

SAMAYASUNDARA AND HIS SANSKRIT WORKS

□ SATYA VRAT

A celebrated monk of the kharatara gaccha, an offshoot of the Svetambara branch of the Jaina faith, Samayasundara was, by all accounts, one of the most prolific writers that the Jainistic tradition has ever known. His initiation into the monastic order by Jinacandrasūri marked the beginning of what subsequently turned out to be an extremely rewarding and chequered career, though some aspects there of are shrouded in ambiguity, the profusion of sources notwithstanding. As affirmed by him¹ and some of his pupils², he was born at Sanchor in Marwar. M.D. Desai's suggestion that he was born in V.S. 1620,⁽³⁾ though smugly espoused by subsequent writers, does not stand a close scrutiny. By the time he wrote his first work, the Bhavaśataka, in V.S. 1641, he had not only delved into the intricacies of the concept of Dhvani, as propounded by Mammata in his magnum opus, the Kāvyaaprakāsa, which he sought to present concisely therein, he had also earned by then the respectable rank of gani. In view of the canonical injunction⁴ that the title was not to be bestowed on anyone unless he had been trained for about a decade, following his initiation, and the fact that Samayasundara joined

the church quite late, in the prime of his youth⁵, probably at the age of twenty, it would be sound to hold that he was ordained into monkhood some time in V.S. 1631 which would convincingly push his birth back to about V.S. 1610 (1553 A.D.)

Though Sakala Candra Gani died soon after the young monk was assigned to him for proper training and education, it is a measure of Samayasundara's devotion to his erst while preceptor that he continued to honour his memory with reverential allusions to him, in almost all his writings.⁶ Samayasundara had joined the church almost as an illiterate villager, but his training under the Argus eye of his new teachers, Mahimarāja and Somarāja, turned him into a versatile poet and scholar, well versed in various branches of learning including grammar, poetics, lexicography and canonical literature besides many languages. His works, on a wide variety of subjects vouch for it in an abundant measure.

Samayasundara seems to have been extra ordinarily sharp and prolific in literary output. His academic equipment and meticulous adherence to religious pursuits earned him quick elevation in the hierarchy of the gaccha. It was nothing short of a feat that even before he came to compose his first work, the Bhāvaśataka, he had been honoured with the cherished title of Gani⁷ The coincidence that the rank was conferred on him along with his teacher, in V.S. 1640, speaks volumes of Samayasundara as a monk and a potential literary prodigy. Other titles followed him in succession. The combined testimony of Karmacandravamśaprabandha⁸ (KVP) and Jainarasasamgraha⁹ (JRS) leaves little doubt that Samaya sundara graduated as a Vācaka not long there after. It happily synchronised with the conferment of the rank of Acarya on his teacher at Lahore in V.S. 1649, on the second day of the bright half of Falguna. While Rajasoma is unequivocal in stating that Samayasundara earned the title of upādhyāya (Pathaka) at Lavera (Jodhpur) from Jinasimhaśuri,¹⁰ one of his teachers, he is enigmatically silent on the date of the event. However, his writings reveal it beyond cavil that a long interlude of over twenty two years intervened before Samayasundara could secure the coveted title. The Viśesaśataka, written in V.S. 1672, is the first work to refer to him as Pāthaka (upādhyāya)". The colophon to the Rsimandala Vrtti, assigned to the same year, also serves

to uphold it. As the senior most monk and scholar in the gaccha, after the death of his teacher Jinasimhaśuri in V.S. 1680, Samayasundara was automatically elevated to the high pedestal of Mahopādhyāya in accordance with the established practice. Harsanandana has actually hailed him as Mahopādhyāya in his gloss on the Uttaradhyayanāsutra (Srisamayāsundara mahopādhyāya caranas a roruhabhyam namah).

Samayasundara was a widely travelled person. In the absence of definite evidence, it is difficult to ascertain his itinerary prior to V.S. 1644. He seems to have spent this formative period of his career in the vicinity of his teachers that served to equip him tremendously for the literary spree that followed. Thereafter his writings seem to form a reliable index to his widely diffused journeys. Their religious importance apart, these visits opened new vistas to the monk who had limited notions of the land and people. He came abreast of the rich variety that characterised the different regions of the country and, in the process, picked up quite a few of the regional languages. All this combined to make him a fuller and wiser man. By virtue of his manifold attainments he came to carry considerable weight with influential people in some of the regions and had been instrumental in securing ban on animal slaughter and excess on some segments of the population. Though, as stated earlier, his travels were widely dispersed, he seemed to have chiefly concentrated on his home state Rajasthan and the neighbouring Gujrat. It was there that most of his works were composed or brought to conclusion.

Samayasundara had special fascination for Ahmedabad. He spent quite a few caturmasas there, which, as borne out by his writings composed there, were literarily highly productive. He visited Ahmedabad several times between V.S. 1687 to 1696. By 1696 (V.S.), being eighty-six, he had become a physical decrepit. Unfortunately, it turned out to be the most trying period of his life. His physical infirmities were exacerbated by severe mental agonies. While in V.S. 1686 he had to succumb to the stubbornness of his pupil Harsanandana which led to a schism in the church, the next year, when he was stationed at Ahmedabad, Gujrat was struck by a terrible famine. The famine broke out with such ferocity that the entire social and moral fabric was sapped dry. It took an extra-ordinarily heavy toll of life. Samaya sundara himself was reduced to such dire straits

that he had to sell out his books, utensils and other articles of daily use, otherwise something abhorring for a monk to do. His misery was gravely compounded by the perfidy of his pupils who, though deeply indebted to him for their manifold attainments, deserted him when he needed them most to relieve the rigours of the old age. Samayasundara has drawn a moving account of the havoc the famine spelled all around and the ingratitude and treachery of his disciples which even now sends shudder down to one's spine. The two combined to deal a deadly blow to him. He died in V.S. 1703 at the ripe age of ninety three, a broken man, indeed a painful antithesis to his otherwise smooth and respectable career.

Samayasundara was indeed a versatile genius. He is the sole jaina author who can be termed as the nearest approach to the legendary Hemacandra in literary output and spiritual input. The plethora of his writings in diverse languages attests to it in an ample measure. He was equally at home in grammar, poetics, prosody, linguistics, logic, astrology and canonical and ritualistic literature. While he is credited with a large number of works in Rajasthani, which compel revision of some of the notions smugly clung to so far, he made substantial contributions to sanskrit by his abundant and diversified writings. Some of his Sanskrit works can assuredly be claimed to be unparalleled in the domain of literature, which combine to establish him as a mighty scholar and a gifted poet. An in-depth study of his Sanskrit works could have been rewarding at any point of time. This is what is sought to be attempted here.

Samayasundara imparted new dimensions to the śāṭaka genre of literature. What was intended to enrobe the erotic or gnostic poetry, has been turned by him into an effective medium of sastric lore. His Bhavaśāṭaka, known through its solitary codex deposited with the L.D. Institute of Indology, Ahmedabad, thus seeks to detail the various divisions and subdivisions of the Dhvani form of poetry which rests on the preponderance of the suggested sense as ably propounded by Mammata in his magnum opus.¹³ What the author of the Kavyaprakāśa had presented in detail, stretching it beyond imaginable bounds, Samayasundara has reduced to a tiny volume, obviously to facilitate a clearer and quicker understanding of the concept. The Bhavaśāṭaka bespeaks the zeal of the young author to delve deep into the intricacies of

Dhvani and perpetuate its tradition, though bitterly threatened by a vast array of critics. Written in V.S. 1641 (Śaśisāgararasabhaitalasamvati vihitam ca Bhavasatakamidam), it is believed by common consensus to be his first work.

The Samacari sataka, on the other hand, is concerned with the Jaina ethics. It was intended to meet the offensive viciously launched to denigrate the jaina faith in general and the kharatara gaccha in particular. It forms part of the tradition represented by such notable writings as Padavyavasthā. kulaka of Jinacandra sūri, Vidhiprapā of Jinaprabhasūri and Ācāradinakara of Vardha mana sūri. While stoutly repudiating the blasphemous charges of Dharmasagara and others of his ilk, the author has discreetly refrained from hurling counter-accusations. The Samacāri sataka seeks to resolve one hundred controversial issues pertaining to ethics and to establish, in the process, the compatibility of the Kharatara gaccha with the canon. Samayasundara has backed up his views, almost invariably, with canonical precepts, though he is not oblivious of his limitations.

The Samacāri sataka is divided into five chapters (Prakāśa) which are further sub-divided into uneven sections (Adhikāras) that add up to a century to justify the title of the work. Each adhikara is addressed to resolve a particular issue.

In the absence of the Praśasti to the work, it is difficult to ascertain the date of its composition. On the basis of a verse, not found in the printed text,¹⁵ the samācariśataka is believed to have been concluded in V.S. 1672 at Medata (Jodhpur), though it was started at Siddhipuri in Sindh and a part there of was written at Multan in V.S. 1669.

Written in the same year, at the same venue, the Viśesa sataka seeks to resolve one hundred doctrinal or ritualistic problems posed by an inquisitive pupil. In consonance with his known style, the author has elucidated each issue in a lucid language, on the basis of the authoritative texts. In a bid to facilitate a clearer understanding of the canonical excerpts, he has rendered in simple phraseology such of them as he deemed hard for the reader to grasp. The pieces culled from the sūtras, attest to the author's unquestioned insight in those texts. Some of the questions discussed in the sataka are interesting and deserve attention. It

is concluded, for instance, in the fourth Prakarana that Jamali would attain liberation after fifteen births. The author has upheld it on the basis of Hemacandra's Mahāvīracarita.

The Vicārās'ataka also addresses itself to explain and solve a century of issues pertaining to Jain philosophy, in a style not dissimilar from that of the preceding Śāṭaka. Samayasundara meticulously adheres to the tested method of upholding the elucidation with scriptural texts. It has, however, resulted in an overabundance of doctrinal terminology creeping into the work. The Śāṭaka consists of 100 Prakaranas with each section dealing with one problem, though some of the problems spill over in more than one Prakarana. The Praśasti proves it beyond doubt that Medata again formed the venue of its composition, attempted two years subsequent to the Viśesaśāṭaka, in 1674.¹⁷

The Visamvāda Śāṭaka locates and enlists one hundred of such of the topics in the Canonical texts that are marked by bewildering inconsistency and contradiction. The author has wisely desisted from the frustrating task of explaining them away or otherwise smoothening them. The Visamvāda Śāṭaka is known to have been composed in V.S. 1685. The only known manuscript of the śāṭaka, written in V.S. 1889 and preserved in the Abhaya Jaina Granthalaya, Bikaner, is unhappily corrupt and illegible.

Astalaksi or, Artharatnāvalī is undoubtedly the most pedantic work of Samayasundara and has been chiefly instrumental in ensuring him abiding glory. It represents an acme to the literary feat of multiple interpretation which has a long tradition in Sanskrit. Stung by the unkind charge, voiced at Akbar's court, that the Jaina sutras are imprecise to the extent of being liable to manifold interpretation, Samayasundara embarked upon the frightening task of proving its veracity, in true perspective, by extorting more than ten lakh meanings from the innocuous jumble of syllables. रा-जा-नो-द-द-ते-सौ-ख्य-म् (राजानो ददते सौख्यम्) However, on subsequent scrutiny, two lakh twenty thousand, four hundred and seven meanings were discarded as untenable, leaving the remaining eight lakh to impart the work the alternative appellation, it bears till date. Such literary gymnastics have doubtless fascinated the scholarly poets, but even the most erudite authors of the Saṁdhāna kāvyas tend to pale into insignificance before Samaya sundara's stupendous tour de force. On the author's own

testimony, the Astalaksi was blessed by Emperor Akbar while he was camping at Lahore, en route to Kashmir, on the thirteenth day of the bright fortnight of Śravana in V.S. 1649.

The endless interpretation of the brief sentence presupposes the author's profound equipment in Sanskrit grammar and lexicography. Samayasundara was indeed well-versed in both. He has mentioned the eight lexicons that he had mastered prior to setting himself on the prohibitive task. Queer break up of the sentence, followed by equally startling meanings of the various units thereof has enabled the author to put incredible interpretations on it. The following renderings sufficiently reflect the poet's expertise in the art.

1. रा आज्ञा नो अददत ईसौख्यम् ।

रा पर्यायेण श्रीः । 'अः शिवे केशवे वायौ' इति विश्वशम्भूवचनाद् अं वायुं अजति श्रियति धातूनामनेकार्थत्वात् भक्ष (य) तीति अवि आजः सर्पस्तेन आ शोभा यस्य स आज्ञाः । श्री (रा) पूर्वकः आज्ञाः श्री (रा) आज्ञाः—श्री पार्श्वनाथः, सर्पलाञ्छनात् । स नः अस्माकं ईसौख्यम् अददत । इति चतुर्थोऽर्थः सर्वे ।

2. ला ज । आ नो ददते सौख्यम् ।

'ला च लक्ष्मीर्लम्बरे' इति विश्वशम्भु- (श्लोक १०४) वचनात् ला लक्ष्मीः । हे ज । हे जेवृपुरुष । आ इति सम्बोधने । नः अस्मभ्यं १ अस्माकं २ वा सौख्यम् असौख्यं वा २ ददते । इदं भोगिनां योगिनां च वचनम् । सर्वे ।

3. ऋ-आ-अज्ञा नो ददते असौख्यम् ।

ऋः मेषस्तम् आ सामस्येन अजन्ति क्षिपन्तीति रत्वे कृते राजाः सिंहादयः नः अस्माकत् असौख्यं ददते । इदं मृगाणां वचनम् ।

Some of his shorter works, especially the stotras, also bring out in relief, Samayasundara's equipment in literary gimmicks, not precluding yamaka, ślesa and samsyāpūrti. The stotras are mostly addressed to Pārśvanātha, though his devotion to Rsabhadeva and Mahāvīra, as attested by his other writings is beyond dispute. Quite a few of Samayasundara's stotras are infested with Yamaka²⁰ of various hues, while some others have been pressed into service to parade his expertise in handling the ślesa.²¹ Samayasundara could also not resist the temptation of succumbing to the various bandhas,²² inherent in the citrakāvya, howsoever odd they may seem in devotional hymns. Whatever their worth as an index to the poet's pedantry, these literary gymnastics combine to turn the stotras into an exercise in artificiality, which otherwise

are supposed to exude warmth and devotion. It however, goes to his credit that, more often than not, he has not over stepped the bounds of moderation. Some of his stotras are characterised by an admixture of sanskrit and Prakrit,²³ a feat also exploited by others.

Samayasundara has tried his hand at the popular feat of samasyāpūrti as well. In the Jinasimhasūri padotsave-kāvya, he has sought to incorporate the last quarter of each verse of Raghuvamśa, Canto Three, in the body of his poem to describe the function, arranged with fanfare by Prime Minister Karmaçanda Bacchāvat, to celebrate the elevation of his teacher Jinasimhasūri to the rank of Ācārya. Even while describing an event, so distinctly apart from the original, the beauty of Kālidāsa's lines has been retained, almost intact. A transcript of the poem is said to exist in the Abhaya Jaina Granthālaya, Bikaner.

The Rsabha-bhaktāmara stotra (RBS)²⁵, though written by way of samasyāpūrti of Manatunga's famed hymn, the Bhaktāmara, represents a pole apart from the literary trickery. Despite the constraints of the samaśyapūrti, the RBS is distinguished by pleasing lucidity and deep religious fervour that seems to set at naught all else, howsoever attractive and appealing that may be. The similarity of theme has been instrumental in securing the warmth of devotion that pervades the stotra. It reads like a spontaneous outpouring of an emotionally surcharged heart. Sweet phraseology, repeatedly enlivened by Anuprāsa, serves to assure it a high place in the galaxy of devotional hymns. The verses, instanced below, would testify to its veracity.

नमेन्द्रवन्द्र कृतभद्र जिनेन्द्र चन्द्रे
 ज्ञानात्मदर्श-परिहृष्ट-विशिष्ट-विश्व ।
 त्वन्मूर्तिरर्तिहरणी तरणी मनोज्ञे-
 वावलम्बन भवजले पततां जनानाम् ॥१॥
 भास्वद्गुणाय करणाय मुदोरणाय
 विद्याचणाय कमल प्रतिमेक्षणाय ।
 सल्लक्षणाय जनताकृतरक्षणाय
 तुभ्यं नमो जिन ! भवोदधिशोषणाय ॥२६॥

Written in V.S. 1653 at Idar (Gujrat) for his pupil, the Mangalavāda

seeks to examine the objectives of the benediction (mangalācarana) from the standpoint of Nyāya philosophy. The detailed evaluation led the author to conclude that the mangalācarana was of three types - physical, oral and mental. The absence of benediction in Keśavamiśra's Tarkabhāṣa is explained on the ground that it is the mental benediction that has supplanted the formal mangala here. Though the work is concerned with neo-nyaya which is notorious for toughness, the presentation is throughout lucid and precise, shorn of unnecessary accretions or details. One of its codices forms part of the treasure of rare manuscripts in the Abhaya Jaina Granthalaya, Bikaner.

Samayasundara did not mean to overburden his writings with abstruse grammatical forms : However, his firm grounding in grammar is evident from his references to the Astādhyaī, Hemacandra's Lingānuśasana, Kalaparyākarana and Visnuvartika. Sārasvata-vyākaraṇa-rahasya (SVR) and Sarasvate-śabda-rūpāvali (SSR), that forms a sort of supplement to the former, bear testimony to his equipment in the Sārasvata system of grammar. The initial and concluding parts of the SVR indicate that the author had herein dealt with the Sārasvata vyākaraṇa in its entirety but the known segment is confined to the verbal forms alone, albeit in all the tenses and sub-divisions. One of its MSS is known to exist in Jinaharivihāra, Palitana. The authorship of the SSR has been disputed, though a verse,²⁶ quoted by Vinayasāgara, unmistakably attributes it to Samayasundara.

The Kālakācārya-Katha (KK) forms an important contribution to the story - literature. The story of Kālaka has exercised powerful influence on the jaina society to the extent that it led to the emergence of no less than thirty works of uneven worth and girth. Samayasundara's KK occupies a high place in the series of similar works, attempted earlier. It is still known through its manuscripts which are deposited with some of the Bhandaras at Bikaner, Calcutta etc. The KK was written in V.S. 1666 while Rawal Tejsi was ruling at Vikramapur.²⁷ One Kathākośa is also attributed to Samayasundara though it is not clear whether it was an original work or a mere collection of earlier stories. A MS of the Kathāpatrāṇi, written at Jalore in V.S. 1695, by the author in his own hand, contains 114 stories.

The Vīśesa-Samgraha, intended to be a guide to the young

students,²⁸ adds up, in all essentials, to a selection of excerpts from ancient text and their commentaries, on a wide variety of subjects. The excerpts are properly referenced to facilitate quick location in the originals. The selection is a virtual boon to the researchers, the like of which is hard to come across. The Viśesa samgraha was written at Lunakarnasara (Bikaner) in V.S. 1685.

Some of Samayasundara's works deal with Jaina rituals and other religious observances. Cāturmāsa Vyākhyāna (V.S. 1665), Śrāvakārādhana (V.S. 1667) and Dīksā-pratisthā sūddhi (V.S. 1685) belong to this class. The last work is distinguished by a profound discussion on astrological matters. Samayasundara was brilliantly helped in its composition by his grand pupil Jayakirti, who was well-versed in astrology.²⁹

His Kharataragaccha-pattāvali (KP) seeks to trace the genealogy of the pontiffs of the Kharatara-gaccha, right from Ganadhara Gautama, the first disciple of Lord Mahavira. Its value is immensely enhanced by the life accounts of the different Acāryās, appended to the tables. Samayasundara wrote the work at Khambat in V.S. 1690.³⁰ The well-known Abhaya Jaina Granthalaya of Bikaner is said to be in possession of one of its MSS.

Trnāstaka, Rajōstaka, Udgacchatsūrya bimbastaka and samasyaastaka are some of the minor works of Samayasundara that are available in print.³¹

Besides these original writings on a wide variety of subjects, Samayasundara has to his credit an equally large number of commentaries on ancient texts, both sacred and profane, that serve to establish him as a scholiast of no mean order. His commentaries concern themselves, not unlike his original works, with diverse disciplines. These seem to have been spurred by the keenness to meet the requirements of his pupils in the monastery. In view of their succinctness, most of the commentaries are appropriately called Vrttis. Only a few of them are available in prints, the other being scattered in various Bhandaras in the form of manuscripts which are hard to be secured for proper evaluation. Of the non-jaina works Samayasundara has chosen for elucidation, Kalidasa's Raghuvamsa and Kumara sambhava deserve special attention.

The two poems have indeed been worthy games for many a jaina scholiast. Samayasundara's vrtti on Raghuvamsa, aptly named arthalāpanikā, seeks to resolve the text in a simple language with particular stress on dissolving the compounds,. At places the author has offered fresh interpretation of the well known verse or parts thereof. The compound pārvatiparamēsvarau in I.I, for instance has been interpreted as pāravatipaśca Rāmēsvaras'ca iti (Sivakes'avau) Pitapratī baddhavatsam (II.I) has likewise been given a new rendering as : pitah sankurudāhrta ityuktatvāt pite sankau pratibaddho vatso yasyat tam.

A copy of the Arthalapanika is preserved in the Jaina Bhawan at Calcutta It consists of sixty seven folios. According to Vinayasagara ji, it was written at Khambat, in V.S. 1692.

A similar pattern of interpretation is witnessed in the vrtti on kumārasambhava. The Jinaharivihara of Palitana (Gujrat) is in possession of a MS of the commentary which attests to its having been written in V.S. 1679.

Samayasundara's gloss on the Vrttaratnākara reflects his deep grasp of the science of prosody. By virtue of its manifold merits it commands a high place in the mass of commentaries it has evoked, down the years. Composed of six Chapters, the vrtti is known to have been concluded in V.S. 1694 on the auspicious day of Dipavali.³³ Three of its manuscripts are deposited with the Jaina Bhawan, Calcutta.

Samayasundara is credited with the commentaries on Meghaduta and the third canto of Māghakavya also. The latter is known through its solitary MS preserved in the Surana library at Churu (Raj).

His Tika on Vāgbhatālamkāra of Vagbhata is intended to unravel the essence of Sanskrit Poetics, as it is propounded in the work. The commentary is marked by a pleasing clarity and performs well the purpose it was expected to discharge. While elucidating the various concepts discussed by Vagbhata, the commentator has not shunned to evaluate the views enunciated on the subject by the other writers. That invests the commentary with a critical flair. It was primarily meant to serve as a guide to the author's pupil Hari Rama in prosecuting his studies in Poetics. It is known for certain to have been composed in V.S. 1692.³⁴

It is again to his keenness to minister to the needs of the students that his gloss on the Dasavaikalika sūtra, one of the most sacred text of the Jainas, owes its origin. The Dasavaikalika sutra has been commented upon, down the years, by a large number of enlightened scholars including the polymath Haribhadra Suri, whose commentary Samayasundara denounces as abstruse (visama)³⁶ Samayasundara has handled the Prakrit text with assured authority. The Dipika unmistakably betrays his deep grasp of the vast mass of canonical literature. His claim that the gloss, though not inexhaustive, is characterised by lucidity and ease, is not unjustified. It indeed serves to project the contents of the text in bold relief. On the author's own testimony, the gloss was written at Khambat, in V.S. 1691 (sasiniḍhisrṅgaramite varṣe).

His commentary on Bhadrabahu's Kalpasūtra, another equally sacred text, is aimed to serve a higher purpose, much beyond the academic needs of the monastic students. The Kalpasūtra is known to have evoked, over the ages, as many as ninety commentaries. Samayasundara seems to have gone through at least a majority of them with a good sieve. He was justifiably convinced of the merits of his Kalpalata,³⁷ which, he asserts, with an egoistic air, was sure to surpass the earlier glosses and commentaries.³⁸

Though begun at Lunakarnasara, it was completed at Rinipura, some time between V.S. 1684 and 1685, when, as confirmed by Dwayarasamiravrtti and yati - āṛāḍhaṇā respectively, Samayasundara was camping at Rinipura.

Written at Ahmedabad in V.S. 1688, Samayasundara's gloss on Navatattvaparakaraṇa, popularly known as Navatattva-vrtti (samvat-vasu-rasa -mite), has the undoubted merit of driving home, in lucid and simple phraseology, the essence of the nine tattvas, that form the core of the Jaina doctrine, and, as such, serves as a gateway to the abstruse tenets of the Agamas.

The Dandakaparakaraṇa of Muni Gajasara, consisting of 42 Prakrit stanzas, has also received Samayasundara's attention. The gloss seeks to explain each gāthā concisely in a manner that the true import thereof is brought home without any ambiguity sticking to it. It was written at Ahmedabad in V.S. 1696. A MS of the gloss is deposited in the collection

of the late Puran Chand Nahar of Calcutta.

Himself a noted writer of devotional hymns, Samayasundara could have hardly ignored the stotras, which command as much reverence as the canonical texts, nay are more popular with the laity. He has indeed elucidated some of the more popular stotras with his glosses and notes. Besides the great Bhaktamara and Kalyanamandira, Samayasundara has commented upon Rsimandala, Saptasmarana, Duriyarasamira and Jayatihuna. While his glosses on the last three are available in print, those on Bhaktamara, Kalyanamandira and Rsi-mandala are known to exist in the form of manuscripts only.

Samayasundara is also stated to have commented upon Vimalastuti, Linganusasana, Anitakarika, Sarasvata-Vyakarana, Verayatha and Cattari paramangani which are scarce to obtain. The vrtti on Sandehadohavalī of Jinadattasuri, a work on Jaina ethics, was written in V.S. 1693.

Thus Samayasundara was a man of many parts. He embodied the tradition of sound and multi facet scholarship that has unfortunately faded out. The mere quantum of his literary output would do credit to the greatest author. And what has been revealed here pertains to one language only. His writings in Rajasthani form a formidable mass of literature.

References

1. Sitarama caupati, 6.3.50, Bikaner, V.S. 20/9,
2. Naladavadanti-rasa, Ed. R.C. Shah, Bharata Prakasan, Ahmedabad, Appendix III, P. 137.
3. Anandakavya-mahodadhi, Part 7, Jaina Pastakoddhara Fund, Bombay, V.S. 1982.
4. Vyavaharasutra, Sanderva, 1980 A.D., 3.7, 10.24-27
5. नवयौवन भर संगयम संग्रहौ । Harsanandana.
6. Darsavaikalika-vrtti, Prasasti, 2-3, Bhavasataka, 99 etc.
7. तच्छिष्यसमयसुन्दरगणिना स्वाभ्यासवृद्धिकृते । Bhavasataka, 99.
8. गुणविनयसमयसुन्दरगणी कृतौ वाचनाचार्यौ । KVP, 62.
9. वाचकपद गुणविनय नइ, समयसुन्दर नइ दीध उरे । JRS, Part III.
10. Naladavadanti-rasa, Appendix 3, Rajasoma's Samayasundaragitam, P. 133.
11. तच्छिष्य-समयसुन्दरपाठकैकृत शतकमिदम् । Viseasatakam, 4.

12. (a) Satyasiya-duskala-Varnana-Chattisi (Rajarthani) Kusumanjali, Ed. Agarchand Nahta and Bhanwar Lal Nahta, 4, Jagmohan Mallik Lane, Calcutta-7, P. 501-512.
(b) Guru-duhkhita-vacanam (sanskrit), Ibid. P. 417-419.
13. काव्यप्रकाशे शास्त्रे ध्वनिरिति संज्ञा निवेदिता येषाम् ।
वाच्यातिशायिव्यङ्ग्यान् कवित्वभेदानहं वच्मि ॥ Bhavasataka, 2.
14. Kusumanjali, Op. Cit. Vinayasagara's introductory write-up, Mahopadyaya Samayaundara, P. 53, F.N. 14
15. Sri Jinadattasuri-Jnanabhandara, Bombay. V.S. 1993.
16. Kusumanjali, Op. cit., P. 53, F. N. 16.
17. Vicarosataka, Prasasti, 1.
18. Ed. Hira Lal R. Kapadia, D.L. Jaina Pustakoddhara.
19. Anikartha-ratna-manujśā, D.L. Jaina Pustakoddhara Fund, Bombay, V.S. 1989. P. 65.
20. Sri Parsvanathayamaka-baddha-laghu-stavanam, Kusumanjali, op. cit. P. 187., Sri Parsvanatha yamaka-bandhastotram, Ibid, 192. Yamakamayam Parsvanatha-laghustavanam, Ibid, 621;
Yamakamayam Mahavira-brham-stvanam, P. 622-623.
21. Sri Cintamani Parsvanatha-slesamaya-laghu-stavanam, Ibid, P. 188;
Nanavidha-slesamayam Sri-Adinatha-stotram, Ibid, 615.
22. Sri Parsvanathasya Sunkhalamaya-laghu-stavanam, Ibid, P. 189; Sri Parsavanatha-srngatakakandha-stavanam, Ibid, P. 193 etc.
23. Sanskrit-Prakrit-khasamayam-Sri Parsvanatha-stakam, Obid, P. 196.
24. यदूध्वरिखाभिधमंहियंकजे
भवान्ततः पूज्यपदं प्रलब्धवान् ।
प्रभो ! महामात्यवितीर्णकोटिशः-
सुदक्षिणादो हृद ! लक्षणं दधौ ॥1 ॥
25. Kusumanjali, Op. cit., P. 604-614.
26. सारस्वतस्य रूपाणि पूर्ववृत्तेरलीलिखत् ।
स्तम्भतीर्थे मधौ मासे गणि-समयसुन्दर ॥ SS'R, Prasasi, 1.
27. KK, Prasasti, 1.
28. Visesa-samgraha, Prasasti, 3-4
29. Diksa-Pratistha-suddha, Prasasti, 1-2
30. KP, Prasasti, 1.
31. Kusumanjali, Op. cit., P. 494-497.
32. Kusumanjali, Op. cit, his write-up, Mahopadhyaya Samayasundara, P. 51, F.N. 6.
33. Vrttaratnakara-vrtti, Prasasti, 2.

34. Vagbhata lamkara-tika, Prasasti, 3.
35. मया तु शीघ्रप्रबोधाय शिष्यार्थं सुगमा कृता ।
36. हरिभद्रकृता टीका वर्तते विषमा परम् ।
37. Sri Jinadatta suri-jnana-bhandara, Bombay, V.S. 1996.
38. वक्ष्येऽहं कल्यूसूत्रस्य व्याख्यानि नव स्फुटम् ।
सुमानि सुबोधानि नानाग्रन्थानुसारतः ॥
न सूत्रं नावचूरिश्च न वृत्तिर्नान्यपत्रकम् ।
ग्राह्य व्याख्यानवेलायां पुस्तके ऽस्मिन् करस्थिते ॥ Kalpalata, 2-3
39. Kalpalata, Prasasti, 17.

