

## SOME PRAKRIT WORKS ON NON-RELIGIOUS/SECULAR LITERATURE

Jagdish Chandra Jain

What is customary or commonly practised as a matter of course, has to be accepted, is a popular saying. The Jainas have written considerably on religious subjects; however, they did not lag behind in composing non-religious/secular literature. They had to follow and observe local customs in cases they were keen to make their sermons of popular appeal. The *Nīśitha-sūtra* (19. 11-12) and its *Bhāṣya* refer to four great festivals (*mahāmahas*), namely Indra-maha, Skanda-maha, Yakṣa-maha and Bhūta-maha being celebrated on full-moon days of the four months when people passed their time in merry-making. There were other deities who were evoked for dispelling various calamities. The earlier Jaina texts such as the *Ārādhanā* of Śivārya, the *Bṛhatkalpa-bhāṣya*, the *Vyavahāra-bhāṣya*, the *Āvaśyaka-niryukti*, the *Āvaśyaka-cūrṇi* and others lay down elaborate rules for disposing the dead bodies of the Jaina monks which were supposed to be left uncared at the mercy of wild beasts and birds. Similarly, though a Jaina Tīrthāṅkara, who is supposed to be passion-free and devoid of any kind of desire, is later associated with a *śāsana-devatā* or a guardian-deity of his church which clearly is an indication of endorsement of the prevailing custom with regard to Brahmanical divinities in pre-medieval India. Thus the age-old traditions and customs have to be taken into account for the sake of the welfare of the society.

As the well-being of mankind should predominate over religious considerations in civil or public affairs, it is necessary to have the knowledge of sciences such as medicine, commerce, astrology, economics, politics, music, habits of animals and birds, and so forth. Jaina authors have composed various useful non-religious secular works which are still lying in manuscript forms in Jaina bhaṇḍāras.

Some of these are as follows :

1. *The Agghakanda (Arghakanda)*: *Argha* is a technical term in *jyotiṣa*, meaning a collection of 20 pearls, having the weight of a *dharāṇa*. A king or a ruler used to fix price of commodities in consultation with traders; it was known as *argha-samsthāpana* (*Manusmṛti*, IV. 8. 402). The term is mentioned in the *Nīśitha-cūrṇi* (13, P.400) along with the *Vivāhapataḷa*. It was consulted by businessmen for profit and loss while buying or selling commodities. The *Bṛhatsamhitā* of Varāhamihira has a chapter *Arghakanda-adhyāya* containing 14 verses. The well-known *Jineśvara sūri* (early 11th century) in his *Pañcaliṅga-prakaraṇa* (verse 72) has referred to *Joisagghakandai*. The *Arghyakanda* by Hemaprabha sūri, pupil of Devendra sūri (18th century) is available in Sanskrit (see Rajasthan Oriental Research Institute, Jodhpur Collection, 1963, 1965). Durgadeva, a Digambara

scholar, is also mentioned as the author of the *Arghakanda*, also known as *Saṣṭi-samvatsara-phala* (V. S. 1050 / A. D. 994).

2. *Aṅgavijja (Aṅgavidyā)*: Edited by Muni Punyavijaya in Prakrit Text Society Series, 1957. It is also known as the *Yogavidhi (Government Collection of Mss. Bhandarkar Oriental Research Institute, Vol. VII, pt. I, p. 322)*. A manuscript of the *Aṅgavidyā* is recorded in the catalogue of the Rajasthan Oriental Research Institute, Jodhpur Collection, pt.I, 1 + 63, p. 296. It is stated here that the author's work is based on the instructions imparted by Nārada:

अंगविद्यां प्रवक्ष्यामि नारदेन च यत्कृतम् ।  
अंगस्पर्शनमात्रेण जायते वा शुभाशुभम् ॥

3. *Arthaśāstra (Atthasattha)*, also known as *Kauṭilya* or *Cāṅkya-Kauṭilya* is classified as a popular scripture in the *Nandi-Sūtra* (42, 193a) along with the *Mahābhārata*, the *Rāmāyaṇa*, the *Vaiśeṣika*, the *Buddha-śāsana*, the *Kāpila*, the *Lokāyata*, the *Pātañjaliya*, and others. Then the *Vasudevahiṇḍi* of Saṅghadāsa gaṇi (45. 25-27) has cited a quotation from this work, saying "particularly, the growing enemy should be destroyed by employing deceit or a weapon." Then, the *Taraṅgalolā* (853-855), based on Pādalipta's *Taraṅgavaikahā*, has cited a few Prakrit stanzas from the *Atthasattha*, saying "a secret is disclosed if it goes to a female messenger; a woman discloses a secret when she ought to have kept it secret." Further, Droṇācārya, a contemporary of Abhyadeva, in his commentary of the *Ogha-Niryukti (gāthā 418, p. 152)*, cites from Cāṅkya, saying "it is no fault if one does not evacuate excrement and urine." Haribhadra sūri in his *Dhuttākkhāna*, mentions Khaṇḍapāṇās, an author of the *Atthasattha*, a work that was different from the one referred to in the *Nīśitha-cūrṇi*. Somadeva sūri (mid 10th century A. D.) composed his *Nītivākyāmrta* based on the *Arthaśāstra* of Cāṅkya. As Cāṅkya has composed his work for the guidance of Candragupta, so did Somadeva for the guidance of King Mahendra and so did Hemacandra his *Laghu-Arhanīti* for the enlightenment of King Kumārapāla. Haribala has written a commentary on the *Nītivākyāmrta*. And Neminātha has composed a commentary in Kaṇṇaḍa in the 12th or 13th century (preserved in the manuscript form in the Karkal Jain Hostel).
4. *Assasattha (Aśvasāstra)* or the knowledge about horses. Horses were considered an important constituent of the four-fold army. According to the *Arthaśāstra* (X. iv. 13), "Horses were regarded specially useful for guarding advanced positions, protecting the treasury and commissariat, cutting off the enemy's supply, delivering attacks against the enemy's forces, and pursuing a retreating foe." Varāhamihira in his *Bṛhatsamhitā (aśva-lakṣaṇa-66)* provides the characteristics of horses. The sage Śālihotra is considered a great authority on the subject.

Bhaṭṭotpala, while commenting on the *Bṛhatsamhitā*, cites authorities like Parāśara and Vararuci. In order to point out the characteristics of a Mallikākṣa horse, he has cited a Prakrit *gāthā* (61.14). It was a particular breed of horse with white spots in the eyes (*Monier Williams Sanskrit-English Dictionary*). Śrīharṣa, in the first chapter of his *Naisadhīya-carita*, while dealing with king Nala's steed, makes certain observations.

Various varieties of horses are referred to in the Jaina texts. Haribhadra in his *Samarāiccakahā* (2, 100) refers to Vāhlika, Turuṣka, Kamboja, and Vajjira horses. The *Kuvalayamālā* (23, 22f), besides 18 species of horses, refers to Vollāha (a chestnut coloured horse with a light mane and tail (*Monier-Williams*), Kayāha, and Sarāha horses, perhaps the Arabic names introduced by Arab traders. The Jodhpur Collection (part II B, p. 240) has referred to Nakula's *Śālihotra* with commentary. Keith refers to Gaṇa's *Aśva-vaidyaka* or *Aśvāyurveda* and Bhoja's *Śālihotra*, dealing with the care of horses and their diseases. Other varieties of horses such as Ākīrṇa, Kanthaka, Galita, Aśva, Aśvatara(mule), Ghoṭaka and Pañcapuṇḍra are referred to in the Jaina texts. Horses were most useful assets to a king; also they were given special names.

5. *Āyajñāna-tilaka* was composed by Vosaribhaṭṭa at Aṇahillapāṭaka. It is an astronomical work containing 750 *gāthās*. The author was a pupil of a Digambara ācārya, Dāmanandin. He has also commented on this work. The word 'āya' is mentioned in the *Bṛhatsamhitā* in the sense of the 11th lunar mansion. Here the answer of a question is obtained through eight symbols such as smoke, a lion, an elephant, a donkey, a dog, a bull, and a crow. Malliṣeṇa (V. S. 1100 / A. D. 1043), pupil of Jinasena, has referred to Bhaṭṭa Vosari in his Sanskrit work *Āyasadbhāva* (JSBI = *Jaina Sāhitya kā Bṛhad Itihāsa*, (Hindi) v, p. 225 f. See also *V Report of a tour in search of Sanskrit MSS* by Dr. R. G. Bhandarkar, the collection of 1884-87).
6. *Caura-karma* or *Cora-vidyā* or the art of stealing, was recognised as a regular art in ancient India. This art has been ascribed to various authors headed by Skanda, Kanakaśakti, Bhāskaranandi, and Yogācārya. Mūladeva, an arch-thief of the Brahmanical fiction, is supposed to have composed *Steya-śāstra* or *Steyasūtra*, a manual of thieving.
7. *Dhūrta-vidyā* or the art of knavery. Mūladeva was supposed to be expert in this art. He was surrounded by pupils whom he used to explain the significance of *dambha* or hypocrisy which was essential in playing knavery. *Dhūrta-samāgama-prahasana* by Jyotirīśvara, composed in V. S. 1933, is recorded in the Jodhpur Collection, pt. II B 1965, p. 148.

8. *Dhātu-vidyā* or Alchemy is considered as one of the 64 *kalās*. Udyotana sūri (A. D. 778) has provided some details about *dhātuvāda*. The students who resided in the *maṭhas* were trained in this lore. This art was practised in a secluded place of the Vindhya forest. It is stated that, while practising alchemy, the red colour of flames of fire indicated the presence of copper, yellow of gold, white of silver, black of iron, and colourless flame of bronze. *Dhātuvāda* is considered as a faultless method of acquiring riches. The *Joṇipāhuḍa* is considered as the source of acquiring this lore. *Dhātuvāda* is also known as Narendra-kalā.
9. *Gandharva-veda* or the art and science of music, comes under the category of the Vedas. There was a practice of paying homage to Tumburu and Nārada while undergoing the training of playing musical instruments. *Svara-prābhṛta*, a portion of the 14 *Pūrvas* which is no more extant now, was supposed to have dealt with the description of seven notes, their place of origin, etc. The *Anuyogadvāra-cūṛṇi* has cited three Prakrit verses on *svaras* which shows that there must have been a treatise on the subject in Prakrit.
10. *Gandha-śāstra* or book on the preparations of fragrant substances, is referred to in the *Bṛhatkathā-śloka-saṅgraha* of Budhasvāmin. The *Gandha-yukti-śāstra* is mentioned in the *Taraṅgalolā* (152) of Nemicandra. Varāhamihira, in his *Bṛhatsaṁhitā*, deals with *Gandha-yukti* (77). His commentator Bhaṭṭotpala cites verses from a Nighaṅṭu-lexicon wherein the words employed in the texts are explained. The commentator has cited a Prakrit verse from the *Gandha-yukti* written by Īsvara. P. K. Gode has referred to a rare manuscript of the *Gandhavāda* with its Marathi commentary composed between A. D. 1350 and 1550.
11. *Haṭṭhi-sikkhā* or the art of training of Elephants was an important subject in ancient India. Treatises were written on this topic. Durlabharāja, a Jaina layman, wrote *Hastī-parīkṣā*, also known as *Gaja-prabandha* or *Gaja-parīkṣā*, in V. S. 1215 / A. D. 1159.
12. *Joṇi-pāhuḍa* or Yoni-prābhṛta is as important as the *Aṅgavijjā*, referred to earlier. It is acceptable to both the Digambaras as well as the Śvetāmbaras. Most probably, the text may be an earlier composition before the division of the two sects. According to a tradition, this work had been composed by ācārya Dharasena out of a portion of the *Agrāyaṇī-pūrvā*, one of the sacred Pūrvā texts, while residing in Girinagara (Girnar) in Saurāṣṭra. Originally, the text is said to have contained 28000 *gāthās*. According to tradition, this text was going into oblivion and the author restored it in Kali age.

According to the *Bṛhattippanīkā* (written in V. S. 1556), Dharasena composed this work after 600 years of Mahāvīra's *nirvāṇa* (i. e. between the first and the second

century A. D.) The author, also known as *prajñā-śramaṇa* (Ascetic of Wisdom) is said to have acquired it as a favour of goddess Kuṣmāṇḍi for his disciples, Puṣpadanta and Bhūtabali, who were called from the Āndhra region. Dealing with the importance of this work, it is stated in the *Kuvalayamālā*: "The summit of Mount Meru might shake and the current of the river Gaṅgā might go reverse, but whatever is laid down in the *Joṇi-pāhuda* will never go wrong." According to the tradition, *ācārya* Siddhasena is said to have created magical horses after studying the instructions laid down here. It has been stated that, if a Jaina monk at the time of accepting monkhood, deposited wealth under the earth and later he was unable to trace it, he could successfully seek the assistance of the instructions laid down in this work. The manuscript of this important work is preserved in the Bhandarkar Oriental Research Institute, Poona. It contains 800 *gāthās*.

13. *Mayaṇa-mauḍa* (*Madana-mukūṭa*) has been referred to as a Prakrit work, composed by Gosāi Vipra of Mahāpura, situated on the bank of the Sindhu river. It begins with obeisance to *Makara-dhvaja* (having a fish emblem on his banner). It has been referred to in the Jodhpur Collection Pt. II (B), 1965, p.155.
14. *Mṛga-pakṣi-śāstra* or the knowledge of animals and birds. The knowledge of horses, elephants, bulls, dogs, cocks, tortoises, and goats was considered very important in ancient India, specially by royalty. Varāhamihira dwelt on the characteristics of cows, dogs, cocks, tortoises, goats, and so forth. Dealing with the characteristics of cows, the author has stated that he gathered the information from Parāśara, the teacher of Bṛhadhratha. The commentator has cited Śālihotra in support of his views. Dealing with the dogs he cites quotations from Garga as an authority on the subject. Regarding cocks, tortoises, and goats, the authority of Garga has been cited. Haṁsadeva, a *protégé* of Śaunḍadeva, wrote a treatise of the same title in Sanskrit. It is a rare work on zoology, containing 1712 stanzas. Its manuscript is preserved in the palace library of Trivendrum. The work is divided into 36 sections, dealing with the nature, habits, species, young age, sporting, conception, food habits, duration of life, and so on of 225 animals and birds.
15. *Porāgama* or the art of cooking, is mentioned in the *Vasudevahiṇḍi*. *Sūda-śāstra* which has been ascribed to Bhīmasena, finds a mention in the *Bṛhat-kathā-śloka-saṅgraha*. It is also known as *Anna-saṁskāra-śāstra*. Elsewhere it has been stated that the art of cooking depended on the knowledge of the science of medicine and in order to acquire this knowledge people used to travel to the country of Yavana (XXIII. 107). King Nala, the husband of Damayantī, is said to have been expert in preparing delicious dishes with the heat of sun-rays.

16. Pāśa-kevalī or Pāśaka-kevalī, it is also known as Pāśaka-vidyā, pāśa being a particular constellation in astronomy. It is an art of foretelling events by casting dice (pāñsā in Hindi). It has been ascribed to Garga, who has been called a great Jaina muni (The Jodhpur Collection, Pt. I, 1963, p. 220). Garga also has been referred to by Varāhamihira along with Parāśara, Kaśyapa, and other exponents, and by Ṭhakkura Pheru along with Haribhadra, Jauna, Varāha, and others in his *Jyotiṣasāra*.
17. One other Pāśa-kevalī in manuscript form contains certain technical words with the help of which good or bad events are predicted.
18. Keith has referred to two treatises under the title of Pāśakevalī, preserved as parts iv and v of the Bower manuscript in bad Sanskrit with many signs of Prakritic influence. The language of this work is of peculiar character, being popular Sanskrit, heavily affected by Prakritism (perhaps 4th century A. D.).
19. Pañca-pakṣin or Pañca-pakṣi-parijñāna is still another work on science of divination, containing auguries, ascribed to Śiva: through it one is able to foretell the future events in which five vowels are associated with five birds.
20. The Pañca-pakṣi-stavaka in Old Gujarātī and the Pañca-pakṣi-śakunāvalī by Nārāyaṇa Bhaṭṭa (V. S. 1840) are recorded in the *Catalogue of Sanskrit and Prakrit Manuscripts*, part III, Munirāja Śrī Puṇyavijayaji, Ahmedabad 1969. Varāhamihira has also composed a work under the same title.
21. The Rajasthan Oriental Research Institute Jodhpur Collection (part II B, 1965, pp. 328, 330) has recorded several works, bearing the titles Pañca-pakṣi-praśna; Pañca-pakṣi-śakuna-śāstra, Pañca-pakṣi-śakuna-śāstra (with commentary), Pañca-pakṣi-tippaṇa by Kalyāṇakaraṇa Śukla (V. S. 1908).
22. Ramala or Pāśaka-vidyā: Ramala is an Arabic word, meaning a mode of fortune-telling by means of casting dice, marked with points. These points give an answer to one's question. Obviously, this art has been borrowed from the Arabs and numerous works have been composed on the subject. According to the Jaina tradition, Ācārya Kālaka is said to have brought this art from Yavana(deśa). Muni Bhojasāgara (18th century A. D.) has written the *Ramala-vidyā*, still unpublished. The *Ramalaśāstra* has been referred to by Meghavijaya in his *Meghamahodaya*, also known as *Varṣaprabodha* (V. S. 1735). It is written in mixed Sanskrit and Prakrit. It has been published. Various works on *Ramala* have been recorded in the catalogues of manuscripts of Rajasthan Oriental Research Institute, Jodhpur Collection and elsewhere. This indicates the popularity of the subject in later centuries.

23. Like *Ramala*, *Tājika-vidyā* (*Tāzī* is a Persian word, meaning 'Arabic'), also indicates the Muslim influence. This art had gained popularity in the 18th or the 19th century. Numerous manuscripts on the subject have been preserved in the Rajasthan Oriental Research Institute Jodhpur Collection, Jodhpur. *Tājīkam* by Nīlakaṇṭha (written in Sanskrit in V. S. 1840), has several commentaries. *Tājika-sāra*, *Tājika-sudhā-nidhi*, *Tājika-padma-koēa* are some of the important treatises on the subject.

Śubhaśīlagaṇi in his *Pañcaśatiprabandha* (I, 75, pp. 40-1) (A. D. 1464), under the title *Tājika-grantha-viracana-sambandha* has provided an account of the composition of the *Tājika-grantha*. It so happened that once the Moghuls invaded Gujārāt. During the invasion they caught hold of some local people. Amongst them was a learned Jaina ācārya. He was taken to Khurāsān where in course of his sojourn he made a study of *Yāvanika-sāstra*. Later on the basis of this *sāstra* he composed the *Tājika-grantha*. This work contained the knowledge of past and future, but it has been stated that, as the people were not intelligent enough, they were unable to grasp it fully.

24. *Vṛkṣāyurveda* was an art and science of planting or cultivating trees, flowers, and fruits in ancient India. It finds mention in the *Arthaśāstra* of Kauṭilya. It is mentioned in Saṅghadāsa gaṇi's *Vasudevahiṇḍī*. We are told that Samudradatta was expert in the art of *Rukkhāyuvveya*. This art is also mentioned in Budhasvāmin's *Bṛhatkathāślokaśaṅgraha* (V. 225). Viśvila, a young artisan, was expert in the craft. He cut down the wood from the forest and manufactured a flying machine out of it. He also manufactured valuable cooking utensils conducive to health and longevity in accordance with the rules laid down here. The *Bṛhatsamhitā* of Varāhamihira contains a chapter known as the *Vṛkṣāyurvedādhyāya* (55). Here the ancient sages like Kaśyapa and Parāśara are mentioned. They laid down rules with regard to planting and cultivating trees.

In the medieval works, mention may be made of *Kṛṣiparāśara*, the *Abhilaṣitārthacintāmaṇi*, the *Viśva-vallabha* of Cakrapāṇi, the *Vṛkṣāyurveda* of Surapāla, the *Upavana-vinoda*, and others. (M. R. Bhat, Introduction to *Bṛhatsamhitā*, p. 527). The *Puppha-joṇi-sattha* by Nemicandra gaṇi, is referred to in his *Taraṅgalolā*. Monier Williams has mentioned the *Vṛksacikitsā-ropanādi*. In Kannāḍa we come across the *Bijāropana-nakṣatra* (the constellation for planting trees.)

25. *Vivāha-paḍala* (*Vivāha-paṭala*), dealing with marriage, seemed to be very popular in ancient India. Jains as well as non-Jains have written on this subject. There were several works bearing the same title. Bhaṭṭotpala (c. 9th Cent. A. D.), the commentator on the *Bṛhatsamhitā*, has referred to two such works; he is reported

to have commented upon this work. The *Bṛhajjātaka* of Varāhamihira has referred to *Vivāha-ṣaḍala*. Elsewhere though it forms a chapter of the *Bṛhatsaṃhitā*, Vindhyaśāstri is mentioned as author of this chapter. Sāraṅgadhara was still another author who composed the work bearing the same title in V. S. 1535. Pītāmbara was one other writer who composed it in V. S. 1579. This popular work is also recorded in the Rajasthan Oriental Research Institute Jodhpur, Collections, Jodhpur, where it is stated that it was composed in V. S. 1856 and commented by Kāśīnātha in V.S. 1912 with *Stavaka*.

The Jainas also composed *Vivāha-ṣaḍala*. It is mentioned in the *Nīśīṭha-cūrṇi* but without the name of the author. Elsewhere, Abhayakuśāla or Ubhayakuśāla has been referred to as the author of the work. The manuscript contains 130 verses, interspersed with quoted Prakrit verses. The work has been commented by several authors which indicates its popularity.

26. *Vaiśika-śāstra* or the art of courtesans or harlotary. Courtesans were well-versed in this art. Dattaka or Datta-vaiśika is said to have been the author of the *Vaiśika* which was composed for the sake of courtesans of Pāṭaliputra. The commentary of the *Sūtrakṛtāṅga* narrates a story of a courtesan who tried to seduce Dattaka by employing charms mentioned in the *Vaiśika*; she did not succeed. But she would not give up. She played another trick when Dattaka was caught and thrown into fire. The art of *Vaiśika* has been mentioned in Bharata's *Nāṭyaśāstra* and *Kuṭṭinimata* of Dāmodara. It forms a chapter of the *Kāmaśāstra*. It is said that one who knows the art of *Vaiśika*, is supposed to be skilled in all arts and crafts, he is able to captivate the heart of women, and is expert in conducting love affairs. Bhojadeva, the great poet, has stated in his *Śṛṅgāramañjarī*: "As people are frightened of a tiger, so are the prostitutes of showing true love to their paramour; that is how a number of paramours have been deceived by prostitutes." We are told in the *Vaiśikatantra*: "If it is not possible to acquire wealth out of real death, the faked death has to be practised." The *Sūtrakṛtāṅga-cūrṇi* (p. 140) cites a Sanskrit quotation from this treatise saying, "The mind of women is difficult to conceive or fathom."
27. *Sāṅa-ruya* (*Svāna-ruta*) or the barking of dog, deals with the prediction of events by interpreting the barking of dogs. The treatise finds a place in the Jaina manuscripts of Patan Jaina Bhandar. It has been noted in *Jñāna-ratna-kośa* (p. 400) 9th chapter contains 20 gāthās.
28. *Siddhānta-pāhuḍa* deals with the effect of application of collyrium to the inner coat of eyelids, application of an unguent in the feet (*pāda-lepa*) and keeping tablets in the mouth (*guṭikā*).



We have numerous manuscripts on different other subjects. Here are noted :

1. *Cudāmaṇi* or *Cudāmaṇi-sāra-śāstra*, containing 75 *gāthās*; not available.
2. *Chāyā-dāra* deals with interpretation of events by observing shade. It contains two-page manuscript, covering 123 *gāthās*; in Pāṭaṇ Jain Bhandār.
3. *Chīṅka-vicāra* deals with prediction of events by one's sneezing; manuscript in Pāṭaṇ Jain Bhandār.
4. *Garuḍa-sattha* (*Garuḍa-śāstra*) deals with the cure of snake-poison.
5. *Jaya-pāhuḍa* deals with the science of prognostication; contains 378 *gāthās*.
6. *Nāḍī-dāra* deals with particular artery of human body; Ms. in Pāṭaṇ Jain Bhandār.
7. *Nāḍī-viyāra* deals with good or bad events arising out of the movement of right or left artery; MS. in Pāṭaṇ Jain Bhandār.
8. *Nimitta-dāra* deals with *nimitta*; MS. in Pāṭaṇ Jain Bhandār.
9. *Nimitta-pāhuḍa* deals with *nimitta* such as *kevalī*, *jyotiṣa*, *svapna*, etc.

*Nimitta-śāstra* deals with *ākāśa*, *candra*, *utpāta*, *varṣā-utpāta*, *deva-utpāta-yoga*, *rāja-utpāta-yoga*, having good or bad omen arising out of rainbow, the illusory town (appearing in the sky : *gāndharva-nagara*), occurrence of streak of lightening and a line of clouds. It is composed by Ṛṣiputra, son of *ācārya* Garga. Bhaṭṭotpala, the commentator of the *Bṛhatsamhitā*, has referred to Ṛṣiputra. It contains 187 *gāthās*.

10. *Meghamālā* deals with future events taking into consideration the movements of constellations and the signs of rains; MS. in Pāṭaṇ Jain Bhandār.
11. *Paṅha-vāgarāṇa* (*Praśna-vyākaraṇa*) deals with the questions and answers by a deity appearing in a linen cloth, a mirror, a thumb, or an arm. It consists of 450 *gāthās*. A palm-leaf MS. is catalogued in Pāṭaṇ Jain Bhandār.
12. *Pipīliyā-nāṇa* (*Pipilikā-jñāna*) predicts the good and bad omen arising out of the movement of ants bearing a particular colour. The MS. containing eight stanzas is available in Pāṭaṇ Jain Bhandār.
13. *Praṇaṣṭa-lābha* predicts profit and loss and life and death; MS. in Pāṭaṇ Jain Bhandār.

Then we have *Śakuna-jñāna* or *Śakuna-vidyā* (*Sagun* in Hindi) or the knowledge of birds or omens or augury, was considered most important in those early days in the absence of scientific knowledge. It was a sort of hymn or song sung at festivals to secure good

fortune. *Śakuna-sukta* or the bird-hymn is mentioned. *Śakuna-ruta-jñāna* or the knowledge of notes of birds was considered very important. It was known as totemism which would unite the tribal people in a sympathetic relation with nature. Śiva is known as *Paśupati* or lord of animals. Nandi is associated with *Paśupati*, Garuḍa with Viṣṇu, Hanṣa with Sarasvatī and Mūṣaka with Gaṇeśa. This affinity was so strong that the species of animals and birds were associated with superstitious beliefs or auspicious or inauspicious omens by local tribal people. According to Indian tradition, the omenology has been handed over right from Indra, Bṛhaspati, Śukra, and renowned sages like Parāśara, Garga, and Bhāradvāja. According to the author of the *Bṛhatsamhitā*, King Dravyavardhana, the ruler of Ujjayanī (A. D.495-515) wrote a treatise on the subject. The author of the *Bṛhatsamhitā* has devoted several chapters related with the topic. They are : *Śākunam*, *Antara-cakram*, *Virutam*, *Śva-cakram*, *Śiva-rutam*, *Mrga-ceṣṭitam*, *Gaveṅgītam*, *Aśveṅgītam*, *Hasti-ceṣṭitam*, *Vāyasavirutam* and *Śakunottaram*. In the course of his commentary, Bhaṭṭotpala has cited Bhagavān Garga, Rṣiputra, and Parāśara. Parāśara has dealt with seasons and their effects on the sexual instincts of animals. Dealing with the chapter on dogs the commentator has cited references from Parāśara and Garga. He cites 32 verses from *Akṣara-kośa* of Yavaneśvara.

Various other works on *śakuna-śāstra* are mentioned. The *Gṛhagodhā-vicāra* and the *Kṛkalāsa-vicāra* are referred to in the catalogue of Sanskrit and Prakrit Mss., Pt.III, p.960 (compiled by Munirāja Śrī Puṇyavijaya, Ahmedabad 1969). *Svarodaya-prakarāṇa*, a work of *Śakuna-śāstra*, was composed at Aṇahillapura during the reign of Ajayapāla of Gujārāt. In the city of Dhārā, there lived a Brāhmaṇa Āmradeva by name. His son Narapati was efficient in *mantra* and *tantra* and possessed the knowledge of *Cuḍāmaṇi*. This treatise was composed by him. It has several commentaries\*.

---

\* The present write up is partly based on author's 'Secular Literature', chapter nine of his forthcoming book, *History and Development of Prakrit Literature*.