

The Rāmāyana of Vālmīki and the Jaina Purāṇas

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I

Although there is no sanction for the Brāhmanical way of life in Jainism, the epics nevertheless exert considerable influence on ideas and messages, legends and myths and moral of Jaina mythology. A study of the early texts of Jainism would show that the epics occupied a prominent position among the Jains during the period of the redaction of the Jaina canons. They served them not only as guides in mundane affairs but also as perennial sources of inspiration on ethical and spiritual planes. This resulted in the influx of a number of non-Jaina customs and practices into the Jaina society. The popular appeal of these elements was so great that the Jaina savants had to formally sanction them towards the end of the first millennium A.D.¹ In fact, the epics exerted such a tremendous influence on the minds of the adherents of the faith that it became difficult for the Jaina preachers to win them over, to pure Jainism. They found the epics more inspiring than the Jaina works,² which is confirmed by the fact that the first Jaina Purāṇa, by such a staunch advocate of Jainism as Vimalasūri, relates to the life-story of Rāma, and the Jaina versions of Rāma-biography, by far, outnumber the Purāṇic works on any individual Śalākāpuruṣa.³

The influence of the epics has been so great with the protagonists of the Jaina faith that they, directly or indirectly, recognised it “by way of reactions shown against these works in the introductory portions of their Purāṇas”.⁴ A close analysis of the reactions of the Jaina authors would make it clear that the Jaina Purāṇas have been considerably enriched by the ideas and plots taken from the epics. The circumstances leading to the borrowing of various ideas and themes by the Jaina authors may be explained by the fact that the majority of the Jains were converts from the Brāhmanical faith, brought up in the Brāhmanical epic-Purāṇic environment,⁵ which is further testified by the elaborate *Dīkṣānvayakriyās* to be performed by the converts before they were received into the Jaina faith. Infact, an impartial analysis of the Jaina customs and manners, beliefs and superstitions would clearly prove that they were chiefly moulded by the ideals set forth by the two great epics.⁶ Difference in their religious practices resulting from the change of faith made

1. *Yāśastilaka*, BK. VIII, Sec. 34 ; K.K. Handiqui, *Yāśastilaka and Indian Culture*, p. 332.
2. Cf. Ayodhya Prasad Goyaleya, *Rāma and Mahāvīra in Śrī Mahāvīra Comm. Vol.*, Vol. I (1948-49).
3. V.M. Kulakarni, Introduction to *Paūmacariya* (PTS ed.), Canto. II, pp. 5-7.
4. S.D. Jha, *Aspects of Brahmanical Influence on the Jaina Mythology*, p. 15 ; Also see *Paūmacariyā*, Canto. II, 105-117 ; *Padmacarita*, Parva 2, verses 230-35 ; *JVH.*, 45. 150-57 ; *SPC*, 1-10, 1-9 ; *PMP*, LXIX, 3. 3-13.
5. *Mahāpurāṇa*, 39. 1-80.
6. R.C. Majumdar, *The Age of Imperial Unity*, p. 252.

no significant change in their age-old mental frame, and for centuries the epics remained their principal guides which served as a suitable outlet for their emotions and aspirations. This necessitated incorporation of some myths and legends of universal appeal in their corpus, though in somewhat Jainised way.¹

It was probably this state of affairs that led to the inclusion of the *Rāmāyaṇa* and the *Mahābhārata* in the Jaina curriculum of education before the compilation of the Jaina canons.² In the *Anuyogadvāra* the recitation of the two epics is referred to as a compulsory rite to be performed without fail.³ But, the introduction of “that hybrid education produced a reaction which was not conducive to the progress and popularity of the faith, for it began to dampen people’s conviction in the Jaina religion in which, the lay adherents could not find any scope for the realisation of their ideals.”⁴

A close examination of the methods by the Jaina thinkers to counteract the ascendancy of the epics and “to ensure the unswerving adherence of the lay to the faith”,⁵ would show that the Jaina authors adopted the very method of the great epics—the *Rāmāyaṇa* and the *Mahābhārata* which in the beginning they had condemned. The same epic ideas and plots, under the garb of Jainism were reproduced by the Jaina authors, showing clearly that they endeavoured “to provide the common people with some such documents as could serve as suitable substitutes for the Brāhmaṇical epics and Purāṇas”.⁶ Thus, they utilised the epic-Purāṇic tradition in their own pantheon with necessary modifications with the result that almost all the epic-Purāṇic gods and goddesses, Gandharvas and Yakṣas and a host of other mythical figures as well as myths and legends connected with them were fully assimilated in the Jaina religious beliefs and the Purāṇas.⁷ The nature and contents of the Jaina *Caritas* and *Purāṇas* as well as the tone and technique are strikingly similar to those of the epics. “It has been rightly said that with the exception of the *Purāṇas* written in *Prākṛta* and *Apabhṛaṃśa*, all the *Purāṇas* are composed mainly in *anuṣṭubha* metre—a favourite metre of the epics—with occasional introduction of later *Kāvya* diction.”⁸

II

Coming to the *Rāmāyaṇa*, we find that Vimalasūri’s *Paūmacariya* (c.100 A.D.) is the earliest existant non-canonical literary Śvetāmbara work written, according to the poet himself, 530 years after the emancipation (siddhi) of Lord Mahāvīra. This Jaina Purāṇa narrates the story of the *Vālmiki-Rāmāyaṇa* though “in a Jainised way”.⁹ As regards the details there are many points of difference, nevertheless the general run of the narrative makes no significant departure from the traditional accounts of Rāma’s exploits. A study of this work, in between the lines, would show that even where changes have been introduced, the similarities are really “far more striking than the differences”.¹⁰ The introductory portion of this Jaina

1. S.D. Jha, *op cit.*, p. 16 ; Also cf. *Uttarādhyāyanasūtra* which is replete with such references.
2. Cf. *Anuyogadvāra*, Su. 25.
3. J.C. Jain, *Life in Ancient India as depicted in the Jain Canons*, p. 171.
4. S.D. Jha, *op cit.*, p. 16.
5. *Ibid*, p. 16.
6. S.D. Jha, *op cit.*, pp. 16-17.
7. *Ibid.*, p. 17.
8. *Ibid*, p. 17.
9. V.M. Kulkarni, *Paūmacariya*, Intro. pp. 5-6 ; “The Origin and Development of the Rāma-Story in Jaina Literature” in *Journal of the Oriental Institute*, Vol. IX, No. 2.
10. S.D. Jha, *op cit.*, p. 18.

Purāṇa is quite interesting as it shows how the Jaina authors reacted against the *Rāmāyaṇa* of Vālmiki despite the fact that they have drawn heavily from the great Indian epic.¹

This celebrated poem of Vimalasūri is also known as *Rāghavacaritam*. A study of a few verses of the second chapter of this work marks out clearly his attitude towards the Brāhmaṇical Rāma-story, represented by Vālmiki. The work undoubtedly shows Vimala's deep familiarity the original *Rāmāyaṇa* of Vālmiki to which he has referred by name, and has also mentioned events, "described in the original version, using almost the same language"² His description of Kumbhakaraṇa and his undisturbed sleep for six months is on the same pattern as we have in the *Vālmiki Rāmāyaṇa*.³ But, as a devout Jaina and a firm believer in the doctrine of non-violence he is not prepared to believe that the demons (Rākṣasas) of Laṅkā consumed animal flesh. He calls these Rākṣasas as Vidyādhara, "though sometimes he forgetfully calls them also Rākṣasas"⁴ who are throughout his work portrayed as staunch Jainas. Although he writes the story of Padma (Rāma), he actually eulogises, in the first half of his story, Rāvaṇa who "like Naravāhanadatta, appears in this poem as perfect knight-errant. As a matter of fact, the ghost of Naravāhanadatta looms large in all the literary works beginning from Vimalasūri down to Hemacandra."⁵

Vimala not only shows his full acquaintance with the events narrated in the Sanskrit *Rāmāyaṇa*, he was also thoroughly conversant with its language. Although he criticises the earlier poets by contemptuously calling them *Kukavi* (bad poets), *mūḍhaḥ* (fools), he actually follows in their footsteps and freely borrows phrases and expressions of the original *Rāmāyaṇa*. Moreover, while telling the story of Rāma and Rāvaṇa he also brings in something about different Jaina tīrthaṅkaras and other interesting details, obviously a product of his own imagination.⁶

A comparative study of the Sanskrit *Rāmāyaṇa* and the Prākṛta poem of Vimala leaves us in no doubt that the latter, (1st century A.D.), has deliberately followed the original Rāma-story although he has shown his Jaina bias here and there.⁷ However, the work of Vimalasūri forms the foundation on which later Jaina writers such as Raviṣeṇa, Svayambhū and others "built lofty edifices".

The *Vasudevahīṇḍī* is another non-canonical Śvetāmbara text written by Saṅghadāsagaṇi Vācaka and Dharmasenagaṇi in the Gupta period. It is probably the earliest imitation of the famous *Bṛhatkathā* written by Guṇāḍhya in the Pāṣāṇi language in the time of the Sātavāhanas. The story of Rāma, as given in this text, is almost entirely taken from the original *Rāmāyaṇa* though, like the *Padmacarita* we come across deviations in respect of certain characters such as Lakṣmaṇa, not Rāma, killing Rāvaṇa. Similarly, a perusal of Haribhadra's *Samarāic-chakrahā* leads us to conclude that his only purpose was to ridicule the stories of the Hindu epics and Purāṇas.⁸

The second great work belonging to this category, in chronological order, is the *Padmacarita* or

1. *Paṭmacarita*, 2. 107-117 ; 3. 8-16.
2. A.K. Chatterjee, *A Comprehensive History of Jainism*, p. 274.
3. *VR.* VI. 60. 27-63 & VI. 61.28.
4. *Rāghavacaritam*, 2.105 ; 7.92 ; A.K. Chatterji, *op cit.*, p. 275 ; For details see Hiralal Jain, *Bhāratiya Sanskriti men Jainadharma Kā Yogadāna*, pp. 130-134, 153.
5. A.K. Chatterjee, *op cit.*, p. 275.
6. For other details see *Ibid.*, pp. 274-77.
7. For details see *Ibid.*, p. 278 ; Nathuram Premi, *Jaina Sāhitya aur Itihāsa* (Hindi), Bombay, 1956, pp. 87-101 ; Jagadish Chandra Jain, *Prākṛta Sāhitya Kā Itihāsa*, p. 527ff.
8. For other details see Jagadish Chandra Jain, *Prākṛta Sāhitya Kā Itihāsa* (Hindi), Varanasi, 1961, pp. 390 ff.

Padma-Purāṇa (A. D. 678) of Raviṣeṇa,¹ which is a faithful Sanskrit version of the Prākṛta *Paūmacariya* of Vimalasūri. However, the interesting point to take note of in this connection is that Raviṣeṇa imitates Vimalasūri wholesale but makes no acknowledgement of his indebtedness to the latter anywhere, probably because the former was a staunch Digambara, and the latter a devout Śvetāmbara. The introductory chapter of this work also betrays the same critical attitude² towards the *Rāmāyaṇa* of Vālmiki as in the *Paūmacariya*. It has been rightly suggested that “the way, in which the reflection is found, is an obvious evidence of the author’s anxiety for minimising the fame and popularity of the Vālmiki *Rāmāyaṇa* among the Jaina lay. This undoubtedly proves that the *Rāmāyaṇa* was fairly popular and accurately known and widely studied among the Jainas during this period. As regards the accounts of the families of Rāma and Rāvaṇa the Jainas had no well-established tradition howsoever to fall back upon. Vimalasūri himself says that the Rāma-story existed in the form of a list of names and was handed down from teacher to his pupil in regular succession.³ The Jaina authors although claim a very old tradition for their legendary narratives, yet there seems to have been an earnest desire on their part to invest their versions with an element of antiquity and authenticity with a view to proving an ancient tradition of the Rāma-story in Jaina mythology.

It seems that before the advent of Raviṣeṇa on the literary scene, there flourished one Kīrtidhara who attempted to translate the Prākṛta *Kāvya* of Vimala, but the popularity of Raviṣeṇa’s work completely overshadowed the poem of Kīrtidhara which was almost forgotten in subsequent years. The *Padma-Purāṇa* or *Padmacarita* is not a mere translation, it is a brilliant piece of poetical fervour, and the description of war-preparations and love-scenes remind us of Bāṇa’s style which seems to have inspired all his writings.

The *Rāghava-Pāṇḍavīya* or *Dvīsandhāna*, an epic in eighteen cantos, was composed by the well-known Dhananjaya about whose personal life we know nothing except that his father was one Vāsudeva and his mother one Śrīdevī. This work has been highly spoken of by many eminent poets including Rājaśekhara. The theme of this work is based on the two Hindu epics—The *Rāmāyaṇa* and *Mahābhārata* and “unlike most Jaina works the characters are not represented as embracing the religion of the Jinās”.⁴ Dhananjaya was inspired by the writings of the great Sanskrit poets such as Kālidāsa, Bhāravi and Māgha, and he in turn inspired the later Jaina poets and philosophers from 800 A. D. which is evident from a study of their works.

The *Harivāṃśa Purāṇa* of Jinasena (A. D. 783) is another great work in this field and is considered to be the earliest known Jaina version of the Brāhmaṇical *Harivāṃśa*. It is true, Jinasena has introduced many changes as regards the detailed description of the exploits of the members of the Hari-dynasty, nevertheless the main theme does not in the least betray any departure from the original account given by Vālmiki in his *Rāmāyaṇa*. This is particularly true of the gnomic-didactic and descriptive passages containing both idealogical and phraseological parallelisms : for instance, verse 77 of the eighth *parvan* of the *Ādi-Purāṇa*⁵ of Jinasena which describes the utter impermanence of the worldly objects is somewhat akin to

1. R. C. Majumdar (ed.), *The Age of the Imperial Guptas*, p. 292.

2. *Padmacarita*, 3.17-27 ; 8.146-49.

3. *Paūmacariya* :

नामावलियनिबद्धं आयरिय परंपरागयं सव्वं ।
बोच्छामि पउमचरियं अहाणुपुव्विं समासेण ॥

4. A. K. Chatterjee, *op. cit.*, p. 303.

5. *Ādi-Purāṇa*, 8.77 :

सुखं दुःखानुबन्धीदं सदा सनिधनं धनम् ।
संयोगा विप्रयोगान्ता विषदन्ताश्च सम्पदः ॥

the one, found in the *Vālmiki-Rāmāyaṇa*.¹ When Jināsena describes poetically the autumnal moon-lit night, the influence of Vālmiki can be clearly discerned. Like Vālmiki he also conceives “the starry night with the brilliantly shining moon as a lake abounding in lilies and occupied by a swan”.² In fact, the description of the autumn by Jināsena is “an ingenious imitation of the *VR* which has given the former not only a powerful vocabulary of literary terms but also whetted his imaginative brain for the graphic description of several situations”.³ The pen-sketch presented by Jināsena of the autumnal bellowing of the excited bulls—enraged at the sight of the counterparts and ready for fight, “with reddened eyes, and scratching ground with their hoofs” is almost similar to the one given by Vālmiki in his *Rāmāyaṇa*.⁴ In other words, if we make a close and careful comparative study of all the Jaina *Purāṇas* on the one hand and the *Rāmāyaṇa* on the other, we shall come across several cases of verbal agreement between them.⁵ Besides the Hari-dynasty, Jināsena, while describing the exploits of Vāsudeva, shows his “ingenuity in inventing new situations by blending together the materials borrowed from the *Vasudevahindī* and the *Bṛhatkathā*”.⁶

Guṇabhadra, like his great preceptor Jināsena, was also an accomplished poet who had composed the last portion of his teacher's great work, the *Ādipurāṇa* and the whole of the *Uttara Purāṇa*.⁷ But, he has also deliberately distorted the story of Vālmiki as given in chapters 67-68 of his work which depicts Daśaratha, like the *Daśaratha Jātaka*, as king of Vārāṇasī, Sītā as daughter of Rāvaṇa and Mandodarī, one Subālā as Rāma's mother, and Lakṣmaṇa as son of Kekayī. This story of Guṇabhadra follows closely

1. *VR*. II. 105.16 :

सर्वे क्षयान्ता निचयाः पतनान्ता समुच्छ्रयाः ।
संयोगा-विप्रयोगान्ता मरणान्तं च जीवितम् ॥

2. Cf. the following two verses :

तारकाकुमुदाकीर्णं नभः सरसि निर्मले ।
हंसायते स्म शीतांशुविक्षिप्तकरपक्षतिः ॥

(*Ādi-Purāṇa*, 26.27).

सुप्तैकहंसं कुमुदरूपेतं महाहृदस्थं सलिलं विभाति ।
चनैविमुक्ते निशिपूर्णचन्द्रं तारागणाकीर्णमिवान्तरिक्षम् ॥

(*Rām. Kiṣk.* 30.48).

3. S. D. Jha, *op. cit.*, p. 4.

4. Cf. the following verses :

दर्पोद्धुराः खुरोत्खातभुवः ताम्रीकृतक्षणाः ।
वृषाः प्रतिवृषालोककुपिताः प्रतिसस्वनुः ॥

(*Mahāpurāṇa* of Ādiṣeṇa, 26.42).

शरद्गुणाप्यायितरूपशोभाः प्रहर्षिताः पांसुसमुक्षिताङ्गाः ।
मदोत्कटाः सम्प्रति युद्धलब्धा वृषा गवां मध्यगता नदन्ति ॥

(*Rām-Kiṣki*, 30.38). Also cf. *Rām. Kiṣk.* 30.47 ff and *Mahāpurāṇa* 26.35 ff.

5. Cf. the following :

न च संकुचितः पन्था येन वाली हतो गतः ।
समये तिष्ठ सुग्रीव मा बालिपथमन्वगाः ॥

(*Rām.* IV. 30.81).

मा साहसगतेमगिं रामः संकुचितो न सः ॥

(*Triṣaṣṭiśalākāpuruṣacarita* of Hemacandra, 7.6. 189 b.).

6. S. D. Jha, *op. cit.*, p. 19.

7. Edited published : Bharatiya Jñānapīṭha, Varanasi, 1954. An earlier edition of this work was published from Indore in V. S. 1975.

the story told in the *Adbhuta-Rāmāyaṇa*. Similarly he has brought in many changes while treating the story of the *Mahābhārata*. But, unlike other Jaina poets, Guṇabhadra has the frankness and sincerity to advise his readers to consult the original text for details.¹

The *Dhūrtākhyāna*² of Haribhadra is an interesting composition containing five *ākhyānas* or stories which are full of satirical remarks on the various characters in the *Rāmāyaṇa*, *Mahābhārata* and *Purāṇas*, true to the Jaina tradition of ridiculing the Hindu epics.

Svayambhū's *Paūmacarīa*³ (C. 700-900 A. D.)⁴ is the third known work on the life-story of Rāma. Written in *aprabhāṃśa*, the work follows Vālmīki more closely than those of his predecessors, and like Vālmīki he has also divided his work into five books, called *Kāṇḍas* which, with the exception of the first *Kāṇḍa*, bear the same names as in the *Vālmīki-Rāmāyaṇa*. As to the nomenclature of the first *Kāṇḍa* it has been rightly suggested that the author has, like the earlier Jaina *Purāṇakāras*, followed the novel tradition of absolving the *Rākṣasas* of the *Vālmīki-Rāmāyaṇa* from their abominable *Rākṣasa*-hood by portraying them as the off-springs of the Vidyādhara race. As the first book deals with the origin of the Vidyādharas, it has been styled as *Vidyādhara-kāṇḍa*. The five *Kāṇḍas* as named by Svayambhū are as follows :

- (i) *Vijāhara-kāṇḍa* (*Vidyādhara-kāṇḍa*).
- (ii) *Ujjhā-kāṇḍa* (*Ayodhyā-kāṇḍa*).
- (iii) *Sundora-kāṇḍa* (*Sundara-kāṇḍa*).
- (iv) *Jujjha-kāṇḍa* (*Yuddha-kāṇḍa*).
- (v) *Uttara-kāṇḍa* (*Uttara-kāṇḍa*).

Except in the first *Kāṇḍa*, there is no remarkable difference in details so far as other *Kāṇḍas* are concerned. The spirit of the age, which accepted one Supreme Soul of the universe, the Highest Reality (*Parātpara*), effected emotional integrity among the various sects of Hinduism, and this trend also seems to have influenced Svayambhū to a large extent. Inspired by the idea of essential unity among the divergent god-concepts, he applies to the Jinas all the popular names and epithets of the gods such as Nārāyaṇa, Dinakara, Śiva, Varuṇa, Hari, Brahmā, Hara, Buddha etc., and these have been used to suggest one Absolute Reality, *albeit* in the form of the *Jina*.⁵

The *Mahāpurāṇa* of Puṣpadanta (950-965 A.D.),⁶ also known as *Triṣaṣṭimahāpuruṣaguṇālankāra*⁷ is a voluminous book written in *aprabhāṃśa* and follows closely the *Mahāpurāṇa* of Jinasena-Guṇabhadra. As the title shows, the book deals with the life-stories of all the sixty-three great men of Jaina mythology, but the most remarkable thing about the author is that Puṣpadanta, unlike his predecessors, does not criticise Vyāsa : on the other hand, he shows high regards for his reputed literary achievements and his list enumerates the works of Patañjali as well as the *Itihāsa-Purāṇas*, Bhāravi, Bhāsa, Vyāsa, Kālidāsa, Caturmukha, Svayambhū, Harṣa, Droṇa, Bāṇa⁸ and others whose thorough study is unavoidably indispensable for one who

1. *Uttara-Purāṇa*, 25.115. For other details see A. K. Chatterjee, "The Bharata Tradition in Jaina Literature, in *JAIH*, Vol. VII, p. 159 ff.
2. Jagadish Chandra Jain, *Prākṛta Sāhitya Kā Itihāsa*, p. 412 ff.
3. Critically edited by H. C. Bhayani and published by Bhāratiya Vidyā Bhavan, Bombay.
4. *Ibid*, Intro. pp. 7-9.
5. S.D. Jha, *op. cit.*, p. 27.
6. P.L. Vaidya (ed). *Mahāpurāṇa*, Intro. pp. XXXI-XXXV.
7. Ed. P.L. Vaidya and pub. by Manikchand Digambara Jainagranthamala, Bombay.
8. *Mahāpurāṇa* of Puṣpadanta, 1.9.3-5.

wants to become a good poet. This shows that Puṣpadanta must have been quite conversant with the works of these great authors. "However the sense of spontaneous acknowledgement of Vyāsa's importance later gives way to sectarian prejudices against the immortal poet",¹ as Puṣpadanta, in the introductory part of his version of the Rāma-Story, betrays the same reaction as is found in the works of other Jaina authors. Surprisingly all his praise for Vyāsa turns into hatred for him and, along with Vyāsa, Vālmiki also becomes his principal target of attack "for deluding people with their (false) teachings".² But, all the popular Epic-Purāṇic names and epithets of the Brāhmanical trio given by Jinasena to the first *Jina* further shows how greatly he was influenced by the Indian classics in general and the *Rāmāyaṇa* in particular.

But, Śīlāṅka, author of the first known Śvetāmbara Purāṇa³ (868 A.D.), entitled *Caūppannamahāpurīṣacariya*, makes a pleasant departure from his great predecessors in this respect. He does not criticise either Vālmiki or Vyāsa, and shows high regards for the *Mahābhārata* to which he alludes as the *Bhāratakathā*.⁴ While telling his Rāma-story, he follows Vālmiki more closely than his Jaina predecessors.⁵ Hemacandra has in most cases hinged together different tales of the epic-origin to suit the taste of the faithfuls. Some of the epic and Purāṇic episodes have been interspersed with the purpose of illustrating some points and a few others, mentioned with a view to lending "charm and colour to the contextual description."

In the twelfth century Hastimalla wrote four plays such as *Vikrānta-Kaurava*, *Subhadrā-Maithilīkalyāṇa* and *Añjanā-Pavanāñjaya*. The first two are based on the themes from the *Mahābhārata* and the last two on the *Rāmāyaṇa* of Vālmiki. The narrative and characters as depicted in this work are modelled on the same pattern as in Guṇabhadra's *Uttara-Purāṇa*, and as such need no detailed mention.

However, we shall be badly mistaken if we believe that this influence was one-sided. As we know, various faiths developed side by side and derived the sap of life from the same sections of people, who also professed the same cult and creed. It is, therefore, natural to expect these religious faiths exercising mutual influences in the field of religion and ethics. In the present study we have simply tried to discuss mainly those elements which were either unknown to, or neglected or even ridiculed by the compilers of the Jaina canons, but were later incorporated into the corpus of the Jaina Purāṇic literature "under the pressing influences of the Brāhmanical Epic-Purāṇic tradition."⁶

के चिदर्थस्य सौन्दर्यमपरे पदसौष्ठवम् ।

वाचामलंकियां प्राहुस्तद्वयं नोमतं मतम् ॥

सालंकारमुपाकृत-समुद्भूत-सौष्ठवम् ।

अनुच्छिष्टं सतां काव्यं सरस्वत्या मुखायते ॥

कितने ही विद्वान् अर्थ की सुन्दरता को वाणी का अलंकार कहते हैं और कितने ही पदों की सुन्दरता को, किन्तु हमारा मत है कि अर्थ और पद दोनों की सुन्दरता ही वाणी का अलंकार है। सज्जन पुरुषों का जो काव्य अलंकार सहित, शृंगारादि रसों से युक्त, सौन्दर्य से ओत-प्रोत और उच्छिष्टतारहित अर्थात् मौलिक होता है वह सरस्वती देवी के मुख के समान आचरण करता है।

आचार्यजिनसेन, आदिपुराण, पर्व १, श्लोक ६५-६६

1. S.D. Jha, *op cit* p. 29.

2. *Mahāpurāṇa*, LXIX. 3.11 :

"वस्मीय-वास वयणिहि णडिउ अण्णाणु कुमग्गकूवि पडिउ ।"

3. Ed. Amritdak Bhojak and published by Prākṛt Text-Society, Varanasi.

4. *Caūppannamahāpurīṣacariya*, p. 111.

5. V.M. Kulkarni, "The Rāmāyaṇa Version" in *ABORI*, Vol. XXXVI, pp. 46-53.

6. S.D. Jha, *op cit.*, p. 13.