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VOLUME**



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PAUMACARIYAM

A Literary Evaluation

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The Jain tradition recognises sixtythree *salakapurusas* as its ancient illustrious heroes. They include 24 *Tirthankaras*, 12 *Cakravartins*, 9 *Baladevas*, 9 *Vasudevas* and 9 *Prativasudevas*. In Jain *Purana* and *Carita* literature, glorification of these hero lives is quite common. The *Paumacariyam*, the earliest work of the kind, contains a narrative of the eighth trio of Baladeva Padma, Vasudeva Laksmana and Prativasudeva Ravana. In the work, Baladeva Padma is Dasarathi Rama, who also known as Padma.

The *Paumacariyam* is a versified work in the Maharastri-Prakrta language. It is composed by Vimalasuri, a Jain author of the c. 5th cent. A.D.¹ It is the oldest Prakrta as well as as Jaina Rama epic which has been generally a model for the subsequent works on Jaina Rama story. The work in question differs in its style from that of the *Agamas*, the earliest Jain literature and it is the first available Jain work which deals with a *Puranic* narrative in poetic way and there lies the importance of its literary evaluation.

The work is named Paumacariyam (*Padmacaritam*).² The main theme of the work is about the life of Padma (Rama), the eighth Baladeva of the Jaina faith, from his birth to emancipation. The pivotal incidents of the story are the voluntary exile of Padma, the kidnapping of his wife, Sita by Ravana and Rama's success in rescuing Sita, therefore, the title of the work suits the theme.

The work, a *Carita* or a *Purana*

The poet introduces the work as a 'Carita'³ and the same nomenclature is found in the colophons at the end of all the cantos and at other places.⁴ At two places the work is designated as *purana*. The Jaina tradition does not distinguish between a *carita* and a *purana*. Ravisena styles his *Padmacaritam* as *Padmapuranam* in the colophons

at the end of some of its cantos. Jinasena and Puspadanta name their works dealing with the lives of sixtythree illustrious persons of the Jaina faith as *mahapuranas* while Hemacandra calls his work on the same subject, a *carita*.

Jinasena in his *Adipurana* defines *purana* as a narrative about ancient persons traditionally recognised as illustrious.⁶ He says that there are twenty-four *puranas* dealing with the lives of twenty-four *Tirthankaras* separately and the collection of all these is called a *mahapurana*. So a *purana* deals with the life of one illustrious person while a *mahapurana* deals with the lives of many. Thus *Paumacariyam* may legitimately be called a *purana* because it contains the narrative of Padma, an illustrious ancient person. In the *Paumacariyam* there are, no doubt, accounts of the lives of some other great persons but they are subordinated to the main story of Padma. Jinasena further tells us that a *purana* should describe the universe, the country, the capital, the kingdom, the *tirth*, charity and penances, four states of existence and the fruits of *punya* and *papa*.⁸ The *Paumacariyam* contain descriptions of all these topics. Further in its *prasasti* states that the topics of *kama*, *artha*, *dharma* and *moksa* are also described.⁹

The work is a narrative epic poem. In a narrative the emphasis falls on the depiction of incidents that proceed along in a chain, ensuing incident naturally emerging from the preceding one. The first incident is just like throwing a stone into a pond and then a series of incidents follows in concentric circles. In this epic poem Kaykeyi's 'svayamvara' is the germinating idea-the initial incident. Dasaratha's fight against his rivals results from it. Then follows the granting of a boon to Kaykeyi, demand of kingdom for Bharata, refusal of throne by Bharata and Rama's voluntary exile to remove the scruples of Bharata. Thus the incidents are woven into a chain.

In the forest while cutting a thicket of bamboos, Laxmana unknowingly cuts off the head of Sambuka, the son of Candranakha. This incident results in Candranakha's asking her husband Kharadusana to kill the culprits. Then follows Ravana's arrival to help Kharadusana, the former's getting enamoured of Sita, her exile, the war-campaign of Lavana and Ankusa against their father and so on.

Thus Vimalasuri has moulded the whole story uniting and correlating the incidents in a truly narrative style.

Then there are incidents which strike as being entirely novel to a reader of the *Rama-kavyas* preceding it. These incidents are Bhamandala's birth and his kidnapping, sham Sugriva's quarrel with Vanara Sugriva, battle of Lavana and Ankusa with Rama, the episode of Dasaratha's chamberlain and Rama's madness. At several places there are divergences also from the popular Rama story and thus we find that the narrative has gained a new pattern at the hands of Vimalasuri.

The narrative runs ahead briskly yet easily. The language is simple, not burdened with complicated compounds and phrases. This simplicity of language and this ease of style make this narrative a successful one. The descriptions are always short so the easy flow of the narrative is never clogged; the curiosity of the reader is ever kept alive.

There are spots where the poet has given discourses in the first person. A well marked transition in the gradual flow of the rhythm is found. Short periods are introduced and style is shifted to adapt the verses to a natural dialogue. Varying moods of anger, quietude, challenge and counter-challenge have been conveyed by proper sound effects. These spots are dramatic and they have got picturesque qualities. Bhrata's thoughtful and calm discourse with his father (31.79-92), Ravana's imploration to Sita and her angry retort (46.46.50), Vibhisana's advice to Ravana and indrajit's intervention (55. 5-17), the hot exchange of words between Ravana and Vibhisana (61. 14-19) and Laxmana and Ravana (71. 51-57) are examples in question.

Like most Indian classical epics and puranas, the *Paumacariyam* has no unity plot. The main Rama-story has been intervened time and again by so many side stories. These side stories bear little or no organic connection with the main story but they add to the success of the narrative as a whole. They break the monotony of the main narrative and thereby save the work from being a cumbersome.

The main Rama-story commences from canto No. 22. Preceding it, the narrative of Ravana is related. It depicts the '*ukarsa*' of Raavana

through his heroic achievements. He is the *Pratinayaka* in the main Rama-story where the 'vinasa' of Ravana is depicted. Thus we find that the hero of the main story gets elevated by bringing about the end of the *khal-nayaka*. It is a type of style of narration recognised by the rhetoricians.

The main story as already stated above and the story of Ravana are intercepted with many side stories, of which some are interesting in themselves. It is the previous-birth-stories of various characters which simply depict the 'phalas' of karmas and have no other motive at all. A few of them merely enumerate serially the number of the previous births of one or the other character. The stories *Anjanasundari* and *Hanumat*; *Harisena*, *Naghusa* and *Simhika*, *Sodasa* and *Prabhava* and *Sumitra* are the examples of interesting side-stories. Similarly the stories of prudence are also not less interesting. The story of the origin of Brahmanas is quite an amusing one. Of all the intervening stories the story of *Anjanasundari* and *Hanumat* is the best from the view point of its plot and plan.

Poetic Merits

The *Paumacariyam* though a *purana* yet it is not devoid of poetic beauty. The very opening verses in which the poet pays obeisance to the *Jinas* indicate that the poet has got an easy grip over music and music is the soul of poetry. There are short and charmingly rythmical descriptions strewn all over the work. They ease the tension of the continued narration by their lulling and soothing effect. The style of its narration is not pedantic, rather it is simple and easily comprehensible.

Geographical Descriptions

Country

In the very beginning of the second chapter, there is a conventional description of Magadha (2. 1-7). The poet at first speaks of the situation of the Magadha country in Jambudvipa. Then the description of the habitats, the people, their economic conditions and social behaviour follow systematically. It reminds us of Magadha described in the *Vasudevahindi* (I. p. 2).

Vidyadhara country (3.157-161) and *Vanaradvipa* (6.39-41) also have been described on the same pattern. The descriptions are not mere mechanical reproductions but are interlarded with varieties.

There is a short and simple but effective description of a war-ravaged country-side of Avanti. The place has been widowed and the inhabitants have deserted it. Everything is in a chaotic state; grains and crops scattered, routes and roads broken, disjointed carts lying uncared and old oxen languishing hither and thither (33.14-16).

City

The city of Rajagrha with its ramparts, magnificent buildings beautified by display of light emitted by rubies and emeralds, pleasure gardens, the humming markets and various spectacles on public roads has been described in a picturesque manner (2.9-14).

It reminds us of the city of Sagala described in the beginning of the *Milindapanho* and the city of Rajagrha described in the *Vasudevahindi* (I. p. 2).

At 8.263-270 the description of the city of Lanka is given on the same pattern. There is also a display of colours and sweet smell of incense coming from the houses. The poet fancies (*utpreksa*) that the temples there are trying to embrace the sky (8.265) and the flags of the fort of Lanka are so waving in the air as the city is beckoning Ravana (8.266) to come to her.

Sea

There is an awe-inspiring description of Lavana-samudra. The mighty sea is agitated with mountainous waves and aquatic monsters. The conch-shells are crushed to pieces on being continuously pressed on the corals by the surging waves and are washed away towards the mouths of the emptying rivers (8.258-62). The sea-shore is shining with the rays emitting from the gems. The pearls, foams and the flowers all together bordering the water, are giving such appearance as a colourful worship has been offered to the sea.[92.59-262]

The sound effects in the verses are so designed by the poet that they give an illusion of the surging and roaring waves, coming one after another, breaking on the shore and producing tumultuous sound. The action of the waves is skilfully captured in the rhythm of the verses. Suitable sounds have been arranged and the reproduction of the ending sound in the beginning of the following verse gives an idea of the resurgence of the waves one preceding the other and thus continuing in an endless chain.

River

At 94.49-52 there is the description of the Ganges with flashes of novelty here and there.

The description of the sea in the PCV excels that of *kalidasa* in *Raghuvamsa* at 12.9-18 in onomatopoeic effects, no doubt *kalidasa* excels as regards similes and metaphors and its association with human actions and feelings. In the description of the sea *Vimalasuri* handles with ease big compounds. Use of such big compounds is an usual feature in the Setubandha specially when the poet describe the sea agitated by the arrows of *Rama*. These compounds convey an effect of multitude.

In the description of the country of Vijayapura, the *Kuvalayamala* (p. 149) has adopted the same device of repeating the ending word of the preceding foot in the beginning of the following foot.

Mountain

At 3.79-83 the Mandara mountain is described. There is the radiant glow of the gems and rubies. The tree-tops are beautified by waving creepers. There are the humming bees and murmuring brooks and finally the animals and the celestial beings making meery in the forest. Here we find a mild and gentle aspect of the forest. The verses have got a smooth and musical flow.

Forest

In the description of *Citrakuta* (33.5-9) the fearful aspect of the forest has been brought out. It is teeming with trees, wild life, birds

and rivulets. The roaring lions tearing the foreheads of the elephants, the elephants taking to their heels at the sight of the Sarabhas, and the bison are attacking each other. At places the monkeys and the birds are shrieking and at places the deer fleeing away.

A similar aspect of Simhaninada forest is described (94.37-45). The poet introduces a variety of details. Somewhere the forest is thick and it is pitch dark, some-where the trees and plants have been burnt to ashes, some-where the bison are enjoying dips in the river, somewhere the Pulindas are crying 'chu chu', somewhere the bamboo-thickets are on fire and somewhere the bears are sounding fearful shrieks[94.36]. This description excels in onomatopoeic effects. Adaptation of sound to the sense-effect is a common feature of the poet's art.

Seasons

The poet describes rainy season with an array of metaphors (11.112-119). The black clouds are elephants, the flying cranes are the flags, the lightning flashes are the golden belts of the elephants, the rainbow is their colourful ornaments and the juice flowing from the temples of the elephants is the raining water [11.11-21]. These elephants in an array are welcoming the arrival of victorious Ravana. The sky has gone dark and the land has formed crevices, The way-farers being struck with the torrents of rain fall into swoon but soon get solaced with the hope of uniting with their beloveds. They have been confined to particular places for the roads have been blocked by the rainy water. Helpless as birds without wings, they are pining for their sweet hearts. The earth, a beautiful damsel clothed in bright watery garments is smiling in the blossoming Kutaja flowers at the arrival of Dasanana.

In the description of the rainy season in the *Rtusamhara* (2.1) *kalidasa* uses similar metaphors[21]. The rainy season is the king, the clouds, the elephants and lightning the flags.

While describing gardens, forests and rivers the poet merely gives an exhaustive list of trees, plants, creepers, aquatic birds and animals without any poetic colouring (53.79; 46.73-76; 21.48-50; 42.6-10;

10.30-32; 34.32-33; 42.15-16; 16.46-47). However it shows that he was quite familiar with the proper names of the forest and animal wealth of the country.

In the description of morning (2.11), sunrise (15.83), evening (2.99-100; 70,49) etc. the poet follows a bookish and conventional method.

Physial Features

In describing physical features of men and women the poet follows a conventional pattern. The similes and metaphors are mostly borrowed from books and the same epithets are frequently repeated in the same context (see 2.16-18; 1.105-107; 15.61-63; 14.94-98; 26.99-101).

Ceremonies, Sports and Stutis

There are colourful flashes of the descriptions of 'svayamvara' ceremonies of Vidyadhari Srimala (6.159-175) and *Sita* (28.105-122), the religious ceremonies of the worship of the *Jinas* (66.20-30; 3.87-92) and the sports of princes with the agitated elephants in rut (8.172-179; 8. 217-223). But in all these cases there is a surface description. However, the 'stutis' addressed to the *Jinas* are captivating on account of their smooth and musical flow and inspired and elevated tone (1.18; 28.47-50).

Living Conditions

It is very striking to note that the poet has brought out effectively the contrast between the living conditions of the rich and the poor. The rich people lead luxurious life living in magnificent palaces, clad in beautiful robes, feeding on delicious dishes, indulging in varied fleshy pleasures amidst damsels, music, dances and perfumeries. And on the other hand the indigent ones do not get even the bare necessities of life. In chilly winters their bodies are sore, their tattered clothes cannot keep off the cold, fire in their only rescue (31.42-47).

Emotions and Feelings

Curiosity

The curiosity of the *Nagaravadhu* flocking at the windows to get a glimpse of Ravana entering the city after his victory over Yama has been beautifully described (8.276-280). Their gestures, movements and dialogues sound quite natural [82.76-280]. There is a similar description with very few new ideas, on the occasion of Lavana and *Ankusa's* entry into the city of *Adyodhya*. Even the words and phrases of the preceding description have been repeated (107.50-56).

Panic

The poet describes the panic among the *raksasa* women. The *Vanara* soldiers unexpectedly enter the city of Lanka. The women of the city get agitated and confused. There is a sudden flurry and turmoil. Women make a cry of alarm. They lose the awareness of their ornaments and garments. But even here the poet could not lose the sight of the charming physiognomy of beautiful women, because it is traditionally associated with them (6.18.26).

Madness

There is a description of Rama's insanity. It is quite natural. *Rama* loses his hold on the faculty of reason at the sudden death of *Laxmana* who had been so near and dear to him throughout his life. He embraces the dead body, gets it bathed, brings it to the parlour and proposes to feed it with delicious dishes. He offers wine to it and entertains it. *Rama's* insanity springs from his failure to believe that *Laxmana* is really dead, one is so reluctant to believe such hard realities even though they are wrought before one's bare eyes (113.1-12).

Rama perceives the insanity of others—deliberately enacted and then gradually he comes to realize his own by perceiving similarity between his own and their deeds. How natural is the psychological treatment by which Rama gets cured (113.28-45).

Sentiments or Rasas

It is a religious epic poem so it is '*Santa-rasa*' the sentiment of quietude that dominates. But *rasa* like *Srngara*, *Karuna Vira* have also been emphasise and the other *rasas* also have not altogether been left.

Sentiment of Love

The descriptions of the water-sports of king Sahasrakirana with his wives and the amorous activities of the *raksasa* couple respectively. are found (10.36-43 and 70.51.59). Here the *sambhoga* aspect of *Srngara rasa* is at climax.

The water sport the gestures and the activities of the damsels who are sporting with the king are sensuous. Some damel conceals her breasts with her *uttariya*, the king snatches it away and she has no other alternative but to take a dip into the water (10.36-43). Someone hides the scratch on her breast with her hands, out of bashfulness. Others throw water on the king to attract his attention. Someone gets angry with the king at the latter's negligence of her, the king then appeases her and thus follows many sweet sports[10.37-41].

There is a description of the revels of the *raksasa* couples. The *raksasas* are going to do, or die on the morrow so on the previous night they are drinking the cup of life to their fill for it may be their last sip. It is a vivid and powerful picture of extreme indulgence in flesh. Someone is embracing her beloved. Some damsel with her delicate body is lying in her husband's lap. The *balas*, young women are made drunken so that they might get rid of their bashfulness (70.51-57).

.Similarly Rams's watersports with Sita in the *Kroncarava* and *Pavananjaya's* amorous sports with Anjana are described (42.18-22 and 16.77-80) with slight varieties here and there. The coquettish gestures of divine damsels making amorous antics are described. They were conjured up by *Sita* who then was a celestial being to distract *Rama* from meditation. This device of diverting attention from meditation has become conventional (117-25.29). In the *Kiratarjuniya* also we find a similar description (10.45-63) but there it is more sensuous.

We have glimpses of *sambhoga Srngara* in Sita's coming to Rama after (28.121-122) *svayamvara* ceremony, Lankasundari's surrender to Hanumat (52.19-23) and Rama's reunion with Sita at Lanka (76.12-16).

There are instances of *Vipralambha Srngara* also.

The *raksasis* in Lanka are bidding farewell to their men proceeding to the battle field. Here we find a juxta-position of the super-ego on one hand and an urge to live an instinctive and spontaneous life on the other. Some *raksasi* is asking her husband not to flee away from the battlefield, for a life in the flesh is sweeter to them than honour and heroic glory. It is the pang of separation that dominates the scene (56.13-19).

One is led to think that the revels of *raksasa* couples and bidding of farewell by *raksasis* described have their genesis in the similar descriptions of the *Setubandha* (10.56-82 and 12.45-52) respectively.

The sorrow of separation from one's beloved is exemplified in Rama's and Sita's pining for each other (44.51-66 and 53.21-26). In the description of love lorn *Pavananjaya* there is a mere enumeration of the ten stages of love (15.49-51).

The sufferings of *Bhamandala* and Ravana from the pangs of separation from Sita, described (28.10-11 and 46.81-84) are the examples of *Srngarabhasa*. Simply the conventional stages of love sickness have been mechanically produced.

Sentiment of Pity

The old *Kancuki* of *Dasaratha* gives a vivid and picturesque description of his own decrepitude with striking similes. He is like an old and worn out cart, his eyes deceive him like selfish friends, his ears are like disobedient sons, his teeth have fallen down like the seeds of a gourd, his arms are like the trunks of elephants hardly able to raise food to his mouth, his legs cannot carry him fast because they are like unfaithful wives and above all he has got none to rely on except his walking stick (29.20-29). This pitiable condition of the chamberlain

stirs the heart of Dasaratha, for old age with all the pity is bound to come to him also [26.21-26].

Anjana's silent and isolated suffering is described (16.1-9). She has been deserted by her husband for years together. She is burning in her lonely anguish. Her life is dull and monotonous. Her plight moves the readers to pity.

Aparajita's suffering is described (78.1-6). She has been separated from her dear son Rama. Her mental unrest verges on to insanity. Sometimes she fixes her hollow gaze on the streets, then again she speaks to the crow asking it to carry her message to Rama, promising to pay a reward.

The effect of Pathos is most intense (94.54-101). Rama Sends Sita with Krtantavadana on a pretence of pilgrimage. She is carried to a dense and frightful forest far away from Ayodhya and there her escort choked with pity breaks her the cruel news that by the orders of Rama she shall be left behind in the forest. She is instantly shocked because it is a bolt from the blue. She complains bitterly but the very next moment she revives her patience and sends her message to Rama to pacify him. She is most calm and collected even in her sorrow. Pathos here is controlled. Serenity and sobriety of her character come on the forefront. She does not complain. She asks Rama to forgive her blaming her own fate. Her infinite capacity to bear the sorrow rakes up to sympathy and intensifies the effect of pathos.

Rama expresses his deep remorse at the swooning of Laxmana being struck by the *Sakti* of Ravana in the battle field. It is a pathetic spot. He has lost his enthusiasm. He is ready to bid good bye to the war. His heart sinks with the fear of losing his most precious gem which he can never regain (62.1-23).

Another spot of pathos can be traced (74.12-26) where women raise a hue and cry on the death of Ravana. It is a conventional stereotyped description. It remains superficial because it fails to touch the deeper chords of heart.

The description of the women weeping bitterly at the death of Laxmana follows on the same pattern. Words and phrases also have been repeated (110.30-36).

Sentiment of Heroism

There are frequent displays of enthusiasm in war-messages, counter retorts, marchings of the armies and battle scenes where the sentiment of heroism is brought out. At some places *vira* and *raudra* (sentiment of wrath and fury) are overlapping as a result of the simultaneous display of the feelings of enthusiasm and anger.

The *raksasa* soldiers are depicted to be so actuated upon by super-ego that they would die in the battle field for the sake of honour. The fire of their enthusiasm would not be quenched by the tears of their wives (56.21-25). Ravana's overflowing pride and enthusiasm and his uncontrolled wrath have been brought out in his retorts undermining the advice of Vibhisana and in his counter challenges to *Laxmana* (73. 13-23). In connection with Kumbhakarna's plundering the country of Vaisravana there is a spirited warning of the messenger sent to *Sumalin* by Vaisravana. This warning verges on to threatening. Naturally Ravana's spirited youth does not tolerate it because Lanka was his hereditary possession which was usurped by Vaisravana. He angrily retorts and deprecates vaisravana. He even raises his sword to sever off the head of the messenger but Vibhisana saves the situation (8.68-84).

Such hot exchange of words between the messenger of a king on one hand and another king or his army head of the other is an usual feature preceding a war (37.19-25 to 53.129f and 65.12-34).

Non-compliance with the messages frequently lead to a call for battle. In such calls there is a vigorous display of courage and enthusiasm in the belligerent parties.

There are brisk preparations for battle by Vaisravana, Indra and Ravana's soldiers respectively. Then follows their marchings and fierce battles between the parties concerned. These are the spots of heroic sentiment. Soldiers are thrilled and enthused at the very name of war. At the final call they at once rush to the battle field with a positive will. The fierce weapons they are equipped with, the sky-rending cheers

that they raise, the music of the trumpets and the wardrums, their fearful march which sometimes is said to throw into chaos the entire earth—all these are vividly described (8.89-92, 12.82-87 and 70.63-71). There is similar description of marching soldiers of Ravana and Rama respectively (56.77-44 and 57.1-27)

There is a fierce neck to neck fight between the armies of the *vanaras* and the *raksasas*. Various critical positions arising in the battle field follow in a picturesque succession (61.32-42). Some soldier entangled in a serious fight catches his sword between his teeth and girds up his loins with both his hands. Soldiers challenge one another during their fight and pounce down upon one another with fury and rashness [61.31-41].

The operation of various weapons is described (71.23-33). Fire sparks are emitting from the striking weapons. Crackling sound is heard. The horses, elephants and chariots are seen without their riders. Banners have been torn off. It also contains a loathsome description of the soldiers wounded and killed in the battle.

There is variety in the description of hurling of missiles and counter missiles by the fighting parties (12.126-130; 59.60-66; 61.43-48 and 71.60-68), but they all are described in the same pattern.

Another variety is introduced by describing individual fights between Vaisravana and Ravana (8.110-120), Ravana and Indra (12.131-137), Rama and Ravana (61.64-68). The fights between *laxmana and Kharadusana* (45.9-11), Indrajit and Sugriva (59.52-56) and Laxmana and Ravana (71.51-57) are usually preceded by challenge and counter challenge.

The poet has enhanced the effect of the heroic sentiment by the use of onomatopoeia and rhythmic devices. The commotion in the battle field has been vividly represented by sound effects. Action and movements of soldiers, their marching and rushing at each other has been caught successfully (53.107-113) & [53.10-113].

Figures of Speech

The work is resplendent with *upamas* (similes) and *rupakas* (metaphors). Those occurring in the preceding descriptions etc. have

been already pointed out. Some other striking similes and metaphors as well as fancies can be noted as follows:

Upama: The head that is not devoted to the religion is like the covering of a coconut (1.2) and the tongue that does not praise religion is only a knife having the sharp edge of evil speech (1.25). Anjana in her anguish is like a lotus struck with snow-fall (16.59), Vasantamala afraid of the lion in the forest, moving about Anjana is like a kurali (osprey bird 17.79). Kaikeyi in separation of her son, Bharata who has renounced the world is like a cow separated from the calf (83.9). *Sita* comes out shining from the fire pit as pure gold (101.46). Hanumat encircled by the *raksasas* is like the sun surrounded by dark clouds (53.81). Fair damsel embracing the dead body of Ravana is like lightning around the Anjanagiri (74.14). *Sita* clasping Rama at the time of their reunion at Lanka is like a kanakalata about a Kalpataru (76.16). Angada's creating commotion among the damsels of *Ravana* is like a bull in a cow-pen (68.35).

There are *Malopamas* at 17.79.80 and 7.60 when various qualities of Sramanas and king *Ratnasrava* are mentioned respectively.

Rupaka: Metaphors also are found in abundance. Disrespectful words uttered by Batuka Kapila to Rama are fire (35.10). Exiled Anjana's newly born babe is the rising sun (17.89).

There are *Sanga-rupakas* in the description of the spring-season as a lion and various vegetations compiled together as the limbs of that animal (92.6-8), in the description of the world as the sea (106.41-12)[10.640-43] and the lake as the sky (30.2)[30.-]. The last description has point to point similarity with a similar description in the *Rtusambhara* of Kalidasa (3.21).

There are *paramparita-rupakas* also. *Sita* is a flame and Ravana, a moth is going to seek his ruin in her (46.7); *Sita* is moon faced. Ravana needs the water of her eyes to quench the fire of his desire (46.2)[46.3]; Darkness of ignorance is allayed by the light of enlightenment (3.13); *Jina* is the sun for the darkness of delusion and is the moon for the lilies of '*bhavya-Jivas*' (3.101); Pavananjaya is

bitten by the serpent of cupid and is overpowered by the poison of separation. A glance at Anjana would be a suitable antidote (15.49).

In describing the beauty of Sita the poet has heaped similes and metaphors (26.99-101)[26.66-101] which are conventional.

Besides similes and metaphors like Rati and Ananga for beautiful couples (6.167; 28.123), the sun for radiance (5.141; 9.90), the moon for agreeableness (7.60), the cooing of peacocks for agreeable sound (6.116), the torrents of rain for showering of arrows (10.59; 27.29); the earth for forgiveness, wind for detachment, sky for clarity, sea for sobriety, mountain for patience; *Vrsabha* (bull) for excellence (2.21; 4.33; 112.1) either in penance or valour, lion for patience and dauntless courage (2.94; 7.164), bubble, lightning and dream for ephemeral nature of life and worldly things (1.17; 39.54) and heaven and heavenly beings for beauty (3.159; 6.48, 219; 7.155; 34.15; 73.29 and 102.51) are often repeated.

Utpreksa: There are examples of fancy (*Utpreksa*) also. Thick darkness pall the world as if the evil nature of the wicked supersedes the nobility of the good[2-100] (2.1000). The sun sets as if he were afraid of the befalling calamity (39.23), or he fled away as if he were unable to bear the sight of *Sita's* fire-ordeal (102.9).

Mudralankara: In the ending verse of every canto word 'Vimala' occurs. The poet has deliberately[2-116] introduced his name (2.119). It is here that we come across a device which has been so employed for the first time. It is called *Mudralankara*.

A few examples of other figures of speech can be traced in the work as follows:

Vyatireka can be traced (26.101) in the statement that Sita in calmness supersedes the moon.

Sandeha is found (94.106-7). Sita is left alone in the terrible forest. The soldiers of Vajrajanga are dumbfound at the sudden sight of this divine beauty who may be a cursed diving damsel or the *rati* separated from *Kamadeva*[64.106-107]. In the fire ordeal scene the sudden blaze of fire leads one to suspect that a thousand suns shine

simultaneously (102.10-11), or a mountain of chaos raises its head suddenly from under the earth [10.210-11].

Bhrantimāna is exemplified in *Sita's* face being mistaken by the honey bees for a lotus flower (42.21).

Udaharana: There are many popular illustrations (*Udaharana*) here and there. They add to the effectiveness and exact comprehension of the statements concerned. There can be no rain without clouds or no plant without seed. Similarly there can not be any happiness without the practice of religion (4.26). Even many soldiers can not achieve triumph without a chief as the most starry night is without the moon57.36. Birds shelter in a bough for a night and desert it in the morning so is the case with human relationship (5.184). The fire can not be quenched with fuels. Similarly the desires cannot be satiated by indulging into worldly pleasures (80.47; 103.73). Only a fool can burn sandal-wood for getting ashes (4.50) or grind the pearls for getting the thread so is the case with a person who spoils his valuable.

Drstanta: When a thread can pass through a diamond which has already been bored by a diamond-cutter then why not the poet can reproduce easily what has already been narrated by the omniscient[1.13] (1.13). It can be compared with that in the *Raghuvamsa* at 1.4. Crows can do no harm to the Garuda. Can a lion not subdue even an agitated elephant (8.45)? Drops gradually amass into the sea and knowledge also reaches perfection gradually (914.124). Bharata can not accept the suzerainty of Ativirya, how can a lion live under a jackal? (37.21).

Nidarsana: If human life is not employed in the practice of religion it is like throwing away a piece of diamond which is in one's hand (2.88). Those who contaminate penance by assigning certain object to it exchange diamond for vegetables (103. 110), destroy camphor to plant kodrava plant, smash gem for the thread (103.111) and burn sandal for the sake of ashes (103.112). Sumali's venture against Indra is a frog playing in the mouth of a serpent (8.72). Laxmana's insistence to keep his sons in the harness of worldly glory is pushing one knowingly into a dark abyss (106.37). Persons attached to worldly pleasures leaving aside moral discipline and penance exchange a diamond for a cowrie (118.107).

Athantaranyasa: Both Sugriva and Rama's wives are lost. Sugriva seeks Rama's help assuming that there is friendship between persons put in similar circumstances (47.4-5).

Prativastupama: Even the brave meet their death at the exhaustion of their 'punya' as the sun also has to set after having lighted the whole world (73.35).

Tulyayogita: King is the source of moral discipline as the mountain is of the river (53.4).

One thing that can be noted in the above mentioned examples is that generally the examples are not very much striking and thus these figures of speech remain in a rudimentary stage.

Sabdalankaras: Among *Sabdalankaras* onomatopoeia has frequently been used. *Anuprasa* can be seen (1. 1-6; 7.173; 10.53; 28.110; 89.53; 97.22) here and there. There is *yamaka* at 28.50 in the word 'guru' and at 96.49 in 'cakkahara'. The only example of *Slesa* can be traced in the word 'gayavaiyanam' meaning the elephants (*gajapatikanam*) and the women in separation (*gatapatikanam*) from their husbands (92.8). The spring season is painful to the latter and the lion to the former (pato *vasantasiho gayavaiyanam bhayam dento*). *Selsa* based on the metaphor 'spring lion' - 'vasantasiha'. [62.7-8]

Maxims, Proverbs and Sayings

The poet has specially been preoccupied with a sense of moral values hence he has strewn maxims, all over the work:-

Religion is the strength of the weak (75.18). None can save the unrighteous (106.36). One is saved from disaster by virtue of his previous good deeds (96.40). The *Sramanas*, animals, cows, the women, youngsters and the decrepits should not be tortured (35.15). King is the root of social discipline (53.4). Modesty is the ornament of a woman (46.50). Daughters are destined to render their services to another family (6.22). Sons are the supports of the parents (31.97). The brave must not retreat (93.10). The wise should not care for a thing lost (30.55).

There are short and pithy statements that are almost proverbial:-

One's own beauty is adornment enough (7.63). As the king, so is the subjects (105.106). It is useless to hold a lamp to the sun (70.27). At the time of one's doom wisdom vanishes (53.138).

Conclusion

On the basis of the above analysis we may conclude that in the *PCV* there are the lingering traits of the *puranic* and the *Agama* style. The figures of speech specially of those other than the similes, metaphors and onomatopoeia are in their rudimentary stage. Even in the similes and metaphors the poet is mostly conventional, but he has decidedly excelled in bringing out onomatopoeic effects. His claim '*visuddhalaliyakkharaheujuttam*' (118.01) is quite justified. The *rasas* frequently have failed to reach the culmination which they attain in the ornate works of classical age. The poet has not followed the style of the classical ornate poetry, rather he has deliberately adhered to the popular style so that he might catch the attention of the general people.

The work does not fulfil all the requirements of a *mahakavya*, but there are elements such as the theme being that of a *puranic* hero, charming descriptions of nature and human world; planning of systematic cantos; '*stuti*' in the beginning, '*asirvacana*' at the end of the work and the change of metre at the close of every canto.

Thus Vimalasuri was the first author among the Jainas, who presented a *puranic* narrative into the charming poetic style.

REFERENCES

1. See the *Journal of the Oriental Institute*, Baroda, Vol. XIII, No. 4, pp. 378-386 (June, 1964).
2. It is only at 1.90 & 1.18. 101 that the work is named '*Ramadevacariyam*' and '*Ramaravinda-cariyam*' respectively and in the Prasasti it is called '*Ramacariyam*' 118. 102 and '*Rahavacariyam*' 118. 114; 118. 118.
3. 1.8. (*Paumacariyam*).
4. See above reference No. 1
5. Satta *puranetha ahigara*, 1.32; ettha *Puranammi vinniya* (Prasasti 118. 111).
6. *Puratanam Puranam* 1.21.
7. 2. 134.
8. 4.3. See also *Mahapurana* (20.1. 4-5) of Puspadanta.
9. *Kamatthadhammamokkha* ettha *Puranammi vanniya* savve-118.111

Jain Literature and Kundakunda

(8 B.C.- 44 A.D.)

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The Jain Literature is remarkable for its variety and vastness and chronological sequence of events, not merely confined not merely to religious tradition, but also to other branches such as geography, history, science and socio-political studies. Only in the last 50 years, there began research into this literature.

Since the *nirvana* of Mahavira in 527 B.C., Jain literature has contributed to the overall progress of the religious and cultural mosaic of India. Historically speaking, several works like *Tailoyapannati*, *Harivamsapurana*, *Avasyaka Vritti*, *Parisistaparya*, and *Prabandhachintamani*, exhibit a consistent treatment of internal history of India from 6th century B.C. to the founding of Maurya empire in the 4th century B.C. Further, they give details of eras like Mahavira era, Saka era, Vikrama era etc. Jacobi, Buhler and others have proved that Mahavira, the last of *Chauvimsi* (24) *Tirthankaras* was not only a senior contemporary of Buddha, but Jainism, was a well established religious tradition at the time of Parsva in 8th century B.C.

The Jain texts record the succession of different pontiffs, the gradual decline of canonical knowledge and the meeting of three synods at different periods for its redaction. Again, the *Pattavalis* and *Guruvavalis* give a list of ascetic congregations - *sanghas*, *ganas gachhas*, geneological achievements of important teachers, names of royal patrons like Bimbisara and Ajatasatru. They also give interesting information of Bhadrabahu I, the last of the *srtakevalin*. His southern migration from Bihar, along with the Mauryan king Chandragupta is recorded in *Srisailamahatmyam* of Mallikharjuna temple.

Story literature, the *Brhat Kathakosa* of Harisena consists of several commentaries on *Mularadhana* written in metrical Prakrit which is assigned to 1st century A.D. The popular *Panchatantra* containing the stories of morals and truths is a Jain recension that find place in

Aesops Fables and *Arabian Nights*. Works like *Kuvalaya Mala*, *Samaraditya Katha*, *Dharmapratista*, *tilaka Manjari*, *Rambhamanjari*, *Sukasaptati*. etc. deal with fiction, romance, adventure, folklore animal and birds stories.

The *puranic* literature consists both of big and small epics. *Prathamanyoga* speaks of *Puranas* of 24 *Tirthankars*, 12 *Chakravartins*, 9 *Bala Bhadras*, 9 *Narayanans*, 9 *Prati Narayanans* and they constitute the *Trisasti Salakapurushas*. It also gives the account of the families of *Jinas*, *Vidyadharas*, *Cakravarthins*, *Charanas*, Kings etc.

Yativrsabhas, *Tailoyapannati*, and works of Jayadeva show that their *varna* and *matra vrttas* have a bearing on the present day mathematical treatment of permutations and combinations, binominal theorem and co-efficients etc. *Suryaprajnapti*, a Jain work on astronomy, gives practical approach in estimating a small unit of time measuring its shadow length known as 'samayas.' Another work *Panchastikaya* of Kundakunda identifies *samaya* as the minutest movement of light as *paramanu prachalanayatah*. This forms the basis for the present day theories: the 'scattering of light' and the 'Raman effect'. In this context, it has to be stated that *Kundakunda* was a versatile genius and a celebrated literary figure, who lived between the closing years and the first half of the Christian period.

According to the Jain tradition, Kundakunda succeeded to the pontificate seat in *Vikrama Samvat* 49 (8 B.C.) at the age of 33. He lived as the pontiff of the *mulasangha* up to 52 years and passed away in 44 A.D. when he was 85 years of old. He was a contemporary of Bhadrabahu II and Arhadbali. Jinasena a commentator of *kundakunda*, has observed that he was a disciple of Kumaranandi. According to *Pattavalies*, he was the student of *Meghanandi* whose teacher was Arhatbali. But in his own work of *Bodhapahuda*, Kundakunda calls himself as *nayam sisenaya bhaddabahussa-sisya* of Bhadrabahu who lived between 37 to 14 B.C. This Bhadrabahu was a later person and not the earlier Bhadrabahu, a Contemporary of Chandragupta Maurya.

According to epigraphical records his name is Kondakunda. Devasena (10th cent A.D.) and Jayasena (12th cent.) refer him as

'*Padmanandi*'. In the later works, he is known as *vattekerā*, *grudhapichha* and *Elacharya*.

From a reference in *Bodhapahuda*, he hailed from the Krishna region of Andhra Pradesh. As regards his nativity at Konakondla in Anantapur district, its antiquity may not be placed earlier than 7th cent. A.D. Thorough exploration in the area has not yielded any archaeological material datable to the period of Kundakunda.'

Another possible association can be attributed to the village *Kolanukonda*, opposite the sprawling city of Vijayawada across river Krishna. The place had a Jain *basadi* on the hill top set up by the *Bhoga Sangha* of Bihar. Its possible association may be attributed to the period of Kundakundacharya based on the archaeological remains found on the hill slopes. Incidentally, it may be stated that on the original Jain establishment a Siva temple was built on the hill top at Kolanukonda with the name of Bhogalingeswara. The name is not found in Saiva tradition.

Kundakundecharya as the leader of the *mulasangha* was the most eminent among the ascetics. This is clear from a popular *sloka* found in the following Jain inscription.

***Mangalam bhagavan viro, mangalam gautami gani,
Mangalam kundakundadya jaina dharmostu mangalam.***

Kundakundacharya was a leading light even in Tamil literature. His tradition is attributed to *Tirukkural*, a work which was given to Tiruvalluvar who introduced it to the Sangam proceedings at Madurai. He had devised a format for South Indian dialects with common letters of reading and writing. It was subsequently made popular by another Jain saint Kumudendu. As stated earlier, Kundakunda was Vattekerā, whose name is possibly remembered even today in the south for archaic script known as under the name *Vatte (kerāe) luttu*.

It was Kundakunda who established the devotional prayer of '*Panchaparamestins* prayer, a daily ritual recitation of invoking *Arhats Siddhas, Ayyas, Uvajjhas, and Sahus* compulsory in the Jain *dharma*.

It is generally attributed that Kundakunda instituted *Om Namassivaya siddham namah*, during the *aksarabhyas*, the initiation

learning. This practice has its Jain origins especially in Andhra Pradesh.

Through his writings, Kundakunda has made it clear that he had full knowledge of *atamataiva* or *atmavidya* - the knowledge of the soul and advocated the path of *vitaraga*, non-attachment, either for good or bad. One should develop a state of mind through - '*sravanasakti*, strength from austeric practices that lead one to enlightenment.

At a time when Christ had just appeared in the the near-east horizon, Andhra Pradesh had already Kundakunda, the brightest literary luminary. Although he played an active role in transferring the hither to oral teachings, into a well documented Sarasvat movement, he was a flood of, *santiraspravaha* 'peace and tranquility' as found in some inscription. He demonstrated that the Jain precepts of austeric life, *ahimsa*, *aparigraha* and *anekanta* have for reaching importance in removing the *karmie* entanglements of the 'soul' that lead to enlightenment.



Depiction of Nature in Prakrit Literature

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Philosophy and literature appear to have a common; the poet trying to clothe his philosophy of life in beautiful and rhythmic words. A perfect blend of word thus creates fine literature. The greater the poet, more sublime his thoughts tend to be. Indian thinkers call a poet a true ascetic - a visionary and he, who is not a sage is not a poet. When pristine thought comes from the fountain of such a visionary's intellect, they create a link between human nature and external nature consisting of five gross elements. A true poet worthy of his salt has always tried to sing the glory of nature. 'Nature is beautiful and majestic, nature is minute and soft and nature is gigantic and frightening.'

In this background Prakrit literature developed invoking nature. *prakriti* means nature and Prakrit writings devoted to the description of human nature in its rural background became Prakrit literature. By describing the fauna and flora in their natural environment and the majestic sea, the poet has established the truth that man is a child, and a part of the nature or environment. He owes his existence to not only to the earth but also to the atmospheric intermediaries.

Man has a right to exist on the planet earth along with other creatures. Therefore it is the duty of man in his the capacity to control nature and to maintain a balance among all. He has no right to encroach upon animal liberty and destroy their habitat. Indian life and literature like any other literature depict the interaction of man with his his own.

The presentation alludes to a few descriptions of nature *prakriti* in Prakrit literature. Sanskrit literature describes Himalayas largely while Prakrit literature which grew in *Madhyadesa* mostly has described Vindhya ranges and the surrounding thick jungles.

'The *Vindhyas* pierce into the clouds in the sky and often, the clear cloud is compared as though it appears as if the Vindhya is

shedding its bark just as a tree does it in the Fall. The mountain similarly looks fresh after it gets clear of the clouds around.'

'In the rainy season Pulindas - the foresters who scale *vindhya*s rest their cheeks on their bows and look happily at *vindhya*s that is surrounded by clouds which look like a herd of elephants.' *Vindhya*s are full of elephants. Either a king or *Vindhya* ranges can maintain a royal animal like an elephant. Elephants are compared with clouds and vice versa. During summer forest catches fire with the friction of dried branches. The ensuing smoke and soot covers *Vindhya* ranges. The while clouds on the top shine forth. This picture enabled a prakait poet to imagine a picture of Lord, whose dark body emerged out of a milky ocean with drops of milk set on his self. The following lines of *Gatha Sapta Sati* provide description of the *Vindhya*s.

Vakpati Raja who composed *Gauda-vaho mahakavya* in the 7th century A.D. was a junior contemporary of Bhavabhuti. His poetic description of the landscape of the *Vindhya*s is unique (GV. 28). H

'So lofty are the *Vindhya*s that the onlooker standing near it fails to find the sky - scape; its peaks extend all over as far as his vision extends.'

'One in the majestic valleys of the *Vindhya*s actually loses track of the mountain itself because he cannot see its peaks, but only a hollow wide pit.'

'The space between the sky and the earth is filled there with so many caves, ridges and slopes. It looks as though somebody has measured the earth and the heaven to carve the beautiful landscape. (GV. 282).

Varied but simple pictures of villages here have been described in *Gauda-Vaho*.

'The outskirts of villages in the winter have cool waters resonating with sweet notes of *Krauncha* and *sarasa* birds and winds carrying the pleasant aroma of harvested *kalama* (paddy) crop (GV.273).

A *kavya* should include faithful description of seasons. Winter biting the original Jain establishment the original Jain establishment

cold in the North has been treated by many poets. Prakrit poets give a refreshing accounts. The buffaloes in the winter are described.

The buffaloes herds go to the forest for grazing. They enjoy the warmth of dung by their hind for a while. Otherwise the winter affects their movements as well. They slowly return to the stables enjoying the dull rays of the sun (GV. 275)

Pravarasena (4th century A.D.) gives a wonderful account of the ocean in his immortal poem "*Setubandha*" written in Maharashtra Prakrit. His poetic excellence is simply good. The vast expanse of sea is vividly described here in all its dynamic global proportions scaling the heaven and going seven fathoms deep into the nether world. Man is indebted to sea for his existence.

The Goddess Earth is a majestic heroine treated sportively by sea - hero, who makes advances towards his beloved. She tosses her palms against him in a friendly denial which amounts to welcoming. Her palms are like the long stretch of trees spread, dancing in the air in tune with the tidal waves, on the coastal line. The eastern and western *ghats* peaks namely Mahendra and Malaya, in the process are sprayed with waters from the sea. They are like the two breasts of mother earth. She is happy over this cool and soothing touch. The waves come forwards to embrace the sea shore and recede on separation leaving a mild tremour on the shore.

The poet with his magic - touch has immortalised a natural phenomenon here. Vakpatiraja inspired by this gives a similar account of the earth in his *Bhu-stavah* in *Gauda-vaho*. He has visualized the mountains and rivers of the Earth.

The rays emerging that from the Earth's toes are fancied as tiny serpents set at lotus-like feet, and the goddess is held by his thousand hoods (GV.1046).

Devi's stomach with three resplendant wavy curves. They are shown as marks of plough-share from which she has emerged forth. The poet's imaginative description of the three curves on the stomach is interesting (GV.1052).

'The strings of white of pearls on Bhudevi's waist that blends with her black hair' has been compared with the confluence of black waters of Jamuna Ganga and white waters of the Ganges (GV.1053) flowing down and blending with the black colour of the hair on her stomach. Thus her waist-line is showing the confluence of black waters of Jamuna with white waters of the Ganges (GV.1053).

'The attendants of the Devi with her lovely *chamaras* fanning look as though they are the manifestations of various root trees that have grown from her.' The *chamaras* here are compared to the roots of the trees (GV.1054).

'The waters of the celestial Ganges flows on the earth, and these falling white streaks look as though her breast has been veiled by a cloth (GV.1056)

Poet Pravasena who was a king had fought battles which caused huge devastation. Therefore he could compare delusive sea water to the scorched earth during fiery deluge. Here he provides the image and the nature of the sea.

'Her ear ornaments (rings) are the sun and moon and in between these two luminaries there lies her hair which is darkness and her face is the Sumeru (mountain) which is gold bright (GV.1059).

'In normal condition the ocean and on its delusion, the entire expanse of the earth is insufficient to contain these waters. Such is the phenomenon compared to Lord Vamana who encompasses the entire universe (SB.II9)

'The sea is not only majestic but beautiful with floating vessels, numerous aquatic creatures like fish, crocodile and oysters of many colours. So many are its merits that one continues to listen with surprise; one continues to hear its hoary sound is ever fresh to the ear. Its sight is a joy. It is *Ratnakara*, a treasure - trove of all wealth. Therefore he continues to serve humanity (SB.II10).

'The sea look is a reflection of the sky; an entrance through which the Earth has emerged; a place where all directions meet as it

looks wider than all. It is like a jewelled floor; a sports place in the universe. The earth emerged out when water was deluded(SB.III12).

"The sea looked like an emptied wine - bowl. Its water though unfit for consumption is nectar - like. Its rise during moon - lit nights is like advances of a cupid in full youth (SB. II - 20).

Pravarasena was a good friend of Kalidasa. He is the son of Prabhavati Gupta, married to a vakata king of Vidarbha-prabhavati Gupta was the daughter of Chandragupta Vikramaditya II of Gupta dynasty.

Arama-Soha story

Haribhadra Suri was a great Jaina *acharya* of the medieval period. He wrote a work called "*Samyaktva - Saptati*". Its commentator Sanghatilaka Suri, a disciple of Gunasekarasuri of Rudrapalli *gaccha* whose date is fixed at about 1479 A.D., refers to twenty stories in it. Story of Arama-Soha details the need for snake worship, cow worship and gardens. It is written in *campu* style, a mixture of prose and poetry, and the language is Maharashtri Prakrit.

Arama - Shoha was a beautiful Brahmin girl. Her childhood name was Vidyut-Prabha. She lost her mother when she was eight. Her father married again. She was put to untold suffering by her step mother. She used to take cows to the jungle for grazing. Once, while she was resting on the grass in the after-noon time, a serpent came to beg her to rescue him from the snake-charmers. Vidyut - Prabha boldly hid the serpent under her lap covering him with a cloth and could successfully avert the charmers. The snake who was thus rescued was a Naga-god who appeared to her in his true form after the departure of charmers. He was pleased with her courage and compassion and bestowed her a boon. She requested the *Naga-Deva* to create a beautiful garden in the surrounding barren land. Then Naga-Deva created a wonderful garden with several fruits and flowers blossoming during all the six-seasons of the year.

The story of Arama-Shoha relates to the ecological aspect of the environment and for extending shadow to cow-herds and others.

Referring to this story is relevant in the context when the entire world is giving a clarion call to save the environment from industrial pollution. Arama-Sobha story of the ancient and medieval Indian literature reminds the value of ecology in the present as well. By remembering them we will be remembering our heritage which help.

Post Graduate Diploma in Prakrit **The Telugu University, Hyderabad, India.**

The position of Prakrit language in modern Indian languages both linguistically and literarily is very important.

Prakrit have been encouraged in the Universities of Rajasthan, Madhya Pradesh and Bihar in the North and Tamil Nadu in South. This has facilitated the understanding of Prakrit in its linguistic and literary forms and comparative studies of languages. The Telugu University has started Post Graduate Diploma Course from the academic year of 1994-95 in the faculty of comparative studies. The curriculum stresses on the relationship of Telugu and Prakrit study and Prakrit inscriptions in Andhra.

Telugu Grammar divides its vocabulary into *tatsama*, *tadbhava* and *desys*. The *tatsama* words are Sanskrit with Telugu case endings. The *tadbhava* ones are Prakrit words, and *desys* is not influenced either by Prakrit or Sanskrit.

Some of the *tadbhava* Telugu words are *Aggi* (Agnih), *Ojja* (Upadhyayah), *Vennudu* (Vishuh) and *Kanniah* (Krishnah) with Sanskrit equivalent in the paranthesis.

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Rsabha in Tamil works

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Jainism in Tamil Country

Jainism the oldest religion of man is found to have existed throughout the pre-historical, proto-historical and historical times. This universal religion of Ahimsa was revealed for the first time by Lord Rsaba in the present cycle of time.

According to the Jaina tradition he was a hero of the *Ikshavaku* family and the first *Thirthankara*. The life of the people of Indus valley civilization was associated with the Rsaba cult which must have been prevalent throughout the land from Himalayas down to Kanyakumari and further south in Lanka.

The Rsaba cult flourished in Tamil country as early as 3rd century B.C., The antiquity of Jainism in Tamil country is known by the literary and inscriptional evidences. Historians believe that Jainism spread to Lanka through Tamilnadu. Though the historians assign 3rd century B.C. as the earliest period, Jains believe that their religion in this part of the Peninsula is much older than the available evidences show. Valmigi in his *Ramayana* refers to Jain *munis* to whom Rama paid obeisance on his way to South. Present day studies place *Ramayana* to 8th century B.C. So the theory that Jaina religion was introduced into the South by the migration of the Jaina Sangha under the Bhadrabahu I has to be reexamined.

However this migration gave additional vigour to the non-violent cult which was the prominent and predominant faith with the people of the South India especially Tamilnadu.

The advent of Jainism was followed by other faiths and unlike the Jains, others vied each other in eliminating one faith or the other. The tolerant Tamil society entertained all faiths and this led to demoralisation and loss of self confidence among Tamils. The *Bhakthi* movement gained prominence which led to the persecution of the

Jainas. Despite the fact the Jaina principles of Rsabha have remained in in Tamil country. The extent of influence of the Jainas is inestimable. Tamil literature and on the Tamils.

Jaina Tamil literature

Jains enriched Tamil literature with various works on grammar, *Kavyas*, ethics, lexicons, arts and architecture. They were the great students and copyists. "It was through the fastering care of the Jains that the South seem to have been inspired with new ideals and literature enriched with new forms and expression."

In most of the Tamil Jaina works one can observe the obeisance offered to Jaina *Thirthankaras* by name or by their *Gunas*. Jaina literature has a unique feature. It is universal and uniform in different languages and dialects. The life of the *Thirthankaras* and other worthy personalities narrated in Jaina works are similar in all parts of India. In Tamil works the *Thirthankaras* are hailed with distinct names.

Rsabha, the first organiser of human society is referred to and revered by the names like *Adi*, *Bagwan*, *Adibagwan*, *Adinather*, *Adi Thirthankar*, *Adi Brahma*, *Adi Moorthy*, *Ala Marthan*, *Arthanareswara*, *Atheswara*, *Athi Vedam Payanthan*, *Edabesar*, *Sivagathinayagan*, *Thirumamarai Thalaivan*, *Thirumoorthy*, *Thazh Sadai Chenni Kadavel*, *Ugathidevar*, *Ugathiperumal*, *Ulaga Perumal*, *Veda Mudalvan*.

Following are the Tamil works where references to Rsabha are found:

Sripuranam: It is the *manipravala* work in prose with a few Tamil verses. It is supposed to be the abridged adoption of *Mahapurana*. In *Sripurana* major part deals with the life of Lord Rsabha entitled *Adipuranam*. Here the life of Rsabha and important Jaina principles are described in detail.

Thirkkural: The universal masterprice on ethics was the outcome of Jaina genius. The author of *Kural* pays his obeisance to Rsabha in his first couplet and explains his principle of non-violence.

*ahara mudhala eluthellam adhi
bahavan mudhatre ulahu.*

Rsabha is referred as *Adi Bagavan*, the first *Thirthankara*. The Jaina literature uniformly affirms that Rsabha of *Iksavahu* race was the person who taught the letters and numerals and also organised the human society for the first time. Because of this, he is also called *Ugathi Devar*. It is this aspect that is glorified in this couplet.

Jeevaga Cintamani: In this foremost Tamil *Maha kavya* Rsabha is described as one who revealed the first and the ancient Vedas.

Adi Vedam payanthoi Nee
Alarpeymari amainthoi Nee
Thou the revealer of the Veda
Have the shower of flowers

Silapathikaram: Elango Adigal, in this work refers to Rsabha as *Adiyilthorrattu Arivan* and also mentions some of the 1008 names like *Sivagathi Nayagan, Bagavan, Jina* etc.

Neelakesi: It is one of the five minor *Kavyas*. In this Rsabha is glorified in one of the stanzas,

Poet foremost among poets
Ommiscient among the learned
Head of the Munis and Ganas.

In the invocation stanza he refers to the *Thirthankara* as All Knowing and Worshipful.

Cholamani: Tholamozi Devar hails Rsabha, as the foremost God and revealer of the Vedas.

“Adiyangkadavul Arumaraipyanthanai”

Perungkathai: In this Tamil epic the term “*Aivedam*” is found and wherby Rsabha is referred to.

Chaturvimsathi Thirthankaranthatha: In this Tamil work 24 *Thirthankaras* have been glorified and offered obeisance.

Thirupa Mali: This work includes information about 24, *Thirthankaras*, their birth star, and also some historical events like migration of Jain *Munis* to the South along with Emperor Candragupta.

It is in this work that Rsabha is referred by the Tamilized form of Rsabha

He who organised the society with knowledge unbound is *Adi Rishabha*.

Thirukkalambagam: The author Udichi Devar was a devotee of Rsabha of Arpakham, near Kancheepuram. He belonged to the country of Tarda-Mandalam. He was a native of Arpagai, a place near Arai in Velore Taluk. The term implies a sort of poetic mix where verses are composed in diverse meters.

He gives a detailed account of Rsabha. He enumerates various attributes of Rsabha and also the parallelism between Rsabha and Siva. He gives the Jaina interpretation of those attributes. The *Samavasarana* description is excellent.

“The *prabha valaya* with brightness of thousands of moon cool the eyes of the people and the *Adi nathar* moves over the lotus.

“He the God without blemishes
with the matted hairs
Adi Bagavan Arugan
To whom we pay our obeisance in all ways
For annihilating the disease of births.

Adinathar Pillai Thamizh: This work deals with childhood of Rsabha and is one of the popular literary forms in Tamil. The author while describing the child life Rsabha successfully brings out the details of Rsabha and the Jaina principles. It is more or less a biography of Rsabha in poetic form.

Some of the epithets used in this work are *Thiruma marai thalaiva*, (Lord of Vedas) *Ayodhyampathiale* (ruler of Ayodhya) *Dharpuruda pemman* (one who realised his self) *Ugathi Perumal* (Leader of the Krutheyugam) *Jagamoondrenukhum Eraiva* (God for the 3 worlds) *Kayilaiyampathi ale* (Ruler of Kailasa) *Vidabasvami* (Rishabha Swami).

It is the only work in Tamil that is fully devoted to speak the glory of Rsabha

Arugan Arugae, one of the foremost Tamil Scholars and a trade unionist popularly called Thiru V. Ka (T. V. Kalaya Sundaram) has written about Rsabha. In this work he described him as one who showed the path of liberation.

*“Adibagavan Jothinathan Vrishabadevan
Purushanayagam avanai Eraivan
Avarae Esan avarae Mayan
Avanae Nanmugan Avanee Arugan
Arugae anaidhal Viduthali Vazha Katithir peralam”*

Lexicons: The Tamil lexicons, *Chudamani* and *Kayathara Nighantus* first *Thirthankara* is referred by the terms. *Adi, Bagwan, Adibagvan Adi moorthy.*

Chudamani Nighantu clearly indicates that it was Rsabha who taught the letters and numbers. It is in this meaning a common usage” “One who taught letters is the Lord” is expressed.

Grammatical Works To explain the various literay forms of Tamil poetry, Jaina grammarians composed a number of poems that glorify Rsabha

*Adinathar a yantha Noolin
Netheyodu Ninmin Ne du
Adinathar patna moolam
Nethayai nindru odhu Nenje.
Bodhu Santham porpa entha
Adinathar servor
Jothi vanam thunnuvare*

Follow the Dharma as revealed by *Adinathar*
Preach and practice the Dharma of *Adinathar*
Those who pray with Flower and sandal
And follow the *Dharma of Adinathar*
will reach Heaven”

Collection of Devotional Songs: In one of the ancient collections of Jaina devotional songs Rsabha is praised as the God whose

popularity had spread in all eight directions. It is found in the work called

“Pancharatna on Arpakham Adi Bhattaragar”

Another Tamil work called *Thiru Irrattiai Manimalai*” also sings the divinity of *Adinathar*.

Jeevabandhu T.S. Sripal (1967) has published a collection of his songs on *Thirthankaras* written in Carnatic tune. In this collection there are 24 songs. Of these, one is fully devoted to the life of Rsabha.

These Tamil works show the devotion of the Tamils to the Rsabha and the importance attached to him as a organiser of human society. The tradition of naming the children *Adiraj*, *Adidoss*, *Vrishabadoss*, also speak of the popularity of first *Thirthankara* among the Tamils.

Reference

1. *The Religion of Ahimsa* - A. Chakravarthi 1957.
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3. *Thirukhalampagam* 1951
4. *Thiruppa malai*
5. *Jeevaka Cinthamani*
6. *Samanamum Thamizhum* - Seani Venkatasami
7. *Aruga penumaai portum innesai padalgal*, 'Jeevabandhu' 1967.

Prakrit Seminar

Sanskrit University, Delhi, March 23-27, 1995

Sri Kunda Kunda Prakrit Bharati, Delhi organised its Annual on Prakrit Lectures in memory of great Jain Saint Kundakunda who lived in the early current era. The Jainology Department of Lal Bahadur Shastri National Sanskrit University was the venue.

The lecture serie was inaugurated by Prof. Venkatachalam, the Chancellor of the University. Addressing assembled scholars, he remarked that the association of this University with these endowment lectures was a historic event. He made a fervent plea for the promotion of Prakrit studies in all universities and seats of learning.

Prof. Vachaspathi Upadhyaya, the Vice-Chancellor, also addressed. He said that these lectures heralded a golden period in the history of the University as their exists a relationship between Sanskrit and Prakrit and therefore he assured that effort would be made to strengthen the Prakrit Department.

Prof. Namavara Singh, a noted linguistic and Professor emeritus, Department of Languages, Jawaharlal Nehru University, referred to the importance of Prakrit study and explained how Pali, Apabhransha and the modern languages of northern India evolved from Sauraseni Prakrit. He further observed that languages were the intellectual property of the people as a whole and any identification with a particular religion or caste betrayed narrow thinking.

Dr. Lakshminarayana Tiwari, Director, B.L. Institute of Indiological Studies, New Delhi. was the principal speaker on the second day. He delivered two lectures: Nature and importance of Prakrit in the context of cultural, tradition, history and linguistics.

On the second day, Dr. Mandana Mishra, a noted scholar of Indic languages, and Sri Sunil Shastri, son of Sri Lal Bahadur Shastri, were the special guests. Dr. Mishra echoed the sentiments expressed by previous speakers, Sri Sunil Shastri recalled his illustrious father's love of languages and exhorted the University authorities to promote the cause of Prakrit studies.

Prof. Prem Singh, Department of Linguistics, Delhi University, who presided on the second day's urged the university authorities to popularise the study of Prakrit by undertaking translation and publication of Prakrit works in national and international languages.

Acharya Vidyanandaji not only grace the occasion but also spoke. He said that Saurseni Prakrit, the earliest known form, is the mother of all north Indian languages. He reiterated the generally accepted view that Sanskrit and Prakrit, praised alike by sages, saints, literateurs and grammarians, were inseparable and complementary to each other. Even the Vedic texts use both these languages effectively and therefore Vedas will be incomplete without their Prakrit parts. In the same way, the Sanskrit plays of Bhasa, Kalidasa and others would be bereft of all their attraction without their Prakrit part in them. He lamented the neglect of Prakrit by modern scholars and underscored the importance of Prakrit studies for proper understanding and teaching of Sanskrit literature.

Dr. Sudip Jain, the Head of the Jainalogy Department was the convener of the lecture series.



Prakrit Influence on Kannada Literature

Dr. Hampa Nagarajaiah, Bangalore University, India

It is well known that the history of Kannada language and its literature owe a lot to Prakrit. Equally, it has played a fundamental and a very important role in the development of Kannada literature. These may however be observed under four headings - language, literature, metre and Jain religion in Karnataka

Language: A linguistic analysis on historical lines clearly exhibits that as a result of the contact with Prakrit, certain phonetic and semantic changes have taken place. These changes may be found in the works of the early Kannada grammarians.

Literature: First stratum of Kannada literature is Prakrit.

Metre: A detailed and analytical study of Kannada prosodical principles reveals the tone and colour of Prakrit metres. In particular three forms of Kannada metres - *ragale*, *kanda* and *sangatya* are similar to Prakrit and the early Kannada poets have been influenced by *Apabhramsa Kadavakas*. The very conception of *adiprasa* and *antya prasa* in Kannada verses owes its allegiance to Prakrit *kavyas*. Poets in Kannada have used the words *paddati*, *paddati* as synonyms to *ragale*, a kind of Kannada metre, which shows Prakrit influence. *Paddadia* and other Prakrit variants such as *paddika*, *pajjhadika*, *padditika*, *pajjhadia* can be compared with Kannada forms, which shows their Prakrit source. The Kannada metre *kanda* has evolved on the model of Prakrit *khandaya*, *khandaa* whose Sanskrit form is *skandaka*. Similarly, Kannada *sangatya* metre is said to have derived from Prakrit *Sanghatta* metre.

Jain Religion in Karnataka: It is well known that Jainism came from the north, where Prakrit had its home. Every Jain householder respectfully recites the prayers - *pancanamokara mantra* and *Catari-mangalam*.

A critico-historical study of Kannada literature beginning with early proto Kannada and its later *Kavyas* prove the influence of Prakrit in it. It is observed that without Jain Literature it loses its sole.

Both Prakrit and Kannada flourished in a friendly atmosphere under similar circumstances. Prakrit influence started moderately in the last centuries of B.C. and assumed a massive magnitude by 4th A.D. The earliest 6 Asokan inscriptions, and later six edicts of 2nd and 3rd centuries A.D. are all in Prakrit, and first Kannada inscription is dated 450 A.D., before which there were a dozen Prakrit edicts, several centuries.

Satavahanas, the earliest to rule Karnataka, had Prakrit as their administrative language and it is said that the language of the palace was Prakrit. Halaraja, Satavahana compiled his famous work *Gahasatta-sai* (3rd century A.D.) in which he described Prakrit language as a nectar - *amlam pana Kavvam*. Later Gangas, who succeeded Satavahanas, also encouraged Prakrit by which time it had its roots deep in the soil of Karnataka.

Though the *Tirthankars* have hailed from the North, most of the *acaryas* are from the south and particularly Karnataka. These preceptors bridged the gulf between north and south using Prakrit as a link language. Sivkoti, Vattakera, Bhutabali, Puspadanta, Virasena, Dharasena, Jinasena, Boppadeva, Pujyapada, Samanta Bhadra, Nemicandra and other preceptors are respectfully remembered in the pontiffical geneology of Jaina Order. *Dhavala*, *Jayadhavala* and *Mahadhavala* ultimately assumed the present form in Karnataka

A mixture of Prakrit and Sanskrit is found in *Curni* texts. Ex: Jinadasa Mahattara (676 A.D.) has employed such a style in his *Nandi Curni*. Such a style also evolved in Karnataka in the early centuries, mixing Kannada instead of Sanskrit with Prakrit. Tumbaluracarya (4th century) wrote a Kannada commentary *Cudamani* or *Ubhayasiddhanta* and a *Pancika*, a total of 91 thousand verses (87 + 7). One more Srivardhadeva (4 A.D.) wrote *Cudamani*, a work of 96 thousand verses. Another *Acarya* Samakunda (4th century) also wrote a

commentary to *Chakkhandagama* and *Kasayapathuda* containing 12,000 verses, using Kannada, Prakrit and Sanskrit languages. All these three commentaries are now extant.

Prakrit continued to exercise its grip and command over the learned, including the kings. Durvinita (600 A.D.) of western Ganga dynasty, whose national religion was Jainism, is said to have written three works, one of them being *Vaddakathe*, which is supposed to be a faithful version of Gunadhaya's *Brhatkatha* in Paisaci. *Vaddakathe* is only next earliest work on Gunadhaya's *BK* after *VH* of Sanghadasa (6th century). *Vaddakathe* and a Tamil work *Perungathai* by a Jain author Konguvelir (8th century) represent southern recension of Gunadhaya's *Brhatkatha*. Durvinita is said to be a disciple of Pujyapada.

Like Durvinita, another Ganga King Sivamara II (800 A.D.) was versatile in Kannada, Sanskrit and Prakrit. He has written a *Sivamaramata* or a *Gajastaka* and a *Setubandha Kavya*. There is a Prakrit *Setubandha (Ravana Vaho)* attributed to *Kalidasa* or Pravarasena (of *Vakatakavamsa*). But some scholars and historians have expressed emphatically that the author of Prakrit *Sethubandha* is none but this Sivamara.

A study of Prakrit was a prerequisite to Jain writers as some of the basic religious texts were in that language. Hence most of them were equally proficient in Prakrit as well in Kannada. Some of the over enthusiastic Kannada poets have used *Gahas* in Kannada *Kavyas*. On account of this intimacy with Prakrit, Jain Poets could open a new horizon in Kannada literature. So much was the influence of Prakrit that the author of *Kavirajamarga* (9th century) warns the Kannada poets to ward off the Prakrit temptation. It is possible that some of the Kannada works written earlier to *Kavirajamarga*, both in prose and in poetry, of which we have no access, might have borrowed or translated mainly from Prakrit works.

Narrative stories such as *Dhanya (Kumara)*, *Kartika (-risi)*, *Salibhadra*, *Clitaputta*- have entered the lore of Kannada literature descending from Prakrit *Anutaropapadikadasa*. It is only with the source of Ardhmagadhi canon, a scholar will be able to explain the

origin and development of these stories. The main character of Srenika, perhaps modelled on Janamejaya of Mahabharata, *Puranas* and Kannada story literature has drawn from Prakrit.

There are more than half a dozen *Neminatha Puranas* in Kannada than of any other *Tirthankara*, and their main reason and source is Prakrit Literature.

Divakaranandi (1064 A.D.) wrote a Kannada Commentary on *Tattavartha Sutra*, the first commentary in Kannada on the famous Sanskrit work. It contains about 22.5 *gahas*, which clearly speaks of authors' proficiency in Prakrit. Santinata's (1068 A.D.). *Sukumara carite*, a *Cumpu Kavya* in Kannada has been influenced by Prakrit works of the same story. Durgasimha (1031 A.D.) in his *Karnataka Pancatantram* has narrated the previous births of Gunadya: "One Puspadanta in the *Sivagana*, as a punishment for overhearing, was reborn in this mundane world as Gunadhya. Later he rose to eminence as a poet of excellence and wrote *Bhrhat Katha* in *Paisaci*. In due course Vasubhagabhatta picked up only five stories from that ocean of stories (Gunadhya's *Brhatkatha*) and wrote it in Sanskrit and named it as *Pancatantram*. This work was acclaimed and appreciated by kings and poet laureates. I (Durgasimha) am rendering afresh that *Pancatantram* into Kannada." Thus this Kannada translation of *Pancatantram* has a special significance of preserving a Jain version.

Vrttavilasa's (1360 A.D.) Kannada *Dharmaparikse*, though directly indebted to Amitagati's (1014 A.D.) Sanskrit works, has some stories that originate from Prakrit *Dhurtakhyana* (*Haribhadra Suri*: 750 A.D.) Harisena's (988 A.D.), *Dharma-Pariksa* in *Apabhrammasa* and all of these works in turn ultimately point to *Nisitacurni* (677 A.D.)

A tradition of writing commentaries on *Bhrhatkatha* existed in Karnataka from 8th century. Among the earliest are *Vijayodaya* in Sanskrit and *Aradhana Karnatatika* in Kannada respectively written by Parajita Suri and Bhrajshnu. Though the date, place and identification of them are still debatable, it is possible that they were from Karnataka and lived in 9th century. Ramacandra Mumuksu has based his

Punyasarva Kathakos on *Aradhana Karnatatika* is a point for further consideration.

Vaddaradhane (1075 A.D.) a collection of 19 stories bears the stamp of Prakrit so much that if Prakrit elements are taken away what remains then is a bare skeleton. Name of the author and the work, date, place and source are all in a Nebulous state. I had the pleasure and privilege of probing deep into these questions in my Ph.D. thesis on the subject which has thrown fresh light on these aspects. This Kannada *Kathakosa* has borrowed *Gahas* from *Bhagavati Aradhana*, *Mulacara*, *Tiloyasara*, *Paramatma Prakasa*, *Scricandra's Kathakosa*, *Jambudivapannatti*, *Nayacakra*, *Darsana Pahuda* and *Pratikarmana Sutra*.

Camundaraya, an outstanding personality in Karnataka history, has written some works and *Trisasti Laxanapurusa Purana* is a significant Kannada prose work (978 A.D.) as it is the first *Mahapurna* in Kannada. There are about 11 *gahas* quoted, and the main cause for the erection of monolith Gommatesvara at Sravanabelagola and for Nemicandra's *Gommatasara*. Nagacandra's (1080 A.D.) *Ramachandra Caritapurana* narrates Jain version, *Pauma-Cariya* of Vimala Suri (3rd century) written in Jaina-Maharastri.

Nemicandra (1180 A.D.), a *caturbhasa cakravarti* wrote two *campukavyas*; *Lilavati Prabandham* and *Neminathapurana*. Scholars have noted Prakrit influenced from *Lilavai Kavya* of Kouhala (800 A.D.) and Sanskrit *Vasavadatta* of Subandhu (6th A.D.). I would like to focus the attention of scholars to another important reference not mentioned so far. One Jinesvara Suri (1034 A.D.) has written a Prakrit *Kavya Lilavati Katha*, which may be the direct source to Nemicandra.

In his another *Kavya*, poet Nemicandra, in a state of ecstasy, out of sheer love and respect for Prakrit literature has given a rare description. Let me quote the very words of the poet: (the situation under reference is that *Vasudeva* majestically enters the marriage hall.) "*Prakrita Kavyadante sahaja sowbhagya bhangi bhavalankaradin alankritanagi svayamvara pantapamam*" *Vasudeva* entered the marriage hall attired with natural grace and like a *Prakritakavya*.

This is a glowing tribute to the glory of Prakrit literature by making a casual but very effective statement at an appropriate time and place. This is just a spontaneous outburst of poets' unprejudiced attitude and appreciation towards another language which has influenced him and his writing. I do not think that there can be a better compliment or testimony to Prakrit literature than this unique statement. It is interesting to note further more that Nemicandra has also composed four *gahas* and used them in his two *kavyas*.

Bandhuvarma (1150 A.D.) makes use of *Barasaanuvekkha* and some *Kathakosa's* works in his *Jivasambodhane*. Nagavarma (990 A.D.) has derived inspiration from Svayambhu Chandas (9 A.D.) for his *Chandombudhi*. A number of *Vratakathas* in Kannada are highly indebted to Prakrit sources. There are some independent *kavyas* depicting the story of Nagakumara and the direct source is *Mahakavi* Puspadanta's *Nayakumara-Cariu*. Andayya (12th century) has used good number of *tadbhava* forms and some of them are from Prakrit. There are a number of commentaries on pro-canonical literature *Baraha Anuvekkha*, *Dasabhakti*, *Paramatmaprakasa*, *Karma Prakriti-Prabhrita*, *Ksapanasara*, *Gommatasara*, *Rayanasara*, etc. Kesavavarni (1359 A.D.) *Bahubalisiddhanta Vrat*i (14th century), *Adhyatmi* Balacandra (1170 A.D.), Balacandra Pandita (1273 A.D.) Padmaprabha (1300 A.D.) Prabhacandra (1300 A.D.) and other commentators have done their best to pass on Prakrit works to Kannada literature. Poet Vijayanna's (1448 A.D.) *Dvadasanuprekse* is again based on Prakrit sources.

Till to-day the origin of *campu* remains an enigma, some scholars attributing it to Prakrit sources. There is another form of prose writing in Kannada called '*bolli*': *Panca-Paramesthigala-Bolli* (Balacandra-Pandita 1273 A.D.). Is a borrowing from Prakrit *Bolli*. Maghanandi (1250 A.D.) author of about four works, has used 647 *gahas* in his magnumopus *Padarthasara*. *Siribhuvalaya* of Kumudendu (15th century) is a unique work in any language and has mentioned the names of Prakrit works and authors.

Prakrit enjoyed the royal patronage in Karnataka first under Satavahanas. Later, Prakrit found its patron in Gangas and Rastrakutas. When Gangas vanquished and the Rastrakuta capital city Manyakheta

was burnt, not only the Prakrit literature but also Kannada lost a great patron. Prakrit in particular has to flee from the palace to seek its shelter elsewhere in *gurukulas* and *mathas*. The glory and pomp of creative literature was gone and what followed later was mainly some commentaries on pro-canonical literature.

The role of Prakrit literature in the development of Kannada is stupendous, both in quality and in quantity. Kannada assimilated some of the best qualities of Prakrit starting very early around 3rd century and continued upto 14th century. As a token of gratitude, Karnataka encouraged Prakrit writers. *Dhavala* was safely preserved for the posterity, *Mahakavi* Puspadanta wrote his classics here. Virahanka, Svayambhu, Trivikrama, Nemicandra and a host of others, in addition to the galaxy of great *acaryas* like Kundakunda, Vattakera, Sivakoti, Virasena, Jinasena - all lived and wrote in Karnataka.

Among other variants of Prakrit it is apabhramsa that has informed Kannada more. Joindu's (600 A.D.) *Paramappayasu*, Kanakamara's *Karakandacariu*, Siricandas *Kahakosu*, Hala's *Gaha-Satta-Sai*, and some other *Kavyas* such as *Sanat-Kumara Cariam*, *Bhavisatta-Kaha*, all belong to apabhramsa group. There are apabhramsa *gahas* quoted in Kannada *Vaddaradhane* and other works. Main works and *kavyas* of Prakrit written in Karnataka also belong to apabhramsa like the works of Puspadanta.

The information of Jaina *Sauraseni* is also almost on par with apabhramsa. *Pavayanasara*, *Pamcattikaya*, *chappahuda*, *Mulacara*, *Kattigeyanupekha* are some of the important works of Jaina Sauraseni that has influenced Kannada literature. Next comes Jaina Maharashtra of which the main works to influence Kannada are *Paumacariya* of Vimalasuri, *Uttarajjhayana* of Devendra, *Samaraicchakaha* of Haribhadra. The only work of *Paisaci* Prakrit to influence Kannada literature is the great classic of universal importance Gunadhaya's *Brhatkatha*. Contribution of Yapaniya writers is also worth pondering. *Bhavati Aradhana (Mularadhana)* and its commentaries are the total effort and contribution of Yapaniya saints.

It would be appropriate to consider the mutual aspect of influence between Prakrit and Kannada. There are some suggestions confirming the influence of Kannad on Prakrit.

One of the words occurring in an Asokan inscription at Brahmmagiri in Karnataka is '*Isila*' (3rd century). This word has been interpreted earlier as Prakrit '*risi*', whose derivation was doubtful. Later in 1958, Prof. D.L. Narasimhachari in his lecture on 'The Oldest Datable Word in Kannada' has pointed out '*isila*' as a Prakritised Kannada word. It is derived from Kannada. *esil* ('a fort): *eyil* is a cognate word in Tamil. Kannada *esil*, Tamil *eyil* both come from a common Dravidian veteran base *ec-eccu-* (to shoot an arrow): *eccu* and *esu* - are the variant forms of the same meaning. Therefore the Prakrit word '*isila*' from Kannada language signifies only as a 'place for shooting (arrows)'. *i.e.*, a fort from where arrows were shot. Prof. T.N. Shamarao has also endorsed this suggestion.

Scholars have discussed about some Kannada words used in *Gaha-Satta-Sai* of Hala, who has styled himself as a chief of the people of Karnataka (*Kuntalajanapadesvara*). Kannada nouns such as *potta* (stomach) *tuppa* ('ghee') and verbs like *pettu* (to strike) *tir* (to become possible) are freely used in this Prakrit work.

Dr. A.N. Upadhye's paper 'Kanarese Words in Desi Lexicons' exclusively deals with this aspect where he has very positively affirmed Kannada influence. It is but expected that Kanada must have influenced Prakrit because of the closer contacts of these two languages for nearly ten centuries. Apart from linguistic findings, a study on literary impact of Kannada literature on Prakrit is still a desideratum.

Itinaries of Mahavira In Southeastern India

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In Indian tradition naming of peoples and places is common. Such names often speak of their religious association.

Among the Jains such a tradition exists, naming after the *Tirthankaras*, and *Yaksas* and *Yaksis* such as Rsabha, Neminatha, Parsva, Mahavira, Cakresvari, Ambika, Padmavati, Siddhayika.

Besides some ancient religious affiliations could still be discerned especially in the names of remote villages mainly basing on archaeological investigations. Places like Amaravati on the Krishna in southeastern India (Andhra Pradesh), and Pratistana (Paithan) on the Godavary towards southwest (Maharashtra) have remained unchanged. On etymological considerations, the names Amaravati and Pratistana do not show any direct reference to Buddhism, but archaeological excavations prove beyond doubt that they are Buddhist sites. It could be inferred from this that there were movements of Buddhist missionaries, who migrated deep into the peninsular regions of Dharanikota¹ (Amaravati). Villages like Buddhham, Nagarjunakonda² etc. named after the Buddhist teachers prove to be Buddhist centres from archaeological investigations and excavations.

Ancient Jaina vestiges in Southeastern India

On examination of ancient Jain centres in southeastern India, it was found that the earliest known site was of 7th century A.D. It was one Nadumbi Vasati at Vijayawada³ on the river Krishna. The excavations at village Vaddamanu, near Buddhist site Amaravati, between the years 1981-85,⁴ have yielded potsherd inscriptions indicating that Vaddamanu was named after the 24th *Tirthankara* Vaddamana (Vardhamana).⁵ It has also revealed that the advent of Jain missionaries into Vaddamanu was almost as early as Amaravati (3rd

century B.C.) if not earlier.⁶ The village Vaddamanu and its excavations have revealed that Jain religion had made a deep impact among masses in the Krishna region of southeastern India.

In the light of excavations at Vaddamanu, it has to be decided whether there are any other Jain centres along the Krishna and Godavary rivers that cut across the southeastern region of peninsular India. The linguistic and etymological analysis of some of the names of places besides Mahavira, indicate the association of other *Tirthankaras* as well. Anantapur and Dharmavaram are very important towns today in Rayalaseema districts of Andhra Pradesh and these suggest the names of Anantanatha (14th) Dharmanatha (15th) *Tirthankaras*: On exploring the region, it was found that there were ancient Jain temples at Kambadur and Konakondla near Anantapur,⁷ Amarapuram and Togarukunta near Dharmavaram.⁸ These places are located away from Mosali, in the south of river Krishna. Although, there are temples belonging to 9th and 10th centuries A.D., it could be inferred that names of towns were adopted after the names of the respective *Tirthankaras*.

It is known that neither Buddhism nor Jainism had emerged form in this region, but the above evidences, inferred from archaeological investigations clearly indicate Jain activities. Evidently the Jaina religious activities that originated in the borders of Nepal and Bihar had influenced the far off peninsular India. It can be attributed to the missionaries that had exploited the trade links for spreading the gospels of their Master. Although not much is known about the origin and the antiquity of Jain movements,⁹ it has to be stated that they became more assertive from the time of Mahavira, who formulated the ideals of *dharma*, the procedural code for spiritual growth in the Path of Purification.

Travels of Mahavira

The *Bhagavati sutra*¹⁰ and the *Kalpasutra*¹¹ provide details of the early ascetic life of Mahavira. Although they differ in some, both have a general theme. According to these sources, Mahavira spent twelve rainy seasons at different places. In the first year of his renunciation, he

spent one season at a village called Attiyagama.¹² Then he went to the shrine of Sulapani and from there he proceeded to Morage Sannivesa.

In the context, it has to be stated that Attiyagama referred to in the texts, was subsequently referred to, as Vardhamana, which is at present known as Burdwan in Bihar.¹³ Again, it was stated that it lay on the high road between Vaisali and Pava. Vaisali referred prominently in this context is now known as Basarah while Pava may be identified with Kasia.

In the second year he went over to Kanakahala from Moraga Sannivasa and he took the oath to become a naked sage for the rest of his life. He later passed through Seyaviya, where he was received by king Paesi of Utaravatsala. From Seyaviya, he crossed over the Ganges river and proceeded to Thunaka Sannivesa. T. W. Rhys Davids¹⁴ has identified Kanakahala and Seyaviya that lie about 25 miles away with Sahet Mahat and Balarampur in Bihar. Thunaka Sannivesa lies towards northwest of Patna on the right bank of Gandaki river.

Mahavira later proceeded to Rayagiha and Nalanda through Kollage Sannivesa. At Nalanda, he completed his second year in weavers shed. From Nalanda he went back to Kollage where he was joined by the Ajivika chief Gosala,¹⁵ who followed him through the programme of austerities at different places. Mahavira and Gosala together spent the third season at Bambhanagrama and Champa¹⁶ and the fourth year at Kalaya Sannivesa, and Pattakalaya.¹⁷ In between at Kumaraya Sannivesa, they practiced austerities in the garden of Champaramanijja. At the end of the rainy season, in the fourth year, they proceeded to Choraya Sannivesa where they were taken as spies and imprisoned. After their release they travelled to Pitthi Champa.

Most of the places are difficult to locate in the present day context. However, Choraga Sannivesa can be identified with Choreya in Lohar Dugga in the district in west Bengal.¹⁸

In the fifth year, they proceeded to Kayangala, Savatthi, Valedhugga and at Nangala Mahavira meditated in Vasudeva temple. Mahavira and Gosala later travelled to Avattagara where the former spent his time in meditation in Baladeva temple. They continued their

travels through several villages for austerities and finally reached Bhaddiya in Ladha (Radha) country and ended the fifth season.

Savatti may be identified with Sravasti. As regards Kayangala, it is said that it is likely Kankajol located in the Santas Paraganas in Bihar. Ancient Ladha consisted of the modern districts of Hughly, Howrah and up to the eastern part of Midnapore.

In sixth year, Mahavira and Gosala, travelled to Kayali Samagama, Jambusanda, Tumbaya and Kupiya Sannivesas. While going to Jambusanda, they stayed at Ambaragama and Bhoganagar that lie on the high road from Vaisali to Kusinara.¹⁹ When they reached Vaisali from Kupiya Sannivesa, Gosala left Mahavira alone for his meditation. On arrival at Gamaya Sannivesa, Mahavira was honoured by Vibheleka Jakkha. Then he proceeded to Salisiyagama. At the end of the season, Mahavira went back to Bhaddiya, where he was joined by Gosala.

Both Gosala and Mahavira spent their seventh year completely at Alabhi in Magadha. Alabhi could be Aviwa, 40 km north of Etawa which lay between Sravatta and Rajaiha. Some scholars identify Alabhi with Sahet-Maheth.²⁰

In the eighth year, both Mahavira and Gosala left Alabhi for Kundagasannivesa Maddanagama and Bahusalagama where Mahavira was harassed by Salejja Vanamantari. Again, they were troubled at Lahaggala, where some people suspected them as spies and caught them.²¹ Later they were released by Uppala from Atthiyagama. From Lohaggala, they went to Purimatala where Mahavira meditated in the garden of Sagadamuba. They finally returned to Rayagiha, passing through Unnaga and Gobhumi at the end of the season.

Lohaggala may be identified with Lohandage situated in the northwestern part of Chotanagpur division of Bihar and Purimatala with Purulia.²²

The ninth year was troublesome for both. They endured all visiting the inhospitable region of the Ladha country, Vajjabhumi and Subbabhumi.²³

At the beginning of the tenth year, they went to Siddhatthapura and Kummagama. Again Gosala left him while Mahavira spent his time alone at Vaisali. After crossing the river Gandak, Mahavira reached Vanijjagama by a boat and proceeded to Savattha where he spent his time in austerities till the end of the season.

Siddhatthagama may be identified with Siddhamgama in Birbhum district of Bihar.²⁴

In the eleventh year, Mahavira left Savatthi²⁵ for Sanulattiyagama and then to Pedhalagama where he stood for austerities before the shrine of Polasa. Enroute to Valuyagama, Subhoma, Suchehhelata, Malaya and hatthisisa,²⁶ he visited several villages. The above places were said to have been located in northwestern Orissa.

The same year, Mahavira travelled to Tosali (Orissa), later to Mosali (Andhra). In the later part of the season he was honoured at Vayaggama, Alabhiya, Seyaviya, Savatthi, Kosambi, Varanasi, Rayagiha and Mithila.

In the twelfth year, Mahavira travelled to Sumsumanapura, Bhogapura, Nandigama, Mendhiyagama and finally to Savatthi where he practiced austerities without any food for a period of four months.

Then he went to Kosambi, where he accepted food in his palms. From Kosambi he proceeded to Champa.²⁷

In the thirteenth year, Mahavira travelled to Jambhiya and Chamanigama. He meditated in motionless for six months and went to Ujjain where he practiced penance in a cemetery when, according to Digambaras, he attained *manahparayayajana*.²⁸ In the same year he attained the supreme knowledge at Jhimbhikagrama at the age of 42.²⁹ He had final deliverance from bonds of pleasure and pain. After attaining *kevalhood*, he wandered for sixty six days in silence and reached Rajagriha. He settled at Vijulahala for *samvasarana*.

Mosali and its Historic Place

The *Avasyakasutra* and other Jain texts indicate the presence of Vardhamana Mahavira in Tosali in Orissa and Mosali in Andhra.³⁰

Mosali is located between the rivers Krishna and Godavary with its ancient capital that could be identified with present Masulipatam.

With the two long ever flowing rivers passing through large tracts of peninsular india connecting the high hills of western *ghats* and the sea of Bay of Bengal on the east the fertile plain is confined to deltas of the Krishna and Godavary in coastal track connecting Bengal on the north and Tamilnadu in south. They assure ample food reserves & serve as arteries of trade and commerce. Moreover, the hills of the eastern ghats are the repositories of rich natural resources and thus Mosali seems to be rich even in the time of Mahavira.³¹

The trade links were the routes for religious propogation. The ancient places that contain the relics of the Jaina religiosity have been investigated along these two rivers. In the exploration, it was found that several villages were phonetically connected to the place names which Mahavira had visited. The organization of religious porpogators from different villages of Bihar and Bengal appeared to have played a key role in the spread of Jain *dharma* not only in Mosali, but also into Tamilnad and Karnataka.

Places along the river *Krishna*

1. Vaddamanu

Confining to the region of the river Krishna, the village Vaddamanu excavated recently has become an eye opener for early Jain settlements in the area. The excavations confirmed through epigraphical evidence that the place was named after the last Jain Tirthankara Vardhamana Mahavira.³² Besides, it has yielded several potsherds with inscriptions suggesting that gifts were made by the Jain *sanghas* from far off places like Bhoganagara and Hathigama. These places figure prominently with the austerities of Mahavira. Moreover all these villages are located not far from each other along the course of the river Krishna, and the activities of Jain missioneries of Bhoganagara can be attributed to some places that go by the same names as Bhogapura, Bhoganagara³³ etc. along southcoastal region. Evidently, they are Jain establishments with ancient relics and mounds.

2. Kolanukonda

Another place of Bhogasangha establishment is Kolanukonda on the right bank of the river, opposite to the famous coastal city of Vijayawada in Andhra Pradesh.³⁴ It is known that Kolanukonda as the crow flies is less than 10 km from Vaddamanu. The village has a high hill station that stands precariously with a temple dedicated to Bhogeswara. Three fourths of the original hill is erased to the ground to supply the stone for laying the road nearby. The northern remnant with the temple shows cultural deposits composed of micaceous red, early black-and-red lead and terracotta objects that suggest a date going back to early Maurya period. The cultural sermons may be attributed even to Buddhists, but its proximity to Vaddamanu and the Bhogeswara temple are clues that suggest their association with Jains.

Incidentally, it appears to be that Kolanukonda is a modern version of Kondakunda, after the name of Kundakunacarya, one of the pre-eminent Jains. He was a great name as the leader of the *mulasangha* of the South.

3. Chiluvuru village, south of Kondanukona, has a temple of Bhogesvara. The temples of Bhogesvara is no doubt medieval from the sculptural study of the *linga* preserved in them. Since Bhogesvara is a strange name of Siva, typical of the region and nowhere found in India from the evidence of the ancient mounds on which they stand today, it has to be concluded that they were later *savite* adaptation to the ancient Jain establishments attributed to activities of *Bhogasangha* instituted by the missionaries from Bhoganagara in Bihar.

Antiquarian Remains of Jain Origin

Apart from the above places, there are other places like Vijayawada, Choragudi, Vuyyur, Bhattiprolu, Kollur, Pedana, Nandigama, Ambarpet etc, that could be associated with the places of Mahavira in Bihar, Bengal and Orissa. All these places lie on either bank of the river and within a range of 50 kms.

The name is of recent origin and now identified as a hill of Kanakadurgamma or Durgakonda. It is disconnected on the southern

side with the hills of Mogalrajapuram, noted for its caves attributed to the period of Visnukundin Kings.

Vijayawada

Vijayawada was known as Bejjawada during British time and possibly it lasted for centuries. A copper plate grant of the eastern Calukyan king Visnu-Vardhana III (718-52 A.D.) states that a village Musinikonda was given to the Jaina of Nadumbi Vasati, Bezzawada by the queen Ayyanamahadevi.³⁵ Thus the first reference to the name of Bezzawada goes back to 7th century A.D. Bezzawada was also referred to in subsequent inscriptions.³⁶ Etymologically, the name Vijjawada or Bijjawada stands for place of business transactions.

From the above evidences it has to be concluded that it was originally a place of *Vanilla* or trade and hence it could be a Vannijjawada, a name derived from Vanijjagama visited by Mahavira during his austerities.³⁷ Besides, the hill of Indrakiladri, above the present village Vidyadharapuram, is now occupied by several huts. Archaeological investigation on the hill top and on the slopes during the year 1982, has yielded plenty of terracota and banded agate beads of different shapes.³⁸ Early black and red sherds, dishes and bowles of buff ware were recovered. These evidences suggest a period that goes back to 3rd century B.C. as found at Kolanukonda and Vaddamanu on the opposite bank of the river Krishna.

This may not indicate their Jain association to Vijayawada as there is no corroborating epigraphical evidence. However, the ancient name Vanijjawada for Bejjawada gives clue to the religious association to Jainism on the basis of the similarity of its name with Vanijjagama in Bihar from the Jain text. The three *basadis* were contemporary and dated much earlier to the Christian period. They may be attributed to different Jain missionaries that established different Jain centres at Vaddamana (Atthiyagama), Bhogapura (Kolanukonda) and Vanijjagama (Vijayawada) on either bank of the river Krishna following the visit of Mahavira to Mosali.

Vuyuru

It lies at about 30 km away from Vijayawada on the bus route to Masulipatnam. It is an important bus junction leading to Avanigadda on the east and Gudivada on the west. The entire region is highly populated. On enquiries in some areas towards east of the village, we were taken to some regions which were occupied by houses. But it was admitted by the local villagers that they were built over Patidibba (old mound) that yielded ancient pottery pieces and lead coins. The enquiries had lead us to presume that it was a very ancient place with its antiquity going to the early period of Christ.³⁹

Coming to the name of the place, it was reported that Vuyyuru was a very ancient name and that there was no change for years together. We have seen earlier that there is a change in the names of the above three places. But with its name unchanged for years, in the delta of Maisoli, and its phonetical similarity with Vayyagama⁴⁰ in Anga desa which was visited by Mahavira, its name may thus be attributed to the Jain migrants from Anga country.

Valluru (Totla): This is another ancient village not far from Vuyyuru. Although it could not be visited during archaeological exploration, its proximity to Vuyyuru indicates the route of Mahavira in the *mleccha* country of Anga. In Jain literature the two names Vayyagama and valuyagama⁴¹ (present Totla Vallur) go together.

Choragudi

This is another prosperous village in Vuyyuru taluka. The village was built over an ancient mound Patidibba. The river Krishna is only 3 km away and not far from the sea. During exploration in 1982 a number of ancient burials (megaliths) were observed in and around the village. As at Vaddamanu, the megalith burials could be attributed to the period corresponding to the spread of Jain movements into the Krishna region. The pottery types collected from Choragudi has similarities with those found around the megaliths of Vaddamanu, Ananthavaram, etc.⁴²

The village has yielded several ancient black and red sherds of megalithic origin. The evidence of sareophagus, an elongated earthen pot in zoomorphic form (cattle) could be identified from its legs. These antiquities may be of pre-Christian period.

Its proximity to the above mentioned two villages suggests that it could have been named after the Choreya Sannivesa visited by Mahavira during the 5th year of his austerities.

Kollur

This is another village near a branch of the river Krishna separated from the main and joins the sea near Hamsala Divi. It is about 15 km away from Choragudi and another 15 km away from the well known ancient place of Bhattiprolu. The entire village is strewn with tiled houses. Nobody could respond to our enquiries about the ancient mounds in the village. However, a *nala* leading to the branch of the river showed red polished wares which did not give any clue in the absence of other contemporary remains, except that the deposit corresponds to the early Christian period.

Being in close proximity with ancient Bhattiprolu and contiguous with places of Choragudi and Vuyyuru of the ancient Mosali, the village Kolluru can be identified with Kollage, a settlement near Nalanda visited by Mahavira. Kollaga Sannivesa⁴³ was the place of Bahula, who was noted for his liberality towards Mahavira.

Bhattiprolu

This is now an important town in Repalle taluka. While Vuyyuru and Choragudi lie towards north Kolluru, Bhattiprolu lies on the southern side of the river Krishna. P. B. Desai identifies Bhattiprolu with Pratipalapura in the Jaina text *Dharmamrta* by Nayasena.⁴⁴ It speaks of a Jain king named Dhanda, a successor of Yasodhara of Pratipalapura. Dhanada married Kamalashri, the daughter of Sanghasri who was a Buddhist. Dhanada being a Jain, his wife Kamalashi and his father-in-law had to adopt to Jain religion. This angered the Caranas of Buddhist faith and cursed Sanghasri to become blind. Consequently, his kingdom came to be known as Andhaka Visaya.

Whatever be the date of the text of *Dharmamrta*, a Ganapesvaram inscription of 14th Century A.D. boasts of an ancient ruler named Dhanada who recovered from the sea certain portion of the land to provide habitation for his people.⁴⁵

According to P.B. Desai, Dhanada was none other than Kubiraka mentioned in the Bhattiprolu casket inscription that was recovered from the *stupa*, the remains of which are still seen today. This equates him with the king Dhanada of Pratipalapura. But Bhattiprolu casket inscription could easily be dated to atleast 2nd century B.C. An inscription on the rim of the casket clearly mentions that Kuberaka was chief of Arhatgosti indicating his association with Jainism.⁴⁶

Again in the account of Dhanada of Nayasena, there is a reference to the conversion of his wife Kamalasri from Buddhism to Jainism. On the other hand, we hear from an inscription from Hathigumbha in Orissa, that the Jain king Kharavela destroyed the city of Pihunda on the Kannabenna (Krishna) as the king converted himself to Buddhism. In the Nayasena's account, there is a mention of a Buddhist Kamalasri (wife of Dhanada) to Jainism. But Hathigumbha speaks vice-versa. Thus, these two evidences are controversial. However, from both the accounts it has to be concluded that rivalry between Jainism and Buddhism had surfaced even at the time of Kuberaka during 2nd century B.C. As regards the destruction of the city of Pihunda by Kharavela (first Cent. B.C.), it cannot be applied to Bhattiprolu as the Buddhist *stupa* was still in tact. An archaeological investigation and excavation by the author, on the *stupa* did not indicate any reconstruction or change in the original structure.⁴⁷ Moreover, Hathigumbha inscription clearly states that he destroyed Pihunda and not Pratipalapura (Bhattiprolu).⁴⁸

Thus, the discussion substantiates that the Chieftain Kuberaka was a benevolent Jain who inaugurated the Buddhist *stupa* of Bhattiprolu. This could be attributed to the influence of his wife who hailed from a family that had belief in Buddhist faith.

Coming to the context of the foot steps of Mahavira, Bhattiprolu is located right in the region of Mosali. Even if it could be taken that

Bhattiprolu was Pratipalapura, it could be a later adaptation at the time when Nayasena had written *Dharmamrta*.

On the other hand, Bhattiprolu may be an accepted name as it has some phonetic similarity with its Pali name Bhaddiya. The name popularly occurs in Buddhists texts and a place visited by Mahavira. Hence Bhattiprolu could have been directly adapted from Bhaddiya. This brings in line with Vijayawada (Vanijjawada), Vuyyuru (Vayyagama), Choragudi (Choreya Sannivesa) places associated with the visits of Mahavira.

Pedana

This is a place located outside the municipal limits of Masulipatnam, the capital of Krishna district. It is also nearer to Majeru, the ancient Mhajerika mentioned in *Puranas* and Buddhist texts. It forms the interior land tip of known estuary through which the entire maritime trade was routed to far east and Mediteranean countries on the west. Of late, it lies well in the interior, about 10 km away from sea shoreline, and receded far away leaving Majerika much interior as seen today. It comes well within the Avanigadda, which means that portion of the earth left by the sea.

Pedana-Patamajeru complex is full of ancient remains that show a range between 2nd century B.C. to 3rd century A.D. Since it appears to have been uninhabited for a long time, it is difficult to trace any of the chronological set up. However, it can be easily ascertained that the archaeological evidences indicate its origins from the Mauryan period onwards till a few centuries after Christ.

In Jain literature we come across a prominent place by name Pihunda or Pithudapura. Kharavela stormed the Kingdom of Mosali and earsed Pithudapura structures to the ground.⁴⁹ Since it is contiguous with the above places having similar archaeological evidence, it may be pointed out that Pedana could be the ancient Pihunda, in the region of Mosali. Possibly it was habitated for a long time after the destruction of Pihunda by Kharavela.

Nandigama

This is a small town located about 30 km away west of Vijayawada and as the crow flies about 15 km away from Vaddamanu. The town was built on the right side of Munneru that joins the river Krishna. It gives access to Godavary region for trade and commercial enterprise across the Deccan plateau from the Krishna region through Warangal and Karimnagar.

Examining the outskirts and the town, it was found that its southern fringes leading to the Krishna river contain ancient deposits - polished red ware, black and red, black polished wares almost similar to NBP ware, terracotta and ivory bangle pieces. They displayed a chronological range of the region between 3rd century B.C. to 5 century A.D.

Phonetically, the name Nandigama may appear as a Hindu name. But its strategic position at the edge of the Krishna basin connecting it to Godavary and its close proximity to ancient Vaddamanu, Vijaavada and Kolanukonda suggest that it could also be a Jain establishment. We have seen earlier that Kolanukonda has a Jain *basadi* created by the *Bhogasangha* establishment from Bihar.

In this context, looking back to the days of Mahavira, the Jain literature speaks of a number of places during the twelfth year of his austerities through Pava, Bhogapura, Nandigama, Mendhigama and Kosambi. On the evidence of Jain origins of places on the river Krishna, it may be concluded that the place in question could have been named after Nandiggama in Bihar.

Ambarpeta

This is a moderate contiguous ancient village located about 5 km east towards Vijayawada. Although the place has not yielded any ancient pottery or other material, wide and unusual bricks observed in the foundations of old houses indicate a period going back to Satavahana and Ikshvaku periods.

Etymologically, *Ambhari* in Telugu (local language) is the seating arrangement on the back of the elephant for carrying Gods or royalty. In a way it speaks of the elephant.

Again, there used to be two Jain *kulaas* under the names Nandigga and Hatthigga referred to in the *Kalpusutras*.⁵⁰ A broken potsherd from Vaddamanu has yielded an inscription reading as Nandiggaha. The last letter refer to Ha (thigga) an associate *sangha* of the former. Thus, the places Nandigama, and Amberpet (Hathigama) could have been established by Nandigga and Hattiga *sanghas* as mentioned in the *Kalpasutra*. Taking it granted that etymological change name of Amberpet is not acceptable, we come across the name of a village Ambagama in Bihar associated with the visits of Mahavira. During the sixth year of his austerities Mahavira passed through Ambagama on his way to Jambusanda and Bhoganagara.⁵¹

In this connection it has to be stated that Ambagama might have been adapted after the village goddess Amba. Amba or Ambika is the Yaksi of Neminatha *Tirthankara*. Just at the entrance of the present day village Amberpet, there is a presiding deity of the village Sattemma,⁵² believed to be the deity of Truth.

Notes & References

1. Dhamnakada is the ancient name of the village which is adjacent to Amaravati the Buddhist site. Locally it is known currently as Dharanikas. Strangely, name of the Bramhi inscriptions recovered from Amaravati have no reference to its name.

Possibly, before the establishment of the Buddhist *stupa* and the monastery by the early missionaries it was an open area where the *Bodhi Vrksa* was planted and thus the place was called *Amaravati* (immortal Banyan tree) and subsequently identified as Amaravati. *Dharanikota*, P.43, Journal of R.V.V.N. College, 1987.

2. Named after the Buddhist teacher Nagarjuna.
3. *Annual Report of South Indian Epigraphy* 1916-17 Copper plate # 9 refers to the establishment of Nadumbivasati for Jains on the hill of Beggawada by Ayyana Mahadevi, the queen of Kusja Visnuvardhana (624-642 A.D.)
4. *Arhat Vacana* Vol. I (3, 4) 1989, P. 35. Also Vaddamanu, BACRI Publication, Hyderabad, 1992.

5. An inscription on one potsherd refers to the name of the hill as *Vadhamanu Pavate* and another *Jinana Vihara Parivara Saneta* justifies the Jain establishment on Vaddamanu hill.
6. Stone inscription of Vaddamanu refers to the Jain saint Godesa, a disciple of *srutakevalin Bhadrabahu I*.
7. *Jain a Vestiges in Andhra*. S. Gopala Krishna Murthy, P. 26, Hyderabad 1963.
8. *Op. Cit.*, P. 26
9. Around 4th century B.C. in the Krishna region Jains and Buddhist activities might have begun in friendly note. But in subsequent period, Jainism at Voddamanu seems to have a set back with Asoka favouring Buddhijan at Amaravati.
10. *Bhavati Aradhana* of Sivarya (Sholepar 1935)
11. Sehbring (Ed) *Brhat Kalpasutra* (Leip Big 1905)
12. Jain K. C. *Op. cit.* P. 50
13. Law B.C. *Mahavira, His life and teachings*, P. 29
14. Day N. L: *The Geographical Dictionary of Ancient and Medivel India*, P. 184.
15. Reference to Gosala occurs mainly in *Bhagavatisutra*.
16. Vijayandrasuri: *Tirthankara Mahavira*, P. 194.
17. Law B.C. *Geography of Early Buddhism*, P. 40.
18. This is with reference to the Buddhist text *Vinayapitaka Sankrtyayana*, R. P. 248 fn.
19. Vijayendra Suri, *op. cit.* P. 203 fn.
20. Jain K. C. *op. cit.* P. 52
21. *Op. cit.* P. 46.
22. *Imperial Gazzetteer*, Vol. viii, P. 475
23. *History of Bengal*, Vol. I. p. 22
24. Jain k.C. *op. cit.* P. 53
25. *History of Bengal*. *op. cit.* P. 22
26. The names of villages are associated with prominence of trees in the area. Most popular are *pipal* (Ficus Relegion) and Vata (Banyan) etc. These are trees that are considered auspicious and they provided light for those that meditates under then like Buddha (Vata), mahavira (Asoka).
27. Jain J.C.: *Life in Ancient India*, as described by Jain Canons. P. 278.
28. Jain J.P. *op. cit.* P. 54.
29. Asatrcady stated in the text, the was thirty when he renounced the world.
30. *Epigraphia India*: Vol XX. P. 88, Note 1.
31. K. V. *Soundara Rajan Felieitation Volume*: Vol. 1. P.
32. *Vaddamanu Excavations*: 1992; *Arhat Vacana* Vol. 1. Jaina Sept. 89 (P. 9-

- 41), Vol. 2(4) 1990 (P. 51-61 P. 63-71) All the Publications are by the author.
33. The former is located near Bhimilipatnam near Vijay and the later near Draksarama in Eastgodavary.
 34. Arht Vacana: Vol (1) Dec. 88 P. 55-63.
 35. Venkataramanagya N. *Chalukyas of Vengi* P. 74, 57.
 36. *Panditaradhya Charitra*, 1, P. 407-8.
 37. *Kalpasutra*: 122.
 38. Vidyadhara Puram was considered as a Buddhist establishment, Kumaraswamy A. *Art of India and Indian Asia*. P.
 39. *Vaddama Excavation and Explosations* in Krishna Valley: Birta Archaeology and Cultural Research Bulletin No. II. P. 44.
 40. Jain K. C.: *op. cit.* P. 54
 41. *op. cit.*
 42. *Vaddamanu Exeastern and Explosation op. cit.* p. 44
 43. This is said to have been located on the Gandaki river.
 44. Desai P.B.: *Jainism in South India*. P. 7.
 45. *Epigraphia India* Vo. III. P. 82, vr. 21.
 46. Desai P.B. *op. cit.* P. 7.
 47. *Indian Archaeology Review* 1970-71
 48. *Journal of Bihar Oriental Research Institute* XIII. P. 245-6.
 49. Sirear D.C. *Select Inscriptions* P. 209 the line 11 in the inscription reads thus *Gadhabha Langalene Karsayati*.
 50. *Sacred Books of the East*: XXII, P. 293.
 51. Vijjendra Suri: *Tirthankara Mahavira* P. 203 fn. 1
 52. It could be a village goddess possibly Amlika after the Yaksi of Neminatha.

Some Jaina Inscriptions of Andhra

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1. Sirur Inscription of Bhuvanaikamalla (1073 A.D.)

Sirur village is located in Narayankhed Taluk, Medak District. The inscription runs over 44 lines in Telugu-Kannada. The writing is some what compressed and as a result many letters are bellows and indistinctable.

The inscription belongs to the reign of Bhuvanaikamalla ruling from Baikapura. The date of the record is *Saka* 995, corresponding to 1073 A.D. with no other details for verification. But *Adityavara*, *Somagrahana* were mentioned; the cyclic year is not verifiable but is Sunday, *Vaisakha Su* 15 there occurred the solar eclipse corresponding to Sunday 13th April 1074 A.D.

Aggala was the *Pradhani* of the king. He was also called the *Adapada*. He was famous as already known through an inscription dated *Saka* 956. He constructed two *basadis*, *Buddhasena Jinalaya* in Muchchanadapadi and *Vaidyaratnakara Jinalaya* in Ikkuriti. According to these *basadis*, *Saidapur* inscription dated in *Saka* 956 were constructed after he received his titles.¹ He is the *Naravaidya* and *Gavvanda*.

Aggala offered land towards *Bhoga* of *Takkabbeya* and *Rekabbeya basadis* and their repairs. They were situated in the *grama* *Javvipaka Vadi*, one of the villages of *Ateru - 40*. He followed Jain religion, worshiped Jain Goddess *Sasanadevi* and *Bahubali*. He also made donations to *Dharmasagara Siddhanta* of *Yapaniya Sangha*, *Madhuva gana*. It was to offer food for monks. He was a preeminent physician in the kingdom. He was an expert in the science of *Sastra-Chikitsa*. He treated and cured incurable diseases and thus he obtained name as *Aggala*, according to *Saidapur* inscription. In the old Kannada verse number #9 *Aggala's* parentage has been praised as one of the foremost names in the practice of medicine.

Aggala's father was Bajjana, a worshipper of the feet of *Jina*, married Melakambe and had a daughter, Vallikamba. He excelled Karna Anjaneya on the loyalty; Arjuna in the *anka-yuddha* and bore the symbol of *Nandi* image. He constructed pillars of victory in the minds of the enemies and the kings, and it was spread in all enemy quarters. He was fierce in battle and an expert in handling several kinds of weapons.

TEXT

I-SIDE

1. *Savasti Samasta bhuvanasra*
2. *ya Sri Prithivi vallabha maha*
3. *rajadhiraja paramesvara para-*
4. *ma bhattarakam Satyasraya kulati*
5. *lakam chalukyabharanam Srimadbhuva*
6. *naikamalladeva pam (bam) kapura-*
7. *da nelavidinalasukha samkatha vinodadim*
8. *rajyam geyyahtamire tat-pada padmo*
9. *pa jivi samadhigata pamchamaha (sa)*
10. *bda mahasamantam vijaya lakshmi kam*
11. *ta chanda ripuvana Javana-vedandam vi-*
12. *budha Janahridaya kamalini*
13. *Marthandam nijavamsa kairava sudha-*
14. *karam savyakta ratnakaram Asahr-*
15. *tpavana pana keli bhujamga bu*
16. *ddhana simgam chainpakamodamsasa*
17. *nadevi labdhavara prasadanama-*
18. *di Samasta Prasasti sahitam sri*
19. *kavarsha 995 neya Ananda sam*
20. *kavarsha 995 neya Ananda sam*
21. *vatsarada srahi yamdu tamma pra*
22. *dhanan=Adapadan=Aggalayyanu Ba*
23. *hubaliyumemba tammadi*

24. *bera binna padim Sriyapaniya*
25. *samghada Madhuvaganadam*
26. *Dharmma sagara siddhantadevargge*
27. *Adityavaramu Somagraha*
28. *nadamdu danasilege Rshiya*
29. *na aharadana nimittama*

II-SIDE

1.
2. *tu pettina.....*
3. *da Bolades nkana.....*
4. *mudana tamkana Padura*
5. *nameya simeyagi nu*
6. *.....matta kkariya kayya*
7. *matta tonta madeha.....*
8. *la paduvanaga // kai nivesa [na]*
9. *mu manurolagandu puna*
10. *ma sarvabhada pariharam sa*
11. *rvva namasya magi dhara pu*
12. *rvvakam madi Acharyyaru (Bha?)*
13. *ta (ta)raram mukhayamagi Sri ma*
14. *hasamantan=Aggalarasam dana-*
15. *vinodam danakke kalgarchchi kotta-*
16. *Sri Jine pada Pamkaje su*
17. *di (dign) mukhanasrita kalpe vriksha*
18. *nu baijana samstutam nega-*
19. *lda vaidya sikhamani Agga[la]*
20. *ryyananta Jagadeka Vaidyana-*
21. *kulanga nedumbana Melakabbe*
22. *pamkeje lalakshi tattanu Janavi*
23. *bhavam gajaraja sannibhah // A*
24. *tanakula lalaneka laherjjatam-*

25. *ge migilenipavallikambike*
26. *ya varggudbhuta Parupunyan-Agra*
27. *la nata tanuja kirtti puttida*
28. *dhare pogal // vitarana guna*
29. *dol karnnam Patihitadol pa*
30. *vanasunu Sangaradhareyol*
31. *satamakha suta Nandidharsa*
32. *tatam tan=Aggalankanam Banni*
33. *sugam // Ettisidam Jaya*
34. *dhvajamuneromba nanya Nripa-*
35. *lara mastakamgalalal(E) Hisisidam*
36. *bujah / mamadatta Nijo*
37. *Jvala Kirthivalliyam Pattisi*
38. *damdisovalaya mammaje*
39. *bashpa negartta vetta loko-*
40. *ttam ninua navo nenishu*

III. SIDE

1.*la Modan=Aggala // chala-*
2. *dharmmh Nidadvalada sa-*
3.*dukkinim sokida kundaligr ma-*
4. *ta Jayadeta durinri paraku-*
5.*mbha Pralam bhavanijamgalabe-*
6. *kirttani Volgalla ledarkka*
7.*dhattottu gundam baladomjamm-*
8.*kutem padu dharani Parara[A]*
9. *ggalamgajavamgam // aribhu*
10. *shad verggamam sa[m]harisudhi ra*
11. *na buddhamge samsiddhavameta*
12. *ra bahumandalagra muli-*
13. *yisu vana turamagra gamdha dvi-*
14. *pam machcharipam ga nila kalartha*

15. *ne muradimdirala parage permadi*
16. *yamdā derana krida vinodam na*
17. *garuvadharar=Aggālam gajavamgh //*
18. *....madol marumpagam pamdi*
19. *su dam desabalodyogajam nvairi....*
20. *bhupam khandamdugra Pratapa*
21. *spurita sikha sikhānika murmamū-*
22. *lke bhalekshanamam khamnalū su....*
23. *layudha damaruga khatvamga*
24. *kahala malovana bhudani*
25. *kamani toruvanage sena suva*
26. *varar=Aggālam gamjavamgam //* sama
27. *ra Prarambha samrambhado=opavidhako=*
28. *Panalam vitunripani Kamale bha-*
29. *shpogra viraruna Jalanadiyim ane-*
30. *ntadi yangana kranda maha bha*
31. *lpambadhindallade kidade nalo-*
32. *da divatanutkopadamdakke mana*
33. *gallalki balkattidam darvvadadhara*
34. *r=Aggālam gejavamgam //* Samaradol-
35. *antarati nripakadige torisane*
36. *karala sula mamuram gemdra bhu*
37. *shanama nimdu kala kadi tallesa*
38. *tiiri demani bhadhetya permadi*
39. *dam alasa gehusi Maharisiya*
40. *mta naka mamare maneyamta*
41. *lidagu bhasu vaggala garannana*
42. *ggalam*

2. Saidupur Inscription of Jagadekamalla I (1034 AD)

The inscription is engraved on three sides of a pillar situated in the Saidapur village, Bhongir taluk, *Nalgonda* district. The record is issued by Kalyani Calukya king Jagadekamalla I from his seat at Pottalakere-Nelevidu at the instance (cf. vinnapadol) of Aggalayya, the *Vaidyaratakara* and *Pranacharyya* in the service of the kingdom.

The inscription states that the *Naravaidya* and *Gavunda* of Muchchanapalli Aggalayya made the gift of lands in the villages of Muppanapalli, Tenkanamaddi and Juvvipakavadi as well as cash (cf. dramma) towards the daily rites and repairs¹ of the two *basadis* called Buddhasena Jinalaya in *baliya* Mucchanapalli and Vaidyaratnakara *Jinalaya* in Ikkuriki, which was later constructed after his physician title. The gift also forms a part towards the daily rites of the Jakabbeya and Rekabbeya *basadis* in Juvvipakevadi.

It throws light on his expertise as physician in *Ayurveda* and *Sastra Chikitsa* (surgery). It also informs the administrative machinery of the state as the confirmation of the title *Pratipatti* of *Mahasamanta* on Aggalayya, a physician and a *gavunda* (village headman) on being pleased² by the king. On account of this meritorious features of Aggala, the king has called him as Gaggala.

It is known that eminent people were enlisted into kings service; entrusted them with in an administrative area and conferred the title of rank namely *Mahasamanta*. One such administrative area mentioned in the record is Kollipake, the administrative division comprising of 7000 revenue units of *gramas*, This is the present Kolanupaka or Kulpak situated near Aler on the South Central Railway. The numerical subdivision comprising of 40 *gramas* or units around Aleru, is the modern Aleru, situated a few miles away from Kolanupaka. Ikkuriki,³ where *Vaidyaratnakarajinalaya* is stated to have been situated, may be identified with Ikkurti village.

Notes & References

1. Cf. *bhogakkem khandasputita navasudhaka [r] mmadigallam* (1.19 & 20)
2. Cf. *Premankaymige chakravarti Jayasingam necchi kottam*. (1.78, 79, 80)
3. *List of villages in Telangana*, p. 11 of the Revenue Dept. Notification, 1950.

Text

I Side

1. *Svasti samasta bhuvanarayana Sripri-*
2. *thivallabha maharajadhi raja*
3. *paramesvara paramabhattacharakam*
4. *satyasrayakula tilakam Cha-*
5. *lukyabharanam Srimt-Jagade-*
6. *kamalladevara sakavarsha 956*
7. *neya bhava samvatsarada jeshta-*
8. *da punnami brhaspati-*
9. *varadandu Pottalakere*
10. *ya nelevidinol somagrahana ma -*
11. *haparvva nimittadim Vaidyaratnakaram Pra -*
12. *nacharyyan-Aggalayyana binnapadol*
13. *Kollipake 7000 dolagana Ale-*
14. *ru 40 ra baliya Mucchanapalliyol-A*
15. *ggalayyana madisida Buddhasena jina -*
16. *layakkam-ikkurikiyola madisida vaidyara-*
17. *tnakara jinalayakkam Mucchanapalliya gavu*
18. *ndam naravaidyan-Aggalayyana madida maryya-*
19. *deyol ayeradum basadiya bhogakam (kkam) kha -*
20. *ndasputita navasudhaka [r] mmadigallam Ja -*
21. *kabbeya rekabbeya basadiya pratibaddha -*
22. *da jjikasthanamage¹ devabhogam tatpra -*
23. *tibaddham Juvvipakevalige sa -*

24. *metam bitta Muppanapalliyondu alliva pem -*

II Side

25. *pratiyolarasange pindadana Alurpurvasteya*
26. *singamba-gadyanam 13 basadigalarakkem be -*
27. *darakalentu ratanam-eradu kariyanela*
28. *- - kisukadam-agemattannuru pu -*
29. *domtam-ondur nivesanam gattughara drama*
30. *mondu gavundana manyada pora ga -*
31. *ge (ma) dida bhumiyaol panneradu ra kola -*
32. *gavundana manyam - - - kalondu ko -*
33. *ndapoliya piriya keyya yondu ga -*
34. *mmaveya bettada temkanamaddina -*
35. *ruveyamba kereyondur-ura kalga -*
36. *Vunippadentu ratanam muru pudom -*
37. *tam ondu kalada pratibaddhadane 3 adom*
38. *ta 3 yu drammaru pura drama mondura padu*
39. *vana punya seyarama yentutala bana mondu po -*
40. *lalamba toreya tadiyelura paduvana*
41. *punya-seyaramu mereyage paduvalum muda -*
42. *lun=nandanavanaka minteya tentakkam mattannalva -*
43. *ttu ara mudana gammaviya bettada saremanya -*
44. *da keyvattanurayavattu arasidagana bettada*
45. *---- ke yvattammunnurayvattu ayu -*
46. *ra sime || isanadol vabbeya kandukura ketanaka -*
47. *reya isanada konamduyduatti yembbadu*
48. *muru kallu agneyadoldonana kumtteyana*
49. *--- sa padakallendu kumchigeya lamccha -*
50. *nadakallondu temkalvakkayam buramereyo lo -*
51. *--- kallu ondu nairitiyaol=velamga kunteyo*
52. *ndu paduvana diseyolgarusaka konda vaya -*

53. *vyadol kalavikumteya mareyolpunya se -*
 54. *ya kereyamba*

III Side.

55. *nirdda (dde) haya satam hitaya vidusham rogabhibhu -*
 56. *tatmanam-arogyaya nram sukhaya suhrdam tu -*
 57. *shtyai gurunam(m) sada rakshayai jinasasanasya bhisha -*
 58. *jam sastra kriya samsayad=ucchedaya cha pa-*
 59. *dmabhus=sahajani sri Vaidyaratnakarah**
 60. *Ayurvedavidam sada patudhiyam ye sastra -*
 61. *karmma krama (krame) prauda (dah) Sri Jagadekamalla -*
 62. *nrpater=yyo sastra param (n) gatas=tesham -*
 63. *samsadi sastra sastra kusala[h] Sri -*
 64. *Vaidyaratnakaro (rah II) jeta -*
 65. *va-nbalaraggalo bu-*
 66. *dhanidhi ssastrena sastre*
 67. *nava**
 68. *yadyatra sastramishan karmma -*
 69. *karoti lokah tvam tu pravetsi naravai -*
 70. *dyakam-Aggalaryyah divram(tivram) titha byadi (byadhi) -*
 71. *da(ta) thepi sukhadaparam² simhsya tasya cha*
 72. *tatha mahaganasya * asakyabyadhe -*
 73. *pi parairbhishagbhirvyadhi prabhede tad-v-*
 74. *pakrame cha tta (ta) m=Aggalaryyam punah-uha*
 75. *daksham niruha daksham kathayanti chitram ||*
 76. *enatanyarodyarpe^{*3} samgraha pariccheda*
 77. *kriya kausaloddama prathita sastra sa -*
 78. *stravishaya pragall(n)yamindurjjita premam^{*4}*

79. *kaymige chakravartti Jayasingam me -*
 80. *cchi kottammahasamanta pratipattiyam*
 81. *jagadolarin=naggalam Gaggalam**

3. Ramachandrapur Inscription of Trailokyamalladeva (1064 A.D.)

The subjoined inscription is from Ramachandrapur village, Narasapur taluk of Medak district. The inscription is in Kannada script and runs over seventy lines. It registers the gift of cash and *sarvaya* as *Devabhoga* and *Ponne gadyapas* for the maintenance of a *basadi* named nNdukulige ya-*basadi* by the king Trailokyamalladeva after washing the feet of Chandra Siddhantadeva, *sishya* of Bhima Chandrabhattaraka of Yapani-*sangha* and Vaviyyurggana. He had camped at Bengi Nadu at Singavikrama, the temporary capital, situated in between the area of the two perennial rivers, Godavari and Krishna. Singa Vikrama is the name of the two kings Jayasimha and Vikramaditya, the two western Chalukyan kings. There is a *basadi* in Bezwada in the Vengi country called the Nadumbi *basadi*, originally established by Ayyana Mahadevi,¹ queen of Kubja Vishnuvardhana. We do not know which is the reference to the present *basadi*. It records the gift of the land in *grama* and cash to the Nadikuligeya *basadi* which is identified with Nadikudi of the same *Maha Nadikudi-Bilinagar* line.

The date of the record is satisfactory and the *Saka* 986 *Krodhi samvatsara*, *Ashadha su. 9*, *Brihaspativara* corresponds to Thursday, 24th June 1064 AD.

Apart from its religious significance, the record is important for political reasons since the Western chalukya presence is found in the heart of Vengi *Nadu*.

The Western Chalukya Someswara I has been referred by his title Trailokyamalladeva. It a troublesome period because Vengi and the Eastern Chalukya Chola relations had stand strained.

Inscriptions dated 1063 AD mention that Vikramaditya in 2nd regnal year of 1063 A.D. attacked Western Calukya at Vengi. This clearly points an attack on Vengi probably at the close of 1062 A.D.

Someswara I retaliated there upon by sending an expedition under Vijayaditya III into the Chola dominions² and advanced at the head of a large army towards Kudala Sangama at the confluence of Thunga and Bhadra rivers in the Mysore country. Thus the attack Vengi was thwarted.

Someswara I further took precautions to safeguard his territories. He stationed a strong army under Jananatha of Dhara, probably a Paramara prince, in his service in the neighbourhood of Bezawada, and sent Vijayaditya in A.D. 1064 to the south with an army to forestall the designs of the enemy.³

The religious teachers mentioned belong to the Nadikuligeya *basadi*. They are Bhima Chandrabhattaraka, his disciple Mauni Candra Siddhantadeva belonging to the Yapeniya *Samgha* of Vaviyurgama.

References

1. *E.H.D. Chalukya*, p. 473
2. *The Chola Lit.*, 318-19.
3. *EHD*.

Text

I Side

1. *Svasti samasta bhu -*
2. *vanasraya Sri*
3. *prithvi vallabha*
4. *Maharajadhi*
5. *Raja paramesva*
6. *ram Paramabhata*
7. *rakam satyasraya ku -*
8. *la tilakam chalukya*
9. *bharanam Srimat Trailo -*
10. *kyamalla devara Vija*
11. *ya rajyam = Uttarotta*
12. *rabhi vriddhi Pravarddhama -*
13. *nam = A chandrarka ta*
14. *rambaram salutta*

II Side

15. *mire tatpada padmo -*
16. *pa jivi samadhiga -*
17. *ta pamchamaha*
18. *sabda maha ma*
19. *ndaleswaram Prata*
20. *pa Mahesvaram ga*
21. *nda narayanam*
22. *saurya martanda*
23. *nudi danti gandana*
24. *hitara vajrana*
25. *vahita dhairyana*
26. *lamtara Bhimam Rana*
27. *ramga Ramam Srima*
28. *dahava ma -*
29. *lla Permanadigal*
30. *Sakavarsha 986*
31. *neya Krodhi samva -*
32. *tsaradashdha*
33. *suddha 9 Briha*
34. *spati varam Bemgi*

35. *nada yaradum*

36. *toreya nadya*

III Side

37. *vana simga vikramada -*
38. *tnelavidinalu ya*
39. *pani samgada vavi*
40. *yurrganada Sri*
41. *mad=Bhima chemdra*
42. *bhattarakara sishya-*
43. *mauni chamdra siddha-*
44. *nta devarige Naduku*
45. *ligeya vasadi -*
46. *ya pratibaddham de*
47. *va bhogam=udyo*
48. *ga Marayam ka*
49. *lgarcchi dhara purva*
50. *ka madi kanka*
51. *di badoraya -*
52. *chakravarttiya*
53. *ya maneya*
54. *magantu kama*
55. *siddham varisha prati -*
56. *sishtaksha tge*
58. *gadyana*

IV Side

59. *Honnam taruva -*
60. *ki maryyada -*
61. *yam tappuda*
62. *pratipalisu*
63. *var ll bahu*
64. *bhirvva sudhada -*
65. *tta rajabhi ssa -*
66. *garadhibhi*
67. *yasya yasya*
68. *yada bhu*
69. *mistasya tasya*
70. *Tada phlam (Tada phlam)*

Jaina Commentaries On Sanskrit Grammar

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Jainacaryas in India have used all languages and literature - ancient ones like Sanskrit, Prakrit, Tamil, Kannada, Telugu and modern languages like Hindi, Gujarati and Marathi to express their views on different core of learning. Thus the works of Jainas have become a very important and essential component, without which Indian philosophy and culture becomes incomplete.

Panini (about 5th Century B.C.) composed the incomparable “*Astadhyayi*” on Sanskrit grammar. It was made comprehensible by commentaries and commentaries on commentaries. In this regard Jain savants contributed so many commentaries of high quality that could start many independent schools among themselves.

Pre-Panini Jaina Sanskrit Grammar

The tradition has that some Jaina Sanskrit grammatical works were prevalent before Panini. *Drastiva*, the 12th part of the *Anga* literature of Jain religion consisted of 24 *Purvas* which were divided into *Prabhrartas*, of which the *sabdaprabhrtas* (*Saddapalu da*) is frequently mentioned.² *Purvas* are said to have been written in Sanskrit. It is said that the *Batyapruvada Purva* had discussed the *Sthana* and *Prayatna* words with their definitions and examples. The *Purvas* traditionally belonged to Parsva time (C. 877 B.C.) and the *Angas* are the collective sermons of Mahavira, and the *Purvas* were included into *Drastivada* which is said to have been lost.

Bopadeva, the author of the *Moghadabodha* mentions some eight *Vaiyakaranas*, Indra, Candra, Kasakrtsna, Apisali, Sakatayana, Panini, Amara and Jainendra.³ Jaina tradition also acknowledges Indra as the first *Vaiyakarana* who composed the *Aindra vyakarana* at the instance of Mahavira.⁴ Kielhorn collected such references and accepted his existence during the period of Mahavira.⁵ Burnell also studied the

Tibetan and Indian sources and wrote a book entitled "On the Aindra School of Sanskrit Grammarians".

Another work of Jainacarya on Sanskrit *Vyakarana* is the *Ksapanaka vyakarana*. As we know, *Ksapanaka* was one of the nine *Ratnas* of the royal court of *Vikramaditya*.⁶ There was one *Mahanyasa* on the *Ksapanaka Vyakarana* as informed by the *Tantrapradipa (Sutra, 4.1.155)*. This work is not traced out. *Pujyapada Devanandi* refers to *Sridatta, Yasobhadra, Bhutavali, Prabhacandra, Siddhasena* and *Samantabhadra* as the *Vaiyakaranas*⁷ whose works are also not available.

Post-Panini Jaina works on Sanskrit Grammar

Jainacarya such as *Jainendra, Sakatayana* and *Hemacandra* who wrote commentaries on the *Astadhyayi* established their own schools. Later commentaries on commentaries were produced by later Jaina grammarians. These works may be classified into seven divisions.

1. Commentaries on the *Paniniya Vyakarana*.
2. Commentaries on the *Katantra Vyakarana*
3. Commentaries on the *Sarasvata Vyakarana*
4. Commentaries on the *Siddhantacandka Vyakarana*
5. *Sakatayana Vyakarana* and its commentaries
6. *Siddhahamacandra Sabdanusasana* and its commentaries,
7. Miscellaneous works and *Jainendra Vyakarana* and its commentaries

1. Commentaries on *paniniya Vyakarana*

i) *Sabdavataranyasa* of *Pujyapad Devanandi* (5th century A.D.) wrote a commentary on the *Astadhyayi* called *Nyasa* or *Sabdavataranyasa* which is extant. The name of the work is mentioned in an inscription found at *Nagar, Shimoga district* in *Karnataka*.

*Nyasam Jainendrasanjnam sekalabudhanutam paniniyaaya bhuyo
Nyasam sabdavataaram manujatanitam vaidyadastram oa krtva.
Yastattvarthasya tikam vyaracoyadiha bhattyasau pujyapadah
Svami bhupalavandyan svaparahitavacah purnadrgbodhavrttin.*

This is supported by the *Dharmapariksa*, the Kannada epic of Vrttavilasa (V.S. 1217) in the colophon: "Bharavi jainendrabhasuram enal oredam paniniyakka tikum".

ii) *Prakriyamanjari* of Vidyasagara Muni on a the *Kasika Vrtti* which has been preserved by Madras and Trivendram Libraries. Its colophon indicates that his teacher's name was Svetagiri and his commentary was based on the *Nyasa* of Pujiyapada Devanandi. The copy starts with ten following verse:

*Vanda munindran munivrдаванд्यान, srimadgurun svetagirin
varisnan.*

*Nyasakaravacah padmanikarodgirnambare, grhnamī
madhuprīto vidyasagd satpadsh*

iii) *Kriyakalapa* of Jinadevasuri on the Dhatus of Paniniya in about 1455 A.D. Its manuscript is kept in L.D. Institute of Indology, Ahmadabad.

iv) *Vyakarana Siddhanta Sudhanidhi* of Visvasvarasuri

Jains Grammar school of Pujiyapada Devanandi

The earliest available work by Pujiyapada Devanandi who composed the *Jinandrabuddhinyasa* is the commentary on the *Kasika vrtti*. His original name was Devanandix, and because of his great intellect he was called *Jinendrabbuddhi* and because the angels worshipped his foot, he was named as Pujiyapada. This is revealed in Srvanabalagola inscription No. 40 (64). This is also supported by an inscription of Mangaraja Kavi (Suka Sam. 1365).⁸

Jainendra Vyakarana consists of 5 chapters, 20 *padas* and 3067 *Sutras*. Devanandi has mentioned his six predecessor grammarians - Bhutabuli, Sridattu, Yasobhadra, Prabhacandra, Siddhasena and Samantabhadra⁹ whose Sanskrit *Vyakarana* texts are not yet traced out.

There are two well-known recensions of the *Jainendra Vyakarana*, i.e. i) Northern or Shorter containing 3063 *Sutras*, and ii) Southern or Longer contains 3695 + 15 *Pratinara Sutras*. The first has been commented upon by Abhaynandi (*Mahavrtti*), Prabhacandra

(*Sabdambhojabhaskara*). Srutanandi (*Pancavastu*), and Mahacandra (*Jainendratika*), and the second the has been commented upon by Somadevasuri (*Sabtarnavacandrika*) and Gunanandi (*Jainendraprakriya*). Both these recensions differ in terms of Prabhacandra (*Sabdambhojabhaskara*). Srutanandi (*Pancavastu*), and Mahacandra (*Jainendratika*), and the second has been commented upon by Somadevasuri (*Sabtarnavacandrika*) and Gunanandi (*Jainendraprakriya*). Both these recensions, differ in terms of *Pratiharas*, technical terms, arrangement and working of the rules. However scholars are divided on the original reconson. Kielhorn and Nathuram Premi are of the view that northern recension is original, and Shrilal Jain and K.B. Pathak are of the view that the southern recension is original.

Innovations of the Jainendra Vyakarana

It is divided into five chapters in addition to *Dhatupatha*, *Canapath*, *Unadi* and *Linganusasana*. The first two are somehow available but the last two are extant. A few mote *Vyakarana* texts like *Vartikapatna*, *Paribhasapatna* and *Sikhsasutra* must have also been written by Devanandi. He had utilized Panini and Candra *Vyakaranas* for his work. The work was briefly compared with the *Astadhyayi*.

1. *The JV. starts with the sutra "Siddhiranakantai", 1.1.1 which indicates his favourable religion "Jinism" which he belongs to.*
2. *Panini favours the Vyakarana leaning to "Edasesa" whereas Pujyapada makes it Anekasesa (1.1.99).*
3. *JV. carries more abridgedness in Sanjnas in comparision to Panini.*
4. *JV. inserts the Paniniya Ganapatha to a great extent.*
5. *JV. includas now forms accepted by Katyayana and Putanjali.*
6. *Abridgeness in sutras is found more in JV.*
7. *More or less JV. followed Panini, but added some more sutras.*
8. *Sometimes JV. splits the Panini Sutra into two or more.*

9. *JV.* abridges two *sutras* of Panini into one.
10. Devanandi left out those *sutras* of Panini which are connected with *Svara* and Vedic *Prayogas*. However, he accepted the Vedic words such as *Anayya*, *Sumyya*, *Paricayya*, *Upacayya* (2.1.104-5), *Gravastu* (2.2.150).
11. Devanandi accepts the definitions of pre-Panini grammarians mentioned in the *Vartikas*.
12. Panini keeps the eight chapters whereas the *JV.* has only five.

Commentaries on the Jainendra Vyakarana

The two recensions of *JV* are commented upon by grammarians Abhayanandi, Prabhacandra, Srutakirti and Mahandra.

Mahavrtti of Abhayanandi (9th Century A.D.). It is the oldest and most exhaustive one amongst all the commentaries. Its main characteristics are:

1. It is written in about 12000 verses *pramana*.
2. It consists of *Sikhsasutras* (*Sutra*, 1, 1.2).
3. It assists in comprehending the *Unadisutras* of the *JV.*
4. It inserts the names of Jaina *Tirthankaras*, *Acaryas* and other great men (*Sutra* 1.4.15); 1.4.16; 1.4.20; 1.4.20; 2.1.9; 1.3.10; 1.3.5.
5. *Mahavrtti* also refers to certain important historical events. (1.4.4.) which may be related to Mahendravarman, Narasimhavarman etc. (8th Century A.D.) who may be connected with Manander.

Sabdambhu Jabhaskaranyasa of Prabhacandra in about 10,000 . verse *pramana*. Its manuscripts are preserved by Sarasvati Bhavan, Bombay. This *Nyasa* appears to be more exhaustive than even the *Mahavrtti*. Prabhacandra belongs to the period of Bhojadeva and Jayasimhadeva (10-11th A.D.) and his *Nyas* may have been written between 980 and 1065 A.D. as indicated by his own *Granthas*¹¹ and

*some other inscriptions.*¹² He himself remembers *Pujyapada* and *Akalanka* and then starts the *Nyas*.

Pancavastu of *Srutakirti* is appreciated as “*Vaiyakarana Bhaskara*” in the *Gurvavali* of *Nandisingha* Kannada poet *Aggala* remembers his as a teacher in the *Candraprabhacarita* which was completed in V.S. 1146 and if *Srutakirti* and *Srutakirti Traividya* are identical, then the *Pancavastu* must have been written after the *Abhayanandi's Mahavrtti* (12th c. A.D.). Its MSS. are kept in the *Bhandarkara Oriental Research Institute, Poona*. It contains about 3300 verses.

Laghujainandra of *Mahacandra* is written on the basis of the *Mahavrtti*. Its MSS. are available in the *Digambara Jain Mandir, Ankaleshvar (Bharonch), Digambar Jain Mandir Paratapagara* and *Government Oriental Manuscript Library, Madras*.

Vyakarana school of Sakatayana of Palyakirti

Sakatayana had been a very popular name since inception in the history of *Sanskrit grammar*. He has been mentioned in the *Astadhyayi* (3.4.11); 8.6.18; *Bopadava* also counts him as one of the eight *Vaiyakaranas*. Then *Burnell* studied further and remarked that *Sakatayana Grammar* is a comparatively modern redaction of an old treatise affected under *Jain influences* not much earlier than the 12th century A.D. *Kielhorn* refuted the identity of the old and modern *Sakatayana* and expressed his impression with comparative approach that *Sakatayana Vyakarana* is younger than the *Mahabhasya, Kasikavrtti* and the grammar of *Candra*. He then decided that the *Amoghavrtti* was composed between *Saka 730* (814/5 - 867/8, A.D.), his was supported by *Pathak* with the help of the *Amoghavarso ratin*. *Sakatayana* was contemporaneous with *Amoghavrtti 1* (c. 814-877 A.D.), the *Rashtrakuta royal patron of Jaina literature*.¹³

Some innovations of the *Sakatayana Vyakarana*

1. *Sakatayana grammar "Sabdanusasana"* along with its commentary is divided into four chapters. Each of them contains four *padas* with the *Sutras*,

2. He gives no rules on accents. He also omits every reference to the language of the Veda.
3. He discusses nine types of *sutras*
4. In comparison with Panini's terminology, Sakatayana can be divided into three groups.
5. It appears that Sakatayana employs different terms belonging to different systems of grammar such as Panini, Candra and Jainendra.
6. He accepted the following 10 *Upakaras*

Some of the innovations of the *Amoghavrtta* may be enumerated as follows:

1. It contains everything except *Ganapatha*, *Dhatupatna*, *Linganusasna* and *Unadi*.
3. It does not possess the *Unadi Prakarana*, which is found in the *Brhadavrtti*.
4. *Amoghavrtti* enumerated all the Ganas except the *Edhadigana*.
5. It follows more or less the *Kasika*.

Sakatayana informs in the *Sutra* 2.4.182 that Pre-Panini grammarian Apasala's *Vyakarna* was divided into eight chapters.

Katantra Vyakarana and its commentaries

It has been vary popular among the Jainas. it is more conducive to the beginners of Sanskrit learning. There is no independent *Prakarana* for *Sanjhas* and *Pratyaharas*. The tenses are named by *Vartamana*, *Paroksa*, *Saptami*, *Pancami*, *Hyastani*, *Aghatani*, *Asin*, *Svastani*, *Bhavisyanti* and *Kriyatipatti*. The work commences with the *Sutra* "Siddho varna samamnayan" which indicates the eternity of the words. Therefore Sarvavarman appears to be a Jaina which is also supported by Bhavasena Traividya. It was written during the Satavahana period or even earlier.

The commentaries on the Katantra Vyakarana

The commentaries of Jainacaryas on the *Katantra Vyakarana* are mostly unpublished. The oldest commentary on the *Katantra* is of

Durgasinha called *Katantravrtti*. The following Jaina commentaries are available:

1. *Kalapadipika* of Gautama Pandita on *Katantravrtti* of Durgasimha. The commentator refers to *Vyaghrabhuti*, Vidyananda; Vardhamana (Patra 42 A). The MSS. is kept in the Sindhiya Pracyavidya Sodhapratisthana, Ujjain.
2. *Katantradipakah* of Muni Harsa, the disciple of Munisvarasuri.
3. *Katantramantraprakasa* of Srikarmadhara which is preserved at Rajakiya Pracy-Vidya Pratisthana, Alwar.
4. *Katantrarupamala* of Bhavasena Traividya. The author has interpreted the kalapaka and Kumara, the names given to the *Kutantramala* in somewhat different way. The work has been published by Jaina Siddhanta Bhavan, Arrah.
5. *Katantravibhramavacurni* of Caritrasimha, disciple of Matibhadaragani. It was commented on by Ksemendra and Mandana. Both these commentaries are yet to be traced out. The work is published in 1927 from Indore.
6. *Katantravibhramavacurni* of Gopalacarya (V.S. 1765) preserved in Jodhapur, Bikaner, Ahmedabad and other places.
7. *Katantravistara* of Vardhamana (V.S. 1458)
8. *Katantravrttipanjika* of Trilocanadasa The work is published in Bengali script. It is commented on by Trivikrama (*Udyota*), Manikantabhattacarya (*Trilocanacandraika*), Sitanatha Siddhantavagisa (*Sanjivani*), and Pitambaravidyabhusana (*Patrika*).
9. *Katantravrttipanjika Pradipa* of Desala (V.S. 1465) preserved in the Rajasthan Pracyavidya Pratisthana, Jodhpur. It contains 283 *Patras*.
10. *Katantrapanjikodyota* of Trivikrama, the disciple of Vardhamanasuri (Sam. 1221), preserved in the Sanghabhandara Patan.
11. *Katanrottaram* of Vijayananda or Vidyananda.

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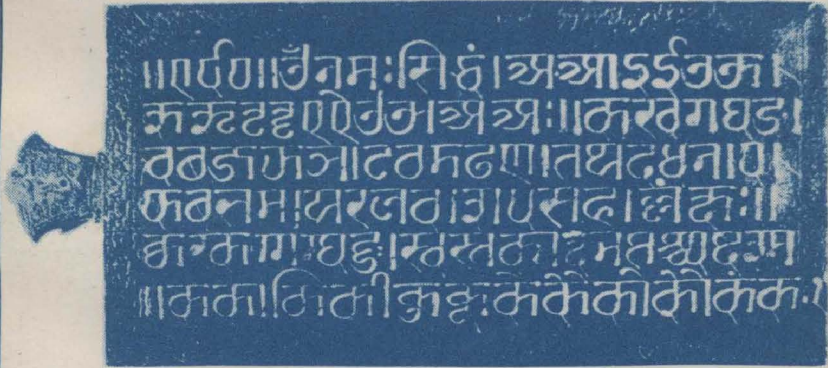
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3. *Indrascandrah kalakrtanepidal enkatayansh.*
Paninyamarajainendrah joyantyastav oa debdikah Dhatupatha
4. *Yadindraya jinendrana kaumara'pi nirupitam*
Aindram jainendramiti tatprahuh sabdanusasanam
It seems that Jainendra is replaced by Sri Aindra, viz. - *Bhagawata ca vyakaranam abhyadhayi. Tadavayavah kscana upadhyayana grhitah, tatasca Aindra vyakaranam sanjatam., Avasyakasutra Vrtti of Haribhadra*, p. 182
Idam bhagavatendraya proktam sabdanusasanam.
Upadhyayana tsoohrutva lokasvaindramitiritam. Yogasastra of Hemoandra, 1.58
5. *Indian Antiquary*, Vol. 10, p. 251
6. *Ksapanako marasinhasaku vetalabhstta-ghatakurpura-kalidasah.*
Kyato varahamihiro nrpatah sabhayam retnani vai vararucirnavi vikramasya.
Jyotirvidabharana of Kalidasa.
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8. *Sripujyapadadhrtadharmarajyastatah suradhishvarapujyapadah.*
Yadiyavaidusyagunanidanim vadanti sastrani tadudhrtani.
Dhrtavisvabuddhirayamatra yogibhinkrtakrtiyabhavamanubibhraduccakah.
Jinavad babhuva yadnangacapakrt as jinendrabuddhiriti sadhuvarnitah. 15-16.
9. *Rad bhutabulah*, 5.4.83; *Gune Sridattastriyam*, 1.4.34; *Krvrsimrjam yasobhadrasya*, 2.1.99; *Ratreh krtih prabhacandrasya*, 4.3.180; *vettah Siddhasenaya*, 5.1.7; *Catustayam Samantabhadrasya*, 5.4.140.
10. MSS. are preserved by the Bhandarkar R. Insti, Poona, Syadvada Maha. Varanasi.
11. This Prabhacandra is the writer of *Pramayakamalamartanda* and *Nyayakumudacandra*, see, the introduction to *Pramayakamalamartanda*, p. 67
12. *Silalekha Sangraha*, Vo. 1., P. 110
13. Pathak, K.B., *Indian Antiquary*, Vo. 12, 1883, P. 181

USING RELIGION AS A TEACHING AID

Language teaching has always been regarded as a tough job. Realizing thus, Jain ancestors have devised ingenious teaching aids: alphabet letters to the lisping child. One such device uses verse from the sacred *Nammokkara Mantra*.

The slate in the picture is 150 years old. It was discovered in Rajasthan, India. It is a slate with the words 'Om Namah Siddham' followed by the letters of the Prakrit alphabet in their syllabic and non-syllabic forms inscribed. It is indeed a novel teaching and meant to introduce the young minds to the mysteries of both religion and learning.



*Om namah Siddham | a aa i ii u uu |
 Ru ruu lru e ai o au am ah | K kha ga gha anga |
 Cha chha ga gha yan | Ta tha da dha ana | Ta tha da dha napa |
 Pha ba bha ma | ya ra la va sh shh-sa ha | Ksha gna |
 Ka kha ga gha anga | Ka kKaa ki kii kru kruu kruu |
 Ke kai ko kou kam kah |*

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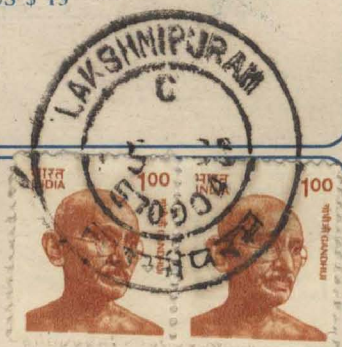
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