet of the same century wrote Neminātha Rāsa⁴. The work though a small one, describes the life of Neminātha in an artistic way. Tribhuvana Kīrti is the writer of Jivandhara Rāsa⁵. It was completed in the year 1547 A.D. Vidyābhusana wrote Bhaviṣya Datta Rāsa⁶ in 1543 A.D. The work contains 525 stanzas.

1. Āmer Śāstra Bhaṇḍār, Jaipur.

1. to 3. Ibid.

4. Āmer Śāstra Bhaṇḍār, Jaipur.

5. Ibid

6. Grantha Bhaṇḍār Jain Temple, Duni.

Bhaṭṭāraka Gyāna Bhūṣaṇa a famous scholar of 16th century wrote Ṣaṭkarma Rāsa¹ in Hindī. Bhaṭṭāraka Śubha Candra completed Palya Vidhān² Rāsa in the 16th century. Sumati Kīrti belonging to the same period completed Dharma Parīkṣā Rāsa³ in the year 1568 A.D. He also wrote Lunkāmata Nirākarapa Rāsa⁴ but he has not given the Date.

Bhaṭṭāraka Ratna Kīrti was a 16th century scholar. He wrote Neminātha Rāsa in a fine manner. Brahma Gyāna Bhūṣaṇa composed Hanumat Carita Rāsa⁵ in the year 1573 A.D. The work describes the life of Hanumāna according to the Jaina faith. Sītāharaṇ Rāsa⁶ was written by Jayasāgar pupil of Mahicandra. Vijaya Deva Sūri completed his work Sila Rāsa in the same century.

In the 17th century Anjanā Rāsa was written by Śānti Kuśal in the year 1610 A.D. In the same year Jayakīrti also completed his Aklanka Yati Rāsa. After its 5 years Matisāgar completed his work Dhannā Śāli Bhadra Rāsa⁷ in the year 1615 A.D. This work was popular among both the sects and its manuscripts are preserved in various Bhaṇḍārs. Sanat Kumāra Rāsa⁸ was completed in the year 1620 A. D. by Pāsa Canda. Bhaṭṭāraka Jayakīrti wrote Vanka Cūla Rāsa⁹ in 1628 A.D. Thus we see that in the 17th century also the system of writing the Rāsas remained prevalent among the Jaina poets.

In the 18th century Sanghi Daulata Rāma of Būndī wrote Vrata Vidhāna Rāsa¹⁰. It describes the short stories on various vows.

ĀDHYĀTMA LITERATURE

In the Jaina Bhaṇḍārs of Rājasthān, works on Ādhyātmā or spritualism are available in good number. As a matter of fact, in every work written by a Jaina

1 Grantha Bhaṇḍār Agawāl Pancayatī Mandīr, Udaipur.

2 to 4. Ibid.

5. Grantha Bhaṇḍār Sambhavanātha Jaina Temple, Udaipur.

6. Āmer Śāstra Bhaṇḍār, Jaipur.

7. Śāstra Bhaṇḍār, Ṭholia Jaina Temple, Jaipur.

8. Grantha Bhaṇḍār, Sambhavanatha Jaina Temple, Udaipur.

9. Āmer Śāstra Bhaṇḍār, Jaipur.

10. Ibid.

author's there is some matter which relates to Ādhyātma. According to the Jaina principle, soul is the king of the body, which is nothing but a collection of matter or *Parmāṇus*. One who loves this body cannot get rid of the cycle of death and birth. There is no difference between common person's soul and supreme soul, but there exists only a difference of Karmas. The soul of a common person on account of ignorance does not realise its nature as different from body. Every soul possesses a power to become supreme soul. As the Jaina theory does not believe in God as the creator or destroyer of the world hence there is a large literature dealing with soul.

SAMSKRIT WORKS

Ācārya Gunabhadra, the author of *Uttara Purāṇa* is one of the earliest Samskrit scholar (10th century A.D.) who wrote *Ātmānuśāsan*¹. It deals with the soul and its functions, if it lives within the body. The work is of a high standard. It contains 270 stanzas. The work is very popular and its manuscripts are found in most of the Jaina Grantha Bhaṇḍārs. Parswanāg also composed *Ātmānuśāsan* in Samskrit in the same century i.e. 985 A.D. It contains 77 *Kārikās* and the manuscript exists in the Jaisalmer Grantha Bhaṇḍār.

*Yogasāra*² divided into nine Chapters and written in samskrit is ascribed to Amitagati a famous scholar of Samskrit Literature. The other name of the work is *Gītavitarāga*. This is a didactic poem written in very simple language and consisting mainly of moral instructions. He also wrote a *Sāmāyika Pāṭha*³ which is also full of Ādhyātma material. Amrita Candra a samskrit scholar of 10th century wrote commentaries on *Samayasār*, a famous work on Ādhyātma literature, in prose and poetry, which is called *Samayasār Vratī* and *Samayasāra Kalaśā*. Both the commentaries are very popular and are read with great interest.

Muni Śundar Sūri of Tapāgacha (1379 to 1486) wrote *Adhyatma Kalpadrum* in Samskrit. The work is divided into 16 Chapters.

Yaśovijaya, pupil of Naya Vijay belonging to Tapāgacha composed *Ādhyātmasāra*. It is divided in seven chapters and the total number of *Ślokas* appearing therein is 948. The manuscript is in Jaina Grantha Bhaṇḍārs of Bikaner.

1. Published from Jaina Grantha Ratnākara Kāryālaya, Bombay.

2. Published from Bhāratīya Jaina Siddhānt Prakaśinī Saṁsthā, Calcutta.

3. Ibid.

In the Thirteenth century Āśādhara composed Ādhayatma Rahasya, in Saṁskṛit poetry. It is very good work which describes the relations of soul with the body. The manuscript of this work has been recently found in Jain Śāstra Bhaṇḍār, Ajmer.

In the beginning of the 17th century Rājamaḷ wrote Ādhyātma Kalpadrum a work of high standard on Ādhyātma. It is in four Chapters containing about 200 śloka in all.

Somdeva a famous Saṁskṛit scholar also wrote Ādhyātma Taranginī which deals with this subject. Yaśovijayana of the Tapāgacha wrote Ādhyātma-Upniṣat which is completed in four Chapters containing 77, 65, 44, and 32 stanzas respectively.

WORKS IN PRĀKRIT AND APABHRAṂŚA

Ācārya Kundakunda was the first scholar who wrote several works in Prākṛit dealing with Ādhyātma literature. He belonged to Dravid Sangha in the Jaina community of the South. He is also called Vakragrīva-Elācārya Graddhapiccha and his original name is said to have been Padmanandin. According to the Pattāwalis he belonged to 1st century A. D. Samayasāra, Pravacanasāra and Aṣṭapāhuḍa are his works in which there is a description of soul, supreme soul, world and body. This kind of literature is comparable with Unīṣat literature. These works and specially Samayasāra and Pravacanasāra are regarded as the best works on Ādhyātmavāda. The book Pravacanasāra consists three Chapters having 92, 108 and 75 Prākṛit Gāthās. Samayasāra contains 439 Prākṛit Gāthās divided into 9 Chapters. Aṣṭa Pāhuḍ is divided in eight parts, Darśana (36 Gāthās), Sūtra (27 Gāthās) Carita (44 Gāthās) Bodha (62 Gāthās), Bhāva (163 Gāthās) Mokṣa (196 Gāthās), Linga (22 Gāthās) and Sila (40 Gāthās). These works are very popular and are read with great interest. Their manuscripts are found and preserved in several Bhaṇḍārs of Jaipur, Nāgaūr and Ajmer.

In the 8th century. Yogindu composed two marvellous works on Ādhyātmavāda in Apabhraṁśa language. One is Parmātma Prakāśa¹ and the other is Yogasāra². These have been written in most simple language. The relation between

4. Āmer Śāstra Bhaṇḍār, Jaipur.

2. Ibid.

Ātmā and Parmātma, body and soul, duties of a human being, condition and undurability of the world are described. These works are above standard and may be placed in the cadre of Santa literature.

Dharmadāsa Gani, a famous writer of Prākṛit wrote Updeśamālā¹ in 542 Gāthās. The book is popular both in Digambaras and Svetāmbaras and its manuscripts are available in most of the Bhaṇḍāras of Rājasthān. The work is in Prākṛit. One Vṛitti of the work was written in Prākṛit by Jaisingh pupil of Kṛṣṇaursi in Saṃvat 913 (856 A. D.) Apart from this commentary there are more than 20 commentaries written in Saṃskṛit and they are in the collections of the Jain Bhaṇḍāras of Rājasthān.

Kārtikeyānuprekṣā² is also one of the high class works written by Swāmi Kārtikeya. It contains 489 Gāthās and puts before us the real picture of the World, man and his relations. The book teaches how we should live and what we should do. It is divided in 12 parts which are called Bhāvnās. Bhaṭṭāraka Śubha Candra wrote commentary³ in Saṃskṛit in Saṃvat 1613 (1556 A.D.) and Jaya Candra Chābra translated it into Hindi prose⁴ in the 19th century.

Pravacana Sāroddhāra was composed by Nemicandra pupil of Amara Deva of Jina Bhadra. It is a detailed exposition of Jaina Philosophy. The total number of the Gāthās is 1599.

HINDI WORKS ON ĀDHYĀTMAVĀD

There is a large literature in Hindi on Ādhyātma. Some work of Saṃskṛit and Prākṛi were translated into Hindi & some new works were composed. Dvādaśānuprekṣā⁵ of Lakṣmi Candra is the first work on this subject, written in old Hindi. It was composed in about 12th century. Roop Candra wrote Parmārthadohā Śatak⁶ which is purely on Ādhyātma. It contains 102 stanzas. His new work Ādhyātma Savaiyā⁶ has recently been discovered which is based totally on Ādhyātma Literature.

Rājamala a scholar of 16th century translated the Samayasāra a work of Kundakunda into Hindi prose. It was perhaps the first attempt to write in Hindi prose. The manuscript of the work is in the collection of Āmer Śāstra Bhaṇḍār, Jaipur of Vikram Saṃvat 1653 (1596 A. D.). Banārsī Dāsa a prominent Hindi writer wrote Samayasār⁷ Nātak in the year 1636 A.D. This is a most popular work and is

1. Āmer Śāstra Bhaṇḍār, Jaipur.

2. to 6. Ibid.

7. Published by Sastri Grantha Mālā, Delhi.

read widely. The manuscript of this work is housed almost in all the Grantha Bhaṇḍārs. Apart from this Banārsīdāsa also wrote Banārsī Vilās in which there are several small works.

Muni Mahicandra a Jaina saint wrote Ādhyātma Bārahkharī in about 14th century. A copy of this Bārahkharī is available in Āmer Śāstra Bhaṇḍār Jaipur.

Brahma Dīpa a famous Hindī writer of 17th century wrote Ādhyātma Bāvanī¹ and Brahma Ajita of the same century wrote Hansagīta².

Hemrāja a famous Hindī poet of 17th century translated two works of Ācārya Kundakunda. Parmātma Prakāśa³ and Pravacanasāra⁴ into Hindī prose. The system of translating the Prākṛit Gāthās in Hindī prose is very good. Another Hem Rāja of the same time composed Dohā Śatak⁵ which is also a fine work and contains 101 Dohās. Pāṇḍey Rūpacandra of Khartārgaccha translated Samayasāra Nātaka of Banārsīdāsa into Hindī prose⁶. This work was completed in the year 1665.

Dīpacand Kāślīwāl of Rājasthān wrote Ātmāvlokan⁷ in the year 1720. Pandit Daulat Rāma Kāślīwāl wrote Ādhyātma Bārahkharī⁸ in the year 1741. This is perhaps the biggest work ever written on this subject containing more than 5000 verses. The only manuscript available is in the Jaina Śāstra Bhaṇḍār Baḍā Mandir, Jaipur. Pandit Todar Mal a famous scholar of 18th century translated Ātmānuśāṣana into Hindī prose.

Jodharāja Godhā of Sāngāner (Jaipur) translated Pravacansāra⁹ into Hindī poetry in the year 1677 A.D.

Apart from this there were several Hindī poets who wrote small works in Hindī. The poets like Rūpacandra, Banārsīdāsa Ānanda Ghana, Bhudhara Dāsa, and Dhyānat Rāi wrote Hindī Padas full of Ādhyātma matter.

1 Grantha Bhaṇḍār Mandir Lunkaranajī, Jaipur.

2 Śāstra Bhaṇḍār Naya Mandir Jaipur.

3. Śāstra Bhaṇḍār of Tholia Jain Mandir, Jaipur.

4. to 5. Ibid.

6. Āmer Śāstra Bhaṇḍār, Jaipur.

7. Ibid.

8. Śāstra Bhaṇḍār, Terapanthī Baḍā Mandir, Jaipur.

9. Āmer Śāstra Bhaṇḍār, Jaipur.

LITERATURE ON JAINA PHILOSOPHY

There is a large literature on the Jaina Philosophy in the Jaina Śāstra Bhaṇḍārs of Rājasthān. The earliest exponents of the Jaina Philosophy preached the doctrines in the Ardha-Magadhī Bhāṣā. The literature on Philosophy related to the Āgams is found in the Āgams like Sūtra Kratāṅga, Sthānāṅga, Samvāyāṅga, etc. All these works are in Prakṛit.

Ācārya Kunda Kunda wrote Pancāstī Kāya in Prakṛit which describes the five kinds of Astikāyas i.e., Jīva, Dharma, Adharma, Ākāśa and Kāla.

Samanta Bhadra, one of the most famous Philosopher of his time composed Āpta Mīmāṃsā in Saṁskṛit which is considered an introductory portion of the Jain philosophy. Alankāra a distinguished and famous philosopher of 7th century wrote commentary on Āpta Mīmāṃsā called Aṣṭa Satī¹. His other works are Laghiyastraya, Pramāṇa Sangrah, Nyāyaviniścaya, Siddhiviniścaya. These are authoritative works on Jaina Philosophy.

Haribhadra Sūri a great philosopher wrote works on Jaina Philosophy and supported views of Anekānta. Anekānta Jayapatāka, Śad Darśana Samuccaya, Anekānta Vāda etc. are his works. Māṇikyā Nandī (800 A.D.) was the author of Parikṣāmukha, a short book on Jaina philosophy. This work has a commentary called Premeyakamal-mārtanda by Prabhācandra (about 825 A.D.). He also wrote Nyāyakumud Cundrodaya a commentary on the Laghiyastraya of Alankāra. Vidyānandī was also the authority on Jaina Philosophy. He wrote several works big and small ones which are Āptaparikṣā, Patraparikṣā and Aṣṭa Sahasrī and Pramāṇa-parikṣā are his famous works. He made commentary on Yuktyanuśāsana of Samanta Bhadra also.

In the 10th century Davesena composed three small works of great importance called Laghunayacakra, Vrihadnayacakra with commentary and Ālāp Padḍhati. Anant Vīrya wrote commentary on Parikṣāmukha of Māṇikyā Nandī and the other on Siddhiviniścaya of Alankāra. The commentary on Parikṣāmukha is called Prameya Ratnamālā.

To Hemcandra (1088 to 1172 A.D.) are attributed the Pramāṇa-Mīmāṃsā with his own commentary and Ananyayogyavchedikā in praise of Arhat. Devasūri a contemporary of Hemcandra is the author of Pramāṇanayatātvalokāṅkāra on which he himself wrote a commentary called Syādavāda Ratnākara. Candraprabha

1. Āmer Śāstra Bhaṇḍār, Jaipur.

wrote the Darśana Sudhā and Prameya Ratan Koṣa (1100 A.D.). The Vitarāga stuti of Hemcandra was commented by Malliseṇa in the year 1292 A.D. Maghanandi pupil of Kumārcandra wrote Padārthasāra.

Rāja Śekhara Sūri (1348 A.D.) is the author of many works among which the Syādvādaśālikā, and Panjikā, the commentary on Nyayakandali of Śrīdhara are worth mentioned. Somtilak wrote commentary on Ṣaṭdarśana (1335 A.D.) which was composed by Haribhadra Sūri. Merutanga pupil of Mahendra Sūri wrote Ṣaṭ Darśana Nirṇaya in Saṁskṛit. Gunaratan Sūri, the pupil of Deva Sundara completed commentary called Tarka Rahasya Dipika in 1409 A.D. on Haribhadra's Sad Darśana Samuccaya.

Dayāratan wrote Nyāyāratanāvalī in 1569 A.D. and Subhaga Vijaya composed Tark Bhāṣā Vārtika in 1606 A.D. and Syādvāda Bhāṣā in 1610 A.D. Yasovijaya a prominent Saṁskṛit scholar of 18th century wrote several works on Jaina philosophy among which are Aṣṭaśaṣṭivivarāṇa, Anekāntavyavasthā, Gyāna-bindu, Jaina Tark Bhāṣa etc. etc. Last of all the works on Philosophy is the Nyāya Dipika by Abhinava Dharma Bhūṣaṇa which is a very popular and short work and available in most of the Grantha Bhaṇḍārs.

SHORT STORIES OR KATHĀŚ

Short stories are very popular among the Indians from very early time. They are based on adventures, sea voyages and other occurrences and also on the imagination of those who could invent stories. But the Jainas along with the above characteristics adopted the form of the stories to present their doctrines. Most of the stories were written in order to present the Jaina doctrines through literary form.

Pādlipta Sūri was the first scholar who wrote Tarangavatī in Prākṛit. This work is mentioned in Āvaśyaka Viśeṣyabhāṣya of Jaina Bhadrā Gani. The manuscript of this work is not available in the Jaina Grantha Bhaṇḍārs. But Tarangalola which is based on Tarangavatī Kathā is available in Jaina Grantha Bhaṇḍārs, Bīkāner. There are 1643 Gāthās in the work. This is a very good romantic love story Dr. Winternitza called it earliest religious novel (Dharma Kathā).

Haribhadra Sūri was a famous writer of Rājasthān. Samraicakahā, Vīrangad Kathā, Kathākoṣa and Dhūrtākhyān are the some of his works. All these works are in Prākṛit language, and they may be described as religious stories. Among these works Samaraicea Kahā is the most famous work and it is proto-type copy of Tarangavatī.

Siddharsi an other famous story writer completed his work Upamiti Bhāva Prapañca Kathā, in Samvat 906 i. e. 849 A.D. This is a good and interesting work.

In Vikram Samvat 989 (932 A D), Harisena wrote Kathā Koṣa¹ in Apabhraṃsa. The Kathā Koṣa may be called a rich mine of tales or Treasury of stories. The work contains 158 stories written in very simple language. Several of these stories belong to Universal literature.

Another Kathā Kāvya² Ratnākaraṇḍa in Apabhraṃsa is of Sricandra containing 53 tales in equal number of Chapters. The work pertains to 10th century.

Kathā Koṣa Prakāraṇ which was written by Ācārya Jineśvara in the year 1092 A.D. contains 36 main stories and 5 secondary stories. Gyanpancamī Kathā is the collection of ten stories namely Jayasena Kahā, Nanda Kahā, Bhadda Kahā, Vīra Kahā, Kāmtā Kahā, Gunrāj Kahā, Dharma Kahā, Devi Kahā and Bhaviṣya Kṇhā. The author of these stories is Maheśvara Sūri. All of them are in the Prākṛit language. Vijay Candra Kevalin was written by Candraprabha Mohatta in 1070 A.D. There are eight stories in the collection.

Kālkacārya Kathānaka is a short novel in Prākṛit prose and poetry. The story is very interesting and gives some historical facts. It is regarded a work of 10th century.

Mahendra Sūri is the writer of Narmadā Sundarī Kathā (1130 A.D). The work is in Saṃskṛit Nārcandra Sūri pupil of Devprabha Sūri is the writer of Kathā ratna Sāgar in Saṃskṛit. Another Kathā Sangrah is a collection of 81 moral stories in Saṃskṛit prose. It was composed by Rāja Śekhara of the Harṣapura Gacha. Kathā Mahodanī is a collection of 157 stories based on the Karpoor Prakaraṇ of Harisena. It was composed in Samvat 1504 (1447 A.D.), by Soma Candra Gaṇi pupil of Ratna Śekhara Sūri of Tapāgacha. Rājsekhar-Narpatī Kathā was written in Prākṛit by Jina Harṣa pupil of Jaya Candra of Tapāgacha. He was a scholar of 15th century. Somakīrti pupil of Bhimasena composed Saptavyasana Kathā in 1469 A.D. Gunakar Sūri was the writer of Samyaktva Kaumudī. It contains more than 60 stories. These are told in the style of Pancatantra. In 1400 A.D. Jayasekhar also completed Samyaktva Kaumudī in Saṃskṛit. Somadeva finished his work Samyaktva Kaumudī³ Kathā in Samvat 1573 (1516 A.D).

1. Āmer Śāstra Bhaṇḍār, Jaipur.

2. Ibid.

3. Śāstra Bhaṇḍār Toliu Temple, Jaipur.

This¹ was translated into Hindi by Jodhrāj Godika in Saṃvat 1724 (1667 A.D.). He was a Rājasthāni scholar. Lal Candra Vinodilal also composed Samyaktva Kaumudi Katha² in Hindi in Saṃvat 1879 (1822 A.D.).

Punyaśrawa Kathā Koṣa³ was written by Mumukṣu Rāmcandra. This is a very favourite book which tells stories which are the root of Punya. There are 65 stories in the work. This⁴ was translated into Hindi prose by Daulatrāma in the year 1720 A.D. These stories are read with great interest in the Digambar Jaina community.

Kathā Ratnākara a collection of 258 stories was composed by Hemvijaygani in Saṃvat 1600 A.D. This work is divided into 10 Tarangas.

Bhārāmalla a Hindi Scholar of 17th century wrote four stories called Darśana Kathā⁵, Nisī Bhojan Kathā⁶, Dāna Kathā⁷, and Śīla Kathā⁸. The stories are written in a very simple language and are very popular. The manuscripts of these stories are available in several Bhaṇḍārs.

Apart from these works the manuscripts of Pancatantra and Hitopadeśa are available in several Bhaṇḍārs of Rājasthān. These are also read with great interest.

SUBHĀṢITA AND NĪTI ŚĀSTRA

There is a good number of works written by Jaina Scholars on the subject of Subhāṣita and Nīti Śāstra.

Amogha Varṣa composed Prasnottar Ratna Mālā in the 8th century A.D. in Saṃskṛit. It contains 30 Saṃskṛit stanzas on morality. There are two main commentaries on this. One is by Hemprabha and other by Davendra of 1276 A.D. and 1372 A.D. respectively.

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1. Śāstra Bhaṇḍār, Ṭholia Jaina Temple, Jaipur.
 2. Āmer Śāstra Bhaṇḍār, Jaipur.
 3. Śāstra Bhaṇḍār, Digambara Jain Terāpanthī Mandir, Jaipur.
 4. Ibid.
 5. Śāstra Bhaṇḍār Ṭholia Jaina Temple, Jaipur.
 6. to 8. Ibid.

Somadeva wrote *Nītvākyamrta*, a very good work on *Nīti Śāstra* in *Saṁskṛit*. This was completed in 959 A.D. *Nīti Śāstra* was also written by *Tīlak Prabha Sūri*, pupil of *Devendra Sūri* of the *Pūrṇima Gachā*. *Indranandī* was the writer of *Nītisāra*. It contains 113 stanzas in *Saṁskṛit*.

Kṣātra Cūḍamaṇi also called *Jivandhara Carita* was the work of *Vādībha Singh*. It is good work of *Nīti Śāstra* and gives also life sketch of *Jivandhar*,

Mallisenā, a *Saṁskṛit* scholar of 16th century wrote *Sajjan Citta Ballabha*¹ which contains 26 moral stanzas. *Ratanmālā*² is ascribed to *Śiva Kōti*. It contains 67 stanzas in *Saṁskṛit*. In the 18th century *Devīdāsa* wrote *Rājñīti Kavita*³ in *Hindī* which contains 113 verses

SUBHĀṢITA

Amiti Gati, a famous *Saṁskṛit* writer wrote *Subhāṣita Ratna Sandohā*⁴ in the year 994 A.D. It has 32 Chapters on the rules of ethics both for monks and laity.

Somprabha Sūri was a famous writer of *Sukṭi-Muktāvalī*⁵ in *Saṁskṛit*. This is also known by the name of *Sindūrprakarana* and contains a collection by 103 *Saṁskṛit* stanzas on different subjects of morality. *Banārsīdāsa* a famous *Jaina Hindī* poet of 17th century translated it into *Hindī* poem. The work is equally popular both among the *Digambara*s and *Śvetāmbara*s. Most of the *Śāstra Bhaṇḍārs* possess the manuscripts of this work.

*Subhāṣitāvalī*⁶ was composed by *Sakalkīrti* in the *Saṁskṛit*. It contains 392 *Saṁskṛit* *Śloka*s. *Śubhacandra* pupil of *Vijaykīrti* wrote *Subhāṣitānava*⁷ in *Saṁskṛit*. Both the works are read with great interest and their manuscripts are available in good number.

Sūktāvalī is a portion of *Padmanandī Pancavinsatī* which was written by *Padmanandī* in *Prākṛit*. This also has a good response.

1. *Āmer Śāstra Bhaṇḍār*, Jaipur

2. *Bhattārkiya Śāstra Bhaṇḍār*, Nagaur

3. *Śāstra Bhaṇḍār Jaina Temple Tholā*, Jaipur.

4. *Āmer Śāstra Bhaṇḍār*, Jaipur.

5. to 8. *Ibid*

Subhāṣitāvali was a work of Tilakpiabha Sūri. Sūktāvali is the work of Vijaysena pupil of Hariṣeṇa. It is also called Karpūr Prakaraṇ. It was composed in about 1550 V. S. (1493 A.D). Laxmi Vallabhagaṇi also collected some sūktis in 16th century in Saṁskṛit.

There is also a good literature on this subject in Hindī. The poets like Ṭhakursi (16th century), Chihal (16th century), Vūca Rāja (16th century), Rūpcanda (17th century), Hemrāja (17th century), Bhudhardāsa (18th century) Dhyānat Rāi (19th century) wrote several small works in Hindī. Chihal wrote Bāvani¹ in the 16th century which is full of moral teachings. Dohā Śataka² of Rūpcanda is a famous work on the subject. Banārsīdāsa wrote Bāvani³, Upadeśa Śataka⁴ and other small poems which are collected in the Banārsī Vilāsa⁵. Manohardāsa composed Gyān Cintāmaṇi⁶ in Saṁvat 1729 which is full of subhāṣitas.

Bhudhardāsa, a famous Hindī writer composed Jaina Śataka⁷ which contains several Hindī stanzas on Subhāṣita. Hemrāja in the 17th century wrote Dohā Śataka⁸ which deals with this subject. Pannālāl Caudhari translated the Subhāṣitāvalī⁹ into Hindī in the 19th century.

There are hundreds of manuscripts of Nīti Śataka¹⁰ of Bhartrihari and Kāmandakiya Nītisār¹¹ in the Jaina Śāstra Bhaṇḍārs of Rājasthān. In some of the Bhaṇḍārs the number of the manuscripts are more than 50. This shows the popularity of these works amongst Jinas.

1. Āmer Śāstra Bhaṇḍār, Jaipur.
2. to 3. Ibid.
4. Śāstra Bhaṇḍār Ṭholia Jaina Temple, Jaipur.
5. Ibid.
6. Āmer Śāstra Bhaṇḍār, Jaipur.
7. Ibid.
8. Śāstra Bhaṇḍār of Ṭholia Jaina Temple, Jaipur.
9. Śāstra Bhaṇḍār of Bābā Dulicand, Jaipur.
10. Āmer Śāstra Bhaṇḍār, Jaipur.
11. Ibid.

JYOTIṢA LITERATURE

There are numerous works on Jyotiṣa literature written by the Jaina authors & which are available in the Jaina Bhaṇḍārs. The Jainas contribution towards Jyotiṣa literature is quite large. Astronomy, Astrology and Mathematics formed the main divisions of this Branch, and it can be safely said that contributions of the Jaina Scholars towards all the three branches are considerable.

Sūryapragṇapti, Candragṇapti and Jyotiṣa Karaṇḍa which are written in Prākṛit language deal with Astronomy. Malayagiri of the 4th century wrote commentaries in Saṁskṛit on all the three works.

Bhṇwan Deepak was composed in Saṁvat 1221 (1164 A.D.) by Padma-prabha, pupil of Devasūri of the Nāgपुरiya Tapāgaccha. A commentary was written on this work by Singhatilak Sūri in Saṁvat 1326 (1269 A.D.)

Udayaprabha is the author of Ārambhasiddhi which deals with Astronomy. Hemahansa Gaṇi wrote commentary on it in Saṁvat 1514 (1457 A.D.). Ṭhakkar Pheru wrote Jyotiṣasāra in 1315 A.D. It is in Prākṛit and deals with astronomy and astrology both.

Haribhadra Sūri wrote Lagan Śuddhi. Nārcandra, the famous Astrologer composed Nārcandra Jyotiṣa Sāstra in 257 stanzas. He belonged to Maldhari Gaccha. This is a very popular work and therefore its manuscripts are found in several Bhaṇḍārs of Rājasthān.

Harsakīrti wrote Jyotiṣa Śāstra. It contains three Chapters. He also composed Janmapatṛi Paddhati and Lagnavicāra in Saṁskṛit. Jyotiṣa Sāra was composed in Saṁvat 1621 (1564 A.D.) by Hira Kalaśa of Khartar Gaccha. It is in Prākṛit and contains two Chapters.

On the subject like Mathematics Jain scholars showed great interest. Mahāvīracārya was the first scholar who contributed to this field one of the richest works on Mathematics by writing Gaṇitasāra sangraha. He was a 8th century scholar and lived at the time of Amoghavarṣa, the Rīṣṭakūta Prince. Śrīdharaācārya wrote Gaṇitāsār in the year 1046 A.D. This is also in Saṁskṛit. In the 12th century Rājāditya, a great scholar of Mathematical science composed Vyavahāra Gaṇita in Saṁskṛit. Līlāvatī which is also a famous work on this science remained popular among the Jainas and commentaries both in Saṁskṛit and Hindī have been written by them. Hemarāja, a 17th century scholar composed in Hindī a work named Gaṇitisār.

GRAMMAR

In the field of Grammar also contribution of the Jainas is quite large. Pūjyapāda was the first Jaina Grammarian in Saṁskṛit, who wrote Jainendra Vyākaraṇa¹ in Saṁskṛit. The original text has come down in two versions. One version has 3000 Sūtras and other contains 3700 Sūtras. On the first version two commentaries were written. Mahāvrat² by Abhayānandī (750 A.D.) and Pancavastu³ by Śrutakīrti. The second version also contains two commentaries one by Somadeva (11th century A.D.) which is called Śabdārṇava Candrikā and the second is by Guṇanandī which is called Prakriyā.⁴

Śakatāyan was another prominent Grammarian who wrote a grammar called Śabdānuśaṣana⁴. He lived between Śaka year 736 and 789. He also made commentary called Amogha Vṛitti. This work is on the model of Grammar of the Jainendra and Pāṇini. It contains 3200 stanzas.

Hemcandra was another famous Grammarian who wrote Siddha Hema Śabdānuśaṣina. He also wrote commentary called Laghuvrat² and Vṛihad Vrat². There are about 28 commentaries on Śabdānuśaṣana. Some of them written by the author himself and others by the different scholars.

Guṇaratan Sūri pupil of Davendra Sūri composed Kriyāratna Samuccaya⁴ in the year 1409 A.D. Kavi Kalpadrum was composed by Hansukla. He composed his work according to the system of Hemcandra's grammar.

Sarvavarman, who was the contemporary of Guṇādhyā was engaged to teach grammar to King Sātavāhan. He devised a very simple system of simple grammar which is contained in Kātantra Rūpamālā. The book is very popular and easy to study.

D R A M A

There are some manuscripts relating to dramas in the Grantha Bhaṇḍārs of Rājasthān. Dramas written by non-Jaina authors are also available in these Grantha Bhaṇḍārs.

1. Grantha Bhaṇḍār Dīgambar Jaina Baḍa Terapanthī Mandir, Jaipur.
2. Ibid.
3. Published by the Sanātan Jaina Granthāmala, Vārānasi.
4. Published by Jethārām Mukundji Bombay
5. Published in Y. J. G. Series Vārānasi 1908

Hastimala a famous Jaina dramatist wrote dramas in Śaṁskṛit. The names of the dramas are as under .—

- (1) Vikrānta Kaurava¹ or Sulocanā Nāṭaka.
- (2) Maithali Kalyāṇa²
- (3) Subhadrā³
- (4) Gyāna Suryodaya⁴

In the 12th century Rāmacandra Sūri pupil of Hemacandra Sūri wrote Nala Vilāsa Nāṭak in Saṁskṛit. It is a ten act drama. His dramas are as follows.

- (1) Kaumudī Mitrānand (Prakarana)
- (2) Nirbhaya Bhīma (Vyāyoga)
- (3) Mallikā Makaranda (Prakarana)
- (4) Yādavābhyudaya (Nāṭak)
- (5) Raghuvilās (Nāṭak)
- (6) Rohini Mrigāṅka (Prakarana)
- (7) Vanamalā (Nāṭak)
- (8) Satya Hariscandra (Nāṭak)
- (9) Raghavābhyudaya (Nāṭak)

Candra Lekhā Vijaya Prakarana was composed by Muni Deva Candra pupil of Hemacandra. It is in Prākṛit and Saṁskṛit. A manuscript of this work is preserved in the Grantha Bhaṇḍār, Jaisalmer. A manuscript of Hammir Mardān by Jayasingh Sūri dated Saṁvat 1296 (1239 A.D) is also preserved in the Jaisalmer Bhaṇḍār.

1. Published in the M.D G series Bombay.
2. Ibid.
3. Preserved in the Jaina Siddhanta Bhavan, Ārah.
4. Ibid.

Gyān Sūryodaya Nāṭak¹ was composed in Samvat 1591 (1534 A.D.) by Vādicandra Sūri pupil and successor of Prabhā-candra, successor of Gyāna Bhūsana of the Sarasvatī Gacha.

On the drama of Anargha Rāghava, there are three commentaries written by Jaina authors namely Jina Harṣa Gaṇī², Devaprabha³ and Nārcandra Sūri⁴.

The manuscripts of the various dramas written by great dramatist like Kālidāsa, Śūdrak, Viśākhadatta etc. are also available in the Jaina Grantha Bhaṇḍārs of Rājasthān. Apart from these famous dramas, Partha Parākrama Vyāyoga written by Yuvarāja Prahlāda and Dūtangad of Subhata Kavī are also preserved in the Grantha Bhaṇḍār of Pāṇḍya Lūṅkaraṇa., Jaipur.

A manuscript of Sabhāsāra Nāṭaka written by Raghu Rāma in Hindi is available in the Grantha Bhaṇḍār of Terāpanthī Jaina temple, Jaipur.

ĀYURVEDIC WORKS

On the subject of medicine also the contribution of the Jaina Scholars is not meagre. They preserved the literature in both ways i. e. by way of writing new works and preserving the old ones written by the non-Jaina authors. Such kind of manuscripts are good in number in the Grantha Bhaṇḍārs. We find several references according to which hundreds of works were composed by the Jaina scholars but most of them are not available in the Grantha Bhaṇḍārs. We shall describe here only those works which are available.

Jagat Sundarī Prayogamālā⁵ was composed by Yaśah Kīrti in Prakrit. It deals with the medicines. Cāmundrāja wrote Jvara Tīmira Bhāskar⁶ in Saṁskṛit. The work mainly deals with the various kinds of fever. The work remained popular in the past.

1. Āmer Śāstra Bhaṇḍār, Jaipur.

2. Sangha Bhaṇḍār Prafoliavāḍā, Pāṭan.

3. Ibid.

4. Brihad Gyāna Bhaṇḍār, Jaisalmer.

5. Śāstra Bhaṇḍār of Digambar Jaina Temple Terāpanthī, Jaipur.

6. Āmer Śāstra Bhaṇḍār, Jaipur.

Ugrādityacārya wrote Kalyāṇa Kārak¹ in Saṁskṛit. It contains 22 Chapters and deals with the medicines. It states that a sound body alone can contain a sound soul. Amṛitaprabha Sūri also composed Yogaśatak, a Hindī translation of it is also available in the Śāstra Bhaṇḍār of Rāja Mahal (Tonk Dist).

Harsa Kīrti completed Yoga Chintamani² or Vaidyak Sārodhār in the year 1603 A. D. The work is very popular and its manuscript copies are available in most of the Bhaṇḍārs. Vaidyaka Sāra³ Sangrah was composed by Rāmcandra in Hindī in the year 1567 A. D. Rāmcandra was pupil of Jina Sena Sūri.

Nayanasukha son of Keśava composed Vaidya Manostav⁴ in Hindī. It is a work of the 18th century. As the author was a resident of Jaipur, its manuscript copies are available in most of the Bhaṇḍārs of Jaipur City.

Tabbā commentary was written by Rūpacandra of Khartargachā on Sannipāta Kalikā in Hindī in Saṁvat 1731 (1674 A. D.). Camsukha composed Tabbā commentary on Pathyā Pathya Nirṇaya in Saṁvat 1835 (1778 A. D.). Gyāna Sūri wrote commentary on Mādhavanidan a famous work of Āyurveda.

Apart from the works there are several Gutakās which are exclusively written on the subject. Most of them are written in Hindī and describe several kinds of prescriptions. In this respect there is a great scope for research.

CHANDA ŚĀSTRA

The Jainas produced quite a large literature on Prosody also. Mahākavi Svayambhu a great scholar of Apabhramśa wrote Chandonuśāsan. It is a very popular work.

Jayadeva was the another scholar who wrote Chanda Śāstra⁵ in 8th century A.D. A commenrary on which was written by Śrī Vardhana Harṣa and Śricandra.

1. Bhaṭṭārkiya Śāstra Bhaṇḍār Śaravana Belgolā.

2. Āmer Sastra Bhaṇḍār, Jaipur.

3 to 4. Ibid.

5. Jaina Granthāvali published by Jaina Svetāmbara Conference Bombay 1919 A.D.

In Vikrama Samvat 1050 (993 A. D.), Jayakīrti composed Chandānuśāṣana.¹ Chanda Koṣa² was completed by Ratan Śekhara pupil of Hema Tilak of Nagpuriya Tapa-gacha. It consists of 74 Prākṛit Gāthās. Nanditāḍhya,³ Chanda Sūtra of Devanandi is a work on Prākṛit metres. Its correct name is Gāthā Lakṣana. A commentary on it is also available which was made by Ratan Candra.

Hemcandra Sūri completed Chandonuśāṣana. The author himself wrote its commentary which is a popular work on prosody and its manuscripts are available in most of the Bhaṇḍārs. Amarcanda wrote Chanda Ratnāvalī in Saṁskṛit in the 13th Century. Prakrit Chand Koṣa by an unknown writer is preserved in the collection of the Śāstra Bhaṇḍār of Lūṅkaraṇī Pāṇḍya Jaipur. It is a good work on this subject Pingal Chand Śāstra by Śrī Nānūrāma in Hindī is in Śāstra Bhaṇḍār. Terāpanthī Mandir, Jaipur. The total number of verses is 1058.

Harīrāma in the year 1651 A. D. wrote Chandaratnāvalī⁴ which contains 211 Hindī verses. Apart from these works, there are several manuscripts of Śrutabodha written by Kālidāsa and Vratā Ratnākara by Bhaṭṭa Kedāra. Some of the Bhaṇḍārs contain more than 10 manuscripts of these works. The Jainas wrote commentaries on these works also. Somacandra Gaṇī wrote a commentary on Vratā Ratnākara in Vikrama era 1329 (1272 A. D.).

L A X I C O G R A P H Y

There are several works on Lexicography written by Jaina authors. The earliest text on which numerous manuscripts are available in the Jaina Bhaṇḍārs is the Nāmalingānuśāṣan of Amar Singh. There is a difference of opinion regarding Amarsingh. But it is a very popular work.

After Amarsingh, a great poet Dhananjaya wrote Nāma Mālā. The work is very much popular amongst the Jainas. It was translated into Hindī by Kavi Banārsīdāsa in Samvat 1690 (1933 A.D.). The work is very simple but useful.

Acārya Hemcandra (1088–1172 A. D.) wrote Abhidhāncintāmaṇi-Nāma-Mālā. It is a famous Laxicon of Hema Candra. It consists of six Kāṇḍas.

1 Bṛhad Gyāna Bhaṇḍār, Jaisalmer.

2 Edited by H. D. Velankar in Bombay University Journal Art & Law, May 1933.

3 Āmer Śāstra Bhaṇḍār, Jaipur.

4. Grantha Bhaṇḍār Jaina Temple, Pāṇḍi.

Anekārtha Saṁgrah and Nighaṇṭu are its supplement. There are several commentaries of the work available in the Jaina Grantha Bhaṇḍārs. The commentaries made by Kuśala Sāgara, Bhānu Candra Gaṇi, Sādhu Ratan and Srivallabhagani are well known.

Ekākṣara Nāmamālā was written by Sudhākalaśa pupil of Rāja Śekhara Sūri of Harṣapuriya Gacha. Apart from these works the following works are also available in the Bhaṇḍārs outside Rājasthān.

1. Śabdabheda Nāmamālā¹ by Maheshwar Sūri Saṁvat 1650 (1593 A.D.).
2. Nāmā Mālā Sangraha² by Upādhyāya Bhānu Candra
3. Śārdī Nāmā Mālā³ by Harṣa Kīrti Saṁvat 1660 (1603 A.D.).
4. Śabda Ratnākara⁴ by Sadhu Sundargani of Saṁvat 1680 (1623 A.D.)
5. Ekākṣara Nāmā Mālā⁵ by Visva Sambhu 1550 (1493 A.D.).

P Ū J Ā—L I T E R A T U R E

There is a large literature relating to Pūjā and Pratiṣṭhā in the Jaina Grantha Bhaṇḍārs, of Rājasthān. Pūjā is one of the six essential daily duties of every Jaina layman. They offer eight kinds of articles to deity and recite some stanzas while offering the articles.

Some of the famous Pūjā works which are generally read with great interest are as follows :—

S. No.	Name of work	Composed by	Language	Year
1	Jinsamhitā	Jinsenācārya	Saṁskrit	9th century
2.	Dharmacakra Pūjā	Mahākavi Vira	„	11th „
3.	Pratiṣṭhāsār or Jinayagya Kalpa	Āśādhar	„	13th „

1. Jaina Granthāvali published by the Jaina Svetāmbara Conference, Bombay.
2. Delā Upsārāya Bhaṇḍār, Ahmedabad.
3. Jain Siddhānt Bhawan, Arrah.
4. Published in Y. J. G. series No. 36, Vārānasi.
5. Delā Upsārāya Bhaṇḍār, Ahmedabad.

4. Pratiṣṭhāsāra Sangraha	Vasunandi	Saṁskṛit	13th century
5. Daśalakṣaṇa Pūjā	Bhāv Sharma	Prākṛit	15th ..
6. —do—	Raidhu	Apabhraṁśa	.. ..
7. Ṣoḍaśakāraṇa Jaimāl	Raidhu	..	.. ..
8. Vrihat Siḍḍhi Pūjā	—	Saṁskṛit	.. ..
9. Gaṇaḍhar Valaya	Sakal Kīrti	..	.. ..
10. Daśalakṣaṇa Pūjā	Abhayanandi	..	.. ..
11. Caturvidha Siḍḍhi Cakra Pūjā	Bhānukīrti	..	16th ..
12. Jinasaahasraṇāma Pūjā	Mūni Dharmchand	..	16th ..
13. Ṛisimandal Pūjā	Mūni Gunanandi	..	16th ..
14. Cāritra Śuḍḍhi Vidhān	Śubha Candra	..	17th ..
15. Sardhadwaya Dwīpa Pūjā	..	..	.. ..
16. Rohini Vrat Pūjā	Mandalacārya Śrī Keśava	..	.. ..
17. Dharmacakra Pūjā	Dharma Bhūsana	..	.. ..
18. Panca Parmestī Pūjā	Yaśonandi	..	.. ..
19. —do—	Śubha Candra	..	.. ..
20. Dhamacakra Pūjā	Yasonandi	..	.. ..
21. Trinśatcaturvīṁśanti Pūjā	Śubha Candra	..	16th century
22. Karm Dahan Pūjā	..	..	16th century
23. —do—	Ṭekacand	Hindī	18th ..
24. Solahkaran Pūjā	Dhyānat Rai	Hindī	18th ..
25. Adhāi Dweep Pūjā	Ḍālu Rām	Hindī	1822 A.D.
26. Indra Dhway Pūjā	Viśwa Sena	Saṁskṛit	1853 A.D.
27. Cauṣaṭha Ridhi Pūjā	Swarūp Cand	Hindī	1853 A.D.
28. Caturvīṁśati Tīrthankar Pūjā	Rameandra	Hindī	19th century
29. —do—	Vrindavan	Hindī	19th century
30. Tinaloka Pūjā	Ṭekacand	Hindī	1771 A.D.

STOTRA LITERATURE

The Jaina Ācāryas wrote hundreds of the small prayers in praise of Tirthankaras and other great personalities. These are called stotras or stutis. The stotras are found in Prākṛit, Apabhraṃśa, Samskrit and Hindi languages. Although according to the Jaina Philosophy God is neither the Creator nor the Destroyer of the Universe and in this sense they do not praise the Tirthankaras yet as the Tirthankaras are the omniscient and have attained the Nirvāṇa and because they guided the people, how to get rid of the ties of the Karmas, their praise is sung and hundreds of the works have been written in the shape of stotras. The stotra works written by the Jaina scholars are numerous. There is not a single Grantha Bhaṇḍār in which some stotras are not available.

Samant Bhadra, a great Philosopher of 6th century wrote two stotras. One is Yuktyanuśāsana¹ written in the praise of Lord Mahāvīra and the other is Swāyambhu Stotra² which is in praise of all the twenty four Tirthankaras. There are two commentaries on these stotras. One is written by Āśādhara and the other is by Paṇḍit Prabhācandra. Yuktyanuśāsana is a philosophical stotra which serves both the purposes.

Muni Māntūga composed Bhaktamāra stotra in Samskrit. The stotra is very popular in the Jaina community and has great reputation among the Digambara and Svetāmbara both. The time of the scholar is not known but according to some scholars, the poet might have lived as early as the beginning of the 3rd century A.D. The stotra is learnt by heart by every Jaina layman. It has 48 stanzas.

Ācārya Jinasena is the writer of Jinasahasranāma. It is divided into 10 Chapters and describes the one thousand names of the Jina. The stotra is also a favourite stotra. Three commentaries are available on this stotra. One is of Amar Kīrti³, the other is of Viśva Sena pupil of Viśāl Kīrti of Kāsthā Sangha, and the third is of Śrutasāgar⁴, a famous scholar of 17th century. Ācārya Padmanandi of 7th century composed Darśana Stotra which is remembered by every Jaina layman.

1. Āmer Śāsira Bhaṇḍār, Jaipur.

2. to 3. Ibid.

4. Śāsira Bhaṇḍār, Digambara Jain Terāpanthī Mandir, Jaipur.

Dhananjaya, a famous scholar of 8th century wrote Viśāphāra stotra in praise of Lord Pārśwanātha. It has 25 stanzas. It is also one of the five stotras which are read by Jains with great devotion.

Ajīya Śāntīhava (Ajīta Śānti Stava) was composed by Nandiśena who lived perhaps earlier than the 9th century. The stotra is in Prākṛit and is in the praise of Ajita and Śāntinātha Tīrthankaras. Jīna Śātaka is a collection of a hundred stanza's in praise of the Jinas' composed by Jambukavi. Vādirāja a famous scholar of Saṁskṛit of 11th century wrote Ekībhāva Stotra. It is available in most of the Jaina Grantha Bhandārs. Bhūpāl Kavi constructed a hymn called Caturvīṁsatī Stavan' in the praise of 24 Tīrthankaras in Saṁskṛit. This is also a favourite stotra.

Abhayadeva Sūri, the celebrated commentator of the 11th century composed Jayatīhuyana Stotra in Apabhraṁśa. It is also in praise of a Jīna. Jīna Vallabh Sūri wrote several stotras out of which 'Ajīta Śānti Stotra', Jīna Kalyāṇaka stotra, 'Vīrastavan' are some of them.

Rāmacandra Sūri also wrote several stotras, some of which are Yūgādīdeva dvātrīṁśikā, Muni Suvratadvātrīṁśikā. Ādīdeva Stavan, and Nābhīstavana.

Just like Bhaktāmara stotra, Kalyāna Mandira stotra is also well known and is equally esteemed by both the sects. The stotra was written by Kumuda Candra. It is a hymn written in the praise of Pārśwanātha.

Āśādhara a famous scholar of the 13th century wrote Jīnasahasranāma Stotra in 1230 A. D. He also wrote commentary on Bhupāl Caturvīṁsatī, a stotra written by the Bhupāl poet in praise of 24 Tīrthankaras

Jīna Prabha Suri, a scholar of the 14th century wrote Gotama Stotra, Jīnastuti, Panca Parmeṣṭi Stavan, and commentaries on Ajīta Śānti Stavan, Upasargahara Stotra, Bhayahara Stotra and Mahāvīra Stavana. Bhuvanātunga Suri also wrote comentary or Vṛitti on Ṛīṣi Mandala Stotra in the 14th Century.

Aklanka Stotra was written by Aklanka son of Jīnadāsa. This is also in praise of Jīna. Devavijaya Gani wrote Jīnasahasranāma on the same lines written previously by Jīnaseṇa and Āśādhara. Caturvīṁsatī Jīna Stuti have been written by various authors. Some of the famous poets are Bhupāl Kavi (13th century), Jīnaprabha Suri (of Khartargachā), Bappabhaṭṭi, Sobhan, Sidhānt Harśa (1448,) Sakal Kīrti (15th century), Puṇyaśīla Gaṇi, and Keśavasena (16th century) etc.

Kamala Prabha wrote Jinapanjara Stotra in Saṁskṛit. Padam Prabha composed Pārswanātha Stotra in Saṁskṛit and Muni Rājasingh wrote Pārśwa Mahimna Stotra. Śāntinātha Stotra was written by Padmasundar in the 15th century while Visnu sena Suri composed Samavasaraṇ Stotra.

In the Hindī language also there are numerous works on Stotra literature. Some of them are translations of the Saṁskṛit or Prākṛit stotras while others are original one. Hundreds of Stotras which are called Bhājanas and Padas in Hindī written by the various poets namely :—

1. Delha	14th Century
2. Sakal Kīrti	15th ..
3. Brahma Jinadāsa	15th ..
4. Chīhal	16th ..
5. Ṭhakursi	.. ..
6. Vucarāja	.. ..
7. Rūpacand	.. ..
8. Ānandaghana	17th ..
9. Banārsidāsa	.. ..
10. Vidyānanda	.. ..
11. Brahma Gulāla	.. ..
12. Pāṇḍey Jinadāsa	.. ..
13. Harṣa Kīrti	.. ..
14. Samayasundata	.. ..
15. Hīrānand	.. ..
16. Hemarāja	.. ..
17. Decpcand Kāśliwal	18th Century
18. Acalā Kīrti	.. ..
19. Daulat Rāma	.. ..
20. Bhuiyā Bhagwatidāsa	.. ..
21. Jagat Rāma	.. ..
22. Brahma Gyānasāgar	.. ..
23. Bhudhar Dāsa	.. ..
24. Ṭoḍarmala	.. ..
25. Jayacandra Chābrā	19th ..

26. Tekacandra	19th Century
27. Dālu Rāma	" "
28. Naval Kavi	" "
29. Vrindāvana	" "
30. Dhyānat Rāya	" "
31. Sewārāma	" "
32. Thānasingh	" "
33. Nayana Candra	" "

Apart from these stotras there are also hundreds of the stotras written by the non-Jaina writers and preserved in the various Grantha Bhaṇḍārs. Prayers written in praise of Lord Siva, Viṣṇu and other Gods are in the collection of Jaina Bhaṇḍārs.

SEXUOLOGY

Manuscripts pertaining to sexual literature are also preserved in the collection of the Jaina Grantha Bhaṇḍārs. In the Guṭkās there is sufficient material available in several Bhaṇḍārs of Rājasthān. Kokasāra of Ananda Kavi is available in several Bhaṇḍārs of Rājasthān. It is a work of the 17th century & composed at Sawāi Mādhopur. There are also manuscripts of Koka Prabandha and commentary on Rati Rahasya in the Śāstra Bhaṇḍār of Terāpanthī Baḍā Mandir, Jaipur. Kokilā Śāstra is also available in the collection of Śāstra Bhaṇḍār of Pātodī temple, Jaipur. It is in Saṁskṛit written by an unknown author.

LITERATURE ON SONGS & DANCES

On the subjects like songs and dances, there had not been good many works but works which are available in the Grantha Bhaṇḍārs are as follows –

Sangeet Samayasāra¹ was written by Pārśwa Candra pupil of Mahādeva of Abhaya Candra. It was composed in about 1350 V. S. (1293 A.D.). It is also called Sangīta Sāra Sangrah.

Sangīta Sārodhāra also called Sangītopniśada Sāra is the work of Śudha Kalaśa pupil of Rājaśekhara Suri of Maldhari Gacha. This is an abridgment of Sangītopniśada. The original work was composed in 1323 A.D. and the abridged in 1349 A.D.

1. Published in the Trivandrum Series, Mysore.

Sangīta Maṇḍana is the work of Kavi Maṇḍan. It was composed in V.S. 1480 (1423 A.D.). There is one manuscript dated 1504 A. D. in Jaina Grantha Bhaṇḍār of Jaisalmer.

There are some more works on this subject but not well known or important. The following works are quoted in the Jaina Granthāvalī,¹

Sangīta Dīpikā, Sangīta Ratnāvalī and Sangīta Pingalā.

There are also some works in Jaina Śāstra Bhaṇḍārs which are written by the non-Jaina authors.

Nartanavicāra is the work of Puṇḍarīka Viṭhal. It is in Saṁskṛit and voluminous work on the art of Dance. Sangīta Ratnākara was written by Laxmaṇā-cārya son of Keliṇātha. It is also in Saṁskṛit.

Dāmodara is the author of Sangīta Śāstra Sāra. This is a summary of Sangīta Śāstra. Śraṅgadeva wrote Sangīta Ratnākara in Saṁskṛit. It is a voluminous work of Sangīta and available in the Grantha Bhaṇḍār of Jaina temple Terapānṭhi, Jaipur.

Apart from these works in Saṁskṛit, there is one work in Hindi namely Sangītasāra or Rādhā Govindā Sangītasāra written by Mahārāja Sawai Pratāpsingh. This is also a voluminous work on Sangīta.

CHAPTER V
IMPORTANCE OF THE GRANTHA
BHANDĀRS

Since the adoption of system of writing, manuscripts were probably being written and placed in the Grantha Bhaṇḍārs. Grantha Bhaṇḍārs are therefore amongst the earliest literary institutions of the country. The collections are not of today but centuries old. They are the results of hard and continuous efforts from generation to generation. Before the manufacture of paper, the manuscripts were written on palm leaves, cloth and other material but when the palm leaves industry was replaced by paper industry, all the manuscripts were re-written on paper.

These Grantha Bhaṇḍārs were the literary centres in true sense. They provided help to the scholars and reading public in enhancing their knowledge. But their importance lies not only in this but also in the fact that they saved the treasure of knowledge from destruction. In this respect, the contribution of Jainas is really great. Even today the earliest and authentic manuscripts of several works written by scholars other than the Jainas are preserved only in these bhaṇḍārs.

But apart from the literary importance of these bhaṇḍārs their importance may be acknowledged also from other point of view. They quenched the thirst of scholars and provided help to the lovers of history, Indian art and culture also. There is a great scope for research in these subjects on the basis of collections in these Bhaṇḍārs. The manuscripts were not collected from the place where the Grantha Bhaṇḍār exists but they were brought from various places which were the centres of literature, culture and of political activity.

Amongst such places are Delhi, Āgra, Ajmer, Āmer, Ābu, Nāgaur, Todḍ-rāisingh, Cātsu, Sāngāner, Bharatpur, Jaisalmer Jodhpur, Jaipur, Būndī, Māndalgarh, Dūngarpur, Chittor, Ranthambhore and Udaipur. The manuscripts written or copied in these places provide information regarding names of the places, names of persons by whom they were got copied, after being copied to whom they were presented and lastly sometimes they mention also the cost incurred in obtaining them. This information is available in most of the manuscripts. The authors of Apabhraṃśa and Hindī works also give some description about the rulers of their time. The city or town where the manuscripts were written and the general conditions of the people there are described. Such information if collected and co-ordinated would provide good material for a cultural history of the times. These Bhaṇḍārs have played a great part in the development of the educational and cultural life of the country, because in the past they were literary centres and continue to be so even at present. There are many manuscripts on the basis of which love of the common people for art and painting at that time can be judged. Taking into consideration all these points we shall now judge the importance of the Grantha Bhaṇḍārs under the following heads :—

- (1) Historical Importance.
- (2) Literary Centres.
- (3) Educational Centres.
- (4) Material for Art and Painting.
- (5) Treasure houses of earliest manuscripts
- (6) Treasure houses of non-Jaina works.

1. HISTORICAL IMPORTANCE

The Grantha Bhandārs are very important from the historical point of view. There are several works exclusively on the subject of History. Besides, we find that the authors and copyists of the manuscripts give some description of the rulers, cities or towns where they wrote or copied and the patrons who encouraged learning. Such colophons called *praśastis*, are written generally either at the end or in the beginning of the works. On the basis of these, the time of many rulers can be determined and history of old cities and towns can be prepared. As manuscripts dated from 10th century onwards are available, so a history of past one thousand years can be reconstructed also on the basis of the material found in the Jaina Grantha Bhandārs.

There is a manuscript in the Śāstra Bhandār of Pāṇḍyā Lūnakaraṇ of Jaipur, which gives the description of the emperors who had been on the Delhi throne. It also describes the history of the foundation of Delhi. According to it, it was in the time of Anangapāl that the city was founded and called *Ḍhilli*. The same word '*Ḍhilli*' for Delhi was used by Śrīdhara an Apabhraṃśa scholar of the 12th century in his *Pāśanāḥ Carit*. Similarly in the Śāstra Bhandār of Jaina temple Terapānṭhī, Jaipur there is a manuscript called "*Rājavanśa Varnan*" which presents a complete description of the rulers of Delhi from the Pāṇḍavas onwards. It gives years and months of the reign of various rulers. For example about Prathavi-Rāja of Delhi, the author says :—

1. विश्वकर्मणरिद सुपसिद्ध कालि, दिल्ली पट्टणि चरणकलाविसालि ।

सणवासी एयारहसएहि, परिवाडिए वरिसह परिगएहि ।

कसणट्टमीहि मागहणमासि, रविबारि समाखिज सिसिरमासि ।

पृथ्वीराज महीपालः क्रमात् षोडशवत्सरः ।

एकविंशदिनास्तत्र मासेकर्षाटका त्रय ॥७॥

In the same way, the manuscript of Pāṭi Śāhikā Beorā narrates the reasons of downfall of Prathavi Rāja as follows :—

तब राजा पृथ्वीराज संजोगता परगणी । जीह राजा कैसा कुल मीला १६ सूरी का १०० हुआ
त्याके मरोसे परगणी ल्यायो । लडाई सावता करी । परगणी राजा जैचंद पूगलों पूग्यो नहीं । संजोगता सरूप
हुई । तहि के बसी राजा हुवो । सौ महीना ही का रहो । महीना पदरा बारा ने नीसर्यो नही ।

We find references not only to the rulers of Delhi but also to rulers of states, Governors of provinces and districts and big Jāgirdārs. Information about the rulers of various Rājput states of Jaipur, Bikaner Udaipur, Būndī, Kotāh, Bharatpur and others can be collected. The references show that some of the Rājput rulers and administrators were great patrons of literature and art and under their rule, several manuscripts were copied. They encouraged scholars and patronized them.

Apart from the independent historical works, there are several works in which the authors make casual or incidental references which sometimes also prove helpful.

Banārsīdāsa, a famous poet of 17th century makes brief but correct references to Akbar and Jahāngīra and Śāhjahān in his "Ardha Kathānak" a life history of the poet himself :—

सत्रत् सोलहसै वासठा,

आयो कातिक पावस नठा ।

छत्रपति अकबर साहि जलाल,

नगर आगरे कीनो काल ॥२४६॥

भाई खबर जौनपुर माह,

प्रजा अनाथ मई बिनु नाह ।

पुरजन लोग भए भयभीत,

हिरदै व्याकुलता मुख पीत ॥२४७॥

In the Śaṭmālā Varṇan a Hindī work of 1764 A. D. the poet Śrutasāgar gives an enlogic description of Bharatpur and its founder Surajmal.

देस काठहड़ विरजि में, बदलस्यंघ राजान ।

ताके पुत्र है भलो, सूरिजमल गुणधाम ॥

तेजपुज रवि है मलो, न्यायनीति गुणवान,
 ताको सुजस है जगत मे, तपे दूसरो भान ॥
 तिनह जु नगर बसाइयो, नाम भरतपुर तास ।
 सा राजा समदिष्टि है, पर विख्यार उपवास ॥

Mannā Lāla, a scholar of Jaipur wrote "Caritrasāra" in the year 1814 A.D. and at the end of the, work he describes Jaipur as follows :—

तहा सवाई जयपुर नाम, लसत नगर रचना अमिराम ।
 बहु जिन मन्दिर सहित मनोग्य, मानू सुरगण बसने जाग्य ॥४॥
 जगतसिंह राजा तसु जान, कपत अरिगन करे प्रनाम ।
 तेजदत्त सवतन विशाल, रीभक्त गुनजन करन निहाल ॥५॥

Jagat Rām, the writer of 'Padmanandi Panca-vinśati' writes about Aurangzeb :—

नवखड मे जाकी आन, तेजवत दीपे जिम भान ।
 राज करे श्रीअवरगसाहि, जाके नही किसी परवाहि ॥

Lohaṭ a famous poet of Hindī literature completed his Yaśodhar Caupai in the year 1664 A. D. He gave some description of the Rāja of Būndī named Bhāvsingh in the following way :—

बदी इन्द्रपुरी जखिपुरी कि कुवेरपुरी,
 रिद्धि सिद्धि मरी द्वारिका सी धरी धर मे ।
 धोलहर धाम घर घर मे विचित्र वाम,
 नर कामदेव जैसे मेवे सुखसर मे ।
 बापी बाग बारूग बाजार बीथी विद्या वेद,
 विबुध विनोद बानी बोले मुखि नर मे ।
 तहाँ करै राज भावम्यध महाराज,
 हिन्दुधर्म लाज पातिमाही आज कर मे ।

There are hundreds of the references in the Praśastis of the texts written by the Jaina authors.

Apart from the historical references about the rulers, there is a material for the Jaina Devāns and Administrators of States like Jaipur, Jodhpur, Bikāner, Udaipur and Būndī. Jains occupied high posts in the States and always remained

loyal to their Rulers. The Devāns and Administrators served the Rulers not only in the time of peace and prosperity but also in the time of war and troubles.

For the history of some ancient cities and towns not only of Rājasthān but also of India, the manuscripts preserved in these bhandārs, can supply material because in the most of the praśastis the names of the cities and towns are invariably mentioned and some descriptions supplied

LITERARY CENTRES

The rulers of Rājasthān States took great interest in literature and patronised poets and scholars. Cāraṇas and Bhāṭṭs who were court poets created poetic literature. In the States there were Grantha Bhandārs or Pothīkhānās established by these rulers. Such bhandārs are of great importance and exist in Jaipur, Alwar, Udaipur & Bikāner etc. The capitals of these States were the literary centres as the prominent scholars used to live in the Darbārs of these Rājput rulers. In the ancient time the cities like Campāvati, Toḍārāisingh, Mālpurā, Cīttor, Nāgaur, Mertā, Āmer, Ranthambhore, Māṇḍalgarh and Kumbhalgarh etc. were main centres.

But apārt from these libraries patronised by the rulers, there were several literary centres which were related to Jainas. These literary centres were generally called the Grantha Bhandārs where the work for writing of new works and copying out the old ones used to be done by the scholars. These Grantha Bhandārs or literary centres were under the spiritual heads of Jaina Church or Scholars of high calibre. Jaisalmer, Nāgaur, Ajmer, Bārān, Fatehpur, Āmer, Kotāh, Ranthambhore, Dūngarpur were the centres under the Bhaṭṭārakas or Jātīs while the Bhandārs of Sāngāner, Jaipur, Būndī, Campāvati, Udaipur and Sāgwārā were under the scholars who were generally requested by the house-holders to compose works for the laity

These Grantha Bhandārs remained the centres of literary activities of many scholars. Padmanandī, Hariṣena (10th Century), Hari Bhadra Sūri, Āśādhar (13th century), Bhaṭṭāraka Sakal Kīrti (15th century), Bhuwan Kīrti (16th century), Śubha Candra (16th century), Rājmallā (16th century), Toḍarmal (18th century), Jaya Candra (19th century) and hundreds of others composed new works sitting in these bhandārs. The work of copying out the manuscripts was also continuously done for years together in the bhandārs of Toḍārāisingh, Mālpurā, Jaisalmer, Nāgaur, Ajmer, Āmer, Campāvati etc. We shall now give a short description of the literary centres which flourished in the past but at present have no grantha bhandārs or have small and insignificant collections.

Ā M E R

Its real name was Āmbara¹ which is said to have been founded by Ambārasi son of Māndhātā. It is also said that Āmer is a corruption of Ambaṛiṣanagar. The other name of the old city is Ambāvati. Mahātmā Dhanrāja used the same word in his Praśasti of, Karma Kāṇḍa written in the year 1700. According to the 'Āmer Rājās Paṭṭāvali²', it was made a capital in the year 1192 A.D. by Rāja Kilāṇ. It was also famous by the name of Āmragarh. During the reign of Rāja Mānsingh it acquired a prominent place in the Rājput States. Rāja Mānsingh made Dilārāma Garden at the foot of Āmer Palace or Fort. There is a temple of Kālī who was brought by the same Rāja from Bengal and which is also famous by the name of Ambā.

Āmer remained also a centre of Jainas. There are 8 old Jaina temples in the city and temple of Neminātha called Sāmwalā Bābā kā Mandir is the oldest one. A Grantha Bhaṇḍār was also established when the temple was constructed. It developed in the time of Bhaṭṭāraka Lalit Kīrti (16th century). In the year 1559, Pāṇḍava Purāṇa³ was copied by Śāh Nemā and presented to Maṇḍalācārya Lalit Kīrti. There are several manuscripts in the Grantha Bhaṇḍār of Āmer, Jaipur and other places which were copied in this city. Some of the manuscripts copied in this city are as follows :—

- (1) In the year 1554 A. D. Jindatta Carita⁴ of Pandit Lakhu was copied. Rājas Bhārmalla was then the ruler of the city.
- (2) Harivaṇśa Purāṇa⁵ was got copied by Shrinmatī Khemī for the presentation to Maṇḍalācārya Lalit Kīrti in the year 1559 A. D. Rāja Bhārmalla was the Ruler of the city.
- (3) Vaḍhamān Kathā⁶ of Jaymitrahala, an Apabhraṃśa poet, was copied in the year 1598 A. D. in the Neminātha Jaina temple. Rāja Mān Singh was the Ruler of Āmer at that time.
- (4) In the year 1640 A.D. Samayasāra Kalśā⁷ was copied under Mahārāja Jaisingh.

1. Arch Survey Report Vol. 2.

2. Praśasti Sangrah—Āmer Śāstra Bhaṇḍār, Jaipur 8.

3. to 5. Ibid.

6. Grantha Bhaṇḍār, Jaina Temple Pāḍolī, Jaipur.

7. Ibid.

Not only where the manuscripts copied but there had been Scholars who contributed several works to this city. Bihārīlāl, a famous Hindi poet wrote Bihārī Satsai in the Āmer City. Nemicaṇḍra composed Harivansapurāṇa in the year 1712 A.D. in Hindi. He describes Āmer in the following manner :—

अवावती गढ सीमिता, गिर बिच बसै अपार ।
कोट बुरजि अरू कांगुरा, दरवाजा बहु सार ॥३॥
बाजार मोहे चौपडि तरा, विविध वस्त अपारतो ।
पाटवर भरिया सबै, मणि मोती परवारतो ॥४॥
कोलग सोमा वरणद, गली गली मोमो बाजारतो ।
अन धन कपडा स्यो भर्या, भरि बेचे ले मोल आइतो ॥५॥
महिला की पकति सोमिति, सप्त भूमि उपरि विस्तार तो,
मैडी चौबारा अति घणा, नर नारी देवकुमार तो ॥६॥

—Āmer Śāstra Bhandār-Jaipur.

Ajayarāja was the another poet who wrote more than 20 works in Hindi. He was 18th century poet. In his Neminātha Caupai (1741 A.D) he gives a beautiful description of Āmer :—

अजयराज इह कीयो ब्रह्माण, राज सवाई जयसह जाण ।
अवावती सहरे सुभ्र धान, जिन मन्दिर जिम देव विमाण ॥
नीर निवाण सोहे बन राई, बेलि गुलाब चमेली जाइ ।
चपो मरवो अरु सेवति, यो हो जाति नाना विष कीती ॥
बहु मेवा बहुविधि सार, वरणत मोहे लागे वार ।
गढ मन्दिर कछु कह्यो न जाय, सुखेया लोग बसै अधिकाइ ।
तामे जिन मन्दिर इम सार, तहा विराजे श्री नेमिकुमार ।
स्याममूर्ति सोमा अति घणी, ताकी वोपमा जाड न गणी ॥

Dipa Canda Kāśīwal was a Hindi prose writer of 18th century. He lived Sāngāner for some time but afterwards he left that city and began to live in Āmer. He completed his Cidavilāsa in the year 1723 A.D. at Āmer. He mentioned the same at the end of the work :—

यह ग्रन्थ दीपचन्द साधमी कीयो है वास सागानेर ।
आमेर मे आये तब यह ग्रन्थ कियो
सवत् १७७६ मिति फागुण बुदी पचमी को यह ग्रन्थ पूर्ण कियो ।

The other poets and scholars related to Āmer City are Surendra Kīrti (17th century), Khusāla Cand Kālā (18th century), Thānsingh (18th century) and Devendra Kīrti (18th century).

Thānsingh in his "Subudhi Prakāśa" wrote the following description of Āmer City :—

तामघि अबावति पुरवार, चौगिरदां परबत अधिकार ।
बस्तो तल ऊपरी सांघनी, ज्यो दाहिम बीजन तै बनी ॥
ताको जैसिध नामा भूप, सूरजबम विषं जु अनूप ।
न्यायवत बुधिवत विमाल, परजापालक दीनदयाल ।

Bhaṭṭāraka Surendra Kīrti wrote Ādityavār Kathā a Hindī poem in the year 1687 A.D, a manuscript of which is preserved in the Śāstra Bhaṇḍār of Jaina Temple Badhicand. The other Bhaṭṭārakas Jagat Kīrti and Devendra Kīrti were also great lovers of literature and some manuscripts which were got written on the initiative of these Bhaṭṭārakas are preserved in the Āmer Śāstra Bhaṇḍār, Jaipur.

Nand Rāma was a non-Jaina poet. He wrote a Paccīsī in the year 1667 A.D. in the Āmer City. He gave his own description in the following lines :—

नद खडेलवाल अबावति को वामी ।
मृत बलराम गोन है रावत, मत है कृष्ण उपासी ॥२४॥

Āmer remained the centre of Bhaṭṭārakas for a long time. The first who established the Bhaṭṭāraka Gadi in the year 1665 A. D. was Surendra Kīrti¹ and the other two Bhaṭṭārakas sat on this Gadi also in Āmer.

2. Ā V Ā N

It is an old town in the Tonk District. Previously it was a Jāgīr town. In the sixteenth century this place was a literary centre of the Jains. Varāṅga Carita² of Bhaṭṭāraka Vardhamāna Deva was copied in the year 1527 A.D. In the year 1536 there had been a great Pratiṣṭhā ceremony of Jaina Tīrthankar Lord Neminātha under the guidance of Mandalacarya Dharmacandra. There is a big inscription in Jaina temple of Mahārājā [Surya Sena of Solanki dynasty. In it the names of the two princes namely Prathvī Rāja and Purana Malla have been mentioned. On a small hill near town, three statues of Bhaṭṭāraka Prabhā Candra, Jina Candra and Dharma Candra were erected.

1. Bhaṭṭāraka Paṭṭāvali—Āmer Śāstra Bhaṇḍār, Jaipur.

2. Āmer Śāstra Bhaṇḍār, Jaipur.

Though it was an important centre there is no Grantha Bhaṇḍār at present in its temple, when its adjacent towns such as Dūṇi, Rājmaḥal and Uniyārā have some sort of manuscript collections. It is possible that the manuscript written in the village might have been removed by the Bhaṭṭārakas to some other places.

3, B A I R Ā Ṭ H

It is a town 41 miles to the north of Jaipur City. It was the capital of Virāṭa Rāja, King of the Matsya-deśa where five Pāṇḍavas lived in hiding for one year. The Pāṇḍu hill at Bairāṭh which has a cave called Bhimgupta, contains an inscription of Aśoka. In the 16th century, there was here a great Hindi scholar called Paṇḍit Rājmaḥal. He composed Lāṭī Samitā on the request of Sāhu Phamen. At the same time the elder brother of Sāhu Phamen constructed a big Jaina temple.

तत्रायस्य वरो सुतो वरगुणो न्योताह्व सघाधिपो ।
येनैतेज्जिनमन्दिरस्फुटमिह मोत्तुगमप्येदमुत्त ॥
वैराटनगरे निधाय विधिवत् पूजाश्च बह्व्यः कृतः ।
अत्रामुत्र सुखमदः स्वयशसः स्तत्रसमारोपितः ॥

—Lāṭī Samhitā p. 73

And in the same temple Bhaṭṭāraka Somasena composed Rāma Purāṇa¹ in Śāk Samvat 1656 in which he described the town in the following lines :—

वैराटविषये रम्ये जितुरनगरे वरे मन्दिरे ।
पार्श्वेनायस्य सिद्धो ग्रन्थः शुभे दिने ॥

Manuscript of Gyānārṇava was copied in the year 1619 A. D. while Balbhadrā Purāṇa of Raidhu Kavi, a work of Apabhramśa language, was copied in the year 1673 A.D, by Śrī Prema Rāma on the request of Kusāl Singh. The first manuscript is in the Śāstra Bhaṇḍār of Jaina Tholia temple Jaipur while the latter one is in the Śāstra Bhaṇḍār of Jaina temple Pāṭodī of Jaipur.

4. B Ū N D I

Būndī is an old town of Rājasthān and is situated 20 miles west of Kotāh. Būndī was the capital of former Būndī State. The area of Kotāh, Būndī and

1. Amer Śāstra Bhaṇḍār, Jaipur.

Jhalawar is called Hāḍauti Pradeśa. For centuries the rulers of Būndī played a prominent part in this region and the mughal Empire.

Būndī also remained a literary centre for a long time specially in 17th, 18th, and 19th centuries. Padmanābha, a Rājasthāni poet of 17th century has given a description of the city in his work Yaśodhara Caupai :—

बूंदी इन्द्रपुरी जखिपुरी कि कुबेरपुरी,
रिद्धि सिद्धि मरी द्वारिका मी घरी घर मे ।
धौलहर घाम घर घर मे विचित्र वाम,
नर कामदेव जैसे सेवे मुखसर मे ।
वापी बाग बारूण बाजार बीथी बिया वेद,
विबुध विनाद बानी बोले मुखि नर मे ।
तहा करै राज राव भावस्यघ महाराज,
हिन्दु धर्म लाज पातिसाहि आज कर मे ।

Dilā Rāma was another Jaina Hindi writer of the 18th century. He wrote a description of Būndī in his Dilā Rāma Vilās¹ and Ātmadwēdasi² which was completed in Samvat 1768 (1711 A.D.) as follows :—

बन उपवन चहुं नदन से मधि, गिर मेर नदी गंग सम सोमहि बढावति ।
अतुल विलास मे वसय सबै धनपति घन मोन मोन रेमातिय गावति ।
महल विमान समा सुग्मधि राजै, राव बुद्ध छद जिम जाके निति लछिमगावनी ।
ग्रन्थनि मे मुनियन नैननि की अभिलाम, पूजत नखै ते अमी बूंदी अमरावती ॥

Dilā Rāma in his next work "Vrat Vidhāna Rāso" a work of describes 1710 A.D. the city in the following way :—

अहो बूंदी जी नग हाड तता थान राज करे बुषसिह कुल मानु ।
पौन छत्तीस सीना करे, गढ अरू कोट वन उपवन वास ।
महल तलाब देवल छत्रा, श्रावक धर्म चने बहु भाय ॥

In the end of the 18th century there was again a poet named Hīrā who composed Nemi-Vyāhalo in the year 1791 A. D. At the end of his work he has written some lines about Būndī which run as follows :—

1 Amer Śāstra Bhandār, Jaipur

2 to 3 Ibid.

मरल अठारामै परमाण, ता पर अडतालीस बख्ताण ।
 पौष कृष्ण पांचै तिथि भाग, वार वृहस्पति मन मे भाग ॥
 बूदी को छै महा सुमथान, तामे नेम जिमालय जान ।
 ती मध्ये पडित वर भाग, रहै कवीश्वर उपमा गाय ॥

Apart from the original works, copies of several works were made. Manuscript of Samyaktva Kaumudi was copied in the year 1503 A.D. It was called by the name of Vrandāvati capital of Hāda Rājputs in a manuscript of Gyāna Sūryodaya Nāṭaka preserved in Āmer Śāstra Bhandār, Jaipur, Ātmānuśaṣan was copied in the year 1791 A. D. in Neminātha Jaina temple. Some of the manuscripts which were copied in the Būndī City are as follows —

S No.	Name of Manuscripts	Language	Year
1.	Rama Vinoda	Hindī	1673 A.D.
2.	Carcāsāra Sangrah	„	1677 „
3.	Rāmapurāna by Somasena	Sanskrit	1800 „
4.	Samavasarana Pūjā	Hindī	1810 „
5.	Sudarsana Carita by Vidyānandī	Sanskrit	1816 „
6.	Ādipurāna by Sakalkīrti	- do -	1853 „
7.	Yasodhra Carita	-do-	1854 „
8.	Nemi Purāna by Bhāgacanda	Hindī	1904 „

From the manuscripts found in the Śāstra Bhandār, it appears that in the past the city remained a great literary centre. There was every facility for scholars to write and copy out manuscripts. For this work the temples of Nāgadī (Neminātha) and Ādinātha were the main centres as in the Grantha bhandārs of these temples, implements for copying out the manuscripts have been found.

5. RANTHAMBHORE, ŚERGARH AND SAWĀIMĀDHOPUR

The fort of Ranthambhore was a centre of literary activity from the very beginning. There were several Jaina temples and one of them still exists there. The image of this temple is considered to be of the 12th century of Vikram Era. There is no Śāstra Bhandār at present but the copies of the manuscripts available in other Grantha bhandārs show that in the past this fort was a centre of literary

activity. Jinadatta Carita, an Apabhraṃśa work of Lākhu, was copied here in the year 1549 A.D. in Śāntinātha Jaina temple of the fort and presented to Bhaṭṭāraka Lalit Kīrti. Khīdarkhān was then the Governor of the fort. The manuscript is preserved in the Grantha bhaṇḍār of Jaina Tholiā temple. Brahma Rāymall a famous Hindi poet of 16th century wrote Śrīpāla Rasa in the year 1583 A. D. According to him the Ranthāmbhore¹ was full of wealth in the time of Akbara, Emperor of Delhi. In this work he describes Ranthāmbhore in detail. Paṇḍit Jinadāsa lived near the Ranthāmbhore fort and wrote Holī Carita² in the year 1551 A.D.

Gachācāra Sūtra was copied in the year 1587 A.D. by Pūranamal Kāyastha in the fort. The manuscript is at present placed in the Śāstra Bhaṇḍār of Sūrat.

After Ranthāmbhore, Sawaimēdhopur was founded by Mahārājā Sawāi Mādhosingh in the year 1768 A.D. and the population which was previously on the fort settled down under the foot of the fort which is about 10 miles from here. Campārāma a Hindī scholar translated Bhadrā Bāhu Carita in Hindī in the year 1811 A.D. He refers to himself³ at the beginning of the work.

1. हो रणधम्मर सोभो कविलाम, भरिया नीर तान चहुपास ।
बाग बिहर बाबडी घणी हो, धन कन मयति तरुणो निधान ।
साहि अकबर राजह हो, सोभा घणी जियो सुर पान ॥२॥

2. श्री रणस्तम्ममदुर्गे समीपस्थे मन्त्रप्रदे ।
नातावृक्षे ममाकीर्णो सरोमि- मरुजंस्तथा ॥५८॥
जिनागारयुते रम्ये नवलक्षपुरे शुभे ।
वासिना जिनदासेन पडितेन सुधिमता ॥५९॥
दृष्ट्वा पूर्वकथामेकपचाशत ५१ श्लोकसमुता :
पुरे सेरपुरे शांतिनाथचैत्यालये वने ॥६०॥
वसुधकायशीतासुमिते : १६०८ सवत्सरेतथा ।
ज्येष्ठमासे सितेपक्षे दशम्या शुक्रवामरे ॥६१॥

3. देश दूढाहड मध्यपुर माधव सूवस्थान ।
जगतसंघ ता नगरपति, पातल राज महान ॥३॥
तहा वसै इक वैश्य शुभ हीरालाल सुजान ।
जाति श्रावक न्याति में, खडेलवाल शुभजान ॥४॥
गोत भावसा फुनि धरे, परम गुनी गुण धाम ।
तिनके अति अति दीन सुत अपनी चंपाराम ॥५॥

The place near Ranthambhore was also called Shergpur or Shergarh. Some population pertaining to the fort also lived under the foot. Bhāvasangrah¹ was copied in the year 1552 A.D. while Holi Reṇuka Carita² was copied in the year 1551 A.D. by Sah Karmana and presented to Ācārya Lalit Kīrti.

In the manuscript of Pārśwanātha Cariu³ of Śrīdhara, Shergpur has been called as the Branch of Ranthambhore fort. Thus the Ranthambhore fort and its adjacent areas which are called Shergarh and Sawāimādhopur remained literary centre for many years.

6. C Ā K S Ū

Cāksū which was famous by the name of Campāvati in the ancient times remained a great centre of learning for a long time. Under the Solanki Ruler Rāmacandra and the feudatory ruler of Sangrāma Sinha it remained the seat of learning and Jaina literature flourished exceedingly. The earliest manuscript which was copied in Campāvati belongs to the year 1461 A.D. There are hundreds of the manuscripts which were copied here, are at present available in the various Bhandārs of Rājasthān. It was the birth place of the several scholars and poets. Nathmal, a Hindī, poet of 17th century describes city in his 'Vanka Cora Dhandatt Kathā' as a prosperous town,

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- 1 Āmer Śāstra Bhandār, Jaipur.
 - 2 Śāstra Bhandār Jain temple Pātodi, Jaipur.
 - 3 Āmer Śāstra Bhandār, Jaipur.
 - 4 Śāstra Bhandār, Tholiā Jain temple, Jaipur

पढसी सुणसी जे नर कोय, क्रम क्रम ते मुक्ति ही होय ।
 सहर चाटसू सुवस वास, तिहपुर नाना भोग विलास ॥२७७॥
 नवसे कूवा नवसे ठाय, ताम पोखरी कथा न जाय ।
 तामे बडो जगौली राव, सबै लोग देखण को भावः ॥२७८॥
 पैडोत माहि बणी चौकोर, नीर भरे नारी चहुं ओर ।
 चकवा चकवी केल कराहि, वाधिक ताहि नही दुख दाय ॥२७९॥
 छत्री चौतरा बैठक बणी, भर मसजद तुरका की वणी ।
 चहुं घा रूप वृक्ष चहुं छाया, पंथी देखि रहे बिस्माय ॥२८०॥
 चहुं घा घाट भविक बणाय, पीबै संग बछा भर गाय ।
 सहर बीचि तें कोट उतग, ताहि बुरज भतिवणी सुचग ॥२८१॥

Vūca Rāja a famous Hindī Jaina writer of the 16th century who also wrote more than 10 works in Hindī lived here some time. The manuscript of Samyaktva Kaumudī¹ was presented to him by Śrāvaka Kāmā and his wife Karmāde in the year 1525 A.D.

In Samvat 1583 (1526 A.D) Candra Prabha Carita² of Yaśah Kīrti was copied in this town then known as Campāvati. Rāṇā Sangrām Singh stated to be the ruler and Rao Rāma Candra as an Administrator. This manuscript exists at present in Āmer Sāstra Bhandār, Jaipur.

(4) Contd

चहु धा खाई भरी मुमाय, एक कोम जागी गिरदाव ।
 चहु धा वगो अधिक बाजार, वसै वणिग करे व्यापार ॥२८२॥
 कोई मोनो रूपो कर्म, कोई मोती मागिक लमै ।
 कोई बेचे टका रोक, केई बजाजी रोक टोकि ॥२८३॥
 कोई परचूना बेचे नाज, केई एकटे मेले साज ।
 केई उधार दाम बी गाठि, केई पसारी माडे हाटि ॥२८४॥
 च्यार देव ए जिणवर तरणा, ता महि बिब बढो अति घणा ।
 करे महोछे पूजा सार, आवक लीया सब आचार ॥२८५॥
 बाई जती रहण को जाव, उनही हार दीजं करि भाव ।
 और देहुरे वसनु तरणा, धर्म करै मगला आपणा ॥२८६॥
 नौरगमाहि राज ते घरे, पौग छतीमो लीला करे ।
 कहू चौबा चदन महकाय, कहू अजरजा फल विमाय ॥२८७॥
 नगर नायका मोभा घरे, पानु नवु रचित बोली करे ।
 अमो सहर और नही सही, दुखी दलिद्री दीमे नही ॥२८८॥
 हाकिम से मदारवा सही, और जोर कोउ दोसै नही ।
 पाले परजा चाले न्याय, सीलबन नर लाभ कहाय ॥२८९॥
 सबत् मतरामे पचीस, अषाड वदी जाणो वर तीज ।
 वारज सोमवार ते जागि, कथा सपग मई परमाण ॥२९०॥
 पहमो सुगमी जै नर कोय, ते नर स्वर्ग देवता होय ।
 भूल चूक कही लिखयो होय, नथमल क्षमा करो सब कोय ॥२९१॥

1. संवत् १५८२ वर्षे फाल्गुण सुदी १४ शुभदिने श्रीमूलसधे बलात्कारगणे मरस्वतीगच्छे नचाम्नाये श्रीकुन्दकुन्दाचार्यस्वये भट्टारक श्री पद्मनन्दिदेवात्तत्पट्टे भट्टारक श्री शुभचन्द्रदेवात्तत्पट्टे भट्टारकजिनधन्द्रदेवात्तत्पट्टे भट्टारक प्रभाचन्द्रदेवा दाम्नाये चपावतीनामनगरे महाराव श्री रामचन्द्रराज्ये खडेलबालान्वये ... इदं शास्त्रं लिखाप्य कर्मक्षयनिमित्तं ब्रह्मवृत्ताय दत्तं ।

2. Āmer Sāstra Bhandār, Jaipur.

There is another manuscript of Sāgār Dharmāmṛata¹ in the Śāstra Bhaṇḍār of Jaina Terāpanthi temple Jaipur which was copied in Saṃvat 1585 (1528 A.D.). This manuscript also gives the same information about the city. But in the manuscript of Vaddhamāṇa² Kahā which was copied one year earlier than the manuscript of Sāgār Dharmāmṛata, the ruler's name is Rāma Candra Solanki.

Cāksū was a literary centre in which there was a good arrangement for copying out the manuscripts and thus the town was the centre place of scholars. In the 15th, 16th and 17th century, several manuscripts were written and sent to various places of Rājasthān. Some of the manuscripts which were copied in this town are follows :—

- (1) Upāsakādhyayan³ of Vasunandi was copied in Saṃvat 1623 (1566 A.D.). At this time the town seems to have come under Āmer as name of the Ruler has been named as Bhārāmalla.
- (2) Ṣaṭ Pāhud⁴ with the commentary of Śrutasaṅgar was copied in the year 1537 A.D. The manuscript exists at present in the Āmer Śāstra Bhaṇḍār, Jaipur. This was also got written by Nāṭhamal.
- (3) After eight years the above work⁵ was again copied in 1545 A.D. in the Pārśvanātha temple under the guidance of Mandalācārya Dharmacandra.

1. मङ्गलाचार्यश्रीधर्मचन्द्राम्नाये खंडेलवालान्वये चपावतीवास्तव्ये रावश्रीरामचन्द्रसोलकीराज्ये पाटणी गोत्रे साह कान्हा इदं शास्त्रं लिखापित ।
2. संवत् १५८४ वर्षे चैत्र सुदी १४ शनिवारे पूर्वपक्षे श्री चपावतीकोटे श्री सप्रामस्य राज्ये राइ श्री रामचन्द्रराज्ये ।
3. संवत् १६२३ वर्षे पौष वृदी २ शुक्रवासरे श्री पार्श्वनाथचैत्यालये गढचपावतीमध्ये महाराजाधिराज श्रीभारमलकछवाहाराज्ये श्रीमूलसधे बलात्कारगणे सरस्वतीगच्छे कुंदकुदाचार्यान्वये... एतेषां मध्ये इदं शास्त्रं लिखापितं शीलशालिनी देवगुरुमक्ति बहूश्रीजैसिरी प्रजिका श्रीमुक्तिवत् ।
4. संवत् १५६४ वर्षे महासुदी २ बुधवारे श्रवणपक्षे श्रीमूलसधे बलात्कारगणे धर्मचन्द्रदेवाम्नाये खंडेलवालान्वये चपावतीनगरे राठोडवशे रावश्रीवीरमराज्ये बाकलीवालगोत्रे स० तीकी भार्या दूनी. पुत्र नथमल इदं शास्त्रं लिखापित ।
5. संवत् १६०२ वर्षे वैशाख सुदी १० तिथी रविवामरे उत्तराफाल्गुनपक्षे राजाधिराजशाहभालम राज्ये नगरचपावतीमध्ये श्रीपार्श्वनाथचैत्यालये श्रीमूलसधे नद्याम्नाये बलात्कारगणे सरस्वतीगच्छे भट्टारकश्रीकुंदकुदाचार्यान्वये भट्टारकश्रीपद्मनन्दीदेवास्तत्पट्टे भट्टारकश्रीशुभचन्द्रदेवास्तत्पट्टे भट्टारकश्रीजिनचन्द्रदेवास्तत्पट्टे भट्टारकश्रीप्रभाचन्द्रदेवास्तत् शिष्यमङ्गलाचार्य श्री धर्मचन्द्रदेवास्तदाम्नाये खंडेलवालान्वये ।

- (4) Śrīpāla Carita¹ of Paṇḍit Narsena was written by Vidyā Bhuṣaṇa in Saṃvat 1632 (1575 A.D.). The city has been named both as Cātsu and Campāvati.
- (5) Dharma Praśnottora Śrāvākācāra² was copied in Saṃvat 1633 (1576 A.D.) in Ādinātha Jaina temple. Mahārāja Bhagwāna Dāsa of Āmer has been stated as a Ruler.

7. S Ā M B H A R

Sāmbhar is a very old city in Rājasthān. It is situated at a distance of 7 miles from Phulera Junction in the Ājmer Division of Rājasthān. It was the capital of Sapāda Lakṣa³ and was called Śākambhari. It is situated on the lake side, now a days is known by the name of Sambhar Lake. It was under the Cauhāna Rājput⁴ till the 12th century⁵. It remained a great political centre for about one thousand years and when Prithavi Rāja III was defeated by Mohammad Ghori, it ceased to be an independent State and fall successively into the hands of different rulers. Before the formation of Rājasthān it was under Jaipur and Jodhpur States.

In the 17th century there had been one Hindī Scholar Śāh Lohat who composed Yaśodhar Caupai⁶ in Saṃvat 1721 (1664 A.D.). He gave some description of Sāmbhar in the end of his book which runs as under.—

श्रीभागस्यैव हिंदवानपति, छत्रतिलक सुम सिरषस्यो ।
 सामरि नरेस राजे तखत, बखत दसु दिसउ धरयो ॥८॥
 मही झडोल मेर सम राव, दिन दिन बघी चौगिनी भाव ।
 चद सूर धर सेष महेस, ती लग राज भोगवो देस ॥९॥
 धर धर बृधि वधावा होइ, कान पड्यो नविसुन जे कोई ।
 तिनके राज सुखी सब लोग, जानै पान फून रस भोग ॥१०॥

In the Saṃvat 1786 (1729 A.D.) Ādipurāṇa⁶ of Jinasenācārya was copied by Ghisilāl,

1. Āmer Śāstra Bhaṇḍār, Jaipur.

2. Ibid.

3. Rājputānā kā Itihāsa by G. S. Ojha. p. 2

4. Praśasti of Harṣanātha Mandir of Śekhāwati of 973 A.D.

5. Āmer Śāstra Bhaṇḍār, Jaipur.

6. Ibid.

8. SĀNGĀNER

Sāngāner, an old town of the former Jaipur State is 8 miles from Jaipur City. Before the foundation of the Jaipur City, it was a prominent business and literary centre of Rājasthān. It remained under the Rulers of Āmer. There is a Jaina temple called temple of Sanghījī which was constructed in the 12th century. This temple was a seat of literary activity. There were also other Jaina temples, manuscripts of which were transferred to Śāstra Bhaṇḍārs of Jaipur.

From 16th to 19th century the town remained a centre of literary activity. It was the birth place of several poets and scholars such as Khuṣāl Canda Kālā (17th century), Jodhrāja Godīkā (17th century) Kīśana Singh (18th century) etc. etc. Brahma Rāymalla, a 16th century poet, settled down here and composed some Hindi works. He describes Sanganer in his Bhaviṣya Datta Kathā about as under :—

देश दूहाहड सोमा चली, पुजै तहा आलि मण तरणी ।
 निर्मल तल नदी बहु फिरे, सुख से बसे बहु सांगानेरि ।
 चहु दिमि बग्या मला बाजार, भरे पटोला मोती हार ।
 भवन उल्लुग जिनेश्वर तणा, सोभे चंदवा तीरण चणा ।
 राजा राजै भगवतदास, राजकंवर सेवहि बहुतास ।

Kishan Singh, a poet of 18th century lived here and wrote Kriyā Koṣa¹ in the year 1727 A.D. His other works are Punyāsrava Kathā Koṣa, and Caubisa Daṇḍaka, etc. Poet Hemarāja also lived here for some time and after-wards he went to Kāmā where he composed Dohā Śataka.

1. सत्रहसै सबत् चौरासिया सु भादों मास,
 वर्षा रिति श्वेत तिथि पुंगो रविवार है ।
 सतिविषा रिषि छति नाम जोग कुम्भ,
 समिस्थंघ को दिन समूहरत प्रति सार है ।
 दूहारह देश जानं बसै सांगानेरि धानं,
 जैसिह सवाई महाराज निति बार है ।
 ताकै राजसमै परिपूरण की इह कथा,
 मय्यन के हिरदै हुलास देनहार है ॥

In the 17th century Jodhrāja Godikā was a prominent scholar. He wrote more than 10 works in Sāṅgāner. He wrote a good description of Sāṅgāner¹ in his *Pravacanasaṅg* (1669 A.D).

The town was also centre of social reforms. The Terāpanthī sect among the Digambaras flourished here under the patronage of Amarcanda Godikā. Pannālāl who wrote *Terā Pantha Khāndān*, described the beginning of Ter. pantha in the following way:-

एहले एक दिगबर जानो, तार्त श्वेताम्बर निकसानो ।
तिन मे ईकमि मई अति मारी, सो तो सब जानत नरनारी ।
ताही माहि बहसि अब करके, तेरहपथ चलायो अडि के ।

9 S Ā G W Ā R Ā

Sāgwārā is a town in the Dūngarpur District and is situated 26 miles south-west of the Dūngarpur City. It was the seat of the Jainas in that area and the Rulers of Dūngarpur were the patrons of Jaina religion. Dūngarpur and Sāgwārā were therefore centres of the Jaina literary activity. The installation ceremony¹ on Bhaṭṭāraka Gādī of Bhaṭṭāraka Dharmakīrti was performed here. He wrote *Praśnottara Srāvakācāra*, *Pārśva Purāna*, *Sukumāla Carita* and *Mūlācāra Pradīpa* etc. Bhaṭṭāraka Sakal Kīrti² composed *Ādinātha Purāna* here.

1 सत्रहवें छविस मुम, विक्रम साक प्रमान ।

अरु भावो मुदि पचमी, पूरन ग्रन्थ बखान ॥

मृनय धरमहि सुख करन, सबन भूपति मिर भूप ।

मागस्यध जयस्यध मुव, रामस्यध मुख रूप ॥

ताके राज मु चैन मी, कीयो ग्रन्थ यह जोष ।

सागानेरि सुयान मे, हिरदे धारि सुबोध ॥

जो कह मेरी चूक ह्वै, लीज्यो सत सुधारि ।

वरण छद को देखि के, गुण ओगुण सुविचारि ॥

यहा मिश्र हरिनाम जो, रहौ सदा सुख रूप ।

ताकी सगत जो करी, पायो काव्य सरूप ।

1. Bhaṭṭāraka Paṭṭāvali of Śāstra Bhaṇḍār, Udaipur.

2. Sakal Kīrti Rāsa of Śāstra Bhaṇḍār, Udaipur.

haṭṭāraka Śubha Candra wrote his Pāṇḍava Purāṇa¹ in the year 1551 A. D. in this city. Besides several manuscripts which were copied in Sāgwarā are at present preserved in the various Grantha Bhaṇḍārs. Some of the manuscripts written in this town, are as follows :—

- (1) Jiwandhar Rāsa¹ was copied in the year 1582 A.D. by Brahma Śekhar for his own reading.
- (2) Śabdārṇava Candrikā² of Bhaṭṭāraka Devendra Kīrti was copied in the year 1556 A.D. by Brahma Tejapāla.
- (3) Śadāvaśyak was got written by some Guna Candra in 1582 A.D. for his own reading.
- (4) There is a manuscript of Harivaṇṣapurāṇa in Udaipur Grantha Bhaṇḍār which was written here in the year 1628 A.D. A Gutakā now in Śāstra Bhaṇḍār, Ajmer was also written here in 1635 A.D.

A letter³ of historical importance was written in the year 1596 A.D. by Ācārya Guna Candra. Another such letter⁴ was written by the same Ācārya in which it is mentioned that Ācārya Sakal Candra established the Bhaṭṭāraka Gāḍi in this town.

10. M E R T Ā

Mertā is an old town of Rājasthān. In Saṅskṛit it has been named as Mandāntak. According to the inscription of Vikram Samvat 894 Mertā was made a capital by the 8th predecessor of Nāgabhatta of Bāuk who was ruler of Māṇḍava. There are two inscriptions of the 12th century here. Though they are newly constructed but some of the images installed there are of the 14th century. Several manuscripts were written here and at present they exist in the various Bhaṇḍārs. Some of them are as follows :—

- (1) Harivaṇṣapurāṇa of Jinasenācārya was copied in the year 1516 A.D. This is at present in the Grantha Bhaṇḍār of Jaina Temple, Pāṇḍī, Jaipur.

1. Āmer Śāstra Bhaṇḍār, Jaipur.

2. Śāstra Bhaṇḍār Sambhavanātha Temple, Udaipur.

3. to 5. Ibid.

- (2) In the year 1535 A. D. Ṣaṣkarma Granthāvacūri was copied in Mertā city. Rājādhirāja Viramdeva was the Ruler at that time. The manuscript is at present in the Parśvanātha Gyāna Bhandār Pāṭān.
- (3) Anuvrata Ratna Pradīpa¹ was written in the year 1538 A.D. by Muni Pūnya Kīrti. Mālde Rathore was the Ruler at that time.
- (4) Nandī Sūtra was written in the year 1572 A D. by Caudharī Jodhpurā and at present exists in the Khambhāta Bhandār.
- (5) Saubhāgya Pancamī Kathā² which was composed by Kanak Kuśala and was revised by Pandit Padma Vijay and Bhīma Vijay in the year 1598 A D was copied in the same year by the three scholars at the request of Vinajung Sundar.
- (6) Samyaktva Kaumudī was written in the year 1554 A D. by Gyāna Tilak pupil of Karma Tilak for himself. This manuscript is at present in the Āmer Śāstra Bhandār Jaipur.
- (7) Vaiyākaraṇa Bhusanāṃ³ was written in the year 1770 A D by Sundar Vijay and Mahīpāla Carita³ was also copied in the year 1738 A D.

The City was also known by the name of Mertā Garh and has been referred to by the same name in many manuscripts, two of which are as follows –

- (1) Risi Prakaranam⁴—it was written in the year 1551 by Caritrodaya.
- (2) Dīwālī Kalpa⁵ was copied by Muni Jaysingha in the year 1619 A D

Thus from the above references it may be stated that Merta was once remained a great literary centre.

EDUCATIONAL CENTRES

The importance of the Jaina Grantha Bhandārs is not only from the historical and literary point but they are equally important from the educational point also. These Grantha Bhandārs were great educational centres also. In the big

1. Śāstra Bhandār, Chāni.

2. to 4. Ibid.

5. Brihad Gyana Bhandār, Jaisalmer.

centres like Āmer, Ajmer, Jaisalmer, Nāgaur, Sāgwāra, Bīkāner, there were arrangement for imparting education to the adults and children. After primary education the students were taught Prākṛit and Saṃskṛit. At least for every Jaina child, primary education was socially compulsory and after completing this education, the students used to read Grammar, Koṣa, Kāvya, Dramas and books of Philosophy. The books on Grammar, Koṣa and Kāvya were not restricted to works written by Jaina authors only, but the famous books on Grammar like Sāraswata, Siddhānta Candrikā, Kātantra Rūpamālā etc were also read. In lexicography, the books like Amar Koṣa and Nāmamālā of Dhananjaya were taught. In the Kavya literature, the Kāvya's written by poets like Kālidāsa, Bhārvi, Harśa etc. were often studied.

In this respect the services of Bhaṭṭārakas like Śubha Candra² (1393 to 1450 A.D.), Jina Candra (1450 to 1514 A.D.), Prabhā Candra (1514 to 1523 A.D.), Sakal Kīrti (15th century), Śubha Candra (16th century) Gyāna Bhūsaṇa (16th century), Devendra Kīrti (17th century) etc are remarkable. They were the main propagators of education. Under each of them there were hundreds of students getting education. Like Bhaṭṭārakas, Ācāryas also rendered same services towards 'enhancement of education.' There were hundreds of students under Ācārya Hema Candra receiving the education on various subjects. There was no systematic or classwise education but the students were educated on the basis of books.

In the Grantha Bhaṇḍārs, there are thousands of manuscripts which were presented to their Heads, so that they may be used by the students. Some of them are given below —

- (1) Candra Prabhā Carita³ of Śubha Candra was presented to Ānanda Rāma for Bhagwāndāsa, the pupil at the Śāstra Bhaṇḍār of Lālsot in the 18th century.
- (2) Jīwandhar Carita⁴ of Śubha Candra was presented to Paṇḍit Padāratha for his study in the year 1579 A.D. at Sāṅkhanā Village by Sekha son of Śāh Udā.

1. The History of Rājputānā by G.S. Ojha Vol I p. 20

2. Bhaṭṭāraka Sampradāya by V.P. Johrapurkara

3. Āmer Śāstra Bhaṇḍār, Jaipur Prasasti Sangrah p. 8

4. Ibid p. 15

- (3) Pradyumna Carita of Som Kīrti was written by Ācārya Devendra Bhūṣaṇa for his own study and his pupils Dayā Candra, Vardhamāna Vimaldāsa, Daulatī Rāma, Risabha Dāsa, Gulab Canda, Bhagwāndāsa, Vīra Dāsa, Motī and Jagjīwan etc. in the year 1667 A.D. The manuscript is available in the Āmer Śāstra Bhaṇḍār at present.
- (4) Paṇḍit Śīromaṇi Keśodsāa got written from Shri Kāyastha Puranmala for his study, the manuscript of Bhaktamar Stotra Vritti¹ in the year 1579 A.D.
- (5) Padma Purāṇa of Raidhu was presented to one Jindo's wife by Śāh Agarmalla for her study. The manuscript was written by Paṇḍit Keso in the year 1599 A.D. at Rohtak. The manuscript is at present in the Āmer Śāstra Bhaṇḍār, Jaipur.
- (6) Srāvakācāra of Laxmī Candra was copied by Naina Sāgar for the study of Keśārī Singh at the Śāstra Bhaṇḍār of Jaina temple Pāṭodī Jaipur.
- (7) Yaśodhara Carita² of Brahma Jinadāsa was copied at Udaipur by Paṇḍit Rūpacanda for his own study in the year 1769 A.D.
- (8) Sāvaya Dhammadohā Panjikā³ was written for the study of Paṇḍit Laxman in the year 1498. He was the pupil of Bhattāraka Mallī Bhūṣaṇā.
- (9) Bharat Bāhubalī Carita⁴ in Hindī was written in Saka Saṃvat 1614 for the study of Sanghavi Bhojānī.

In this way there are so many manuscripts which were written for the Sādhus and their disciples. This system of presentation of the manuscripts to the monks and the students continued for a long time and thousands of the manuscripts

1. Āmer Śāstra Bhaṇḍār, Jaipur Praśasti Sangraha p. 44

2. Āmer Śāstra Bhaṇḍār, Jaipur.

3. Bhaṭṭārkiya Sampradāya p. 197.

4. Ibid. p. 286.

had been collected only due to this system. Thus we can say that the Grantha Bhaṇḍārs gave much help in the spread of education and at one time they remained the pillars of education.

MATERIAL FOR ART AND PAINTING

The Grantha Bhaṇḍārs of Rājasthān are equally important for illustrated manuscripts. The Jaina monks and Srāvakas both took great interest in beautifying the manuscripts. They were the lovers of art and painting. These illustrated manuscripts are useful for a study of the History of India miniature and paintings. There are three kinds of illustrated manuscripts namely those of palm leaves, paper and cloth. Besides these three main kinds, there are also wooden plates which have some coloured paintings. Illustrated palm leaf manuscripts are found only in Jaisalmer Bhaṇḍārs while the other kind of illustrated manuscripts are found in several Bhaṇḍārs and mainly in the Bhaṇḍārs of Jaipur, Mozmābād, Ajmer, Nāgaur, Bharatpur, Baswā and Būndī. Though there is not a big number of the illustrated manuscripts yet the material which is found in these Bhaṇḍārs of Rājasthān are sufficient to establish the importance of the Bhaṇḍārs regarding paintings and miniature.

PALM LEAF MANUSCRIPTS

In preservation of early paintings on palm leaves, the Jaisalmer Bhaṇḍār is the foremost one. Though this Grantha Bhaṇḍār was established in the 16th century the collection of the illustrated manuscripts throws light on the art of painting from the 12th to the 16th century. There are 35 illustrations in all and the 2 illustrations which are related to Assembly Hall of Jinadutta Sūri clearly shows that the old system of paintings of Elora gradually developed further. There are good many illustrations on the mixture of Budhistic and Jaina paintings. The illustrations on the life of Lord Neminātha reveal that the painters of the 12th century were not limited to the paintings of the portraits only but they were expert also in making other paintings. The most wonderful painting which has been found on the palm leaves relates to the illustration of Lotus Creeper. The date of this painting must be about 12th century. The system of this Patrika is just like the painting in Bharat and Bāhubāli Cand, but there is some special art in the ornaments. In one of the paintings, two ladies are shown enjoying boating'.

In the Jaisalmer Bhaṇḍār there is an illustrated manuscript of Kālikacārya Kathānak written on paper. The painting of this manuscript are extra-ordinarily beautiful. It contains folios only from 113 to 146. The folios from 1 to 111 relate to Kalpa Sūtra which is also fully illustrated. One manuscript of Kalikācārya Kathā written in silver ink is also illustrated. It has only 15 paper folios.)

There is another copy of Kalpa Sūtra which is written in silver ink and is full of paintings. A paper manuscript of Kalpa Sūtra written in golden is also fully illustrated. This was written in 1467 A. D. In the Thaharuśāh Bhaṇḍār of Jaisalmer, there is one manuscript of Kalpa Sūtra on palm leaves which was written in the year 1462 A. D. It was copied by the Minister Vacakera.

Besides the fully illustrated manuscripts following are the other illustrated plates which have been placed in the Jaisalmer Grantha Bhaṇḍārs :—

1. There is one plate in which five ceremonies of Lord Mahāvīra have been depicted.
2. There is one plate in two parts on which lives of all the 24 Tirthankaras have been illustrated.
3. In one plate 'Jal Kriḍā' i. e. Water play has been shown. This plate is important from the point of animal study. In one portion of the plate fourteen dreams have been shown.
4. There is a life history depicted on one plate relating to Lord Ādinātha. It has been divided in two parts. In one part Lord Ādinātha after refusal of presents of elephants houses and ladies has been shown accepting the juice of Sugar, cane only. In the second part of the plate Kings like Nemi and Vinami are asking for wealth and money from Lord Ādinātha.

The Bīkāner Grantha Bhaṇḍār also have some illustrated Patrikās written on scroks like Horoscopes. There is one illustrated circular letter which is 72 ft. in length and is preserved in the collection of Abhaya Jaina Granthalaya. This gives complete description of the Udaipur City. It has been prepared in an artistic way. There are another two illustrated circular letters which were issued from Bīkāner. The first letter was prepared in the year 1744 A.D. In this letter a Parśwanātha Jaina temple has been painted with three Śikhars. Zorawar Singh, the

Mahārāja of Bīkāner has been also shown in the painting. It is of 97½" x 9" size. The other illustrated letter was written in Samvat 1798 (1741 A.D.). It is an invitation letter sent to Jina Saubhāgya Sūri. The letter is 97 ft. in length and 11" in breadth. It is also a good painting.

Besides these two Grantha Bhandārs mentioned above, other Bhandārs of Rājasthān also contain illustrated manuscripts written on paper, maps and other illustrated material on cloth and a few paintings on wooden plates. A brief description of some of them is as follows :—

- (1) There is a manuscript of Ādipurāṇa written by Kavi Puṣpadanta in the 10th century. This manuscript was copied in the year 1404 A. D. On the 14th folio of this manuscript there is a painting of Marudevī, mother of Lord Ṛisabha Deva, the first Jaina Tirthankar seeing sixteen dreams. The colour is still in good condition and it has been drawn on pure Indian style. The manuscript is in the Āmer Śāstra Bhandār, Jaipur.
- (2) The other fully illustrated manuscript written on paper is also Ādipurāṇa of Puṣpadant, an Apabhraṁśa poet of the 10th century. The manuscript is preserved in the Śāstra Bhandār of Jaina Terāpanthī temple of Jaipur. The most striking aspect of its composition is the enlarged pictorial area which extends horizontally in some cases to cover the entire length of the folio. The Persian convention of vertical penals was not adopted in these paintings. The back ground colour used is a bold lacquer red, and the other colours being confined to white, black, yellow, Jasmine and green.

In the words of Dr. Moti Cand in the treatment of the human figures, the stylistic distortion associated with the Western Indian School is noticeable, yet the movement is more dynamic and vigorous, the lively poses, mudras and general postures all adding to the flow of the narration. The drawing is angular, characterised by arched eye-brows, pointed nose, exaggerated chest and thin waist, the father eye protudes into space the end of the nearer extending to the ear.

The dresses of both men and women are simple and show a little variation. The women wear Choli, Chequered sari, a skirt and Chaddar. Their ornaments consist of heart shaped tiara, circular earrings, torque Churis, sismanya, Chudamani, necklaces and circular tilak on the forehead. Turban, Dupatta, chequered or striped dhoti are the dresses of the men.

Such a big illustrated and painted manuscript is not available any where. There are several paintings of the war and scenes of battle. The soldiers having swords in their hands are riding horses, elephants, chariots or marching on foot. They are wearing turbans on their heads and dupaṭas in their bodies.

Thus the significance of this manuscript for the history of the Indian painting is great, in as much as it indicates the important changes that were taking place in the indigenous traditions of Western Indian painting during the 15th and 16th centuries.

- (3) The Ādipurāṇa written by Ācārya Jinasena in Saṃskṛit is also illustrated and exists in the Śāstra Bhaṇḍār of Terāpanthī Jaina temple, Jaipur. The manuscript was written in the year 1606 A.D. i.e. 66 years after the painting of the manuscript mentioned in item 2. This manuscript contains more than 200 illustrations which are also fully based on the text. The style and drawings are to a great extent similar to the Ādipurāṇa of Puṣpadant but the beauty and refinement which are seen in that manuscript do not exist in these pictures. Some of the illustrations are only negative and in some paintings only a part of space has been left vacant. They are incomplete also. It appears that in the midst of the work either the painter died or the person who was interested in such work expired.
- (4) Illustrated manuscripts of Yaśodhara Carita are found frequently in the Jaina Śāstra Bhaṇḍārs of Jaipur, Mozmadabad and Nāgaur. Except Mozmadabad Bhaṇḍār all other illustrated manuscripts are on the work of Sakal Kīrti written in Saṃskṛit and illustrated manuscripts of Mozmadabad are of Apabhraṃśa works written by Puṣpadant & Raidhu.

Yaśodhara Carita¹ relating to the Śāstra Bhaṇḍār of the Jaina temple Paṇḍit Lūṇakaraṇḍi of Jaipur is a manuscript of the year 1731 A.D. It was got illustrated by the founder of this temple namely Paṇḍit Lūṇakaraṇḍi himself. The first painting of the manuscript belongs to him in which he has been shown with his pupil Khīṇvasīji. The manuscript contains 37 illustrations. Some of them are of the full size of the folios i.e. 11" x 4½" while others are on half of the portion of the manuscript. All the paintings are artistically depicted.

1. पंडित श्री गोवर्धनदासजी तत् शिष्य पंडितजी श्री टोडरमलजी यसोदरचरित पुस्तकं चटपितं ।

The manuscript of Yaśodhara Carita of Pārśvanātha Jaina temple of Jaipur is also fully illustrated. The date of writing the manuscript is not given but as the manuscript was copied for Paṇḍit Ṭoḍarmal who was a great scholar of 18th century, so it can be said that the date of manuscript is the 18th century. There are 55 illustrations in the manuscript, some of them are on full sheet while the others are on half sheet.

The dresses of the men are turbans of Moghul style having 'Kilang' in it, with earrings and necklaces in the ears and necks respectively. In the body they have 'angarkhi' some time chequered and some times plain coloured only. The angarkhi is encircle by a small Dupattā tied in the waist.

The women are dressed with a thin sari of various types such as chequered and coloured of transparent nature. They have put on a Choli and Lehanga. Their ornaments are earrings, nose rings, necklaces and bangles etc.

There are two manuscripts of Yaśodhara Carita fully illustrated in Mozmaḥāda Śāstra Bhaṇḍār. Both are in Apabhraṃśa language written by Kavi Puspādanta and Raidhu. Out of two manuscripts one is incomplete. The paintings used in these manuscripts are similar to those of Ādipurāna. All the paintings are very beautiful and represent pre-Moghul art. The colour used in them is of such a permanent nature that they look as if they are painted today.

A fully illustrated manuscript of Ājityavāra Kathā of Bhāu Kavi written in Hindī exists in the Jaina Śāstra Bhaṇḍār of Ajmer. This is the first illustrated manuscript which is based on a story written in Hindī. The manuscript is of 18th century and contains more than 25 illustrations. All the paintings are duly influenced by art of the post-Moghul period.

The Bhaktāmar Stotra preserved in the Jaina temple of Terāpanthī is an illustrated manuscript written in the year 1826 A D. It contains 48 paintings. Though the art used in these paintings is of later century, the colour and drawings are full of life. All the paintings are fully based on the text **whatever is written in a particular stanza has been fully explained in the paintings.** Even without reading of the original stanzas, the sense depicted in the paintings can be understood easily.

The another Bhaktāmar Stotra is in the Śāstra Bhaṇḍār of Bharatpur. It was written and painted in Bharatpur 23 years earlier. The paintings, designs and colours are similar to those preserved in the manuscript in the Jaina temple Terāpanthī. It appears that this manuscript was first written and then copy of illustrated manuscript of Bhaktāmar Stotra of Jaipur was made later on.

Besides the illustrated and painted manuscripts there are several manuscripts written in golden and silver ink. Such manuscripts though not available everywhere, are not very rare and can be seen in Grantha Bhaṇḍārs of Jaisalmer, Jaipur, Ajmer, Nāgaur, Bharatpur etc. In the Digambara Bhaṇḍārs we find the copies of Bhaktāmar Stotra and Tattvārtha Sūtra mostly while in the Śwetāmbar Bhaṇḍārs the illustrated manuscripts of Kalpasūtra. The Kalpasūtra manuscripts, written in golden ink are also in the collection of the Digambar Bhaṇḍārs. There are two manuscripts in the Grantha Bhaṇḍār of Baswā. Some of them have artistic designs and beautiful borders. The borders in some of the manuscripts in the Śāstra Bhaṇḍār of Nayā Mandir, Jaipur, in which every folio of the manuscript is decorated with colourful borders, are excellent.

Among the newly discovered illustrated manuscript is a Gutkā containing small works written both in Saṃskṛit and Hindī. It was written in the year 1789 A.D. Originally this Gutkā belonged to the Grantha Bhaṇḍār of Ādinātha temple, Būndī but at present it is in the possession of Śrī Kesarimal Gangwāl of the same place. There are 72 paintings in the manuscript. All the paintings are influenced by the Moghul Art. Men are shown wearing turban with Dupaṭṭā and Dhoti. They are putting on various ornaments like Necklace etc.

The sādhus are shown naked having one wooden pot called Kamandalu in their left hand and Pichī in their right hand. The sādhus other than Jains are painted in various dresses. Some are having beard and Jaṭā on their head.

Animals such as Lion, Bear and Monkey are painted in the same colour as they are found.

There are paintings of various of marriage ceremonies beginning from bethrothal where a Paṇḍit is performing Tilak Ceremony on the forehead of bridegroom. In the marriage mandap, the bridegroom is shown. One man and lady are sitting by their side. In other paintings, the bridegroom is shown taking bride bound with red rope. There was purdāh system during those days.

In the Śāstra Bhaṇḍār of Pāṇḍya Lūṅkaraṇī there are individual pictures painted either on cloth or on paper. Some paintings pertain to the Mantra Śāstra while others are of Gods and Goddesses. Some of them are Jwāla Mālīnī, Bhairava, Padmāvatī, Padmaprabha, Kālikadevī, Narsinghavatār, Gaṇeśa, Dhārṇendra Padmāvatī etc. These are on paper.

TREASURE HOUSES OF EARLIEST WRITTEN MANUSCRIPTS

The importance of these Grantha Bhaṇḍārs are not only that these have thousands of manuscripts, but also on the basis that these Bhaṇḍārs are the centres

for earliest written manuscripts, whether the manuscript is on palm leaves or on paper. The Jaina Grantha Bhaṇḍārs possess earliest written manuscripts. The earliest manuscript written on palm leaves is of Saṃvat 1117 i.e. 1060 A.D. The name of the manuscript is Ogha Nirjukti Vratī composed by Dronācārya. The original book is in Prākṛit while the commentary is in Saṃskṛit. The Praśasti of the manuscript is as follows :—

सवत् १११७ मगल महाश्री ॥छ॥ पाहिनेन लिखित मगल महाश्री ॥छ॥

Now we shall give some important Praśastis from the year 1060 A.D. to 1457 A.D. available in the Grantha Bhaṇḍārs of Jaisalmer and written on palm leaves.—

- (1) Pancasāra Prakarana Laghu Vratī : The manuscript was written in the year 1064 A. D. by Jasodhara. It is preserved in Brihad Gyāna Bhaṇḍār, Jaisalmer. The praśasti runs as under —

सवत् ११२१ ज्येष्ठ सुदि ११ बुधदिने जसोधरेण लिखितम् ॥

- (2) Kuvalayamālā Kathā of Udyotan Sūri was written in the year 1082 A.D. The work is in Prākṛit and has 254 folios of 25½" x 2" size. In the Praśasti only name of the year has been mentioned.

सवत् ११३६ फाल्गुन वदि १ रविदिने लिखितमिद पुस्तकमिति ।

- (3) Kāvyaḍarśa of Kavi Dandi was copied in Saṃvat 1161 i. e. 1104 A. D., in the month of Bhādrapad. The manuscript is upto the third Pariccheda.

इतित्यशयकवेराचार्यदण्डिनः कृती काव्यादर्शं बु करदोषविभागो नाम तृतीय. परिच्छेद. ॥ सवत् ११६१ भाद्रपदे ।

- (4) Āvaśyaka Nirjuttī of Bhadrā Bāhu in Prākṛit was copied in the year 1109 A.D. by Lihavaha. Mahārājā Jaya Singh Deva was the ruler at that time. The Praśasti is as follows :—

सवत् ११६६ पौष बुदी ३ मगलदिने महाराजाधिराजत्रैलोक्यगडश्रीजयसीधदेव-
विजयराज्ये लिहवेहेन लिखित ।

- (5) Guru Parvāḍī of Palha Kavi is a manuscript of the year 1114 A.D. written in Pattan City under the rule of Jaisingh Deva. This manuscript was copied by Brahma Candragani. This work is Apabhraṃśa and is still unpublished. The Praśasti is as follows :—

संवत् ११७१ वर्षे पत्तनमहानगरे श्री जयसिंहदेवविजयराज्ये श्री खरतरगच्छे योगीन्द्रयुग-
प्रधानवसतिवासिनां श्रीत्रिनदलसूरीणां शिष्येण ब्रह्मचन्द्रगणिनां लिखिता ॥ ॐ ॥
शुभं भवतु । ॐ श्री पराशरनाथाय नमः ॥

- (6) In the year 1128 A. D. Vipāka Sūtra Vratī of Abhaya Devācārya was written by the copyist Sodhala in the Anhila Pattan. The praśasti is as follows :—

संवत् ११८५ ज्येष्ठ सुदि १२ शुक्ले दिने श्रीमदणहिलपाटने लेखक सोढलेन
लिखितमिति ।

- (7) An another manuscript of Vipāka Sūtra was written in the year 1129 A. D. at Anhila Pattan. The manuscript contains folios 259 to 285 of 29½" x 2½" size. The praśasti given at the end of the manuscript is as follows :—

संवत् ११८६ आश्विन सुदि ३ मीमे । अद्यह श्रीमदणहिलपत्तने ।

- (8) In the year 1135 A.D. Jaya Kīrti Sūri's Chandonuśāsana was written. It is in Sanskrit.

संवत् ११६२ आषाढ सुदि १० गनी लिखितमिति ।

- (9) In the year 1138 A. D. Bhagwatī Sūtra Vratī of Abhaya Devācārya was written by Bandī Rāja. It contains 225 folios of 26" x 2½" size. The praśasti is as follows :—

संवत् ११६५ आश्विन सुदी ६ शुक्ले लिखितं च लेखक बदिराजेन ।

- (10) Praśna Vyākaraṇa Sūtra Vratī by Abhaya Devācārya was written by Kaparda son of Cānda Harī in the year 1144 A.D. at Munḍahāṭā village. The praśasti of the manuscript is as follows :—

संवत् १२०१ वैशाख वदि १२ मुण्डहाटाग्रामे चाण्डहरिसुतेन लेखक कपर्देन नामा घम्म
कथासग वृत्ति लिखितमेतत् मगलं महार्थी ।

- (11) The famous Paum Cariya of Ācārya Vimāla Sūri is a manuscript of the year 1147 A. D. written under the rule of Jaysingh Deva. This is the earliest manuscript of this work so far available in any of the Grantha Bhandār. The praśasti of the manuscript is as follows :—

संवत् ११६८ कार्तिक वदि १३ ॥ छ ॥ महाराजाधिराजश्रीजयसिंहविजयदेवराज्ये
भृगुकच्छसमवस्थितेन लिखितेय सिल्लणेन ।

- संवत् १२०७ वर्षे सुदि १४ गुरौ अद्य ह श्रीवटपत्रे कदड श्रीवोसरि प्रतिपत्तौ संवेगरगशाला
पुस्तक लिखितमिति ॥६॥

- सवत् १२१२ चैत्र सुदि १३ गुरो अष्टमे श्रीभ्रजयमेरूदुर्गे समस्तराजावलिविराजित
परम मटारकमहाराजाधिराजश्रीविष्णूदेवविजयराज्ये उपदेशटीका लेखीति ॥छ॥

- सवत् १२१५ माघ सुदि ६ बुधे पुस्तिका लिखितमिति ॥छ॥ श्रीमत् जिनदत्तसूरिसिन्ध्याः
सज्जभाय शान्तमतिगणिन्याः पुस्तिका श्री ॥

- सबत १२१७ चैत्र वदि ६ बुधो ॥छ॥ श्री ब्राह्मणगच्छे प० अभयकुमारस्य ।

- “संवत् १२२२ पौष वदि १”

- संवत् १२२६ वर्षे द्वितीय श्रावण सुदि ३ सोमि अष्टमे मङ्गनीवास्तव्य श्री जाल्योधरगच्छे
मौढवसे श्रावसुकदेवसुते ले० पत्हेणेन लिखिता । लिखापिता च श्री गुणमद्रसूरिमि
॥॥॥ मंगलमस्तु ॥

- (18) Bhagvatī Sūtra was written in Samvat 1231 i. e. 1174 A.D. by Dhapa Candra in the month of Vaisākha. The manuscript contains 348 folios of 29½" x 2½" size. The praśasti is as follows :—

भगवई समत्ता ॥छ॥ ॐ ॥छ॥ संवत् १२३१ वैशाखवदि एकादस्यां गुरौ भपराह्णे
धराचद्रेन लिखितमिति ।

- (19) The manuscript of Vyavahāra Sūtra of Bhadrabāhu Swāmi in Prākṛit was written in the year 1179 A. D. on the 10th day of Śrāvaṇa month at Anhila Pattan by Sādhu Jina Bandhura :—

संवत् १२३६ ॥ श्रावण वदि १० शुक्रे अद्येह श्रीमदणह्निपाटकस्थितेन साधु
जिनबधुरेण कर्मअयार्थं लिखितमिति ।

- (20) The manuscript of Mahāvīrā Carita of Guṇa Candra Sūri written in Prākṛit prose and poetry is of the year 1185 A.D. The praśasti runs as follows :—

संवत् १२४२ कार्तिक सुदि १३ गुरौ ॥छ॥
विक्रम निवगयकाले बाया लहिए य बारस सएय ।
कालिय तेरसिए गुरूवासरे सोहण मुहुत्ते ।
ससारोयतरिय समत्थ परिहरिय ।
सिरवीरनाहचरिय लिहियमिए सूरणबुहेण ॥छ॥

- (21) The manuscript of Bhava Bhavanā Prakaraṇa of Maladhari Hem Candra Sūri is of the year 1203 A.D. written at Anahila Pattan under the rule of Mahārājādhirāja Bhīmadeva. The copyist of the manuscript was Mohad son of Mahīpāla who was living at Kansa village. The Praśasti is as follows :—

संवत् १२६० वर्ष श्रावण सुदि १४ गुरावद्येह श्रीमदणह्निपाटके महाराजाधिराज
श्रीमदेवकल्याणविजयराज्ये तत्पादपक्षोपजीविनि महामात्य राण श्रीचाचाकः श्रीश्री
करणादिसमस्तमुद्राव्यापारान्परिपश्यतीत्येव काले प्रवर्त्तमाने रुद्रपत्नीयश्री.....
देवसूर्यदिशेन भवभावनावृत्तिपुस्तक विषयपथके कासाग्रामवास्तव्यं लेख० मोहदपुत्र
महिपालेन भग्याक्षरे. शुद्धाक्षरैश्च लिखितमिति ॥छ॥ शुभ संवत्

- (22) Bhagvatī Sūtra Vratī of Abhayadevācārya was written in the year 1217 A. D. at Prahalādanpur. It contains 435 folios of 29½" x 2½" size.

संवत् १२७४ वर्षे प्रथमज्येष्ठ वदि ७ शुक्रे प्रल्हारदनपुरे भयवतीवृत्तिपुस्तकमलेखीति ॥

- (23) Daśavaikālika Sūtra Vratti of Hari Bhadrā Sūri was written in the year 1232 A. D. by Ṭhakur Kumār Singh of Sādhā who was related to Mālavāṇśa of Stambha Tirthanagar. There are five manuscripts written by the same scholar in the Jaisalmer Bhaṇḍār. The praśasti is as follows :—

सवत् १२८६ फाल्गुण सुदि ४ सोमे स्तम्भतीर्थनगरनिवासिना । श्री श्रीमालवंशोद्भवेन
ठ. साढासुतेन ठ. कुमारसिहेन दशवैकालिकश्रुतस्कधवृत्ति १ निर्युक्ति २ सूत्र ३
पुस्तक लेखयाचक ॥

Thus from the above praśastis written at the end of the manuscripts it is clear that earliest written manuscripts on palm leaves are available in Jaina Grantha Bhaṇḍārs. In this respect Grantha Bhaṇḍārs of Jaisalmer are only the place in Rājasthān, where palm leaf manuscripts of ancient times are available.

PAPER MANUSCRIPTS

1. The earliest written manuscript on paper has been found in the Grantha Bhaṇḍār of Digamber Jaina Terāpanthī Baḍā Mandir, Jaipur. This is a manuscript of Pancāsti Kāya of Ācārya Kunda Kunda in Prākṛit and copied in the year 1272 A.D. It was written in Yoginipur—an old name of Delhi when Gayāsuddin Balban was the emperor. The praśasti is as follows:—

सवत् १३२६ चैत्र बुदी दशम्या बुधवासरे अष्टमे योगिनीपुरे समस्तराजावलिसमालकृत
श्री गयासुद्दीनराज्ये अत्रस्थितअग्रोत्कपरमभावक जिनचरनकमल!

2. There are several manuscripts which were written in the 13th, 14th and the 15th Centuries and at present are in the collection of various Bhaṇḍārs. On the basis of this it may be concluded that before the 13th Century all the manuscripts were used to be written on palm leaves. Some of the manuscripts written on paper may be described here.

The manuscript of 'Trisasti Śālākā' Pursuṣā Carita of Hemacandra Sūri pertains to the year 1328 A.D. There is a descriptive praśasti which gives full information about the author and the date of writing.

3. In the year 1334 A.D. Uttar Purāṇa, the second part of Mahāpurāṇa of Puṣpadant was written also in Yoginipur when Mohmmad Śāh was the emperor. The manuscript was copied by Vāhad Rājadev son of Gandharava. The praśasti of the manuscript is as follows:—

सवत्सरेऽस्मिन् श्रीविक्रमादित्यगताब्दाः सवत् १३६१ वर्षे ज्येष्ठ बुदि ६ गुरुवासरे
अद्य हे श्रीयोगिनीपुरे समस्तराजावलिशिरोमुक्तमाणिक्पखचितनखरश्मी सुरत्राणश्री
महम्मदसाहिनाम्निमहीं विभ्रतिसति अस्मिन् राज्ये योगिनीपुरस्थिता अग्रोत्कान्वय
नम शशाक सा० महिपालपुत्रैः जिनचरणकमलचञ्चरीकैः सा खेतू फेरा साढा महाराजा
रुपा एतैः । सा० खेतू पुत्र गल्हा भ्राजा एतैः । सा० फेरा बीबा हेमराज एतैः धम्मं
कम्मणि सदोद्यमपरं ज्ञानावरणीयकम्मक्षयाय मन्यज्जनाता पठनाय उत्तरपुराण
पुस्तकं लिखापित । लिखित गोढान्वय कायस्थ पंडित गंधर्व पुत्र बाहडराजदेवेन ।

4. After its one year the manuscript of Kātantara Vyākaraṇa with the commentary of Vidyānandī was copied by Yasah Kirtigani pupil of Jina Candrasuri when he was staying at Devarājpur. The manuscript is at present in the Jaisalmer Sāstra Bhandār.
5. Vahad Rājdeva who was the copyist of the manuscript of Uttarpurāṇa also wrote Kriyā Kalāpa in the year 1342 A.D. at Yoginipur under the rule of same emperor Mohammad Śāh. The manuscript exists in the Āmer Sāstra Bhandār, Jaipur.

सवत् १३६६ फाल्गुनसुदी ५ शुक्रवासरे श्रीयोगिनीपुरे सुरत्राणश्रीमन्महम्मदसाहिराज्य-
प्रवर्त्तमाने काण्ठासधे त्रयोदशविषयात्रिपत्रात्रमट्टारकनयसेनः तस्य गिण्यमट्टारक
दुर्लभसेनः तस्याध्ययनाय पुस्तकमिदं प्रतिक्रमणवृत्ते लेखयित्वा दरबारचैत्यालय समीपस्थ
अग्रोत्कान्वय परमश्रावक सागिया इति पुरुषसज्जेन पाठणवास्तव्य... तोमडपुत्रेण
श्रीमनाम्ना पञ्चमुद्यापनं कृत देवगुरुणा प्रसादात् शतायुर्भूयात् पंडितगंधर्वपुत्रेण
बाहडदेवेन लिखितमिति शुभां ।

6. There is manuscript in the Sāstra Bhandār of Dhānmandi, Udaipur which was written in the year 1313 A. D. This is a manuscript of Sarwārth Siddhi of Pūjyapāda written by the same scholar Vāhad Rājadeva son of Pt. Gandharava at Yoginipur. The praśasti of the manuscript is as follows:—

सवत् १३७० पौष बुदि १० गुरुवासरे ॥ श्री योगिनीपुरस्थितेन साधुश्रीनारायण सुत श्रीम
सुत श्रावक देवधरेण स्वपठनाय तत्त्वार्थवृत्तिपुस्तकं लिखापित । लिखित गोढान्वय
कायस्थ पंडित गंधर्व पुत्र बाहडदेवेनेति ॥

7. In the Śāstra Bhaṇḍār of Khandelwāl Mandir, Kāmā there is a manuscript of Pāṇḍava Carita of Devprabha Sūri copied in the year 1397 A. D. It was copied by Vayararsena for Muniprabha Sūri. The praśasti is as follows.—

संवत् १४५४ वर्ष ज्येष्ठ सुदि सप्तमी शुक्रवारे श्री पाण्डवचरितं वयरसेणेन लिखित
महाहृडीयगच्छे श्रीमुनिप्रमसूरीणां योग्यं ॥

8. Parmātma Prakāśa of Yogindn (8th Century) exists in the Śāstra Bhaṇḍār of Pāṇḍya Lūnkaranjī of Jaipur. It is a manuscript of the year 1400 A.D.

There are several manuscripts written in the 14th and 15th centuries in the Grantha Bhaṇḍār, and one or two manuscript of this period are easily available in most of the Grantha Bhaṇḍārs.

Thus the Jaina Grantha Bhaṇḍārs are of great value from the point of earlist written manuscripts. In this respect they are incomparable to others and inspite of frequent destruction of the manuscripts there are still manuscripts from 11th Century.

TREASURE HOUSES FOR NON-JAINA WORKS

The Grantha Bhaṇḍārs are not only the treasure houses for the books written by the Jaina writers but they are also the good centres for the manuscripts written by the scholars other than Jains. The Sādhus and also the house-holders made no difference while collecting the manuscripts for these Bhaṇḍārs and they collected giving them the same importance to the manuscripts written by non-Jaina scholars also. Some of the manuscripts are also such which are available in these Jaina Bhaṇḍārs alone. In this respect the Granth Bhaṇḍārs of Āmer, Jaipur, Nāgaur, Bīkāner, Jaisalmer, Kotāh, Būndī and Ajmer are important.

The Jaina scholars not only saved the manuscripts from destruction but also wrote commentaries, Vṛttis, and Bhāṣyas on them. They translated them into Hindī and gave full support for their wide circulation.

The manuscripts relating to the subjects of Kāvya, Kathā, Vyākaraṇa, Āyurveda, Jyotiṣa and subjects of other general interest are found in good number. Manuscripts even on the religious subjects based on the Smritis, Upanisadas, Saṁhitās, Brahmanas are also available in the collection of these Bhaṇḍārs. There are about 500 manuscripts only in Jaina Śāstra Bhaṇḍār of Mandir Pāṭodī Jaipur on the above subjects.

The manuscript of *Kāvya Prakāśa* of Mammaṭa written in the year 1158 A. D. exists in the Jaisalmer Bhandār. It was written in Anhilpattan when King Kumārpāla was the ruler. The end of the book is as follows:—

समाप्तोऽयं काव्यप्रकाशः काव्यलक्षणम् । कृतीः राजानकमम्मतालकयोः । संवत् १२१५
अश्विन सुदी १४ बुधे अष्टमे श्रीमदणहिलपाटके समस्तराजावलीविराजितमहाराजाधि-
राजपरमेश्वरपरममहोदय उमापतिवरलब्धप्रासादप्रौढप्रतापनिजमृजरणागणविनिजित
शाकभरिभूपाल श्रीकुमारपालदेवकल्याणविजयराज्ये पंडित लक्ष्मीधरेण पुस्तकं
लिखापितम् ।

The manuscript is on palm leaves.

The another manuscript of *Kāvyaḍarśa* of Someśvar written on palm leaves is available in the Granth Bhandār of Jaisalmer and pertains to the year 1216 A.D. A very old paper manuscript also exists in the Āmer Śāstra Bhandār, Jaipur. One more commentary by Guna Ratan written on this book, is in the Hari Sāgar Gyaṇa Bhandār, Lohāwat-Jodhpur.

The manuscript of *Kāvyaḍānāṭya* composed by Kavi Rudrata with a commentary of Nemi Sādhu is available in Jaisalmer Bhandār. It is a copy on palm leaves of the year 1149 A.D. The end of the manuscript is as follows:—

इति श्वेताम्बरविरचिते रुद्रताजकारटिप्पणके त्रिषाध्यायः पञ्चमः समाप्तः । मंगलं
महाश्री ॥ संवत् १२०६ आषाढ वदि ५ गुरुदिने लिखितमिति । शुभमस्तु सर्वकल्याणम् ।

Another manuscript on paper with a commentary of the same scholar, Nemi exists in the Āmer Śāstra Bhandār, Jaipur.

A manuscript of *Vakrokti Jivita* of Kuttaka Kavi written in 14th Century is preserved in the Grantha Bhandār of Jaisalmer at number 328. The manuscript is written on palm leaves.

Kavyāḍānāṭya of Vāman with a commentary written by the author himself is available in the Grantha Bhandār of Jaisalmer at serial number 333. It is a palm leaf manuscript while the paper manuscript is at the Śāstra Bhandār, Nagaur. It is a manuscript of 15th Century. A palm leaf manuscript of *Kāvya Mīmāṃsā* of Rāja Śekhara written in the year 1159 A.D. is in the Grantha Bhandār of Jaisalmer. The end of the manuscript is as follows:—

इतिसिद्धो महाकविः ॥॥॥ इति राजशेखरकृतौ काव्यमीमांसायां कविरहस्ये प्रथमेऽ-
धिकरणे कालविभागो नाम समीक्षा अष्टादशोऽध्यायः ॥॥॥ समाप्तं चेदं कविरहस्यं

प्रथममधिकरणमष्टादशोऽध्यायः ॥ छ ॥ शुभमस्तु । लेखकपाठकयोः । मगसमहाश्री
॥छ॥ ॥छ॥ संवत् १२१६ फाल्गुन वदि ९ सोमदिने ॥ छ॥ ॥छ॥

Palm leaf manuscript of Alankāra Sāra Sangraha also called Udbhaṭāṅkāra of Udbhaṭa who flourished in the Court of King Jayapāla of Kashmir is available in the Jaisalmer Bhaṇḍār. It is with the commentary of Pratihārendra Rāja. The manuscript belongs to the year 1107 A.D.

Vyakti Viveka Kāvyaṅkāra of Rājānak Mahim in Saṃskṛit is preserved in the Jaisalmer Bhaṇḍār. The manuscript is on Palm leaves and is of the 13th Century.

All the Kāvyaas written by the poets like Kālidāsa, Māgha, Bhārvi, Harṣa, Halayudha, Bhāṭṭi etc., are available in the Granth Bhaṇḍārs of Āmer, Nāgaur, Jaisalmer and Bikāner. The copies of manuscripts of each such Kāvyaas are more than one and in some of the Bhaṇḍārs they reach even 20.

There is a manuscript of Raghuvāṇṣa of Kālidāsa written on palm leaves of the 14th Century in the Grantha Bhaṇḍār of Jaisalmer. Manuscripts of commentaries written by Guṇaratan Sūri, Caritra Vardhana and Mallinātha, Samayasundar, Dharma Meru and Śānti Vijay (1610 A.D.) are also in the collection of the Bhaṇḍārs of Jaisalmer, Bikāner, Jaipur and Nāgaur. Raghuvāṇṣa and Kumārsambhava, of Kālidāsa are also popular among the Jainas. In every Bhaṇḍār we find one or two manuscripts of them. There are 13 manuscripts of Raghuvāṇṣa in the Grantha Bhaṇḍār of Dīgambara Jaina Terāpanthī Mandir, Jaipur. All the manuscripts of Meghadūta with the commentary of Mallinātha are available in the collection of Abhaya Granthālāya, Bikāner.

The manuscript of Naisādhā Carita of Harṣa Kavī written in the year 1321 A. D. on palm leaves is preserved in the collection of Jaisalmer Bhaṇḍār. In the same way manuscripts of other Kāvyaas such as Bhāṭṭi-Kāvya, Kavī-Rahasya of Halāyudha with the commentary of Ravidharma and Anargha Rāghava of Murārī are available in the collection of Jaisalmer Grantha Bhaṇḍārs.

Commentary written by Prakāśavarṣa on Kirātārjunīya of Bhārvi is a rare manuscript. Prakāśa Varṣa wrote that he was a son of Harṣa of Kāsmīr. One manuscript of this is in the Jaisalmer Śāstra Bhaṇḍār. The manuscript of Jaipur Bhaṇḍār is beautiful and correct one.

There are six manuscripts of Śiśupālavadha of Māgha in the Grantha Bhaṇḍār of Terāpanthī Mandir Jaipur and one of the manuscript is of the year 1438 A.D. Even earlier manuscript of the same Kāvya exists in the Grantha Bhaṇḍār of Jaisalmer.

Kirnāwali of Udainācārya with a commentary of an unknown writer is in the collection of Āmer Śāstra Bhandār. Manuscript of Sāṅkhya, Saptatī written by Ācārya Kapila also exists in the same Bhandār. This is a manuscript dated 1370 A.D. In the Jaisalmer Śāstra Bhandār Sāṅkhya Saptatī Bhāṣya by Gaudpada is preserved. This is a manuscript of 1143 A.D. on palm leaves.

Commentary on Sāṅkhya Sapatatī called Sāṅkhyatatwakaumudī of Vacaspati Misra is also preserved in the same Bhandār and the Sāṅkhya Sapatatī of Ishwār Kṛṣṇa is also in the collection. All the manuscripts are of 11th and 12th Centuries.

A manuscript of 'Patanjala Yoga Darśana Bhāṣya' of Vacaspati Harṣa Misra and Vyās Rīṣi is preserved in the Granth Bhandār of Jaisalmer. A 12th Century manuscript written on palm leaves of Prasasta Pāda Bhāṣya also is preserved in the Jaisalmer Bhandār. In the same Bhandār we also find the following early manuscripts —

- (1) Nyāya Bindu of Acārya Dharma Kīrti with a commentary of Ācārya Dharmottarpāda. The manuscript is of 13th Century.
- (2) Commentary on Nyāya Kāndhī of Śrīdhara Bhaṭṭa written in the 13th Century.
- (3) A manuscript of Khāṇḍan-Khanda-Khādyā of Śrī Harsa of 1234 A.D.
- (4) Manuscript of Gautamīya Nyāya Sūtra Vratī written in the year 1151 A. D.
- (5) Manuscript of Nyāya Siddhānt Dīpaka with a commentary of Saśidhara is available in the Bhaṭṭārkiya Grantha Bhandār of Ajmer.

The dramas written by great poets such as Kālidāsa, Mūrārī, Viśākha Datta and Bhaṭṭa Nārāyaṇa are preserved in the various Grantha Bhandārs. In the Śāstra Bhandārs of Jaisalmer, the manuscript of these dramas are of very early dates. Some of the early manuscripts are as follows :—

- 1 A manuscript copy of Mudrā Rākṣasa Nātak of Viśākha Datta prepared in Samvat 1314 i. e. 1257 A. D. is there. It contains a commentary also. The end of the work is as follows :—

मवत् १३१४ वर्षे ली० आषाढ वदि शनी अक्षेह श्रीवामनस्थल्यां म्यित मह० देयड
सुन ठ० आमाशीतेन पुस्तकं लिखितमिति । शुभ मवत्तु लेखकपा०काना अ-येषामेव ।

2. The manuscript of *Veṇi Samhāra* of Bhaṭṭa Nārāyaṇa is of the 14th Century.
3. The manuscript of *Anargha Rāghava Nāṭak* of Murāri Kavi of the 14th Century is preserved in the same Bhandār. Another manuscript with a commentary of *Maldhāri Nārcandra Sūri* is also available in the same Bhandār.
4. The manuscript of *Prabodha Candrodaya Nāṭak* of Kṛiṣṇa Mīra is of 1261 A.D. The praśasti of the manuscript is as follows :—

सवत् १३१८ वर्षे सुदी ६ रवौ अष्टमे श्री भृगुकच्छे सा० मह० देवदत्त सुत ठ० आसादी-
त्यस्य स्वार्थे प्रबोधचन्द्रोदय नाटकं लिखितं । शुभं भवतु लेखकपाठकयोः ।

5. An old *Vāsava Dattā Ākhyāyika* of Mahākavi Subandhū written in the year 1150 A. D. exists in the Grantha Bhandār of Jaisalmer. The manuscript was written by Ācārya Yaśodhar under the rule of Govinda Candra. The praśasti of the work is as follows :—

इति महाकविमुबन्धुविरचिता वासवदत्ता नाम कथा समर्थिता ॥ सवत् १२०७ श्रावण
वदि १४ सोमे रूद्रपल्लीसमावामे राजश्रीगोविन्दचन्द्रदेवविजयराज्ये श्री यशोधरेण
आचार्याणां कृते लिखितेय वासवदत्तेति ।

6. One manuscript of 'Cakrapāniviṇṇaya Mahākāvya' of Laxmīdhara Bhaṭṭa of 14th Century is available in the Grantha Bhandār of Jaisalmer.
7. A copy of *Vratta Ratnākara* of Bhaṭṭa Kedāra copied in the 14th Century exists in the Grantha Bhandār of Jaisalmer. In the same Bhandār a palm leaf manuscript of *Līlāvati Kathā* written by Bhūsana Bhaṭṭa son of Kutuhala Kavi is preserved. It is a manuscript of 1208 A.D.

On the other subjects like Ayurveda, Jyotiṣa, Grammar and Kosa etc there is a large number of manuscripts in these Bhandārs and some of them are very early written.

Thus the study and survey of these Grantha Bhandārs are very much important not only for tracing out the works written by Jaina writers but also for works which are written by the non-Jaina scholars.

HINDĪ & RĀJASTHĀNĪ WORKS

Also for the collection of Hindī and Rājasthānī works written by non-Jaina writers, these Grantha Bhandārs are of great importance. Bhandārs situated in

villages even contain the valuable Hindi manuscripts. Manuscript of Prithavirāja Rāso, one of the most famous works of Hindi language are found in the Jaina śāstra Bhaṇḍārs of Cūrū, Kotāh and Bīkāner. In the same way the manuscripts of the famous Hindi work of Viśāl Deva Rāso were written by Jaina Sādhus and are preserved in the Jaina Grantha Bhaṇḍārs. In the Abhaya Granthālaya of Bīkāner there are nine manuscripts of this work. In the Khartargacchā Jaina Śāstra Bhaṇḍār of Kotāh, there is a manuscript of Viśāldeva Rāso of 1320 A.D.

On the work of Kṛiṣṇa Rukmaṇi Veli there are about seven commentaries by Jaina scholars. Several manuscripts of this work are found in the Jaina Grantha Bhaṇḍārs of Jaipur, Būndī, Ajmer and Mozamabad.

Rasikprīyā is also included in the collection of the Jaina Grantha Bhaṇḍārs. Hindi commentaries of Kuśāldhīra and Keśavadāsa are also preserved in them.

Two manuscripts of Jaitesi Rāso which is said to have been written on Rao Jaitesi, Bīkāner Ruler, are in Abhaya Granthālaya, Bīkāner. Various historical works such as Vachavat Vanśāvali of Kavi Śānkur and Rasa Vilāsa of Cārana are also available.

Old manuscripts of Vaitāla Paccīsī, Vilhan Carita Caupai by Delha and Vikramaditya Caupai by Lāl are also preserved in the Jaina Grantha Bhaṇḍārs.

In the same way the works written by some poets such as Kabīrdāsā, Gorakhnātha etc. are also available in the Jaina Grantha Bhaṇḍārs. There is one Guṭakā in the Śāstra Bhaṇḍār of Bīḍā Mandir, Jaipur in which small works of 35 poets belonging to Gorakhanātha sect are written.

Manuscripts of Madhu Mālī Kathā written by Śrī Caturbhujadāsa are found in these Grantha Bhaṇḍārs in good number. There is a manuscript in the of Baḍa Mandir Jaipur which contains 911 stanzas, the highest number found even in any Grantha Bhaṇḍār.

Manuscript copies of Simhāsana Battīsī written by the various authors are available in the Grantha Bhaṇḍārs of Jaisalmer, Āmer and Bīkāner. In the Grantha Bhaṇḍārs of Jaisalmer, manuscript of this work written by Sanghaviḷay in the year 1621 A. D. is available. Several manuscripts on the story of Dholāmāru is also preserved in these Bhaṇḍārs.

There is a manuscript of Mādhavānal Prabandha Kāthā written by Ganpati in the Śāstra Bhaṇḍār of Būndī. It was composed in the year 1537 A.D. and the manuscript is of the year 1596. This is a very good work in Dohā metre containing 2457 verses.

CHAPTER VI

MATERIAL FOR RESEARCH

SCOPE FOR RESEARCH IN THE JAINA GRANTHA BHANḌĀRS :

The Jaina Grantha Bhanḍārs of Rājasthān are the great store houses of manuscripts written on Palm leaves, paper and clothes. There are more than one lac manuscripts housed in these Bhanḍārs. They deal with a large variety of subjects. There is perhaps no topic on which no literature is found in these Bhanḍārs. If the Jaina scholars did not write any work on a particular topic they collected works of other scholars for the sake of study. It is a matter of great pleasure that the collection of manuscripts was made only from the point of view of collection of the best and useful material without prejudice to works by non-Jaina authors. Due to their great love for literature, thousands of copies of works written by the leading non-Jaina scholars have found place in these Bhanḍārs.

These Bhanḍārs have not been thoroughly examined so far. Their catalogues have not been prepared in most cases, and if prepared, they are not on scientific lines, Indian scholars are in dark about the usefulness of most of these Bhanḍārs. Works on Literature of Saṁskṛit, Prākṛit, Apabhraṁsa, Hindī and Rājasthānī and other allied Indian languages are in such a large number that there is great scope for research on several topics. The contribution of Jaina scholars to the Indian languages has not yet been acknowledged properly. Their contribution to every sphere of knowledge is important. It should not be regarded as merely sectarian and therefore unimportant. There are hundreds of works written in Prākṛit language. As a matter of fact the command of Prākṛit literature belong mostly to the Jaina scholars. There is a great scope for research on the various works of this language. Moreover most of the works written in this language form a part of the collection of Rājasthān Bhanḍārs and hence they are alone the proper centres for Research. Works on all subjects such as Āgama, Kāvya, Drama, Kathā and some scientific subjects are found in this language. As a matter of fact Prākṛit language was the language of the people for more than one thousand years.

To the Saṁskṛit language the contributions of Jaina scholars is also great. On every aspect of Saṁskṛit literature Jainas have written works such as Kāvyas, Stories, Purāṇas, Jyotiṣa, Āyurveda etc. From the 4th Chapter of this book it would be clear that Jaina scholars have contributed greatly to the literary activity of our country. There are also poets like Jāinaseana, Guṇabhadra, Vardhamāna Bhaṭṭāraka, Somadeva, Viranandi, Hemcandra, Sakalkīrti etc. who contributed hundreds of works to this language. There is no subject on which Jaina Scholars have not written. But if we see history of Saṁskṛit literature we shall find that their works are not sufficiently acknowledged except that a few references are given here and there. Besides original works the Jaina authors have written commentaries on works written by non-Jaina authors. The commentary on Anargha Rāghava Nāṭak by Maladhāri

Nāra Candra Sūri is one of them. The manuscripts written by the non-Jaina Scholars are safe in Jaina Bhandārs and some earlist manuscripts written by them are also preserved. There are hundreds of Kāvyaś, some of them are of high order. Campu literature written by Jaina Scholars can be compared with the works written by non-Jaina authors. In the field of scientific literature also such as Grammar, Jyotiśa and Āyurveda, the contributions of Jaina scholars are of great importance and require thorough research.

As regards Apabhraṃśa literature, mostly the Jaina works hold the field. In order to have a correct knowledge of the development of Hindi literature, works written in Apabhraṃśa have to be studied. Works written by the great poets like Svayambhu, Puṣpadant, Vira, Nayanandi, Amar Kīrti, Dhanpāl, Śricandra, Hemcandra, Dhahila and Raidhu etc., cannot be ignored as their works are masterpieces of this language. Apabhraṃśa was popular for about 6 to 7 hundred years. About 30 years ago there was a notion that whole of the Apabhraṃśa literature has been either destroyed or has disappeared. But this presumption of the scholars was made without seeing the Jaina Grantha Bhandārs. Now all the scholars have admitted the importance of this literature and are trying to study it. Besides 8 to 10 works which have been published more than 100 are still unpublished. Then there is also a great scope for research in this sphere of literature.

As regard Hindi, Rājasthānī and other provincial languages, the Jaina-scholars equally shared in the enhancement of literature. There were Jaina scholars who took initiative in writing their works in Hindi. They wrote Hindi works when writing in Hindi was looked down by the scholars. If the Svāyambhu's work "Paumcarīu" is admitted as the first Hindi poem then it was from 8th century that Jaina scholars began to serve Hindi. There are several Jaina scholars who wrote masterpiece work in those days. In the Jaina Śāstra Bhandārs of Rājasthān and and specially in the Bhandārs of Jaipur, Ajmer and Nāgaur, Bikāner and Udaipur a large literature written in Hindi and Rājasthānī language is available. These works have not been properly classified. The oldest work written in Brijbhāsa is Pradyumna Carita, written by a Jaina scholar in Samvat 1411 i. e. 1354 A. D. Older than this no work has been found so far written in Brij language. In the same way Jinadatta Carita, a work of 1296 A. D. has just been discovered in a Jaina Granth Bhandār of Jaipur. It is the first work in which date of composition is given. There are several works written by Jaina scholars on subjects like story and other allied subjects. If we count the Hindi works written by Jaina scholars, the number will not be less than one thousand. In this way there is a great scope for research on this side also. It is certain that without taking these works into consideration the true history of Hindi and Rājasthānī cannot be written and for such a research, in the Jaina Grantha Bhandārs

of Rājasthān are the centres of attraction, where works on each subject whether old or new are preserved.

As already stated the Jaina scholars who had been in Rājasthān wrote several works in Apabhramśa Prākṛit, Samskrit, Hindī and Rājasthānī. There works are preserved in good number in these Bhaṇḍārs. Most of such works are still unpublished and in some cases even their existence is not known to the scholars. In the days of political ups and downs when education was not as widespread as today, the scholars served the public by writing several works in various languages. We shall now give a description of some of the outstanding Rājasthānī authors along with their works. We will classify them as follows.—

- (1) Prākṛit and Apabhramśa Writers.
- (2) Samskrit writers.
- (3) Hindī and Rājasthānī authors.

PRĀKRIT & APABHRAMŚA WRITERS

1. PADMANANDI :

The writer of Jambu Dwīpa Pragnapti in Prākṛit was a Rājasthānī scholar. He was a descendent in the line of Veernandi and pupil of Bālanandi. The work 'Jambudwīpa Pragnapti' was written at Baran Nagar, a sub-divisional Head-quarter of Rājasthan. At that time Sakti Kumār was the ruler of Mewar. In those days Bāran was under the Mewar State. No date of its composition is given but probably it was composed in vs 805 i. e. 748 A. D¹. The author has described the prosperity and wealth of Bāran. Sakti Kumār had been stated to be the ruler of the city²

2. HARIṢENA .

Harisena was a resident of Cīṭṭor. His father's name was Goverdhana Dhakkāda was his caste which originated from 'Sri Ujapur'. Once the poet went to

1. Introduction to Purāṇa Vākya Sūci p. 67.

2. गङ्गागुणगणकलिभ्रो, शरवद् संपूजिभ्रो कलाकुशलो ।
 बायसमरस्स बहु शरुत्तमो, सतिभूपालो ॥१६६॥
 पोवस्तरणिवाविपउरे, बहुमवन विहसिए परमरम्मे ।
 गजगणसकिण्णो, घणवण्णसमाउले दिव्वे ॥१६७॥

'Acalpur' where he composed his famous work 'Dhamma Parikkhā' in Samvat 1044 (987 A.D.).¹

His work remained very popular for long and was read with great interest. Several manuscripts are preserved in the Grantha Bhandārs of Rājasthān and specially at Āmer and Nāgaur Bhandārs. The work is still unpublished.

The work is divided into 11 Sandhis in which more than 100 stories have been told. The poet was a great lover of Mewār and its beauty. At one place he has given a beautiful description.

जो सिंहिर सिंहिरि केक्कारइल्लु, सरि तडि रहट्ट जव सेयगिल्लु ।
तरु कुमुमगंध बासिम दिगत, एीसेस सास सपु एण च्छित्त ।
बूय वण कोइलाराव रम्मु, वर सर सारस वय जणिय पेम्मु ।
मिस किसलय पालायण तुटठ हस, मयरद मत्त झलिउल्ल रिणोस ।
करवद जाल किडि बिहियतोमु, वण तरु हल सउरिणगण पोसु ।
कय सास चरण गो महिसि महिसु, उच्छ वण पद रिसियरस विसेसु ।
तप्पाणंदिय दीण बेंदु, थल रिणिरिण समण गण पहिम रांदु ।
वर सालि सुगंधिय गंधबाहु, तक्खणि सक्काट्टविय सुय समूहु ।
रिणयडत्थ गाम मडिय पणसु, जणवय परिपूरिय जाम कोसु ।
रिउ जोम्य सोक्ख रजिय जणोहु, गय चोर मारि भय लद्ध सोहु ।

वत्ता

जो उज्जाराहि सोहड, सेयर मोहड, बल्ली हरहि बिलासहि ।
भणि कचण कय पुणणहि, वणण रबणणहि पुरहि स गोउर सालहि ॥

—Dhamma Parikkhā 11-1

१. इय मेवाडदेसे जणसकुले, सिग्गिउजपुर रिणाय धक्करा कुले ।
गोबडण नामे उप्पत्तउ, जो सम्मत रयण संपुत्तउ ।
तहो गोबडणामु पिय वणवह, जा जिणवर मुणिवर पिय गुणवह ।
ताई जणिउ हरिसेण गामे सुउ, सो सजाउ बिबुह कइ विस्सुउ ।
सिरि चित्तउडु कएवि भचलउरही, गुउ रिणयकज्जे जिणहर पउरहो
तहि छदालकारपसाहिय, धम्मपरिक्ख एहु ते साहिय ॥ २६.

—Dhamma Parikkhā 11-26

बिबक्कम रिण परिण कालह, भव गय वरिस सइस चउतालए ।

3. Dhanpāla :

Dhanpāla was a famous poet of Apabhraṃśa. His work 'Bhaviṣyattakahā' was first discovered by Dr. Jacobi in Ahmedābād with the help of a Jaina monk. It was published later on by Royal Academi Munich. It was also published in Gack, Orintal Series, 1923. The poet while giving his account only mentioned his caste as Dhakkaḍ and his mother and father's name¹ as Dhanasiri and Mayesar. He was proud of his knowledge so he has addressed himself as the son of Saraswatī. (सरसइ बहुलइ महावरेण). Hariṣena, the writer of Dhamma Parikkhā was also of this caste. According to the inscription of Śrī Tejpal of Delwāḍa, there is a mention of Dhakkaḍ caste. Hariṣena wrote that Dhakkaḍ caste originated from Sriujpur which seems to be the old name of Sironj, an old town in Rājasthān in the Kotāh district, now transferred to Madhya Pradeśa. But according to Dhamma Parikkhā, Sriujapur is in Mewār which has been mentioned clearly in the following line —

‘इय मेवाड देस जण संकुले गिरि उजपुर गिगय घक्कड कुले’

Bhaviṣyttakahā remained very popular among the Jains for centuries. Manuscripts of this work are found in several Bhaṇḍārs of Rājasthān. There are 10 manuscripts only in one Āmer Śāstra Bhaṇḍār, Jaipur. This shows its wide popularity. He was a 10th century scholar.

4. HARIBHADRA SŪRI :—

He was a great scholar of Prākṛit and Saṃskṛit. He belonged to Cīṭṭor. He wrote commentaries on the Anuyogadvāra Sūtra, Āvaśya Sūtra, Daśavaikālika Sūtra¹, Nandi Sūtra², Pragnāpanā Sūtra. He also wrote Anekānta Jaya Patākā³ and Anekānta Vāda Praveśa⁴ in which he not merely presented the Jaina Philosophy of Anekānta but criticised the current philosophical systems. He is also the writer of Samarāicca Kahā. It is a big romance in mixed prose and verse. His Dhūrtā Khyāna is a good satire on popular Hinduism. It is still unpublished. Haribhadra's

1 घक्कड वणि वंसे माएसरहो समुष्मविण ।

घणसिरिहो बि सुवेण विरहउ सरसह समविण ॥

—Bhaviṣayatta Kahā

1. Published in D. C. P. Series No. 47. Bombay 1918

2. Published by R. K. Sāmsthā, Ratlām 1928.

3. Published by J. G. Series, Bhāvnagar.

4. Published by Hema Candra Sabhā. Ratlām 1919-series No. 3.

other philosophical works are Yogabindu¹ and Yoga Draṣṭi Samuccaya² which is a valuable synthesis of old Jaina ideas and those of Pātañjali and Vyāsa.

5 MAHEŚVAR SŪRI :

He was also a Rājasthānī Scholar, and wrote Gyāna Pancamī Kathā³ in Prākṛit which contains 10 stories. He was a 10th century scholar. He also wrote Saṅyama Manjari Kathā⁴ in Apabhraṁśa. It is interesting to find in these books many old folk tales dressed and presented in Jaina Garb. The first work is still unpublished

SAMSKRIT WRITERS

1. SIDDHARSI

Siddharsi, pupil of Durgāswāmin was a Rājasthānī writer belonging to Mewār. He completed commentary on Updesamālā and Upmiti Bhava Prapanca Kathā⁵ at Bhilla Māla in the year 905 A.D. It is as much a work of Philosophy as of poetry and is one of the finest allegories. His other work is Candra Kevali Carita. It was composed in the year 917 A.D. i.e. 12 years after Upmiti Bhava Prapanca Kathā

2. Āśādhar

Originally Āśādhar was a Rājasthānī scholar and Mandalgarh was his birth place⁶. But due to continuous attacks of Śahabuddin Gauri, he was compelled to leave Rājasthān and settled at Dhārā Nagari. He was one of the greatest

1. Published in J.D.P.S. Series, Bhāvnagar, 1911

2. Published in D.C.P. Series No. 12 Bombay 1913.

3. Brahad Gyān Bhaṇḍār. Jaisalmer.

4. Published in the G.O.S. in the year 1918.

5. Published in D.L.P. Series No. 46, Bombay

6. श्रीमानस्ति सपादलक्षविषयः शाकम्भरीभूषण
स्तत्र श्रीरतिधाममण्डलकर नामास्ति दुर्गमहन् ।
श्रीरत्न्यामुदपादि तत्र बिमलव्याघ्रे रबालान्वया
च्छीसलक्षणातो जिनेन्द्रसमयश्चदालुराशाधरः ॥१॥

scholars of his time and wrote several works on various subjects. He wrote commentary on Aṣṭāṅga Hṛdaya, Kāvyaṅkār and Amar Koṣa but unfortunately these are not available at present in any of the Jaina Bhaṇḍārs in Rājasthān. Ādhyātma Rahasya¹ which is considered to be his lost work was discovered in Bhaṭṭārkiya Śāstra Bhaṇḍār Ājmer. This is a very good work in Saṁskṛit dealing with Ādhyātma. Similarly Saṁskṛit commentary on Āradhanāsāra written by him has been discovered in the Śāstra Bhaṇḍār of Jobner temple. It is a work of the 13th century written for his pupil Nayancandra. His other works are Sāgara Dharmāmṛita, Angāra Dharmāmṛita, Pratiṣṭhā Pīṭha, Jinasahasranāma Stotra. Cemmentary written by him on Bhopāl Caturvīṁśatika has also been recently discovered in Śāstra Bhaṇḍār, Jain temple. Pāṭodī, Jaipur. All the works written by him are very popular.

3. BHATṬĀRAKA SAKAL KĪRTI.—

Sakal Kīrti was one of the most famous Bhaṭṭāraka of his time. He was born in Samvat 1443 (1386 A.D.) at Pāṭan. His name was Pūna Singh or Pūran Singh². He was married at the age of 14 and took to the life of a Jaina monk in the year 1425 A.D.³ when he was 39 years old from Bhaṭṭāraka Padmanandī. He established a seat of Bhaṭṭāraka at Dūngarpur in the 1435⁴ and became the first Bhaṭṭāraka. He was a great scholar of Saṁskṛit and Hindi and wrote several works

1. हरषी सुखीय सुवाणि पालह, अन्य ऊअरि मुयर ।
चौऊदत्रिताल प्रमाणि पूरइ, दिन;पुत्र जनसीउ ॥१४॥
सुमवेला अवलोकि जनम, पुत्री ज्योति लखीय ।
मेलवि सजन सह कोई पूनशंघ नाम ठवीय ॥१५॥

—Sakal Kīrti Rāsa

2. चउदय व्यासीय संवति कुलदीपक नरपाल संचपति ।
इ गरपुरि दीक्षा महोछव तीणि कीया ए ॥३॥

—Sakal Kīrti Rāsa

3. श्री सकलकीरति सहगुरि सुकरि दीधी दीक्षा आणदभरि ।
जयजयकार सयलि सचराचरुए गणधर ॥४॥
चउदसिवाणविहऊ लटि नरपाल पुरिगलीपि ।
कोटि पटाचारिज पद सस्थापिया ए गण ॥५॥

—Sakal Kīrti Rāsa

in both the languages. Some of the works are Ādipurāṇa, Uttarapurāṇa, Purāṇsāra, Śāntipurāṇa, Pārsva Purāṇa, Mahāvīra Purāṇa, Mallinātha Purāṇa. Yaśodhara Carita, Dhanyakumār Carita, Sukumal Carita, Solah Kīraṇ Pūjā, Sukti-Muktāvali and Karma Vipākā¹

He travelled throughout Udaipur, Dūngarpur and Gujarāt. He led a Jaina Sangh to Gīrnār and performed a great Pratisthā ceremony in Junāgarh².

4. BHATṬĀRAKA BHUWN KIRTI .

He was a pupil of Bhattāraka Sakal Kīrti and stayed as Bhattāraka at Dūngarpur for 19 years (1451 to 1470 A. D). He was a great scholar and wrote several works in Hindī. Some of his famous works are Jīwandhar Rāsa³, Jambu Swāmi Rāsa⁴, Rātri Bhojan Varjan Rāsa⁵ Kalāvati Carita⁶, Cintāmani Pārswanātha Stotra⁷. He was a great spiritual leader of his time and travelled in most of the parts of Rājasthān. The works written by him are still unpublished.

1 आदिपुराण उत्तरपुराण शांति-पास-वर्द्धमान-मल्लि-चरित्र ।

आदि यशोधर धन्यकुमार सुकुमाल मुदर्शन चरित्र ॥२७॥

पञ्चपरमेष्ठी गधकुटीय अष्टानिका गणधर भेष ।

मोलहकारण पूजाविधि गुरिण सविप्रगट प्रकासिया तेय ॥२८॥

मुक्तिमुक्तावलि क्रमविपाक गुरि रचीय डाईग परि विविध परिग्रंथ ।

मरह मगीत पिगल निपुरागुरु गुरुउ श्री सकलकीरति निग्रंथ ॥२९॥

2 जनिगढ गुरु उपदेसिह मरिवर बंध अतिसब ।

सखि ठाकर अदराज्य म्यघ राजि प्रासाद माडीउए ॥२०॥

मडलिक राइ बहू मानीउ देश वदेशि ज व्यापीयु ।

पीतलमड आदिनाथ थिर थापीया ए ॥२१॥

3 Granth Bhaṇḍāi Terāpanthi Jaina Temple, Jaipur.

4 Ibid

5. Ibid.

6. Grantha Bhaṇḍār Tholia Jaina Temple, Jaipur.

7 Ibid.

5. BRAHMA JINDĀSA :

He was the younger brother and pupil of Bhattāraka Sakal Kīrti. He refers in most of his works to the name of Bhattāraka Bhuwan Kīrti with great respect. He lived with him for a long time. He also mentions the name of his Guru in most of his works. Dūngarpur seems to have remained the main centre of his literary activities. He was a good scholar of Sanskrit, Hindi and Gujratī. He wrote more than 50 works both in Sanskrit and Hindi. Harivansa Purana, Padam Purana, Jāmbū Swāmi Caritra, Viat Kathā Kosa, Ādinātha Purāna, Śrenika Caritra, and Yaśodhar Carita, are some of his Sanskrit works which are read with great interest by the Jainas. Hanumat Rāsa,¹ Holī Rāsa, Karma Vipāk Rāsa, Jambu Swāmi Rāsa, Ārāchanā Rāsa, Sripāla Rāsa, Sudarśan Rāsa, Nāgakumār Rāsa, are some of his Hindi works, which are also read by Jainas with great interest and as such they are in several Grantha Bhandārs of Rājasthān, and at Āmer Śāstra Bhandār and Udaipur Śāstra Bhandārs in particular.

6. BHATTĀRAKA GYĀNA BHUSANA .

He was also a great Sanskrit and Hindi scholar, and was the 4th in Bhattāraka line. He sat on the Bhattārka Gādī in the year 1475 A.D. after that he left that seat and devoted his time to the writing of works. He travelled in Mewār and various other parts of Rājasthān and preached to the public. He was greatly respected by several rulers of Rājasthān, and Gujrat. He wrote works such as Tattva Gyāna Tarangani, Siddhānt Sār (Bhāṣya) Ādiśvar Phāga and commentary on Nemi Niwan Kāvya. He completed Tattva Gyāna Tarangani in the year 1503 A.D. Ādiśvar Phāga describes the life of Sri Ādinātha and runs in both, Sanskrit and Hindi. Prākṛit commentary on Gomattāśār was also got written by him in the year 1503. At present it is available in the Śāstra Bhandār of Mozmābād.

7. PANDIT RĀJ MALL

Pandit Rājmall was a learned scholar of Sanskrit and Hindi. He belonged to Bairāth, an old town of Rājasthān 70 miles from Jaipur on Jaipur-Delhi Road.

1. श्रीसकलकीरति गुरू प्रणामीनि भवनकीर्ति भवतार ।

ब्रह्मजिणदास एणी परिभणि, पढता पुन्य अपार ॥७२॥

—Hanumat Rāsa

He was a scholar of 16th century and wrote *Lāṭi Saṁhita*² (1584 A.D.), *Pancādhyāyī*, *Jambu Swami Carita* in Saṁskṛit. *Lāṭi Saṁhita*² was composed for Sāhu Phaman at Bairāth, in the year 1584 A.D. He also translated into Hindi prose *Samayasār* a famous work of Prakrit language written by Ācārya Kunda Kunda. This work is an important one from linguistic point of view and is regarded as the first big work in Hindi literature. For some time he lived in Āgra and had an occasion to see Emperor Akbar and was very much influenced by his liberal views on religion. He has praised Akbar's reign in *Jambuswami Carita*.

8 GYĀNA KĪRTI

He was the pupil of Vādibhusana. He wrote *Yaśodhar Carita*³ on the request of Nānū Godhā who was the Prime Minister of Mahārāja Mānsingh of Āmer. He was a scholar of 16th century and completed his work in the year 1602 A.D. One manuscript of the work exists in Āmer Śāstra Bhandār, Jaipur. The work is still unpublished.

9. BHATṬĀRAKA ŚUBHA CANDRA :

Bhaṭṭāraka Śubha Candra was in the line of Bhaṭṭāraka Sakal Kīrti. He was the pupil of Bhaṭṭāraka Vijay Kīrti and was a great Saṁskṛit scholar of the 16th century. He held the titles of "Trividha Vidyādhara" and "Ṣaṭ bhāṣā kavīcakravartī". He studied Philosophy, Grammar, Lexicography and Alankāra and travelled in various parts of India such as Karnāṭak, Gujrāt, Mālwa, and Rājasthān. He wrote more than 30 works in saṁskṛit and Hindi, out of which *Candraprabhā Carita*,

1 नमूनु श्रियमुद्वहन् भुजबलादेकातपत्रो भुवि,
श्रीमत्साहिरकञ्जरो वरमणि साम्राज्यराजद्वयु ।
तेज पुजमयो ज्वलज्ज्वलनज ज्वाला करालनल ।
सर्वादीन् दहतिस्म निर्दपमना, उन्मूल्यमूलादपि ॥११॥

2 तत्राद्यस्य वरो मुनो वरगुणो न्योनाह्वसवाधिपा ।
येनैतज्जनमन्दिर स्फुटमिह प्रोतु गमत्युद्भूत ।
वैराटनगरे निधाय विधिवत्पूजाश्च बह्वयः कृत ।
अत्रामुत्र सुखप्रद स्वयंशस स्तमसमारोपित ॥

—*Lāṭi Saṁhita* p. 73

3 इति श्रीयशोधरमहाराजचरित्रे मट्टारकश्रीवादिभूषणशिष्याचार्यं श्रीज्ञानकीर्तिविरचिते
राजाधिराजमहाराजमानसिहप्रधानसाहस्रीनत्ननामकिते मट्टारकश्री अमयरुच्यदिदीक्षाग्रहण
स्वर्गादिप्राप्तिवर्णनो नाम नवमः सर्गः ।

Jivandhar Carita are his famous works. The manuscripts of his works are available in several Grantha Bhandārs of Rājasthān. The main centres where he wrote his works were Dūngarpur and Sāgwāra. He completed Pāṇḍava Purāṇa in Sāgwāra in the year 1551 A.D. A complete account of him has been given in Pāṇḍava Purāṇa.⁴ He remained Bhaṭṭāraka from the year 1516 to 1556 A.D.

10 BHATṬĀRAKA SOMASEN :

He was also a Rājasthānī scholar and lived in Bairāṭh, an old town of Rājasthān. He wrote Padma Purāṇa in the year 1602 A.D. in Saṁskṛit. Somasen was the pupil of Ācārya Guṇabhadra. His work is very popular and available in various Brāṇḍārs of Rājasthān. This is a short form of Jaina Rāmāyaṇa.

11. JAGANNĀTHA :

He was the pupil of Bhaṭṭāraka Narendra Kīrti who lived in Todārāsīng known by the name of Takṣak Garh¹. Jagannath was a Jaina Khandelwal by caste and was son of Śreṣṭhī Pom Rāja. Six works written by him have been discovered so far which are Swetāmbar Parājaya, Caturvīṁśati, Sandhan Svopadam Ṭīkā, Sukh Nīdhān, Sukhena Carita, Śiva Sandhan Nāma. He was a scholar of 17th-18th century. His brother Vadi-Rāja was also a good scholar of Saṁskṛit. He wrote Saṁskṛit commentary on Vāgbhaṭṭāṅkār called Kavi Candrikā in Saṁvat 1729 i. e. 1672 A.D. Gyaṇ Locana Stotra was also composed by him and is preserved in the Śāstra Bhandār of Pātodi Temple. All the works are unpublished so far.

HINDI WRITERS

1. PADMA NĀBH

Padmanābh was a poet of the 15th century and belonged to the Cīttor state. Sanghapatī Dūngar requested him to compose a Bāvanī dealing with various

1 Bhaṭṭāraka Sampradāya Page 147.

2 वत्से नेत्रपङ्कजसोम १७६२ निहिते ज्येष्ठे च मासेनघे ।
 शुभ्रपक्ष इति त्रयोदशदिने श्रीतक्षकाक्षये पुरे ।
 नेमिस्वामिगृहे व्यलीलखदिङ्गं देवागमालङ्कृते ।
 पुस्तं पूज्यनरेन्द्रकीर्तिसुगुरो श्री जगन्नाथवटु ॥

topics and on his request he completed the Bāvanī in the year 1486 A.D. It is in Rājasthānī fully influenced by Apabhraṃśa. This is his only work which has been discovered so far. Two manuscripts of the work have been searched out, of which one is in the Abhaya Granthālaya, Bixāner and the other one is in the Grantha Bhandār of Tholia Jaina temple, Jaipur. The whole Bāvanī is in Chaappaya metre. Some of the verses are of High standard composed in a strong and good literary style

2. CHĪHALA .

He was Rājasthānī poet of 15th and 16th Century. The place where the poet was born and lived is not known so far but it is certain that the poet was a Rājasthānī scholar as his work are generally preserved in the Grantha Bhandārs of Rājasthān. He was Agarwāl Jaina and his father's name was Nāthū. Upto this time five small works written by him have been discovered. Pānca Sahelī Gīta was composed in the year 1517 A. D.² His other works are Panthī Gīta, Bāwanī and two small Gīta called Udar Gīta and Velī. "Bāwānī" which was completed in the year 1524 A. D.³ has been discovered recently in the Śāstra Bhandār of Tholia Jaina temple, Jaipur. Ācārya Rāma Candrā Śūklā⁴ and Dr. Rām Kumar Varma⁵ have also wrote a few lines about the poet, but they had given only the description of Panca Sahelī Gīta. All his works are not published so far. His works though small one are full of literary merits. All his works are written in Rājasthānī language. Two verses of Panca Sahelī Gīta are as follows :—

1 Rājasthānī Bihāsa aur Sāhitya p. 149-50

2 पनरेगे बीचोतरे, पूनम फागुग माम ।
पचमहैली वरणवी, कवि छीहल परगास ॥

3 चउरामी आगलइ सइ जु पदह मवद्धर ।
मुक्ल पश्य अष्टमी माम कानिग गुरु वासर ॥
हृदय उपनी बुद्धि नाम श्रोगुरुकौ लीन्हउ ।
सारद तराउ पसाइ कवित्त सपूरण कीन्हउ ॥
नातिहग दसि नाथु सुतनु अगरवाल कुल प्रगट रवि ।
बावनी बमुधा विस्तरी कवि ककरण छीहल कवि ॥

4 Hindi Sāhitya kā Itihāsa-Samvat 2007 p. 198.

5. Hindi Sāhitya ka Ālocanātmak Itihāsa p. 324-448

मीठे मन के भावते, कीया सरस बखार ।

अणु जाणया मूरिख हसइ, रीझइ चतुर मुजाण ॥६७॥

सवत पनर पचहुत्तरह, पूनिम फागुण मास ।

पच महेली वरणवी, कवि छीहल परगास ॥६८॥

3. TAAKKURSĪ :

Thakkursī was a Rājasthānī scholar of 15th century. His father Dhelha was also a Hindi poet. In most of his works he quotes himself as the son of Poet Dhelha. In Meghamālā Vrata Kathā he describes the City of Cātsu where he completed the work. He was Khandelwāla Jaina and Pahādya was his Gotra. His works are available in several Bhandārs of Rājasthān which shows his popularity. Nine works written by him have been found so far in the Grantha Bhandārs. They are (1) Pārśwanātha Sakuna Sattaviśi (1521 A. D) (2) Meghamālā Vrata Kathā (1523 A. D.), (3) Kripāna Carita (1523 A. D.), (4) Śīla Battīsi¹, (1528 A. D.) (5) Pancendriya Velī², (1528 A. D.), (6) Gunavelī, (7) Nemi Rājamati Velī, (8) Cintāmani Jayamālā and (9) Simandhara Stavan. Besides these, there are also some Padas which are preserved in the Guṭakās.

4. BRAHMA VŪCARĀJA

Vūcarāja was a great Rājasthānī poet of the 15th and 16th century. Being a Jaina saint he used to travel from one place to another. He wrote several works in Rājasthānī. His first work was Mayana¹-JuJha which was completed by him in Samvat 1584 (1527 A.D.). Recently three works namely Santosu Jayamala (1534 A D),

1. कवि घेलह सुतन गुण ठावो, जगि प्रगट ठकुरसी नावा ।

नौ बेनि सरस गुणगाया, चित चतुर मूरिख समभाया ॥

—Pancendriya Velī

2. सबत पदसैर पिच्यास्यो, तेरमि मुदि कातिग मासे ।

इ पाच इद्री वसि राखै, सौ हरत परत सुख चाखै ॥

3. हाथु व साह महति मइते, पहाचन्द गुरू उवएसते ।

पणदह सइजि असीते अगल, आवण मास छठिखिय मगल ॥

4. राह विवकम तणउ सबतु, नवासिय न पनरसै ।

सवदरुति आसु बखारणउं, तिथि पडिया सुम लगनसु ॥

Bāraha Bhāvanā and Cetana Pudgal Dhamāla and some Padas have been discovered in the Grantha Bhandārs of Būndī and Ajmer. There is a manuscript of Samayaktva Kaumudī¹ which was presented to him at Campāvati., an old name of Cātasu in the year 1525 A. D.

5. CHĪTARA ṬHOLIĀ :

Chītara Ṭholiā was born in Mozamfābād an old town of Rājasthān, 40 miles from Jaipur City in the West. One work, 'Holī kī Kathā' has been discovered so far. This was completed in Samvat 1660² (1603 A.D.) in Mozamābād when Rāja Mānsingh (1560-1615 A.D.) was the Ruler of Āmer. The work deals with a story of Holī according to the Jaina Mythology. The work is still unpublished.

6. VIDYĀ BHŪṢAṆA :

He was a Hindī poet of 16th century. He was the pupil of Viśva Sena who had been in Rāmasena line. He belonged to Bhaṭṭāpurā caste. He completed his work Bhaviśya Datta Rāsa in Samvat 1600 (1543 A. D.) in a temple of Pārsvanātha at Sojat³ an old town in Pāli District of Rajasthan. The Rāsa is in Rājasthānī influenced by Gujarati. It contains 472 verses composed in various metres.

7. BRAHMA RĀYMALL :

Brahma Rāymalla was a great Hindī poet of 16th century. He was the pupil of Bhaṭṭāraka Ananta Kirti. He was a Rājasthānī poet put his original

1. Āmer Śāstra Bhandār, Jaipur Prasasti Sangrah p. 44

2. सोलासे साठे शुभ वर्ष, फाल्गुन शुक्ल पूर्णिमा हर्ष ।
सोहै भोजावाद निवास, पूजे मन की सगली आस ॥
सोहै राजा मान को राज, जिहि बाधी पूरबनग पाज ।
मुखी सबै नगर मे लोग, दान पुण्य जानै सहु भोग ।
इहि विधि कल्युग मे दिन रात, जाणै नही दुख की जाति ।
छोतर ठोल्यो बीनती करै, हिवडा माहि जिनवाणी धरे ॥
3. महानयर सोजित्रा ठाम त्यासु पास जिनवरनु धाम ।
भट्टपुरा जाति भमिराम, नित नित करि धर्मना काम ॥६०॥
सवत् सोलसि आबणमास, शुक्ल पंचम दिन उत्थास ।
कहि बिद्याभूषण सुरीस, रास ए वदु कोडि बरीस ॥६१॥

birth place has not been mentioned in any of his works. He completed his Pradyumna Rāso at Ranthambhore fort (1568 A. D.) and Bhavisya-Datta-Kathā at Sāngāner (1576 A. D.). His other works are Hanumat Rāsa (1559 A. D.), Sudarsana Raso (1562 A. D.), Nēmisvara Rāsa and Nirdoṣa Sapatmī Vrata Kathā. All the works are very popular and therefore their manuscripts are available in several Bhaṇḍāars of Rajasthan. In his Bhavisya-Datta-Kathā, he describes himself and the City of Sāngāner as follows:—

मूलसध शारद शुभ गच्छिछोडी चार कषाय निरमछि ।
 अनतकीर्ति मुनि गुणह निधान, तामु तने सिख कीयो बखोण ॥
 ब्रह्म रायमल थोडि बुधि, अरथ पद की न लहै सुधि ।
 जैमी मति दीनै औकाम, व्रत पञ्चमी को कीयो परकास ॥
 जो इह कथा सुणो दे कान, काल लहिवि पहुँचे निरवान ।
 सोनहमै तैतीसा सार, कानिक सुदी चौदमि सनिवार ।
 स्वाति नक्षत्र सिद्धि शुभ जोग, पीडा न व्यापै न रोग ।
 देस ढूढाहड सोभा घणो, पुजै तहा अलि मण तरणी ।
 निर्मल तले नदी बहु फिरे सुख मे बसै बहु सागानेरि ।
 चहुँ दिशि बग्या मला बाजार, भरे पटोला मोतीहार ।
 भवन उतुग जिनेश्वर तरा, सोमै चदवा तोरण घणा ।
 राजा राजै भगवतदास, राजकवर सेवहि बहु तास ।
 परजा लोग मुख मुख बसै, दुखी दलिद्री पुरवै ग्राम ।
 श्रावक लोग बसै धनवत, पूजा करहि जयति अग्रहत ।
 उपरा उपरी बैर न काम, जिहि अहिमिद मुगं सुख वाम ।

All the works written by him are still unpublished

8 ĀNANDAGHAN :

He was a Rājasthānī Jaina saint and is regarded as one of the best spiritual poets amongst the Jaina scholars of both Dīgambara and Svetāmbara. Ānandghan was a great scholar and his works Ānandghan Caubis and Ānandghan Bahottari are considered to be the works of high standard in Rājasthānī and Hindi. It is a pity that still a complete description about Ānandghan has not so far been published. According to some scholar he was born in the year 1603 A.D. and died at the age

of 70 in 1673 A.D. His original name was Lābhānanda¹. His two works mentioned above are the collections of several small works.

9 BRAHMA KAPŪRA CANDA :

Brahma Kapūra Canda hailed from Ānandapur town where Jaswant Singh Rāthore was the Ruler. He describes himself as the pupil of Muni Guṇa Candra pupil of Yaśah Kīrti in his work Pārśvanātha Rāso. Ānandapur was at that time a prosperous town where people of all caste and creed led a happy life. The poet completed his work in the year 1640 A.D. at Pārśvanātha temple. Several Hindi Padas and Vinātis written by the poet are also available in the Gutakas of the Grantha Bhandārs.

तामु तगु सिपि तमु पंडित कपूर जी चन्द ।
 कीयो रास चिति धारवि आनन्द ।
 जिगमगु बहु मुझ अल्प जी मति ।
 गति विधि देख्या जी शास्त्र पुराण ।
 बुधजन देखि को मति हमै ।
 नैसी जी विधि मे कीयो जी बख्वाण ॥१६१॥
 सोलामै सत्ताणवै मामि वैमाखि ।
 पचमी तिथि मुझ उजल पाखि ।
 नाम नक्षत्र आद्रा मलो ।
 बार बृहस्पति अधिक प्रधान ।
 राम कियो बामा मुन तगो ।
 स्वामी जी पारमनाथ के थान ॥१६२॥
 अहो देस को राजा जी जाति राठोड ।
 सकलजी छत्री याकै सिरि माड ।
 नाम जमवतसिध तमु तगो ।
 तास आनदपुर नगर प्रधान ।
 पीण छत्तीस लीला करै ।
 सोमै जी जमे हो इन्द्र विमान ॥१६३॥

—Pārśvanātha Rāso

10. HEMARĀJA II :

There were two scholars having the same name and of the same 17th century. The first Hemarāja¹ lived at Āgrā who wrote more than 10 works both in Hindī prose and poetry. Hemrāja II was a Rājasthānī poet. His only work of Dohāśatak has been recently discovered in the Grantha Bhandār of Jaina Toliā Temple, Jaipur. According to the description given in the Dohāśatak he was born in Sāngāner but began to live at Kāmā² after some time. The work contains 101 Dohās. It is a literary work full of religious and moral teachings. It was completed in the year 1668 A.D. at Kāmāgarh.

11. HARṢA KĪRTI :

Harsa Kīrti was a Rājasthānī Scholar of the 17th century. He wrote several works in Hindī. The poet completed his Caturgatī Velī in the year 1626 A.D. There are about 30 works which were written by him. The names of the works are Chahaleśyā Kavitta, Pancamagatī Velī, Karma Hindolanā, Sīmandhar ki Jakadī, Neminātha Rājamatī Gīta, Nemiśvara Gīta and Morḍā. He also wrote several Padas in Hindī which are lying scattered in the various Gutkās of Jaina Grantha Bhandārs.

12. BRAHMA GYĀNA SĀGARA

Brahma Gyāna Sāgara was pupil of Bhattāraka Śrī Bhūsana. He was a scholar of both Hindī and Saṁskṛit. He wrote several works in Hindī, specially short stories which are more than 40 in number. Thirty two stories are in the collection of

1 हेमराज पंडित बसै, निमी आगरे टा ।

गरग गोत्र गुन आगरो, सब पूजे जिम पाड ॥

—Pāṇḍava Purāna of Bulākidāsa.

2 उपजा सागानेगि की, अब कामागढ वाम ।

यहा 'हेम' दोहा रचे स्वपर बुद्धि परकाम ॥६८॥

कामागढ सुवस जहा, कीरतिमिह नरेस ।

अपने खडग बलबलि किये, दुर्जन जितेक देस ॥६९॥

सनरहमै पच्चीसकी, बरतै सबत् सार ।

कातिक सुदी तिथि पचमी, पूरन मयो विचार ॥१००॥

एक आगरे एकसौ कीये दोहा छंद ।

जो हित दे बांचे पढै, ता उरि बढे आनन्द ॥१०१॥

a Guṭakā of Ṭholiā Jaina temple, Jaipur. In the Daśalakṣaṇa Vratkathā he mentioned his teacher's name as follows :—

भट्टारक श्रीभूषण धीर, सकलशास्त्र पूरन गभीर ।

तस पद प्रणमी बोले सार, ब्रह्म ज्ञानसागर सुविचार ॥

Bhaṭṭāraka Śrī Bhūṣaṇa, the teacher of Brahma Gyāna Sāgara completed Pāṇḍava Purāṇa in the year 1600 A. D, so the time of his pupil is evidently 17th century. Some of the stories written by him are as follows :—

Ratnatraya Vrata Kathā, Ananta Vrata Kathā,
Srāvaṇ Dvādaśi Vrat Kathā, Rohini Vrat Kathā,
Puspānjali Vrat Kathā, Rakṣābandhan Kathā,
Kokilā Pancami Kathā, Candana Ṣasti Vrata Kathā,

13. JODHRĀJA GODIKĀ .

Jodhrāja Goḍikā was a Rājasthānī scholar of the 17th century. He lived in Sāngāner (Jaipur) His father Amar Cand Goḍikā was wealthy man famous throughout the country for his business. He was a great Hindī writer of his time The following are his main works :—

	Written in the year
1 Kathā Kosa	1665 A D.
2 Dharma Sarovara	1667 ..
3 Samyaktva Kaumudī	1667 ..
4 Pravacanasaṅgāra Bhāṣā	1667 ..
5. Pritinkar Carita Bhāṣā	1664 ..
6. Bhāva Dīpikā	Not known

Except the last work all other works are in Hindī poetry. He studied with Paṇḍit Harī Subha a Saṁskṛit Scholar. In his Samyaktva Kaumudī, there are some autobiographical verses :—

सांगानेर सुधान मे, देश दूदाहडि सार ।

ता सम नहीं कौ और पुर, देखे सहर हजार ॥

अमर पूत जिनवर भगत, जोधराज कवि नाम ।

वासी सांगानेरि को करी कथा सुखधाम ॥

धर्मदास को पूत लघु, जाति लुहाइयो जोय ।
 नाम कल्याण सु जानेये, कवि को मामो सोय ॥
 ताकै पढिबे कारने, कियो ग्रन्थ यह जोध ।
 नाम समकित कोमुदी, दायक केवल बोध ॥
 इहै समकित कोमुदी, जो नर पढ़ै सुभाय ।
 सो सुर नर मुख पाय कै, हनो करमि मिव जाय ॥

चौपाई

सवत् सत्रासै चौबीस, फागन बुदि तेरस शुभ दीस ।
 शुक्रवार सो पूरन भई, इहै कथा समकित गुन ठई ॥

His works were quite popular therefore manuscript copies of several of them are available in various Bhandārs of Jaipur. All the works are unpublished so far

14. KĪSANA SINGHA .

He was born in Rampura, a village in Sawāimādhopur District but later on he settled at Sāngāner which was the centre of literary activity in the 17th and 18th century. His father's name was Kalyāna who was famous by the title of Sangahī. Kīśana Singha was the elder son and Ānand Singha was the younger one of his father. He wrote more than 20 works in Hindī poetry out of which Punyāsrava Kathā Kosa is very much popular the description of the poet given in the Bhadrabāhu Carita is as follows —

खड्गेलीवालं वैम विसाल नागरचालं देससिय ।
 रामापुरवासं देवनिवास धर्मप्रकास प्रकटकिय ।
 मगही कल्याण सब गुणजाण, गीत्र पाटणी मुजसलिय ।
 पूजो जिनरायं श्रुत गुरुपाय, नमै सकति निज दानदिय ।
 तसु सुत दुव एव गुरुमुखदेव लहुरी आरांदिशि सुगौ ।
 सुखदेव सुनंदन जिन पद दंदन, थान मान किसनेस सुगौ ।

The names of his other works are Bāvanī (1706 A.D), Rātri Bhojan Kathā (1716 A.D), Ekāvalivrātkathā, Guru Bhakti Gīta, Cetan Lorī, Caubisa Daṇḍaka, Jina Bhakti Gīta, Namokāra Rāsa, Nirvāna Kāṇḍa Bhāṣa, Labdhī Vidhāna Kathā etc. Hindī Padas written by him are also available in the various Gutakās preserved in the Grantha Bhandārs.

15. SEWĀ RĀMA PĀṬNĪ.

Sewā Rāma Pāṭnī was born in Dausa but afterwards settled down in Dīga-city of fountains-in the Bharatpur State. His father's name was Māyā Rāma. He was a Khandelwal and Pāṭnī was his Gotrā. In V S. 1850 (1793 A.D.) he completed Hindi translation of Mallinātha Carita¹. Originally it was written in Saṁskṛit by Sakal Kīrti. A manuscript written in the same year in which it was composed has been found in the Śāstra Bhandār of Dīga. Sewā Rāma Pāṭnī was also a good copyist and several manuscripts written by him are preserved in Granth Bhandārs of Kī mā, Bharatpur and Dīga. The work is still unpublished.

16. JAI CANDA CHĀBRĀ

Jai Canda Chābrā was a famous Rājasthānī scholar. He was born in Sarhwat 1795 (1738 A. D.) at Phāgī, a town 24 miles south of Jaipur. He began writing in 1804 A. D. and his last work seems to have been completed in 1817 A. D. He wrote more than 15 works in Dhūndhārī language which is a part of Rājasthānī. All the works written by him are not original but translations from Saṁskṛit and Prākṛit works. His works are very popular and their circulation is also wide. In the Bhandārs of Jaipur all the works written by him are found. Some of the original copies written by his own hand are at present placed in the Śāstra Bhandār of Jaina temple Badā Mandir, Jaipur.

Names of the works written by him are as follows :—

- (1) Tattwārtha Sūtra Bhāsā (1859)
- (2) Dravya Sangraha Bhāsā (1863)
- (3) Sarwārtha Siddhi Bhāsā (1861)
- (4) Asta Pāhuda Bhāsā (1867)
- (5) Samayasāra Bhāsā (1864)
- (6) Swāmi Kārtikevanu Pīksā (1863)
- (7) Āptamīmāṃsa Bhāsā (1867)

1. मायाचन्द्र को नन्दन जानि, गीत पाटणी सुख को खानि ।
मेवाराम नाम ही सही, माया कवि को जानो रही ॥
अल्पबुद्धि मेरी अति घरी, कविजन में विनति इह मरी ।
भूल चूक जो लेहु सुधारि, इहि अरज मेरी अविधारि ॥
सबन् प्रष्टादश शत जानि, और पचास अधिक ही मानि ।
मादो मास प्रथम पक्ष माहि, पांचे सोमवार के माहि ॥
तत्र इह ग्रन्थ सपूर्ण कीयो, कवि जन मन बांछित फल लियो ।

- (8) Dewāgāma Stotra Bhāṣā (1866)
- (9) Parīkṣa Mukha Bhāṣā (1863)
- (10) Gyanārṇava Bhāṣā (1867)
- and (11) Dhanya Kumāra Carita Bhāṣā etc.

Most of his works have been published.

17 RIṢABHA DĀSA NIGOTIĀ :

He was born in Jaipur in 1783 A. D. His father Śobha Canda Nigotia was a business man. He studied several Jaina works of Prākṛit and Saṁskṛit and became a famous scholar. He wrote a Hindī commentary on Mūlācāra, a Prākṛit work in 1831 A. D. He was a teacher of various Jaina Scholars. His Hindi translation of Mūlācār has not been published so far.

18. HIRĀ :

He was a Hindī scholar of 18th Century. He lived in Būndī. Only one work written by him has been found so far. It is Nemi Vyāhalo which was completed in the year 1791 A.D. in Būndī. the poet has given a short description of Būndī at the end of the work. The description is as follows —

माल अठारामे "परमाण, ता पर अडतालीम बखाण ।
 पौम कृष्ण पावे तिथि आगि, बार बृहस्पति मन मे आग ॥८०॥
 बू दी को छै महा मुथान, ती मे नेम जिनालय जान ।
 ती मध्ये पडित बर भाय, रहे कवीश्वर उपमा गाय ॥८१॥
 ना को नाउ जिनग को दाम, महा विचक्षण रहत उदाम ।
 मखि हीरो छै ताको नाम, तो कर्या नेम गुण गान ॥८२॥

19 NEMI CANDRA

Nemi Candra lived in Āmber which was the old capital of Jaipur State. He was the pupil of Bhattāraka Jagat Kīrti¹ and had a good company of scholars amongst which Dūngarsi and Rūpa Cand were famous. He was a Jaina Khandelwāl. His younger brother was Jhagaroo. He composed Neminātha Rāso in Saṁwat 1769

१. भट्टारक सब उपरें जगकीरती जगजोति अपारतो ।
 कीरति चहूँ दिसि विस्तरि, पांच आचार पाले सुमसारतो ॥२०॥
 ताको सिष नेमचन्द, लघु आता तसु भगडु जागिनो ।
 सेठी गोत पदमावत्या खडेलवाल तसु कै सब खांशितो ॥२१॥

i. e. 1712 A. D.¹ The Rasa is also famous by the name of Harivansa Purāṇa. The poet has given a good description of Āmer at the end of the work. One work of the poet is Prityankara Caupai which is in the Jaina temple of Badhī Canda of Jaipur.

20. KHUŚĀL CANDA KĀLA.

Khuśāla Canda Kālā originally belonged to Sāṅgāner but after completion of his education he migrated to Delhi and settled there in Jaisinghpurā. He was a son of Sundar Dāsa. Laxmidāsa² was his teacher. He remembered the name of Bhaṭṭāraka Davendra Kīrti with great respect in his works. Khuśāl Canda Kālā³ was a good scholar of Hindī and he wrote nine works which are available in the various Grantha Bhaṇḍārs of Rājasthān. The names of his works are as follows.—

(1) Yaśodhara Carita	(1724 A. D.)
(2) Uttar Purāṇa	(1742 A. D.)
(3) Padma Purāṇa	(1726 A. D.)
(4) Harivansa Purāṇa	(1723 A. D.)
(5) Kathā Kośa	(1726 A. D.)
(6) Dhanya Kumār Carita	—
(7) Jambu Swāmi Carita	—
(8) Subhāśitāvali	—
and (9) Pada Sangraha	—

All works are unpublished.

21. AJAYRĀJA PĀṬŪ.

Ajayarāja Pāṭnī was born at Āmer. He was a Hindī and Samskrit scholar of the 18th Century. He wrote more than 20 works in Hindī out of which Ādipurāṇa

1. सतगर्भ गुणहृत्तरे, मुदि आमीज दमे रवि जाणती ।
रास रच्यो श्रीनेमि को, बुद्धि सार मे कीयो बख्खाणती ॥
2. ऐसे लिखमीदास दिन मे कुछ पद्यो मुग्धान,
पदन कीयो मी बुध्य लो, बे तो ग्यान निधान ।
तिनहो के उपदेश लें, भाषा सार बनाय,
श्रुतसागर ब्रह्मचार को, सुम अनुसार सुनाय ॥
3. और सुणी आगे मन लाय, मैं सुन्दर को नद सुमाय ।
सिय तिया भमिधा मम माय, ताहि क्खि मैं उपजू आय ।
चद खुशाल कहै सब लोक, भाषा कीनी सुणत असोक ।

Bhāṣa (1740 A.D.), Neminātha Carita (1735 A.D.) Carkhā Caupai, Katha Battisi, Yaśodhara Caupai (1735 A.D.) are important. He gave a good description of Āmer in his works. His main centre of literary activity was Neminātha temple of Āmer. The description of himself and Āmer in the Neminātha Carita is as follows:—

अजयराज इह कीयो बलाण, राज सबाई जयसिह जाण ।
 अ बावती सहरै शुभ थान, जिन मन्दिर जिम देव विमान ।
 नीर निवाण सोहै बन राई, बेलि गुलाब चमेली जाई ।
 जपो मरबो अरु सेवति, यो ही जाति नानाविधि किती ।
 बहु मेवा बहु विधि सार, बरणात मोहे लागै बार ।
 गढ मन्दिर कछु कहयो न जाइ, सुखिया लोग बसे अधिकाइ ।
 तामै जिन मन्दिर इक सार, तहा विराजै श्री नेमिकुमार ।
 स्याम मूर्ति सोभा अति घणी, ताकी वोपमा जाइ न गणी ।

All his works are still unpublished.

22 MAHĀ PANDIT ṬODAR MALA .

Pandit Ṭodar Mala was one of the most famous Jaina Hindī Scholars of the 18th Century. He was a genius and before he was 26, he translated several voluminous works in Rājasthānī prose from Prākṛit. He was born in Jaipur. His father was Devidās Khandelwāl and mother Rāmbhādevī. His son Gumān Rāma was also a good scholar. He had a good spiritual knowledge and had command on grammar, philosophy and Jaina religion. He used to be surrounded by scholars and his great respect amongst the Jainas is due to his translation of great Prākṛit works which were not understandable to common people at that time. He translated the following works in Rājasthānī prose:—

- (i) Gomattasāra Jiva Kāṇḍa
- (ii) Gomattasāra Karma Kāṇḍa
- (iii) Labdhisāra
- (iv) Kṣapaṇāsāra
- (v) Ātmānuśāsana
- (vi) Trilokasāra
- and (vii) Puruṣārthasidhyupāya (This was completed by Daulat Rāma Kāslīwāl later on).

He also wrote Mokṣamārga Prakāśaka which is a good book on Jaina religion. His time of writing the works is from the year 1754 to 1765 A.D. All his works have been published. One example of his Rājasthānī prose is follows:—

मना हीनहार है ताते जिस जीव के ऐसे विचार आवे मै कौन हूँ, मेरा कहा सख्य है ।
 अर कहा तें आकर यहा जन्म धार्या है और मर कर कहा जाऊंगा । यह चरित्र कैसे बनि रह्या है ।
 ए मेरे भाव हो हैं, तिनका का फल लागेगा । जीव दुखी होय रह्या है सो दुःख दूरि होने का कहा
 उपाय है ।

23. SRUTA SĀGAR .

He was born in Sāngāner, a town 8 miles from Jaipur. He came here from Bairātha, an old town of Rājasthān. In Sāngāner also the poet did not live for a long time and he again went to Bharatpur where he completed Śrutmāla Vainan in Samvat 1821 i. e. 1764 A.D. The work is still unpublished

24 BHĀI RĀIMALL .

He was Jaipurian scholar of the 18th Century and wrote two works. One is Gyānānanda Srāvākācāra and the other is Carcāsāra. He also wrote a fine description of Indradhvaja Pūjā which was performed in Jaipur City in V S 1821 (1764 A.D.). From the detailed description made in this work his scholarship may be seen. Scholars of Jaipur City like Pt. Daulat Rāma, Todar Mala and Jai Canda etc., praised him for his knowledge and wisdom in their works.

25. DAULATA RĀMA KĀSLIWĀL :

Daulata Rāma Kāslīwāl was a prominent Hindi Scholar of the 18th Century. He was born in Baswā, an old town of the Jaipur State. His father was Ānanda Rāma. He came to Jaipur in search of service and was appointed Vakīl of Jaipur State at Udaipur². He stayed there for a long time. He was greatly interested in literary

1. रायमल्ल साधर्मि एक, जाके घट में स्वपर विवेक ।

दयावान गुणवन्त मुजान, पर उपगारि परमनिधान ॥

—Padam Purāṇa by Daulat Rāma.

2. वसुधा का वासी यहै अनुचर जय को जानि ।

मन्त्री जयसुन को सही जाति महाजन जानि ।

जय को राखे राण वै, रहे उदयपुर माहि ।

जगतसिंह कृपा करै राखै अपने पाहि ॥

—Adhyātma Bārāhkhari.

work. As a matter of fact he created a very good atmosphere of reading old Purāṇas and other works amongst Jainas. There are about 15 works written by this scholar and amongst them are *Punyāśrava Kathā Kosa* (1720 A.D.), *Ādipurāṇa Bhāṣā* (1716 A.D.), *Padma Purāṇa Bhāṣā* (1766 A.D.), *Harivaṇśa Purāṇa Bhāṣā* (1778 A.D.) and *Ādhyātma Bārāh Khari* (1741 A.D.) are very well known. Except the last work all are in Hindi prose. His *Adhyātma Barahkhari* is a voluminous work having more than 3000 verses. Only one copy of this big manuscript has been found so far in the *Jaina Śāstra Bhaṇḍār* of *Terāpanthī Temple*, Jaipur. His works like *Ādipurāṇa* and *Punyāśrava Kathā Kosa* have been published. One example of his Hindi prose is given below :—

तब रावण ने उछलकर इन्द्र के हाथी के मस्तक पर पग धर अति शीघ्रता कर गजसारथी को पाद प्रहार तै नीच डारा । अर इन्द्र को वस्त्र से बाधा अर बहुत दिलासा देकर पकड़ अपने गजपर ले आया । अर रावण के पुत्र इन्द्रजीत ने इन्द्र का पुत्र जयन्त पकड़ा । अपने सुमटो को सौपा और आप इन्द्र के सुमटो पर दौड़ा । तब रावण ने मने किया । हे पुत्र ! अब रण से निवृत्त होवो क्योंकि समस्त विजयार्थ के जे निवासी विधाधर तिनका मिर पकड़ लिया है । अब समस्त अपने अपने घर जावो । सुख से जीवो । शालि से चावल लिया तब पराल का कहा काम ! जब रावण ने ऐसा कहा तब इन्द्र-जीत पिता की आज्ञा से पीछे बाहुडा । अर सर्व देवो की सेना शरद के मेघ के समान भाग गई जैसे पवन कर शरद के मेघ विलय जाय । रावण की सेना मे जीत के वादित्र बाजै, ढोल नगारे शंख भाँभ इत्यादि अनेक वादिओ का शब्द भया । इन्द्र को पकड़ा देखकर रावण की सेना अति हर्षित भई ।

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26. DILĀ RĀMA .

Dilā Rām's forefathers came from Khandelā a part of Jhunjhunu district of Rājasthān. First of all they settled at Ṭoḍarāisingh but on the request of Būndī Darbar they shifted to Būndī. He was a Khandelwāla and Pāṭnī was his Gotra. His father's name was Bahūbli. Dila Rām wrote two works in Hindi, one is called *Dilārāma Vilās* and the other is *Ātma Dwādaśī*. The first work was completed in 1768 V.S. It is a good collection of small works of the poet. He has written some description of Būndī at the end of the work, which is as follows:—

वन उपवन चहु नदन से मधि गिर मेर नदी गंग सम सोमहि बढावती ।
अतुल विलास मे वसत सबै धनपति धन भौन भौन रमातिय गावती ।
महल विमान समा सुर मधि राज राव, बुद्ध ईव जिम जाके किनि लखि आवती ।
अथनि सुनियत नैननि को अभिलाष पूजत लखै तै ऐसी बूंदी अमरावनी ।

बमि विपुल आदर सहित, ल्याए रतन नरेस ।

सौ कविकुल वंशावलि, वरएत करत सुदेस ।

प्रथम खडैले तै प्रगट,

जाति धर्म जिनराज ।

पुन पट्टन तै पाटनी,

जाको विपुल समाज ।

सो वरान सक्षेप सौ,

दस पीढ़ी मध्य चारि ।

टौडें प्रथम विचार पुनि,

पट बू दी मध्य चारि ॥

—+—+—+—+—

सतरासे अठसठि समै, दसमी विजै कुमार ।

लगन महरत बार सुम, भयो ग्रन्थ तत्सार ॥

27. BHATṬĀRAKA VIJAY KĪRTI .

He belonged to the Bhaṭṭarak Gṛādi of Ajmer. He was a learned scholar and took great interest in copying the manuscripts. There are several manuscripts written by him which are placed in the Jaina Grantha Bhandār of Ajmer. He wrote one work called Karṇāmrata Purāṇa in St. 1826 (1769 A.D.). This is a good work of Hindī literature. Upto the time of Vijay Kīrti, the Jaina Śāstra Bhandār of Ajmer continued to be a literary centre. His other work is Śrenik Carita which has been recently discovered in the Ajmer Grantha Bhandār. This was composed in the year 1770 A.D. His other works are Bhart Bahubali Samwād and Sarswati Kalpa etc.

28. HARI KRĪŚNĀ PĀNDE :

Hari Kṛīśna Pānde was a Hindī story writer of the 18th Century. He was the pupil of Vinay Sāgar and wrote 7 stories in simple Hindī verse. Some of his stories are Ratnatraya Kathā (1709 A.D.), Ananta Vrat Kathā, Daśa Lakṣana Vrata Kathā (1705 A.D.) Jyestha Jinavar Kathā (1701 A.D.), Purandara Vīdhān Kathā¹ (1711 A.D.)

१. सबत सतरहसै अठसठि समै, फागुन मास सुमार ।

दसमी दिन पंडित कहौ, नाम बृहस्पतिवार ॥२५॥

सूरदेस हरि कत सुम, पारसनाथ सुम धान ।

तिन समीप बरनी कथा, हरिकृष्ण नाम सुजान ॥२६॥

and Nisālyāṣṭamī Kathā. All these stories are available in the collection of Śāstra Bhaṇḍār of Fatehpur (Sekhāwāṭī). The works have not been published so far. He was a Jaina saint and lived in Pārśwanātha temple where he wrote all his works.

29. DEEP CANDA KĀSLIWĀL :

He was a Rājasthānī scholar, born at Sāngāner but settled permanently in Āmer. He had great interest in spiritualism and wrote his works mainly on this subject. His works Anubhava Prakāśa, Cida Vilāsa, Ātmāvalokana and Parmātma Purāṇa are in Hindī prose and Gyāna Darpana, Swarūpānanda and Updeśa Ratnamāla are in Hindī verse. He completed Cida Vilāsa in St. 1779 i. e. 1722 A.D. Two examples of his Hindī prose are as follows:—

इस ग्रन्थ में प्रथम परमात्मा का वर्णन किया । पीछे उपाय परमात्मा पायवे का दिखाया ।
जो परमात्मा को अनभी कियो चाहै तो या ग्रन्थ को बार बार विचारो । यह ग्रन्थ दीपचन्द साधर्मि कियो
है वाम सांगानेर । आमेर में आये तब यह ग्रन्थ कियो । सवत् १७७६ मिति फागुण बुदी पंचमी को यह
ग्रन्थ पूर्ण कियो ।

—Cida Vilāsa

जैसे बानर एक काकरा के पड़े रीवे तैसे याके देह का एक अंग भी छोड़े तो बहुतैरा रीवे ।
ये मेरे और मैं इनका भूँठ ही ऐसे जडन के सेवन तै सुख मानै । अपनी शिवनगरी का राज्य मूल्या, जो
श्री गुरु के कहै शिवपुरी को समालै तो वहा का आप चेतन राजा अविनाशी राज्य करै ।

—Anubhava Prakāśa

30—SADĀSUKHA KĀSKIWĀLA:—

He was a Jaipurian scholar born at Jaipur in 1795 A. D. His father Dūli Canda was a famous businessman of his time. He studied with Śrī Mannālāl Sīngḍkā who was himself a good scholar and obtained good knowledge of Hindī, Saṁskṛit and Prākṛit languages. He translated into Hindī prose ten works of Prā-

1 डेहराज के वण माहि, इक कबित जाना ।

दूलीचन्द का पुत्र, कासलीवाल विख्याता ॥४॥

नाम सदासुख कहें, आत्मसुख का बहु इच्छुक ।

मो जिनबानि प्रसाद, बिषयत भए निरिच्छुक ॥५॥

krit and Saṃskrit literature of which Samayasāra and commentary on Tattvārtha Sūtra called Arthaprakāśikā¹ (1857 A. D.) are well known. He died in the year 1866 at the age of 71. Pārasdāsa Nigotīā was his chief pupil and wrote a very good account of himself in his work Gyāna sūryodaya Nāṭak.

31. PANNĀ LĀL CAUDHARI

He was Hindi Scholar of the 19th Century. He had translated works of Saṃskrit and Prākṛit into Hindi prose and poetry. He was a good copyist also. More than 30 works were translated by him. Several manuscripts copied by him are available in the Grantha Bhandārs of Jaipur and other places. Subhāsitāvalī was the first work written by him in the year 1835 A.D. His later work are Yogasāra Bhāsa, Pāṇḍava Purāna Bhāṣā, Jambu Swāmī Carita Bhāsa, Uttar Purāna Bhāsa and Bhāvisya Datta Carita Bhāṣā etc.

32. PĀRASDĀSA NIGOTIĀ

He was a son of Risabha Dāsa Nigotīā, who was himself a scholar, so he inherited the literary taste from his father. He also remained in company of Sadā-sukha Kāśīwāl a great Hindi scholar of 19th Century. He translated Gyānasūryodaya Nāṭak in Hindi prose in 1853 A. D. His small works have been collected in Pārsva Vilās. His third work is Sāra Caubīsī which was completed in the year 1861 A.D. He breathed his last in Ajmer in the year 1879 A. D.

33. BUDHĀJAN .

He was born in Jaipur City. His full name was Virdhī Canda. He was a very good poet of the 18th and 19th Century and composed his works between Saṃvat 1859 to 1889 (1802 to 1832 A. D.) He composed Budhjana satsat in saṃvat 1879 (1822 A. D.). His works are regarded of high quality. His other works are Tatvārtha Bodha, Pañcāstī Kāya and Badhjana Vilāsa.

34. KESARI SINGHA .

He was a scholar of Jaipur City belonging to the 19th Century. He was a lover of literature and spent the whole of his life either in study or in writing works,

1. संवत् उगणीसे अधिक, सोदह आदितवार ।

सुदि दशमी वैशाख की, पूरण कियो विचार ॥३॥

On the request of Gyan Canda Chābrā, grand son of Bālcanda he translated into Hindi prose Vardhamān Purāṇa, a Samskrit work of Bhaṭṭārak Sakalkirti. The centre of his literary activity was the Jaina temple Laškara, Jaipur. He was also a good copyist and several manuscripts written by him are found in the Sāstra Bhaṇḍārs of Jaipur. The description of Jaipur City given by him in his works is as follows :

नगर मवाई जयपुर जानि, ताकि महिमा अविच प्रवर्तन ।
जगतसिंह जहां राज करेह, गीत कुछाहा सुन्दर देह ॥६॥
देस देस के आवे जहा, भाति भाति की बस्ती तहा ।
जहां मरावग बसै अनेक, केईक के घर माहो विवेक ॥७॥

—The work is still unpublished

35 DULI CANDA .

Duli Canda was a great literary man. He collected in his life about 800 manuscripts travelling throughout India. He devoted most of his time in copying the manuscripts and safely preserving them. He was not a Rājasthāni Scholar by birth but he lived in Jaipur for about 25 years and established a Sāstra Bhaṇḍār in the Jain Terāpanthī temple, Jaipur. He travelled throughout India thrice and wrote a travel book called Jaina Yātrā Darpana ¹. He saw several Grantha Bhaṇḍārs and prepared a authorwise Catalogue. ² It was perhaps first attempt amongst the Jains for preparing such a catalogue of the manuscripts placed in various Grantha Bhaṇḍārs in India. He wrote more than 15 works in Hindi and died in Agra in the year 1877 A. D. The names of his important works are as follows .

- (1) Updesa Ratnamālā, (2) Gyāna Prakāsa Vilāsa,
- (3) Ārāadhanāsār, (4) Mratyū Mahotsava,
- (5) Jaināgaraparakriyā, and (6) Sadbhāsitāvalī etc

All these works are preserved in his own bhaṇḍār and waiting for publication.

36 NĀTHULAL DOSI :

He was a Jaipurian and grandson of Dūlicanda and son of Siva Canda. Sadāsukh Kāśliwāla was his teacher and dewan Amar Canda was his great admirer.

(1) Preserved in Bābā Dulicanda Grantha Bhaṇḍār, Jaipur.

(2) Preserved in Sanmati Pustakālaya, Jaipur.

He completed *Sukumāla Carita* in 1918 V. S. (1861 A. D.) on the request of Hara Candra Gangwal. At the end of the work he gives a description of the Jaipur City and of himself which runs as under :

दू बाहड़ देश मध्य जँपुर नगर सोहँ,
 च्यार वर्ग राह चले अपने सुधर्म की ।
 रामसिंह भूपत के राज माहि कमी नही,
 कमी कछु दृष्टि परै जानी निज कर्म की ॥
 वैश्यकुल जैनी को पूरब कृत्य पुण्य यकी,
 पायो यह खेलो अब मुदी दृष्टि धर्म की ।
 जैन बैन कान सुनौ आत्म स्वरूप मुनी,
 चार अनुयोग मनौ, यही सीख मर्म की ॥

DISCOVERIES OF THE VARIOUS WORKS

Most of the Grantha Bhaṇḍārs were not previously seen by any scholar so the various works in Sāṃskṛit, Prākṛit, Apabhraṃśa, Hindī and Rājasthānī could not come to light and the scholars were not aware of their existence. As a result of survey of these Grantha Bhaṇḍārs of Rājasthān hundreds of works written in various Indian language have come to light. A list of such works written in Apabhraṃśa and Hindī is gives in Appendixes III & IV. From the notes on some of these works, scholars may form an idea about the wealth of literature which is preserved in these Bhaṇḍārs. In these pages a very short description of some works have been given.

The number of such works are as follows :

(a) Prākṛit works.....	3
(b) Apabhraṃśa works	14
(c) Sāṃskṛit works	12
and (b) Hindī and Rājasthānī works	
13th Century.....	1
14th Century	2
15th Century.....	9
16th Century... ..	23
17th Century.....	14
18th Century.....	3

PRĀKRIT & APABHRAMŚA WORKS

1. PĀSA CARIU :—

Pāsa Cariu was written by Kavi Devacandra who appears to be a poet of 11th or 12th Century. It deals with the life of Pārśva Nātha, the 23rd Tīrthankara. The poet calls it Mahākāvya. There are eleven sandhis in the work which have 202 Kaḍvakas. In the first portion of the work, the life of Pārśvanātha and in the later portion of the work, his previous lives have been described.

The writer of this work was the pupil of Vāsavacandra who was in the Bhaṭṭa Jaka line of Śrī Kīrti, Deva Kīrti, Mādhavacandra, Abhayanandī, Vāsavacandra and Devacandra.

The manuscript of the work is preserved in the Śāstra Bhaṇḍār of Nāgaūr.

2. GURŪ PARIVĀḌĪ OR PAṬṬĀVALI :—

This is a Paṭṭāvalī of Khartaragaccha, a Śwetāmbara Sect. It was written in Apabhramśa by Palha Kavi. It has 10 Kaḍis, a kind of metre. The manuscript is available in the collection of Grantha Bhaṇḍār of Jaisalmer. The beginning and end of the manuscript is as follows :—

BEGINNING :—

जिण दिट्ठइ आणदु चडइ, अइ रहसु चउग्गुणु ।
 जिण दिट्ठइ भड हडइ पाउ तरु निम्मलु हुइ पुणु ।
 जिण दिट्ठइ सुहु होइ कट्ठु पुव्वुक्किउ नासइ ।
 जिण दिट्ठइ हुइ रिद्धि दूरि दारिद्धु णासइ ।
 जिण दिट्ठइ हुइ सुइ धम्ममइ अणुहु काइ उइक्खहु ।
 पहु नवक्किण मडिउ पासजिणु अजयमेरि कि न पिक्खहु ॥

END

वक्खाणिणइ त परमतत्तु जिण पणासइ ।
 आराहिणइ त वीरणाहु कइ पल्लु पयासइ ॥
 धम्मु त दयसंजुत्त जेण वर गइ पाविज्जइ ।
 चाउ न अणखडियउ जु वहिणु सलहिज्जइ ॥
 जइ ठाउ त उत्तिमु मुणिवरह बि पवर वसहि हो चउर नर ।
 तिम सुगुरु सिरोमणि सूरिवर खरतर सिरि जिणदत्त वर ॥१०॥

इति श्री पट्टावली । सवत् ११७१ वर्षे पत्तनमहानगरे श्री जयसिंहदेवविजयराज्ये श्री खरतर-
 गच्छे योगीन्द्रयुगप्रधानवसतिवासिनां श्रीजिनदत्तसूरीणां शिष्येण ब्रह्मचन्द्रगणिना लिखिता । ॐ शुभ
 भवतु । श्रीमत्पाश्चिनाथायनमः ।

3. ŚĀNTINĀHA CARIU :—

Śāntināha Cariu is the work of Śubha Kīrti. He refers to himself as Ubhaya BHĀṢĀ CAKRAVARTI, emperor or scholar of two languages and as such it is presumed that he was the scholar of Samskrit and Apabhraṃsa languages. He planned his work as Mahākāvya Śāntināha Cariu deals with the life of Śāntinātha, a Jaina Tirthankara. The work contains 19 Sandhis. The exact date of its composition is not given in the work but it appears that it was written in the 13th or 14th Century. One manuscript is preserved in the Śāstra Bhaṇḍār of Nāgaur. This manuscript was copied in 1494 A. D. and was got written by Brahma Vīra and Brahma Lāla pupil of Bhaṭṭāraka Jinacandra.

4. PRĀKRIT CHANDA KOṢA :—

This is a beautiful Chanda Koṣa which has been found in a Guṭakā of the Śāstra Bhaṇḍār of Jaina temple Pāṇḍyā Lūpakaraṇḥ. The total number of the Gāthās is 78. The metres given in the book are as follows :—

- | | | |
|---------------------|---------------------------|-----------------------|
| 1. Somakānta | 2. Dodhaka | 3. Motiyādāma |
| 4. Trotaka | 5. Yatibahula | 6. Bhujangaprapāta |
| 7. Kaminimohana | 8. Mainākula | 9. Chappaya |
| 10. Rodaka | 11. Nārāca | 12. Ḍumilā |
| 13. Vihān | 14. Gīta | 15. Vijay |
| 16. Phuta Vansara | 17. Dohādodhaka | 18. Haṃsododhaka |
| 19. Soṭana | 20. Cūlkā | 21. Upacūlikā |
| 22. Uggāha Dohā | 23. Rasākula | 24. Skandhaka Daṇḍaka |
| 25. Kuṇḍaliyā | 26. . Candrāyana | 27. Berāla |
| 28. Rādhaka | 29. Vastu | 30. Duvaī |
| 31. Padhaḍi | 32. Caupai | 33. Kuṇḍalinī |
| 34. Candrāyanī | 35. Laghucaupai | 36. Aḍilla |
| 37. Bhinna Aḍilla | 38. Ghattā | 39. Mehānī |
| 40. Mahā Mehānī | 41. Nārāca (Prakarantara) | 42. Ekāvalī |
| 43. Cudāmaṇi | 44. Mālatī | 45. Padmāvati |
| 46. Gāthā | 47. Vipri | 48. Chatrīnī |
| 49. Vaisyī | 50. Śūdrī | 51. Pathyā |
| 52. Vipulā | 53. Capalā | 54. Mukha Capalā |
| 55. Jaghanya Capalā | 56. Vigāhā | 57. Gīti |
| 58. Upagīti | 59. Guhīnī | |

5. PAUMA CARIU ṬIPPAṆA :—

Paum Cariu written by Svayambhu, is the earliest work of Apabhramśa literature so far discovered. It was composed in the 8th Century A.D. It is a Jaina Rāmāyana which describes the life of Rāma according to Jaina mythology. From a literary point of view, Pauma Cariya is considered one of the best and richest work not only in Apabhramsa but also in any Indian language.

A small Samskrit commentary of this work has been discovered in the Grantha Bhaṇḍār of Jaina temple Terāpanthī, Jaipur. Though the date of the commentary is not given, the manuscript is an old one. It appears that it was composed in about 13th Century. It renders the difficult words of Apabhramśa into Samskrit. The commentary begins as under :—

स्वयम्भुव महावीर प्रणिपत्य जगद्गुरु ।
रामायणस्य वक्ष्यामि टिप्पण मतिशक्ति ॥

गुरु परमेष्ठि वृषभनाथ अथवा गुरुवश्च ते पञ्चपरमेष्ठिन. ते अर्हंतसिद्धाचार्योपाध्यायसाधवस्तत्र तिहुयण लग्गणखम इति पाठ । पुरु पुन सस्कृत प्राकृत व्याकरण छन्दो द्विसधानभारतसूत्रकानतर आरिमु विरतनमहामुनिप्रणीतरामायणशास्त्र । परगुरु परमेष्ठि नत्वेति पूर्वमस्कारादुपरि चतुर्विंशति परमजिनान्मसकृत्य कावे काव्येन ॥१॥

6. ĀṆANDĀ :—

Āṇandā is a small work which consists 42 stanzas. The main subject of the work is ethics. The stanzas express lofty sense in a few words. They touch the various spheres of life of a man and teach him to remain honest and pious. The date of the work is not given but it seems that it was composed in about 13th. Century.

The manuscript of the work is preserved in Āmer Śāstra Bhaṇḍār Jaipur. Some of the stanzas are as follows :—

अप्पु सिरजणु परम सिउ अप्पा परमाणुदु ।
मूढ कुदेवण पूजयइ आणदा रे ! गुरु विणु भूलउ अमु ॥२॥
× × ×
भितरि भरिउ पाउमलु, मूढा करहि सण्हाणु ।
जे मल लाग चितमहि आणदा रे ! किम जाय सण्हाणि ॥४॥
× × ×
केइ केस लुचावहि, केइ सिर जट भार ।
आप्प बिदुण जाणहि आणदा ! किम पावहि भवभार ॥६॥

पाखि मासि भोयणु करहिं पण्डितासुनि रासु ।
 अण्णा ज्झाइण जाणहिं आणंदा ! तिह एइ जमपुरि वासु ॥११॥
 × × ×
 हरिहर वंभुवि सिक्खणी मणु बुद्धि लक्खिउण जाई ।
 मध्य सरीर हे सो वसइ आणंदा ! लीजहि गुरुहिं पसाई ॥१८॥
 × × ×
 सो अण्णा भुणि जीव तुहुं अण्हकरि परिहारु ।
 सहज समाधिहि जाणियई आणदा ! जे जिण सासणि सारु ॥२२॥
 × × ×
 अण्णा संजमु सील गुण अण्णा दंसण राणु ।
 वउ तउ संजम देउ गुरु आणंदा ! ते पावहि णिव्वाणु ॥२३॥
 × × ×
 सिक्ख सुणइ सद्गुरु मणइ परमाणंद सहाउ ।
 परम जोति तसु उलहसई आणदा ! कीजइ णिम्मलुमाउ ॥२६॥
 × × ×
 पढइ पढावइ अणचरइ, सो एरु सिक्खपुर जाई ।
 कम्महण भवणि दलणिण आणदा ! भवियण हियइ समाई ॥३८॥
 × × ×
 समहम भावें रंणिमा अण्णा देखइ सोई ।
 अण्णउ जाणइ परहणई आणदा ! करई णिरालब होई ॥४०॥

7. AN OLD LETTER IN PRĀKRIT .—

This is a letter written in Prākṛit language. It shows how in the old times, letters used to be written. The letter seems to be of that period when Bhojpatra and paper were used for writing as it was mentioned that whether there was no Bhoja leaf so that no letter was sent. This is an important letter which has been found in a Guṭakā of Śāstra Bhaṇḍār of Pāṇḍyā Lūnakaraṇji Jaipur. As there are only nine Gāthas, all of them are quoted below :—

कुसलं अम्हाण वर अणवरयं तुम्ह गुणलियंतस्स ।

पट्ठाविय नियकुसलं जिम अम्हं होइ संतोसो ॥१॥

सो दिवसो सा राई सो य पएसो गुणगण आवासो ।
 सुह गुरु तुह मुहकमलं दोसइ जत्येव सुहजणण ॥२॥
 कि भग्मुज्जो देसो कि वा मसि नत्थि तिहुयणे सयले ।
 कि अम्हेहि न कज्ज ज लेहो न पेसिओ तुम्हे ॥३॥
 जर भुज्जो होइ मही उयहि मसी लेहिणी य बणराई ।
 लिहइ सुराहि वणा हो तुम्ह गुणा ण याणंति ॥४॥
 जह हसां सरइ सर पड्डल कुचमाइ महुयरो सरइ ।
 चदण वण च नागो तह अम्ह मण तुम सरइ ॥५॥
 जह भद्वण मासे भमरा समरति अब कुमुमाइ ।
 तह भयव मह हियय सुमरइ तुम्हाण मुहकमल ॥६॥
 जह वच्छ सरइ सुराहि वसतमास च कोइला सरइ ।
 विज्जो सरइ गइदं तह अम्ह मणं तुमं सरइ ॥७॥
 जह सो नील कलाओ पावस कालम्मि पजर छूढो ।
 समरइ वणो रमिउ तह अम्हं मणं तुमं सरइ ॥८॥
 जह सरइ सोय रामो रुप्पिणि कण्हो णलो य दमयती ।
 गोरी सरइ रुद्ध तह अम्ह मणं तुम सरइ ॥९॥

8. ŚRĪPĀLA CARIU :—

Śrīpāla Cariu was composed by Brahma Dāmodara. It describes the life of Śrīpāla who was a great emperor according to the Jaina mythology. In the beginning of the work, the poet mentions the names of the Ācāryas who had flourished before him and declares himself as the pupil of Bhaṭṭāraka Jina Candra. The work was composed on the request of Sāhu Nakhatū, son of Devarāj. It contains only four Sandhis. The manuscript belongs to the Śāstra Bhandār of Jaina temple of Badhī Canda, Jaipur. In the beginning and end of the work, the poet has given a description of his patron. The last puspikā of the work is as under :—

इय सिरिपाल महाराय चरिए जय पयड सिद्धचक्क परमानसयबिसेसगुणणियरमणिए बहुरोर
 धोर दुट्ठयरवाहिएसरणिण्णासणो धम्मडं पुरिसत्थायण पयासणो मट्टारय निरि जिणचद सामि सीस
 बह्म दामोयर विरइए सिरदेवराज शदण 'साहु णवत्तु णामकि' सिरिपालराय मुक्खगमण वहि वणणणो
 णाम चउत्थो सधी परिच्छेउ समत्तो ।

9. PĀSA NĀHA CARIU (Pārśvanātha Carita)

This work was written by Asawāla son of Lakṣmana. It was completed in Saṃvat 1479 (1422 A.D.) at Karahala village. The poet took one year in completing the work. The work contains 13 Sandhis in which life story of Pārśvanātha has been described. A manuscript of this work is preserved in the Grānthā Bhandār of Jaina temple Teiāpanthī, Jaipur. The beginning and end of the work is as follows:-

BEGINNING :—

सिवसुह सर सारंगहो सुयमारगहो सारग कहो गुणभरिओ ।
 भगमि भुअण सारंगहो खमसारगहो पणविवि पास जिणहो चरिओ ॥
 भाविय सिरि मूलसंघचरणु, सिरि बलयारयगण वित्थरणु ।
 पर हरिय-कुमय पोमायरिउ, आयरिय सामि गुणगण भरिउ ॥
 धरमचदु व पहचंदायरिओ, आयरिय रयण जस पहु धरिओ ।
 धरि पंचमहव्वय कामरणु, रणुकय पंचिंदिय संहरणु ॥
 वर घम्म पयासउ सावयहं, वयधारि मुणीसर भावयह ।
 भवियण मण पोमाणदयर मुणिपोमणदि तहो पट्ट वरु ।
 हरि समउ रा भवियणु तुच्छ भणु, मणहरइ पइट्ट जिणवर भवणु ।
 वरमवण भवणि जस पायडिउ, पायडु रा अणग मोहगडिउ ।
 राडिया वय रयणत्तय धरणु धर रयणत्तय गुणवित्थरणु ।

: पत्ता :

तहो पट्टंवरससि रामें मुहममि मुणि पय-पकयचन्द हो ।
 कुलु खिति पयासमि पहु आहासमि, सघाहिव हो वहो अणिव हो ।

END :—

इकवीरहो रिणवू इ कुच्छराइ, सत्तरि सह चउसय वत्थराइ ।
 पच्छइ सिरि रिणव विक्कम गयाइ, एउणसीदी सहचउदहसयाइ ।
 भादव तम एयारस मुणेहु, वरि सिक्के पूरिउ गधु एहु ।
 पचाहिव वीससयाइ सुत्त, सहसइ चयारि मंडणिहि जुतु ।
 बहलवखण मूमा सुउ बरिट्ठु, आणंद महेसर भाइ जेट्ठु ।
 जसु पचमुत्त सीहति याइ, ह्वम करम रयण मह मयणराइ ।
 सो करम उलेविणु सज्जणाह, आहासइ गुणियण गुण मणाह ।
 जो दुविहलकारइ मुणेइ, जो जिणसासणि दसणु जणेइ ।

जो सम्मत्तायह गुण भगवु, जो आयम सत्यइ मुणइ मवु ।
 जो जीव दव्व तच्चत्थ मासि, जो सदासदहं कुणइ रासि ।
 गुणयास भाउ सवग्गु भेइ, जो वग्गु वाग मूल जि भुरेइ ।
 जो सख असख अणत जाणि, जो भव्वाभव्वह कय पमारि ।
 जो घण घण मूलहं मुणइ भेउ, सो सोहिंवि पयइउ गय एउ ।
 भरण मुणइती मज्झुत्थ होउ, अमुणांतह दोसु म मज्झ देउ ।

घत्ता

जिण समय पटुत्तणु गुणगण कित्तणु अवसवि महि वित्थारइ ।
 हउ तसु पयवदमि अण्णउ शिदमि जो सम्मतुद्धारइ ॥१॥
 सो एदउ जियु सिरि पासणाहु, उपसग्गविणासणु परमसाहु ।
 एदउ परमागमु एदि सधु, एदउ पटुवीसरु अरिदुलंघु ।
 एदउ पउरमणु अहिसभाउ, बुहयणु सज्जणु अमुणित्त कुभाउ ।
 एदउ सिरि वाम्ह हो तणउ बंसु, कीलउ शिय कुलिजिमसेरहि हंसु ।
 एदउ जिण धम्मणि वद्धराउ, लोणायह सुअ हरिवह्माताउ ।
 एदउ एदणु सहं मा परेहि, धारम्मता उपहसिय मणेहि ।
 एदउ न्हु भायस सह सुणण, परमत्थु जेण बुज्झउ मणेण ।
 एदउ अवरुवि जिण समय लीणु, खउ जाउ दुट्ठ मिच्छतु हीण ।
 एदउ जो पयइइ पास चित्तु, आतम सारकिउ गुण विचित्तु ।
 जा मुरगिरि रवि समि महिप ओहि, ता चउविह सघहं जणहि बोहि ।
 असुवाल भणइ मइ कयउ राउ, जिणु केवल लोयणु मज्झ देउ ।
 कि चोज्ज जामु वधरिज हवइ, मो कि सेवय रहो तण देइ ।

घत्ता

जाजिण मुह् एग्गय सग्गा सुभयम मिरतइ लोण हो मारी ।
 ज किउ हीणाहिउ काइमि साहिउ तमहु खमउ भहारी ।

इय पासणाह चरिए आयमसारे सुवग्ग धहु मरिए । बुह असवाल विरइए संघाहिप
 सोणियस्स कण्णहुरण सिरिपास शाह शिण्वाण गमणो शाम तेरहमो परिच्छेओ सम्मतो ॥१३॥

10. SAMBHAVA JINA CARIU :—

This is an Apabhramśa work written by Tejapāla. The work describes the life of Sambhavanātha, the third Tīrthankara. The work was composed on the request of Srāvaka Thīla who was an Agrawāl Jaina.

The work is divided into five Adhikāras. In the beginning of the work, full account of his teacher Guna Kirti, his patron and himself is given. The manuscript was discovered in the Śāstra Bhaṇḍār of Jaina temple Dīwānji, Jaipur. It contains 62 folios. After 'manglācaraṇa' the poet gives the description of his teacher in the following lines:—

पुणु पणवेमि मुणि तवनेय चारु, निर चरिय कम्म दुक्खावहाक ।
 मुणि सहसकित्ति धम्ममाणुवट्ठि, गुणकीत्ति गुणायक ताह पट्ठि ॥
 तहो सीसु सेय लच्छी णिवासु, जसकित्ति जिणायम पह-पयामु ।
 तहो पट्ठि महामुणि मलयकित्ति, उद्धरिय जेण चारित्त वित्ति ॥
 तहो सीसु णमसमि णयसिरेण, परमपण्णउ साइउ पवर जेण ।
 दो पढम भाण दूरीकण, तो भाणहि णियमणु दिण्णु जेण ॥
 गुणमद्, महामद् महमुणीसु, जिण सव्वहो मडणु पचमीसु ।
 जो केवि भव्व कंदोट्ट चद, पणवेप्पिणु तह भवरवि मुनिद ॥

11. PINGAL CATORŚITI RŪPAKA .—

This is also a work on Prākṛit metres and has been discovered in a gutakā of Pāṇḍya Lūṅkaranji. The name of the author is not given in the work but it appears that it was composed when Prākṛit and Apabhramśa were popular. It describes or defines 84 metres, the names of which are as follows :—

(1) Sādā	(11) Gandhānā	(21) Gīṭikā
(2) Daṇḍikā	(12) Dacchithā	(22) Ḍillā
(3) Gāhīnī	(13) Roḍā	(23) Paddhaḍi
(4) Gāhā	(14) Līlā	(24) Adialla
(5) Viggāhā	(15) Rangikkā	(25) Madilla
(6) Sinhanī	(16) Viṇumālā	(26) Vaṭṭhu
(7) Uggāha	(17) Caupaiyā	(27) Vahrattthu
(8) Khandhānā	(18) Pahumāvati	(28) Jhamilla
(9) Vatthuvā	(19) Rūvāmālā	(29) Gayanandu
(10) Dohā	(20) Ghaṭṭā	(30) Payangam

(31) Tinnā	(49) Candānā	(67) Pāikkā
(32) Nārāyā	(50) Cūliyā	(68) Pankā
(33) Duvai	(51) Cāraṇa	(69) Vānī
(34) Pāvānī	(52) Kamalā	(70) Sālūda
(35) Vallaggiyā	(53) Dīpakkā	(71) Rāsā
(36) Cānvar	(54) Mottidāma	(72) Tāṇī
(37) Sāmānī	(55) Sārangā	(73) Candāmālā
(38) Dhāriyā	(56) Bandhā	(74) Cakkā
(39) Khanjā	(57) Vijjohā	(75) Hārakkī
(40) Tungā	(58) Narahancā	(76) Dhūā
(41) Sikkhā	(59) Pancā	(77) Takkā
(42) Toṭaka	(60) Saṁmohā	(78) Khandā
(43) Bhujangaprayāta	(61) Cauranśā	(79) Khanḍlayā
(44) Līlā	(62) Hansā	(80) Kambalayā
(45) Lagganiyā	(63) Manghānā	(81) Dhavlangā
(46) Jamakkānā	(64) Khandā	(82) Vimbā
(47) Phari	(65) Khanjā	(83) Ḍambaliya.
(48) Morakkā	(66) Harsankhāṇa	(84) —

Apart from these metres, the poet gives also examples of sub-divisions of the metres. He also mentions the name of the poet Ralha, the maker of Upcūliu Chanda :—

दोहा छद्दुवि पढम पदि दह दह कल सजुत्त सुम्रठ सविमल दइ ।

उपचूलिउ बुहियण सुणहु गुरु गण सुण सजुत्त जपेद रल्ह कवि ॥

the beginning and end of the poem is as follows—

जा विज्जा चउराणणेर सारिसा जा चउमुए समूणा ।

जा विज्जाहर-जक्ख-किन्नर-गणा जा सूर इ दाइया ।

जा सिद्धाण सुरा एराण कइणा जा धूवय निच्चय ।

सा भम्हाण सुहाण विमला वाणी सिरी मारया ।

जो विविह सत्थ सायर परयंतो सविमलजल हेय ।

पढणग्मास तरंढो नाएसो पिगलो जयउ ।

End — तोसद्बुबभक्त्य एरसजुत्तय पडियलीय चर्चति एरा ।

विस्सामयरिट्टिय एरसदिट्टिय पायण सिट्टिय तिण्णिणचरा
दासप्पढ-मंचिय अट्ठतहचिय चउदह तिण्णिणवि कियणिलय
जो एरिस छंदय सेस फणियय सो जागे मुच्च डबलिय ॥

इति डबलियाछद समाप्तः । इति पिगलस्य चतुरशीतिरूपकाः समाप्ताः ।

12. NEMINĀHA CARIU :-

The Nemināha Cariu was composed by Dāmodara. It was completed before Pandit Kamal Bhadra and on the request of Rāma Candra.

इह सोमिणाहचरिए महामुणि कम्बलमहपच्चक्खे महाकइ कणिट्ठ दाभोदर विरइए
पडिय रामयंद आएसिए मल्हसु अनग्गएउ आयाणिणए जम्मप्पत्ति नामा पढमो
सधि परिच्छेओ सम्मत्तो ।

It describes the life of Lord Neminātha. An incomplete manuscript of this work is preserved in the Śāstra Bhaṇḍār of Pāṭodī Jain temple Jaipur. It contains three sandhis. The first Sandhi deals with the birth of Neminatha, the second deals with the war between Jarāsandh and Lord Kṛṣṇa and in the third Sandhi, the description of Neminātha's marriage is given. There may be four to five sandhis in the work. The first two folios are missing

13. YOGASĀRA :-

Yogasāra was written by Bhaṭṭāraka Śruta Kīrti. His other three works are Dharma Parikṣā, Harivaṇṣa Purāna and Parmeṣṭī Prakāśasāra. Yogasāra is the fourth work of the poet, which has been discovered in the Śāstra Bhaṇḍār of Terāpanthī Jain temple, Jaipur. It is divided in two sandhis. The last page of the manuscript has been eaten by ants so the portion in which the date of completion is given, could not be known. From Yogasāra the following information about the poet is available.

That he was the pupil of Tribhuvan Kīrti pupil of Devendra Kīrti.

That it was completed in Jerhat City in the temple of Nemināthā. The works ends as follows—

इय जोगध्यानानुसारे चिरसूग्गिपउत्तियाणु अणुसारे बहुजोयस्स
विसेसो पढमारंभेणसंकरुहं सो कयसुदकित्तिसउण्णो भविया
आयण्णिचित्तसंतोसो बुहयणु गरपयभत्तो एणम विदीऊ
परिच्छेऊ सम्मत्तो ॥ संधि २॥

14. Vidhawā Śīla Samrakṣaṇopāya :—

There are only ten gāthās in the work in which means for safeguarding the chastity of the widows have been mentioned. This is a book on social custom which throws some light on the society of the period and position of the widows in the society. As the number of the Gāthās is only ten, all of them are quoted. From the language of the work it appears that the work was composed in the 15th or 16th Century at the latest :—

- पुरिसेण सह सहास सभास वत्तकारण मेगते ।
 एगट्ठाणे सयणासणाइ पइरिक्कठाण च ॥ १ ॥
- पुरिसस्सवालविवरण अगोहलिण्हाण मलणमम्भगो ।
 दिट्ठीइ दिट्ठिवंधो विलेवण चलण धुवण च ॥ २ ॥
- तबोल कुसुम कु कम कर्प्पूरं सुरहि तिल्ल कत्थूरी ।
 केस सरीर नियसण वासणमेलाइ सिरिखंड ॥ ३ ॥
- नहदत्त अल्लय सीमत केस रोमाग तह य परिकम्म ।
 अच्चंतमुच्चधम्मिल्लबधण वेणिबध च ॥ ४ ॥
- नाहि नियंब-उरत्थल-पयासण पुरिस-सेव-करण च ।
 नर-सुर-तिरिए दट्ठं कामकहे पुव्व रव सरण ॥ ५ ॥
- सव्वच्चिय आभरणं अलत्तंय अजण अणुवरितं ।
 हिडोलय खट्टाई-सयण तह कूलिअएउ ॥ ६ ॥
- कोमंम पट्टउल तिलवासाईणि अच्छवत्थाणि ।
 इगमत्ती जुयलस्स उ परिहण उव्वडो वेमो ॥ ७ ॥
- खीरं कामुदीवण-वज्जणमाहारमहिमहण च ।
 जण समवाए कोउग-पलोयण धम्मठाण बहि ॥ ८ ॥
- पर गिहगमणं एगगिणीइणिणि बाहिरिम्म गिरस्सरणं ।
 चमच्चम-रत्त-उलगाणं तलियाणं तह परिमोणं ॥ ९ ॥
- सिगारत्थं दप्पण-पलोयण मिदियाइ नह रागो ।
 एमाइ विहव महिलाण विवज्जए मीलरक्खट्ठं ॥ १० ॥

15. SANDEŚA RĀSA ṬIPPANA :—

Sandeśa Rāsa is a famous work of Apabhramśa literature written by Abdul Rahmān, the only Muslim writer of Apabhramśa. It is a work of 14th Century and was composed on the lines of Meghadūta of Kālidāsa. A Samskrit Ṭippaṇa (commentary) has been discovered in the Śāstra Bhandār of Terāpanthī Jaina temple, Jaipur. This is one of the best Samskrit commentaries so far found in the manuscript libraries of India. It clears all the doubts and gives an easy sense of the Apabhramśa words. The total number of the gāthās is 220. The manuscript is incomplete as the first three pages are missing. It was written in the year 1551 A. D.

16. PĀRŚVA PURĀNA :—

This is an Apabhramśa work written by poet Raidhu (15 th Century). It describes the life of pārśvanātha written on the request of Khema Sīdhu. The Purāṇa is divided into 7 Sandhis. One manuscript copy of the year 1686 A. D. has been discovered in the Grantha Bhandār of Bolīrī temple Kotah.

इय सिरत्रिपामणाहपुराणे आर्यमश्वत्थस्य अस्थिसुगिहाराणे
मिरि पडिय रयघू विरइए सिरि महाभव्व खेत्रसाहगामकिए
मिरि पासणाह गिवाणाकल्लाणवण्णणाणे णाम मत्तमो सधो
परिच्छेऊ समत्तो । ७ । सधि । इति श्री पार्श्वनाथपुराण
समाप्त । सवत् १७४३ वर्षे माघकृष्णचन्द्रवारे लिखित महानंद
पुष्कर मल्लान्मज्ज पालवनिवासी ।

17. JAMBU SWĀMI CARIU :— (Samskrit commentary)

This is a Samskrit commentary on the famous Apabhramśa work 'Jambu Swāmi Cariu' of mahākavi Vīra. It has been discovered in the Śāstra Bhandār of Jaina temple Terāpanthī, Jaipur. The manuscript was copied in Samvat 1565 (1508 A. D.) It is a good commentary which clears some difficult words. The commentary on the first Sandhi is written in detail in comparison to the other sandhis. It covers one third portion of the manuscript. From the commentary it appears that in the 13 th and the 14 th centuries, the Samskrit was used as medium for understanding the difficult words of Apabhramśa even.

SAMSKRIT WORKS

1 MEGHĀBHYUDAYA :—

It is a short poem on Meghadūta of Kālidāsa. The whole poem is finished in 38 samskrit stanzas. The manuscript is in the collection of Granth Bhandār of Jaisalmer. The first stanza of Meghadūta has been written as under —

काचित् काले प्रमुदितनदक्षीलकण्ठैर्धनागे,
व्योमाटव्यां प्रतिदिशमल सञ्चरन् मेघनागे ।
बद्धारम्भ वदति वनिता स्म प्रवासाय कान्त,
कामश्चाप वहति हितदा विस्फुरच्छायकान्तम् ॥ १ ॥

The end of the work is as follows :-

विद्युन्लता लसति काञ्चनसन्निभार,
धाम्नो वहन्ति धनवन्ति नभानिभारम् ।
उच्चै रसत्यविरत जलदोऽस्तवारि—
रस्मिन् प्रयातु समये प्रिय यस्तवारि ॥ ३८ ॥
इति मेघाभ्युदयकाव्य समाप्तमिति ॥ छ ॥

2 JĪTASĀRA SAMUCCAYA —

This is also a new work which has been found in the Grantha Bhandār of Ajmer. Jītasāra Samuccaya was composed by VRIṢABH NANDI. According to Śrī Jugalkishore Mukhtār, the scholar flourished earlier than the 9th century. There are 700 ślokas in it. Though in the original work the number of slokas are stated to be 600. This shows that some verses were interpolated by some copyists.

The subject matter of the work deals with punishments, which are to be inflicted when the Jaina principles are violated.

3. NYĀYA VĀRTIKA ṬIPPANA .—

This is a commentary on Nyāya Vārtika written by Bhārdvāj in Samskrit. This is a non Jain-work. The manuscript exists in the Grantha Bhandar of Jaisalmer. It belongs to Samvat 1279 i.e. 1222 A. D. The end of the manuscript is as follows :—

यो ऽ क्षपादमर्षि न्यायः प्रत्यमाद् वदतांवरम् ।
 तस्य वात्स्यायन इदं भाष्यजातमवर्त्तयत् ॥ १ ॥
 जतीनां सप्रपञ्चानां निग्रहस्थानलक्षणम् ।
 शास्त्रस्य चोपसंहारः पञ्चमे परिकीर्तितः ॥ २ ॥
 यदक्षपादप्रतिमो भाष्य वात्स्यायनो जगौ ।
 अकारि महत्तस्तस्य भारद्वाजेन वार्त्तिकम् ॥ ३ ॥

इति पञ्चमोऽध्यायः समाप्तः ॥ छ ॥ न्यायावार्त्तिकं
 समाप्तमिति ॥ छ ॥

संवत् १२७६ वर्षे फागुन सुदि ६ बुधे प्रल्हादनपुरस्थितेन ठ. विल्हणेन
 न्यायवार्त्तिकपुस्तकं समाप्तमिति ॥ श्रीमज्जिनपतिमूरिशिष्य श्रीजिनेश्वर-
 सूरिंगा उपदेशेन ॥

4. ADHYĀTMA RAHASYA :—

Adhyātma Rahasya written by Pandit Āśādhara of the 13th Century was unknown to the scholars till about ten years ago but it has been discovered now in Jaina Śāstra Bhandār of Ajmer. This work was composed by the order of his father. This is on the subject of Adhyātma (spiritualism). The name of Adhyātma Rahasya mentioned by the poet in his ANAGĀRA DHAMĀMRITA (1243A.D.) as such it appears that it was composed before 1243 A. D. The total number of verses is 73. The beginning and the end of the manuscript is as follows :—

Beginning

मव्येभ्यो भजमानेभ्यो यो ददाति निजं पदम् ।
 तस्मै श्रीवीरनाथाय नमः श्रीगौतमाय च ॥ १ ॥

End

शश्वच्चेतयते यदुत्सवमम ध्यायन्ति यद्योगिनो
 येन प्राणिनि विष्वमिन्द्रनिकरा यस्मै नमः कुर्वन्ते ।
 वैचित्र्यगतो यतोऽस्ति पदवी यस्यान्तरः प्रत्ययो
 मुक्तिर्यत्र लयस्तदस्तु मनसि स्फूर्जत्परं ब्रह्म मे ॥ ७३ ॥

5 COMMENTARY ON BHŪPĀLA CATURVINŚANTI STOTRA :—

Bhūpāl Caturvinśanti stotra is a work in Saṁskṛit by Bhūpāl poet. It is a prayer in praise of twenty four Tīrthankaras. Āśādhar, a famous saṁskṛit writer of 13th Century wrote a commentary on this stotra. But the copy of the Commentary written by him was not available before some time back. Now it has been discovered in the Śāstra Bhaṇḍār of Jaina temple, Pāṭodī. This is a rare manuscript as upto this time only one manuscript has been discovered. The commentary was made by the scholar for his pupil Vinay Candra. This is a good commentary on the work. The commentary of the 2nd stanza is as follows —

शान्त वपुः श्रवणहारि वचश्चरित्रं,
सर्वोपकारि तव देव ततः श्रुतज्ञाः ।
ससारमारवमहास्थलरुद्रसान्द्र—
च्छायामहीरुह भवन्तमुपाश्रयन्ते ॥ २ ॥

शान्त निर्विकारं सौम्यमित्यर्थं । वपु शरीरं तवास्तीति संबन्धः । श्रवणहारि श्रोत्रप्रिय वचो वाक्यं तवास्ति । चरित्र चरणं विहरणक्रिया सामाधिकादि चारित्र्यं वा सर्वेषां प्राणिनामुपकारि उपकारकम् । भगवति हि विहरति सुमिक्षारोग्यादिना सर्वे जन्तवः स्वस्था भवन्ति । प्राण्युपधातश्च न स्यात्तथातदुपदिष्टधर्मानुष्ठानाभिराबाधा भवन्ति । यतः एव । हे देव इन्द्रादिभिर्दीव्यते स्तूयते इति देवः । ततस्तस्माद्वपुः शान्तत्वादिति हेतोः । श्रुतज्ञा भ्रामगमविदः । ससार एव मारव मरुदेशप्रभव महास्थल प्राणिना सन्ततसन्तापहेतुत्वात्तत्र रुद्रो महान् सान्द्रो घनः छायापोपलक्षितो महीरुहो वृक्षः । यस्य सूर्ये चलत्यपि यस्य छाया निश्चला भवति स छायातरु इति लोके प्रसिद्धः स तथाभूतो जिनः भ्रामन्त्यते । भवन्त त्वा श्रयन्ते अर्थान्तराद्व्यावृत्त्य समन्तात्सेवन्ते ॥ २ ॥

6. Commentary on KIRĀTĀRJUNĪYA —

This is a Saṁskṛit commentary on KIRĀTĀRJUNĪYA by Prakāśa Varṣa. This commentary has been newly discovered in Āmer Śāstra Bhaṇḍār, Jaipur. One manuscript of this is available also in the collection of Jaisalmer Bhaṇḍār. The commentary has not been published so far.

7. ŚRĀVAKA DHARMA PRAKARAṆA :—

Śrāvaka Dharma Prakaraṇa was composed by Jīnēśvar Sūri in Saṁskṛit in the year 1256 A. D. It describes the duties of a Jaina layman. The work is written in artificial language. The total number of stanzas is 245. The manuscript of the work is preserved in the Grantha Bhandār of Jaisalmer.

8. UTTARA PURĀṆA ṬIPPAṆA :—

Uttarapurāṇa is a famous work written in Saṁskṛit by Ācārya Guṇa Bhadrā in the 9th Century. It is very popular among the Jainas and is widely read. A Saṁskṛit commentary written on this Purāṇa has been discovered in the Śāstra Bhandār of Jaina temple Terāpanthī Jaipur. The name of the commentary written is not known but as the manuscript is of Samvat 1569, the commentary seems to have been written earlier than this. No commentary of this Purāṇa has been found so far. This commentary is rare one. The beginning of the commentary is as under :—

विनेयानां भव्यानां । अवाग्भागे दक्षिण भागे । ५ प्रणयिनः सत ।
वृगुतेस्म भजतिस्म ॥ ६ शक्ति सिद्धि भयोपेत । प्रभूत्साहमंत्रशक्तयस्तिस्त्र ।

प्रभूशक्तिर्चमवेदाद्या मत्रशक्तिर्द्वितीयकाः
तृतीयोत्साहशक्तिश्चेत्याहु शक्तित्रय बुधाः ॥

9. PĀRSVANĀTHA CARITRA :—

One manuscript of this work has been discovered in the Śāstra Bhandār of Dablanā (Būndī). It is in Saṁskṛit prose. The name of the author has not been mentioned in the work. The manuscript was copied in the year 1563 A. D. by Pandit Saubhāgya Kīrti. (1)

The work deals with the life of Lord Pārsvanātha. The language of the work is simple. The work is completed in 27 folios. One quotation from the work is as follows :—

मधुरापुर्यां धनसारो बनाव्यः । स षष्टिकोटि बनी । द्वाविंशति कोटि सौमिमध्ये
द्वाविंशतिकोटि व्यवसायमध्ये द्वाविंशतिकोटि गृहव्याजे संति... .. ।

(१) संवत् १६२० ज्येष्ठमासे शुक्लपक्षे ५ तिथौ पं० सौभाग्यकीर्तिना लिखितं ।

10. SULOCAÑĀ CARITRA :—

Sulocanā Caritra was written by Vāḍī Cāndra, pupil of Prabhā Candra. It is in Saṁskṛit poetry. It describes the life of Sulocanā Satī who was famous for her good character. The work is divided into nine paricchedas. One manuscript of this work has been discovered in the Grantha Bhaṇḍār of Dablanā (Būndī). The manuscript contains the date of 1708 A. D. It was copied by Lāl Candra, pupil of Brahma Kṛipā Rāma.

11. CĀRPAṬA ŚATAKA :—

This is in Saṁskṛit composed by some unknown scholar. There are hundred Padyas in the work in which several kinds of teachings have been imparted. This has been found in the Grantha Bhaṇḍār of Pāṇḍyā Lūṅkaranji. This is a rare work which has not been found so far in any of the Bhaṇḍārs in Rājasthān. The manuscript is dated saṁvat 1873 (1816 A. D). The beginning and end of the work is as follows :—

श्रीसर्वज्ञं नन्वा देव, सकलसुरामुरविरचितसेव ।
वश्ये किञ्चित्तदनुचरोऽहं, मुञ्चति येन विवेकी मोहं ॥ १ ॥
वज्रितदुष्टसहायमहोमि, परिहरभाषाकायमनोमिः ।
पङ्क्तिविधजीविकायाविनाश, ममृतिचारकबन्धनपाश ॥ २ ॥

x

x

x

x

कोऽहं कस्त्व कथमायातः, का मे जननी को मे तात ।
इति परिभावयतः ससारः, सर्वोयं खलु स्वप्नविहारः ॥ ६६ ॥
वर्गोच्चारणकरणविहीनं, यदिदं गुरु-सकेते लीनं ।
स्वयमुन्मीलति यस्य ज्ञान, पुनरपि तस्य न गर्माधान ॥ १०० ॥

12. RĀJAVANŚA VARNANA :—

This is a work written in Saṁskṛit and deals with the various dynasties of India. It contains 9 leaves but the 1st leaf is missing. The date of writing the manuscript is not given. The manuscript belongs to the Śāstra Bhaṇḍār of Jaina Terāpanthī Mandir, Jaipur.

In the beginning, the author gives a passing reference to important dynasties of India and then he begins with Pandava dynasty in the following way :—

तत्रादौ शक्यथायां, इन्द्रराज्यं करिष्यति ।
 कलिकाले 'इन्द्रपृस्थः' इति नाम मविष्यति ।
 पुनश्च पांडवभूपालाः राज्यं कृत्वा कलौ युगे,
 वर्षं त्रयं सहस्रत्रयं, भवतीह न संशय ॥ २ ॥

This description completes in 76 Padyas. After giving a short reference to Rāma Vanśa Rājya, the poet begins with Pamāra dynasty in this way :—

कृतयुगे बलिर्दाता, त्रेतायां रघुनन्दन ।
 द्वापरे कर्णविख्यातः कलिकाले च विक्रमः ॥ १ ॥
 दातासूरदयालुश्च, परदुःखश्चमंजकः ।
 दित्तीक्ष्णविक्रमादित्यः उज्जैणी राज्यनायकः ॥ २ ॥

This finishes in 92 verses. Afterwards he describes about Tunvar dynasty in which there were 19 Kings. For the Cāuhān dynasty, the author takes 25 verses. After The downfall of Cauhānas, Pattan dynasty begins. The poet gives an exact date which is as follows :—

विक्रमात् सप्तद्विदिकः : १२२७ वर्षे च प्रवरे वरे ।
 चैत्रकृष्णत्रयोदश्या, म्लेच्छराज्यं च जायते ॥ १ ॥

In Śaṃvat 1393 (1336 A. D) Kutūbuddin established his kingdom .

विक्रमात् त्रिनवत्रयोदयः : १३६३ः राज्यस्थापितः म्लेच्छनायकः ।
 आदौ कुतबुद्दीनाख्य, वेद-वर्ष-द्विमासकः ।
 किरदिना रूद्र घटिका, योगिनीपुरराज्यकृत् ॥ २६ ॥

After describing Lodi dynasty, the author states that the rule of Chatta (Moghul) dynasty begins from Śaṃvat 1553 (1496 A. D) and Tāmūrlang was the first and Bābara was the second one. It completes with the description of Aurangzeb who ruled over India for 49 years 9 months and 27 Gharies. There are some verses after the description of Aurangzeb, but it seems that they were written later on by another man. The author gives four names for Delhi i. e. INDRAPRASTHAPUR, YOGINIPUR, DHILLI and lastly DELHI.

HINDI & RĀJASTHĀNĪ WORKS

1. JIṆADATTA CARITA :—

Jiṇadatta Carita or Jinadatta Kathā was composed by the poet Rajarsingh in the year 1297 A. D. The work has been discovered in a guṭakā of Jaina temple, Pāṭodī, Jaipur. It describes the life of a Jaina Śrāvaka Jiṇadatta who was the son of a richman. Once he went to Ceylon for business and there he married the daughter of the King. It contains 553 stanzas.

The poet was Jaisawāl by caste. His father's name was Āte and mother's name was Sīryā. The language of the work is influenced by Rājasthānī and Apabhraṃsa. The main metre of the work is Caupai but metres like Dohā and Vastu Bandha have also been used. It is perhaps the first big work of old Hindi in which the date of composition is given. It is full of poetic beauty and presents a picture of the social and economical condition of that time. The poet gives his family account and date of completion of work in the following lines :—

जइसवाल कुलि उतम जाति, वाईसइ पाइल उतपाति ।
 पचऊलीया आते कउ पूतु, कवइ रल्हू जिणदत्त चरित्तु ॥ २६ ॥
 माता पाइ नमउ ज जोगु, देखि लियउ जेहि मत लोगु ।
 उवरि मास दस रहिउ घराइ, धम्म बुधि हुई सिरीया माइ ॥ २७ ॥
 पुगु पुगु पणवउ माता पाइ, जेह हउ पालिउ करुणा भाइ
 म उवयागु हुइसउ उरगु, हा हा माइ मज्झु जिण सरगु ॥ २८ ॥
 संवत् तेरहसैं चउवण्णे, भादवमुदि पचम गुरु दिण्णे ।
 स्वाति नखत्तु चटु तुली हती, कवइ रल्ह पणवइ सरमुती ॥ २९ ॥

The last portion of the work in which the poet requests his readers not to defame the work, is as follows :—

जो जिणदत्त की निंदा करइ, सुनत चउपही जलि जलि मरउ ।
 जो यह कथा घालिहइ रालि, तहु मिछत्ती दइ यहु गालि ॥५४९॥
 मइ जोयउ जिणदत्त पुराणु, लाखू विरयउ भइस पमाणु ।
 देखि बिसरू रयउ फुड एहु, हत्थालवगु बृहयण देहु ॥५५०॥
 जो जिणदत्त कउ सुणइ पुराणु, तिसको होइ राणु शिक्काणु ।
 भजर भमर पउ सहइ निरुत्तु, चवइ रल्ह भमई कउ पूतु ॥५५१॥

गय सत्तावन छयसय माहि, पुन्नवन को छापइ छाह ।
 तक्कु पुराणु सुणिउ नउ सत्थ, भणइ रल्हु हउ एण मुणउ अत्थु ॥५५२॥
 जिणदत्त पूरी भई चउपही, छप्पन हीणवि छहसय कहौ ।
 सहसु सलोक विन्न सय रहिय गय पमाणु राइसिहु कहिय ॥५५३॥
 सबत् १७५२ वर्षे कात्तिग शुदि ५ शुक्रवासरे लिखतं महानंद पालंव
 पुष्करमलात्मज ॥

2. CAUBISĪGĪTA :—

Caubisī Gīta was composed by Delha in the year 1324 A. D. It contains 26 verses of which 24 verses are written in the praise of twenty four Tīrthankaras and the remaining two describe the poet and when it was composed. The language of the work is an old Hindi, prevalent at that time. From the linguistic point of view the work presents a good māterial for research.

Delha, the writer of this poem was born in Parwar caste at Tīrthhā City. The work has been discovered in the Grantha Bhandār of Badā Jaina temple, Jaipur. It exists in a guṣakā which was written in 1433 A. D. In the first stanza, the poet describes the circumstances under which the work was written.—

आदि रिसहु पणवेपिणु, अन्त वीरु जिणणाहु ।
 अरहु सिद्ध आचार्य, अरु उज्झापति साहु ॥
 गणहर देउ नएपिणु, सारद करइ पसाउ ।
 हउ चउबीसी गाउं, करि तिसुद्ध समभाउ ॥
 सा तन सहजानन्दणु, बोलइ वच्छ निरुत्त ।
 कम्मक्खय कारण णिमित्त, देल्हु तुम्हि रचहु कवित्त ।
 दुममु कालु पंचमउं, थम्म की दिन दिन हाणी ।
 बोधि करहु फलु लेहु, कहहु चउबीस बखाणी ॥
 गौरउ पमणइ णिसुणि, एणह हउ दासि तुम्हारी ।
 जिण चउबीस कथतरु, सो मुहि कहहु विचारी ॥

Items of Description :

बापु माय तित्थकरू जनमु नयरु अर छाउ ।
 जक्खु जक्खणी लच्छणु अर जिहि जेतउ काउ ॥

Last portion of the work in which the date of completion and the poet's family account is given runs as under :

कहउं जाणि कुलु आपणउं परबाडु मणाउं ।
 धम्मे साहुहि पणतिउ आजिहि पैतु नाउं ॥
 उदैसाहि दिउ मीया ए तोनिउ लघु माई ।
 टिहिडा रायरि वसन्त देल्ह चउबीसी गाई ॥
 हउ तु म्ह गोरउ पुंछिउ बुद्ध कहा महपाइ ।
 तेरहसइ इकहत्तारे सवच्छरु होइ ॥
 मामु बसन्तु अतीतउ अलखइ तिज दिन होइ ।
 गुरुवासरु पमणिजइ रोहिरि रिमु गुण्हेहु ॥
 ब्रह्मा जोग पसिद्धउ जोइमु एम कहैड ।
 पढइ पढावइ गिणुगाइ लिहि लिहा जो देखै
 भव समुदु मो उत्तरइ मोक्खपुरहु सो जाइ ॥

3 PRADYUMNA CARITA' .—

Pradyumna Carita was composed by the poet Sadhāru in the year 1354 A.D. It is a work on the life of Pradyumna, the son of Śrī Kṛṣṇa and one of the great personalities in the Jaina Mythology. The work contains 701 stanzas in various metres, specially in caupai. The language of the work is Brijabhāṣā and probably it is the first work in Brijabhāṣā. It is a very good work and possesses literary merits. The method of description is very simple and easily understandable. It was composed in the Airacha town which is on Kanpur-Jhansi line. Two manuscripts of this work have been discovered in the Jain Śāstra Bhaṇḍār of Jaina temple Badhicanda, Jaipur. & Jaina Śāstra Bhaṇḍār of Kāmā. The first manuscript was written in 1548 A. D. and the other in the 17th Century. The main Rasa of the work is 'Vīra' because one third of the stanzas are related to Vīra Rasa. The work may be divided into six sargas, and there is description of war in every Chapter. Apart from other things, the work is very much important from linguistic point of view. The beginning and end of the work is as follows :—

सारद विगु मति कवितु न होइ, सरु आखरु रावि बूझइ कोइ ।
 सो सघार पणमइ सरमुति, तिन्हि कहूँ बुधि होइ कतहुती ॥ १ ॥

सबु को सारद सारद करइ, तिस कउ अ त न कोउ लहइ ।
 गिणवर मुखह जु गिणाय बाणि, सो सारद पणवहु परियाणि ॥ २ ॥
 अठ दल कमल सरोवर वासु, कासमीरपुर लियो निकासु ।
 हस चढी कर लेखणि देइ, कवि सघार सरसइ पभरोइ ॥ ३ ॥
 सेत वस्त्र पदमवतीण, करहं अलावणि बाजहि वीण ।
 भागम जाणि देहु बहुमती, पुणु दुइ जे पणवइ सरसुती ॥ ४ ॥

+ + +

सरस कथा रसु उपजइ घणउ, निसुणह चरितु पजूसह तरणउ ।
 सवतु चौदहसै हुई गए, ऊपर अधिक ग्यारह मए ॥
 भादव दिन पचइ सो सार, स्वाति नक्षत्र सनीश्चर वार ॥ ११ ॥

+ + +

मइसामी कउ कीयउ बखाण, तुम पजुन पायउ निरवाण ।
 अगवराल की मेरी जात, पुर अगरोए मुहि उतपाति ॥ ६९४ ॥
 सुधणु जणणी गुणवइ उर धरिउ, सा महाराज घरह अवतरिउ ।
 एरछ नगर बसते जानि, सुणिउ चरित मइ रचिउ पुराणु ॥ ६९५ ॥
 सावयलोग बसहि पुर मांहि, दह लक्षण ते धम्म कराइ ।
 दस रिस मानइ दुतिया भेउ, भावइ धितहं जिणोरु देउ ॥ ६९६ ॥
 एहु चरितु जो वांचह कोइ, सो नर स्वर्ग देवता होइ ।
 हलुवइ धम्म खपइ सो देव, मुकति वरगणि मांगइ एम्म ॥ ६९७ ॥
 जो फुणि सुणह मनह धरिभाउ, असुम कर्म ते दूरिहि जाइ ।
 और बखाणइ माणुसु कवरणु, तहि कहु तूसइ देव परदवरणु ॥ ६९८ ॥
 अरु लिखि जो लिखियावइ साधु, सो सुर होइ महागुणराधु ।
 जोर पढावइ गुण किउ निलउ, सो नर पावइ कंचन भलउ ॥ ६९९ ॥
 यह चरितु पुन्न भडार, जो वर पढइ सु नर महसार ।
 तहि परिदमणु तुही फलदेइ, सपति पुत्रु अवरु जसु होइ ॥ ७०० ॥
 हउ बुचिहीण न जाणी केम्बे, अक्षर मातह गुणउ न भेउ ।
 पंडित जणह नमूँ कर जोडि, हीण अधिक जण लावहु खोडी ॥ ७०१ ॥

॥ इति परिदमण चरित समाप्तः ॥

4. BĀRAKHARI DOHĀ :—

This was composed by Mahācand, the pupil of Viracanda. The time of the work is not given by the poet, but it appears that it was composed not later than the 16th Century. as one copy of the manuscript preserved in Āmer Śāstra Bhaṇḍār is of 1534 A. D. It is a spiritual work and deals with Ātmā, Parmātmā and the World. The total number of Dohas is 333. Some of the Dohās are as follows :—

सो दोहो अप्पाणयहु, दोहा जोण मुरोइ ।
 मुणि महयदिण भासियउ, मुणि विण चित धरेइ ॥ ६ ॥

× × × ×

कायहो सारउ एउ जिय, पंच महागुबयाइ ।
 अनिउ कलेवरु मारुतह, जेहिण धरियइ ताइ ॥ ८ ॥

× × × ×

खणि खणि खिज्जइ आव तसु, रियइ होइ कयतु :
 तहिवण यवइ मोहियऊ, मे मे जीउ भणतु ॥ १९ ॥

× × × ×

ते कि देवें कि गुरेण, धम्मेण य कि तेण ।
 अप्पह चित्तह रिम्मलऊ, पच्चउ होइ ए जेण ॥ १५७ ॥

मे परियणु मे धणु घणु, मे सुअ मे दाराइ ॥
 इउ चित्तह जीव तुहु, गय भव कोजि सयाइ ॥ २६५ ॥

5 SĪKHĀ MAṆI RĀSA :—

The Rāsa was composed by Bhaṭṭāraka Sakalkīrti (15th Century). The poet imparts some teachings to his readers for remaining pure at heart and kind towards all human beings :

जीव दया दृढ पालीइए, मन कोमल कोजि ।
 आप सरीखा जीव सब, मन मांहि धरीजइ ॥

The poet also requests that one should not disturb others while performing religious duties :

धर्म करता न बारीइए, नवि परिनदीजि ।
परगुण ढाकी आप तणा, गुण नवि बोलीजइ ॥

In the end of the work the poet mentions his name only :

बैराग रे पालीइ सार, राग टालु सकलकीर्ति कहिए ।
जे भणिए ए रास ज सार— सीखा मणिए पढते लहिए ॥
(इति सीखामणिरास समाप्त)

6. ĀDINĀTHA STAVAN :—

The stavan was composed by 'Mehau' in the year 1442 A. D. The Ādinātha Stavan is a historical work written in praise of Lord Ādinātha of Ranakpur or Rānāpur temple. The temple is situated in Pali district of Rājasthān and six miles of Sādaḍi. The temple was constructed in the year 1439 A. D. The poet describes the art of temple minutely.

छउमुख शिखर त्रिभूमइ बार, मूलनायक जिए करू जुहार ।
त्रिहु भूमी त्रिभुवन दीपतु, त्रिभुवन दीपक नाम धरन्तु ॥ ४६ ॥
दड कलस सोवन मइ सोहइ, जोअत तिहुअण मन मोहइ ।
तेज पुंज भलहलइ अपार, जाणो तिहुअण लाखि मडार ॥ ४७ ॥

In the end of the Stavan, the poet mentions his name, and gives the date of the work

सवत चउदनवाणवइ : १४६६ : ए धुरि काती मासे ।
मेहु कहुइ मइस्तवन कीउं मनि रगि लासे ॥ ४८ ॥
इति श्री राणपुरमंडण श्री आदिनाथ स्तवन संपूर्ण ॥

7. TĪRATHA MĀLĀ STAVAN .—

This is a description of most of the holy places called Tīrthas. The Tīrtha mālā is a Hindī work written by mehau who wrote Ādinātha Stavan (1442 A. D.). The date of completion of the work is not given but it appears that it was also composed near about 1442 A. D. The manuscript was copied in the year 1472 A. D. There are 89 stanzas on Ābu, Sirohi, Jālaūr, Viśālpur, Kumbhānā, Rāṇāpur (Ranakpur), Campā, Mathurā, and Raj Grihi. The manuscript is incomplete as the first thirty one

stanzas are not there. It is preserved in the Grantha Bhaṇḍār of Khandelwāl Jaina Mandir, Udaipur. The last two verses of the work are as follows :—

बला श्रंगिरो पीम्ना घाट, पुण्य तणी वहती कीधी वाट ।
 मेहु कहिउ मुगति नउ ठाम, सदा लिउ तीथकर नाम ॥ ८८ ॥
 तीरथ अजी घणां छइ मला, मइ कहिआ दीठा ते/तला ।
 तीरथमाल भणउ समलउ, जाइ पाप घट हुइ निरमलउ ॥ ८९ ॥
 इति तीरथमाला स्तवनं समाप्तं ।
 संवत् १५२९ वर्षे माह वदि ६ दिने शुक्रवारे लिखितं ।

8. RĀYA HAMMĪRADE CAUPAI :—

This is a historical work written by the poet Bhāḍau. It was composed in the year 1481 A. D. It describes the life story of Rājā Hammīra and the famous battle fought between him and the Emperor Allāuddīn. It is a Rājasthānī work which describes every event in a very lucid way. The total number of verses is 326. The last two are as follows :—

रामायण महाभारथ जिमउ, हमीरायण वीतउ तिसउ ।
 पढइ गुणइ समलइ पुराण, तीया पुरुषा हुइ गगा स्नान ॥
 दूहा गाहा वस्तु चउपही, तिनिमइ इनवीसा हुई ।
 पनरहसइ अढतीसइ सही, कातो मुदि सातमि सोम दिने कही ॥३२५॥
 सकल लोक राजा/रजनी, कलिजुगि कथा/नवीनी पनी ।
 भणता दुख दालिद सह टलड, माडउ कहइ मो अफला फलइ ॥३२६॥
 संवत् १६३६ वर्षे मादवा वदि १० रविवारे लीखन विजकीरति मलभार गछे ।

9. DŪNGARA KĪ BĀVANĪ .—

The Bāvanī was written by the poet Padma Nābha. As this was composed on the request of Sanghapatī Dūngar, hence it is named after his name. It is in Rājasthānī language and was completed by the poet in 1486 A. D. The work deals with various subjects of general nature and contains 54 stanzas in Savaiyā metre. The manuscript is housed in Śāstra Bhaṇḍār of Tholiā Jaina temple, Jaipur. This was copied in the year 1656 A. D. by Śāh Rūpsī. It is also called by the name of AKŚARA BĀVANĪ. In the last two stanzas, the poet gives the date of completion of the work and his short description which is as follows :—

सवत् पदरहचालसे १५४३ तीनि आगला मुदिताय
 मुकल पखि द्वादसी वार रविधिर स भगल ।
 पूवषाढ नखिन्न जोग हराषण हरिषगल ।
 शुभ लगन शुभ घड़ी ।
 शुभ बेला शुभ वचन पदमनाम कहि कवरै,
 बावनी लद डूगर भूमण बमुधा मंडलि विस्तरइ ॥५३॥
 हूँबड हरिष आणद उछाहनु मंदिर ।
 म जनमनि उलास पिसुण भजवि गिरिकदरि ।
 दिन चढि ज्यमु प्रताप तेज तिहु भुवण प्रगसै ।
 ससि करति ससारि ससि जेम विकामइ भासै ।
 घन पुत्र लछि सुख सपदा कहय पदम जयवंत हुय ।
 श्री डूगर बालह देय वरु जयवतउ जहि मेरु धुव ॥५४॥

10. SAKALA KĪRTI RĀSA :—

Sakalakīrti Rāsa is a historical work which describes the life of Bhattāraka Sakalkīrti and Bhuvan kīrti who were the most famous Bhattārakas of the 15th Century. It was written by his pupil Sāmal either in his life time or just after his death. This is perhaps the first work in Hindi which describes the life of the Scholārs in detail. Sākal Kīrti was born in the year 1386 A. D. at ANAHALPUR. He was married when he was fourteen and renounced worldly life and became Jaina Sādhu in 1406 A. D. at the age of 20, He became Bhattāraka in 1435 A. D. Several places were visited by him. Thus this Rāsa is very important work in this respect. It has been discovered in one of the Grantha Bhandārs. of Udaipur Various works written by Sakalakīrti have also been mentioned in it Year and month for every event which occurred in the life of Bhattāraka Sakalakīrti is given in the Rāsa. Thus it is purely a historical work. The beginning and end of the work are given below :—

आदि भाग

वस्तु बंध

आदि जिलावर २ तराइ उनक्रमि ।

आदि दिगम्बरए आदि सयल ससार सुणीइ ॥

तीर्थंकर आदि सयलइ शिवृत्ति मही मह्य सुणीइ ॥

छहं दरगण आदि बडिल असु गुण पुहुवि न पार ॥

ते निसुखु भावि भवीय, जिमु हुइ सफल संसार ॥
 उबरि—अनिदिन सारदा देवि सेवि, सहि गुरु पाणि लागी ।
 पाप्मीय तामु पसाउ भाइ, नरमल मत भागी ॥ १ ॥
 करि सुभरास उल्हास अगि अति अनोपम आणी ।
 गाईसुं श्रीमूलसधि रगि, गुरु जगत बखाणी ॥ २ ॥

अन्तिम भाग

जूनगढ गुरु उपदेसिइ, सखिर बंध अतिमव ।
 सखि ठाकर अदराज्यस्यध रजि प्रासाद मांडीउए ॥२०॥
 मंडलिक राइ बहु मानीउ देश व देशिज व्यापीयु ।
 पीतलमइ आदिनाथ धिर थापीया ए ॥२१॥
 इम करणी दिन दिन सुव सेखि चहुँ दिसि हुइ देस बिदेसि ।
 उपदेसि सुगुरु श्री भुवनकीरति तए इए ॥२२॥
 चिर न पुजा नभि रविचद, चउविष संघ पूरिइ आनद ।
 सुभगति सुवचनि कवि सामल भएइए ॥२३॥
 चउवीस जिणेसर प्रसादि श्रीभुवनकीरति नव नबलि नारि ।
 जयवता सकल सध कल्याण कहए ॥२४॥ गणधर ॥
 इनि श्री भट्टारक श्रीसकलकीर्तिनु रास समाप्ताः
 आविका बाई पूतलि पठनार्थ लिखापितं ॥

11. HOLI RĀSA :—

This was composed by Brahma Jinadāsa, pupil of Bhaṭṭāraka Sakalakīrti. It describes briefly the story of Holi according to the Jaina belief. It is in Hindi and written in Caupai, Dūhā and Vastu Bandha metres. It is written in Rājasthānī in which several words of Gujarātī have been used. The manuscript is preserved in the Grantha Bhaṇḍār of Terāpanthī temple, Jaipur. The end of the work is as follows :—

ए कथा रस सामली, समकित पालु सार ।
 मिथ्या मारगि परिहृ, जिम पापु भव पार ॥ १४५ ॥
 निकलंक धर्म छिह्यदू, जैन धर्म सविशाल ।
 ते धर्म कहं भाविभरधा, अबर मिथ्यात निवार ॥ १४६ ॥
 परीक्षा करूं अति निर्मली, टालु सयल विचार ।
 समकित पालु निर्मलु, जिम पापु मुमति अतिसार ॥ १४७ ॥

रास मनोहर २ कीधु अति चग,
 होली तगु अति दुरधर भेदाभेद बखारण जाणु ।
 ए कथा रस सोमली, मनमोहि घमं बिचार आणु ॥
 इम जाणो निश्चु करी, पालुं समकित सार ।
 ब्रह्म जगदाम कहिइमुं जिम पामु भवपार ॥ १४८ ॥
 ॥ इति होलीरास समाप्त ॥

12. BUDHI PRAKĀŚA :—

Budhi Prakāśa was composed by the famous Hindi poet Delha, the father of Thakurs who was also a poet of the 16th Century. The work contains teachings for a lay man. The whole work is completed in 27 stanzas, out of which first fifteen stanzas are not traceable so far. The guṭakā No 865 in which this work has been collected, contains only later half portion of the work. It was copied by Daśaratha Nigotā. From half of the portion of the work only, it appears that it is a fine work and possesses a literary as well as linguistic beauty. The work is a very short one, so the whole portion is given below :—

भूखो पंथ न जाह सिगालो, जीवा पंथ न जाह उन्हालो ।
 सावणी भादवै गाव न जाजे, आसीजा मौ मौय न सोजे ॥ १६ ॥
 अणर चीतो किम नोहि खार्जे, अणर पीछाप्या की साथी न जाई ।
 जाय दिसावरि रातो न सोजे, रोस न कीजे चालत पथी ॥ १७ ॥
 अवघरि न्हाय उतरी जे घाटो, कन्या न बेची गरथ कं साटै ।
 पहराणै आयां आदर दीजे, आपण सार भगति करीजे ।
 दान देव लखमी फल लीजे, जुनो डोर न कपड लीजे ॥ १८ ॥
 पढु न होय कीसिही बेचाले, वचन घालि तुम जो राने ।
 बीणज न कीजे आस पराय, आरभज्यो काम त्यो नीरवाहि ॥ १९ ॥
 नितप्रति दान सदाहि दीजे, दुणा उपरि व्याज न लीजे ।
 घरिही रा राखी हीण कुल नारी, सुकृत उपाय संतोषा सारी ॥ २० ॥
 बीणनै धीयड हंसि हसी साय, बीणसै बहु ज परि चरि जाय ।
 बीणसे पूत पछोकडी छांडी, बिणसो गय गवाडो भीडी ॥ २१ ॥
 बीणसे बिण असवार छोडो, बीणसे सेवग आहर छोडो ।
 बीण सौ राजु मंत्री नो छोडो, अजगील न बोल सिकुडो ॥ २२ ॥
 बुद्धि होइ करि सो नर जीवो, मघीम के बरी पाणी न पीवे ।

हरिषन कीजे जे बुद्धौ पाणी, अणनीपने सुकाल न जाणी ॥ २३ ॥
 मत्र न कीजे हीयडो कुडो, सील बीठा नारी ए पहराय कुडो ।
 भसी सीख सुणी रौ पुण्या, लाज न कीजे भागत कन्या ॥ २४ ॥
 ब्राह्मण होय सवेद भणावौ, श्रावक होय सम्रण ग्रथवा जीवे ।
 बाण्य होय सवणिज करावो, कायथ होई सलेखो भणावो ॥ २५ ॥
 कुलमारग जु ए छंडी करमा, सगली सीख सुणेजे घरमा ।
 बुधि-प्रगास पढीर बीचारे, बीरो न आवे कदहि संह सारौ ॥ २६ ॥
 श्रीसी सीख सुणी सह कोय, कहता सुणता पुनी जु होय ।
 कही देल्ह परषोत्तम युता, करी राज्य परीवार सजूता ॥ २७ ॥
 सवत् १६८६ मिते पौष सुदी १० बुधीप्रगास समाप्ता ।
 लि० पंडीढा युढा लीखायत पंडीरासीघं जो ॥

13 NEMINĀTHA RĀSA :—

This is a work on the life of Lord Neminātha written by Ācārya Jinasena in 1494 A. D. in the city of Jāvacha. There are 93 stanzas in the work. The work is in Rājasthānī. The manuscript of Neminātha Rāsa is available in the Śāstra Bhaṇḍār of Baḍā Mandir Terapanthi, Jaipur. The style of describing the things is very simple. The beginning and the end of the work are as follows .—

अथ श्री नेमीनाथरास लिख्यते ।
 सारद सामिणि मागू माने, तुभ्ज चलणे चित लागू ध्याने ।
 अविरल अक्षर आलुदाने, मुभ्ज मूरख मति आविसानरे ।
 गाउं राजा रलीया मणारे, यादवना कुलमडण साररे ।
 नामि नेमीश्वर जाणिज्योरे, तसु गुण पुहुविन लाभि पार रे ॥
 राजमती बरक्यडु रे, नवह भवतर भागीय भूत रे ।
 दणमि दुरधर तपलीउ रे, आठ कमं चउ मी आणु अंत रे ।
 मुगति रमणि सुमन कोउ रे, तहु नुं नाम जपु जगि सार रे ॥

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श्रीयशकीरति सूरति सूरेश्वर कहौइ, महीयाल महिमा पार न लहीइ ।
 जातरूप बरसि नितवाणी, सरस सकोमल अमीयस माणी ।
 तास चलण चितलाई उरे, गाइउ एह अपूरब रास रे ॥
 जिनसेन युगति करी रे, तेहना वयण तणउ वासरे ॥

जा लगि जलनिधि तबसी नीरे, जा लगि अचल मेरि गिरि धीरे ।
 जा गणगंगाणि चदनि सूर, ता लगि रास रहू भर पूरि रे ।
 युगति सहित यादव तणु रे, भाव सहित भणसि भरतारि रे ॥
 तेहनि पुण्य होसि धणो रे, पाप तणु करसि परिहार रे ॥
 चंद्रबाण संवच्छर कीजि, पचाणु पुण्य पासि दीजि ।
 माघ सुदी पंचमी भणीजि, गुरुवारि सिद्ध योग उकीजिरे ॥
 जुवा धनुष रज्जगि आणीइ के, तीर्थकर बली कहीइ सार रे ॥
 शान्तिनाथ तिहा सोलमुने, कव्वुरास तेह भवण भभार रे ॥
 इति श्री नेमिनाथरास आचार्य जिनसेन कृत समाप्तः ।

14. BĀVANI :—

Chīhal was a famous Rājasthānī writer of the 16th Century. He completed his Panca Sahelī Gītā in the year 1518 A. D. Bavani is a newly discovered work of the poet. It contains 54 stanzas which includes several common topics for the interest of every layman. The manuscript of Bāvani is preserved in the Śāstra Bhandār of Jaina temple Tholā Jaipur. It is in a guṭakā in which other works are also included. Bāvani is a work of high standard in Hindi. From the language and description it can be placed among high work of Hindi. It was completed in the year 1527 A. D. Some stanzas of the work are as follows :—

छाया तरवर पिखिय भाइ बहु लसइ विहंगम ।
 जब लगु फल संपन्न रहइ तब लग इक सगम ॥
 बिह बसि परी अपथ पत्तफल जडइ निरंतर ।
 खिण इक तथ रहइ जाइ उडि दिसहि दिसतर ॥
 छीहल कहइ द्रुम पखिय जिम महि मित्रायणु दरबलग ।
 पर कज्ज न होइ बल्लहउ आप स्वारथ समय जुग ॥२६॥

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डरपहि दादुर सब्दि बाह घल्लइ केहरि गलि ।
 डरपै कुंडइ नीरि तिरइ नदि महा भलग जलि ॥
 भरइ फुलकइ भारि सीसि धरि परवस टालइ ।
 कुपइ उंदरि पिखिय पकरि धरि कुंजर रालइ ॥
 सीदरी देखि सकइ सदा बिसहर कउ बलबट अहइ ।
 छीहल सुकवि जंपइ वयण तिरया चरित्र न को लहइ ॥३३॥

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चउरामी आगलइ सइ जु पंद्रह सबद्धर (१५८४) ।

सुकल पश्य अष्टमी मास कातिग गुरु वासर ॥

हृदय उपनी बुद्धि नाम गुरु कौ लीन्हउ ।

सारद पराइ पसाइ कवित्त सपूरण कीन्हउ ॥

नालिहग बसि नाथू सुतनु अगारवाल कुल प्रगट रवि ।

बावनि वसुधा विस्तरी कवि ककण छोहन कवि ॥१३॥

15. SANTOṢA JAYA TILAKA :—

The Santoṣa Jaya Tilak was composed by the famous Rājasthānī poet Vūcarāja. It describes the devices of dissatisfaction and has been stated that satisfaction is the only source of happiness. It is in the form of a drama in which victory of satisfaction on greediness is shown. The poet completed the work in the year 1524 A.D. at Hisār. There are 123 stanzas of various metres. The manuscript was preserved in the Grantha Bhandār of Nagādī temple, Būndī.

Influence of Greediness

लोम विकटु करि कपटु अमिटु रोमाइणु चडियउ ।

लपटि दवटि नटि कुघटि भपटि भटि इव जुगु मडियउ ।

धरणि खडि ब्रह्माडि, गगनि पयालिहि घावइ ।

मीन कुरग मतंग भ्रिग मातग सतावइ ।

जौ इद मुगिद फणिद सुरचद सूर समुह अडइ ।

उहु लडइ मुडइ खिणु गडबडइ, खिणु सुउटिठ समुह जुडइ ।

जब मुलौमि इतउ वलु कीयउ, अधिकु कण्टु तिनह जीयह दीयउ ।

तब जिणउ नमतु लै चिति गज्जिउ, राउ सतोषु इनह परि सज्जिउ ॥१४॥

The end of the work in which the date of completion is given is as follows :—

जब जित्तु दुसहु लोहु कीयउ तब चित्त मझि आनदे ।

हूव निकट रजो गहगहियउ राउ संतोषु ॥११६॥

मतोषह जय तिलउ जपिउ हिमार नयर मझार ।

जे सुगहि भविय इक्क मनि, ते पावहि बखिय मुख ॥१२०॥

मवति पनरइ इक्याण महुवि सिय पक्खि पंचमी दिवसे ।

सुककवारि स्वाति वृत्ते, जेउ तह जाणि वमना मेण ॥१२१॥

रहु=पठहि जे के सुद्ध माएहि ।

जे सिक्खहि सुद्ध लिखाव, सुद्ध ध्यानि जे सुणहि मनु धरि ।

ते उत्तिम नरनारि अमर सुक्ख भोग बहि बहुधरि ॥

यहु संतोषह जयतिलय जंघिउ बलिह संमाइ ।

मंगलु चौविह संघ कहु करइ वीरु जिराणइ ॥१२३॥

॥ इति संतोषजयतिलकु समाप्ता ॥छ॥

16. CETAN PUDGAL DHAMĀLA :—

This is an another work written by Vūcarājā, It is in old Hindi and describes the relation between Cetan (living being) and Pdgal (non-living being). The work also deals with various subjects such as merits of noble persons, benefits of good company, difficulties in worldly life etc. It has 136 verses of various metres. The work has been recently traced in the Śāstra Bhandār of Būndī Some of the excellent verses of the work are as follows:—

मला मला सहु को कहै, मरमु न जागै कोइ ।

काया खोई मीत रे, मला न किस ही होय ॥७१॥

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जिम तर आपणु भूपमहि, अवरह छांह कराइ ।

निउ इसु काया संग ते, जीयडा मोखिहि जाए ॥७३॥

+ + +

फूलु मरइ परमलु जीवइ तिसु जाणै सहु कोय ।

हस चलइ काया रहइ, किवरु बराबरि होइ ॥८३॥

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जिय विणु पुद्गलु ना रहै, कहिया आदि अनादि ।

छह खड भागे चक्कै, काया के परमादि ॥९६॥

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यहु सजमु असिबर अणी, तिसु ऊपरि पगु देहि ।

रे जिय मूढ न जाणह, इव बहु किव साह्यहे हैं ॥१२४॥

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रे खेतन तू तांखला जा जड मुम्ह संगि होय ।

जे महु भाजनि गूजरी खीळ कहै सहु कोए ॥१०६॥

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चेतन तू नित ज्ञान मइ, यहू नित अणुचि सरीर ।

घालि गवाया कु म महि, गगा केरा नीर ॥१०७॥

17. NEMI RĀJULA GĪTA OR NEMI CARITA—

This work was written by Śrāvaka Cataru in Samvat 1571 (1514 A. D). He was the only son of Sirimala. He lived at Gwalior when Mahārājā Mānsingh was the Ruler. It is a short work describing the marriage event of Nemi and Rājula. The work contains 45 verses. The last portion of the work in which the date of completion and the poet's account is given, is as follows.—

श्रावण सीरीमलु अरु जसवत, निहचै जिय धर्म घरत ।

चारु चलन भवि बदतौ ।

पुत्र एक ताके घर भयो, जनम नाउ चतरु तिन लियो ।

जैन धर्म दिहु जीयह घरौ ।

नेमि चरित ताके मन रहै, मुनि पुरानु उर गानौ कहै ॥४३॥

मधि देमु मुख सयल निधान, गढ गोपाचलु उत्तिम ठानु ।

एक मोवन की लका जिसी ।

तीवर् राउ सवल वरवीर, सुव वल प्रायु जु साहसधीर ।

मानमिह जग जानिये ।

ताके राज मुखी सब लोगु, राज समान करहि दिन भोगु ।

जैन धर्म बहु विधि चलै ।

श्रावण दिन ज करै षट कर्म, निहचै चितु लावै हि जिन धर्म ॥४४॥

संवत पद्महर्षे दो गनौ, गुन गुनहतरि ता उपरि मनौ ।

मादौ वदि तिथि पचमी वारु ।

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18. VIKRAMĀDITYA CARITA—

The work deals with the life of King Vikramāditya who was famous for his justice. This was composed by Nayanambudhi—pupil of Vācak Harṣa Samudra in the year 1523. A. D. The total number of the stanzas is 606. The poetry is an ordinary one. It is collected in a *gutakā* of Jain Mandir Terāpanthī, Jaipur. The beginning and the end of the work are follows:—

देवि सरसति २ प्रथम परामेवि ।

बोशा पुस्तक धारिणी, चडवि हंसि सुप्रससि चल्लइ ।

कासमीरपुर मंडवासिणी, देह नाण भ्रमण पिल्लेइ ॥
 कवियगानी तु मालली, दिउ मुझ बुधि विसाल ।
 जिम विक्रम राजा तणउ, कहउ प्रबंध रसाल ॥१॥

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सवत पनरहसइ आसीइ : १५८०:; ए चरित निसुणी हरसीयइ ।
 साहसीक जो होइ निसक, कायर कपइ जे बलि रक ॥६०३॥
 श्री उवएस गणांवरि सूरि, चरण कमण गुण किरण प्रपूर ।
 रयणबह प्रभु गुण गण भूरि, तसु अनुक्रमि सपइ सिद्धिसूरि ॥६०४॥
 तेह नइ वाचक हर्षसमुद्र, जसु जस उज्ज्वल खीर समुद्र ।
 तसु विनेयवि नयांबुधि एह, रचिउ प्रबन्ध निरषि तिणि त्येह ॥६०५॥
 पच दंड नामा सु चरित्र, देखी तेहनु अघ विचित्र ।
 तिणि विनोद चउपई रमाल, कीधी सुराता सुख विमाल ॥६०६॥

॥ इति श्रीविक्रमादित्यनृपचरित्र समाप्त ॥

19. BALI BHADRA RĀSA.—

This is a short story on the life of Balibhadra, also called Balrāma, the elder brother of Śrī Kṛṣṇa along with the burning of Dvārakā due to curse of Dvīpāyana Rīsi. This was composed by Brahma Yaśodhar in the year 1528 A. D. in the City of Skandhanagara. Brahma Yaśodhar was the pupil of Bhaṭṭāraka Vijay Kīrti who was also known by the name of Vijaysena. There are 189 verses in the Rāsa written in mainly Dūhā, Caupai. and Vastubandha metres. The language of the Rāsa is Rājasthānī, much influenced by Gujarātī. The work exists in the collection of Guṭakā of Śāstra Bhaṇḍār of Jaina temple, Udaipur. One manuscript of the work is also preserved in one of the Śāstra Bhaṇḍār of Nainvā. The first manuscript was got written by Brahma Dharma who was a great lover of the manuscripts in the 17th Century. In the end of the work, the poet has given his description in the following way:—

श्री रामसेन अनुक्रमि हुया, यशकीरति गुर जाणि ।
 श्री विजयसेन पट थापीया, महिमा मेर समान ॥१८६॥
 तास शिष्य इम उच्चरि, ब्रह्म यशोवर जेह ।
 द्रुमडल दणयर तपि, तारहु रास चिर एह ॥१८७॥
 संबत् पनर पचासीइ, :१५८५: स्कधनयर मकार ।
 भवन धजित जिनवर तणी, ए गुणगाइ सार ॥१८८॥

After the curse of Dvīpāyana Rīṣi, the Dvāraka City was totally burnt. The poet describes the same in the following manner:—

सायर वायु नयरी मांहि, तपि तेल जिम घडहड थाइ ।
 नयर लोक ते करि विलाप, पूरब भवनुं प्रगट्युं पाप ॥८६॥
 एक बलता बुं बारव करि, बालक लेई एक नगरी फिरि ।
 एक कहिऊ गारु माइ, ए हुख काया सह्यु न जाइ ॥८७॥
 एक मोह्या धन धरती धरि, एक लक्ष्मी रखवालां करि ।
 क्षमा एक अणसण आचरि, ऐके एक क्षमापन करी ॥८८॥

20. MĀDHAVĀNALA PRABANDHA.—

Mādhavānala Prabandha was written by Ganpati son of Narsā, a non-Jaina poet, The story of Mādhavānala Prabandha is the famous love story of Mādhava and Kāmkaṇḍā on which several books are available. Ganpati, the author of the book completed this in the year 1527 A. D. The whole of the Prabandha is written in Dohā metre and as such it increases the importance of the work. The total number of dohās is 2457.

The manuscript of the work is preserved in the Grantha Bhaṇḍār of Būndī. It is a manuscript written in the year 1596 A. D. by Laxmi Rāja for his pleasure as well as for the study of Muni Kalyān Gaṇi. The beginning and of the work are as follows:—

प्रथमं मनश्च महाराजं नम ॥ दूहा माधवानलना लिखीइ छइ
 कुअर कमला रति रमण, मयण महामंड नाम ।
 वक्रजि पूजि पय कमल, प्रथमय करुं प्रणाम ॥१॥
 सुरं नर पन्नग पुणवलो, लक्ष चुरामी लोभ ।
 ब्रह्मा हरिहर कुमम शरि, जीणह जीता सोभ ॥२॥
 चरण विहु गुण चीतवइ, तेमवि सांजइ काज ।
 कर विण कलि बाधो सह्यु, जिम करहा मुखि लाज ॥३॥
 सामल ज्यो सवि सृष्टि तुहु, ए विण आवइ छेह ।
 कारण विश्व बधारना, आदि उपायु एह ॥४॥

+ + +

नरसा सुत गणपति कहइ, अग यया ए आठ ।
 सूचइ स्वामिन शारदा, पोतइ दीधड पाठ ॥

दीसइ दस गाऊं मही, दश गाऊं शरधान ।
 दशगाऊं परिण नर्मदा, आभ्रपद्म स्वस्थान ॥
 ब्राह्मण भाट भला बसइ, व्यवहारी आ विशेषि ।
 राजकुली रुंडी तिहां, छइ लछ त्रीसे रेख ॥
 उम्रशेन कुलि उम्रबल, राणउ नाग नरेश ।
 जा सायर नर्मद मही, तां जा चूलउ देश ॥
 चतुर सभा चदन तराउ, मभ्र काहं लागउ वास ।
 गणपति जपइ तउ करिउ, पद केत ले प्रकाश ॥
 कवि ज्ञातिइ कायस्थ बड, बानि भइ विख्यात ।
 पूरए पद बघता, दीहथ पादह सात ॥
 ४ ८ ५ १
 वेद मुअंगम बाण शणि, विक्रम वरस विचार ।
 आवाणी सुदि सप्तमी, स्वाति मंगलवार ॥
 साध्य योग सूधउ हतु, वाणिज्य कर्ण विशेष ।
 परतुए पचागनी, रवि चउथडी आशेष ॥
 जयउ जयउ जगदीश्वरी, आनदी आरात्रि ।
 वक्ता श्रोता वछली, तुथाए त्रय मात्र ॥

शुक्ल पक्षे तृतीया ३ तिथी भूमेवासरे श्री स्थंभतीर्थे पूज्य पंडित श्री हर्षकमलगणि शिष्य
 पं० लक्ष्मीराजेन लिखितमस्ति विनोदार्थे मुनि उदयकल्याणगणि वाचनार्थम् ॥

21. NEMI NĀTHA RĀSA;—

The Rāsa was composed by Muni Punya Ratana in the year 1529 A. D. It deals with the life of Neminātha, the 22nd Jaina Tīrthankara. It is a small work consisting of only 69 stanzas. The beginning and the end of the manuscript are as follows:—

Beginning of the work:—

सारदा पय प्रणमी करी, नेमि तराण गुण हीइ धरेवि ।
 रास मणु रलीया गणउ गुण गरुवउ गाइ सुं संखेवि ॥
 हू बलिहारी जादब एक रस, उरज पीछउ बालि ।
 अपराधन मह को कीयउ, काइ छोडइ नब योवन बाल ॥
 सोरीपुर सोहामणउ राजा समुद्र बिजय नउ ठाम ।
 शिवादेवी राणी तसु तराणे, अनोप रूपइ रंभ समान ॥

the end

संजम पाल्यउ सातसइ, बरस सहस नउ पूरउ चाउ ।
 असाठ सुदि आठमी मुकति, पहु ता जिणवर राय ॥६६॥
 सबत पनर छियासिइ, राक्ष रचिउ आणी मन माइ ।
 राज गछ मइण तिलउ, गुरु श्री नदिबद्धन सूरिसु पसाइ ॥६७॥
 प्रह उठोनइ प्रणमीयइ, श्री यादव मंडन गिरिनारि ।
 मन बछित फल ते सहइ, हरिषइ जोगी वर नर नारि ॥६८॥
 समुद विजय तन गुण निलउ, सेव करइ जसु नर छद ।
 पुण्य रतन मुनिवर मणइ, श्री संघसुप्रसन नेमि जिणद ॥६९॥

॥ श्रीनेमिनाथरास समापता ॥

22 NALA DAMAYANTI CARITA:—

This was composed by Mānik Rāja in Samvat 1590 i. e. 1533 A.D. It describes the famous story of Nala and Damayanti. The work contains 486 verses mainly in Dohā and Caupai metres. The manuscript has been housed in the Śāstra Bhandār of Terāpanthi temple, Jaipur. It is written in Rājasthāni language. The beginning of the work is as under:—

पहिलउ शाति जिणद नमि, सरसति चित्त धरेसु ।
 श्री दवदती नउ चरित, सखेपहि विरचेसु ॥१॥
 जिणवर निज मुख मासिया, दान सील तपभाव ।
 सविह सील प्रसशियइ, प्रगटउ जासु प्रभाव ॥२॥
 सीलइ सुर सपइ दुबइ, सीलइ पामइ मुख ।
 सील पसाइ सवि टलइ, रोग मोग मय दुख ॥३॥
 डाइणि साइणि नवि छलइ, सीलह तराड प्रभाव ।
 दानव भूत भुयग महि, मय हलाइ जाइ ॥४॥

23. BHAVIṢYADATTA RĀSA:—

This was composed by Vidyābhūṣana pupil of Viśvasena Sūri of Kāṣṭhā Sangha. The poet completed the work in 1543 A. D. at Sojat, a town in Pāli District. The work deals with the life of Bhaviṣya Datta a Jaina Śrāvaka whose life story is very popular among the Jaina poets, In this work also the poet describes the same story in a very simple style. The total number of the stanzas is 472 which are

in various metres. The manuscript was discovered in the Śāstra Bhaṇḍār of Terāpanthī Mandir (Baḍā) Jaipur. It was copied in 1586 A. D. The language of the work is Rājasthānī, but there is some influence of Gujarātī. The beginning of the work is as follows:—

ओं नमो बीतरागाय । भविष्यदस्तनोरास लिख्यते ।
 सकल जिनवर सकल जिनवर चरण वदेवि ।
 सिद्धह सूरिष्वर नमु उवज्जाय सामान्य यतिवर ।
 गणधर चुबीसना जेह अग पूरव श्रुतधर ॥
 सार बुद्धि द्यो सारदा प्रणमी चित्त धरेवि ।
 भविष्यदस्त तगा भलु राम कह सखेवि ॥१॥
 विश्वमेन सूरिवर तगा, प्रणमी चरण पवित्र ।
 विद्याभूषण हम कहि, रचु रास सु चरित्र ॥२॥

At the end, the poet gives his complete description, alongwith the date of completion of the work and place where it was composed:—

काष्ठासघ नदी तट गछ, विद्यागण विद्यामि स्वच्छ ।
 रामसेन बस गुण निला, धर्ममेन होआगुर मला ॥१५६॥
 विमलसेन तम पाटि जाण, विशालकीर्ति हो आबुध आण ।
 तस पट्टोद्धर महामुनीश, विश्वमेन सूरिवर जगदीम ॥१७॥
 सकल शास्त्र तणु मडार, सर्व दिगंबरनु शृंगार ।
 विश्वसेन सूरिष्वर जाण, गछ जेह नी मानि आण ॥१८॥
 तह तणु दामानुजदाम, सूरि विद्याभूषण जिनदाम ।
 आशि मन माहिउ उल्हाम, रचीसु रास सिरोमणि रास ॥१९॥
 महानयर सोजित्रा ठाम, त्यांसु पाण जिन वरनु धाम ।
 मटपुरा जाति अमिराम, नित नित करि धर्म ना काम ॥२०॥
 संतत सोलसि आबण मास, शुक्ल पंचमी दिन उल्हास ।
 कहि विद्याभूषण सूरिष, रास ए ननु कोडि बरीस ॥२१॥
 इति श्री विद्याभूषण सूरिणा कृती जं रासः समाप्तः ॥
 ब्रह्म श्री रांरा जी तत् शिष्य ब० हीरानन्द जी नो पोषी छे ॥

This is a Hindi work composed by Śyāma Miśrā on the principles of Rāgas and Rāginis. Śyāma Miśrā was a resident of Āgrā City but he wrote his work at Lahore in Samvat 1602 i. e. 1545 A. D., under the patronage of Kāsim Khān whom he praises in the work. He was the son of Caturbhuj Miśrā. The manuscript was copied at Hindaun in 1692 A. D.

Bhairon Rāga, Mālkośa Rāga, Hindolanā Rāga. Dīpak Rāga, Guṇākari Rāgini, Rāma Kalī, Lalit Rāgaṇī, Vilāvala Rāgini. Kāmōd, Nata Kedāro, Āsāvārī, and Malhār etc.

श्री गणेशाय नमः । अथ रागमाला ग्रंथ लिखते ।
 दोहा—जिहि के रूप न रेख कछु, नैननि देखै सब्ब ।
 निरमल नाम अनन्त गुन, आदि अनन्त अर अन्व ॥
 अडिल्ल—प्रथम सरस्वती देव गणेश मनाय के ।
 मिश्र सरोमन जान सुबुधि करि पायके ॥
 कासमखान सुजान कृपा कवि पर करी ।
 रागनि की माला करिवे को चित धरी ॥
 दोहा—सेरवखान के वस में, उपज्यो कासमखान ।
 निस दीपक ज्यो चन्द्रमा, दिन दीपक ज्यो मान ।
 कवि वरने छवि खान की, सो वरनी नहि जाय ॥
 कासम खान सुजान की अङ्ग रहि छवि छाया ॥
 + + +
 हनमत मत्त सकेत जिहि, भाषाकरि प्रकाश ।
 नाव धरयो या ग्रंथ को, कासम रसिक विलास ॥

देशकार सुर खरज ग्रिह, सपूरन सुबिद्धार ।
बरषा रिनु निस अंत रहे, गाइ पांचों नार ॥

राख दया सुन महसकृत्, भाषा कीनी जोर ।
 पङ्क्ति पढ़े बनाय के, मूरख लावे खोर ॥
 सवत् सौरह से बरष, उषर बीते दोइ ।
 फागुन बुदी सनोदसी, सुनो गुनी जन कोई ।
 सौरठा

पोथी रची लाहोर, 'स्याम' आगरे नगर के ।
 राजघाट है ठौर, पुत्र चतुरभुज मित्र के ॥
 इति रागमाला ग्रिथ, स्याम मित्र कृत संपूरण ॥

सवत् १७४६ वर्षे सावण सुदि १५ सोमवार पोथी मेरगढ प्रगने हिंडोण का मैं साह
 गोरधन अग्रवाल की पोथी थे लिखी लिखत मौजाराम ।

25. JIVANDHAR RĀSA.—

It was composed by Tribhūvana Kīrti, pupil of Uday Sena the rāsa deals with the life of Jivandhar in a very simple way. It was composed in Kalpāvalli City in the year 1551 A. D. The manuscript has been discovered in the Grantha Bhandār of Terāpanthī temple, Jaipur and was copied in the year 1586 A D, by Bhaṭṭāraka Viśva Bhūṣana. The last two verses of the Rāsa in which place and date of completion and the poet's name have been mentioned, are as under —

कल्पवल्ली मभार संवद्धर सोल छहोनरि ।
 रामु रच्यु मनोहार रधि हयो श्री सध धरि ॥५६०॥
 श्री जीवधर मुनि तप करी, पुहनु शिवपद ठाम ।
 त्रिभुवनकीरति इम बीनवि देयो तह्य गुण ग्राम ॥५६१॥
 इति श्री जीवधर राम ॥ ब्रह्म धना लखित ॥

26. ROHINI VRATA RĀSO.—

This is a short story on Rohini Vrata written by Tulasi who was living in a Jaina temple of Pānīpat. This was composed in Sāmvat 1628 i. e. in the year 1571 A. D. The work is in the collection of Grantha Bhandār Tholiā Jaina temple, Jaipur. The last three stanzas of the poem are as follows:—

मुनि वदिवि दिवा गही रोहिणी री अजिका व्रतधार ।
 तप करि सो सुरगहि गई, कीर्त्त री सुराकरि व्रतसार ॥ रोहिणी० ॥७२॥

पाणीपथ सुबस बसइ, तिस मै री जिए भवन अनूप ।
 पंडित तुलसी तहि तहि बसै, कीणी री रासो जु अनूप ॥रोहिणी॥७३॥
 रोहिणी व्रत विधि कीजियै, कीजै री मन वच रुचलाइ ।
 तःतै सिव सुख पाईए, सेवत री दुःख दूर पलाइ ॥रोहिणी॥७४॥

27. HANUMATA RĀSA:—

This was written by Brahma Gyāna Sāgar, a famous writer of 16th century. It was completed in Sāmvat 1630 (1573 A. D.). The poet describes the story of Hanumāna in a very simple but literary manner. The manuscript was copied in the year 1593 A. D. It is housed in the Grantha Bhandār of Terāpanthī temple, Jaipur.

28. DAYĀ RĀSA :—

It is a Hindī work of Bhattāraka Yaśah kīrti pupil of Bhattāraka Guna Candra. It was composed in Sāmvat 1633 i. e. 1576 A. D. The work describes the life of a hero who practised non-violence. The total stanzas in the poem are 75. The language of the Rāsa is Rājasthānī. The manuscript of the work is in the collection of Grantha Bhandār of Jaina temple Baḍa Dhaḍā, Ajmer. The beginning and the end of the work are as follows :—

श्रीजिनदेव परामउ धरो माउ, इद फणिद नरिद सुराउ ।
 सुगुरु गणत सु तणय प्रणमउ, देवि, सरसइ पइ रणमउ घाउ ।
 रासु दयारसु सिउ मणउ सेमुखी, हीषजइ किपिउ उच्चरइ ।
 दोसु न लिति सज्जन गुरणी, खीरु भरु नीरु जिउ हस सराउ ।
 कइ धम्मु दयावह सेविजइ ॥१॥

+ + +

राउ जीवि भमेवि भमवत, तामु होय गये कालि महत ।
 सहसुजी एकु समइह मणउ, अबर तेतोम सबरु सारु ।
 दुजेष्ठ सुदि पचमी मुम दिने, दयारस रासु सकुलजइ भाइ ।
 एहुजी जीव वनइ मगलु, समवउ मयाल जीवा बाहू आनहु ।
 कइ धम्मदया वर सेविजउ ॥

29. ŚRĪPĀLA SOBHĀGI RĀSA:—

The Rāsa was written by Bhattāraka Vādi Candra in the year 1594 A. D. It is in Hindī and describes the life of Śrīpāla who was an emperor according to

the Jaina mythology. The scholar was the pupil of Prabhā Candra. The manuscript has been discovered in the Śāstra Bhandār of Khandelwāla Jaina temple, Udaipur. It was copied in the year 1696 A. D. at Udaipur. The end of the work is as follows.—

श्री मूलसध माहि उदयो दिवाकर, विष्णुनद विशाल जी ।
 तास पट्ट गुरु मल्ली सु भूषण, बाणी अमीय रसाल जी ॥
 तास पट लक्ष्मीचंद सूरि मोहि, मोहे भवियण भन्न जी ।
 बीरचंद नाम ज जन जपि, तस जीव्युं धन धन्य जी ॥
 प्रगट तस अनुक्रमि जागु, ज्ञानभूषण ज्ञानवत जी ।
 तस पद कमल भ्रमर भविचल, जस प्रभाचंद प्रभावत जी ॥
 जग मोहण तस पाटि उदयो वादिचंद गुणाल जी ।
 नवरस गीते जिरणे गाथो, चक्रवर्ति श्रीपाल जी ॥
 सवत सोल—एकावन वर्षे कीधोए परबध जी ।
 भवियण थिरमल करिने सुण ज्यो, नित २ ए संबध जी ॥
 दान दीजि जिन पूजा कीजै, समकित मनराखी जे जी ।
 नवकार भरीयि सूत्र ज भरीये, असत्य नवि भाषी जे जी ॥
 लोभत्य जी जे ब्रह्म घरीजि सामत्यांनु फल एह जी ।
 ए गीत जे नरनारी सुणस्ये, अनेक मगल तसमेह जी ॥
 संघपति धन जी सदाचने करो, कीधो एह विस्तार जी ।
 केवली श्रीपाल पुत्र सहित तह्य, नित नित करय जयकार जी ॥

इति श्रीविदेहक्षेत्रे श्रीपाल-सौमागी आख्यानकथनं मटारक श्रीवादीचंद्रविरचिते चतुर्थ
 परिच्छेदः संपूर्णः । विदेह क्षेत्रे श्रीपाल सौमागी चक्रवर्ति हवो तेहनी कथा संपूर्ण ।

श्री सवत् १७५३ वर्षे मागमिर शुदि ५ दिने रविकारे लिपिकृतं उदयपुर मध्ये लिखित ॥

30. ARGALPURA JINA DEVA VANDANĀ:—

This is a description written by the poet Bhagwati Dāsa of the Jaina temples situated at Āgrā. The work was composed in the year 1594 A. D. by him. From the work, it appears that Āgrā remained the centre of Jainas from the very beginning of the city and during the time of poet there were a number of Jaina temples. The poet belonged to Delhi. This is a good description from the historical point of view. The manuscript of the work exists in the collection of the Bhaṭṭārkiya Śāstra Bhandār of Ajmer.

31. GURU CHAND:—

This is a small work written in the praise of his Guru (teacher) Bhaṭṭārka Vijay Kīrti by Bhaṭṭāraka Śubha Candra (16th Century). He was the pupil of Bhaṭṭāraka Vijay Kīrti. It is in the collection of Śāstra Bhaṇḍār of Jaina temple Pāṭodī. In the end of the Chand the poet mentions the names of his previous Bhaṭṭāras, which are as follows:—

यतिवर वरनाथ मोक्षहसाथ करइ पर ।
 दुःखानलमेह गत सदेहं सुहृद वर ॥
 माहा गांगातनय करउ विनयं शुद्ध गुर ।
 शुभ वंसह जातं कुम्भरि मातं परम परं ॥
 साक्षादि सुबुद्ध जी कीइ शुद्धदलिततमं ।
 मुर सेवत पायं भारतिमाय मथिततम ॥
 वदितसुरचरण भव्यहशरण पट्टधर ।
 विजयादिहि कीर्ति सोमहमुक्ति धम्मधुर ॥१०॥
 सकलकीर्ति विख्यात जिनमत धम्मह मडन ।
 भुवनकीर्ति तस्स पट्टि बुद्ध मिथ्यातह खंडन ॥
 तिहा यती तणो श्रु गार ज्ञानभूषण भट्टारक ।
 करइ मणावइ शास्त्र एह वहु भव्यहं तारक ॥
 जंपइ कवियण राय सूरि शुभचद विचक्षण ।
 भट्टारक आविजयकीर्ति सकल संघ मगल करण ॥११॥
 ॥ इति गुरु छन्द समाप्ता ॥

32. MAHĀVĪRA CHAND:—

This was also composed by Bhaṭṭāraka Śubha Candra who was a scholar of 16th Century. The work deals with the life of Lord Mahāvīr and consists of only 27 stanzas. The work has been discovered in the Śāstra Bhaṇḍār of Jaina temple Pāṭodī, Jaipur. The last stanza of the work is as follows —

सिद्धारथ सुत सिद्धि वृद्धि वाञ्छित वर दायक ।
 प्रियकारिणी पर पुत्र सप्त हस्ताभ्रत कायक ॥
 द्वासप्तति वर वर्ष, आयु सिंहांक सु मणित ।
 चाामीकर वर वरुण शरण गोक्षम यती पणित ॥

गमं दोष दूषण रहित शुद्ध गमं कल्याण करण ।
 शुभचन्द्र सूरि सेवित सदा पुहवि पाप पकह हरण ॥२७॥
 ॥ इति महावीर छन्द समाप्त ॥

33. TATVASĀRA DŪHĀ.—

It is another work of Bhattārak Śubha Candra, pupil of Vijaya Kīrti whose name has been mentioned by him in the last stanza of his work. He was a great scholar of Sanskrit and Hindī literature. Tatavasāra Dūhā describes the main principles about Ātmā, God or Parmātmā and Mokṣa. The work was composed at the request of Dulha whom he mentioned in some of the Dohās. Date of composition of the work is not given. There are 91 dūhās in the Tatavasāra. The manuscript has been discovered in the Jaina Tholā temple of Jaipur. In the beginning the poet describes the soul as follows —

समयसार रस सांमलो, रे सम रवि श्री समिसार ।
 समग्रसार सुख सिद्धना, सीभि सुख विचार ॥१॥
 अप्पा अप्पि आपुमु रे, आपण हेति आप ।
 आप निमित्त आपणो, ध्यान रहित सन्ताप ॥२॥
 च्यार प्राण प्रीणित सदा रे, निश्चय न्यान वियाण ।
 सत्ता सुख वर बोधमि, चेतना चुय प्राण ॥३॥
 च्यार प्राण व्यवहार धी, रे दण दीसिण्ह भेद ।
 इदिय बल उस्साम सु, आयु तरणा बहु छेद ॥४॥

End of the work is as follows:—

सात शिवकर २ ज्ञान निज भाव ।
 शुद्ध चिदानन्द चीततो मूको माया मोह गेह देहण ।
 सिद्ध तरणा सुखजि मलहरहि, आत्मा भावि शुभ एहण ।
 श्री विजयकीर्ति गुरु मनि धरी, ध्याउ शुद्ध चिद्रूप ।
 महारक श्री शुभचन्द्र भणि था तु शुद्ध सरूप ॥६१॥
 ॥ इति तत्वसार दोहा ॥

34. BĀVANĪ:—

The Bāvanī exists in the Grantha Bhaṇḍār of Nāgadi temple, Būndī. The correct name of the work should have been the 'Bārah Khari' as the stanzas

are in the Alphabetical order. There are 44 stanzas while a Bāvanī should contain 52 stanzas. The name of the author is not mentioned but from the language of the work, it appears to have been composed in the 16th Century. It touches several subjects but it is mainly on ethics. Some of the verses are as follows —

कका अकहु कहसु किउ भावै, अकहु कहे कछु सोमगु पावै ।
 जै कहु अकहु छोडि करि रहिए, तो कम्म काटि केवलु सुखु लहियो ॥१॥
 कका किउ मधुकर दुखु पाया, ससि विकाश सकुच नहि भाया ।
 सूर उदोत कवलु विगसावै, निछुटै भवरु बहुरि कत भावै ॥२॥

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हा हा हलहर चक्क हर, हय गय रहहि रणतिथि ।
 इण नहि कोई रा थिर रह्या, हंसु अकेलउ पित्थि ॥४२॥
 हा हा हउ किसकउ नही, मेरा है नहि कोइ ।
 जो अजरामर वसु पर सो अण्णणउ जोइ ॥४३॥
 अनादि निघने द्रव्ये, हेयोपादेय वस्तुतः ।
 अक्षर मध्यातु कि ज्ञेय कथित ब्रह्म वेदमि ॥४४॥

॥ इति बावनी समाप्त ॥

35 NEMINĀTHA GĪTA:—

The Gīta was written by Brahma Yaśodhara in praise of Lord Neminātha, the 22nd Tīrthankara. Brahma Yaśodhara was pupil of Vijay Kīrti who remained on Bhaṭṭāraka Gādi from the year 1525 to 1560 A. D. From the date of Vijay-Kīrti it may be said that this work belongs to the 16th Century.

It is a short work, having 69 stanzas written in Rāga Gaudī. The language of the work is Rājasthānī. In the end of the work, the author mentions his name and also that of Yaśah Kīrti under whose patronage the Gīta was composed. The work has been discovered in the Grantha Bhandār of Nainvā. The last two stanzas of the work are as under.—

श्री यसकीरति सु पसाउलि ब्रह्म यमोघर भणिसार ।
 चलण न छोडउ स्वामी, तह्य तरण भवचा दुःख निवार ॥६८॥
 भणसि जे नर सांगलि रे, धन धन ते भवतार ।
 नव निधि तस घर उपजि, ते तरसि ससार ॥६९॥

36. LAGHU SĪTĀ SATU:—

It was composed by Bhagvatī Dāsa. In this work, the character of Sītā has been depicted in a nice manner. The poet composed in 1627 A. D. a Brihad Sītā Satu but as it was a lengthy work and could not be made attractive so another small work was composed by the name "LAGHU SĪTĀ SATU" in the year 1630 A. D. in Śāhadarā, Delhi.

इन्द्रपुरी सम सिहरदिपुरी, मानवरूप अमरद्युति दुरी ।
 अग्रवाल आवक घनवत, जिनवर भक्ति करै ममकत ।
 तह कवि आइ मगोतीदासु, सीता सतु भनियो पूनि आमु ।
 बहु विस्तर अरु छंद घनेरा, पढत प्रेम बाढई चित केरा ।
 एक दिवस पूरन ह्वै नाहीं, अति अमिलाप रही मन माही ।
 दोहा:—तिहि कारण लघुसतु करधा, देस चौपई मास ।
 छंद जूझ सबु छांडिकइ, राखि बारह मास ॥
 सोरठा—सवतु मुगलहु सुजान, सोलहसइस सतामियइ ।
 चैत शुक्ल तिथिदान, भरणी ससि दिन सौमयो ॥

The description of twelve months and dialogues between Sītā and Mandodarī are excellent. It is a very good work of Hindi literature:—

तब बोलइ मदोदरी रानी, रुति अषाढ घन घट छइ रानी ।
 पीव गए ते फिर घर आबा, पामर नर नित मन्दिर छाबा ।
 लवहि पपीहे दादुर मोरा, हियरा उमग घरत नहि मोरा ।
 बादर उमहि रहे चौपासा, तिय पिय बिनु लिहि उमन उसासा ॥

37. RĀJĀVALĪ-DOHĀ:—

It is a historical work, which describes the history of Delhi emperors from Samvat 829 V S. (772 A. D.). It was written by the poet Bhagvatī Dāsa who was himself a Delhi citizen. The poet was a great scholar of Hindi and Apabhraṁśā and he wrote several works in both the languages. A gaṭakā containing more than 40 works written by the poet himself is preserved in the Ajmer Grantha Bhaṇḍār. Rājāvalī is also in the collection with othes works. It is purely a historical work and describes the names of each emperor, how long he ruled and what happened after him. It contains 67 Dohās. Emperor Śāhjahān is the last whose description is given. Some of the verses are given below:—

छपइयाः—बारहसय चालीस अधिक नव संवत् गइया ।

चैतमासि गुरुवारि दिवस तमतो वसि भइया ॥

आए पवर पठाए देस पुरि भया भगाया ।

राय पिथोरा जाति करिउ दिल्ली कुरवाणा ॥

पणमास दिवस दस सात लहु तेरह घडिय वरिस रतन ।

गोरी सो साह सहावदी, राजु वरिउ जगमाहि जतन ॥

तीन मास तेरह दिवस दोय वरिस मिलि ताहि ।

पद्रह घडी वियाण थिति रहे समसदी साहि ॥

वरिस बीस रस मास छह अवर घडी सगवीस ।

सात दिवस जुत जाणि यहु सति कुतवदी ईस ॥

+ + +

सवइया

तीन वरिस पणमास दिवस बाईस गए जह ।

पद्रह घडी मिलाइ साहि भए मीर मुगल तह ॥

बाबर वसिमइ कु धीरु धरि घरा लइ जिनि ।

तासु हमाउ नंदु राजु दस वरिस किया तिनि ॥

चउमास वरिस तेरह घडी रुख सतित थिति जानिए ।

इउ कविमु भगवती उच्चरइ जगमति मुजस बखानिये ॥

पद्रह सइ ६ सतानुवइ जेठि मुकुल थिति वारसि ।

सेत साहि पुणु राजु लिय प्रगट सूरि जरु जासि ॥५५॥

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तिहि सुत साह सहावदी, राजु करइ घर लोइ ।

कवि सु भगीती हुउ लवइ, आउ चिराउसु होइ ॥५६॥

साहिजहान मु प्रकटभुवि न्याय नीति तुं तासु ।

भवन कमल रवि हिरउ पहर दिन दिति जोति प्रकासु ॥५६॥

सोलहसइ सग सोहसु सवति जानिए

जेठि निजल सिय एसि बुघहुं मनि आनिए ॥

अगरवाल जिन भवनि पुरी सिहर दि मली (दिल्ली)

परुहा कवि सु भगीतीदास मनी राजावली ॥५७॥

॥ इति राजावलि ॥

The work was composed in 1634 A. D. in the city of Kotāh by Khetasī, a Hindī poet of the 17th Century. It deals with mainly marriage of Lord Neminātha who at the time of wedding dropped his idea of marriage and went to the Jungle for leading the life of a Jaina monk. Vivāhlo is a very good poem of Hindī. The Alankāras used in the poem are simple but interesting. The whole of the poem is composed in Dohā and Sorāṭhā metres. The manuscript is in the Śāstra Bhaṇḍār of Jaina temple Fatehpur (Sekhāwatī) It is dated 1736 A. D. Beginnina of the work.—

X **X** **X** **X**

नर नारी पढ़ें पढ़ायें, ते मन बखित पावे ।
जंनागम जिहि विधि सुनियो, कर जोर खेतसी मनियो ।
सोरहसै इक्यानवे, सावन मासि विचारी ।
कोटो केशरि खानि को पछो सुनो तरनारी ।।
सहस बुद्धि सुरगुण कहे, सतमुख सुनिये सोइ ।
नेमि जिनदकुमार की महिमा वरनी न जाइ ।।
बुधजन हांसी अस्ति करो, तुम बुधि चतुर सुजान ।
मतिसाहू बरान करो, अतसागर नहि पार ।।

The Rāsa was composed by Śrī Kapūr Canda in the year 1640 A. D. He belonged to Ānandpur Nagar where Jaswant Singh was the king. The Rāsa

deals with the the life of Lord Pārsvanātha, the twentythird Tirthankara. It is written in simple Rājsthānī language containing poetic beauty. The work is completed in 166 stanzas. The manuscript is preserved in the Śāstra Bhaṇḍār of Caudhari's temple Mālpurā (Tonk). The author was the pupil of Guṇa Candra in the time of Nemi Cand. The manuscript was written by Śrāvikā Pārvati, pupil of Rātanai in the year 1665 A. D. In the end of the work the poet gives his detailed account date of completion and name of the place where he composed this work:—

श्रीमूलजी सघ बहु सरस्वति गच्छि भयो जी मुनिवर बहु चारित स्मच्छ ।
 तह श्री नेमिचंद गच्छपति भयो, तास के पाट जिम सोमै जी भाण ।
 श्री जसकीरति मुनिपति भयो, जासै जी तर्क अति सास्त्र पुराण ॥१५६॥
 तास को शिष्य मुनि अधिक प्रवीन, पच महाव्रतस्यो नित लीन ।
 तेरह विधि चारित धरै, व्यजन कमल विकासन चंद ।
 ज्ञानगो डम जिमौ अति भलोमे, मुनिवर प्रगट मुमि श्री गुणचंद ॥१६०॥
 तासु तणु सिधि तमु पडित कपुरजी चंद, कीयो रास चित्तिधरिबि आनंद ।
 जिए गुण बहु मुक्त अल्प जी मति, जहि विधि देव्याजी शास्त्र पुराण ।
 बुध देवि को मति हंसै, तैसी जी विधि मे कियो जी बखान ॥१६१॥
 सोलासे मत्तागवे मासि वैसाखि, पचमी तिथि सुम उजल पाखि ।
 नाम नक्षत्र आद्रा भलो, बार बृहस्पति अधिक प्रधान ।
 राम कियो वामा सुत तणो, स्वामीजी पारमनाथ कै थानि ॥१६२॥
 अट्टो देस को राजा जी जाति राठौड, मकलजी छत्री याकै मिर मोड ।
 नाम जसवतसिह तमु तणो, तास आनंदपुर नगर प्रधान ।
 पोणि छतीस लोला करै, सोमै जी जैसे हो इन्द्र विमान ॥१६३॥
 सोमै जी तहा जिए भवण उत्तरंग, मडप वेदी जी अधिक असंग ।
 जिए तणा विब्र सोमै भला जो नर बंदे जी मन बच काड ।
 दुब बलेश न सचरै, तीस धरा नव निधि थिति पाइ ॥१६४॥
 वसै जी तहां अधिक महाजन लोक, खरचै जी द्रव्य नित भोगवे भोग ।
 जिए चरणा जी पूजा रचै, दास सुपात्रा जी दिहि बहु माड ।
 देव जिमि निति लोला करै, भोगवे सुख निज पुण्य पसाइ ॥१६५॥
 छंद कडा भला एकसो जाणि; छयासठि अधिक तहि तणु जी प्रमाण ।
 भाव जी भेद जो त्याका कह्य, स्वामी विनयी एक करै तुम्ह दास ।

स्वामी हमने हो देयो जी स्वर्ग निवास, तुम्ह तो जी मुक्ति कामणी वरी ।

श्रीपास जिहोमुर पाइ नमो ॥१६६॥

इति श्री पार्श्वनाथ को रास संपुरण समाप्ता लिखित बाई रत्नाइ की सिषि आबिका पारवती
गोत्र गंगवालि सवत् १७२२ मीती जेठ वदि ५ ।

40. JYOTIṢA SĀRA:—

Jyotiṣa Sāra is a work on astronomy as it is clear from the name. It is in Hindī and was written by Śrī Kṛipā Rāma in Saṃvat 1742 (1685 A. D.). The subject has been dealt with in a very simple language so that it can easily be understood even by a lay man. The material has been taken from the main books on this subject. The poet lived in Śāhjahānpur. His father was Tulā Rāma. This has been written in a Gutakā of Pātodi Śāstra Bhaṇḍār, Jaipur. Two pieces from the work are as follows:—

केंदरियो चौथो मवन सप्तम दसमो जान ।

पचम अरु नोमो मवन येह त्रिकोण बखान ॥६॥

तीजो पसटम ग्यारमो, अरु दसमो वर लेखि ।

इनको उपचे कहत है सबै ग्रथ मे देखि ॥७॥

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+

वर्ष लग्यो जा अम मे मोई दिन विचारि ।

बा दिन उतनी घड़ी जु पल कीते लग्न विचारि ॥४०॥

लग्न लिखे ते गिरह जो जा घर बैठो आय ।

ता घर के फल सफल हो कीजे मन बताय ॥४१॥

॥ इति श्री कवि ऋणाराम कृत भाषा जोतिमसार संपूर्ण ॥

41. VANĪKA PRIYĀ:—

Vanika Priyā is a Hindī work written on business methods by Sukha-Deva in Saṃvat 1717 (1660 A. D.). How the business should be conducted and at what time a particular commodity should be sold or purchased, with whom cash business or credit business should be handled, all such topics are dealt with in the book. This is a very good book on business method in Hindī. It was copied in the year 1798 (1741 A. D.) at Chirārī by Lāla Udait. The manuscript has been discovered in the Śāstra Bhaṇḍār of Jaina temple Badhi Cand, Jaipur. In the beginning of the work, the poet gives his account as follows:—

सिधि श्री गनेसाय नमः । श्री सरसते नमः । श्री परमगुरभे नमः ।
 श्री जानुकी बलभाइ नमः । अथ बनक-प्रिया लिखते ।
 गुर गनै कहै सुखदेव, श्री सरसुती बतायो भेव ।
 बनिका प्रिया बनिक बंचियो, दिया जजिहार हाथ कै दयो ॥१॥
 गोला पूरब पच विसै, बारि बिहारीदास ।
 तिनके सुत सुखदेव कहि, बनिक प्रिया प्रकाश ॥२॥
 बनिकनि को बनिक प्रिया, मइसारि को हेत ।
 आदि अंत श्रोता सुनो, मतौ मन मो देत ॥३॥
 माह मास कातक करे सबत् सोषे साठ ।
 मते याह के जो बलै, कबहुँ नै धावे घाट ॥४॥
 फागुन देव दल जु आइयो, मकल वस्नु सुरपति चाहयो ।
 चार मास इहि रेहै आइ, पुन पताल सुता हो जाइ ॥५॥

The instructions given to the businessmen are as follows --

आधो ऊपर आधो तरै, आधो परहथ आधो धरे ।
 ओसो साहु साहुपति करै, देम विवर्जन मूल नहि मरै ॥१८४॥
 हसि कुन्हरिया पास हर खुरपा कहत किसान ।
 पस पछी बरहाम मै, हाथ न हथै किसान ॥
 हाथ न हथै किसान, ताहि कीद नहि दीजै ।
 अमुम कर्म जेह करे, मो कागद लिख लोजै ॥
 सपन लै दरबार बैठि लै बिलसे रसिया ।
 बहुत विबुचै हम सुन सगति के हसिया ॥१८५॥

In the end, the poet gave the date of completion of the work and before that he finished the work with his humble request --

अथ कवि की प्रार्थना विचार--

मत्री मती न लाइयो, जौ मनु मानै कोई ।
 बारह मास सुम दसा अमुम अलनौ होई ।
 देखी सुनी सो मै कहौ, बाचि सीख सुन लेऊ ।
 ऐता क कविता कहै, करै करमनु यारी होऊ ॥३१३॥
 जिहि जागा जैसी कहौ, तैसी कहौ न होत ।
 तो यहि कहिये करमगति, दोस न दोजै मोह ॥३१४॥

सुख संपत्ति दारिद्र्य दुःख, होत अचीतो आनि ।
 दीन मान की भावी, परे न कबहूँ जानि ॥३१५॥
 चौपईः—अंत परे ते सिधि संचैरे, केहरि परति पाई अनुसरै ।
 कुमतिहि मित्र लाभ पर हरी, मत्तो अकाल चक्र बाहिरौ ॥३१६॥
 दोहाः—देखी सूनी सो मैं कही, मंत्री जो मतिमान ।
 ज्ञानि जाति जौन सबको, आगे की जान ॥३१७॥
 मत्तो हथियार हाथु ले जोर, साहू शुभकरन करत कर मोर ।
 मारग हान हरअन मानियो, दिल कुसाद हरख न वानियो ॥३१८॥
 कवि सोधे संबत सर साठ, इहि मत चले परे नहि घाट ।
 इहि मति अन्नु पेट भरि खाई, ऐही चीर न को यह राई ॥३१९॥
 बनिक प्रिया मैं सुम असुभ, सबही गयो बताई ।
 जिहि जैसी नीकी लगै, तैसी कीजै जाई ॥३२०॥
 सत्रह से सत्रह वरस संवत सर के नाम ।
 कवि करता सुखदेव कहि लेखक माया राम ॥३२१॥

इति वनिकप्रिया सपूर्ण समाप्ता । आदो सुदि १२ सुक्रवासरे सवत १८५५ मुकामु छिरारि,
 लिखत लाला उदेत सीध राजमान छिरारी बाके जो वाचै ताको राम राम ।

लिखी जथाकत देवकै, कहि उदेत प्रधाम,
 जो वाचै श्रवननि सुनो, ताको मोर प्रनाम ॥

42. DOHĀ ŚATAKA:—

It is also called 'UPDEŚA DOHĀ' composed by Hemrāja II, who was born in Sāngāner (Jaipur) in the year 1668 A. D. It deals with various topics of general interest. It is written in a very simple and plain language with no literary flourish. The manuscript is in the Grantha Bhandār of Jain temple Tholiā, Jaipur, in a Guṭakā number 636. There are 101 Dohās in the work. Some of the verses are given below:—

दिव्य द्दिगि परकासि जिहि, जान्यो जगत अमेस ।
 निसप्रैही निरदुंद निति, बढी त्रिविध गनेस ॥१॥
 कुपथ उथपि थापत सुपथ, निसप्रैही निरगंथ ।
 ऐसे गुरु दिनकर सरिस, प्रगट करत सिवपंथ ॥२॥
 गनपति हृदय बिलासिनी, पार न सहै सुरेस ।
 सारद पद नमि कै कहो, दोहा हितोपदेश ॥३॥

आतम सरिता सलिल जहं, सजम सील बलानि ।
 तहां करहि मंजन सुधी, पट्ट चै पद निरवाणि ॥४॥
 + + +
 छद गत अर अरथ को, जहां असुधता होइ ।
 तहा सुकवि अवलौकि कै, करहु सुद्ध सब कोइ ॥६७॥
 उपनी सांगानेरि को, अब कामा गढ वास ।
 तहा हेम दोहा रचै, स्वपर बुद्धि परकास ॥६८॥
 कामांगढ सूबस जहां कीरतिसिध नरेम ।
 अपने खग बलि बसि किए, दुर्जन जितेक देस ॥६९॥
 सतहसैर पचीस को, बरनै सवत सार ।
 कातिक सुदि तिथि पवमी, पूरन मयो विचार ॥१००॥
 एक आगरे एक सी, कीये दोहा छद ।
 जो हित दे बाचै पढ़ै, ता उर बवै अनद ॥१०१॥

॥ इती हेमराज कृत दोहा संपूर्ण ॥

43. MĀNJHĀ:—

This is a new work of the famous Jaina poet Banārsī dāsa of the 17th Century. It is an ethical work which puts before us the real picture of the world. The date of the work is not given but the name of the poet comes thrice in the work. The manuscript is housed in the Śāstra Bhaṇḍār of Jaina temple Bādhi Canda-Jaipur. Some of the verses of the work are as follows.—

माया मोह के तू मतवाला, तू विषया विषधारी ।
 राग दोष पयो बस ठगौ, चार कषायन भारी ॥
 कुरम कुटव दीफा ही पाथी, मात तात सुत नारी ।
 कहत दास बनारसी अल्प सुख कारने तो नर भव बाजी हारी ॥१॥
 नर मोहार अकारज कीनो, समभल खेल्थो पासा ।
 मानुष जनम अमोलक हीरा, हार गवायो खासा ॥
 चलो होय दुखदा भाजन, छाड सुखादी आसा ।
 दसै दृष्टा ते मिलन टुहेला, नर भव गत बिच वासा ॥२॥

+ + +

अंत न कोई सहाइ तेरे, तू क्या पच पच मरदा ।
 नरक निमीद दुःख सिर पर, आह मकमूलन मरदा ॥
 जनम जनम विच होय विकाना, हृष विषया दे वरदा ।
 केइ ऊमर मरवेसी भौंदू, मेरी मेरी करदा ॥१२॥
 गज सुखमाल सुणी जिनवाणी, सकल विषय तिन त्यागी ।
 नमस्कार कर नेमिनाथ को, भए मसान बिरामी ॥
 तन बसुरा आमन वच काया, सिधा पद लव लागी ।
 कहत दास बनारसी, अंत गढ केवली मुनत बुध के रागी ॥१३॥

॥ इति श्री माझा समाप्ता ॥

44. ADHYĀTMA SAWAIYĀ:—

Adhyātma Sawaiyā is a work of Rūpacandra, an Ādhyātmik poet of 17th Century. The work has been discovered in the Jaina Śāstra Bhandār of Tholiā Jaina temple, Jaipur. This is a good work on Adhyātma or spiritualism. The description is full of life. Not only with the point of language it is also work of high standard as regards literary beauty and manner of description. The poet describes Ātmā, Parmātmā and the world in a very simple method. It contains 102 stanzas of Sawaiyā, Kuṇḍaliā and Chappaya metres. Date of composition is not given in the work. The first Sawaiyā in which importance of soul is described, is as follows:—

अनुभो अभ्यास मै, निवास सुध चेतन को,
 अनुभो सरूप सुध बौध का प्रकास है ।
 अनुभो अनूप उपरहत अनत ग्यान,
 अनुभो अनीत त्याग ग्यान सुख रास है ॥
 अनुभो अपार सार आप हा को आप जानै,
 आपहो मै व्याप दीसै जामै जड नास है ।
 अनुभो अरूप है सरूप चिदानंद ब्रह्म,
 अनुभो अतीत आठ क्रमस्वो अक्षात है ॥१॥

In one of the stanza the poet describes the various qualities of noble persons in the following way:—

परि अयोग परिहरै बरै गुनबत गुन सोई ।
 चित्त कोमल निष्ठ रहे, झूठ जाके नहीं कोई ।

सति वचन मुख कहे, आप गुन आप न बोले ।

सुगुरु वचन परतीत चित्त थे कबे न डोले ।

बोले सुबैन परिनिष्ठ सुन ईष्ट बैन सब सुख करे ।

कहे चंद वसत जग फद में ए सुभाव सजन घरे ॥

In the words of the poet, foolish persons are just reverse of the noble persons:—

जाके जीव परपच रंच मुख नाहि सजन को ।

महा मोह मद लीन, फिरे भूलो निज धन को ।

अवगुन गहि गुन तजै, भजै कायर ज्यो रन में ।

सूर पनो निज नही, कही जानपनो तिन में ।

जिन में न भेद परि आपको सो अजान पमु सारिखो ।

हिरदे हरप निज परख बिन ए मूढन को पारखो ।

45. GORĀ BĀDAL KATHĀ.—

Gorā Bādal Kathā is a historical work of Jaṭmāl Nāhar who was a 17th Century poet. His father Dharmasī was the resident of Lāhore. The work deals with the story of Gorā and Bādal, famous warriors of Udaipur and who fought with emperor Allāuddin for the sake of King Ratan Sena of Udaipur who fell in love with Padmini and brought her from Ceylon. This is a Rājasthānī work. The story of the work has been borrowed from Jāyasi's PADMĀVATA which was written in 16th A. D. Century. Gorā Bādal Kathā was completed in the year 1623 A. D. The manuscript is preserved in the Grantha Bhaṇḍār of Fatehpur. The poet mentioned his name and also his father's name in one of the stanza:—

जिहा राज राजे अलीखान । गाजी खान न सरनद ।

मिरदार सकल पठाए माही ज्यू नमेत्र मै चद ॥

धरसी को नद जटमन, जात नाहर ताम ।

जिन कही कथा बनाय करि बिच सबला मै ठान ॥

The work is full of Vīra Rasa but in some places where the beauty of Padmini has been described, ŚRANGĀRA RASA has also been used. Raghava describes the qualities of Padmini's beauty before Allāuddin as under:—

पद्मावति मुखचंद पदम सम गंध जु आवैति ।

अवर समे चहुँ ओर देख सुर-अमुर लुभावति ॥

अगुल सत्तरि परिचां सातउ वसहि सुदरि नारि ।
 चौडी चौव दाहो होय इमी चीत लाय सवारि ॥
 मृग नयन वयन कोकिल सरस केहर लकी कामिनी ।
 अधर लाल हीरा दमन, मोह धन गज गामिनि ॥२६॥
 पदमावति के गुन सुने चढी चुप चीतलाय ।
 विन देख्या पदमावति जनम इक्यारथ जाय ॥३०॥

The manuscript of the work was written in the year 1830 A. D. by Sewaka Jogidāsa on the request of Srāvaka Rāma Nārāin. The beginning and end of the work are as follows:—

श्री गणेशायनमः । अथ गीरा बादल की कथा लिख्यते ॥
 चरण कमल चित लायके, समर सारद माय ।
 करिहुं कथा बनाय कैरि, प्रणमु सद्गुरु पाय ॥१॥
 जंबु दीप दीपा मिरे, भरथ खड मभार ।
 नगर बढी चित्तीड है, आठ कोस बिसतार ॥२॥
 राज करै रानो तिहां रतनसैन राजान ।
 नव नकीसी कुना करै, अगडी मरद चौहाण ॥३॥
 नगर बढी चित्तीड है, गढनी पर ही बक ।
 नाहि नामै तिहां साह को, करै जु राज निसक ॥४॥
 + + +
 सबत सोलासे असीये समै, फागुन पुन्य मास ।
 बीरा र संगार रस, कहीयो जटमल तास ॥२१॥
 सबै ताहि अडोल अवचल सुखी सब लाय ।
 उछाह आनद होत घर घर दुखी नाहित कोय ॥२२॥
 जिहा राज राजै अलीखान गाजी खानन सरनद ।
 निरदार सकल पठाण माही ज्यु नखेत्र मै चद ॥
 धरमसी को नद जटमल जात नाहर ताम ।
 जिन कही कथा बनाय करि विच सवला मै ठाम ॥२३॥
 कहता आनद ऊपजै, सुनता आनद होय ।
 जो कोइ कहै गुन जना, तो बहु हरषित लोय ॥२४॥
 चालीस सहस घोडा मुवा, दोय सहस सिरदार ।
 एक लाख मुवा आदमी, हाथी आठ हजार ॥२५॥

मारथा मुगल पठाण, दोठ लाख दफतर चढ़्या ।
 ओर बोहोत दीया जाए, जहा तूण लीना मुख मैं ॥२१६॥
 सा की हुवो चीसीड मैं, चोड कीयो जग ।
 दाद फुरमाइ साह, तब कहै हीहु तुव रग ॥२१७॥

इति गोरा बादल की कथा संपूर्ण । सन् १८८६ का मिति आसाठ शुदि १४ रविवासरे
 लिखत सेवग जोगीदास लीखायत आवाग रामनाराण सुत. बालचंद ।

46. DHARMA PARIKŚĀ:—

It was translated into Hindi prose by Daśaratha Nigotā in Sāhvat 1718 i. e. in 1661 A. D. The original work which was composed by Amitigati is in Sāṁskṛit. The author has tried to translate each word of Sāṁskṛit in easy Hindi prose.

The manuscript belongs to the Śāstra Bhaṇḍār of Jaina temple Baḍā Mandir, Jaipur. The language of the work is Rājasthānī. The beginning and the end of the work are as follows:—

मगलाचरण

श्रीमान् कहता श्रीमान् विराजमान । यदीय. कहता जिह को बोधमय । प्रदीपः कहता केवल ज्ञान
 रूपी दीवो । जिहि दीप करि नमस्व त्रय तु गणान कहता पावन तीन सपत्नी ऊ चो छै शाल कोटजिहि को
 अमो जगत । लोक सम्पद्धो गृहे घर तिहि घरने समततो कहता सर्वथा प्रकारि । उद्योतयते कहता उद्योतित
 कियो ह्वै ज्यहां तीर्थकर देवा. ते तीर्थकर देवा नः अस्माक कहता म्हाको अर्थ कहता विभूति कै अथि
 भवतु कहतां होऊ ।

भावार्थ—असो जु ज्ञान सम्पद्धा दीवा करि तीन लोक सम्पद्धो घर उद्योतित कियो छै ज्यह के तीर्थकर
 म्हाने ज्ञान सम्पत्ती श्री को दाता होहु । तीर्थकर नै नमस्कार कियो आगे सिद्धाने करमी ।

श्री विक्रम पार्थिव राजा नै सनैतरि वरम अधिक हजार वरम गया । योह शास्त्र अन्धमत न
 निर्वधि करि श्री जिनैन्द्र धर्म अमृत करि युक्त शास्त्र सपूर्ण ।

दोहा:—साह श्री हेमराज सुत, मातु हमीर दे जाणि ।
 कुल निगोत आबक धर्म, दशरथ तज बन्धणि ॥१॥
 सक्त् सत्तरामै सही, अष्टादश अधिकाय ।
 कागुणतम एकादशी, पूरण भई सुभाय ॥२॥

धर्मपरीक्षा वचनिका, सु दरदास सहाय ।

साधर्मि जन समभि तै, दशरथ कृत चितलाय ॥

इति श्री अमितिगति कृत धर्म परीक्षा मूल तिह की वचनिका बालबोधनाम अक्षर नाम तात्पर्यार्थ टीका तत्र धर्मार्थी दशरथेन कृता समाप्ता विंशति एक परिच्छेदः संपूर्णः ।

47. HARIVANŚA PURĀṆA BHĀṢĀ:—

This is a Rājasthānī prose translation of Harivanśa Purāṇa written by Ācārya Jinasena in Samskrit. It is a Jaina Mahābhārata. The translation is in Rājasthānī prose. The manuscript was copied in Samvāt 1671 (1614 A. D.). This shows that the work was written prior to the 17th Century. Such a good and voluminous work in Rājasthānī prose has not been found so far. Two pieces of the prose are given below:—

पत्र स० १६८

तिणी अजोघ्या नउ हेमरथ राजा राजपालै छइ । तेह राजा नइ धारणी राणी छइ । तेह नउ भाव धम्म उपरि घणउ छइ । तेहनी कुषि ते कुंभर पठाइ उपनौ । तेहनउ नाम बुधुकीत जागिणवउ । ते पुणु कुमर जाखे सिस समान छइ । इमकरता ते कुमर जोवन भगिया । तिवारइ पिताइ तेहनइ राज भार धाप्यउ । तिवारइ तेग जाना सुख भोगवता काल अति क्रमइ छइ । बली जिण धम्म घणु करइ छइ ।

पत्र सख्या ३७१

नागश्री जे नरक गई थी । तेहनी कथा साभलउ । तिणी नरक माहि थी । जे जीवनी कलियउ । पछइ मरी रोइ सप्प भयउ । सयभूरमणि द्वीपा माहि पछइ ते तिहा पाप करिवा लागउ । पछई बली तिहा थको मरण पाम्यो । बीजै नरक गई तिहां तिन सागर आयु भोग बी छेदन भेदनतापन दुःख भोगवी । बली तिहां थकी ते निकलियउ । ते जीव पछइ चम्पा नगरी चाडाल नइ धरि पुत्री उपनी तेहा निच कुल अवतार पाम्यउ । पछइ ते एक बन माहि तिहा उबर बीणीवा लागी ।

48. HINDĪ COMMENTARY ON BHAKTAMĀRA STOTRA:—

There are several commentaries available on the famous Bhaktāmara Stotra. They are in Samskrit as well as in Hindī. A translation in Hindī poem written by Hemrāja is also available and is already famous. But commentary written in Hindī prose by Hemrāja (17th Century) was not available so far and this has been discovered in the Mahāvīra Grantha Bhandār of Būndī. An example of Hindī prose is as follows:—

किलं ब्रह्मपितं प्रथमं जिनेन्द्रं स्तोष्ये किलाह निश्चय करि ब्रह्मपि मै श्री जु हौं मानवुंग नाम आचार्य सो तं प्रथमं जिनेन्द्रं सो जु ही प्रथम जिनेन्द्र श्रीआदिनाथ ताहि स्तोष्ये स्तवू गा । कहाकरि स्तोत्र करोगी । जिनपाद युगं सम्यक् प्रणम्य जिन जु हैं भगवान तिनि को जु पद जुग दोई चरण कमल ताहि सम्यक् भाति मन वचन काया करि प्रणम्य नमस्कार करि कै कैसो है भगवान को चरण द्वय भक्तामर प्रणतमोलिमणिप्रभाणां उद्योतक भक्तिवत जु है अमर देवता तिनि की प्रणत नम्रीभूत जु है भोलि मुकुट तिन विषै जु है मणि तिनि की जु प्रभा तिनि का उद्योतक उद्योतक है । यद्यपि देव मुकुटनिका उद्योत कौटि सूर्यवत् है तथापि भगवान के चरण नख की दीप्ति भागै वै मुकुट प्रभा रहित हो है तांतै भगवान को चरण द्वय उनका उद्योतक है । बहुरि कैसो है चरण द्वय दलित पाप तमो वितानं दलित दूरि कियो है पाप रूप तम अन्धकार ताको वितान समूह जानै । बहुरि कैसो है चरण द्वय युगादौ भव जले पततां जनानां भालवनं युगादौ चतुर्थं काल की आदि विषै भव जले ससार समुद्र जल विषै पततां पडे जु है । जनानां मनुष्य तिनको भालवन भालवन है जिहाज समान है त क सो आदिनाथ कौन है जाको स्तोत्र में करोगी स्तोत्रैः य सुरलोकनाथैः स्तुतः स्तोत्रैः स्तोत्र हू करियः जो श्रीआदिनाथ सुरलोक नाथै सुरलोक देवे लोक के नाथ इन्द्र तिनि करि सस्तुत स्तूयमान भया कैसे है इन्द्र सकल वाङ्मय तत्त्वोवाधादुद्भूत बुद्धि पटुभिः सकल समस्त जु हैं वाङ्मय दशांग तिनका जु तत्त्व स्वरूप तिसका जु बोध ज्ञान तातै उद्भूत उत्पन्न जु है प्रकट बुद्धि ता करि पटुभिः प्रवीण है वे स्तोत्र कैसे हैं जिन करि स्तुति करी जगत्रिय उदारैः अर्थ की गम्भीरता करि श्रैष्ठ है ॥२॥

The last Dohā of the work in which the author mentions his name runs as under - -

अन्तिमः—भक्तामर टीका को मदा पढ़ै सुनै जो कांड ।

हेमराज सिव सुख लहै तम मन बखित हाइ ।

॥ इति श्री भक्तामर स्तोत्र टीका समाप्तम् ॥

49. NĀSAKETA PURĀNA—

Nāsaketa purāna of Nāsketopākhyāna is a very interesting and popular story. The original story is in Sanskrit which was translated into Hindi prose by Nanda Dāsa for his students. The date of composition of the work is not given but it appears that it is a work of 17th Century A. D. The language of the work is not literary but it is described in a very simple language. Sadal Misra's NĀSIKETOPĀKHYĀN, which was written in the 19th Century has the influence of Nand Dāsa's work. One example of Hindi prose from Sadal Misra's Nāsiketopākhyān is given below:—

इस प्रकार से नसिकेत मुनियम की पूरी सहित नरक का वर्णन कर फिर जौन जौन कर्म किए से जो भोग होता है सो सब ऋषियों को सुनाने लगे कि गौ, ब्राह्मण, माता, पिता, मित्र, बालक, स्त्री, स्वामी, वृद्ध, गुरु इनका जो बध करते है वो झूठी साक्षी भरते, झूठे ही कर्म मे दिन रात लगे रहते हैं ।

Hindi Sākitya ka Itihāsa P. 422

One example from the book:—

गुसाईजी येक कथा तुमसो कहू । जो प्राणी या पाछें चोरो करत है तीन को प्रसन कहैत है । और कोई वेद पुराण की पोथी मै । अर गुण मुसं गुण मटे गुण भेद होई सो प्राणी काछवा की जौणी पावत है । और पंरा यो सुत कु पास करं तो कीरं प्राणी काछवा की जौणी पावत है ।

P. 67

The work belongs to the Grantha Bhandār of Jaina temple Badhicanda, Jaipur. The work completes in 74 pages. The last portion of the text is as under:—

या कथा प्रादी अंती सो कही है । सहस्रकीती की टीका है । नंददासजी आपणा सीख को भाषा करी सुणाइ है सो या कथा पुनी बीच है सो प्राणी समत है । ताको कीलाण होत है । सबीघान रहत है ।

इति श्री नासिकेत पुराण ममसन गी रवीमभादे नासिकेतु कथा सपुरण । लीखत कालुराम राजोरा छानुराम का बेटा । ते वाचें तीन राम राम वच । मी० चेत बुदी १० सवत् १७८६ आमरी महाराजा श्री सवाई जैसंगजी वैम य वरम दोई हुआ तलवाणी मै ज अमल महाराजा श्री अणदरामजी को ।

x

x

x

x

50 ALANKĀRA MĀLĀ —

This is a Hindi work on Alankāra Śāstra. It was composed by Sūrat Misra in the year 1709 A. D. The manuscript is in the collection of Jaina Grantha Bhandār of Jaisalmer. This is a very simple book on this subject. The poet lived in Āgrā and was a Kanaujia Brahmin by caste. The last portion of the work in which the poet gives his own account and the date of the work is as follows:—

अलकारमाला करी, सूरत मन सुख दाय ।

वरनत बूक परी लखी, लीजै सुकवि बनाय ॥४८॥

सूरतमिश्र कनौजिया, नगर आगरै बास ।

रच्यो ग्रन्थ तिहू भूषन, नवल विवेक बिलास ॥४९॥

संवत् सतरहसै वरस, छासठ सावन मास ।
 सुरगुर सुद एकादशी, कीनो ग्रन्थ प्रकास ॥५०॥
 भलकारमाला जु यह, पढै सुनै चितलाय ।
 बुद्धि समा वर वीनती, ताहि देत हरिराय ॥५१॥

त श्री सूरतमिश्र विरचिते भलकारमाला संपूर्ण । आहडसर मध्ये ।

51. BHATTĀRAKA PATTĀVALI.—

This is a detailed account of Bhattāraka Kṣemendra Kīrti beginning from Samvat 1697 to 1756 (1640 to 1699 A. D.) written in Hindī prose. The manuscript is preserved in the Śāstra Bhaṇḍār of Sambhava Nātha Jaina temple, Udaipur. The description begins with Bhattāraka Devendra Kīrti who breathed his last in Samvat 1730. (1673 A. D.) His pupil Pandit Kṣema who afterwards became Bhattāraka by name of Kṣemendra Kīrti was born in Samvat 1697. (1640 A. D.) At the age of seven he took some vows from Bhattāraka Devendra Kīrti. It gives the full account of Kṣema Kīrti where he was born, who were his parents, with whom he read, when he became Brahamacārī and Bhattāraka, in which places he travelled and in which villages and towns he finished his rainy season. Every event of his life has been described in detail. It begins as under —

श्री जिनाय नमः सवत् १६९७ वर्षे मागंशीर्ष सुदी ३ शुक्ले पडित क्षेमानु जन्म मीलौडा नगरे माहा खालु आ बाई गागबाई गृहे । सवत् १७०४ वर्षे वैशाख सुदि १ दिने आचार्य श्री देवेन्द्रकीर्ति पासि पडित क्षेमो मणवा रह्यो पाछि सवत् १७१३ वर्षे फागुण सुदि ३ दिने श्री शत्रुवर नगर मध्ये भट्टारक श्री देवेन्द्रकीर्ति योग्य जीणीव ५० क्षमानि अगुव्रत दीक्षा दीधी त्याहा दोमी मेहा मुत जीवा जगा गीवा शख जीएणे श्री बिब प्रतिष्ठा करीनि अ जलि भल्यो । बह्व क्षेमा एहवुं नाम धरीनि भट्टारक देवेन्द्रकीर्तिय स्वशिष्य करीनि पासि वर्ष १४ राखीन पट्टयोग्य जाणीनि सकल शास्त्रना उपदेश दीवा ।

APPENDIX. 1

Some of the Important

—JAINA GRANTHA BHANḌĀRS SITUATED OUTSIDE RĀJASTHĀN:—

S. No.	Name of the Grantha Bhanḍār	Place
1.	Saraswatī Bhavan Digambar Jain Mandir Masjid Khazoor.	Delhi
2.	Grantha Bhanḍār D. Jaina Nayā Mandir,	Delhi
3.	—do— D. Jaina Mandir Setha Kūcā	Delhi
4.	—do— —do— Dharampurā	Delhi
5.	Vīra Sewā Mandir, Dariyā Ganj	Delhi
6.	Grantha Bhanḍār D. Jaina Mandir Rikhabdāsajī	Delhi
7.	—do— —do— Karolbagh	Delhi
8.	—do— —do— Bedawāḍā	Delhi
9.	—do— —do— Subzīmandī	Delhi
10.	—do— —do—	Pānīpat
11.	—do— —do—	Sonīpat
12.	Grantha Bhanḍār D. Jaina Mandir	Rohtak
13.	—do— —do— Motī Katla,	Agra
14.	—do— —do— Belanganj	"
15.	—do— —do— Gudadi Mansūrkhān	"
16.	—do— —do— Kachari Ghāt	"
17.	—do— —do— Namak kī Mandī	"
18.	—do— —do— Rājāmandī	"
19.	—do— —do— Dhūlā Ganja	"
20.	Grantha Bhanḍār D. Jaina Mandir, Nāī kī Mandī,	"
21.	Sweetambar Vijay Dharma Laxmī Gyāna Bhanḍār, Belanganj,	"
22.	Grantha Bhanḍār D. Jaina Pancāyatī Mandir,	Aligarh
23.	—do— —do—	Itāwāh
24.	—do— —do—	Khurjā
25.	—do— —do—	Bārābankī
26.	—do— —do—	Mainpuri
27.	Grantha Bhanḍār D. Jaina Pancāyatī Mandir	Aliganja
28.	—do— —do—	Sahāranapur
29.	—do— —do—	Fīrozābād
30.	Grantha Bhanḍār Digambar Jain Mandir Balat-Kārgana,	Karanjā
31.	—do— Sena Gapa	—do—
32.	Grantha Bhanḍā Pancāyatī Mandir,	—do—
33.	Amar Granthālaya Tukoganja	Indore

S. No.	Name of the Grantha Bhandār	Place
34.	Grantha Bhandār, D. Jaina Mandir, Hanumantallā.	Jabbalpur
35.	—do— D. Jaina Pancayatī Mandir,	—do—
36.	—do— —do—	Katni
37.	Grantha Bhandār D. Jaina Pārśvanātha Mandir	Khandvā
38.	—do— D. Jaina Mandir,	Gaurjhāmar
39.	—do— „ Pancāyatī Mandir,	Chhindawārā
40.	—do— D. jaina Mandir,	Tikamgarh
41.	—do— —do—	Narsinghpura
42.	Saraswatī Bhawan, —do—	Panagar (Devari M. P.)
43.	—do D. Jaina Mandir	Bamora
44.	—do —do—	Bīnā
45.	—do— Pancāyatī Mandir	Sāgar
46.	Digambar Bhaṭṭārkiya Bhandār	Gwālior
47.	Grantha Bhandār Digambar Pancāyatī Mandir	—do—
48.	—do— D. Jaina temple	Gunā
49.	—do— —do—	Canderī
50.	—do— —do—	Chaprā
51.	—do— Badā Mandir	Calcutta
52.	—do— Purānī Bāḍī	—do—
53.	Muni Vijay Śāstra Bhandār	Calcutta
54.	Vijay Nemi Sūrisvar Gyāna Bhandār (Swetambar)	Ahmedabad
55.	Vijay Sidhi—do— —do—	„
56.	Delāno Bhandār (Cancala Bhāi Bhandār)	„
57.	Hans Vijay Manuscript Library	„
58.	Mohanlāl Manuscript Library	„
59.	Vardhamāna Pustakālaya	„
60.	Megh Vijay SāstraSangrah	„
61.	Kusumamuni Bhandār	„
62.	Vira Vijay Gyāna Bhandār	„
63.	Dayā Vimala Gyāna Bhandār	„
64.	Nemi Sāgar Upāsraya Bhandār	„
65.	Uttam Bhāi Dharmasālino Bhandār	„
66.	Vimala Gachā Upāsraya Bhandār	„
67.	Jaina Saraswatī Bhawan	„
68.	Gyāna Vardhaka Pustakālaya	„
69.	Vijay Nemiśvara Gyāns Bhandār	„
70.	Śānti Natha Gyāna Bhandār	„
71.	Jaina Śālā Gyāna Bhandār	„
72.	Subodh Pustakālaya	„

S. No. Name of the Grantha Bhandār

Place

73. Gyāna Vimal Sūri Bhandār	(Swetāmbar)	Khambhat
74. Muni Lāl Yatīno Bhandār	"	"
75. Bhaunyara Pādśno Bhandār	"	"
76. Nitivijay Bhandār	"	"
77. Hari Sāgar Gyāna Bhandār	"	"
78. Shyāma Lāl Jaina Bhandār	"	"
79. Bhagwān Dāsa Jyotiṣa Bhandār	"	"
80. Sānghavī Pādāno Bhandār	"	"
81. Fofliā Vādā Bhandār	"	Pāṭan
82. Vakhatjī Sūri Bhandār	"	"
83. Vadi Pārśvanātha Bhandār	"	"
84. Agalsūri Bhandār	"	"
85. Bhabhā Pādā Bhandār	"	"
86. Sāgar Upāsaraya Bhandār	"	"
87. Makā Modī Bhandār	"	"
88. Vastā Mānek Bhandār	"	"
89. Khartarvāsi Bhandār	"	"
90. Mahalaxmi padā Bhandār	"	"
91. Advasi Pādā Bhandār	"	"
92. Himmat Vijaya Collection	"	"
93. Lāvaṇya Vijaya Collection	"	"
94. Hemcandrācārya Sabhā Bhandār	"	"
95. Jainānanda Pustakālaya	"	"
96. Mohanlālji Gyāna Bhandār	"	Sūrat
97. Jina Dutta Sūri Gyānā Bhandār	"	"
98. Hukamamuni Gyāna Bhandār	"	"
99. Devācanda Lāl Bhāi Library	"	"
100. Qālu Bhāi Amar Canda Gyāna Bhandār	"	"
101. Madan Bhāi Pratāp Canda Library	"	"
102. Dharmanāthāno Mandir Gyāna Bhandār	"	"
103. Nemi Canda Milap Canda Upāsaraya Bhandar	"	"
104. Ādināthāno Mandir Gyāna Bhandār	"	"
105. Cintāmani Pārśvanātha Mandir Gyāna Bhandār	"	"
106. Jaina Upāsaraya Gyāna Bhandār	"	"
107. Sīmandhara Swāmīno Gyāna Bhandār	"	"
108. Digambara Jaina Pañcāyatī Mandir- Gyāna Bhandār		"
109. Kadvāmati Gacha Bhandār	(Swetāmbar)	Radhānpur
110. Bhāpa Khushālno Bhandār	"	"

S. No	Name of the Granth Bhandār		Place
111.	Sāgar Gachāno Bhandār	(Swetāmbar)	Rādhāpur (Bombay)
112.	Tāmboli Śerīno Bhandār	"	"
113.	Vijay Gachāno Bhandār	"	"
114.	Jaya Vijay Jaina Pustakālaya	"	"
115.	Vira Vijaya Gyāna Bhandār	"	"
116.	Śāntinātha Derāsarno Bhandār	"	Bombay
117.	Godi Muno Bhandār	"	"
118.	Anantanāthji Derāsarno Bhandār	"	"
119.	Mohanlāji Jaina Library	"	"
120.	Pannā Lāl Dīgambara Jaina Saraswati Bhavan	(Dīgambar)	"
121.	Grantha Bhandār Candra Prabhā Dīgambar Jaina Māndir, Bhulesvar	"	"
122.	Māṇak Canda Hīrācanda Dīgambar Jaina Bhandār	"	"
123.	Adinātha Derāsarno Bhandār	(Swetāmbar)	"
124.	Vīranagar Jaina Gyāna Bhandār	"	Vīranagar
125.	Bhoya Gachano Bhandār	"	Sānand
126.	Vijaya Ānand Gyāna Bhandār	"	"
127.	Gyānodaya Pustakālaya	"	Ḍhundhāva
128.	Srī Jaina Sangha Gyāna Bhandār	"	Godhāvi
129.	Sumatratna Sūri Library	"	Kheda
130.	Aṣṭapāda Gyāna Bhandār	"	Kapaḍa Vanj
131.	Māṇak Bhāi Gyāna Bhandār	"	"
132.	Mithābhāi Upāsaraya Bhandār	"	"
133.	Amar Vijay Gyāna Bhandār	"	Haloī
134.	Mukta Bhāi Gyāna Bhandār	"	"
135.	Amar Vijay Gyāna Bhandār	"	Sinore
136.	Sāgar Gacha Bhandār	"	Bhaipa
137.	Ādisvara Derāsarno Bhandār	"	"
138.	Anūpcanda Malūkcanda Bhandār	"	"
139.	Devardhi Ganī Kśemā Sramana Gyāna Bhandār	"	Palitānā
140.	Ānandji Klyānji Bhandār	"	"
141.	Yasovijayji Gurukul Gyāna Bhandār	"	"
142.	Kapūr Vijayji Bhandār	"	"
143.	Jaina Āgam Sāhitya Māndir	"	"
144.	Vīra Bhāi Pāṭhasālā Bhandār	"	"
145.	Mou Tai Bhandār	"	"

S. No.	Name of the Grantha Bhandār		Place
146.	Nīti Vijai Gyān Bhandār	(Swetāmbar)	Cānasmā
147.	Umed Khāti Gyāna Bhandār	"	Gingūvādā
148.	Vinaya Vijay Gyāna Bhandār	"	Jamnagar
149.	Jainānand Gyāna Mandir	"	"
150.	Ānandjī Kalyāṇjī Gyāna Bhandār	"	Limbdī
151.	Kastī Vijaya Bhandār	"	Barodā
152.	Ātmārāmjī Gyāna Bhandār	"	"
153.	Muktīkamāl Mohān Gyāna Bhandār	"	"
154.	Srī Sangh Gyāna Bhandār	"	Chāni
155.	Vīra Vijaya Śāstra Sangrah	"	"
156.	Vijaya Labdhī Sūri Śāstra Sangrah	"	"
157.	Kīrti Vijay Bhandār	"	"
158.	Sanghāno Sangrah	"	"
159.	Budhī Sāgar Sūri Gyana Mandir	"	Bijāpur
160.	Sambhavanātha Gyāna Bhandār	"	Viramgānva
161.	Jaina Dharma Vijaya Pustakālaya	"	"
162.	Digambar Jain Bhaṭṭārkiya Granth Bhandār		Idar
163.	Ksāma Sāgarjī Śāstra Sangrah	(Swetāmbar)	Jālimorā
164.	Jaina Ātmānand Pustakālaya	"	Poona
165.	Sumatī Ratani Sūri Bhandār	"	Aidā
166.	Bhāgya Ratna Bhandār	"	"
167.	Gambhīra Vijaya Bhandār	"	Bhāvnagar
168.	Deśabhāi Abhai Canda Bhandār	"	"
169.	Lalit Vijaya Gyana Bhandār	"	"
170.	Prem Canda Ratancanda Bhandār	"	"
171.	Vardhī Candra Bhandār	"	"
172.	Sanghano Bhandār	"	"
173.	Kastūrasāgar Bhandār	"	"
174.	Vastu Sāgar Bhandār	"	"
175.	Maganlāl Becardasa Bhandār	"	"
176.	Jaina Dharam Pracāraka Sabhā Bhandār	"	"
177.	Srī Sangha Bhandār	"	Ghogha
178.	Keśara Vijaya Bhandār	"	Baḍvāni
179.	Jaina Sangha Bhandār	"	"
180.	Grantha Bhandār Digambara Jaina Pancāyatī Mandir		Śolāpur
181.	--do--		Mood Bidri
182.	Digambar Jaina Siddhānta Bhavan		"
183.	Digambar Ādinātha Grantha Bhandār		"
184.	Grantha Bhandār Digambar Jaina Maṭha		"

S. No.	Name of the Grantha Bhaṇḍār	Place
185.	Grantha Bhaṇḍār Digambar Jaina Matha	Karkai
186.	Digambar Jaina Siddhānta Bhavan	Arrah (Bihar)
187.	Grantha Bhaṇḍār Bhaṭṭāraka Jaina Matha	Kolhāpura
188.	Digambar Jain Bhaṭṭārkiya Grantha Bhaṇḍār	Sravaṇbelgolā



APPENDIX. II

SOME OF THE EARLIER WRITTEN MANUSCRIPTS PRESERVED IN
BHAṬṬĀRKĪYA GRANTHA BHANḌĀR,
NĀGAUR

SĀMSKRIT

S. No.	Name of the work	Author's Name	Date of the manuscript
1.	Gyānārṇava	Śubhacandra	1491 A. D.
2.	Sarvārthasiddhi	Pūjyapāda	1474 „
3.	—do—	—do—	1534 „
4.	Vardhamāna Kāvya*	Asaga	1437 „
5.	Varāṅga Caritra	Vardhamānadeva	1529 „
6.	Kirātārjuniya	Bhārvi	1339 „
	—do—	—do—	1635 „
7.	Gīta Govinda	Jayadeva	1498 „
8.	Dhanyakumār Caritra	Gunabhadra	1495 „
9.	Madana Parājaya	Jinadeva	1487 „
10.	Raghuvansha (with commentary)	Kālidāsa commentary by Sumati Vljay	1472 „
11.	Yasodhara Caritra	Sakal Kīrti	1499 „
	—do—	—do—	1598 „
12.	Śiṣupāla Vadha	Magha Kavi	1608 „
13.	Bhaviṣya Datta Caritra	Śrīdhara	1446 „
14.	Caritrasāra	Ratanbhūṣana	1462 „
15.	Sāgār Dharmāmṛata	Āśādhara	1464 „

Note : *The manuscript was written by Bhaṭṭāraka Padmanandi in Tambore
village.

PRĀKRIT & APABHRAṂSA :

S. No.	Name of the work	Author's Name	Date of the manuscript
1.	Tīlokaśāra Vṛtti	Ācārya Nemicandra Ṭīkā by Munindra Candra.	1475 A. D.
2.	Samayasāra Vṛtti	Ācārya Kunda Kunda Vṛtti by Amrita Candra	1495 „
3.	*Varāṅga Carīu (A)	Tejapāla	1550 „
4.	Parmātma Prakāśa (A) with Vṛtti	Yogindra Ṭīkā by Brahmadeva	1383 „
5.	—do—	—do—	1407 „
6.	Pravacanaśāra (P)	Kundakundācārya	1484 „
7.	Rohīṇi Vidyāna (A)	Devanandi	1462 „
8.	Jasahara Carīu	Puṣpadanta	1505 „
9.	—do—	—do—	1501 „
10.	Mūlacāra (P)	Vattakerācārya	1462 „
11.	—do— (P)	—do—	1338 „
12.	Nāya Kumār Carīu (A)	Puṣpadanta	1441 „
13.	Panca Sangraha (P)	Nemicandra	1482 „
14.	Bhaviṣayatta Carīu (A)	Dhanapāla	1520 „
15.	Pajjunna Carīu (A)	Sidha Kavi	1539 „
16.	Dhamma Parikkhā (A)	Harisena	1520 „
17.	Dravya Sangraha (P)	Nemicandra with commentary by Brahmadeva	1435 „
18.	Jambu Swāmi Carīu (A)	Mahākavi Vīra	1570 „
19.	Gommattasāra (P)	Nemicandra	1438 „
20.	Karakandu Carīu (A)	Muni Kanakāmar	1468 „
21.	Sukumāl Carīu (A)	Pūrnabhadra	1524 „
22.	--do--	—do—	1584 „
23.	Sudansana Carīu (A)	Nayanandi	1511 „
24.	--do-- (A)	--do--	1467 „

Note *The work was composed in Śaṃvat 1607 (1550 A. D.) Vaiśākha Sudhi 6, and this manuscript was copied in Śaṃvat 1607 (1550 A. D.) Jeṣṭha Sudi 3 i. e. just after 27 days of its completion.

S. No.	Name of the work	Author's Name	Date of composition	Where available
1	2	3	4	5
5.	Sāvaya Dhammadohā	Devasena	933 A. D.	Āmer Śāstra Bhaṇḍār Jaipur
6.	Mahāpurāṇa	Puṣpadaata	10th Century	—do—
7.	Nāya Kumār Cariu	—do—	—do—	—do—
8.	Jasahara Cariu	—do—	—do—	—do—
9.	Pāsa Purāṇa	Padma Kīrti	942 A. D.	—do—
10.	Dhamma Parikkhā	Harīṣeṇa	983 A. D.	—do—
11.	Pāhuḍa Dohā	Muni Rāmsingh	1000 A. D.	Bhaṭṭārkiya Grantha Bhaṇḍār Nāgaur
12.	Vilās Vai Kahā	Sādharna Kavī	1066 A. D.	Bṛihad Gyāna Bhaṇḍār Jaisalmer
13.	Harivaṇśa Purāṇe	Dhaval	11th century	Grantha Bhaṇḍār Terāpanthī Mandir, Jaipur
14.	Jambu Swāmi Cariu	Vīra Kavī	1019 A. D.	Āmer Śāstra
15.	Sudansana Cariu	Nayanandi	1043 A. D.	—do—
16.	Sayalvīhivīhān Kavva	—do—	11th century	—do—
17.	Karakandu Cariu	Kankamar	1065 A. D.	—do—
18.	Ratna Karaṇḍa Śrāvākācār	Sricandra	11th Century	—do—
19.	Kathā Koṣa	—do—	—do—	—do—
20.	Chakkammovayesa	Amarkīrti	1217 A. D.	—do—
21.	Purandar Vidhān Kathā	—do—	13th Century	—do—
22.	Sukumal Cariu	Vivudha Śrīdhara	12-13th „	—do—
23.	Pāsaṇāha Cariu	Śrīdhara	1139 A. D.	—do—
24.	Bhaviṣyattā Cariu	Śrīdhara	1173 A. D.	—do—
25.	Sulocanā Cariu	Gaṇi Devasena	—do—	—do—
26.	Kala Swarūp Kulak	Jinadattasūri	12th	Bṛihad Gyāna Bhaṇḍār Jaisalmer
27.	Carcarī	—do—	—do—	—do—
28.	Vairāgyasāra	Suprabhācārya	—do—	—do—
29.	Sri Sthulibhadra Phāga	Jina Padma Sūri	12th-13th	—do—
30.	Nemiṇātha Catusa Padikā	Vinayacandra Sūri	—do—	—do—
31.	Nemiṇātha Cariu	Haribhadrāsūri	—do—	—do—

S. No.	Name of the work	Author's Name	Date of the manuscript
25.	Saṁskṛit Commentary on Sudaṇṣana Cariu (A)– (This was written by Muni Padma Kīrti)		1513 A. D.
26.	Sulocanā Cariu (A)	Gaṇidevasena	1519 „
37.	Swami Kartī– Keyanuprekṣā (P)	Kartīkeya	1467 „
28.	Vaḍḍhamāṇa Kāvya (A)	Jayamitra hala	1478 „
29.	—do—	—do—	—do—

(A)—Apabhraṁśa works

(P)—Prākṛit works.

—* o. *—

APPENDIX. III

Some of the Apabhraṁśa works which are preserved
in the Grantha Bhandārs of Rājasthān

—* o. *—

S No.	Name of the work	Author's Name	Date of composition	Where available
1	2	3	4	5
1.	Paumcariu	Svāyambhu	9th Century (A. D.)	Āmer Śāstra Bhandār Jaipur
2	Riithaṇemī Cariu	—do—	„	Grantha Bhandār Jaina Temple Baḍhi Canda Jaipur
3.	Paramappayāsu	Yogindu	8th-9th Century (A. D.)	Āmer Śāstra Bhandār Jaipur
4.	Yogasāra	—do—	—do—	—do—

S. No.	Name of the work	Author's Name	Date of composition	Where available
1	2	3	4	5
32.	Sanat Kumār Cariu	Haribhadrasūri	12th-13th Century	Brihad Gyāna Bhaṇḍār Jaisalmer
33.	Guruparivādī	Palha Kavi	"	—do—
34.	Pajjuṇa Cariu	Sinha Kavi	13th "	Āmer Śāstra Bhaṇḍār Jaipur
35.	Candraprabha Cariu	—do—	12th-13th "	—do—
36.	Pāṇḍava Purāṇa	Yaśah Kīrti	15th "	—do—
37.	Harivaṇśapurāṇa	—do—	15th "	—do—
38.	Uvaesamāla Kalyāṇa	Vinaya Candra	13th- "	Bhaṭṭārkiya Grantha Bhaṇḍār Nāgaur
39.	Cūnari Rāsa	—do—	13th	—do—
40.	Nirjhar Pancanī Kahā Rāsa	—do—	—do—	—do—
41.	Jinayatta Cariu	Iākhu or Laxmana	—do—	—do—
42.	Mallināha Kāvya	Jayamitrahala	—do—	—do—
43.	Vaddhamāna Kāvya	—do—	—do—	—do—
44.	Śrenika Cariu	—do—	—do—	—do—
45.	Nemināha Cariu	Laxmana Deva	14th	Grantha Bhaṇḍār Jaina Temple Patodi, Jaipur
46.	Sugandha Daśamī Kathā	Vimal Kīrti	"	—do—
47.	Śīpīla Cariu	Narsena	—do—	Āmer Śāstra Bhaṇḍār Jaipur
48.	Vaddhamāna Kahā	—do—	—do—	—do—
49.	Jina Rātri Vidhāna Kahā	—do—	—do—	Bhaṭṭārkiya Grantha Bhaṇḍār Nāgaur
50.	Pīsanāha Cariu	Asavāla	—do—	Grantha Bhaṇḍār Jaina Temple Terāpanthī Jaipur
51.	Madana Parājaya	Hardeva	—do—	—do—
52.	Bāhubali Cariu	Dhanpāl	—do—	Āmer Śāstra Bhaṇḍār Jaipur
53.	Bhaviṣa Yatta Kahā	—do—	—do—	—do—
54.	Sanmatipāha Cariu	Śubhakīrti	—do—	Bhaṭṭārkiya Grantha Bhaṇḍār Nāgaur

1	2	Name	composition	5
1	2	3	4	5
55.	Rohaṇī Vidhān	Devanandi	14th Century	Bhaṭṭārkiya Grantha Bhaṇḍār Nagaur
56.	Daśa Lakṣaṇa Kahā	Hari Candra	—do—	Grantha Bhaṇḍār Kāmā
57.	Munisubratānuprekṣā	Yogadeva	—do—	—do—
58.	Sambhavanāha Cariu	Tejapāla	15th Century	Grantha Bhaṇḍār Jain Temple Diwānji Jaipur
59.	Varāṅga Cariu	—do—	1450 A. D.	
60.	Pāsaṇāha Cariu	—do—	1458 A. D.	
61.	Sukumāl Cariu	Pūrṇabhadra	—do—	Āmer Śāstra Bhaṇḍār Jaipur
62.	Dhamma Parikkhā	Śrutakīrti		Bhaṭṭārkiya Śāstra Bhaṇḍār Nagaur
63.	Harivaṇśa Purāṇa	—do—		—do—
64.	Parmesṭī Prākasa Sāra	—do—		—do—
65.	Yogasāra	—do—		Grantha Bhaṇḍār Jain Temple Terāpanthī Mandir Jaipur
66.	Śāntīnāha Cariu	Mahieandra		Bhaṭṭārkiya Grantha Bhaṇḍār Nagaur
67.	Nemiṇāha Cariu	Damodar	15th Century	—do—
68.	Candappaha Cariu	—do—	—do—	—do—
69.	Srīpāla Cariu	—do—	—do—	—do—
70.	Ajiyanāha Purāṇa	Vijaysingh	—do—	Grantha Bhaṇḍār D-Jaina Mandir Pārśvanātha Jaipur
71.	Sanmati Jina Cariu	Raidhu	—do—	Bhaṭṭārkiya Śāstra Bhaṇḍār-Nāgaur
72.	Sukaśala Cariu	—do—	—do—	—do—
73.	Puuyasrava Kathā	—do—	—do—	—do—
74.	Vritta Sāra	—do—	—do—	—do—
75.	Aṇathami Kathā	—do—	—do—	—do—
76.	Sidhāntārthasāra	—do—	—do—	—do—
77.	Samayktva Kaumudī	—do—	—do—	—do—
78.	Ṣoḍaṣa Kāraṇ Jayamālā	—do—	—do—	—do—

S. No.	Name of the work	Author's Name	Date of composition	Where available
1	2	3	4	5
79.	Daśa Lakṣaṇa Jayamālā	Raidhu	15th Century	Bhaṭṭārkiya Grantha Bhaṇḍār Nāgaur
80.	Jīvandhar Carita	--do--	--do--	--do--
81.	Karakandu Carita	--do--	--do--	--do--
82.	Ātma Sambodhan	--do--	--do--	--do--
83.	Balbhadrā Carita	--do--	--do--	Āmer Śāstra Bhaṇḍār Jaipur
84.	Nemināha Jina Carita	--do--	--do--	--do--
85.	Sammatta Gunanidhan	--do--	--do--	--do--
86.	Sripāra Carita	--do--	--do--	--do--
87.	Pāśvapurāṇa	--do--	--do--	Grantha Bhaṇḍār Mandir Bolsiri Kota
88.	Meghesvar Carita	--do--	--do--	Āmer Śāstra
89.	Yasodhara Carita	--do--	--do--	Bhaṇḍār Jaipur
90.	Dhanyakumār Carita	--do--	--do--	--do--
91.	Amarasena Carita	Mānīkka Rāja	1519 A. D.	--do--
92.	Nāgakumār Carita	--do--	16th Century	--do--
93.	Mrigāṅkaleha Carita	Bhagvatī Dasa	17th „	--do--
94.	Sugandha Daśamī Rāsa			
95.	Mukata Saptamī Rāsa			
96.	Harisena Carita	--	--	--do--
97.	Bhāvanā Kulaka	--	--	Grantha Bhaṇḍār Jassalmer
98.	Maharsī Kulaka	--	--	--do--
99.	Karakandu Carita	--	--	Grantha Bhaṇḍār of Jaina Temple Abhi- nandan Swami Būndī
100.	Anathmīya Kahā	Haricandra	15th	

APPENDIX—IV

MANUSCRIPTS (Granthes)

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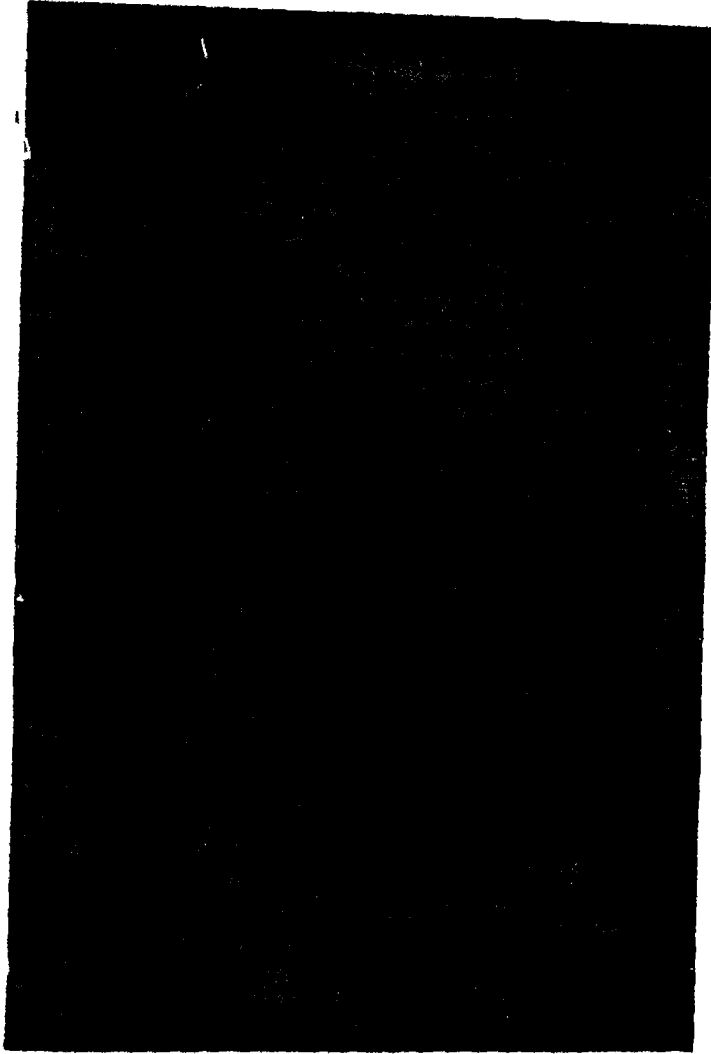
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वसा दिवसा निदिध्यामपुगा ॥ कङ्कणमयपुगम्या ॥ १७८ ॥ मेवमङ्कयणः ॥ १७९ ॥ नमः ॥ १८० ॥
श्रीकाष्ठमयेमपुगाद्ये ॥ पुष्करगणानहार ॥ श्रीदधमेन देवात्रा नृत्ये श्रीविमलनृत्ये ॥ नृत्यात्रा नृत्ये ॥
धर्ममेन देवात्रा नृत्ये श्रीनावसेन देवात्रा नृत्ये श्रीमहम्मकी नृदिवात्रा नृत्ये श्रीनृत्ये ॥ नमिच ॥ देवा
नृत्ये श्रीविष्णुकी नृदिवात्रा श्रीमदनवेष्ट ॥ देवात्रा ॥ लिङ्गिते पुष्पकुशानावराण कमीत्ये ॥ न
श्रीपवनयो मीगल्पनामत्रा मुन्ननवत्रा ॥ मीगल्पदेवात्रा ॥ १८१ ॥ यममङ्कयणः ॥
१८२ ॥ काका ॥ १८३ ॥ १८४ ॥ १८५ ॥ १८६ ॥ १८७ ॥ १८८ ॥ १८९ ॥ १९० ॥ १९१ ॥ १९२ ॥ १९३ ॥ १९४ ॥ १९५ ॥ १९६ ॥ १९७ ॥ १९८ ॥ १९९ ॥ २०० ॥
पत्रः पत्रं तपासितकर्मद्वारा ॥ २०१ ॥ २०२ ॥ २०३ ॥ २०४ ॥ २०५ ॥ २०६ ॥ २०७ ॥ २०८ ॥ २०९ ॥ २१० ॥



**Jigadatta Charita Composed in Samwat 1354, and preserved
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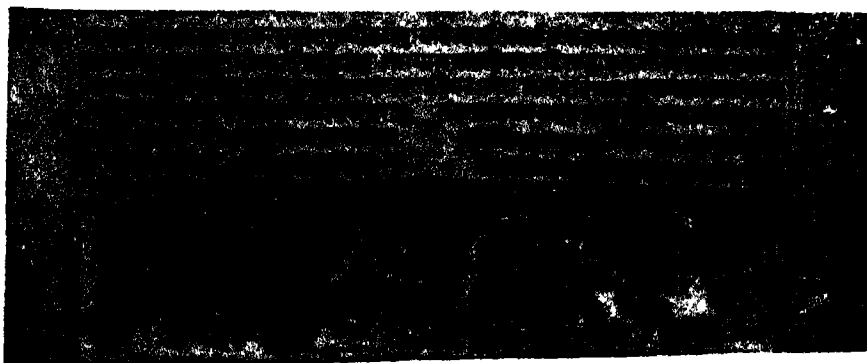
Pradyumna Charita Composed in Samwat 1411 (1354 A. D.)
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Wooden Plate of twentyfour Tirthankars according to their colour.



Preserved in the Grantha Bhandar of tholiyā Jain Temple, Jaipur

Mahākavi Pushpadanta and Minister Bharat

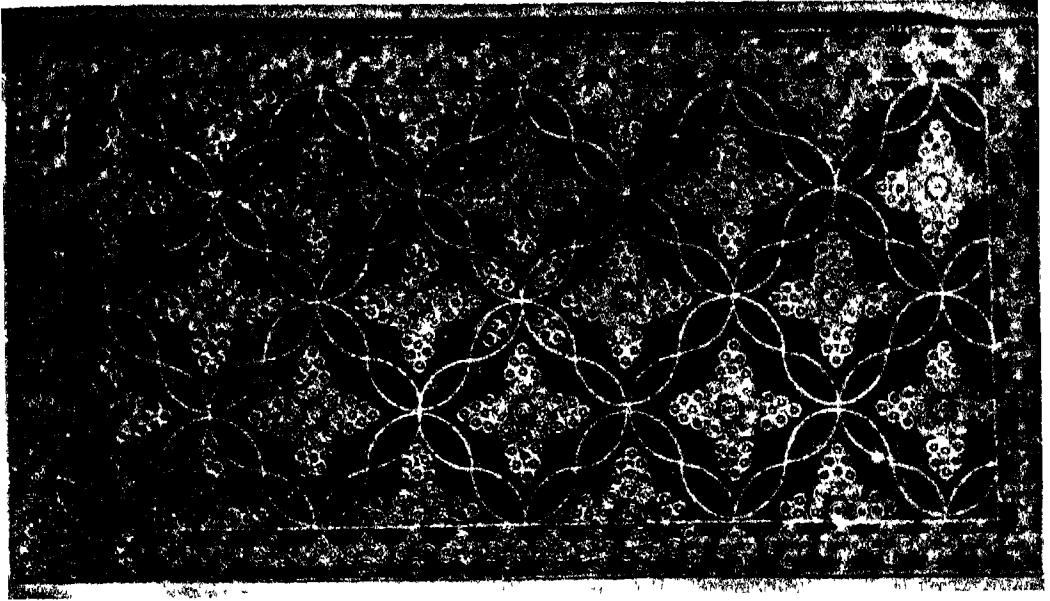


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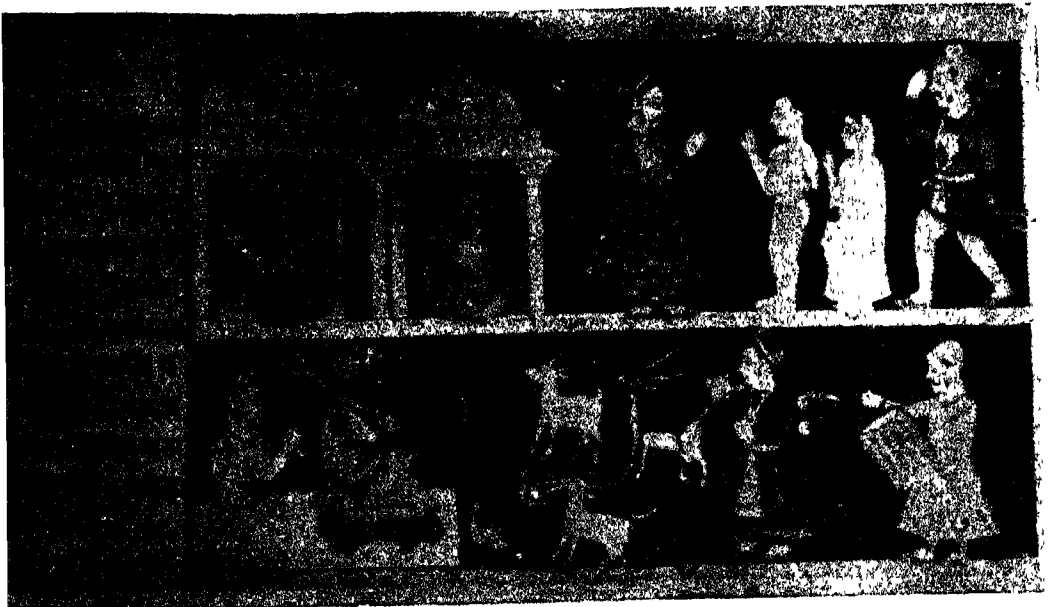
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Wooden Plate with silver work Dated 18th Century



Preserved in the Grantha Bhaṇḍār of Chodhanīyān Kā Maṇḍir Jaipur

One illustration from Yashodhar Charita Dated 18th Century



Preserved in the Grantha Bhaṇḍār of Pāṇḍyā Lunkaran, Jaipur

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