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ANCIENT JAINA HYMNS

EDITED

BY

CHARLOTTE KRAUSE

UJJAIN

SCINDIA ORIENTAL INSTITUTE

1952

ANCIENT JAINA HYMNS

CRITICALLY EDITED WITH
INTRODUCTION, DISCOURSES, NOTES AND INDEX

BY

DR. CHARLOTTE KRAUSE

UJJAIN
SCINDIA ORIENTAL INSTITUTE

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PREAMBLE

“Ancient Jaina Hymns” is the latest monograph in the Scindia Oriental Series of the Scindia Oriental Institute. The Institute was established by the Gwalior Darbar to foster oriental learning and research in Indology and is now maintained by the Madhya Bharat Government. It has a special library of Sanskrit, Pali, Prakrit, Hindi and Marathi books and valuable manuscripts. Its present Curator Shri S. L. Katre has published numerous research monographs in various learned and research journals. But lack of facilities for publications has prevented most of the research work done at the Institute from coming before the public, and paucity of funds has been responsible for so few publications by it. The Madhya Bharat Government has now undertaken its reorganisation, and it is hoped that before long not only the scope of its work will expand, but also the necessary facilities for the publication of its researches will be made available.

The present work is a scholarly study of ancient Jaina Hymns by the distinguished German Scholar and Orientalist Dr. Charlotte Krause, who has spent over twenty-five years in Madhya Bharat and for a long time carried on her researches under the guidance of the

distinguished Jain Scholar and Saint Shri Muni Vidya Vijayaji of Shivapuri. When the devotees recite the hymns, little do they realise what wealth of historical and geographical facts is hidden in them, and how these hymns can throw light on many obscure problems of history, geography and biography of long forgotten saints and poets. A perusal of the very well written "Remarks on the Texts" will show how the illuminating analysis and study reveal many hidden facts, which were little known to the ordinary devotee. Scholars now universally realise the need of research in the old sacred literature of the Hindus—especially the Puranas, in which numerous historical facts are buried in a mass of poetic descriptions. But, few people realise the need of research in the ordinary old hymns. Dr. Krause is to be thanked for her pioneer work in this line. It is hoped that the path shown by her will be followed by some other workers as well, and systematic and scientific studies of the numerous hymns—Hindu, Jaina and Buddhist—will be undertaken. Dr. Krause deserves our hearty congratulations for her very thorough and illuminating study of the Jaina Hymns.

Gwalior,

September 9, 1952.

S. N. CHATURVEDI,

Director of Education,

Madhya Bharat.

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P R E F A C E

The Scindia Oriental Institute of Ujjain, well-known repository of manuscripts of works pertaining to Hindu Religion and Philosophy, and to Indian Literature in general, owns a number of manuscripts of Jaina works. Some of the latter are hitherto unpublished and even unknown, and deserve to be made accessible not only to the narrower circle of Jaina specialists, but to indologists in general. A selection of such texts is being published in the present volume. All of them belong to the category of hymnal literature, and are of Śvetāmbara origin. Leaving aside their literary merits, some of these texts are of high interest as the creations of renowned authors, which, by some unexplained chance, have remained hidden from the light of publicity for centuries. There is a Mahāvira-stuti from the hand of as old and distinguished an author as *Jinapati Sūri*

(born in V. S. 1210 and died in 1277). Another text, “The Munisuvrata-stavana”, so far known from literary references only, is the creation of that renowned and erudite *Ācārya Jñānasāgara Sūri*, who died in V. S. 1460. The author of the “Varakāṇa-Pārśvanātha-stavana” is *Hemavimala Sūri*, known as a Jaina theologian and as an eminent ecclesiastic dignitary, who died in V. S. 1583, and many of whose numerous disciples are, in their turn, famous for their literary achievements. *Nayavimala*, author of the “Śaṅkheśvara-Pārśvanātha-stavana”, is identical with the celebrated “Jñānavimala Sūri”, many of whose devotional songs, Rāsas and exegetical works both in Sanskrit and Gujarati, are well-known.

The “*Munisuvrata-stavana*”, moreover, is of historical interest by its reference to “*Aśvāvaḥodha*” or “*Śakunikā-vihāra*”, that famous shrine of the Jainas at Broach, which, believed to have been in existence already at the time of the composition of the Sacred Books, *i. e.* more than 2000 years ago, and for the last time directly mentioned as existing at the time of Vastupāla and Tejapāla, *i. e.* about 700 years ago, is described in our text as a still flourishing place of pilgrimage of miraculous sanctity. Our hymn thus represents the last definite record of the existence of that sacred place, its Requiem, as it were.

Similarly, the *Devakulādinātha-stavana* extols the sanctity of Devakula, another famous old place of pilgrimage, identical with to-day’s Delwara near Udaipur, which once resounded with the chimes of the bells from 300 Jaina temples, and is now nothing but an insignificant village with three Jaina temples, surrounded by acres of ruins.

A whole list of such names of ancient places of pilgrimage is contained in the short *Caityavandana*, and constitutes its interest.

The *Vīra-stuti* is a striking example of onomatopoeic expression, and, at the same time, an indirect, but eloquent testimonial to the important rôle which music and musical science once played in the Śvetāmbara ritual.

The *Sīmandhara-stavana*, last but not least, is of linguistic value as another of those not very frequent specimina of late Gaurjara Apabhraṃśa in its transition to Middle Gujarati. Besides, it is not without poetic charm, an outcome of both the skill and the devotion of the poet, who, incidentally, was one of the great figures of earliest Gujarati Literature, if a conjecture ventured in the discourses is correct.

The introduction is meant to facilitate the understanding of the texts in their hagiographical settings. The subsequent discourses attempt to define the historical and literary background, and, so far as possible, to identify the author, of each individual text.

Thanks are due to my learned colleague at the Scindia Oriental Institute, Ujjain, Pt. Gopikrishna N. Dvivedi, as well as to the erudite Controller of the Institute, Dr. H. R. Diwekar, for going through the Sanskrit texts and suggesting several improvements.

Difficulty I feel in duly expressing the gratitude I owe to His Highness Shrimant Jiwaji Rao Maharaja Scindia of Gwalior, who, during the raging of the Second World War, graciously granted me sanctuary in the quietude of his Oriental Institute. In the

following Sanskrit stanzas I have attempted to express this gratitude in the way of the bards of yore :

यत्सेवाभयकल्पपादपवने सद्भावमेघोक्षिते
 न्यायाचारसमीरशीतविटपे नीत्यौषधैर्वासिते ।
 पूज्याचार्यकवीन्द्रनिर्मितवरस्तोत्रादिपुष्पोत्करं
 संचित्येममगुम्फमत्र विदुषां सद्बोधये ग्रन्थकम् ॥ १ ॥

यद्राज्ये सुखशान्तिशालिनि सदा सारा विशाला-गता
 ज्ञानश्री रमते विकस्वररुचिर्ग्रन्थालयोद्भासिता ।
 चैत्यं चाश्रयिणी गुरोर्विजययुग्विद्यांकितेनर्षिणा
 धर्मश्रीः करुणारता शिवपुरे संरक्षिता शोभते ॥ २ ॥

हर्म्यारामसुरम्यगोपनगरे वात्सल्यसौम्याजिता
 राजश्रीर्विलसत्यसौ च विमला यस्य प्रतापान्विता ।
 जीवाजीपृथिवीपतिर्विजयतां श्रीमान्स सद्भावयुग्
 इत्याशीर्मम हृद्गता सफलतां यायात्सुभद्रा शुभा ॥ ३ ॥

INTRODUCTION

As the hymns published in this volume address themselves to Tīrthaṅkaras, and contain allusions to not generally known ideas connected with the latter and with their background, a few of the main features which Jaina Hagiography teaches about them, are memorized below.

It must be remembered that according to Jaina Cosmography, the *world of human beings*¹, situated between the worlds of the gods on top, and the hells below, forms the centre of a pattern of ring-shaped islands, alternating with oceans, of steadily increasing circumference, which are concentrically arranged around the disk-shaped “*Jambu-dvīpa*”. The ocean immediately surrounding the latter is “*Lavaṇoda*”, the “Salt-sea”. Next comes the ring-island of “*Dhātakī-khaṇḍa*”, which the “*Kāloda*” or “Black Sea” surrounds. Then follows the island-world of “*Puṣkaravara-dvīpa*”, and the further countless ring-oceans and ring-worlds, up to “*Svayambhūramaṇa-samudra*”, the outermost and therefore largest of the oceans, which is alluded to in the *Muni-suvrata-stavana* published below (st. 21) as “*carama-jaladhi*”, and in the *Śimandhara-stavana* (st. 2) as “*carama-sāyara*”. The latter is immediately adjacent to the “*Aloka*”, and thus forms the end of the world in the horizontal dimensions.

(1) Tattv. III, 7 ff., Tīkā, p. 248 ff.

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Human beings inhabit only the central “Two-and-a-half-worlds”, viz., “Jambu-dvīpa”, “Dhātākī-khaṇḍa”, and the inner portion of “Puṣkaravara-dvīpa”, demarcated by an insurmountable ring-shaped mountain-range, the “Mānuṣottara-ṣarvata”, which divides this island into two concentric parts. The Tīrthamālā-caityavandana published below, mentions this mountain-range as containing places of pilgrimage (st. 3).

“Jambu-dvīpa”, the central island of the “Manuṣya-loka”, is traversed, from east to west, by six insurmountable mountain-ranges, which divide it into seven continents, viz., the two segments of “Bharata” and “Airāvata” in the south and north respectively, and, between the latter two, following one another from south to north, the five zones of “Haimavata”, “Harikṣetra”, “Mahāvideha”, “Ramya-kṣetra”, and “Hairaṇyavata”. The central one of these seven continents, Mahāvideha, is the largest. It is diagonally traversed by four insurmountable mountain-ranges, radiating, as it were, from Mt. Meru, the hub of Jambu-dvīpa. “Mahāvideha” is thus sub-divided into four parts, viz., “Devakuru” and “Uttarakuru” south and north of the Meru, and “Pūrvavideha” and “Aparavideha” in the east and west respectively. Devakuru and Uttarakuru are often grouped together as “the two Kurus”, while Pūrvavideha and Aparavideha are referred to as “the two Videhas”, or as “Mahāvideha” in the narrower sense. Each of the two “Videhas” is again subdivided into two portions by a huge river named “Sītā”. Each of those portions has eight provinces, which are known as “Vijayas”, and in fact are independent worlds of their own, the boundaries of which are untransgressible for the human beings and animals inhabiting them. The whole of Mahāvideha has thus 32 Vijayas. Such a

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“Vijaya” is referred to in the *Sīmandhara-stavana* (st. 16).

Three out of the seven continents of Jambu-dvīpa, viz., Bharata, Airāvata, and Mahāvīdeha in the narrower sense, are grouped together as the “*Karmabhūmis*”. There, people have to work to earn their livelihood, and Tīrthaṅkaras appear, creating the spiritual basis from which salvation can be attained, a feat which is not possible anywhere else in the universe.

Among the three “*Karmabhūmis*”, again, Bharata and Airāvata occupy a separate position. For only there, the “*Kālacakra*”, the “Wheel of Time”, revolves, alternately bringing into play, in never ending crescendo-decrescendo, periods of evolution, called “*Utsarpiṇīs*”, and such of degeneration, or “*Avasarpiṇīs*”, each of them being sub-divided into six “*Aras*” or spokes, i. e., sub-periods of increasing and decreasing duration¹. Each main-period lasts ten “*koṭākoṭīs* of *sāgaropamas*”². A “*Kālacakra*” or “*Kalpa*”, i. e., the aggregate of one *Utsarpiṇī* plus its subsequent *Avasarpiṇī*, thus lasts twenty *koṭākoṭīs* of “*sāgaropamas*”.

An “*Avasarpiṇī*” has the following six “*Aras*”, the direction of development and the order of which is simply reversed in an “*Utsarpiṇī*” :

(1) “*Suṣama-suṣamā*”, the beginning of which is characterized by an optimum of physical development

(1) Tattv. IV, 15, and Tīkā, p. 294 ff.

(2) 1 *koṭī*=1 crore or ten millions; accordingly 1 *koṭākoṭī*=the square of a *koṭī* or 10,00,00,00,00,00,000. A “*sāgaropama*” is equal to ten *koṭākoṭīs* of “*palyopamas*”, and a “*palyopama*” is the number of years which it would take to empty a cylindrical container of a height and circumference of one *yojana* (=4 miles), filled under enormous pressure with the finest body-hairs, if every 100 years one hair is removed. Vide Tattv. IV, 15, Bhāṣya, p. 294, and Prav., Dvāra 1 and 159, p. 302 ff., where details and further specifications are given.

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and well-being of all that breathes. Human beings have a body-height of six miles, and live up to an age of three palyopamas, enjoying undisturbed bliss, fed and clad by wishing-trees, husband and wife being born together as twins, and dying together when their time is up. There is neither fear nor pain, neither crime nor vice, nor worrying about scruples of justice or religion. But on the other hand, there is no possibility of spiritual enlightenment. No Tīrthaṅkara is born, and salvation cannot be attained. As this period passes, everything slowly deteriorates, till, after four koṭākoṭis of sāgaropamas, a certain limit is reached, which marks the beginning of the next "Ara".

(2) "Suṣamā", at the outset of which the body-height of man is four miles, and his maximum age two palyopamas. It lasts three koṭākoṭis of sāgaropamas. Tīrthaṅkaras are not born. Everything deteriorates further.

(3) "Suṣama-duṣṣamā", at the beginning of which men have a height of two miles and an age of one palyopama. Towards its end, the first Tīrthaṅkara appears, with a body 500 "dhanu"¹ high, and enters "Nīrvāṇa" after a life of 84,00,000 "pūrvas"². Three years and eight and a half months after his "Nīrvāṇa", this period comes to an end, having lasted two koṭākoṭis of sāgaropamas, and seen the end of the wishing-trees and of the twinship of husband and wife.

(4) "Duṣṣama-suṣamā", during which deterioration continues, till at its end, the human body is only seven "hasta"³ high, and the maximum age 100 years. It

(1) 1 "dhanu"=4 "hasta" or cubits.

(2) 1 "pūrva"=84,00,000 "pūrvāṅgas", one "pūrvāṅga" equalling 84,00,000 years: Vide Tattv. IV, 15, Tīkā p. 293.

(3) 1 "hasta"=1 cubit.

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lasts one koṭākoṭī of sāgaropamas minus 42,000 years. During this period, *the remaining 23 Tīrthaṅkaras* out of the stereotyped “Tīrthaṅkara-caturviṃśatikā”, which, as a law, appears during an Avasarpinī (as during an Utsarpinī), succeed one another in gradually decreasing intervals, each inferior to his predecessor in height and duration of life. Thus, the first Tīrthaṅkara of this “Ara” (the second of the Caturviṃśatikā) is 450 “dhanu” high and lives 72,00,000 “pūrvas” of years, while the last one reaches a height of only 7 “hasta”, and an age of less than 100 years.

(5) “*Duṣṣamā*”, during which the body-height decreases to two “hasta”, and the duration of life to 20 years. Tīrthaṅkaras no longer appear, religion slowly lapses into oblivion, and the gate to salvation is closed again. This period sees the last of the Sādhus and the last Jaina layman. It lasts 21,000 years.

(6) “*Duṣṣama-duṣṣamā*”, during which the lowest limit of degeneration is reached. Human beings are, at the best, 1 “hasta” high, and their span of life does not exceed 16 years. Religion and civilization are utterly dead. The world is populated by a miserable horde of savages, who dwell in caves, troubled by wild beasts, vermin, disease, and extremes of heat and cold, against none of which evils they are any longer able to protect themselves. Having lost the art of using fire, they live on raw fish and tortoises. This ever-increasing misery lasts for 21,000 years, when the first “Ara” of the next “Utsarpinī” starts, with fresh hope for a gradual improvement of things.

While the chain of these six “Aras”, interminable like an endless band, goes on revolving for ever in Bharata and in Airāvata, there are neither Utsarpinīs nor Ava-

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sarpiṇīs in the rest of the universe. Even in *Pūrvavideha* and *Aparavideha*, though they too belong to the category of “Karmabhūmis”, time eternally stands still. All the 32 “Vijayas” invariably are in a condition of “*Duṣṣama-Suṣamā*”, with a fair average of development, and a fair share of both work and pleasure. Tīrthaṅkaras are always in existence there, pointing out the way to salvation. As a rule, each group of eight “Vijayas” north and south respectively of the river Sītā, always has a Tīrthaṅkara in one or another of its parts, while it may also happen that Tīrthaṅkaras simultaneously exist in all the 32 Vijayas.

Thus much for the “Karmabhūmis”. The remaining four of the seven parts of Jambu-dvīpa are “*Bhogabhūmis*”, whose inhabitants, exempt from the necessity of working, eternally “enjoy” themselves, living in never-changing Utopian conditions, such as prevail in the first three “Araś” of an Avasarpiṇī, but being also precluded from having the darśana of a Tīrthaṅkara. Thus, the first “Araś” always prevails in the two “*Kurus*”, the second in *Hari*-and *Ramyaka-kṣetra*, and the third in *Haimavata* and *Hairanyavata*.

All the above refers to Jambu-dvīpa. The remaining parts of the Maṇuṣya-loka, viz., the whole of *Dhātākī-khaṇḍa* and the inner ring of *Puṣkaravara-dvīpa*, are likewise sub-divided into a number of continents, or rather worlds, and further divisions, in such a way that these ring-islands have each two sets of exact replica of the seven continents described just now with regard to Jambu-dvīpa.

Thus, the whole Maṇuṣya-loka has all in all 15 “*karma-bhūmis*” (viz., 5 Bharatas, 5 Airāvatas, and 5 Mahāvīdehas) and 30 “*Bhoga-bhūmis*” (viz., 5 Haima-

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vatas, 5 Hari-kṣetras, 5 Devakurus, 5 Uttarakurus, 5 Ramyaka-kṣetras, and 5 Hairaṇyakas) with 5 *Merus*, each with a separate system of suns, moons and other heavenly bodies¹.

We are supposed to live in the Bharata-kṣetra of Jambu-dvīpa in the 3rd millennium of the 5th “Ara” of an Avasarpiṇī, the last Tīrthaṅkara of which latter, Mahāvīra, expired roughly two and a half millennia ago. This “Ara” is assumed to have started 3 years and 8½ months after Mahāvīra’s Nirvāṇa. At present, not only Bharata, but also Airāvata is believed to be without a Tīrthaṅkara, while four Tīrthaṅkaras exist in Mahāvīdeha. Exactly the same holds good for the other two ring-worlds outside Jambu-dvīpa, so that the whole Maṇuṣya-loka has just now 20 Tīrthaṅkaras, the *minimum* number possible², generally designated as the 20 “*Vihara-māṇas*.” One of them is the Lord Sīmandhara, imagined to exist in the Aparavīdeha of Jambu-dvīpa, to whom one of the stavanas published below³ is addressed.

The *maximum* number of simultaneously existing Tīrthaṅkaras, on the other hand, is 170. It is reached at periods when there is one Tīrthaṅkara in each of the 32 “Vijayas” of each of the 5 Mahāvīdehas, and one in each of the 5 Bharatas and the 5 Airāvatas³. This figure is considered not only as sacred, but as endowed with magical potentialities, and plays an important part in Jaina-Tantra-Śāstra, as exemplified by the popular “Tijayapahutta”-stotra, which is one of the “Smarāṇas” of the Śvetāmbaras supposed to be daily recited⁴.

(1) Tattv. III, 12-13.

(2) *Vide* Pravac., Dvāra 13, st. 327 (where, as an alternative, 10 is also given as the minimum number).

(3) Pravac. loc. cit.

(4) Pañcaprat., Bh., p. 431 and elsewhere.

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Best known among the Tīrthaṅkaras of all the 15 “Karmabhūmis”, past, present, and future ones, is naturally the *past* “Caturvīṃśatikā” of the world in which we live, *i. e.*, those 24 ones who appeared during the past two “Aras” of the present “Avasarpiṇī” in the “Bharata-kṣetra” of Jambu-dvīpa. They are : (1) Ṛṣabha (Ādinātha), (2) Ajita, (3) Sambhava, (4) Abhinandana, (5) Sumati, (6) Padmaprabha, (7) Supārśva, (8) Candraprabha, (9) Suvidhi (Puṣpadanta), (10) Śītala, (11) Śreyāṃsa, (12) Vāsupūjya, (13) Vimala, (14) Ananta, (15) Dharma, (16) Śānti, (17) Kunthu, (18) Ara, (19) Malli, (20) Munisuvrata, (21) Nami, (22) Ariṣṭanemi (Neminātha), (23) Pārśvanātha, (24) Mahāvīra (Vīra, or Vardhamāna). Out of them, the first, the 17th, the 18th, the 20th, the 21st, the 23rd, and the 24th are referred to in the hymns published in this volume.

The main data which Jaina tradition has handed down with regard to this group of Tīrthaṅkaras, have been presented in poetical form by Somatilaka Sūri in his “Saptatiṣṭa-ssthāna-prakarāṇa”, composed in V. S. 1387¹. As the name indicates, these data are 170 in number. Some of them are mentioned in our stotras too (sometimes slightly deviating). Such data are, *e.g.* :

(1) The “Kalyāṇa-pañcaka”, *i. e.*, the dates of the five main events of a Tīrthaṅkara’s life, *viz.*, conception, birth, initiation into monkhood, attainment of omniscience, and final salvation. The Munisuvrata-stavana mentions these five “Kalyāṇaka” with regard to the 20th Tīrthaṅkara (st. 15).

(2) The “antarāṇi”, *i. e.*, intervals between the Nīrvāṇas of two Tīrthaṅkaras succeeding one another.

(1) Publ. by the Ātmānanda Jaina Sabhā, Bhavnagar, V. S. 1975 (with the Commentary of Devavijaya).

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According to the law of the “Kālacakra”, these intervals are on a steady decline, as this *Caturviṃśatikā* belongs to an Avasarpiṇī. Thus, 50 lakṣa-koṭī of sāgaropamas of years intervened between Ṛṣabha and Ajita, the two first ones, but only 250 years elapsed between Pārśva and Mahāvīra, the two last ones.

(3) The *spans of their lives*, which likewise steadily decrease, as the Avasarpiṇī progresses. Thus, 84 lakṣa pūrvas of years is given as the age of Ṛṣabha, 30,000 years as that of Munisuvrata (mentioned in st. 6 of the pertinent stavana), 100 as that of Pārśva, and 72 as that of Mahāvīra.

This set of data, combined with the previous one, allows a kind of chronology to be established. Ṛṣabha, the first Tīrthaṅkara's birth took place 84 lakṣa pūrvas, 3 years and 8½ months before the beginning of the 4th “Ara”, and his death 3 years and 8½ months before the same. As we are supposed to live in the third millennium of the 5th “Ara”, and the duration of the 4th “Ara” is 1 koṭākoṭī of sāgaropamas minus 42,000 years, this leads down into mythological ages ! Munisuvrata, another of the Tīrthaṅkaras mentioned in our texts, is supposed to have been an approximate contemporary of Rāma and Sītā, and to have died 1 lakṣa and 84,000 years before Vīra, or roughly 11,84,500 B.C. As he died at the age of 30,000 years, he would have been born 12,14,500 B. C. It is also interesting to realize that Neminātha, the 22nd, is believed to have been contemporary with Kṛṣṇa, and to have died 84,000 before Vīra, *i. e.*, roughly 84,500 B. C. As he was then 1,000 years old, he would have been born 85,500 B. C. With Pārśvanātha, the 23rd, the dawn of history is reached. As he is stated to have died 250 years before Vīra, at the age of 100 years, the date of his birth roughly comes

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to 880 B. C. and that of his death to 780 B. C. He is generally admitted to be an historical personality. Mahāvīra's well-known data are, of course, history, though their accurate placing is still an object of discussion.

(4) The names of the Tīrthaṅkaras' *fathers and mothers*, out of which those of Munisuvrata are quoted in our texts (st. 5 of the pertinent stavana).

(5) The *dynasties* to which they belonged (loc. cit.).

(6) Their *birth-places* (loc. cit.).

(7) The *countries* to which they belonged (loc. cit.).

(8) Their *colour*: 16 being of brown, and each two of white, black, red, and bluish complexion. Munisuvrata's "śyāma-varṇa" is referred to in the text just quoted (st. 6).

(9) The characteristic *body-marks*, such as Munisuvrata's tortoise mark (loc. cit. st. 6) or Pārśva's snake mark.

(10) The *body-height* (for Munisuvrata loc. cit. st.6).

(11) Biographical items of their *previous existences*. In our texts, nine previous existences of Munisuvrata are mentioned (loc. cit. st. 3-4), re. which the individual treatise infra may be referred. The Śaṅkheśvara-Pārśvanātha-stavana (st. 3-4) contains an allusion to Pārśvanātha's former lives in the shape of a reference to "Kamaṭha", Pārśvanātha's hostile brother in his existence as Marubhūti, a minister's son. In that existence, which happened aeons ago, Kamaṭha killed Marubhūti. Subsequently, both brothers were reborn in various parallel existences, and each time, the incarnation of Kamaṭha hated and finally killed that of Marubhūti. In Marubhūti's final existence as Pārśvanātha, Kamaṭha was incarnated as Kaṭha, a Hindu ascetic,

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who, while practising the five-fire-penance, once very nearly burnt a snake, which was hidden in one of the logs. By chance, Pārśva, then Prince of Benares, appeared, and, aware of the plight of the snake by his supernatural knowledge, rescued the latter. Kāṭha resented the interference, and his age-old hatred was re-kindled. This hatred followed him into his next existence as the Asura Meghamālin, who again tried to worry Pārśva. Pārśva had, in the meantime, become an ascetic and was wandering about in the wilderness. Meghamālin caused him to be attacked by ferocious beasts, nearly suffocated by dust-storms, and drenched by cloud-bursts, but did not succeed in disturbing the concentration of the Lord. In the end, the snake, whom the Lord had saved, and who had become re-incarnated as Dharāṇa, King of the serpent-demons, appeared with his consort Padmāvati, and both protected the Lord, forming baldachins over him with their hoods. Reproached and enlightened by Dharāṇa, Meghamālin repented, asked the Lord's pardon, and, having attained spiritual enlightenment, found the path to salvation¹. Dharāṇa, or Dharāṇendra, however, kept serving the Lord Pārśva, and is still worshipped as his divine attendant and devotee, along with his spouse.

(12) Names of the *male and female deities* believed to be in attendance, each couple on one of the Tīrthaṅkaras or his places of worship, as Dharāṇendra and Padmāvati, mentioned just now, in Pārśva's case. Both are referred to in the Śaṅkheśvara-Pārśvanāthastavana published below (st. 9 and 10). These divine

(1) Cp. M. Bloomfield, *The Life and Stories of the Jaina Saviour Pārśvanātha*, Baltimore, 1919, Introduction, and the original works mentioned therein.

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attendants of the Tirthaṅkaras are generally known and worshipped as the *Yakṣas* and *Yakṣiṇīs*, or the *Śāsanadevas* and *Śāsanadevīs*, and are often found represented at the side of images of the Tirthaṅkaras.

References to these divinities in this particular function are obviously restricted to post-canonical literature: the earliest being contained in Pādalipta's "Nirvāṇakalikā"¹ (according to Winternitz², prior to the 5th century) on the Svetāmbara, and in Yativṛṣa-bha's Tiloyapaṇṇatti³ and Vasunandin's Pratiṣṭhāsā-roddhāra⁴ (both about contemporaneous with the former) on the Digāmbara side. In Śvetāmbara canonical literature, the very expressions "Śāsanadeva" and "Śāsanadevī" do not occur, and the word "Yakṣa" has a different sense. Generally, it stands as a denomination of one of the eight sub-classes of Vyantaras, which latter, in their turn, are one of the four main categories of gods⁵ known to Jaina dogmatics. But that at

(1) Nirṇayasāgara Press, 1926; p. 34 ff.

(2) M. Winternitz, A History of Indian Literature, Vol. II, Publ. by the University of Calcutta, 1933, p. 478.

(3) Part I, Publ. by Jaina Saṃskṛti Saṃrakṣaka Saṃgha, Sholapur, 1943, p. 266 (IV, st. 934 ff.).

(4) As quoted in Vastusāra-prakaraṇa, Jaipur City, 1036, "Pariśiṣṭa", p. 169 ff.

(5) I. Bhavanapatis, whose realm lies 1,000 yojanas below the surface of the earth, stretching thousands of yojanas into the depth, and who are divided into the 10 sub-classes: Asura-, Nāga-, Vidyut-, Suparṇa-, Agni-, Vāta-, Stanita-, Udadhi-, Dvīpa-, and Dik-kumāras;

II. Vyantaras, whose abodes lie 100 yojanas below the surface of the earth, and who are divided into the 8 sub-classes: Kinnaras, Kimpuruṣas, Mahoragas, Gandharvas, Yakṣas, Rākṣasas, Bhūtas, and Piśācas;

III. Jyotiṣkas, located high up in space, and represented by the several suns, moons, planets, fixed stars, etc.;

IV. Vaimānikas, residing in vimānas in a layer of space high above the realm of the Jyotiṣkas, and represented by divinities of the highest degrees of perfection, which increases in proportion to the elevation of their abodes from the ground.

Vide Tattv. IV, 11 ff.; Prajñ. II, Sūtra 46 ff., Tiloyap. III, Devendra-sta-vaprakīrṇaka st. 15 ff. etc.

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least Dharāṇa, or Dharāṇendra, the most popular of the Śāsanadevas, cannot be meant to belong to the Yakṣa sub-class of the Vyantaras, is clear from the facts (1) that this Yakṣa sub-class of the Vyantaras is stated to be ruled by two Indras only, *viz.*, Pūrṇabhadra and Māṇibhadra¹, not leaving room for a third Indra “Dharāṇa”, and, (2) that they are not snake-deities², while the Śāsanadeva Dharāṇa is most decidedly a snake-god. Obviously, he is identical with the Dharāṇa whom Jaina dogmatics mention as the Indra of the southern section of the Nāga-kumāras, the second sub-class of the Bhavanapatis³, whose emblem is the snake⁴. Yet if this identity is assumed, the difficulty arises that the Śāsanadeva Dharāṇa is unanimously described as being accompanied by his mate Padmāvati, while a list of the names of the chief-queens of the Nāga-kumāra ruler Dharāṇa⁵ does not contain the name of “Padmāvati”, as Professor H. R. Kapadia has pointed out⁶. If the Senaprasna is correct in insisting on the identity of both, as well as on Padmāvati being Dharāṇa’s chief queen⁷, the name of “Padmāvati” would have to be taken as an original epithet or apposition to any one of those Indrāṇīs, replacing, later on, the actual name.

As thus Dharāṇendra, anyhow, does not belong to the Yakṣa sub-class of the Vyantaras, the now prevalent technical meaning of the word “Yakṣa” as “divine

(1) Cp. Tattv. IV, 6 and Devendrast. st. 15 ff. and 66 ff.

(2) *Vide* Tattv. IV, 12, p. 284, Bhāṣya, where these Yakṣas are called “vaṭa-vṛkṣadhvaṇa”, *i. e.*, having the banyan tree as their emblem.

(3) *Vide* Prajñ. loc. cit.; in Tiloy. the name is “Dharāṇānanda”.

(4) Tattv. IV, 11, p. 282, Bhāṣya (“phaṇi-cihna”).

(5) Bhagavati-sūtra X, 5; Jñātādh. II, 1, etc.

(6) Śolbhana Muni, Stuti-caturvīṃśatikā, Āgamodaya-samiti, 1926, p. 279.

(7) II, 112, as quoted loc. cit.

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attendant on a Tirthaṅkara" cannot directly be connected with the former meaning. There is more likelihood of its being based on the meaning which the word "jakkha" bears in two isolated passages of the Uttarādhyayana-sūtra¹, where it serves as a synonymon for "deva", and refers to gods of higher categories, who reside in "Kalpas", thus proving that it is not restricted to the sub-class of the Vyantaras called Yakṣas.

The idea that each couple of Yakṣa and Yakṣiṇī serving one and the same Tirthaṅkara, are husband and wife, as assumed by B. C. Bhattacharya², certainly holds good in the case of Dharaṇa and Padmāvatī. There is, however, no indication which would confirm this as a general principle. Nor is the idea of the same scholar tenable that originally, every Yakṣa was the leader of the disciples of his resp. Tirthaṅkara, and each Yakṣiṇī his first female convert³. The very life-story of Pārśva suffices to disprove this, as he was attended by Dharaṇa and Padmāvatī before he attained omniscience and began his teaching activity.

Over and above the 170 stereotyped data, out of which the above ones have been culled, tradition has handed down *life-stories* and legends of those 24 Tirthaṅkaras. Most of the latter are found collected in Hemacandra Sūri's famous compendium "Triṣaṣṭiśalākāpuruṣa-carita". It is seen that the details available for the majority of those Tirthaṅkaras are

(1) III, st. 14 and 16.—This important meaning is not given in Pt. Har-govind Das T. Sheth's generally useful Prakrit Dictionary "Pāṇi-Sadda-Mahāṇavo !"

(2) "The Jaina Iconography", Punjab Oriental Series, Lahore, p. 163.

(3) loc. cit. p. 93.

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scanty, while there are elaborate biographies of a few of them, who enjoy special popularity. Their lives, including previous existences, form also the subjects of individual monographs in Sanskrit, Prakrit, Apabhraṃśa, and Gujarati. Adinātha, Munisuvrata, Pārśvanātha, and Mahāvīra, to whom some of the hymns published below are dedicated, belong to that category.

Much less attention than to this last Caturviṃśatikā of our Bharatakṣetra has naturally been paid to the 24 Tīrthaṅkaras who were *contemporaneous with them in Airāvata*. Their names, however, are handed down¹. The same must be stated with regard to the Caturviṃśatikās who appeared previous to the latter, *i. e.*, in the *last Utsarpiṇī* both in *Bharata*² and in *Airāvata*³. It seems that a certain tradition exists regarding the five “Kalyāṇakas” of those three groups⁴.

Lists of the names of the Tīrthaṅkara-caturviṃśatikās destined to appear in Bharata⁵ and Airāvata⁶ in the *coming Utsarpiṇī* are likewise handed down. These future Tīrthaṅkaras are of somewhat stronger interest, since they are linked up with the past by certain predictions found in the Sacred Literature with regard to those personalities in whom they were once incarnated. Thus, Sulasā, a loyal lady-devotee of Mahāvīra, is to be reborn as the 16th Tīrthaṅkara of the coming Utsarpiṇī of Bharata. In the same way, King Śreṇika, the ruler of Magadha during Mahāvīra's time,

(1) Samav., Sūtra 159, st. 66 ff. (p. 153) and Pravac., Dvāra 7, st. 296-299.

(2) Pravac., Dvāra 7, st. 288-290, and Abhidhān. I, st. 50 ff.

(3) loc. cit.

(4) Pūrṇa-kṣema-vallabha-vilāsa, Saṅgraha-karttā Śrī-Vallabhasāgara Gaṇi, Neemach, V. S. 1990, Bhāga 3, p. 28.

(5) Samav., Sūtra 159, st. 72 ff.; Pravac., Dvāra 7, st. 293-295; Abhidh. I, st. 53 ff.

(6) Samav., Sūtra 159, st. 87 ff.; Pravac., Dvāra 7, st. 159, 87 ff.

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and one of his layman-followers, is to be the first, and Śrī-Kṛṣṇa, cousin and layman-follower of Nemi-nātha, the past 22nd Tīrthaṅkara of Bharata, is to be the 21st Tīrthaṅkara of the future¹.

At present, anyhow, those future Tīrthaṅkaras are assumed to be still roaming about in a state of relative imperfection, and are, therefore, little satisfactory objects of worship. The past ones, on the other hand, are supposed to have shed their human shape, and, having attained final salvation, to be no longer capable of action nor of interest in mundane affairs, and, therefore, utterly out of reach of the worshipper's imagination. Still, *Tīrthaṅkara-worship* forms one of the *six-Āvaśya-kas* or daily observances of every Jaina, meant to effect internal purification. In view of this aim, all the Tīrthaṅkaras are considered equal, and full scope is left to the personal liking of the worshipper in addressing his hymn or his prayer to any one out of them, or even to a particular statue at a particular place of pilgrimage, imagined to represent the Tīrthaṅkara by "sthāpanā". What is more natural than that the worshipper should turn his mental sight towards the distant world of Mahāvideha, or rather of the several Mahāvidēṇas, where at this very moment, the twenty "*Viharamāṇas*" are wandering about in actual human shape, and yet perfect in their supernatural knowledge and their absolute purity of thinking, feeling and acting, apparently much nearer in approach for the naïve type of bhakti than those past and future Tīrthaṅkaras. Both the Digambaras and the Śvetāmbaras have lists of names of those twenty "*Viharamāṇas*"², as well as a number of hymns address-

(1) Samav., Sūtra 159, st. 77 ff.

(2) For the Digambara Tradition, vide "*Jaina-vāṇi-saṅgraha*", Calcutta, V. S. 1982, Adhyāya 7, p. 66; for the Śvetāmbara one: "*Śrī Hindi-Pāṭica-Pratikramaṇa*", Indore, A. D. 1927, p. 523.

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ed to one or the other or to all of them. A special favourite among them is the Lord *Śimandhara*, to whom one of the hymns published below, is addressed. He is believed to live at present, in the full possession of omniscience, in the Vijaya "Puṣkaravara" of the Pūrva-videha of Jambu-dvīpa, having a body-height of 500 dhanu (=2,000 cubits). As our poem recalls to mind (st. 16 ff.), he was born in the city of Puṇḍarikīṇī in the period intervening between the Nirvāṇa of Kunthu¹, the 17th, and that of Ara, the 18th Tīrthaṅkara, which latter is supposed to have taken place about $\frac{1}{4}$ of a palyopama of years, *i. e.*, aeons, ago. He renounced the world in the interval between Munisuvrata, the 20th, and Nami, the 21st Tīrthaṅkara, obtained omniscience subsequently, and is destined to attain Nirvāṇa by the time when the 7th Tīrthaṅkara of the coming Utsarpiṇī of the Bharata of Jambu-dvīpa, Udaya, will have attained salvation, *i. e.*, millions of years hence².

Thus much about the Tīrthaṅkaras collectively. As regards the *individual Tīrthaṅkara* (also designated as *Arhant* or *Jina*), he is, as has already been hinted at, so free from passion that not even traces of the four "kaṣāyas", *viz.*, anger, deceit, pride and greed, mar the perfect peace of his mind. The omniscience which he has achieved, in fact presupposes the complete annihilation of the four types of "*obnoxious karman*" ("*ghāti-karman*") which Jaina metaphysics assumes, *viz.*, (1) karman obscuring knowledge, (2) karman obscuring vision of mind, (3) karman preventing ethically correct

(1) Kunthu is believed to have been born $\frac{1}{4}$ palyopama, 66 lakṣa, 79 millennia of years and 89 fortnights previous to the beginning of the 5th "ara".

(2) For further data re. Śimandhara *vide* "Ratnasamuccaya-grantha"
Publ. by Seth Manekchand Pitambardas, Hubli, V. S. 1985, p. 202, st. 517 ff.

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acting, and (4) karman which produces obstruction in general. Consequently, the four infinite qualities which in fact inhere, in latent form, in every soul (the "*ananta-catuṣka*"), viz., infinite knowledge, infinite mental vision, infinite bliss, and infinite power, are fully manifested in him. Nothing separates him from final emancipation but remnants of the four types of "*non-destructive karman*" ("*aghāti-karman*"), viz., (1) karman pre-ordaining pleasure and pain, (2) karman pre-ordaining the duration of life in the respective incarnation, (3) karman pre-ordaining the characteristics of body and surroundings, and (4) karman, pre-ordaining family, social rank, etc. So long as particles of these four categories of karman remain unconsumed, the Saint retains his human body, and wanders about, passionless, perfect, preaching the true religion, adored by mortals, immortals and animals. Innumerable beings gain spiritual enlightenment and follow in his path, both in the figurative and the literal sense. In this way, a "*Tīrtha*" is formed, i. e., the prototype of the fourfold community, consisting of ascetics and laymen, both male and female, professing the newly revived eternal Jaina Faith, which had been dormant since the Nirvāṇa of the preceding Tīrthaṅkara. Many members of this Tīrtha become "*Kevalins*", i. e., omniscient saints, and precede the Tīrthaṅkara to final salvation ("*Mokṣa*" or "*Siddhi*") as Siddhas, i. e., emancipated, perfect souls, to reside for ever at the top of the universe, from where there is no return into the Samsāra or circle of metempsychosis. A time comes when the Tīrthaṅkara himself enters Mokṣa, his store of karman being exhausted. From that time onward, omniscience again becomes unattainable for all, excepting a few sporadic cases happening

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in the immediately following decades. The existing “Kevalins” enter Nirvāṇa. Then, Mokṣa too can no longer be attained, till, after aeons over aeons, another Tīrthaṅkara appears.

The only feature which distinguishes a Tīrthaṅkara from the infinite number of likewise perfect “Kevalins”, is the fact that the former initiates a period of religious revival, founds a “Tīrtha”, whose supreme leader he remains during his lifetime, and gives, as it were, the signals for the opening and closing of the gate to salvation by the beginning and end respectively of his Tīrthaṅkara activity, as pre-ordained by a peculiar type of karman, a variety of “puṇya” of the most exalted degree, named “*Tīrthaṅkara-nāma-karman*”.

Not content with this definition of the personality of a Tīrthaṅkara, Jaina hagiography describes him as invariably distinguished by a number of *stereotyped* “*eminences*”. Thus, every Tīrthaṅkara belongs to a royal dynasty, and some are ruling princes or emperors themselves, before renouncing the world. His imminent birth is announced to his mother by a chain of stereotyped auspicious dreams. His five “Kalyāṇakas” are celebrated by the gods with divine pomp. From his very conception, he is equipped with supernatural knowledge, and from early childhood possesses extraordinary physical strength. When he prepares to renounce the world, he distributes, for a year, valuables of all kinds, which are continuously replenished by devoted genii. Then, seated in his royal palanquin, he moves into the wilderness, with a huge retinue of mortals and immortals, halts under some tall tree, and removes, along with his royal robes and ornaments, his hair in five handfuls. Leaving his followers behind, he wanders about from place to place, a homeless ascetic,

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practises severe penance, and patiently suffers hardships and persecutions, till he obtains omniscience. Only then, his activity as a Tīrthaṅkara begins, in which he perseveres till his karman is consumed. Wherever he goes, gods and genii produce miraculous phenomena to his glorification.

Generally, 34 miraculous phenomena¹ of this kind are described in Jaina texts under the name of "*the 34 atīśayas*", which are also referred to in some of our hymns. They are as follows :

(a) 4 innate atīśayas :

- (1) His body is of exquisite beauty, always clean, fragrant, and free from perspiration.
- (2) His breath has the fragrance of lotuses.
- (3) His flesh and blood are the colour of milk and free from odour.
- (4) The actions of eating and of evacuating are imperceptible to the human eye (or : do not take place according to Digambara doctrine).

(b) 11 atīśayas produced by *exhaustion of "ghāti-karman"* :

- (1) One koṭākoṭī of gods, men and animals find place within the space of one mile around him, to listen to his words.
- (2) Every living being listening to him, can understand his teachings in his or her own language within that space.
- (3) A sun-like halo surrounds his head

(1) Abhidh. I, st 57-64; Saptat., Sthāna 97.

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- (4) No disease appears within the space of one yojana around him.
- (5) Nor does enmity exist therein.
- (6) Nor calamity produced by the seasons.
- (7) Nor epidemics.
- (8) Nor excess of rain.
- (9) Nor drought.
- (10) Nor famine.
- (11) Nor fear from government or from enemies.

(c) 19 atisayas *created by gods* :

- (1) The “dharma-cakra” steadily accompanies him, floating in the air in front of him.
- (2) Divine chowries keep fanning him.
- (3) A throne with foot-stool accompanies him.
- (4) A triad of divine parasols keeps moving with him.
- (5) A jewel-flag accompanies him.
- (6) Golden lotuses arise wherever he puts down his feet.
- (7) Wherever he stops to preach, the “Samava-sarana-hall” miraculously arises around him, with three enclosures of precious materials.
- (8) Though he sits down with his face turned towards the east, reflections of his shape are visible in the remaining three directions, so that he seems to be present fourfold (“caturmukha”).

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- (9) In the middle of those four shapes, a huge Aśoka tree is visible, overshadowing the audience.
- (10) Wherever his foot treads, thorns turn their spikes downward.
- (11) The trees salute him, as it were, bending down towards him.
- (12) The sound of divine drums keeps accompanying his voice.
- (13) A pleasant breeze keeps blowing.
- (14) The birds fly around him in the auspicious direction.
- (15) Showers of fragrant water fall.
- (16) Divine flowers of all the five colours fall in showers and cover the ground knee-deep.
- (17) His hair and nails do not grow.
- (18) At least one crore of gods and genii are always near him to serve him.
- (19) The weather is always pleasant.

All these “*atiśayas*” are enumerated in the *Muni-suvrata-stavana* (st. 8-13). Seven out of those mentioned under (b) and (c), *viz.*, the Aśoka tree, the flower-rain, the chowries, the throne, the halo, the divine drums, and the three parasols, with the addition of a further item, *viz.*, divine music accompanying the Lord’s voice (generally quoted as the third in stereotyped order), form the “eight *pāḍihera*”, or “*prāṭihārya*”¹. They are described in the *Varakāṇa-Pārsvanātha-stavana* (st. 20 ff.) in detail.

(1) *Vide Pravac., Dvāra 440, p. 106.*

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Besides, the *voice* of the Tīrthaṅkara is described as possessing 35 special merits¹, his *body* as adorned with 1008 auspicious characteristics², and his *mind* as free from 18 weaknesses which inhere in ordinary human beings³. References to these characteristics are given in the Munisuvrata-stavana (st. 14)⁴.

The latter hymn also mentions some further features generally connected with a Tīrthaṅkara's appearing. Thus there are the 12 "*parśadaḥ*" (st. 16), *i. e.*, groups of listeners who surround the Lord in the "Samavasaraṇa"-hall, *viz.*, the four classes of gods and goddesses, male and female Jaina ascetics, and human laymen and laywomen⁵. Then there is that miraculous power of the Lord simultaneously to *answer all the questions* and dissolve all the doubts that may arise in the minds of any number of individuals of his vast audience (st. 16)⁶. There is, moreover, that mode of argumentation so typical of Jaina Philosophy known as the "*Syādvāda*" (*i. e.*, the method of deducing an absolute truth from an aggregate of statements made from various stand-points, or, in other words, the method of relativity in argumentation), which likewise finds a mentioning there as one of the characteristics of the teachings of the Lord (st. 31).

(1) *Vide* Abhidh. I, st. 65-71; Saptat. Sthāna 98.

(2) *Vide* Saptat., Sthāna 44.

(3) *Vide* Abhidh. I, st. 72-73.

(4) Digambara tradition deviates slightly in all these points: cp. J. Jaini, "Outlines of Jainism", Cambridge, 1916, App. IV.

(5) *Vide* Triṣaṣṭ. I, 6, st. 100 ff. and I, 3, st. 423 ff., where full descriptions of the Samavasaraṇa are given. This work is now partially available in the English translation by Miss H. Johnson, G. O. S. No. 51.

(6) *Vide* s. v. "Samavasaraṇa" in the "Abhidhānarājendra-kośa".

REMARKS ON THE TEXTS.

1. THE MUNISUVRATA-STAVANA.

As its name indicates, this hymn is addressed to Munisuvrata, the 20th of the 24 Tirthaṅkaras who appeared in this Bharata-kṣetra of Jambu-dvīpa during the previous two “aras” of the present Avasarpinī.

After announcing, in st. 1, his *intention* to sing the praise of Munisuvrata, and expressing, in st. 2, his incompetence to do justice to this task, the poet gives, in st. 3-7, the data of the *last nine existences*, in which he was incarnated respectively as :—

- (1) King *Śivaketu* of Supra-tiṣṭha-nagara.
- (2) A *god* in “Saudharma” (the southern half of the lowest heaven).
- (3) *Kuberadatta* of Varapura.
- (4) A *god* in the third heaven.
- (5) King *Vajrakunḍala* of Paurāṇa-nagara.
- (6) A *god* in the fifth heaven.
- (7) King *Śrīvarma* of Campā.
- (8) A *god* in “Aparājita” (one of the five “vimānas” of “Anuttara”, the highest heaven, the inhabitants of which are predestined to attain final salvation after, at the most, two more re-births).

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- (9) *Munisuvrata*, son of King *Sumitra* of Rājagṛha, of the Harivaṃśa dynasty, and Queen *Padmā*, and later himself King of Magadha, which position he resigned, to become a homeless ascetic, attain omniscience, and after a long and beneficent career as a Tīrthaṅkara, enter Mokṣa.

While dwelling on this last existence, the poet alludes to some of the *stereotyped features* common to all Tīrthaṅkaras, the birth festival celebrated by the gods, and the supernatural knowledge inherent in them from birth, mentioning also Munisuvrata's black complexion, the characteristic tortoise-mark on his body, his body-height of 20 "dhanu" (i. e., 80 cubits), and his age being 30,000 years.

The next stanzas, 8-14, describe the conventional "*Atiśayas*" and other supernatural phenomena believed to accompany a Tīrthaṅkara's appearance (as specified above).

Then follows, in st. 15, the list of Munisuvrata's five "*Kalyāṇakas*", viz. :

- (1) entering his mother's womb on Śrāvaṇa Pūrṇimā,
- (2) birth on the dark Aṣṭami of Jyeṣṭha,
- (3) initiation as a monk on the bright Dvādaśī of Phālguna,
- (4) attainment of omniscience on the dark Dvādaśī of Phālguna,
- (5) "nirvāṇa" on the dark Navamī of Jyeṣṭha.

With regard to all the above data of Munisuvrata's life, our poet agrees with a tradition represented by Somatilaka Sūri's "*Saptatiśata-sthāna-prakaraṇa*", as

(1) Loc. cit. Sthāna 1, st. 26.

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well as Dharmaghoṣa Sūri's "Munisuvrata-stotra"¹, except that the latter has "*Sirikēu*" instead of "*Sivakēu*" as the name of Munisuvrata's first incarnation. A poetical passage in Prabhācandra's "Prabhāvaka-carita" said to be quoted from the "Āgama" in illustration of Munisuvrata's nine last existences², likewise agrees regarding that subject, except that here, "Prāṇata" (the tenth heaven) stands for "Aparājita". Another tradition, represented by Vimalasūri's "Pāumacaria"³, Hemacandrācārya's "Trisaṣṭi-śalākāpuruṣa-carita"⁴, and Jinaprabha Sūri's "Vividha-tīrtha-kalpa"⁵, knows only of the three last existences of Munisuvrata, which deviate from the former version in so far as here, the name of the first incarnation is "*Siridhammo*" according to Vimalasūri, "*Surasreṣṭhin*" according to Hemacandra, and "*Surasiddha*" according to Jinaprabha (he is King of Campā in Aparavideha according to all three unanimously), while the second is that as a god in "Prāṇata" (only Vimalasūri has "Pupphottara" instead), and the last as Munisuvrata. Hemacandra further deviates in giving the Daśamī instead of the Dvādaśī as the "Dikṣā-kalyāṇaka". It would be futile to try to assess the mutual relationship and value of these variants, before further works dealing with Munisuvrata's life, particularly all those monographs mentioned in

(1) Jaina-stotra-sandoha, I, p. 109 ("Varāiaṃmi" must be corrected there to "varāiaṃmi").

(2) Singhi Jaina Series 13, p. 42, st. 27-28; the stanza is not located.

(3) Uddeso 20 and 21, on pp. 96 ff. and 104 ff. of H. Jacobi's edition, published by the Jaina-dharma-prasāraka-sabhā, Bhavnagar; 1914 (the work is believed to be composed at the beginning of the Christian era).

(4) Parvan VI, Sarga 7, st. 1 ff. (edited by the J. D. P. S., Bhavnagar, 1903-13).

(5) Singhi Jaina Series 10, p. 20, line 12.

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H. D. Velankar's "Jinaratnakosa", will have become available in print¹.

Only thus much may be mentioned that none of all the above post-canonical works follows the Samavāyāṅga-sūtra in including, in the list of pre-existence names, that of "Sīhagiri", the only pre-existence name of Munisuvrata which that Sūtra, and for the matter of that the canon, happens to mention².

The stanza of our hymn following this biographical sketch (st. 16), extolls some of the stereotyped merits inherent in a Tīrthaṅkara's *preaching*.

The next stanzas contain a very compressed summary of the legends of "Aśvāvabodha-tīrtha" and "Śakunikā-vihāra" (st. 17-21). This time-honoured place of pilgrimage of Munisuvrata at Broach is frequently mentioned in Jaina literature, and, though no longer existing as such, still reverently remembered. The very Avaśyaka liturgy of the Śvetāmbaras contains a reference to it in the much recited passage :

"Jayāu.....Bharuacchahiṃ Muṇisuvvaya!",
i. e., "At Broach, Munisuvrata (’s image) be victorious!"

These are words of the "Jagacintāmaṇi-caitya-vandana"³, which is believed to go back to the Lord Gautama Indrabhūti, Mahāvīra's direct disciple, and

(1) A modern "Munisuvratasvāmī Caritra" in Gujarati, by M. T. Jhaveri, Thana, V. S. 1998, written with a devotional outlook, does not make attempts in that direction, though it contains some bibliographical hints.

(2) Sūtra 157, st. 13 (p. 151 a) : in the case of other Tīrthaṅkaras too, the generally followed tradition does not agree with this Sūtra regarding the pre-existence names.

(3) "Pañca-Pratikramaṇa-Sūtra", Jaina Ātmānanda Sabhā, Bhavnagar, V.S. 1932, p. 26 ff.

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thus to be older than the Āgamas themselves. This indicates that Broach must indeed have been a very ancient centre of Munisuvrata worship. According to the legends referred to, it is even a “Jīvaṃta-Sāmitiṭṭha”¹, i. e., a Tīrtha² founded during the lifetime of the Tīrthaṅkara³, in this case nearly 12 lakhs of years ago. The reference to it in our hymn is, therefore, amply justified from the poet’s stand-point.

The legends themselves are a popular subject of Jaina literature, and, therefore, handed down in slightly varying shapes⁴. According to the version followed by our poet, their gist is as follows :

Munisuvrata once came to know by his omniscience that an Aśvamedha-sacrifice was about to be performed

(1) Mahendra Sūri Aṣṭottari-Tīrthamālā, st. 80; V. T. K., p. 21.

(2) Here and in the following, this word is used in the ordinary sense of “place of pilgrimage”.

(3) This is the popular explanation !

(4) Some of the more important sources, also for the history of the Tīrtha are :—

1. Vādideva Sūri, Syādvādaratnākara, I. 1, st. 2 (ed. by Motilal Ladhaji, Poona, Vira Saṃvat 2153, composed V. S. 1181.

2. Hemacandra Sūri, Triṣaṣṭi-śālākāpuruṣa-carita, IV, 7, st. 1 ff., composed V. S. 1216-29.

3. Somaprabha Sūri, Kumārapāla-pratibodha, Prastāva V, Prakaraṇa 10, and (translated into Gujarati : Jaina Atmananda Sabha, Bhavnagar, p. 436), composed V. S. 1241.

4. Mahendra Sūri, Aṣṭottari-Tīrthamālā-Caitavandana (ed. in Vidhipakṣagacchasya Pañcapratikramaṇa Sūtrāṇi, V. S. 1984, 56 ff.), composed V. S. ca. 1290.

5. Prabhacandra Sūri, Prabhāvaka-carita, Singhi Jaina Series, VI, p. 41 ff., composed V. S. 1334.

6. Inscription No. 297 of Mt. Abu Jaina Temples (Jayantavijaya, “Abu”, I, p. 109 ff. and II, p. 124, Sri-Vijaya-Dharma-Sūri Jaina Granthamālā), dated V. S. 1335.

7. Merutuṅga Sūri, Prabandha-cintāmaṇi (Singhi Jaina Series, para. 146 and 147, pp. 87 and 100 f., composed V. S. 1361.

8. Jinaprabha Sūri, Vividha-tīrtha-kalpa (Singhi Jaina Series, X, p. 20 ff., composed V. S. 1389.

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at Broach, and that a stallion was destined to be sacrificed who, in a former human existence, had been his friend¹. As according to the Jaina doctrine, dying with a depressed or frightened or otherwise worried mind causes re-incarnation in a low order of living beings, the Lord foresaw that this might happen to the stallion, who owed his present plight too to such a previous death². Deciding to save him, the Lord hastened from Pratiṣṭhāna, where he was staying, to Broach, doing the whole distance of 60 yojana (=240 miles)³ in one night. He halted in the grove "Koriṇṭaka-vana" near Broach, where his Samavasaraṇa was arranged. High and low, gods, men and animals flocked there to listen to his sermon. In the crowd was the sacrificial stallion⁴. Listening, the remembrance of his former life, when the Lord had been his friend, suddenly came over him, and with it, religious enlightenment. Fortified by the re-

9 Purāṇanaprabandha-saṅgraha (Singhi Jaina Series), pp. 40 and 76.

10. Jinamaṇḍana Gaṇi, Kumārapāla-pabandha, p. 74; composed V. S. 1492.

11. Somadharma Gaṇi, Upadeśa-saptati (Ahmedabad, V. S. 1998), Adhikāra II, Upadeśa 2, p. 26 a, composed V. S. 1503.

12. Jinaharṣa Gaṇi, Vastupāla-caritra (Translation into Gujarati, Jaina Dharma Prasārika Sabhā, V. S. 1974), Prastāva IV, p. 136 ff., composed V. S. 1793.

13. Lakṣmīvijaya Sūri, Upadeśa-prāsāda, Sthambha V, Vyākhyāna 70, p. 148 ff., composed V. S. 1843.

Besides, most works dealing with Ambaḍa and with Te'apāla refer to the subject: *vide* M. D. Desai, Short History of Jaina Literature, V. S. 1989, paras. 313, 324, 385, 456, 527, Note 374.

(1) According to most sources, this happened in the 7th of the above mentioned nine pre-existences of Munisuvrata.

(2) On this point, the several sources greatly differ from one another. According to Hemacandra, *e. g.*, this death occurred in the same existence in which the stallion was the friend of the Lord.

(3) The Prabhāvaka-carita has "200 yojana".

(4) Hemacandra omits the Aśvamedha, relating that the stallion was the mount of King Jitaśatru of Broach, and mere chance took it into the Samavasaraṇa, and the Lord to Broach.

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quisite observances, including the vow of fasting unto death, he died with a serene mind, and was thus re-incarnated as a god. In grateful remembrance, this god built, on the scene of his enlightenment, a temple dedicated to Munisuvrata. According to the present version, it contained the foot-prints of the Lord¹. This temple became known as “*Aśvābodha*”, i. e., “Stallion’s Enlightenment”, vying in religious importance with the local “*Aśvamedha*” Tīrtha of the Hindus.

Near the *Aśvābodha* Temple, a female bird, according to our hymn a “*vaṭa-śabalikā*” (“*śabalikā*” = Prakrit “*savaliyā*” = Gujarati “*samali*”)², was once hit by an arrow. Wounded to death, she fell down at the foot of the Banyan tree, which contained the nest with her young ones. Two Jaina Sadhus saw her, and, desirous to help her to improve her future life, whispered the “*Namaskāra-mantra*”³ into her ear. Soothed by the sound of the words of this holiest of all Jaina prayer formulas, which is believed to possess miraculous faculties, the bird died with a calm mind. She was thus re-born as the daughter of the King of Ceylon, and was named *Sudarśanā*. Once, a Jaina merchant from Broach, who attended the Durbar of her father, was seized by a fit of sneezing, and spontaneously exclaimed “*Namo Arihamtānam*” ! When the sound of these words reached the ear of the Princess, she suddenly awoke to a recollection of her previous life, when, as a bird, she had heard recited the sacred mantra which contains these

(1) According to the *Vividha-Tīrtha-kalpa* and the *Upadeśa-prāsāda*, the god decorated the temple with statues of Munisuvrata and of the horse.

(2) The pre-existences of the bird are dwelt upon with great length in some sources.

(3) “*Namo Arihamtānam, namo Siddhānam, namo Āyariyānam, namo Uvajjhāyānam, namo loe Savva-sāhūnam ! Eso pañca-namukkāro savvapāvaṇṇāsaṇo, maṅgalānam ca savvesiṃ paḍhamam havai maṅgalam*”.

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very words. Eager to see the scene of that event once more, she undertook a pilgrimage to Broach, accompanied by that merchant, as well as by a large retinue, accommodated in 700 ships¹. She became a devoted Jain laywoman, and restored the shrine of Aśvāvabodha. In commemoration of her experience, the place became known as “*Śakunikā-vihāra*” or “*Samalikā-vihāra*”, the “Bird’s Temple”. After a virtuous life, she died and became re-incarnated as a goddess in *Īśāna* (the northern half of the lowest heaven), from where she sometimes descends to worship the Lord Munisuvrata, producing miraculous phenomena in the temple. Obviously, our poet refers to the latter belief, when calling the temple-walls “*adhiṣṭhita*” (st. 38)².

So far the legend.

To substantiate these accounts of animals—horse and bird—awakening to a recollection of pre-existences and spiritual enlightenment, the poet then quotes, in st. 21, the instance of a fish in the “Last Ocean”, i. e., the “*Svayambhūramāṇa-samudra*”. Encountering another fish, whose body faintly resembled a Jina statue, he remembered how in a previous human existence, he had seen such a Jina image (and, so the story goes on according to Somadharma Gaṇi’s *Upadeśa-saptati*³,

(1) According to the *Prabhāvaka-carita* 18.

(2) This belief is particularly dwelt upon in the *Prabhāvaka-carita*.

(3) Loc. cit. *Adhikāra* I, *Upadeśa* 24, p. 23 :

“ विनापि भावं विहितः प्रणामो जिनेषु न स्यादफलः कदापि ।

स दुःसुतः श्रेष्ठिवरस्य मीनोऽप्यापत् प्रबोधं यत् उद्धतोऽपि ॥१॥”

as well as the following stanza quoted there :

“ तातादेशवशादपीह नृभवे न त्वं मयाराधितसू

तेनाहं भवसागरे निपतितोऽम्भोघौ महापातकी ।

तत् त्रायस्व जिनेन्द्र मामशरणं सर्वज्ञबिम्बाकृते—

मीनो मीनवरात्ममस्कृतिपगो जातिस्मृतेः स्वर्ययौ ॥”

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had paid many involuntary obeisances to it, as it had been placed close to a very low house-door by his devout father, in the intention of thus reforming a religiously indifferent son). This recollection inspired the fish to introspection and to a religiously blameless conduct, which caused his becoming incarnated as a god.

The subsequent stanzas, 22-36, *glorify the Jaina Religion* in general, and express the poet's firm belief in the sublime teaching of the Tīrthaṅkara as the means by which he hopes to be rescued from the terrifying ocean of re-births, and to attain final beatitude.

Then his thoughts revert to *Munisuvrata's shrine* at Broach, whose sacredness he extolls in st. 37-39 under both the ancient names, "Aśvāvabodha" as the general name of the Tīrtha, and "Śakunikā-vihāra" as that of the temple¹. Of great interest are the attributes "pravara-mahima", i. e., "*being of outstanding grandeur*", applied to the whole Tīrtha, as well as "tatra-saṁstha", i. e., "*standing there*" (viz., at Aśvāvabodha) applied to the temple, and "guru-pari-vṛdhādhiṣṭhita-supratīṣṭha", i. e., "*big, massive, attended and protected by divine power, and well founded*", applied to the surrounding wall, the dwellers within the precincts of which "*are not robbed even by cruel thieves!*" This sounds like irony nowadays, when the ancient place of pilgrimage no longer exists, and its very site can only be inferred! Yet it shows that the poet cannot have had the modern Munisuvrata Temple in view, which is only a small, unimpressive building, standing in a row of houses, sandwiched between them, without any surrounding space, not to speak of a "big and massive" wall. The poem can only have been composed at a time

(1) Similar to the application of these names in the *Prabhāvaka-carita* (p. 42, st. 39; p. 43, st. 65) and the *Vividha-tīrtha-kalpa* (p. 20, l. 31).

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when Śakunikā-vihāra was an impressive stone building and a renowned Jaina place of pilgrimage. Since the poem itself is anonymous and undated, it will be necessary to define that period more precisely so as to ascertain the time of its composition. What happened to Aśvāvabodha and Śakunikā-vihāra after its restoration by Sudarśanā ?

Literature is full of accounts of its existence, its sanctity and popularity, and of its being restored and embellished over and again by kings and ministers¹. Some of those accounts lead back into mythological darkness, so that it is not easy to draw a sharp line between legend and history. According to a summary of the history of the shrine, given in the *Prabhāvaka-carita*², Aśvāvabodha had twice been restored previous to Sudarśanā, viz., by the pre-historical emperors *Padma* (i. e., Śrī-Rāma) and *Harīṣeṇa*. After the restoration effected by Sudarśanā, it is related to have been renewed by the Śrāvaka King *Samprati*, Aśoka's grandson, who, according to Jaina belief, never tired of building and restoring temples of the Tīrthaṅkaras, nor of installing their images, though there are historians who doubt his existence. Then followed a restoration effected, on Siddhasena's advice, by the great *Vikramāditya*, who, in the essential aspects, shares Samprati's fate. The subsequently reported events indicate that the poet indeed refers to the "Saṃvat-sara-pravartaka" of 56 A. D., though in reality, Siddhasena was not contemporary with the latter, but with some Gupta-Vikramāditya³.

(1) *Vide* the above note for bibliography.

(2) Loc. cit. VI, 1, p. 41 ff.

(3) *Vide* my article "Siddhasena Divākara and Vikramāditya" in the English Vikramāditya Memorial Volume published by the Gwalior State.

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The sacred place fell then into the hands of the Bauddhas, from whom *Ācārya Khapūṭa* wrangled it back 484 years after the Vīra-Nirvāṇa, *i. e.*, 14 years previous to the Vikrama Saṁvat. In the Vīra-Nirvāṇa Saṁvat 845, *i. e.*, 375 V. S., the "Turuṣkas", having destroyed Valabhi, tried to take Broach, but were repulsed by the intervention of the divine incarnation of Sudarśanā. In the Vīra-Nirvāṇa year 884, *i. e.*, 414 V. S., the influence of the Bauddhas, who had again gained preponderance there, was paralysed by the Jaina ascetic *Mallavādin*, whose identity is not clearly established.

The temple is also related to have been restored by King "*Sātavāhana*", and the subsequent consecration to have been performed by the well-known *Jainācārya Pādalipta Sūri*, who is credited with the authorship of several works preserved up till now. A monograph on Pādalipta Sūri contained in the same "*Prabhāvaka-carita*" which relates that event¹, is, however, so seriously marred by chronological improbabilities, that his date is still a subject of discussion. The fact that Āryarakaṣita, who is assumed to have died in V. S. 127, mentions Pādalipta as the author of "*Taraṅgavaī*" in his *Anu-yogadvāra-Sūtra*, makes it appear that Pādalipta Sūri must have flourished before that date, so that those inconsistencies would dissolve themselves into mere anachronisms, due perhaps to the possible existence of several Pādaliptas at different periods².

Subsequently, at the time of *Vijayasimha Sūri*, who is known as the author of an ancient hymn, though his time is uncertain³, Broach was destroyed by fire,

(1) Loc. cit. V, p. 28 ff.

(2) Vid. M. Bh. Jhaveri on p. 179 of his "Comparative and Critical Study of Mantrasastra", Ahmedabad.

(3) Vid. Jainastotrasandoha, ed. by Muni Caturavijaya, I, Ahmedabad, 1932, p. 190 and Introduction, p. 9 f.

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which consumed the wooden structure of Śakunikā-vihāra. Vijayasimha Sūri, who was the Ācārya of the temple, caused the same to be re-erected in wood. According to our source, this structure, having been rendered uninflammable by the Sūri's magic power, lasted till, in the time of the Solanki King Kumārapāla of Gujarat, Ambaḍa rebuilt it in stone. Re its fate in the intervening period, our source has nothing to say.

Its existence is, however, testified by two references in other works. One of these references is contained in Śrīcandra Sūri's "*Munisuvrata-caritra*", a work of nearly 11,000 Prakrit Gāthās, which is assumed to have been composed in about V. S. 1200¹. It states that *Mala-dhārīn Abhayadeva* of the Harṣapuriya Gaccha, one of the author's spiritual ancestors (otherwise known to have performed the consecration of Antarikṣa Pārśvanātha, a famous Tīrtha at Sirpur, near Akola, in V. S. 1142), caused golden pinnacles ("hemamaya-kalasā") to be fixed on "Savalīyā-vihāra", i. e., "Śakunikā-vihāra" by "Varaṇaga-suya Saṁtuya"², i. e., *Sāntu, or Saṁpat-kara*, the pious Jaina Minister of the Solanki kings Bhīma (V. S. 1078-1120), Karṇa (1120-50) and Jayasimha (1150-99), a well-known figure of the Prabandha literature³.

The second reference occurs in the Prakrit *Pārśvanātha-carita* of *Devabhadra Sūri* (of the Kharatara Gaccha)⁴, who states⁵ that he composed this work in

(1) Vide "Jinararatnakosa", p. 311.

(2) M. D. Desai, I. I., paras. 312, 313, 300.

(3) Prabandha-cintāmaṇi, paras. 89-93 and 124, and Purātana-prabandha-saṅgraha, paras. 58, 65, 323, 326.

(4) "Sri-Pāsanāha-Cariyam", Saṁśodhaka Ācārya Mahārāja Śrīvijaya-kumuda-sūri, Maṇivijayagaṇi-granthamālā, X, Ahmedabad, A. D. 1945; vide also M. D. Desai, I I., para. 3 4.

(5) Loc. cit., p. 503, st. 8 (above).

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V. S. 1168 in “Amadatta’s Temple” at Broach, which town he describes as being “attractive by the temples of Vīra and of *Munisuvrata*, adorned with golden *pin-nacles*” (“sovanniṁḍaya-maṁḍiya-Muṇisuvvaya-Vīra-bha-vaṇa-ramaṇīe Bharuyacche tehiṁ ṭṭhiehiṁ mandire Amadattassa”). This reference very clearly indicates that in V. S. 1168, the temple of Munisuvrata must still have been in the possession of the Jainas, and that it must have been a place fairly frequented and held in esteem by them, to say the least. Most likely the pinnacles¹ which Devabhadra Sūri saw, were those which Sāntu had presented.

We return now to the account of the Prabhāvaka-carita². According to the latter, the old wooden building of Śakunikā-vihāra lasted till the time of Kumārapāla³, when it was in a state of utter decay, brought about by white ants and monsoon-moisture (according to Jinaharṣa Gaṇi⁴, by the floods of the Narbada). In that condition, it was seen by Kumārapāla’s brave General, the “*Rāṇaka Ambaḍa*”, Governor of Lāṭa and other parts of the kingdom, who had won the title of “*Rājasaṁhāra*” by his victory over the Kadamba King Mallikārjuna of the Konkan. He was the son of the Śrāvaka Minister Udayana of the Śrīmāla clan, and younger brother of Kumārapāla’s later Minister Bāhaḍa or Vāgbhaṭa, and a good Jaina himself. He undertook the next restoration

(1) Strictly speaking, the word “*imḍaya*” (=Skr. “*aṇḍaka*”) denotes the central part of the pinnacle or “*kalasa*” (=Skr. “*kalaśa*”) only, which latter expression, as we saw above, is used by Śricandra Sūri. *Vide* “*Vāstusāra-prakarana*” by Ṭhakkura Pheru, Jaipur, A. D. 1936; p. 139. Both the words are, however, used as synonyma in colloquial modern Gujarati, as Muni Jyantavijaya kindly informs me. This seems to hold good in the present case too.

(2) VI, st. 136 and XXII, st. 725-766.

(3) regnal years V. S. 1199-1229.

(4) Loc. cit. IV, p. 136 ff.

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of Śakunikā-vihāra 11,85,686 years after Munisuvrata's Nirvāṇa, *i. e.*, in V. S. 1216¹ (according to later sources, he did so in fulfilment of the last wish of his dying father, whose death² occurred between V. S. 1205 and 1208). He caused the whole old wood structure to be dismantled, and re-built the temple in stone from its very foundations. It was only after a hard struggle with the treacherous river-soil, which once buried the foundation, and with it, a batch of masons, that Ambaḍa succeeded in erecting a firm building, according to the Prabandha-cintāmaṇi³. It took a year to complete it, according to the Purātana-prabandha-saṅgraha⁴. The Prabhāvaka-carita states that it measured 18 "hasta" ("hastāṣṭādaśakaṁ caityaṁ"), *i. e.*, 8 square-yards, which measurement refers, of course, to the innermost sanctum, not counting the several entrance-halls ("raṅga-maṇḍapa", "dvāra-maṇḍapa", etc.), nor the surrounding chapels which the Prabhāvaka-carita itself refers to ("aneka-devaveśmāḍhyaṁ"), and which later literature mentions under the name of "deva-kulikās"⁵. According to Jinaharṣa Gaṇi, the temple contained a "lepyamaya" (plaster) statue of Munisuvrata⁶. All the sources concur in stating that the consecration-ceremony was performed by the Rāja-guru Hemacandra Sūri (who was intimately connected with the family of Ambaḍa, and whose very ordination ceremony had been arranged by

(1) Obtained by deducting 11,84,000, the number of years defining the interval between Munisuvrata's and Mahāvira's Nirvāṇa, and the number of years imagined to have elapsed from Mahāvira's Nirvāṇa.

(2) M. D. Desai, Short History, etc., para. 383.

(3) Para. 146.

(4) Para. 81.

(5) *Vide infra*.

(6) Srivastupala-caritra, Gujarati translation, Jaina-Dharma-prasaraka-sabha, V. S. 1974, IV, p. 136 ff.

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Ambaḍa's father, the Minister Udayana)¹. Some of the later sources add that King Kumārapāla himself was present at the consecration of Ambaḍa's temple, and performed the "Ārātrika" rite (modern "ārati"). The very much later Jinamaṇḍana states in his "Kumārapāla-carita"² that the consecration took place in V. S. 1220.

All those sources, including the Prabhāvaka-carita, are chronologically considerably remote from the actual event, none by less than a century. The only source which stands closer, is Somaprabha Sūri's Kumārapāla-pratibodha, composed in V. S. 1241. This source not only lacks in such features of glamour as Hemacandra's and Kumārapāla's presence at the consecration, but just plainly states that when Hemacandra once visited Broach, accompanying his Guru, he worshipped Munisuvrata at Śakunikā-vihāra and advised the Koṭa-vāla Ambaḍa" to restore the temple, which the latter did³! If those later sources are correct, Ambaḍa would thus have followed Hemacandra's advice more than 50 years after it was given, for Hemacandra's Guru, Devendra Sūri, in whose company he is stated to have been then, is known to have died shortly after Hemacandra's initiation as an Acārya in V. S. 1166⁴.

Hemacandra Sūri, moreover, would at that time have been composing his Triṣaṣṭi-salākāpuruṣa-carita (1216-1229), the later portion of which contains (1.1.) an account of the legends of the origin of Śakunikā-vihāra. As, according to the above later sources, he deemed it proper to praise Ambaḍa's restoration in panegyrical

(1) *Vide* Bühler, Life of Hemacandra, translated, Singhi Jaina Series, p. 6.

(2) *Vide* Bühler, 1.1., p. 90, note 67.

(3) Translation into Gujarati, p. 436.

(4) *Vide* Bühler, 1.1., p. 11.

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stanzas in the presence of the king, the former poem would have been an ideal place for inserting one or another of those stanzas, or at least mentioning Ambaḍa's name. Yet Hemacandra himself, strangely enough, is perfectly silent about the subject. This would be in order, if the restoration had been effected not in the immediate past, but many decades back, at the time when he was still a young and unknown Sādhū and shortly after he had visited that place with his Guru.

The Caritas and Prabandhas generally cannot be relied upon as revealers of absolute historical truth, since their tendency is the supply of convenient devotional reading matter, which, though based on a certain tradition re historical events and characters, is, after all, fiction to some extent. In the present case, it is, therefore, a priori possible that Ambaḍa's restoration has been post-dated, so as to allow of its being glorified by accounts of the illustrious presence of Kumārapāla and his Guru. Devabhadra's above statement re his stay in "Āmadatta's Mandira" in V. S. 1168 even raises this assumption to something like a certainty, provided it can be admitted that "Āmadatta" is another of the many variants in which Ambaḍa's name has been handed down, to mention only "Amra-bhaṭa", "Āmabhaṭa", "Amradeva", "Ambāka", "Ambaḍa", "Āmaḍa", "Ambaa".

It may be objected that the "Āmadatta" in whose "Mandira" Devabhadra Suri stayed, must not be separated from the "Āmadatta" mentioned in st. 29 of Dharmaghoṣa Sūri's "Śatruñjaya-kalpa"¹ (composed

(1) "Satrunjaya-Yatra-Vicara", Bhavnagar, V. S. 1985, p. 204.

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prior to V. S. 1357, when the poet died) and in st. 35 of Jinaprabha Sūri's poem of the same name¹ (V. S. 1389), in both of which works this name occurs along with the names of Samprati, Vikramāditya, Sātavāhana, Pādalipta, and Vāgbhaṭa, all mentioned as restorers of Śatruñjaya. Jinaprabha Sūri gives the name "Amadatta" combined with "Pādalipta" to a dvandva-compound, which he treats not as a Dual, but as a Plural, thus indicating that he considered "Amadatta" as two separate names, *viz.*, "Ama" and "Datta". Modern interpreters accordingly explain "Amadatta" as the name of king Ama or Nāgāvaloka of Kānyakubja (who died in V. S. 890 and is known as a devout Jaina and Bappabhaṭṭi Sūri's patron) plus that of "Datta", a future Patriarch, whose existence the Āgamas predict (Samavāyāṅga-sūtra 153) ! Devabhadra's reference, however, suggests that the "Amadatta" who gave his name to the temple of Broach, must have been somebody who lived in the past and probably built or re-built that temple. Most likely the same person built or re-built temples at Śatruñjaya. That our Ambaḍa is that very person, seems likely from the fact that the name "Amadatta" stands side by side with that of Vāgbhaṭa, Ambaḍa's elder brother in both the above poems !

Ambaḍa, who is otherwise also known to have built the famous stairs leading up to Mt. Girnar (for which epigraphic evidence is available), would thus have joined his brother in beautifying Śatruñjaya too, besides restoring Śakunikā-vihāra, which latter enterprise would have been completed prior to V. S. 1168. This would go well with Somaprabha Sūri's account,

(1) "Vividha-tirtha-kalpa", p. 2.

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and would also explain Hemacandra's silence re the restoration.

It is thus probable that it was the Śakunikā-vihāra after its restoration through Ambaḍa, which Sāntu decorated with golden pinnacles, which are again mentioned at the occasion of the presentation of golden flag-staffs by Tejapāla about a century later.

From Ambaḍa's restoration onward, Prabhāvaka-carita, Vividha-tīrtha-kalpa, and Prabandha-cintāmaṇi have nothing further to say re Śakunikā-vihāra. The next reference to the sacred place, this time under the name of "Aśvāvabodha", is found in the Upadeśamālā-vṛtti "Doghaṭṭi", which its author *Ratnaprabha Sūri* (Bṛhad Gaccha) states to have been composed in V. S. 1238¹ in that very temple.

Then, *Mahendra Sūri* (Vidhipakṣīya Gaccha) mentions the Tīrtha in his "A ṣṭottarī-tīrthamālā-stavana" (st. 77-80), some time after V. S. 1287². This stavana forms part of the Vidhipakṣa-Avaśyaka Liturgy, and contains both the names "Aśvāvabodha" and "Samaliyā-vihāra" with references to the legends.

With Mahendra Sūri, we have approached the period of the brothers *Vastupāla* and *Tejapāla*, the Śrāvaka Ministers of the Vāghelā Rājā Viradhavala of Dholka (vassal of the Solanki King Bhīma II of Gujarat, who ruled from 1234 to 1298). Both are famous not only as statesmen and generals, but particularly as builders and restorers of Jaina temples, and as patrons of Jaina poets and saints. They belonged to the Porvāḍ clan and died in V. S. 1296 and 1304 respectively. Out

(1) M. D. Desai, 1. 1, para. 483.

(2) Loc. cit.; *vide* also Pt. Lalacandra Gandhi, *Tejapalano Vijaya*, Bhavnagar, V. S. 1991, Introduction, p. 10 f.

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of the bulky contemporaneous literature in praise of their achievements, it is particularly the “Vastupāla-Tejapāla-Prasasti”¹ that interests us here. Its author is Jayasimha Sūri, pupil of Virasūri², and Ācārya of the Munisuvrata Temple of Broach. The Prasasti is believed to have originally been incised on a stone slab in the Śakunikā-vihāra Temple which Ambaḍa had re-erected, but is now only preserved in a MS. In this Prasasti, Jayasimha Sūri relates how he once requested Tejapāla on a visit of the latter to Broach, to replace the bamboo staffs on the 25 chapels (“devakulikā”, st. 67) of the Munisuvrata Temple of the “Maṇḍaleśvara Ambaḍa” by golden ones, so as to match their golden pinnacles (“kalyāṇa-kumbha”, st. 67) obviously those which Sāntu had donated, and Devabhadra Sūri mentioned. With the consent and assistance of his elder brother Vastupāla, Tejapāla had complied with this request of the Ācārya (st. 64-69). The Prasasti also extolls Vastupāla for having installed images of Pārśva-nātha and Mahavīra in Ambaḍa’s Śakunikā-vihāra Temple (st. 63).

The Prasasti is not dated, nor does it mention the dates of those events. The circumstances of the poet are not known either, except the fact that he composed another work in honour of the two brothers, *viz.*, the drama “Hammīra-Mada-Mardana”³, the oldest MS. of which is dated V. S. 1286, and which is stated to have been acted at Cambay at the order of Vastupāla’s son Jaitrasimha⁴. It celebrates the victory of the two

(1) Published in “Hammīra-Mada-Mardana”, Gaekwad’s Oriental Series, X, p. 59 ff. *vide* also M. D. Desai, I. 1., paras. 528 and 552 and Winternitz, I. 1., II, p. 547.

(2) Hammīra-Mada-Mardana, I. 1., p. 2, st. 5.

(3) *Vide* supra.

(4) M. D. Desai, para. 552.

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brothers over Amīr Shikār or Sultan Samsud-dunyā, who had tried to invade Gujarat. As Vastupāla entered the services of Vīradhavaḷa, for whom he fought, in V. S. 1276, the drama must have been composed between these two dates. The fact that the Praśasti mentions Vastupāla's nomination as a Minister, but not his above victory, indicates that it must have been written before the drama. The presentation of golden flag-staffs to Śakunikā-vihāra must, therefore, have happened between V. S. 1276 and 1286.

The Purātana-prabandha-saṅgraha¹, one of the versions of which proclaims to have been written in V. S. 1290 by Udayaprabha's pupil Jinabhadra of the Nāgendra Gaccha for Vastupāla's son, the Minister Jayatasimha (=Jaitrasimha), likewise contains an account of the donation of those flag-staffs by Tejapāla, but states them to have been 72 instead of 25 in number, and the name of the Acārya who inspired the same, Rāsilla Sūri instead of Jayasimha Sūri². As this reference is chronologically not far remote from the event, it has a certain weight. From the fact that the uncommon name "Rāsilla" is characteristic of the Vāyaḍa Gaccha³, it may, therefore, be assumed that the former is another name of Jayasimha Sūri, and that this Acārya belonged to the Vāyaḍa Gaccha, just like the poet Jina-datta (author of the "Viveka-vilāsa"), and his two famous disciples Amarasimha and Arisimha, all of whom were likewise protégés of Vastupāla and Tejapāla.

The Purātana-prabandha-saṅgraha also mentions a donation of 12 villages made to Śakunikā-vihāra by Vastupāla at the time when Bālahamśa Sūri (not identi-

(1) L. 1., p. 136.

(2) L. 1., para. 127.

(3) M. D. Desai, 1.1., ¶ para. 479 and note 393.

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fied so far) was the “adhiṣṭhāyaka” of the “maṭha” of that temple, enjoying a “rājya” of 700 horses¹ !

Jinaharṣa Gaṇi in his considerably later “Vastupāla-carita” (VII, st. 97-103) likewise relates the episode² of the flag-staffs presented to “the Minister Ambaḍa’s Temple” at Broach. Re their number, he follows the Purātana-prabandha-saṅgraha, but omits the name of the dignitary to whom he simply refers as “Vāyaḍa-gaṇādhīpa”, *i. e.*, “head of the Vāyaḍa Gaccha” (VII, st. 99). This corroborates our assumption of Jayasimha Sūri belonging to that Gaccha. Jinaharṣa then adds that Tejapāla also installed a metal “snātrapratimā” (*i. e.*, an image that can be used for the abhiṣeka rite at a Pūjā ceremony) in front of Munisuvrata’s plaster statue, donated a “snātra-pīṭha” with a golden image, and provided flower gardens for the supply of ever fresh flowers for offerings, spending one Krore of “drammas”. According to the same work, Vastupāla too donated to that temple a metal image, which he caused to be consecrated by Jagaccandra Sūri (the celebrated founder of the Tapā Gaccha and revered Guru of Vastupāla’s family)³, and erected 4 temples at Broach. Besides, he extended the temple of “Samalī-vihāra” by two chapels dedicated to Ajitanātha and Sāntinātha, and set up portraits of himself and his consort in the sanctum.

Shortly after these events, the Prabhāvaka-carita was written (V. S. 1334). It contains the memorable words (as part of a prophecy of Lord Mahāvīra) :

“Etat sāmārthya-vaśād Bhṛgupuram etan na
bhaṅgam āpnoti”, *i. e.*,

(1) L. 1., para. 72.

(2) *Vide* extract in G. O. S., X, App. p. II.

(3) M. D. Desai, I. 1., para. 565.

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“Owing to her (*i. e.*, Sudarśanā's) power, Broach cannot be destroyed by enemy action.”

It is clear that these words could only have been written before the Musalman invaders had appeared on the scene, and at a time when Śakunikā-vihāra was still a Jaina Tīrtha.

One year later, *i. e.*, in V. S. 1335, the beautiful bas-relief representing Aśvāvabodha as a pavilion with the foot-prints of the Lord, and Śakunikā-vihāra as a temple with a high spire, containing a statue of the Tīrthaṅkara, was installed on Mt. Abu, where it still adorns chapel No. 19 of the “Lūṇavasahi” of the Delwara Temples¹. This would likewise show that at that time, Aśvāvabodha and Śakunikā-vihāra had not yet been desecrated and thus disproved their much boasted sanctity.

For, a few decades afterwards, the Musalmans, whom the two brothers had held back from Gujarat so bravely, flooded “Karaṇa Ghelā's” kingdom (regnal years V. S. 1353-60) under Gyās-ud-dīn (regnal years A. H. 720-725=V. S. 1376-81), and destroyed many of those shrines which Ambaḍa and Vāgbhaṭa, as well as Vastupāla and Tejapāla had so lovingly restored, embellished, and endowed. Aśvāvabodha-Śakunikā-vihāra seems to have been among them. It is not known when and how it ended, but anyhow, from then onward, it is no longer heard of. Some scholars think that the present Jami Mosque represents what is left of that ancient Jaina shrine. This seems possible in view of the situation of the mosque on the bank of the Narbada outside the city, and the remains of ancient

(1) *Vide* “Abu” by Muni Jayantavijaya, I (V. S. 1990), p. 109 f. and II, (V. S. 1994), p. 124.

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Hindu-Jaina architecture and sculpture which its three impressive and exquisitely carved domes enclose. The style and workmanship of the latter indeed recall those of the suites of "Raṅga-maṇḍapa", "Navacauki", and "Gūḍhamanḍapa" of temples like the Vimāla-vasaḥi of Abu, and some of the pillars, covered with representations of Jaina mythological scenes, complete the impression. The stones of its walls too, are said to be of the same type as those used for the city-wall erected by Jayasimha and Kumārapāla¹.

The northern gateway of this mosque bears an ancient inscription in Persian, which, though extremely worn off and only partially decipherable, reveals the date A. H. 721 (=V. S. 1378) and the name "Dawalat Shah Muhammad Butmari", along with a scriptural quotation referring to the merit acquired by building a house for Allah². This obviously allows of the conclusion that in that year, the original temple, after having been taken, desecrated, and partially demolished by the Muslims, as usual in those centuries, was adapted to serve as a mosque. As such, it still stands, now carefully protected.

The same northern wall of the mosque bears another Persian inscription, saying that the mosque was built in A. H. 458 (=V. S. 1115), and that the domes were completed in A. H. 721 (=V. S. 1378). This inscription is, however, a recent one, as Qazi Syed Nuruddin Hussain, the learned historian of Broach, informs me, adding that, according to an ancient note-book preserved in his family, the former date goes back to "the

(1) *Vide* "Sri Muni uvrata Caritr", Lekhaka : Man. aladasa Trikama-dasa Jhaveri, Thana, V. S. 1998, p. 67 f.

(2) *Vide* "Epigraphica Indo-Moslemica" by Dr. M. Nazim, p. 26, Plate No. XIVb (for which reference I am indebted to the Qa.iji).

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verbal authority of the Koli-Rājā Panchāl Mānbhāv", and that it was also "in the Koli-Rājā's Chopadā". If this tradition is correct, it would signify that, having fallen into the hands of the Muslims, the building would have come back into the possession of the Jainas previous to V. S. 1168, and that too prior to its being erected in stone ! The authenticity of this tradition seems, however, doubtful, especially in the light of the older inscription referred to above.

If, therefore, the Jami Mosque does represent the remains of Aśvāvabodha-Śakunikā-vihāra, it stands to reason that it would only be up to V. S. 1378 at the utmost, that it could have answered the description of our hymn as a Jaina shrine of miraculous sanctity and inaccessibility to profanation.

On the other hand, the hymn, as pointed out previously, suggests a firm structure, probably in stone, by referring to its walls as big, massive, and well-founded, and thus chronologically *presupposes the re-erection in stone of the old wooden temple* effected by Ambaḍa on the advice of Hemacandra. This fact would indicate that the terminus a quo for its composition is given by the year of Hemacandra's ordination, *viz.*, V. S. 1154. If, however, the reading "Tapākūpāra" in its last stanza is correct, this would probably suggest that the poet belonged to the *Tapā Gaccha*, and, the latter name having been created as late as in V. S. 1285, that the hymn could not have been composed prior to that date.

The colophon, anonymous and undated like the hymn itself, proclaims the latter to be a work of "*Jñānasāgara Sūri*". Unfortunately, no bearer of this name is so far known to have flourished in the specified period, *viz.*, between V. S. 1285 and 1378. The earliest

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Jñānasāgara Sūri whom our present records mention, is the distinguished disciple of the 49th (or 50th) Tapā Gaccha pontiff Devasundara Sūri, mentioned himself, by a certain tradition, as the next pontiff, and as succeeded, in his turn, by his brother-disciples Kulamaṇḍana and Somasundara, while another tradition does not count him as a pontiff¹. This Jñānasāgara Sūri was born in V. S. 1405, ordained as a monk in 1417, as an Acārya in 1441, and died in 1460. He is known as the author of the following works :—

- (1) Avacūri to the “Oghaniryukti” in V. S. 1439²,
- (2) Avacūrṇi to the “Āvaśyaka-sūtra” in V. S. 1449.
- (3) Avacūrṇi to the “Uttarādhyayana-sūtra” in V. S. 1441.
- (4) “Munisuvrata-stava”.
- (5) “Ghaṇaughā-Navakhaṇḍa-Pārśvanātha-stava”.
- (6) “Śāśvata-caitya-stavana”³.

The profound erudition of this Acārya forms the object of the enthusiastic praises of the famous prodigy, the Sahasrāvadhānin Munisundara Sūri, who, in his “Traividya-goṣṭhī”⁴ (composed in V. S. 1455, when he was only 9 years old !), calls himself “Śrī-Jñānasāgara-

(1) *Vide* M. D. Desai, “Jaina Gurjara Kavio”, II, p. 719 f. and the same author’s “Short History of Jaina Literature”, paras. 652, 653, and 679.

(2) *Vide* Jinaratna-Kośa.

(3) This work is only mentioned in Muni Caturavijaya’s Introduction to “Jaina-stotra-sandoha”, II, p. 83. The same Muni, in his Introduction to Part II of the same publication, p. 74 wrongly ascribes to this Jñānasāgara Sūri a “Vimalanātha-caritra”, which in reality is a work of Ratnasimha Sūri’s pupil of the same name, composed in V. S. 1517.

(4) Published by Shā. Devakarṇa Mulajī, Bombay, V. S. 1966.

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Gurūttama-pāṭhita" (p. 19 b), and again shows his indebtedness to him in the words (p. 1 a, st. 2)—

“श्रीज्ञानसागराहवस्वगुरूणां ज्ञानवारिधिम् ।
उपजीव्योपदेशं च कुर्वे त्रैविद्यागोष्ठिकाम् ॥”

In his Gurvāvalī,¹ a basic and widely known, though extremely difficult work on Tapā Gaccha history, composed in V. S. 1466, the same Munisundara Sūri (p. 35 ff., st. 325 ff.) extolls him in the strongest terms, saying towards the end of his long and flowery eulogy (st. 362)—

“तत्कृतिवेल जल्पति पीतत्रैवैद्यवाधिगाम्भीर्यम् ।
भृगुपुरघोषातीर्थस्तोत्रमुखा विहितवित्तमुखा ॥”

It is obviously this stanza with its reference to a “Bhṛgupura-stotra” composed by Jñānasāgara Sūri, which has caused M. D. Desai and other scholars to mention a “Munisuvrata-stava” among the works of that Ācārya, though no such work has been known to exist up till now.²

Is it to be assumed that it was this statement of the “Gurvāvalī”, which led the copyist of our present “Munisuvrata-stavana,” published below, to imagine that he had the lost poem of that celebrated Ācārya before him, and caused him to denote it as such in his colophon on the basis of mere inference ? Or could it really be that famous hymn itself, in spite of apparent chronological inconsistency ?

Compared with Jñānasāgara Sūri's “Ghaṇaughā-Navakhaṇḍa-Pārśvanātha-stava”³, our hymn em-

(1) Published by the “Yasovijaya-Jaina-Granthamālā”, 4, Vira-Saṁvat 2437.

(2) On being consulted by me re the whereabouts of that “Munisuvrata-stava”, the learned Pandit of the Baroda Oriental Institute, Pt. Lālacandra B. Gandhi, kindly intimated this as his opinion.

(3) Printed under the name of “Ghoghā-maṇḍana-Pārśva-Jina-stava” on p. 47 of “Stotra-Samuccayaḥ”, edited by Muni Caturavajaya, 1928 A. D. (N. S. P.).

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phatically proclaims to be indeed the twin-creation of the former, as which Munisundara Sūri represents it in the phrase “Bhṛgupura-Ghoghā-tīrtha-stotra”. Both the hymns not only extoll parallel subjects, but both are also built according to an identical scheme, present identical style and diction, and, to some extent, even identical metres (Vasantatilaka with concluding Śārdūlavikrīḍita in the former, Mandākrāntā and Vasantatilaka with concluding Śārdūlavikrīḍita in the latter). Not only thus much, but their twinship seems to have been intentionally accentuated by the author himself by the strikingly parallel construction of both the last stanzas, as well as by the still more striking identity of the wording of the last part of their first lines, which read as follows :

“पुण्यामोघ सुघोष घोषनगरालङ्कारचूडामणे ।”

in the Ghoghā-stotra, and

“एवं श्रीमस्कच्छवर्यनगरालङ्कारचूडामणे ।”

in the Bhṛgupura-stotra.

Both the hymns also agree in abstaining from betraying the author's name directly or by Śleṣa, and both use the word “deva” repeatedly, allowing it to be referred to Jñānasāgara's erudite Guru Devasundara Sūri.

It can thus be assumed as fairly certain that our “Munisuvrata-stavana” is indeed the lost creation of the great Jainācārya Jñānasāgara Sūri, and thus represents a find of no small importance.

If this assumption is correct, the above referred to idea that the Jami Mosque of Broach represents the remains of “Śakunikā-vihāra”, must be abandoned. For, if not from V. S. 1115, it has definitely been in the hands of the Muslims from V. S. 1378. It may be

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one or another of the remaining Jina Temples which Vastupāla and Tejapāla are stated to have built in that city. “Śakunikā-vihāra”, in any case, must have been intact at the time when Jñānasāgara Sūri flourished, say at least till V. S. 1420. Being the Lord’s “Samavasaraṇa-place”, it would probably have been situated farther outside the city, and that in the north-eastern direction, according to the above-quoted stanza of the Syādvāda-ratnākara. Perhaps, it was located somewhere near Śukla-tīrtha and that world-famous Banyan-tree known as the “ Kabīra-vaṭa” (about 10 m. from the city). Such a long distance from the town itself would satisfactorily explain the fact that the ancient shrine could have survived so long after the Mohammedan occupation, at a time when most Jaina and Hindu shrines must have been destroyed or desecrated. This again would justify the apparent exultation with which the poet dwells on “caurāḥ kraurā api” as incapable of violating the time-honoured sanctity of Aśvāvabodha-Śakunikā-vihāra.

The hymn is preserved in M. S. No. 6628 of the Scindia Oriental Institute only, on the basis of which it is published below. It consists of one leaf of very old and brittle paper, closely written in black ink, verse numbers being tinted with red pencil. The script is Devanāgarī, with “Adhomātrā” being carried through and “Paḍimātrā” mixed with “Ūrdhvamātrā”. In the centres of both sides, rhombs have been left blank. The text is preceded by the usual Jaina diagram and followed by the following colophon :

“श्रीमुनिसुव्रतसामिस्तवनं श्रीज्ञानसागरसुरिकृविरचितं ॥श्रीः ॥ ॥शुभं भवतुः॥
॥कल्याणमस्तु ॥ ॥श्री॥ ॥च्छ॥ ॥च्छः॥” (sic ! !)

The margin bears explanatory glosses in three places

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(*vide* foot-notes to the text). The rendering of the text is fairly correct and unambiguous, so that only a few corrections were necessary, as may be seen from the critical apparatus.

Out of the 40 stanzas, 34 are in Mandākrāntā- (1; 2; 6-39), 3 in Vasantatilaka- (3-5), and 1 in Śārdūla vikrīḍita-metre (40).

2. THE DEVAKULĀDINĀTHA-STAVANA

This hymn is addressed to Ādinātha or Ṛsabha-deva, the first of the last group of 24 Tīrthaṅkaras of the Bharata-kṣetra of Jambu-dvīpa. It is, however, so entirely void of references to this Jina's life that it could be applied to any Tīrthaṅkara. Not only thus much, but it is even so free from allusions characteristic of a Jina, that it could be an expression of the world-weariness and devotion of the follower of any religion that stands for faith in an omniscient and in every way perfect God, an immortal soul, and a final salvation from the misery of life in this world, were it not for a few Jaina termini like "Jina", "Tīrthakṛt", "karman", "ṣaṭ-kāyāḥ", some proper nouns like "Vṛṣabha", "Nābheya" (both synonyms of the Jina's name), etc., and the emphasis laid on the Tīrthaṅkara's perfect passionlessness, which betray its Jaina origin.

Following a custom in vogue with Jaina poets of the period, the author does not address the Tīrthaṅkara as such (the "Bhāva-Jina", to use a Jaina technical term) but the Tīrthaṅkara image of a certain sacred place (the "Sthāpanā-Jina"), in the present case the Ādinātha image of "Delaūala", or, sanskritized, "Devakula", or "*Devakula Pāṭaka*", modern *Delwāṛā*. This is a small place in Mewar, about 3-4 m. from Ekalīngji, north of Udaipur, famous for its archæological remains,

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particularly such of Jaina temples, which confirm the tradition that some centuries ago, the bells from 300 Tīrthaṅkara temples would sound there simultaneously. Even now, three Jaina temples of the Bāvana-Jinālaya type stand there, two of which are dedicated to Adinātha.¹

Stanza 25 of this hymn bears a reference to *Ācārya Somasundara Sūri*, the 50th (according to others : 51st) pontiff of the Tapā Gaccha, whom we had occasion to mention as a brother-disciple of Jñānasāgara Sūri, the author of the *Munisuvrata-stavāna*, as well as to Somasundara Sūri's pupil, the *Sahasrāvadhānin Munisundara Sūri*, who was likewise mentioned before, as a student of Jñānasāgara Sūri. The names of both these dignitaries are followed by the expression "tridaśa-vṛnda", which, by way of a pun, allows of the interpretation of "belonging to the flock of Ācārya Devasundara Sūri", which latter, as already stated, was the common Guru of Jñānasāgara Sūri and Somasundara Sūri.

The assertion of our poet that the feet of the Adinātha of Devakula Pāṭaka are worthy to be reverentially saluted by Somasundara and Munisundara, bears reference to actual happenings, for epigraphical and literal evidence show that the history of this Tīrtha is bound up with the activity of these two Ācāryas.² Somasundara Sūri (born V. S. 1430, ordained 1437, became Vācaka 1450, Ācārya 1457, died 1499) consecrated various temples and images there. After having

(1) *Vide* Ācārya Vijaya Dharma Sūri, "Devakulapāṭaka", Yaśovijaya Jaina Granthamālā, and Muni Vidyāvijaya, Meri Mevādayātrā, Vijay Dharma Sūri Jaina Granthamālā, p. 61. ff.

(2) *Vide* Ācārya Vijaya Dharma Sūri, loc. cit.; Puran Chand Nahar, "Jain Inscriptions", Part II, 1927, Inscriptions Nos. 1972, 1983, 1980, 1968, 1971; M. D. Desai, *Short History of Jaina Literature*, para. 672 ff.

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become a Vācaka, he was honoured there by a grand celebration, and it was this place again which he selected as the venue for the celebration of the investiture of his grand-pupil ("praśiṣya") Ratnaśekhara with the Vācaka title in V. S. 1493. There, his disciple Munisundara Sūri, recipient of the proud title of of "Kālīśarasvatī", (born V. S. 1436, ordained 1443, became Vācaka 1466, Acārya 1478, died 1503), composed his well-known "Santikaram Stotra"¹, which still forms part of the Tapā Gaccha liturgy. In his "Yugādideva-stava", the poet Śubhasundara, obviously a "pra-praśiṣya" of Munisundara Sūri, calls the Adinātha of Devakula "Munisundara-stuta",² which reference clearly points at the "Deūlavāḍā-Ṛṣabha-stotra", a hymn in 26 Sanskrit stanzas composed by Munisundara.³

The mentioning of these two names, Somasundara and Munisundara, in our hymn, indicates that the poet must have belonged to their circle, and probably flourished in the last part of the 15th or first part of the 16th century (V. S.). The colophon states "Sārodaya Gaṇi" as the poet's name, which is confirmed by the last word of the hymn itself. The word immediately preceding the latter, "Praśama-madhura", possibly points to Śānticandra⁴, that ascetic disciple of Somasundara, as the poet's Guru. The colophon moreover states that the hymn was composed at "Ādraja".⁵

(1) M. D. Desai, loc. cit., para. 674.

(2) Jaina Stotra Sandoha, I, p. 368.

(3) Edited in Part I of the Stotra-saṅgraha of the Yaśovijaya Jaina Granthamālā (vide Appendix p. 18 of Jaina-stotra-sandoha, loc. cit.)

(4) Vide Munisundara Sūri, "Gurvāvalī", loc. cit., st. 449.

(5) Probably modern "Ādrej", a village in Gujarat with a Jaina Temple and Jaina population (between Bhoyani and Pansar, not far from Ahmedabad) : vide Muni Cāṇtravijaya, "Vihāradarśana", V. S. 1988, p. 84 f

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So far, a Sādhū bearing the name of “Sārodaya Gaṇi” is not known in Jaina ecclesiastical history. Only thus much is certain from the title “Gaṇi”, that our poet did belong to the religious order. As he professes himself to be one of the followers of Somasundara and Munisundara, and the retinue of pupils, grand-pupils and great-grand-pupils of those distinguished Ācāryas was remarkable by number and brilliancy, it is quite probable that a personality of the obvious erudition and poetic gift of this Sārodaya may have remained unnoticed and unknown, especially in case of a promising career shortened by an eventual untimely death. It is also possible that Sārodaya may be the unknown monk’s name of some of the famous personalities, known only under their later, changed Ācārya’s name. Anyhow, the dignified and pleasing diction, which sometimes tends to becoming too high-flown, betrays the hand of a promising poet, capable of expressing genuine sentiment in a convincing way by the expedient of so stiff and conventional a medium as Sanskrit poetry.

The poem consists of 26 stanzas, 11 in Śikharinī (2—12), 1 in Pṛthvī (25), 2 in Mandākrāntā (24 and 26), and 12 in Vamśastha metre, alternating with Indra-vamśā (1;16-23).

The poem is handed down in MS. No. 6592 of the Scindia Oriental Institute, consisting of one leaf of country paper of apparently very high age. The characters are ordinary Devanāgarī, with only the “ai” and “au” in Paḍimātrā. In the centre of each side, a rhomb is left blank. The beginning is marked by the usual Jaina diagram and the words : “श्रीसर्वज्ञाय नमः” The

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colophon runs as follows : “इति श्रीदेवउला-श्रीमादिदेवस्तवनं ॥३॥
कृतमाद्रजस्थेन सारोदयगणिना ॥शुभं भवतु ॥श्रीः॥”

In several places, the text has been corrected by the same hand which wrote the original. Thus, the reading adopted for the present edition,” स्फुरन् रागश्चोरो भवजलनिघौ” (st. 7) is entered on the margin, while the original reading, “भवांभोघौ रागप्रबलचरटो” still stands undeleted in the text itself. The poet obviously felt compunction after having written the word “caraṭa”, which in fact is not pure and genuine Sanskrit, but apparently an attempted Sanskritization of Prakrit “caraḍa”, which denotes a special type of robber.¹ In st. 12 too, the poet can be watched at his work.. Here, he had first put down the word “prākāśye”, then deleted it and written above the line “dr̥śyatve”, which in the end, he likewise rejected in favour of “dhyakṣatve”, entered on the margin. The word “sahacaranasīlāḥ” in st. 8 is likewise a later correction. The original order of the stanzas has also been changed later, indicated by marks. The present edition is based on the amended form.

Being thus obviously an authograph from the poet’s hand, the MS. is reliable. Its spelling too is correct throughout. Yet its perfection is badly marred by external damage, one corner being torn off and part of the text thus lost. The improbability of further Mss. of this hymn being in existence, may justify the present edition of the hymn in its defective condition.

(1) *Vide* “Pāṣasaddamahāṇavo” by Pandit Hargovind Das T. Sheth, Calcutta, 1928, p. 400 : “luṭere ki eka jāti”. The Sanskrit word “caraṭa” (only found with lexicographers) in the meaning of “wagtail”, was of course not in the poet’s mind.

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3. THE VARAKĀṆA—PĀRŚVANĀTHA—STAVANA.

The author of this hymn is Ācārya *Hemavimala Sūri*, a well-known ecclesiastic dignitary, for whose *life* the following sources are available :

(1) “Vira-vaṁśāvalī” in Gujarati, a work which seems to be full of detailed information, but was accessible only in abstract;¹

(2) “Laghu-Posālika-paṭṭāvalī”, likewise available only in abstract;²

(3) “Hemavimala-phāga” by Muni Hamsadhīra, pupil of Dānavardhana, V. S. 1554, edited by Muni Jinavijaya;³

(4) “Hemavimalasūri-sajjhāya”, anonymous, obviously composed during the Ācārya’s life-time;⁴

(5) “Hemavimalasūri-sajjhāi” by Sundara-haṁsa, which was not available to me;⁵

(6) “Gacchanāyaka-paṭṭāvalī-Sajjhāi”, composed by Somavimala in V. S. 1602, which Muni Jinavijaya quotes;⁶

(7) “Tapā-Gaccha-paṭṭāvalī-sūtra”, composed by Upādhyāya Dharmasāgara in V. S. 1646 in Prakrit and Sanskrit;⁷

(1) J. G. K., II, p. 723, note; J. St. Sand., II, Introduction, p. 108, note.

(2) J. Ait. G. K. S., Appendix, p. 96 ff.; J. G. K., II, p. 743; J. St. Sand., II, Introduction, p. 109.

(3) J. Ait. G. K. S., p. 186-190; it is also mentioned by Muni Caturavijaya, J. St. Sand., II, Introduction, p. 115, where, however, the poet’s Guru is quoted as “Dayāvardhana”.

(4) J. Ait. G. K. S., p. 190-192.

(5) J. G. K., III, p. 553.

(6) J. G. K. I, p. 188; J. Ait. G. K. S., Ap. p. 96.

(7) Paṭṭ. Sam. I, p. 68 ff.

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(8) “Mahāvīra-paṭṭa-paramparā”, composed by Devavimāla Gaṇi between V. S. 1639 and 1656, in Sanskrit;¹

(9) “Sūri-paramparā”, composed by Vinaya-vijaya in V. S. 1708, in Sanskrit;²

(10) “Paṭṭāvalī-sāroddhāra”, composed by Ravi-vardhana in V. S. 1739, in Sanskrit;³

(11) Guru-paṭṭāvalī”, anonymous.⁴

In some points, these sources deviate from one another. Thus, according to some of them, Hemavimāla Sūri was born in V. S. 1520 and ordained in V. S. 1528, but according to others, in V. S. 1522 and 1538 respectively. Some state his secular name to have been “Hādarāja”, and his monk’s name (prior to becoming an Ācārya) “Hemavimāla”, others, however, “Hādakumāra” and Hemadharmā” respectively.

Yet in main points, they appear to be unanimous. He was ordained as a monk by Ācārya Lakṣmīsāgara Sūri, the 53rd Tapā Gaccha pontiff, who, in turn, was the third in succession from the famous Munisundara Sūri mentioned above. Lakṣmīsāgara Sūri’s immediate successor, Ācārya Sumatisādhū Sūri, became our poet’s teacher, and bestowed on him the title of Ācārya in V. S. 1548, since when he has been known as “Hemavimāla Sūri”. As such, he became the 54th Tapā Gaccha pontiff after Sumatisādhū Sūri’s death in V. S. 1551.

Prior to Hemavimāla Sūri’s investiture with the Ācārya title, Sumatisādhū Sūri had bestowed this title

(1) loc. cit., p. 134, st. 131.

(2) loc. cit., p. 146, st. 22 f.

(3) loc. cit., p. 157.

(4) loc. cit., p. 172.

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on two other pupils, *viz.*, Indranandin and Kamalakalaśa, but had decided later on to nominate the junior Hemavimala his successor as head of the Gaccha, in supersession of the other two. Thus, the spiritual descendants of the latter came to be considered as side branches of the Tapā Gaccha, under the names of Kutubpurā Gaccha and Kamalakalaśa Gaccha respectively, while the main line, carried on by Hemavimala Sūri's pupils, is designated as the Pālhanapurā Śākhā or Hema Śākhā. It is this line which represents the Tapā Gaccha now-a-days, and which has produced celebrities like Akbar's spiritual guide Hīravijaya Sūri, the great logician and poet Yaśovijaya, the popular poet Vīravijaya, and the far-sighted reformer and scholar Vijaya Dharma Sūri of venerable memory.

To judge from the above sources, Hemavimala must have been an outstanding personality, who exercised great influence over his contemporaries and commanded their unrestrained respect, mainly by the integrity of his character and the strictness of the monastic discipline which he enforced on himself as well as on his flock, at a time when monastic ethics called for reformatory steps. His popularity is reflected in the great number of inscriptions testifying to the numerous consecrations of temples and installations of images performed by him during his extensive wanderings. It is moreover reflected in those accounts of festivals and receptions arranged in his honour by the communities of various places through which he passed, such as the famous reception accorded to him in V. S. 1572 by the over-enthusiastic Jaina community of Kapadvanj, said to have been fit for an emperor. Its report reached the Emperor Muzaffar Shah, and aroused his jealousy to such an extent that he sent emissaries to

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seize the Sūri who dared compete with him. The Ācārya, persecuted, took to flight, was however arrested, and kept in confinement, till the Jaina community purchased his freedom at the exorbitant ransom of 12,000 “ṭankā.”

The Sūri's influence can further be judged from the statement contained in the above mentioned “Laghu-*posālika-paṭṭāvalī*”, that he ordained 500 persons as monks and nuns, and in Devavimala Gaṇi's statement, contained in his, “*Mahāvīra-paṭṭa-paramparā*”, that 1800 monks obeyed his orders. Other sources relate that all his monks strictly followed the ancient ritual which he had revived in V. S. 1556. Besides, a glance on the Jaina literary history of his period reveals that many of the outstanding writers and poets of the latter were his pupils or grand-pupils. This fact has been duly stressed by Muni Caturaviṇaya, on the basis of the huge genealogical tree of this Sūri's retinue prepared by him.¹

As his successor as head of the Tapā Gaccha, the Sūri had nominated Ānandavimala, his pupil, on whom he had bestowed the title of Ācārya in V. S. 1570. It seems however that later he changed his mind, and nominated, in his stead, another disciple, Saubhāgyaharṣa, in 1583. Yet when Hemavimala Sūri died in that very year, Ānandavimala was generally accepted as the 56th pontiff, while from Saubhāgyaharṣa, a new line branched off, known as the Laghu-Pauṣālika Gaccha.

That Hemavimala Sūri, though not a habitual writer, was a scholar of profound erudition and a gifted poet, is obvious from the only Sanskrit creation from his hand that has been known so far, *viz.*, his “Pārśva-

(1) J. St. Sand., II, Introduction, p. 113 ff. and table facing p. 122.

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Jina-stavana,” which comprises 32 stanzas and reveals its author’s skill by the use of the word “kamala” in each “caraṇa” in various shades of meaning.¹ The newly discovered “Varakāṇa-Pārśvanātha-stavana,” published and mentioned here for the first time, goes to fortify the impression of Hemavimala’s qualification as a Sanskrit poet.

That he also tried himself in the field of Gujarati poetry, can be seen from the “Mṛgāputra-sajjhāi”, which is a creation from his hand, and is also known under the name of “Mṛgāputra-copai”, composed in V. S. 1562.²

Another Gujarati poem composed by him, has been found in the collection of the Scindia Oriental Institute. It bears the title of “Tera Kāṭhīyānī Sajjhāi” and is preserved on fol. 8 of MS, No. 5097,³ from which I published it in the ‘Jaina Satya Prakāśa’ of 15-12--1946.⁴

Besides the above four poems, no further creation from the hand of Hemavimala Sūri has been traced so far.

The Varakāṇa-Pārśvanātha-stavana is handed down in MS. No. 846 of the Scindia Oriental Institute, which consists of four folios written on country paper with black ink. The characters are ordinary Devanāgarī, with a few instances of “ai” and “au” rendered in Paḍimātrā style. The colophon runs as follows:

(1) Edited by Muni Caturavijaya in J. St. Sand., II, p. 217-226.

(2) J. G. K. II, p. 68, and III, p. 503.

(3) Its colophon runs as follows (on fol. 12 a): “सं. १८४६ रा वेषाव वद ९ शनीवारे साकथली नगरे सांतीनाथजी प्रसादात् पं. मोजीजी वांचनार्थ श्री कांठलदेसे श्री श्री श्री लिषतं पं. हरिविजय श्री श्री श्री”.

(4) XII. 3, p. 73 pp. : “श्री हेमविमलसूरिकृत ‘तेर काठीयानी सज्जाय’”.

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इति श्रीवरकारणस्तोत्रं पार्श्वनाथस्य स्तोत्रं संपूर्णं लघुतं मुनी ववेकविजययेनः”
The rendering is extremely unsatisfactory, owing to mistakes obviously due to deficiency in both grammatical training as well as memory on behalf of the copyist, and necessitated numerous corrections and conjectures, as the apparatus shows.

The hymn itself consists of 46 stanzas in Vasantatilaka metre, which, though their language is a high-flown and proud Sanskrit, and though they are laden with the usual adornments of Kāvya style, make pleasant and easy reading, owing to the lucidity and melodious flow of their phrasing. This is all the more creditable to the poet since the whole poem is an instance of “samasyā-pūraṇa,” or rather double “samasyā-pūraṇa”. It is carried through in such a way that, except for the first and last stanzas, the first and last “caraṇas” of each stanza are taken from the corresponding stanzas of what are considered to be the two model Jaina hymns by both Śvetāmbaras and Digambaras, viz., Siddhasena Divākara’s “Kalyāṇa-mandira-stotra” and Merutuṅga Sūri’s “Bhaktāmara-stotra”. Only the second and third “caraṇa” of each stanza, which artistically connect the two heterogeneous “caraṇa”, as well as stanza 1 and 46, are the poet’s own creation. Only in one instance, he has changed the “samasyā”, viz., in st. 45, where the pertinent “caraṇa” of the Kalyāṇa-mandira-stotra” (st.44) was required to be re-shaped so as to fit into the metrical scheme.

In Jaina literature, “samasyā-pūraṇa”, particularly on the basis of those two classical stotras, which are very popular and credited to be gifted with miraculous virtues, has repeatedly been practised. Five “Bhaktāmara-stotra-pādapūrti-stotras” have been edited in two

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stately volumes by Professor H. R. Kapadia,¹ along with a learned introduction dealing with the subject in general, and with further references re this type of literature. Our present hymn forms a supplement to that collection.

Our hymn is addressed to Pārśvanātha, the 23rd Jina, without however containing any allusion to the latter's life or personal characteristics, except for a reference to the king of the snake-demons and his mate, the well-known "Śāsana-deva" and "Śāsana-devī" of that Jina, in st. 45. It describes, on the other hand, in detail, the eight "prātihāryas", common to all the Jinās (st. 21-29), as well as the conventional eight great dangers from which the devotee can be saved by remembering the Tīrthaṅkara (st. 35-42).

Like the "Devakulādinātha-stavana", this hymn too is addressed to a "sthāpanā-Jina", in this case the ancient Pārśvanātha image of Varakāṇa. The latter is even now a famous and much visited place of pilgrimage in Marwar, 3 m. from the B. B. C. I. Ry. Station Rani,² known as one of the five sacred places which form the "Pañca-tīrthī" of Marwar (*i. e.* Nadol, Nadulai, Ghaneray, Ranakpur, and Varkana). It possesses a huge temple of the "Bāvana-Jinālaya" type, dedicated to Pārśvanātha, whose image is believed to be very old and equipped with magical powers.³

Munisundara Sūri, whose name the poet has woven into the last stanza, was already mentioned before as the 51st pontiff of the Tapā Gaccha, and one of the poet's spiritual ancestors. The last word of the hymn,

(1) "Śrī-Bhaktāmarastotra-pādapūrṭi-rūpasya Kāvyaśaṅgrahasya Prathamam Vibhāgaḥ (Āgamodaya-Samiti), 1926," and "Dvitiyam Vibhāgaḥ 1927".

(2) Muni Caritravijaya, "Vihāra-darśana", p. 234.

(3) Muni Śāntivijaya, *Jaina Tīrtha Guide*, p. 135 ff.

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“Vimaladharmā”, if at all meant as a “Śleṣa”, may be an allusion to a personality of that name to whom the poet felt bound in gratitude or admiration, perhaps some one under whom he studied. This is all the more likely since the same name occurs a second time in this hymn, in st. 19, though disguised in the form of “Vimalāvabodha”.

Contemporaneous literature does indeed know of a personality of the name of “Vimaladharmā”. An anonymous Gujarati poet refers to him as to his Guru in his “Jīrāulā Pārśvanātha Vinati”, and his “Mahāvīra Vinati”, the latter composed in V. S. 1520, in the following words:¹

“जय पंडितवर सिरि विमलधर्म,
ते जाणइ आगम वेद मर्म।”

and :

“राय राणा भूप अति षणाए,
जिण रंजिय देस नयर तणाए,
विमलधर्म पंडित तणइए
उपदेसिइ जीर्ण उधार करइए ॥१३”

The colophon of an ancient MS. of the “Gautama Rāsa” too mentions the name of Vimaladharmā in the following way:² “पूज्याराध्य पंडित शिरोमणि पं. विमलधर्म गणि शिष्य पं. जिनशील गणि पं. श्रीविमल गणि शिष्य पं. माणिक्यविमल गणि.”

This record is undated. It is, however, supplemented by another, dated one, viz., the colophon of a MS. of “Śrī Gurūṇām Svādhyāya”, of V.S. 1569, in which the same Māṇikyavimala, who wrote the above MS. of the “Gautama Rāsa”, states his Guru “Śrīvimala” to be a pupil of the “Laghu-Śāliya Gacchanāyaka Śrī-Hemavimala Sūri”. Since, as we saw above, the “Laghu-

(1) J. G. K., III, p. 552.

(2) J. G. K. III, p. 553 f.

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Pausālika", or "Laghu-Śāliya" Gaccha branched off from the Tapā Gaccha after Hemavimala Sūri's death, these two records clearly indicate that "Vimaladharmagaṇi" belonged to the the same order as Hemavimala Sūri. The former two references show that this Vimaladharmā must have been at least 20 years older than our poet, and that he was a "Paṇḍita", familiar with the Āgamas and the Vedas, as well as a personality of influence and attractive force. Nothing stands thus in the way to assume that this "Vimaladharmā", may have been our poet's "Vidyāguru", whom he felt bound in gratitude to extol in his hymn.

4. THE ŚAṆKHEŚVARA—PĀRŚVANĀTHA—STAVANA.

Hemavimala Sūri, the 55th pontiff of the Tapā Gaccha main line, was, as we saw above, succeeded by his pupil Anandavimala, in the straight continuation of that line, the "*Hema Śākhā*". In a minor line branching off from the latter, the Sādhus Harṣavimala, Jayavimala, Kīrttivimala, Vinayavimala, and *Dhīravimala Gaṇi* succeeded one another in this order. The latter's disciple *Jñānavimala Sūri* made himself a name as a poet and scholar during the pontificate of *Vijayaprabha Sūri*, the 61st head of the Tapā Gaccha, and gained such influence that, after Vijayaprabha's death, he was counted as the 62nd pontiff by his followers. The new branch thus initiated is known as the "Vimala Śākhā" or "*Vimala Gaccha*." It is this dignitary who interests us here as the author of the "Śaṅkheśvara- Pārśvanātha-stavana".

A sketch of his life has been given by the late M. D. Desai,² along with a survey of his works, so that details

(1) J. G. K., II, p. 753 f.

(2) J. G. K., II, p. 308 ff.

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re both need not be reiterated here. For the present purpose, it will be sufficient to know that he was born in V. S. 1694, ordained by his Guru Dhṛavimala Gaṇi in 1702 under adoption of the monk's name of "*Nayavimāla*", invested with the title of "*Ācārya*" under adoption of the name of "*Jñānavimāla Sūri*" in 1748 or (1749) by orders of the head of the Gaccha, and died in 1782 at the ripe age of 89 years. He was a prolific writer. His creations comprise a number of Rāsas, Stutis, Stāvanas, Sajjhāyas, and Bālāvabodhas in Gujarati, while his Sanskrit works are commentaries on texts like the Praśnavyākaraṇa-sūtra and the Dāvānala-stuti, as well as an original "*Śrīpāla-caritra*" in prose, and a "*Praśna-dvātriṃśikā-stotra*."

The "*Śaṅkheśvara-Pārśvanātha-stavana*", published here for the first time, thus brings the number of his Sanskrit hymns up to two. The fact that this hymn opens with the word "*aindra*", naturally makes the reader think of Yaśovijaya,¹ the famous author and reformer, senior to our poet by a few decades, who had such a predilection for this word that he began many of his Sanskrit works with it. For, according to his own testimonial,² it was by repeating the first syllable of this word, "*aiṃ*", the "*mantra-bīja*" of Sarasvatī, that this goddess bestowed her favour on him, on the bank of the Ganges, during his 12 years' stay at Benares as a student. The mystic meaning of the whole word "*aindra*", which, in Tantra-śāstra, is an equivalent of "*matī*", "*buddhi*",³ may also partially be responsible for Yaśovijaya's predilection for the same. One could therefore think of Yaśovijaya as the

(1) He was ordained in 1688 and died in 1743 (J. G. K., II, p. 20 ff).

(2) Vide J. St. Sand., I, Introduction, p. 4.

(3) Vide "*Tantrābhidhāna*", ed. A. Avalon, p. 60.

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author of the present hymn, assuming "Naya+vimala" in the last stanza to be a lapsus calami for "Naya+vijaya", which latter is the name of Yaśovijaya's Guru, who might have been glorified by the poet in this way. The proud language and the erudition displayed therein, would be in congruence with such illustrious authorship. Yet the mentioning of "Dhīravimala" in st. 13 leaves no doubt that its author can be nobody else but the latter's disciple Nayavimala alias Jñānavimala Sūri. Since he gives his name as "Nayavimala", the hymn must have been composed before this name was changed to "Jñānavimala Sūri" at his investiture with the Ācārya title in V. S. 1748-9; and since he mentions, in the same stanza, Vijayaprabha Sūri as pontiff, it must have been after the death of the preceding pontiff Vijayadeva Sūri in V. S. 1713 (or anyhow, after Vijayaprabha Sūri's investiture with the Ācārya title in V. S. 1710).

Still, the word "aindra" is not a wrong clue, if interpreted as pointing towards eventual connections of the poet with Yaśovijaya. Such connections are indeed established. For it is well known that Nayavimala-Jñānavimala wrote Bālāvabodhas on two of Yaśovijaya's works, *viz.*, (1) on his "Sīmandhara-stavana" (V.S. 1763)¹ and (2) on his "Āṭha-yogadr̥ṣṭi-sajjhāi" (undated).² Muni Caturavijaya³ has inferred from Yaśovijaya's "Aṣṭapadī" and from the "Navapada-pūjā"⁴ going under the latter's name, that personal relations existed between Yaśovijaya on one side and the three philosopher poets Jñānavimala, Anandaghana, and Devacandra on the other side. This is quite impossible in Devacandra's case, who was born in V. S. 1746, *i. e.*, three years

(1) J. G. K., II, p. 5 ff.; p. 7; and III, p. 1312 and 1631.

(2) J. G. K., II, p. 39; p. 336; and I I, p. 1637.

(3) J. St. Sand., , p. 01.

(4) *Vide* "Śrīmad-Yaśovijayaḥ Upādhyāya-kṛtā Śrī Navapadaḥ Pūjā", Jaina Ātmānanda Sabhā, Bhavnagar, V. S. 1931, Introd. p. 7 f.

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after Yaśovijaya's death (V. S. 1743). Yaśovijaya may personally have known the Sage Anandaghana, whom he celebrates eloquently in his "Aṣṭapadī", and it is possible that he and our poet, who was his junior by only 14 years, did meet. Such personal acquaintance is, however, not inferable from the fact that the "*Navapaḍa-pūjā*" contains, besides Yaśovijaya's name, also the names of those poets: the passages composed in "Ulālālanī Deśī" and the "kalaśas" being marked as Devacandra's work, and the passages in "Bhujāṅgaprayāta" and in "Mālinī" metre as Jñānavimala Sūri's. For, though no written account of the history of this collaboration is so far known to exist, there is an oral tradition,¹ according to which this "pūjā" was compiled after Yaśovijaya's death in execution of a joint resolution of the representatives of the three main Śvetāmbara Gacchas, viz., our poet Jñānavimala Sūri as representative of the "Vimala Gaccha", Devacandra Sūri as representative of the "Kharatara Gaccha", and Uttamavijaya Sūri as representative of the main line of the "Tapā Gaccha", decreeing that a pūjā text should be created which would be palatable to followers of the three Gacchas. To achieve this, certain portions of the extremely popular "Śrīpāla-rāsa" composed by Yaśovijaya, representing the Tapā Gaccha, were approved as the basis of the pūjā text, while Jñānavimala Sūri on behalf of the Vimala Gaccha and Devacandra on behalf of the Kharatara Gaccha contributed each a number of stanzas prepared ad hoc, a compilation which proved so successful that it forms even

(1) Venerable Upādhyāya Labdhimuniḥ, who commands my sincere admiration as a poet, a scholar, and before all as a true embodiment of the ancient ideal of Jainasadhuhood, has assured me that this tradition is handed down in his "Sampradāya" as a historical fact, which is sufficient guarantee for its reliability.

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now the most frequently used pūjā text of the Śvetāmbara community.

In any case, it is certain that Nayavimala-Jñānavimala was an admirer of Yaśovijaya. It would thus have been natural for him to show his reverence for the great philosopher and scholar by opening his hymn with the two syllables which the latter loved so much. And in fact he opened it not only with those two syllables, but with the whole phrase which follows them in one of Yaśovijaya's works, the "Pratimā-śataka", which likewise begins with the words "Aindra-śreṇī-natā".¹ Not only thus much, but in this very way of expressing his veneration, our poet seems to follow the example of Yaśovijaya, who opened his Śaṅkheśvara-Pārśvanātha-stotra with the words "Ananta-vijñānam apāstadoṣam" in imitation of Hemacandra's "Anyā-yogavyavaccheda-dvātriṃśikā" (which begins "Anantavijñānam atīta-doṣam"), and who, at the end of some of his works, used the word "rahasya", the literary stamp of the erudite neo-logician, Paṇḍita Mathurānātha, who had been his teacher, and whom he greatly admired.²

Like the preceding two hymns, Nayavimala's "Śaṅkheśvara-Pārśvanātha-stavana" addresses itself to the image of a particular place of pilgrimage, here the time-honoured and much worshipped statue of Pārśvanātha at Śaṅkheśvara, an ancient Jaina place situated 16m. from the B. B. C. I. Ry. Station Harij in the Radhanpur District of Gujarat. Its history and legends have been dealt with in detail recently, in a monograph entitled "Śaṅkheśvara Mahātīrtha" (in Gujarati) by the

(1) So does the (probably Svopajña) Ṭabā to Yaśovijaya's "Dravya Guṇa Paryāya Rāsa" (J. G. K., II, p. 30).

(2) Vide M. B. Jhaveri, "Comparative and Critical study of Mantra-shastra", Ahmedabad, A. D. 1944, Introduction p. 245 f, and J. G. K. II, p. 25.

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learned Muni Jayantavijaya (Vijaya-Dharma-Sūri-Jaina-Granthamālā 57),¹ where also the pertinent epigraphic, as well as literary records are given. The present hymn, which has been discovered only recently in the collection of the Scindia Oriental Institute, is not included therein, so that the following edition supplements that work. A previous reference to the hymn was made in my Gujarati article “કંઈક શંખેશ્વર સાહિત્ય”, “published in the “Jaina Satya Prakāśa”.²

The main portion of the hymn consists of prayer for transcendental bliss and eulogy of the Tirthaṅkara, who is repeatedly identified with certain aspects of *Hindu deities*, being invoked as “Viṣṇu”, “Śaṅkara”, “Dhātar”, “Śata-dhṛti”, “Kālāri”, “Kṛtīja”, “Gauri-guru”, as has been in vogue with Jaina poets ever since the days of Siddhasena Divākara and Samantabhadra. The Jaina reader, familiar with this way of expression, does not find it difficult to grasp the “Śleṣas” and their intended implications, and duly to adapt them to Jaina ideas and ideals.

The Jina’s *life* is not alluded to, except for an isolated reference to Kamaṭha, the Jina’s enemy throughout his last pre-existences, in st. 3.

In st. 9-12, the poet introduces ideas of Tantra-śāstra, sublimated by transcendental-mystic application. Jaina Tantra-śāstra with its direct implications was once a well developed science. It seems to have played a great part in Jaina culture in those early days when and even before the Āgamas were collected, perhaps even previous to Mahāvīra, in the age of Pārśvanātha. Throughout the centuries, it has inspired and influ-

(1) V. S. 1998.

(2) Varṣa 11, Aṅka 3, p. 73-80.

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enced works of a number of well-known poets, such as Mānatuṅga, Hemacandra, Dharmaghoṣa, Munisundara and even Yaśovijaya.¹

In st. 9, our poet extolls the magic power of the most popular and ancient of all the *Pārśvanātha-mantras*, which is generally known as the “*Visahara-phuliṅga*” or “*Cintāmaṇi*”-mantra, and which is mentioned in as early a piece of Jaina literature as Bhadrabāhu’s famous “Uvasaggahara stotra”, assumed to have been composed in the 6th century A. D., if not earlier.² Many texts of the subsequent centuries, such as Mānatuṅga’s famous “Bhayahara-stotra”, composed during the reign of king Harṣa of Thanesar, Dharmaghoṣa Sūri’s “Śrī-Cintāmaṇi-kalpa”, belonging to the 14th century or perhaps even to an earlier period, the *Pārśvanātha* hymns by Taruṇaprabha Sūri, Kamalaprabha Sūri, Ratnakīrtti Sūri, Jinapati Sūri, etc.³ contain the mantra, (some with prescriptions re its use), and glorify its miraculous efficacy. The “mūla-mantra” runs as follows: “Namiṇa Pāsa visahara vasaha Jina phuliṅga”.⁴

Around this “mūla-mantra”, various “bījas” are generally arranged in varying number and order. Our poet mentions the following “bījas”: “aiṃ” (general, for “Sarasvatī”), “om̐” (general, for “praṇava”), “hrīṃ” (general, for “Māyā”), the latter twice, “arham̐” (especially Jaina, for “Tīrthaṅkara”, “Siddhacakra”, or “Aṣṭa-mahā-siddhi”,⁵ or according to another school

(1) Vide M. B. Jhaveri, loc. cit., and J. St. Sand. I and II, where a number of texts of this type are published.

(2) Vide J. St. Sand. II, Introduction p. 8.

(3) Vide J. St. Sand., both parts.

(4) Vide J. St. Sand. II, p. 27.

(5) This definition is given in a list of “mantra-bījas”, contained on an ancient stray MS. leaf in the possession of the Venerable Upādhyāya Labdhi-muniji.

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of thought, for “jñāna”),¹ and “śrī(m)” (general, for “Lakṣmī”), without however giving any hint as to their intended arrangement.²

In the same way, st.10 glorifies the efficacy of a *mantra of Padmāvati*, Pārśvanātha’s much worshipped “Śāsana-devī”, whom Jaina Mantra-śāstra believes to embody Sarasvatī, Durgā, Tārā, Śakti, Aditi, Lakṣmī, Kālī, Tripurasundarī, Bhairavī, Ambikā, Kuṇḍalinī, etc. The “mūla-mantra” is given in the following form:

“Padmāvatyai namo’stu sphuṭa hana daha rakṣa rakṣa”.

It is accompanied by the following “bījas”: “om” (“praṇava”), “hrīm” (“Māyā”), “klīm” (“Anāṅga”), “śrīm” (“Lakṣmī”), “blīm” (“ākaraṣaṇa”), “hsoṃ” (“Śakti”), which are all well-known from general Tantric lore, except for “blīm”, which seems to be particularly Jaina.³ The poet winds the list up with “svadhā”, which, according to Jaina Tantra-śāstra, indicates “śānti”,⁴ just as “namo” is said to stand for “mokṣa”.⁵ If the third line of the pertinent stanza, an isolated Citralekhā-pada between two Srag-dharā-padas, and, for the matter of that, the only Citralekhā-pada of the whole poem is to be corrected

(1) *Vide* the list of “mantra-bījas” on p. 139 ff. of “Śrī Jaina-Kalpa-Mantra-Mahodadhi”, I, by Muni Viravijaya, Multan, V. S. 1999.

(2) The following arrangement is generally found :—

“Om hrīm śrīm (arhaṃ) namiūṇa Pāsa visahara vasaha Jīṇa phuliṃga hrīm (śrīm) (svāhā)”. *Vide* J. St. Sand. II, p. 15, 27, 34, M. B. Jhaveri, loc. cit., Texts p. 43, 44, and “Pañca-pratikramaṇa-sūtra”, Jaina Ātmānanda Sabhā, Bhavnagar, V. S. 1982 p. 455.

(3) Though “blīm” is occasionally found in Jaina texts, still I have seen this explanation only in Upādhyāya Labdhimuni’s list referred to above.

(4) M. B. Jhaveri, loc. cit., Texts, p. 20, l. 11.

(5) *Vide* “Śrī-Sūri-mantra-tīṣaṭkalpavivaraṇam”, Al medatad, Vira. S. 2458, p. 2 a.

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into a Sragdharā-pada, it would most likely have contained also the bīja “aiṁ”, the most important of the bījas applicable to Padmāvati-Sarasvatī from the stand-point of our poet. The line would then perhaps read as follows:—

“aiṁ klīm śrīm blīm tathā hsoṁ” etc.

It is also possible that the well-known “ślīm” (“amṛta”) is a more correct reading than the rather doubtful “blīm”. Yet when constituting the text, I thought it advisable not to trust conjecture, so long as the latter is avoidable.

I have not succeeded in tracing this particular mantra anywhere else, though similar mantras are frequent, so far as thus much can be stated without proper “uddhāra”.¹

That a precise “uddhāra” is not possible in the case of both the mantras on the basis of the data as the poet puts them before the reader, is only natural, for to him, like to the equally spiritual-minded among his predecessors on the field of “mantra-garbhita” poetry, the mantra, divested of its original implication of sorcery, is nothing but another means of self-realization, so that its precise wording is of minor importance. It is passion (“kaṣāya”), the “bhāva-ripu,” i., e., the essential enemy of the ātman, which the poet visualizes (and the Jaina reader correctly conceives) as the object of the barbarous-sounding “hana” and “daha”, and it is “Final Beatitude” or “mokṣa”, which hides behind the mystic-allegorical veil of the secular-luxurious-sounding “Sāmrājya-Lakṣmī” in st. 11.

In the case of the “kavaca”-like “nyāsa” of *the Jina’s image* on various parts of the body, as recom-

(1) Vide M. B. Jhaveri, loc. cit., Texts, and J. St. Sand. I, Texts.

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mended in st. 12, the imagined spiritual aim, *viz.*, “siddhi”, final emancipation, after only 2-3 more re-births in high forms of existence, is clearly expressed.

The hymn consists of 21 stanzas in the Śārdūla-vikrīḍita *metre*, which occasionally, sometimes in the middle of a stanza, changes over to Sragdharā (8a,8b; 10b, 10d, 11b-12d, and 20d), and once (st.10c) to Citralekhā, unless the latter is to be changed to Sragdharā, as discussed above.

The hymn is *handed down* in MS. No 5084 of the Scindia Oriental Institute, on two leaves of very old country paper. The first page is blank, the second contains, on its right side, a blank space, obviously meant for an intended, but not excuted illustration, the third is fully covered with writing, and the fourth has only three and a half lines of writing at the top. The centres of pages 1b and 2a are each filled with a rhomb of red lines, each rhomb being sub-divided by further red lines into 9 small rhombs, each of which contains one letter of the running text. The characters are ordinary Devanāgarī, “Adhomātrā” being carried through, and “Paḍimātrā” regularly used for the “ai” and “au” only. The writing is in faded black ink, with occasional superimposed corrections in age-browened yellow pigment. The cyphers and some of the signs of punctuation, as well as the “Maṅgalācaraṇa” formula (“श्रीभुवनेश्वर्यै नमः॥”, preceded by the usual diagram) are overpainted with red ink, darkened by age. The MS. has no colophon, except for the words “इति श्रीशंखरेपाश्वर्षप्रभुस्तोत्रं” (sic !).

After st. 20, the words “श्रीशंखेश्वरतीर्थभूषणमणे श्रीयुक्तपा” are clearly readable through the yellow pigment. This may be an indication that the MS. was written

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by the poet himself, who first framed the beginning of this stanza in this way, and later rejected the phrase in favour of the present wording. The general correctness of the spelling of the whole text is in favour of such an assumption. This would greatly enhance the value of the MS., which is, anyhow, the only record of this hymn known up till now, and, in view of the celebrity of its author, a find of no small literary importance.

5. THE TĪRTHAMĀLĀ—CAITYAVANDANA.

According to Śvetāmbara terminology, a “caitya-vandana” is a short ritual performed (either separately in the temple, or as part of the “Āvaśyaka”-liturgy) in praise of the “caitya”, *i. e.*, the Jina Temple, and what the latter stands for. It consists in the recitation of liturgic formulas and hymns in Sanskrit, Prakrit, Apabhraṃśa, and Modern Indian languages respectively, under adoption of prescribed postures, accompanied by the performance of a number of obeisances (“khamāsaṇā”) and the “kāyotsarga” rite (*i. e.*, a certain posture which is held for a certain measure of time with perfect motionlessness). Those formulas and hymns are fixed, except for two hymns which the devotee selects himself, one for being recited in the beginning, the other at the end of the ritual. The former of these two hymns bears itself the name of “caitya-vandana”, which represents a particular type of hymnal literature.

A “caitya-vandana” in the latter sense is always a short poem in praise of the Tīrthaṅkara, the Tīrthaṅkara image, the Tīrthaṅkara temple, the Jaina Tīrtha, or any abstract idea connected with Tīrthaṅkara worship which lends itself to eulogy. The Jina statue, being

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installed and consecrated under special rites (the “añjana-śalākā”), is not merely holy by association, but is considered a concrete representative of the Tīrthaṅkara by “sthāpanā”, though, contrary to the Hindu conception, it is not imagined to be in any way presided over, or animated by him whom it represents. The ritual importance of the temple with its multitude of images, and of the place of pilgrimage with its multitude of temples and chapels can thus easily be understood. The caitya-vandana, however, often does not content itself with extolling image, temple, and place of pilgrimage, but pays homage to a whole chain of such sacred places. The caityavandana published below, belongs to this type, justifying its name “Tīrthamālā-caitya-vandana”, the first part of which, “tīrthamālā” denotes, in ancient Gujarati, a poem describing a number of places of pilgrimage, or a pilgrimage undertaken to them.¹

Our Tīrthamālā-caitya-vandana is anonymous. It consists of five Śārdūlavikrīḍita stanzas in Sanskrit, which are formally all but perfect, and void of poetical charm. The interest of the poem lies in the list of names of ancient Jaina tīrthas which it contains, and most of which are borne out as genuine geographical names, either by their modern equivalents, or by other references in old Jaina works. In the order of the poem, they are as under (names inferred by conjecture being marked by (?))

- (1) Śatruñjaya (modern Shatrunjaya Hill),
- (2) Raivatāri (modern Mt. Girnar),
- (3) Bhṛgoḥ Paṭṭana (modern Broach),

(1) Vide “Prācīna Tīrthamālā-saṅgraha”, Saṁśodhaka Śrī-Vijaya-dharma Sūri, I, Bhavnagar, V. S. 1978.

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- (4) Simhadvīpa¹
- (5) Dhanera (modern Dhānerā in Palanpur State, 22 m. n. w. of Deesa Station),
- (6) Maṅgalapura (modern Mangrol on the south coast of Kathiawar),
- (7) Ajjāhara (modern Ajārā near Veraval on the south coast of Kathiawar),
- (8) Śrīpura (modern Sirpur in Berar, near Akola, with “Antarikṣa-Pārśvanātha” Temple),
- (9) Koḍīnāraka (modern Kodinar, near Mt. Girnar),²
- (10) (Mantri-) Dāhaḍapura (modern Dahidro near Mt. Abu),
- (11) Maṇḍapa (modern Fort Mandu),
- (12) Arbuda (modern Mt. Abu),
- (13) Jīrāpalli (modern Jiravla, with “Jīrāvlā-Pārśvanātha” Temple, near Deesa),
- (14) Phalarddhi (modern Falodhi in Marwar, near Merta Station, with “Falodhi Pārśvanātha” Temple),
- (15) Pārakanaga³

(1) Simhadvīpa may stand for “Simhaladvīpa”, Ceylon, where an ancient place of Jaina worship is testified to have existed in the “Vividha-tīrtha-kalpa” (loc. cit. p. 85), or for “Siṅghapura”, an ancient Jaina tīrtha near Jhelum mentioned by Hiuen Tsang (Cunningham, p. 142 ff.), and in V. T. I., p. 3, 85, 86.

(2) *Vide* Muni Caritravijaya, “Vihāradarāṇa”, p. 229, and V. T. K., p. 107.

(3) Perhaps “Pārakaraga”, for “Pārakara”, would be the correct reading. Jaina paces of worship situated in “Pārakara-deśa”, i. e., the modern Thara-Parakara District of Sindh, are referred to in the V. T. K., p. 85 and the Aṣṭottari-Tīrthamālā, st. 83 ff.

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- (16) Śairīsa (modern Seraiya,¹ near Kallol in Distr. Ahmedabad),
- (17) Śaṅkheśvara (modern “Śaṅkheśvara-Pārśvanātha” Tīrtha, near Radhanpur, Gujarat);
- (18) Campāneraka (?) (modern Champaner² at the foot of Pavagadh, Baroda State),
- (19) Dharmacakra (?) (modern Taxila)³
- (20) Mathurā,⁴
- (21) Ayodhyā,⁵
- (22) Pratiṣṭhānaka (modern Paithan),⁶
- (23) Svarṇagiri (modern Jalor in Marwar),⁷
- (24) Suragiri (modern Daulatabad)⁸
- (25) Devakī Paṭṭana (modern Prabhas Patan near Veraval in Kathiawar),⁹

(1) In ancient texts, this place is referred to as “Serisa” or “Serisayapura” (*vide* V. T. K., p. 24, 25, and 106). It seems to have once been an important town. *Vide* also Muni “Jñānavijaya, Jain Tīrtho Itihās”, p. 40 ff.

(2) About the history of this ancient place *vide* Pt. Lālacandra Gāndhi, “Tejapālano Vijaya” and “Pāvagaḍh thi Vaḍodarā māṁ Prakaṣa Thayelā Jirāvalā Pārśvanātha”, Bhavnagar, V. S. 1997 and 1991.

(3) *Vide* V. T. K., p. 85 and Aṣṭot., st. 41 and 56, and p. 66 ff. (“Dhammacakka-tiṭṭham”). According to “Purātana-prabandha-saṅgraha”—I., p. 107, para. 232, Takṣaśīlā had once 105 “tīrthas.”

(4) The importance of Mathurā as an ancient Jaina centre has been revealed by excavations. Detailed references are found in the V. T. K. *Vide* also “Prācina Tīrthamālā-Saṅgraha”, Introduction p. 40.

(5) For ancient references *vide* the V. T. K.; for further information : “Prācina Tīrthamālā-saṅgraha”, Introduction, p. 34.

(6) *Vide* V. T. K. p. 61 ff., p. 86, etc.

(7) Cp. Aṣṭot., st. 86 f. (“Jālaure.....Suvannagiri-sihare”), etc.

(8) The form “Devagiri” is better known : cp. V. T. K., p. 44f.

(9) Cp. the references given by M. D. Desai, “Short History”, Index p. 994.

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- (26) Hastoḍīpura¹,
- (27) Pāḍalīpura (modern Patna),²
- (28) Daṣapura (modern Mandasor in Gwalior State),
- (29) Cārupa (modern Charup near Patan in Gujarat),
- (30) Pañcāsara (modern Panchasar near Wadhwan in Radhanpur State),³
- (31) Karaṇāvati (?) (modern Ahmedabad),
- (32) Śivapura (modern Ahichchhatta),⁴
- (33) Nāgadraha (modern Nagda in Udaipur State),⁵
- (34) Nāṇaka (modern Nana near Pindwara in Jodhpur State),⁶

(1) "Hastoḍīpura" is, according to the well-known specialist in the history of Jaina tirthas, Muni Jayantavijaya, whom I consulted, identical with "Hastikuṇḍī", an ancient Jaina tirtha, the name of which occurs in inscriptions pertinent to a tirtha now known as "Rātā Mahāvira", situated in the jungles about 2 m. from Bijapur (the latter place being situated 8 m. south-east from the Ry. Station Eranpura Road). In an inscription of V. S. 1345, this "Hastikuṇḍī" is referred to as "Hathiūḍī" (Nahar, "Jaina Inscriptions", I No. 897), which linguistically lends itself well as prototype for a demi-Sanskritic "Hastoḍīpura". The "Hastikuṇḍīya-gachha" (Vijaya Dharma Sūri, "Prācīna-lekha-saṅgraha", No. 43) seems to have derived its name from that place.

(2) Cp. "Pāḍalīpura" etc., in V. T. K., p. 34, and "Pāḍaligāma" in Aṣṭot., st. 82; *vide* also Prāc Tirtha. Saṅgr., Introduction, p. 15. The form "Pāḍalīputra" is better known.

(3) *Vide* Pt. L. Gandhi, "Pāvāgaḍh" etc., p. 52, 71, 90.

(4) In Aṣṭot., st. 59, this place is referred to as "Sivanayari". *Vide* also prāc. Tirth. Saṅgr., Introduction, p. 39. The modern place of the name of "Ahichchhatta" is situated near the E. I. Ry. Station, Aonla, not far from Rampur (Distr. Bareilly).

(5) Cp. Muni Vidyāvijaya, "Meri Mevāḍ-yātrā", p. 59 ff. The place is situated about 13 m. north of Udaipur.

(6) Cp. V. T. K. p. 86 Aṣṭot., st. 89 ("N. ṇaya").

REMARKS ON THE TEXTS

- (35) Meru (mythological),¹
(36) Kuṇḍala (myth.),²
(37) Mānuṣa (myth.),³
(38) Rucaka (myth.),⁴
(39) Vaitāḍhya (myth.),⁵
(40) Nandiśvara (myth.),⁶
(41) Aṣṭāpada (myth.),⁷
(42) Guṇḍara,⁸
(43) Gajapada,⁹
(44) Sammetaśaila (modern Mt. Sametshikhar
or "Shikharji" in Bihar),

(1) *Vide* above, chapter on the "Tirthaṅkaras."

(2) Name of the 11th ring-continent, counted from Jambu-dvīpa, also of the ring-mountain traversing it. Being outside the "Maṇuṣyaloka", its temples are built and attended only by divine and semi-divine beings (Sthānāṅga-Sūtra. "Kuṇḍala").

(3) "Mānuṣa" is an abbreviation for "Mānnsottara" similar to the form "Maṇua" used in the Aṣṭot., st. 25. Re the Mānnsottara Mountain, *vide* chapter on the "Tirthaṅkaras".

(4) Name of the 13th ring-continent as well as of the ring-mountain traversing it. Its temples are divine. (Sthānāṅga-Sūtra IX : "Ruyaga").

(5) Mountain-range which traverses the Bharata-kṣetra from east to west, parallel to its northern boundary, the Himavat (Tattv. III, p. 256).

(6) Name of the 8th ring-world, famous for its splendid temples and the gorgeous religious festivals celebrated there by gods and genii. (Sthānāṅga-Sūtra IV, 3 : "Nandiśara").

(7) According to V. T. K., p. 91, this much eulogized semi-mythological sacred mountain ("Aṭṭhāvaya") is situated 12 yojana north of Ayodhya, and is identical with the Kailāsa, also called "Dhavalagiri", which, so this work states, can be seen from Ayodhya on clear days, with its range of white summits.

(8) "Guṇḍara" may be the same as "Guḍara-giri", which is mentioned in the Aṣṭot., st. 83, as situated in "Parakara-deśa", i. e., in Sindh, and as being sacred to Ādinātha.

(9) Gajapada may be the same as "Gajāgrapada" ("Gayaaggapaa"), a Jaina Tirtha mentioned in Aṣṭot., st. 41 and 49 under this name and under the name of "Daśāṇṇakūṭa" ("Daśaṇṇakūṭa"). According to V. T. K., p. 78, a "Daśaṇṇa-pavvaya" was situated in Magadha near the Tirtha "Koṭiśīla". There is matter for research.

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- (45) Vindhya (?) (modern Vindhya Mountains),¹
- (46) Sthambhana-nagara (modern Cambay),
- (47) Siṭṭha-Miṭṭha-nagara (modern Set-Mahet),²
- (48) Rājadrāha (?) (modern Rajasagar Lake in Udaipur State),³
- (49) Śrīnaga (modern Parwattam on the Krishna River),⁴
- (50) Kuntivihāra (Modern Nasik),⁵
- (51) Pallavihāra (modern Palanpur in Gujarat),
- (52) Tāraṇagaḍha (modern Taranga Hill in Mahikantha, Gujarat),⁶
- (53) Sopāraka (modern Soparo near RY. Station Nalasopara, north of Bombay),⁷

(1) The V. T. K., p. 86 refers to a Jaina Tirtha in the Vindhya-Mountains.

(2) Modern "Set-Mahet", or "Sahet-Mahet", situated near the O. B. Ry. Station Balrampur, represents the site of ancient "Śrāvastī", as the former part of the name suggests (*vide* Prāc. Tirth. Saṅgr., Introduction, p. 36 f.). The V. T. K., p. 70, testifies that at the time of its composition (V. S. 1389), the old city of Śrāvastī ("Sāvattī") was known as "Māheṭhī".

(3) "Rājadrāha" is an obvious equivalent of "Rājasāgara", the name of the famous lake in Udaipur State, at the shore of which the ancient Jaina place of "Rājanagara" was situated. Even now, the ruins of the latter exist, with the remains of a grand Tirthaṅkara Temple, known as "Dayālshāh kā Kilā": *vide* Muni Vidyāvijaya, "Meri Mevād-yātrā", p. 64 ff.

(4) "Śrīnaga" obviously stands for "Śrīparvata", a name often mentioned in Jaina Literature, as, e. g., V. T. K., p. 86 and 106. M. D. Desai, Short History, para. 524 locates it "near Conjeeveram". Nundo Lal De identifies ancient "Śrīśaila" or Śrīparvata" with Parwatam, 50 m. from the G. I. P. Ry. Station Krishna.

(5) *Vide* V. T. K., p. 53.

(6) Cp. Aṣṭot., st. 100, where this sacred place is referred to as "Tāraṇagiri".

(7) *Vide* also V. T. K., p. 85. The modern place lies 40 m. from Andheri. It was once an important Jaina centre.

REMARKS ON THE TEXTS

- (54) Ārāsapa (modern Arasan near Mt. Abu),¹
(55) Dvārāvātī (modern Dvaraka),²
(56) Jirṇavapra (modern Junagadh near Mt. Girnar),
(57) Thārāpadrapura (modern Tharad near Radhanpur in Gujarat),
(58) Vāvihapura (modern Vavipur near Radhanpur),
(59) Kāsadrāha (modern Kasindra, 8 m. north of Abu Road Station),³
(60) Iḍara (modern Idar in Gujarat),
(61) Tejallavihāra;⁴
(62) Nimbataṭaka,⁵
(63) Candra (modern Chandur close to Sankheshvara, *vide* above, No. 17),
(64) Darbhāvātī (modern Dabhoi, 25 m. from Broach),

(1) Ārāsapa is a synonymon of “Kumbhāriyā”, once a flourishing city, much mentioned in Jaina literature. As a tirtha, it is also referred to in Aṣṭot., st. 102.

(2) *Vide* also V. T. K., p. 12, 85, 83, etc.: Dvārakā was once a Jaina tirtha, bound up with the History of the 22nd Jina Neminātha, contemporary and relative of Śrī-Kṛṣṇa. Cp. also M. D. Desai, loc. cit. para. 842.

(3) This place is mentioned in the Aṣṭot., st. 102 as “Kāsaddaha”, and in V. T. K., p. 85 as “Kāśahrada”.

(4) V. T. K., p. 7, st. 3 and p. 10 mentions a place “Tejalapura”, built by Tejapāla at the foot of Mt. Girnar. *Vide* also Prā. Tirth. Saṅgr., Introduction p. 57 f. “Tejallavihāra” may refer to the temple erected there by him in honour of Pārśvanātha, and named “Āsarāyavihāra” in honour of Tejapāla’s father.

(5) This may be “Nimbūyāḍa”, a Jaina place mentioned in Meghavi-jaya’s “Pārśvanātha-nāma-mālā”, st. 20 (Prāc. Tirth. Saṅgr., p. 151), or “Nibeḍā Kalā”, mentioned in the “Tirthāvali-pravāsa” (No. 383) as possessing an old Jaina temple. Perhaps both names denote one and the same place.

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- (65) Satyapura (modern Sachor, 80 m. from Deesa station),¹
(66) Bāhaḍapura (modern Bahadpur near Mt. Shatrunjaya),²
(67) Rāḍadraha,³
(68) Vāyaḍa (modern Bayad near Kapadvanj in Gujarat),⁴
(69) Nandasama,⁵
(70) Samī (modern Sami near Radhanpur),
(71) Dhavalaka (modern Dholka in Gujarat),
(72) Marjjāda (modern Majadar near Patan in Gujarat),
(73) Muṇḍasthala (modern Mungthala at the foot of Mt. Abu),⁶

(1) Satyapura, mentioned in this form in the V. T. K., p. 4 and 86, and in the Prakrit form "Saccaura" in the Aṣṭot., st. 85. This is a very old place referred to already in the "Jagacintāmaṇi-caityavandana" (ascribed to Mahāvira's direct disciple Gautama) as sacred to Mahāvira.

(2) *Vide* Muni Jñānavijaya, "Jain Tirthono Itihās", p. 5.. The place was founded by Kumārapala's Minister Vāgbhaṭa, the elder brother of the above mentioned Ambaḍa, who restored Śakunikā-vihāra.

(3) This place is frequently mentioned in old works in varying form, as "Rāḍadraha", "Rāḍadaha", "Rāḍadre", "Lāṭahrada", "Rāḍadhaḍā", (etc.), one of the oldest references being in Aṣṭot., st. 84. From an ancient inscription of V. S. 1209 (M. D. Desai, Short History, p. 261, note 294), it appears that this place was part of the territory of King Ālhaṇa Deva, a vassal of Kumārapāla of Gujarat. The learned Jainācārya Śrī Vijayendra Sūriji refers me to Epigraphica Indica IX, p. 73-78 and XI, p. 44 f. and 74 f., which were not available to me.

(4) *Vide* also V. T. K., p. 86 and Aṣṭot., st. 101, as well as M. D. Desai, Short History, para. 496. Re the modern place, *vide* Cāriṭra-vihāra, p. 155 and Tīrthāvali-pravāsa, No. 696.

(5) From Aṣṭot., st. 90 ("Mevāḍa-desa-gāme.....Naṁdisama-nāme, Sagaḍāla-maṁti-kāriya-Jina-bhavane"), it appears that this place was situated in Mewar and contained a Jina Temple built by the Minister "Sagaḍāla". Nothing further could be ascertained.

(6) *Vide* V. T. K., p. 86 Aṣṭot., st. 97, and Muni Jayantavijaya, "Abu", II, p. 245, Inscription 10-11, according to which references, "Muṇḍasthala" was an old Jaina place.

REMARKS ON THE TEXTS

(74) Moḍhera (modern Modhera near Bamanvada in Baroda State),

(75) Dadhipadra (modern Dahod near Godhra in Gujarat),

(76) Karkarapura (modern Karakal near Mudbidri in South Kanara)¹

It is obvious that the above sacred names have not been arranged according to any fixed scheme, but are strung together as they presented themselves to the memory of the poet, and as metrical exigency demanded. Though most of the places belong to Gujarat, with which the poet must have been particularly familiar from wanderings there, still he seems to have endeavoured to incorporate names of places situated in as many parts of India, or, for the matter of that, in as many parts of the universe as possible. In his pious zeal and his firm belief in the pertinent Jaina dogmata regarding cosmography, he has thus mixed up genuine geographical names with purely mythological ones, such as Meru, Vaitāḍhya, Aṣṭāpada, Kuṇḍala, Mānuṣottara, Rucaka, and Nandiśvara, explicitly referring to temples situated in the realms of all the four classes of gods.²

Yet among the remaining references, a great number of names of even now popular Jaina places of pilgrimage can be recognized at first sight, such as Shatrunjaya, Girnar, Broach, Mangrol, Ajara, Sirpur,

(1) Karakal has long since been "famous for the Jaina and Buddhist pilgrims", according to Nundoo Lal De, p. 93; *vide* also Tirthāva'i-pravāsa, No. 416..

(2) *Viz.*, (a) Bhavanavāsin, in the underworld, (b) Vyantara, in the ayer between the underworld and the world of men, (c) Jyotiṣka, in the lower strata of the atmosphere, and (d) Vaimānika, in layers above the latter in movable "vimānas".

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Fort Mandu, Mt. Abu, Falodhi, Sankheshvara, Prabhas Patan, Mandasor, Charup, Ahmedabad under the ancient Hindu name of Karaṇāvati, Mt. Sametshikhar, Cambay, Palanpur, Taranga Hill, Arasan, Junagadh, Idar, Dabhoi, Sāchor, Karakal. Others of the places mentioned as tīrthas, are now not much in prominence, but do possess Jina temples, and some of them also a Jaina population, such as Dhanera, Kodinar, Dahidro, Jiraval, Champaner, Jalor, Panchasar, Nana, Tharad, Vavipur, Kasindra, Nibeda, Chandur, Bahadpur, Bayad, Sami, Dholka, Majadra, Modhera, Dahod. Some places of both these types as, *e. g.*, Fort Mandu, Arasan, Champaner, Jalor, Panchasar, Dholka, were once flourishing and celebrated centres of Jaina culture, whose former grandeur can be inferred from literary references or architectural remains.

Another type of places is represented by names like Taxila, Mathura, Ayodhya, Paithan, Daulatabad, Patna, Nasik, Dvaraka, Parwatam, all of which are still flourishing and well-known, but seem to have lost their association with Jainism, which is amply testified for the past.

A further category of ancient tīrthas mentioned in our poem is formed by places which have lost both their association with Jainism and their economical importance, their very sites being identifiable now by nothing but either fields of ruins with here and there an epigraphical testimonial, or with the half-hearted help of the modern names of otherwise unsuspect villages built over their remains. Such places are Ahicchattra, Nāgadraha, Śrāvasti, Rājanagara, Sopāraka, Tejalapura, Muṇḍasthala, Serīsa, and the tīrthas of Sindh. Entire oblivion seems to envelop those tīrthas which our poem mentions as existing in the

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Vindhya Mountains, as well as places like Guṇḍara, Gajapada, Rāḍadraha, Nandasama, which have escaped identification up till now.

From references like the above, to names which the later hymnal literature no longer knows, it would appear that the Caityavandana must have been composed at least several centuries ago, when the reminiscences of those places were still alive. A terminus a quo is given by the names of Bāhaḍpur and Tejalavihāra, founded by Kumārapāla's Minister, Vāgbhaṭa and Vīradhavaḷa's Minister, Tejapāla, the latter of whom died in V. S. 1296. If Rājadraha is the correct reading, in st. 3 c, the poem cannot, however, have been composed prior to V. S. 1731, when Dayālshāh built the famous temple near the Rājasāgara Lake in Mewar, so high with its nine stories that the shadow of its flag fell as far as six kos across the land. On the other hand, it must have been composed before Aurangzeb partially destroyed that temple, and before it thus ceased being an object of worship. The reading is, however, doubtful.

The text is contained on fol. 10 of MS. No. 855 of the Scindia Oriental Institute, in which a collection of stavanas and caityavandanas is handed down (all in all 23). The material is country paper, the writing in black ink. In the centre of each page, a rhomb is left blank, with four letters of the text jutting out, so as to form another, smaller rhomb. The characters are modern Jaina Devanāgarī. The writing looks extraordinarily neat and spectacular, the text is, however, very incorrect, and necessitated frequent conjectures, as the apparatus shows. After the text of our poem, the following colophon is given: "इति श्री तीर्थमालचैत्यवंदन समाप्तः २२ सं. १८८० वर्षे माघकृष्ण चतुर्थे श्रीशमीनगरे लः ॥", which is

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followed by one more caityavadana with a colophon of its own, written by the same hand.

6. THE VĪRA—STUTI.

In older Śvetāmbara works, the word “stuti” is often used in the ordinary sense of “hymn” in general.¹ Mostly, however, especially in more recent terminology, its use is restricted to a particular category of hymnal literature, *viz.*, hymns which are rather aggregates of four separate “stutis”, and eulogize, strictly in this order, 1. any of the Tīrthaṅkaras individually in the first part, 2. all the Tīrthaṅkaras collectively in the second, 3. the Jaina doctrine or the Jaina Sacred Writings in the third, and 4. any of the Śāsana-devas, Śāsana-devīs, Vidyā-devīs, the “Śruta-devī” Sarasvatī, or other divinities known to be devoted to the Jaina religion, in the fourth (each part mostly consisting of a single stanza). That this definition is generally accepted, can be seen from the fact that the hymns contained in any random collection of “stutis”, are throughout built according to this scheme.

(Only the followers of a modern sect, known as the “Tri-stuti-mata”, believe it to be *infra dignitatem* for a good Jaina to pay homage to beings so much below the moral standard of perfection as gods are supposed to be, and therefore dispense with the fourth parts of stutis.)

Stutis of this description form part of the “Pratikramanasūtra”, *i. e.*, the text of the daily ritual, of all the Śvetāmbara sects, since “Tīrthaṅkara-vandana” is one of the six “Āvaśyakas”, or indispensable daily duties of a Jaina. The first quarter of a stuti of the

(1) *Vide* the references quoted by Professor H. R. Kapadia, in his edition of “Śrī-Bappabhaṭṭisūri-viracitā Caturvīṃśatikā”, Āgamodaya Samiti, No. 53, “Upodghāta”, p. 45 ff.

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devotee's selection also forms part of the caityavandana ritual mentioned in a former chapter, representing the second of the two changeable recitation pieces of the pertinent liturgy.

Our present stuti is true to type with its four-fold eulogy, clearly presented in four exactly parallel Sragdhara stanzas.

One of its formal attractions is the skilful way in which *onomatopoeia* has been carried through therein, suggesting, in the first stanza, vocal, and in the second and third ones, instrumental music. Obviously, the poet intends this musical performance to illustrate the belief that when the Tīrthaṅkara preaches in the “sama-vasaraṇa”, his voice is not only in itself distinguished by “upanīta-rāgatvam”,¹ i. e., possession of melody in the technical sense (one of its 35 stereotyped supernatural qualities), but it is also harmoniously accompanied by celestial music, which devoted gods and genii continuously produce (another of the stereotyped atīśayas of the Tīrthaṅkaras).²

The use of onomatopoeia in this way, though, is not unique. A famous Sanskrit stuti composed by the celebrated Saint and poet Jinakuśala Sūri of the Kharatara Gaccha, who died in V. S. 1389, is composed according to the very same principle. I refer to the Pārśvanātha-stuti³ beginning with the words “Dreṁ dreṁ ki dhapa mapa”, which, forming part of the Pākṣika Pratikramaṇa of the Kharatara Gaccha,

(1) Hemacandra Sūri makes this expression clear by his explanation “Mālava-Kauśīkyādi-rāmarāga-yuktatā” in the Svopajña-ṭīkā to his “Abhidhāna-Cintāmaṇi-Kośa”, I, st. 66.

(2) Vide Introduction.

(3) Vide A. and Bh. Nahta, “Dādā Śrī Jinakuśala Sūri, Calcutta, V. S. 1996, p. 58.

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is also known as the “Pākṣika-stuti”.¹ It is possible that our poet, whose name and whereabouts are not known, tried to emulate that popular piece of poetry and its fascinating tingle of sounds.

Yet while Jinakuśala Sūri’s stuti is in honour of Pārśvanātha, the present hymn celebrates Mahāvīra, the last Tīrthaṅkara, in its first quarter.

The object of eulogy in the fourth quarter is likewise a different one. In Jinakuśala Sūri’s stuti, it is the “Śāsana-devatā” quite generally,² while our poet addresses himself to *the goddess* “Vairoṭyā”, whom he visualizes, with extraordinary vividness, as a snake deity of militant qualities and of an appearance fit to fill an adversary’s heart with terror, whom he seems to invoke in a spirit of tantric ecstasy and expectation.

Jaina Literature knows several goddesses of this name, as under:—

1. In the shape of “Vairoṭī”, it designates *the Śāsana-devī of Vimalanātha, the 13th Tīrthaṅkara*, in Digambara literature.³ She is represented as “hari-varṇā”, mounted on a snake (“gonasa”), and holding snakes in her four hands. In Svetāmbara literature, Vimalanātha’s female attendant, described as being of the same colour, but seated on a lotus, and holding a single snake, bow, arrow, and noose in her hands, is referred to as “Viditā”, or “Vijayā”.⁴ The male

(1) “Pūrṇa Kṣema-Vallabha-Vilāsa”, Neemach, V. S. 1990, Part II, p. 16 ff.

(2) Loc. cit., p. 22.

(3) Cp. B. C. Bhattacharya, “The Jaina Iconography” Punjab Oriental Series No. 26, Lahore, 1939, p. 133.

(4) Nirvāṇakalikā, edited by M. Bh. Jhaveri, Nirṇaya Sāgara Press, Bombay, A. D. 1926, p. 35.

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counterpart in attendance on Vimalanātha is, in both literatures, “*Śaṇmukha*”, who is seated on a peacock, and holds various weapons in his twelve (or eight) hands.¹ Our hymn being a Śvetāmbara text, this “*Vairoṭṭī*” is *a priori* not likely to be invoked therein, though she is a snake goddess too.

2. In the shape of “*Vairoṭṭyā*”² (Sanskrit), “*Vairuṭṭī*”,³ “*Vāiruṭṭā*”⁴ or “*Vāiroṭā*”⁵ (Prakrit), the name further designates the *Śāsana-devī* of *Mallinātha*, the 19th *Tīrthaṅkara*, in Śvetāmbara works. She is described as “*kṛṣṇavarṇā*”, and as seated on a lotus. In Digambara sources, the *Śāsana-devī* of *Mallinātha* is “*Aparājītā*”,⁶ described as “*harid-varṇā*”, and as seated on that fabulous creature named “*aṣṭāpada*” or “*śarabha*”.⁷ Both sects agree re the attributes in three of her hands, *viz.*, “*varada-mudrā*”, citrus-fruit, and sword, while the fourth carries a rosary according to the Śvetāmbaras, but a shield according to the Digambaras. Her male counter-part is, according to both, the four-headed *Yakṣa Kubera*.

In neither of the two categories of sources is this deity associated with snakes, which form an essential attribute of the goddess invoked in our hymn.

(1) Cp. Bhattacharya, I.1, p. 107; Pheru, *Vāstusāra Prakaraṇa*, Jai-pur, A. D. 1936, p. 168-12 and p. 156-13. In some Digambara works, the name “*Caturmukha*” is found.

(2) *Nirvāṇakalikā*, p. 36; *Saptatīṣata-sthāna-prakaraṇa*, I.1., *Dvāra* 109; *Ṭikā*; *Pravacanasāroddhāra*, *Ṭikā*, *Dvāra* 27; Hemacandra, *Abhidhāna-cintāmaṇi-kośa*, I, 45, *Ṭikā*.

(3) Munisundara, *Santikara-stavana*, st. 10.

(4) *Saptatīṣata-sthāna-prakaraṇa*, st. 228.

(5) *Pravacana-sāroddhāra*, st. 376.

(6) *Pratiṣṭhā-saṅgraha*, as quoted by Bhattacharya, I.1. pp. 139; *vide* also “*Tiloya-paṇṇatti*”, st. 939.

(7) On what basis Bhattacharya, I.1., mentions a “lion”, is not clear.

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Only from Hemacandra's "Abhidhāna-cintāmaṇi-kośa", I, st. 45, such an association might appear to exist. For, Hemacandra, instead of mentioning Mallinātha's Śāsana-devī under her actual name, refers to her as "Dharaṇa-priyā", which he explains, in his "Svopajñā-ṭīkā", as "Dharaṇoragendrasya priyā Vairoṭyā", i. e., "Vairoṭyā, consort of Dharaṇa, the Indra of the Snakes". Obviously, this Vairoṭyā cannot be separated from the goddess whom Āryanandila invokes in his "Vairoṭyā-Devī-stava",¹ as "Dharaṇinda-paḍhama-pattī Vāiṛuṭṭā nāma Nāgiṇī" (st.4), and as "Dharaṇoraga-daīā..... Vāiṛuṭṭā" (st.12). The Prabhāvaka-carita contains, in its "Āryanandila-carita",² an account of the origin of this stava, in the form of a legend, the motif of which recurs in Hindu folk-lore. According to this legend, Vairoṭyā was the wife of a merchant's son named Padma, and the mother of Nāgadatta, a disciple of Āryanandila (the second "a" of the latter name being short here). By some action of kindness, Vairoṭyā gained the favour of the snake people, who adopted and treated her as a relative, overshowering her with divine favours. After her death, she became the queen of their ruler Dharaṇa, the same divinity whom we mentioned previously as Pārśvanātha's Śāsana-deva ("Dharaṇendrasya devī Srī-Pārśva-sevituh"), and has since then been assisting her mate in coming to the rescue of devotees of Pārśvanātha, especially in danger threatening from poison or fire. Āryanandila, who had been Vairoṭyā's Guru in her human existence, composed in her honour, the above mentioned hymn, the recitation

(1) *Vide* J. St. Sand., I, p. 347 ff. and its Introduction, p. 8.

(2) L. I., p. 19 ff.; *vide* also Muni Kalyāṇavijaya's remarks in his Introduction to the Gujarati Translation of the Prabhāvaka-carita (Jaina Atmananda Sabha, Bhavnagar, V. S. 1987), p. 22.

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of which is asserted to be particularly efficacious in securing her help.

In the “Pādalīpta-carita” of the Prabhāvaka-carita¹ too, a “Vairoṭyā Devī”, obviously the very same goddess, is referred to, for she bears the epithet of “Phaṇḍra-kāntā”, and is described as an attendant of Pīrśvanātha, the patron saint of the snake-king.

Yet it is difficult to understand how this Vairoṭyā, who is thus supposed to have lived and died as a human being during the life-time of Āryanandila, *i. e.* roughly in the former half of the second century after Vikrama,² and to have been a snake deity and Dharaṇendra’s consort only since then, could be identical with Mallinātha’s Śāsana-devī. For, as all the Śāsana-devas and -devīs are believed to come into existence during the time of the “tīrtha,” *i. e.* the original community of the resp. Tīrthaṅkara,³ Mallinātha’s Śāsana-devī would have been in existence since more than 65,86,000 years, Mallinātha’s nirvāṇa being assumed to have taken place 65,84,000 years before the Vīra-nirvāṇa.

Did the great Hemacandra allow himself to be misled by the chance identity of the name of Mallinātha’s Śāsana-devī with that of Āryanandila’s “Iṣṭa-devatā”, and thus wrongly apportioned to the former goddess the epithet of “Dharaṇa-priyā”, to which only her namesake was entitled? This seems likely in view of the already mentioned absence of all snake attributes in Mallinātha’s Śāsana-devī: for, a consort of Dharaṇendra would necessarily belong to the class of the

(1) L. 1., p. 28 f.

(2) Cp. Muni Kalyāṇavijaya. loc. cit.

(3) Cp. Nirvānakalikā, l. c., p. 34 ff., particularly the regularly recurring attribute of the “Yakṣiṇīs”: “tasminneva tīrthe samutpannā”).

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“Nāgakumāras”, and as such, be bound to wear the snake emblem,¹ as Āryanandila’s Vairoṭyā ostentatiously does (“nāgiṇī nāgarūdhā nāga-karā nāga-bhūsiya-sarīrā, nāgehiṃ siramālā nāga-muhā sā”, st. 3 of the pertinent stava).

As the deity whom our poem eulogizes, is doubtlessly a snake-goddess, she would probably not be Malinātha’s Śāsana-devī, but may be identical with the Dharāṇa-priyā Vairoṭyā of Āryanandila’s hymn. It remains to be seen whether she cannot be more clearly defined.

(3) The Jaina Pantheon knows of a third goddess of the name of Vairoṭyā, viz., one of the 16 “Vidyā-devīs”.² The latter are common to Digambaras and Śvetāmbaras. Like the Śāsana-devas and -devīs, they too are first mentioned, as a group, and described, with their emblems, in post-canonical works.³ They are often invoked in connection with rites of a more or less tantric character as well as for purposes of magic protection, and thus play a great part in Jaina Mantra-śāstra⁴ and in hymnal literature. Though it is possible that some of their features, particularly their number (16), are connected with such of the 16 tantric Goddesses of the Hindu Āgamas, viz., the ten forms

(1) Cp. Tattv. IV, 11, Bhāṣya, p. 282 (“śirassu phapiṇiṇā Nāgakumārāḥ”).

(2) The word “Vidyā-devī” does not mean “Goddess of Learning” at all, as Bhattacharya (loc. cit., p. 163 ff.) translates it, but “divine personification of magic lore”. The “Goddess of Learning” is the “Śruta-devī” Sarasvatī.

(3) The earliest references appear to be: with the Śvetāmbaras the “Nirvāṇakalikā” of Pādalipta Sūri, and with the Digambaras the “Pratiṣṭhā-sāra” of Vasunandin.

(4) Vide M. Bh. Jhaveri, “Comparative and Critical Study of Mantra-sastra”, p. 258.

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of Tripurā and her six friends,¹ still the very idea of “vidyās” in the sense of “tantric lores”, can be traced back to the Jaina Sacred Writings themselves.² In their role as personifications of such tantric lores, they are linked up with the ancient Jaina legend of the origin of the “Vidyādhara”, as related in a number of texts.³ According to that legend, Nami and Vinami, two princes, had been absent when Rṣabhadeva, the first Cakravartin, and, subsequently the first Tīrthaṅkara of this avasarpinī, gave away all his property to his relatives and friends, to become an ascetic. Thus deprived of their share, they followed the Lord, serving him perseveringly, in the hope of material reward. The Lord, however, had now nothing to bestow. Dharāṇa, the ruler of the Nāgakumāras, and a devotee of the Lord, felt a desire to fulfil their hope. The earth and everything on it having been given away already, Dharāṇa gave them land outside the usual realm of mortals, on the slopes of Mt. Vaitāḍhya, that mythological mountain range which traverses Bharata-kṣetra from east to west, being embraced by the Ganges and the Sindhu respectively. The land being 10 yojana above the ground, and inaccessible to ordinary man, Dharāṇa also bestowed on the two princes 48,000 “vidyās”, enabling them to walk through the air and on water and to perform other miraculous feats. Thus outfitted, they settled on Mt. Vaitāḍhya with their kith and kin, and founded each

(1) *Vide* Dakṣiṇamūrti, “Uddhārakośa”, ed. by Raghuvira, Introduction p. 9 f.

(2) *Vide* M. Bh. Jhaveri, loc. cit., p. 147 ff., and 271 ff.

(3) Representative are : Saṅghadāsa Gaṇi, “Vasudevahinḍi”, IV, p. 163 f.; Jinadāsa Gaṇi Mahattara, “Āvāsyaka-Cūrṇi”, p. 161 f.; Haribhadra Sūri, “Āvāsyaka-Ṭīkā”, p. 143 ff.; Hemacandra Sūri, “Triṣaṣṭi-śalākāpuruṣa-carita”, III st. 124-233; Vinayavijaya, Kalpasūtra-ṭīkā “Subodhikā”, I, 212 (p. 152);—Cp. also M. Bh. Jhaveri, l. c., p. 175 f. and 260 ff.

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a row of cities on the northern and southern slope respectively, directly below the cities of the Vyantara gods. Dharaṇa then installed Nami and Vinami as the rulers of the semi-divine “Vidyādhara”, by which name they and their followers became known, Nami ruling in the south, and Vinami in the north.

Each of these two rulers was the lord of 8 “Vidyādhara-nikāyas”, to each of which a particular group of “vidyās” was apportioned. The 16 “*Vidyādhara-nikāyas*” were named after the countries from where the pertinent group of Vidyādhara had originally emigrated, and the several “vidyā” groups were named accordingly. Lists of the names of these 16 groups of “vidyās” are given in Prakrit in the “*Vasudevahiṇḍī*” and the “*Āvaśyaka-cūrṇi*”, and in Sanskrit in the “*Triṣaṣṭiśalākāpuruṣa-carita*”, all three deviating from one another in several items. According to the last-named text, these “vidyā”-groups were : 1. Gaurī-, 2. Manu-, 3. Gandhārī-, 4. Mānavī-, 5. Kauśikī-, 6. Bhū-, 7. Mūlavīryā-, 8. Śaṅkukā-, 9. Pāṇḍukī-, 10. Kālī-, 11. Śvapākī-, 12. Mātāṅgī-, 13. Pārvatī-, 14. Vamśālayā-, 15. Pāṁsumūlā-, and 16. Vṛkṣamūlā-vidyās. Out of these names, the “*Subodhikā*” mentions only Nos. 1 and 3, as belonging to the southern, and 9 and 14, as belonging to the northern part of “Vidyādhara”-land.

Besides these “vidyā”-groups, the “*Āvaśyaka-cūrṇi*” and the “*Subodhikā*” mention four individual “*mahāvidyās*”, viz., 1. Gaurī, 2. Gandhārī,¹ 3. Rohiṇī, and 4. Prajñapti. Haribhadra Sūri, obviously following

(1) These two vidyās are also mentioned in the *Sūtrakṛtāṅga-Sūtra* (II, 2, Sūtra 30, p. 318).

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the former text, mentions them with the exclusion of any other name.

Traces of the “Vidyādhara”-legend can be found in the Jaināgama itself, where the two rows of “Vidyādhara-cities” are repeatedly mentioned as adorning the slopes of the Vaitāḍhya¹, though details and names are not given.

Though it is not feasible restlessly to solve, with the help of the text-material available at present, the fascinating problem of the origin of the 16 “Vidyā-devīs” and of their relationship with the ancient “vidyās”, as raised by Dr. Miss Helen Johnson², still thus much can be inferred from a comparison of the respective names that the first, second, ninth and tenth “Vidyā-devīs” are identical with the four “mahāvidyās” enumerated above, the two latter of whom again seem to have derived their names from the designations of the first and third “vidyā”-groups of “Vidyādhara”-land. Besides, the names of two further “Vidyā-devīs”, viz., Nos. 7 and 12, seem to have been derived from the names of the “vidyā”-groups Nos. 10 and 4 respectively. It is thus possible that each of the 16 “Vidyā-devīs” may originally have been imagined as representing one of the 16 “vidyā-nikāyas” of “Vidyādhara”-land, bearing either an individual name, or a generic name derived from that of her group, or perhaps both.

Incidentally, the names of all the sixteen “Vidyā-devīs” find themselves again, without exception, in

(1) Jambudvīpa-prajñapti IV; Sthānāṅga-sūtra X, 3.

(2) In her English Translation of the “Triṣaṣṭi-śālākāpuruṣa-carita”, Vol. I, p. 176.

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the list of the names of the “Śāsana-devīs”, some in that of Śvetāmbara, others in that of Digambara tradition, and some in both simultaneously, in such a way that 11 of the Śvetāmbara, and 13 of the Digambara Śāsana-devīs, 8 of them being common to both, appear to be in fact nothing but “Vidyā-devīs”, though some of the names slightly vary. The following synoptic table will make this clear:¹

Vidyā-devī.	Vidyādhara-vidyā.	Svetāmbara Śāsanadevī.	Digambara Śāsanadevī.
1. Rohiṇī ..	Mahāvidyā No. 3.	..	No. 2.
2. Prajñapati.	Mahāvidyā No. 4.	No. 15.	No. 3.
3. Vajrāśṛī- khalā.	No. 4.
4. Vajrāñ- kuśā.	..	No. 14. (Aṅkuśā).	..
5. Apraticakrā or Cakre- śvari.	..	No. 1.	No. 1 (only Cakreśvari).
6. Puruṣadat- tā or Na- radattā.	..	No. 20 (only Naradattā).	No. 5 (only Puruṣadattā)
7. Kālī ..	Vidyā-nikā- ya No. 10.	No. 4.	No. 7 or 18.

(1) Small variances found in some individual texts, are not considered. The Arabic figures in the columns of the Śāsana-devīs denote the resp. Tirthaṅkara to whom the goddess concerned is attached.

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Vidyā-devī.	Vidyādhara-vidyā.	Svetāmbara Śāsanadevī.	Digambara Ś sanadevī.
8. Mahākālī.	..	No. 5.	No. 9.
9. Gaurī ..	Mahāvidyā No. 1 and Vidyā-nikā- ya No. 1.	..	No. 11.
10. Gandhārī.	Mahāvidyā No. 2 and Vidyā-nikā- ya No. 3.	No. 21.	No. 12.
11. Sarvāstrā- Mahājvā- lā.	..	No. 8 (Jvā- lā).	..
12. Mānavī ..	Vidyā-nikāya No. 4.	No. 11.	No. 7 or 10.
13. Vairoṭyā.	..	No. 19	No. 13.
14. Acchuptā.	..	No. 20.	..
15. Mānasī	No. 15.
16. Mahāmā- nasī.	No. 16.

B.C. Bhattacharya (1. c. p. 164), who also noticed that there are “clear points of identity between Vidyā-devīs and Śāsanadevīs, not only regarding names, but also attributes, etc.”, has come to the conclusion that “the Vidyā-devīs in conception were modelled after the Yakṣiṇīs”, and this “on the ground of the priority of the

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Yakṣiṇīs as connected in mythology and ritual with the Tīrthaṅkaras". It does not seem, however that such a priority can be proved for the Śāsanadevīs as a class, leaving aside individual cases. I think, the above synopsis goes, on the contrary, strongly against this theory. For, the list of the Vidyā-devīs of the Śvetāmbaras (*vide* "Nirvāṇakalikā") exactly agrees with that of the Digambaras (*vide* "Pratiṣṭhā-sāra") not only with regard to the names themselves, but also to their order (deviations being restricted to their attributes), while, on the other hand, the lists of the Śāsanadevīs (*vide* the same two works) differ from each other so strikingly both in names and order (not to speak of the attributes) that in fact only three out of the 24 can be recognized at first sight as mutual replica (*viz.*, Nos. 1, 23, and 24). This leads to the conclusion that the common list of the Vidyā-devīs must go back to the time before the schizma of the Jaina-saṅgha into Digambaras and Śvetāmbaras had occurred, and that it has been handed down unaltered from generation to generation up to this day, while the lists of the names of the Śāsaṇa-devīs, as entities, developed separately in two different directions, incorporating, of course, single items, which represented a common heritage, such as the names of Śāsaṇa-devīs Nos. 1, 23, and 24, as well as those of the pertinent Vidyā-devīs, pointed out above. Significantly enough, even those eight Vidyā-devī-names which are common to the list of the 11 taken over by the Śvetāmbaras, and the 13 taken over by the Digambaras as Śāsaṇa-devī-names, have been apportioned to different Tīrthaṅkaras. This accounts for the fact that Vairoṭyā, the thirteenth Vidyā-devī, who alone interests us here, has become associated with the 13th Jina in Digambara, but with the 19th in Śvetāmbara theology.

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The name of *the Vidyā-devī Vairoṭyā* occurs in the forms of “Vairoṭyā”¹ in Sanskrit, and “Vairoṭi”² as well as “Vairuṭṭā”³ in Prakrit sources. All the texts, so far as they give a description, agree in depicting her as holding a snake, or snakes, in one, or two respectively, of her four hands. The “Nirvāṇakalikā” further describes her as “śyāma-varṇā”, and mounted on a Boa constrictor (“ajagara-vāhanā”), Sāgaracandra Sūri in his “Śrī-Mantrādhirāja-kalpa” (st. 15)⁴ as “payodharābhā” and mounted on a “vihaṅga-rāja”, and the likewise Śvetāmbara “Ācāradinakara” as “abja-muda-tāra-tuṣāragaurā”⁵ and seated on a lion (“simhavāhanā”), while according to the Digambara “Pratiṣṭhā-sāroddhāra”, she is “abhra-nīlā” or “haritā”⁶ and seated on a lion (“simhagā”).

It appears that Bappabhaṭṭi Sūri and Śobhana Muni refer to this Vidyā-devī when they eulogize a goddess “Vairoṭyā” each in the fourth stanza of one of the stutis of their famous “Caturvimśatikās” (Nos. 18 and 23 resp.), the former describing her as “śyāmā” and “nāgāstrapatrā” (*i. e.* “having snakes as weapon and vehicle”), and the latter as “śyāma-dehā”, as “aviṣama-ṣaṭbhṛd-bhūṣaṇā” (*i. e.* “having harmless snakes as ornaments), and as “yātā....pārindra-rājam” (*i. e.* “mounted on a king of pythons”).

(1) Hemacandra, *Abhidhānacintāmaṇi*, II, st. 154; *Nirvāṇakalikā*, p. 38 *Ācāradinakara*, as quoted by Bhattacharya.

(2) *Pratiṣṭhā-sāroddhāra*, as quoted by Bhattacharya, p. 175.

(3) *Santikara-stava*, loc. cit.

(4) J. St. Sand., II, p. 241.

(5) Here in the sense of “shining” as in the expression “gaurāṅga” as an epithet of Kṛṣṇa.

(6) Here in the sense of “dark-blue”.

(7) Edited by Professor H. R. Kapadia, *Agamodaya-Samiti* Nos. 53 and 52.

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The only serious discrepancy, *viz.*, that re the mount, which according to some sources is a snake, according to others a lion, and according to a third group, a Garuḍa, can easily be removed by the assumption that the archetypus, to which they all go back in the last instance, contained a word like “pārindra”, which may mean a snake as well as a lion, or like “vyāla”, which may denote any vicious animal and could refer to a snake as well as to some dangerous quadruped. “Vihaṅga-rāja”, the Garuḍa, may simply be a misread “bhujaṅga-rāja”. Since Vairoṭyā is anyhow equipped with the snake emblem, the idea that her mount was originally likewise a snake, does not seem to be a far-fetched conclusion. In any case, it means only a supplementary stroke of the brush to complete her picture as that of a doubtless snake-deity.

In this way, the similarity of this Vidyā-devī with the Digambara Śāsana-devī of Vimalanātha of identical name, emblem, and mount, is even more perfect than Bhattacharya assumes.¹ As moreover, in the invocation quoted by that scholar, Vimalanātha’s Śāsana-devī is actually addressed as a Vidyā-devī (“Vairoṭī haritārcyate, om hrīm Vidyā-devī²”), no doubts can obviously be raised regarding their original identity. While thus the Digambaras apportioned this Vidyā-devī to Vimalanātha, without changing her original character, the Śvetāmbaras, when associating her with Mallinātha, allowed her snake attributes to fall into oblivion. The only link that still connects this Śvetāmbara goddess with her original home, the snake-world, is apparently the above-mentioned name of “Dharaṇa-priyā” under which Hemacan-

(1) Loc. cit., p. 140.

(2) Loc. cit., p. 175, note.

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dra refers to her. Thus, this “kalikāla-sarvajña” is once more vindicated as standing on the firm ground of a very old and original tradition, while the legend of the Prabhāvaka-carita re Vairoṭyā Devī’s direct association with Āryanandila is proved to be nothing but a recent growth of devotional fiction.

The fact that the Vidyā-devī Vairoṭyā was indeed imagined to be the consort of Dharaṇa, the king of the snake-demons, is amply testified. Thus, Śobhana Muni gives her the epithet of “Ahināgryapatnī”. Sāgaracandra Sūri calls her “Bhujagendra-patnī”. Both these epithets exactly correspond to the expression “Phaṇīndra-kāntā” of the hymn of Āryānandila, who moreover refers to her as “Dharaṇoraga-daīā”, and, even more explicitly, as “Dharaṇīmṇda-paḍhama-pattī Vairuṭṭā nāma nāgiṇī vijjā”, which latter phrase, besides, clearly defines her as a “vidyā”, *i.e.* “Vidyā-devī”.

Yet since the honour of being Dharaṇendra’s favourite queen, in generally known to go to Padmāvatī, the Śāsana-devī of Pārśvanātha, and actual female counterpart of Dharaṇendra, the Śāsana-deva of that same Jina, the above epithets obviously bring Vairoṭyā into collision with Padmāvatī. The question may be raised as to whether both these names, Vairoṭyā and Padmāvatī, may not be synonyms for one and the same deity. This seems possible from a passage of the “Supāsanāha-cariya” (composed in V.S.1199), which runs: “atthi supasiddha-vijjā vijjā-sāhaga-sahassa-naya-calanā maṇṭa-saroruha-sarasī devī Padmāvatī nāma”, and clearly calls Padmāvatī a vidyā, *i. e.*, Vidyā-devī Padmāvatī is, in fact, the main goddess of Jaina Tantric literature. According to an

(1) p. 131, st. 54.

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old “Padmāvatī-stotra”,¹ she is the equivalent of the Śakti of Hindu tantric lore, the Gaurī of the Śaivas, the Gāyatrī of the Vedāntins, the Prakṛti of the Sāṃkhyavādins, the Tārā of the Buddhists, the Vajrā of the Kaulikas. From the name “Vajrā” in its Prakrit form “Vairā”, and eventual derivatives, it seems to be but a small step to “Vairoṭyā”. The Pādalīpta-carita of the Prabhāvaka-carita moreover clearly states that the “Phaṇḍra-kāntā Vairoṭyā” was worshipped in a temple of Pārśvanātha at Kośalā as the “Śāsana-devī”, and “Āryānandila’s” hymn as well as the “Āryānandila-carita” of the Prabhāvaka-carita agree in asserting that this Vairoṭyā favours the devotees of Pārśvanātha with her help.

That in spite of so much semblance of identity, both the names will have to be understood as designating two separate deities, is, however, suggested by the following two pieces of literary evidence:—

1. a prayer formula (quoted by Professor H. R. Kapadia in proof of their separateness),² in which Dharāṇendra is described as accompanied by both the goddesses (“Vairoṭyā-Padmāvatī-devī-yuta”), and
2. the second stanza of Āryānandila’s hymn, where both are clearly referred to as separate individuals (“Dharāṇoraga-daīā devī Paurmāvai ya Vairuṭṭā”).

If the Śvetāmbara poets eulogize Vairoṭyā as Dharāṇa’s “agrya-patnī” and “paḍhama-pattī”, this may be due to the idea that since Vairoṭyā is the

(1) “Comparative and Critical Study of Mantrasastra,” Appendix V (p. 28), st. 20.

(2) Edition of Śobhana’s “Caturviṃśatikā”, 1. 1. p., 279, note 3.

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Śāsanadevī of the 19th Jina, she must naturally be senior to Padmāvatī, the Śāsanadevī of the 23rd. (That, for the matter of that, she must also be senior to her husband by millions of years, is of no consequence, in view of the Jaina belief in the eternal youth of their deities.)

The above expressions leave no doubt about the fact that anyhow Vairoṭyā is considered to be an “Agramahiṣī” of the Indra Dharaṇa of the Nāga-kumāras. The same has been stated with regard to her co-wife Padmāvatī.¹ Professor Kapadia, who has stressed this idea, has expressed his disappointment on not finding the name of either of these two queens in the list of the names of Dharaṇendra’s “Agramahiṣīs” given in the Sacred Books.² Besides the Bhagavatī (Vihāyapaṇṇatti), which he quotes (X,5, Sūtra 406), the Jñātādharmakathāṅga (Nāyādharmakathāṅga) likewise (II,1) contains that list, which runs as under: (1) Alā or Ilā, (2) Sakkā or Sukkā, (3) Sakrā or Sadārā, (4) Sodāmiṇī, (5) Imdā, (6) Ghaṇavijjuyā. To solve this difficulty, it might be assumed that either the names Vairoṭyā and Padmāvatī have developed from original epithets into proper names, or that those six names are not genuine proper names, but rather appellative nouns, designating the rank or “office” of these six goddesses, the incumbents of which go on changing, just as is the case with the various “Indras” of the Jaina Pantheon: the word “Indra” being nothing but an office designation either.³

(1) Senapraśna II, Praśna 112, p. 31.

(2) Edition of Śobhana’s Caturviṃśatikā, I. I., p. 278 f.

(3) Thus, the “Dharaṇendra” who presented Nami and Vinami with 48,000 Vidyās, during the life-time of the first Tirthaṅkara, is of course assumed to be a different individual from the śāśana-deva of the 23rd Tirthaṅkara, for the latter “Dharaṇendra”’s soul was still incarnated in a snake when Pāravanātha was Prince of Kāśī, and became incarnated as god only subsequently.

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Padmāvatī's being referred to as a "Vidyā" in the above passage, is nothing out of the ordinary in view of her being the central figure of Jaina Tantra-śāstra, and, as such, subject to the moods and whims of the "ārādhaka", who considers it as his privilege to invest his "Śakti" with whatever attributes his desire may drive at, not hesitating to address her as Lakṣmī, Ambikā, Tripurāsundarī, Kālī, Cakreśvarī, Sarasvatī, or even Kuṇḍaliṇī.¹ Besides, "Padmāvatī" may in fact originally have been a "Vidyādevī", i. e., one of the original Vidyādhara-vidyās.

On what basis the Prabhāvaka-carita (V, st. 11) mentions Vairoṭyā as the "Śāsana-devatā" in Pārśva-nātha's temple, is not clear. The poet may have done so, thinking of her as one of the consorts of Dharaṇa, the Śāsanadeva, or he may have used the word "Śāsana-devatā" not in the technical sense of "divine attendant on a particular Jina", but in a more general sense of "divine devotee".

Anyhow, the goddess which the poet of our present "Vīra-stuti" invokes under the name of Vairoṭyā, is most decidedly the divinity whom later Śvetāmbara literature would define as the 13th "Vidyādevī". Her martial qualities, suggested in her representations and descriptions by the sword and shield in two of her hands, are clearly expressed in the first two lines, while her character as a snake goddess is unambiguously represented by the writhing snakes with which our poet describes her as tying her matted locks.

The MS. in which this stuti is handed down, belongs to Muni Śrī Nyāyasāgaraji (disciple of Paṇyāsa Śrī Candrasīgara Gaṇi), with whose permission the

(1) M. Bh. Jhaveri, l. c. p. 63 and 315.

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stuti is published. It is a single leaf, containing 5 stutis in Sanskrit and Gujarati, without a colophon. Paper and ink are ordinary. The writing is in 17 lines of rather modern Devanāgarī. The MS. appears to be at the utmost 100 years old. Our stuti is the first text, its end being marked by the legend “इति श्री वीरस्तुतिः ॥१॥”. The wording is very faulty, necessitating various emendations, as the apparatus shows. To the best of my knowledge, the stuti has not been published before.

7. THE MAHĀVĪRA-STUTI.

This poem belongs to the same category of hymns as the preceding one.

It proclaims to be a creation of *Ācārya Jinapati Sūri*, the 46th pontiff of the Kharatara Gaccha, whose name is contained in the last stanza, in a śleṣa characteristic of the former¹, and whose Guru, *Acārya Jinacandra Sūri*, is likewise alluded to, in the third stanza.

Jinapati Suri² was born in V. S. 1210, ordained in 1218, invested with the *Acārya* title in 1223, and died in 1277. He is known not only as an influential pontiff and the Guru of celebrities like *Acārya Jineśvara Sūri* (his successor), *Upādhyāya Jinapāla*, *Vācaka Sūraprabha*, *Pūrṇabhadra Gaṇi*, and *Sumati Gaṇi*, but also as a hymnist and author of commentaries. The following works are from his hand:

(1) *Caturviṃśati-Jina-stavana*, published,³

(1) Cp. the conclusions of the *Cintāmaṇi-Parśvanātha-stotra* and the *Caturviṃśati-Jina-stava*, in *Jaina-stotra-sandoha* II, p. 47, and I, p. 209.

(2) *Vide* J. G. K. II, p. 677, and J. St. S. I, *Prastāvanā* p. 35, and II, *Prastāvanā* p. 31.

(3) J. St. S. I., p. 206-209.

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- (2) Cintāmaṇi-Pārśvanātha-stava, likewise published,¹
- (3) Antarikṣa-Pārśva-stava, not found as yet,
- (4) Tīrthamālā, likewise not found as yet,
- (5) Vidhiprabodha-vādasthala (Prabodhodaya-vādasthala), available in MSS.,²
- (6) Bṛhaṭ-ṭikā to Jinavallabha's Saṅghapattakaprakaraṇa, published,³
- (7) Vivaraṇa to Jineśvara Sūri's Pañcaliṅgī, published,⁴ and
- (8) Mahāvīra-stuti, published and mentioned for the first time in this volume.

The Mahāvīra-stuti consists of four Mālīnī stanzas, the first of which eulogizes Mahāvīra, while the fourth invokes the "Yakṣa Sarvānu".

The name "*Sarvānu*" looks like a sanskritization of Prakrit "*Savvāṇa*", which occurs in the "*Vihāya-paṇṇatti*", the "*Bhagavati*" of the Jains (Śataka III, Uddeśa 7, Sūtra 168, p. 200), in the description of the retinue of Vesamaṇa (Sanskrit "*Vaiśramaṇa*" or "*Kubera*"), one of the four Lokapālas⁵ or frontier-guard officers of Śakra, the Indra of the southern part of the first Heaven "*Saudharma*". There, "*Savvāṇa*" is mentioned along with a number of other godlings, such as Māṇibhadra and Pūrṇabhadra, known to belong to the "*Yakṣa*" sub-class of the "*Vyantarās*", one of the four categories of gods. According to that Sūtra, all those deities were favoured by Vesamaṇa as if they were his own offspring ("*ahāvaccābhinnāyā*", *i. e.*,

(1) J. St. S. II, p. 44-47.

(2) *Vide* Jīnaratnakōśa.

(3) 1. 1.

(4) 1. 1.

(5) Tattv. IV, 4 and commentaries.

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("yathāpatyābhijñātāḥ"): a relationship which seems in order, the Yakṣas being genii of treasure, just as Vesamaṇa is the god of wealth.

This "Sarvānu" may be identical with the "Yakṣa Sarvānubhūti" whom Acārya Bālacandra, Hemcandra's notorious rather than famous, disciple, glorifies in the fourth stanza of his sparkingly beautiful stuti "Snātasya", which forms part of the Pākṣika Pratikramaṇa-sūtra of the Tapā Gaccha. There, the Yakṣa is described as mounted on a ruttish elephant of cloud-colour with curved tusks and tingling bells, as granting the desires of the devotee, and as manifesting himself in any shape at will.

Our "Mahāvīra-stuti" is preserved in the same MS. as the previous one, forming the second text, marked by the legend : "इति महावीरस्तुतिः ॥"

8. THE SĪMANDHARA-SVĀMI-STAVANA.

This hymn is addressed to the *Tīrthaṅkara Sīmandhara*, one of the twenty "Viḥaramāṇa" (*vide* Introduction), who is believed to be wandering about at present in the portion "Puṣkaravara—Vijaya" of Pūrvavideha, the eastern half of the distant world Mahāvideha, preaching the Jaina religion. As the hymn recalls to the reader's mind, he is believed to have been born there in the city of Puṇḍarīkīṇī, during the interval between Kunthu, the 17th, and Ara, the 18th Tīrthaṅkaras of the last Caturviṃśatikā of Bharata-kṣetra, *i. e.*, uncountable years ago, to have abandoned his royal rank and possessions and become an ascetic in the interval between Muni Suvrata, the 20th, and Nami, the 21st Jinas, and to have subsequently attained the status of a Kevalin or omniscient saint (st. 16 f.). He is predestined to reach final

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Salvation after a long activity as a Tirthaṅkara, in a far remote future, *viz.*, at the time when Udaya, the 7th Jina of the coming Utsarpiṇī of Bharata-kṣetra, will have entered Nirvāṇa. The poet expresses his fervent desire that in his next incarnation, he may be re-born himself in Mahāvīdeha, sit at the feet of the Lord Simandhara, and be allowed to listen to his sermons, to bow to him, to sing his praise, and perhaps even to become a monk in the Lord's retinue, and attain omniscience and subsequent Salvation in a very near future. (st. 14 f.).

To the reader who tries to define the *language of the hymn*, a number of conspicuously archaic-looking Prakrit forms¹ obtrude themselves at the first glance, such as *e. g.*, *namira*, *viṇḍa*, *vaṇḍiya*, *payam*, *kitti*, *lakkhaṇa*, *vihaṇḍaṇo*, *sattame*, *Jiṇa*, *jhāṇa*, *dhaṇuḥa*, *jamma*, *micchatta*, *harisa*, *daṁsaṇa*, *rajja*, *māhappa*, *khittammi*, *hīṇassa*, *dīṇassa*, *kuṇai*, *phiriūṇa*, *tiriya-ttane*. Forms like *nihi*, *mahura*, *savvaḥā*, *bohaṁkaro*, would brand it as "Jaina-Prakrit".

Other forms, however, are developed beyond the Prakrit stage, showing clear characteristics of Gaurjara Apabhraṁśa.² Such forms are: nouns of the a-declension with -aū in the Nom. sg. masc., as *divasaū*, *lagau*, *jugaū*, *phaliyaū*, *miliyaū*; with -aha in the Gen. sg., as *bījaha*; with -i in the Loc. sg., as *sari*, *sihari*, *gayani*, *vasi*; nouns of the i- and u-declensions with -i and -u in the Nom. sg. masc., as *sāmi*, *taru*, *guru*; nouns of the

(1) Vide B. G. Bhandarkar, "Wilson Philological Lectures on Sanskrit and the Derived Languages," Bombay, 1914, p. 81 ff.; N. B. Divatia, "Gujarati Language and Literature", Bombay, 1921 and 1932.; Keśavarāma Kāśīrāma Śāstrī, "Āpaṇā Kavio, Ahmedabad, 1942 (Gujarat Vernacular Society), I.

(2) Vide Bhandarkar, l.1., p. 108 ff. and Keśavarāma Śāstrī, l.1., p. 78 ff.

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ā- and i-declensions with -ā, -i, and -i in the Acc. sg., as *karuṇā*, *vāṇi*, *siri*; pronominal forms like *haūm*, *mūm*, and *mū* in the First Person sg., and *tumhaji* in the Second Person sg. (with suffix of emphasis); verbal forms like *vīṇavaum*, *namaum*, *lagaum*, in the First Person sg. Ind. Pres.; *thuṇaha* do. in pl.; *rāṣi*, *kari*, *tāri* in the Second Person sg. Imp.; *nisuṇiso*, *paṇamiso*, *gāyaso*, *pāmiso*, in the First Person sg. Fut.; *hoisii* in the Third Person sg. Fut.; Absolutiva like older *karavi*, *pariharavi*, and more recent *joḍi*, *kari*, *suṇi*; as well as numerous endingless case forms like *hīṇa*, *nayara*, *jasa*, *vayaṇa*, *nāma*, *rūva*, *poa*.¹

Some forms can even be recognized as bearing the stamp of rather a late stage of Gaurjara Apabhraṃśa, if not of Gujarati. To this category belong the above-mentioned *bījaha* for older *bījahu*,² *thuṇaha* for *thuṇahu*, and i-absolutiva like *kari*, *joḍi*, besides *chauṃ* for *acchauṃ* (Modern Gujarati *chum*),³ the Nom. sg. neutre *te*, *hiva*⁴ (Sanskrit *adhunā*, Modern Gujarati *have*),⁵ *eha pari* (corresponding to Sanskrit *etad + prakare*, Modern Gujarati *e + per*),⁶ forms with final *i* changed to *e*⁷ as *saṃpajjae*, *gajjae*, *dippae*, *viḥarae* (all four verbs being used in the Parasmaipada only, in Prakrit), and several cases of consonant aggregates being replaced by single consonants with or without lengthening of the preceding vowel,⁸ as *lāgi*, Prakrit *laggi*, Sanskrit *lagna*), *tājiu* (Prakrit *tajjiya*, Sanskrit *tarjita*), *vīṇavaum*

(1) Keśavarāma p. 175, 181, 265.

(2) I.1., p. 279.

(3) Divatia I, p. 368; II, p. 55 ff.

(4) L. 1., p. 30; Keśavarāma p. 264.

(5) Divatia, I, p. 333 and 378; Keśavarāma p. 159.

(6) Divatia, I, p. 129 ff.; II, p. 28.

(7) Divatia, II, p. 77.

(8) Divatia I, p. 385 and 396 ff.; Keśavarāma p. 158, 221, 232, 236, 244.

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(Prakrit *viṇṇavemi*, Sanskrit *vijñāpayāmi*), at the side of *lagauṁ*, *jugaum*.

Forms like the latter ones are rare in, if not alien to, even later Apabhraṁśa, such as represented by the Apabhraṁśa portions of Somaprabha Sūri's Kumārapāla-pratibodha¹ (not to speak of the earlier Bhaviyasattakahā² and the Harivaṁśa-purāṇa by Dhanapāla, or of the Vasudevahiṇḍi),³ and characterize the earlier stages of Middle Gujarati rather than Apabhraṁśa, gaining more and more ground in Modern Gujarati.

All those phonological phenomena, it is true, cannot be ascribed with certainty to the poet himself, as for some of them (just as for occasional “ya-śruti”), clerical influence might be responsible. Yet a number of them are testified as doubtlessly genuine by metre, rhyme, as well as by the persistency of their occurrence. On this basis, the language of the poem can safely be defined as being either very late Gaurjara Apabhraṁśa, or, with more probability, early Middle Gujarati.

The mixture of archaic and recent forms, the numerous *tatsamas*, such as *nikara*, *tāta*, *sampūra**ka*, *durita*, *tāraka*, *nāyaka*, *pāpa*, *tāpāpaha*, *sādara*, *ṛddhi**kara*, *kaṭhina*, *haṭha*, *ghaṭa*, *lobha*, *rāga*, *bhoga*, *indra*, *pada*, *gati*, *mati*, *abhinava*, *mada*, *bodha*, *dāyaka*,⁴ the frequent ignoring of Sandhi-rules,⁵ even in compounds, such as in *namira-sura-asura*, *sāra-upayāra*, *viṣaya-viṣama-amiya-bhara*, *Nami-am̐taram*, all these peculiarities

(1) V. S. 1241.

(2) Pre-Hemacandra.

(3) Probably earlier than 7th century (V. S.) *xide* M. D. Desai, Short History para 203.

(4) Keśavarāma, p. 158, 181, 189, 221, 232, 236, and 265.

(5) General tendency of Middle Gujarati, stabilised in the modern language.

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go to stamp the language of our hymn as true to type. So does the word *alajayā* (st. 20), if taken as a loan-word from Arabic-Persian, equivalent¹ to Modern Gujarati *alijahām*, meaning “august”, and being here an attribute of the Jina.²

Tadbhava-like, hybrid formations, such as *paḍiyau*, *caḍiyau*, *sāhaga*, *moaga*, *jagi*, *jaga-jantu*, *vaṇa-rāji*, *kammāṇi*, *saṁsiddhae*, *upayāra*, *jāgaramaṇā*, *haratāra*, along with genuine Prakrit forms such as mentioned above, as well as Sanskritisms, like *mama*, *karavāṇi* (for *karavāni*, First Person sg. Imp.), *dehi*, *gamī*, obviously represent attempts of the poet to express himself in archaic style, in order to enhance the dignity and solemnness of his eulogy. Nominal and verbal forms in -o and -e (for -i and -u) may also fall under this category of phenomena, though, on the other hand, they may also be recent development, representing cases of “contracted *svara-yugma*”,³ so typical of Middle and Modern Gujarati.

The language of the interlinear commentary (“Ṭabbā”) is far more developed, and can be defined as Modern Gujarati of rather an early type, to judge from formations like *eṇī paṛim*, *dihāḍau* (Modern Gujarati *dahāḍo*), *mū* and *mūhanai* (Modern Gujarati *mane*), *atibhāgu* (modern *atibhāṁgyo*), *lāgaū* (modern *lāgyo*), *lādhi* (modern *lādhī*), *huṁ gāyasuṁ* (modern *huṁ gāīs*), *huṁ joyusu* (modern *huṁ joīs*).

Out of the 21 stanzas of the present hymn, the first 20 are in a metre of twenty mātrās in each of its

(1) Keśavarāma, p. 232.

(2) The commentator takes the word as an equivalent of Prakrit *alajja*, “shameless”, and connects it as an apposition with *majha*, “me” (Dat. sg.), which however does not seem satisfactory.

(3) Keśavarāma, p. 265 and 278, Divatīa II, p. 69 ff.

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four lines with caesura after the tenth mātrā and paired end-rhyme: *the metre* which Hemacandra in his “Chando’nuśāsana” (IV, 8; Vrtti p. 32 a) designates as “Avali” (mātrās 6+4+4+4+2).¹ The last stanza is in Harigīta, likewise with paired end-rhyme.

As regards his own identity, the poet says in st. 20: “कम्मकर विणयपर जोडि कर वीनवु”, which passage the commentator explains in the following way: “हुं ताहरउ दास विनयपर हुंतउ हाथ जोडी वीनती करउं”. According to this interpretation, the poet would have remained anonymous. The interpretation is, in itself, unobjectionable, especially since the expression “*vinayaparu*” (here sg.) is reflected by the similar “*sādaraparā*” (st. 7: there pl.). Still, it appears likely that instead of “*vinayaparu*”, the archetypus read “*Vinayapahu*”, and thus contained the actual name of the poet (with the Genitive sg. ending -u, typical of Apabhramṣa). *Vinayapaha*, generally known by his sanskritized name *Vinayaprabha Sūri*, was a famous Jainācārya and poet of the very period to which our poem belongs, who composed in the very same language.² He was a direct disciple of the well-known Saint and poet “Dādā” Jinakuśala Sūri of the Kharatara Gaccha, was ordained as a monk in V. S. 1382 and raised to the rank of an Upādhyāya between V. S. 1394 and 1412. His famous “Gautama-Rāsa”, composed in V. S. 1412 at Cambay, is even now so popular that it forms part of the standing repertoire of recitation pieces of Śvetāmbara Sādhus and Sādhvīs. Among his further

(1) From the stand-point of Sanskrit prosody, it would be “Mattā”, but for some minute deviations.

(2) अ. भ. नाहटा, “दादा श्री जिनकुशल सूरि”, कलकत्ता वि. सं. १९९६; भो. द. देशई, “जैन गुर्जर कविजो”, प्रथम भाग, ई. स. १९२६, पृ. १५, त्रीजो भाग पृ. ४१६; केशवराम काशीराम शास्त्री, पृ. २७३.

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creations are five hymns in honour of various Jinas, which are of approximately the same length (19-29 stanzas), and, to judge from the scanty specimina reproduced by Mr. Nahta,¹ of the same linguistic and poetical qualities as our hymn. Not only thus much, but in his Mahāvīra-stavana of 24 stanzas, the same metre seems to have been used in which the 20 first stanzas of the former are composed. In depth of religious sentiment, gracefulness of diction, and melodiousness of flow, our hymn is not inferior to the Gautama-rāsa either.

It is, therefore, quite possible that our hymn may represent another creation of this poet, whose authorship of the Gautama-rāsa too was long unknown, owing to a similar mutilation of that part of the text which contained the name, till older Mss. with a more authentic text were found, and the truth revealed with their help. In the present case, the conjectured "*Vinayapahu*" makes smoother reading from the standpoint of the tonic qualities, and gives more aesthetic satisfaction from that of the train of ideas than the "*vinayaparu*" of our MS., by harmoniously gratifying the curiosity regarding the poet's identity, which the words "कम्मकरु...जोडि कर वीनवउ", i. e., "With folded hands, I, your servant....pray", arouse in the reader.

The manuscript from which this hymn is being published was kindly placed at my disposal by Upādhyāyaji Śrī Labhimuniji of the Kharatara Gaccha, from the Bhandar of the Śāntinātha Temple of Ujjain. It consists of six leaves of country paper (4/10), bearing on the margin the figures 3-8. Each leaf has four lines

(1) नाहटा पृ. ६०.

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of bold “paḍimātrā” Devanāgarī characters of archaic type, in which the hymn is recorded, with an interlinear commentary written above the text in smaller letters, all in black ink. The cyphers, colophons of the original hymn as well as of the text which preceded the latter, and of which only the final passage is preserved, and the vertical marginal lines are in red, the marginal lines being double, and the interstices filled with yellow pigment. The right and left margins moreover are decorated with multicoloured floral designs, considerably reduced by frequent handling, owing to which even the original marginal cyphers of pageing have partially disappeared, being subsequently over-written by fresh ones. The yellow pigment used for corrections, has likewise become so much worn off by friction, and is so much faded that the corrected letters are clearly discernible below it. From all this it seems that the MS. must be fairly old.

The first two leaves obviously contained the well-known and often published “Bharateśvara-sajjhāi” (part of the Tapā Gaccha Liturgy), part of the last stanza of which appears on the top of the first leaf numbered as the third.¹ Our hymn is the last text of the MS. and bears the following colophon: “इति श्रीसीमंघर-स्वामिस्तवनं ॥ समाप्तं ॥ छ ॥” The interlinear commentary has the colophon: “इति श्रीसीमंघरस्वामिस्तवनावचूरि समाप्ता ॥”. More than half of the last page, left blank by the copyist, is filled with meaningless scribblings from later hands.

To the best of my knowledge, the hymn has never been printed nor cited before, nor does there seem to exist any further MS. of the same.

(1) “उ। अज्जवि विज्जइ जासि। जस पडहो तिहुअणे सयले ॥१३॥ इति महात्स महासती कुल समाप्तं ॥छ॥”

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(१) श्रीमुनिसुव्रत-स्वामि-स्तवनम्

श्रीज्ञानसागरधरि-कृतम्

श्रीकैवल्यावगमविदिताशेषवस्तुस्वभाव-

भावद्वेषिप्रमथनपटुं दोषनिर्मुक्तवाचम् ।

भक्तिप्रह्वत्रिभुवननतं सुव्रत श्रीजिनाहं

देव स्तोष्ये भृगुपुरमहीमौलिमौले भवन्तम् ॥१॥

प्रज्ञोत्कर्षाधिगतसकलद्वादशाङ्गार्थसार्थै-

रीशांचक्रे न कविवृषभैर्यां स्तुतिं ते विधातुम् ।

मादक्षः किं निबिडजडिमा तद्विधौ स्यात्समर्थो

बालः किं वा कलयति निजाशक्तिशक्त्योर्विभागम् ॥२॥

आद्ये भवे त्वमभवः शिवकेतुभूमी-

शः सुप्रतिष्ठनगरे; सुमना द्वितीये ।

सौधर्मगो; ज्वरपुरेऽथ कुबेरदत्त-

स्तस्मान्नृतीयदिनि दैवतपुंगवोऽभूः ॥३॥

श्रीवज्रकुण्डलनृपो नगरेऽजनिष्ट

पौराणनाम्न्यथ च पञ्चमकल्पवासी ।

श्रीवर्मभूषतिरुदप्रबलस्तु चम्पा-

स्वामी; विमानमपराजितमागमस्त्वम् ॥४॥

ANCIENT JAINA HYMNS

च्युत्वा ततो हरिकुले विपुलेऽवतीर्णः

श्रीमत्सुमित्रनृपवंशविशेषकस्त्वम् ।

पद्मात्मजः प्रवराजगृहे; गरीयः

पुण्यास्पदं जनिमहं तव तेनुरिन्द्राः ॥ ५ ॥

आयुस्त्रिंशन्निभुवनविभो वत्सराणां सहस्रा

देहोच्चत्वं तव जिनपते विंशतिः कार्मुकाणि ।

आद्यज्ञानत्रयपरिगतः श्यामवर्णाभिरामो

राजत्वं ते मगधविषयं कूर्मलक्ष्मा व्यधास्त्वम् ॥ ६ ॥

उत्सृज्यातः पुरधनमहाराज्यराष्ट्रादि सर्वं

प्रव्रज्य सागधिगतमनःपर्ययज्ञानशाली ।

हत्वा मोहाद्यरिकुलबलं सारखादैस्तपोभि-

र्लोकालोकाकलनकुशलं कैवलं लेभिषे त्वम् ॥ ७ ॥

देहः स्वेदाममलविकलोऽतुल्यरूपः सुगन्धः

श्वासः पङ्केरुहपरिमलः प्रोज्ज्वले मांसरक्ते ।

चर्माक्षणामविषयमिहाहारनीहारकृत्यं

चत्वारोऽमी लसदतिशया जन्मनस्ते सहोत्थाः ॥ ८ ॥

देवादीनां समवसरणे संस्थितिः कोटिकोटे-

वर्णी तीर्यग्नरसुरसदोबोधिदानप्रवीणा ।

अर्कज्योतिर्विजयि विमलं देव भामण्डलं ते

मौलेः पृष्ठे स्फुरति जगतो बाढमाश्चर्यकारि ॥ ९ ॥

एकैकस्यां दिशि शतमितक्रोशमध्ये जनानां

न स्युर्मरिर्भुवनभयदा स्वस्य चक्रोत्थभीतिः ।

दुर्भिक्षोग्रामयभरमहावृष्ट्यवृष्टीतिवैरं

स्वामिन् कर्मक्षयसमुदिता एवमेकादशैते ॥ १० ॥

THE TEXTS

आकाशे ते रुचिरचमरश्रेणयो धर्मचक्रं

भास्वत्सिंहासनमनुपमं पादपीठेन युक्तं ।

श्रौढच्छत्रत्रयमुरुतरश्रीकरत्नध्वजोऽहि-

न्यासे चामीकरनवपयोजानि दीपत्रिवर्ती ॥११॥

चातूरूप्यं तरुवरनतिन्यङ्मुखा कण्टकाली

वृक्षोऽशोकः समवसृतिभूव्यापकस्तापहर्त्ता ।

उच्चैर्नादो ध्वनति गगने सर्वतो दुन्दुभीना-

मिष्टो वातः सकलशकुना दक्षिणावर्त्तचाराः ॥१२॥

वर्षं गन्धप्रवरपयसामिन्द्रियार्थानुकूल्यं

जानूत्सेधः कुसुमनिचयः केशरोमाद्यवृद्धिः ।

पाश्वे सेवाविहितहृदया देवकोटिर्जघन्या-

देते विश्वेश्वर सुरकृता विंशतिर्बेकहीना ॥१३॥

पञ्चत्रिंशद्वरतरगुणा वाचि संस्कारवृत्तौ-

दात्त्याद्यास्ते मनसि परमः कोऽप्युदासीनभावः ।

स्वामिन्नष्टोत्तरदशशती बाह्यसल्लक्षणानां

सत्त्वादीनां वपुषि तु तथानन्त्यमाभ्यन्तराणाम् ॥१४॥

दीक्षाज्ञाने ह्यसितसितयोः पक्षयोः फाल्गुनस्य

द्वादश्योस्ते; च्यवनमथ च श्रावणे पूर्णिमस्याम् ।

ज्येष्ठेऽष्टम्यां जनुरि न शितौ; मुक्तिलाभो नवम्या-

मासन्विश्वप्रमदविधयेऽमूनि कल्याणकानि ॥१५॥

आसर्वार्थं जिन तनुमतामत्र संस्थो व्यपास्यन्

संख्यातीतानपि च युगपत्संशयानेकवाचा ।

धर्मं स्मात्थ त्रिभुवनगुरो पर्वदां द्वादशाना-

मगलान्या द्विः प्रतिदिनमहो विष्टपानुग्रहस्ते ॥१६॥

ANCIENT JAINA HYMNS

मध्ये कोरिण्टकवनवने^१ त्वं प्रतिष्ठानतोऽत्रा-

गत्यैकस्यां सपदि रजनौ योजनानां तु षष्टिम् ।

यागे जोहूयितहरिवरं बोधयित्वा स्वमित्रं

स्वामिन् धर्मेऽनशनविधिनाऽजीगमः स्वर्गलोकम् ॥ १७ ॥

तद्गन्धर्वामरविरचिते श्रीमदश्चावबोधे

तीर्थेऽस्मिस्त्वच्चरणयुगलीपाविते साधुदत्तम् ।

शुश्रावैका वटशबलिका म्लेच्छबाणेन विद्धा

निःशेषांहोहरणनिपुणं श्रीनमस्कारमन्त्रम् ॥ १८ ॥

मृत्वा साऽभूत्सुकृतवशतः सिंहलेशस्य पुत्री

बुद्धा भूयोऽपि च भृगुपुरेऽभ्योक्ततन्मन्त्रमाध्य ।

भीता पापात्कुगतिजनितात्सप्तशत्या तरणै-

रेत्योद्धे जिनगृहमिह त्वत्पदद्वन्द्वपूतम् ॥ १९ ॥

त्वत्पूजायां भृशमवहिता^२ ब्रह्मचर्यादिपुण्या-

न्यातन्वाना त्रिदशरमणीशानकल्पे बभूव ।

सम्यग्भावातिशयविहिता पर्युपास्तिस्त्वदीया

किं किं दत्ते न सुखमतुलं कल्पवल्लीव पुंसाम् ॥ २० ॥

यद्बुद्ध्यन्ते प्रवरवचनार्कणनात्पाणिवर्गा

आश्चर्यं तत्तव न हि जगद्बोधदायिञ्जिनेन्द्र ।

ब्राम्ह्यन्मीनश्चरमजलश्रौ कोऽपि कर्मानुभावा-

ञ्जैनाकारं शेषमपि समालोक्य बुद्धस्तु चित्रम् ॥ २१ ॥

(1) Marginal gloss: पूर्वमियमभिधा बभूव ।

(2) Marginal gloss: श्रावकत्वे ।

THE TEXTS

यद्वत्पूर्णं पृथुतरनदे संचरन्निन्दुबिम्बं
कूर्मोऽपश्यत्पवनदलितोऽमसेवालबन्धे ।
कर्मोऽत्कृष्टस्थितिबिघटनेऽनन्तकालात्तथाहं
त्वामद्राक्षं जिन पुनरयं भाग्यलभ्यो हि योगः ॥२२॥

आज्ञायां ते विमुखमनसां भुरिकर्मावृतानां
भूयोऽपि त्वं भवसि भविनां नाथ दृष्टोऽप्यदृष्टः ।
आयुर्वेदी व्यपनयति किं रोगमुग्रं जनानां
निर्बुद्धीनामवगणयतामुक्तमैषज्यजातम् ॥२३॥

दुःखानन्त्यं त्रिजगति मया योनिलक्षेषु सेहे
भ्रामं भ्रामं प्रतिपदमविश्रान्ति धर्मं विना ते ।
किं पाथेयं दृढतरमृते दीर्घमध्वानमाप्तः
स्यादध्वन्यः क्वचिदपि सुखी क्षुत्पिपासाभिभूतः ॥२४॥

मिथ्यात्वाद्यैर्बहुभवभवाभ्यासपुण्डैः प्रमादैः
संसारान्तर्न सुखकणिकाः काश्चनापं कदापि ।
सञ्जायन्ते न खलु निहितैः कोद्रवैः क्षेत्रमध्ये
शालिस्तम्बा रुचिरकणिशश्रेणिसम्पत्तिमन्तः ॥२५॥

मोक्षोपायं भगवदुदितं भावतो ये प्रपन्नाः
प्रत्यासनीभवति भविनां निवृत्तिर्नाथ तेषाम् ।
पारे पाथोनिधिगुरुतराच्छिद्रबोहित्थमध्या-
सीना केचिज्जिगमिषुजनाः स्युर्न गन्तुं समर्थाः ॥२६॥

देवानादिर्निखिलभविनां कर्मराशिस्त्वदुक्ता
ऽनुष्ठानस्याभ्यसनविधिना द्राग्दनीध्वस्यतेऽसौ ।
स्वर्णानाना भवति न हि किं बह्वियोगेन सद्यो
ऽलोलीभावस्थितिरपि मलो मार्त्तिकः सर्व एव ॥२७॥

ANCIENT JAINA HYMNS

लब्धे धर्मे नवशिवगतिं प्रापुरन्तर्मुहूर्त्तान्
क्लेशैर्मुक्ता भविकनिवहाः साम्यपीयूषतुष्टाः ।
गेहस्यान्तर्भवति तिमिराकीर्णवस्तूपलम्भः
किं नो पुंसां विलसति सुखात्सर्वतो दीप्रदीपे ॥२८॥

अन्येऽध्वन्याः स्वमतनिरता वर्षकोटीतपोभिः
विलश्यत्कायाः शिवपदमगुर्न त्वदाज्ञाविहीनाः ।
किं जात्यन्धा अभिमतपुरप्रापणेऽलं भवेयु-
र्भ्राम्यन्तोऽपि प्रसभमभितो देव जङ्घाबलेन ॥२९॥

संसृत्यन्तर्भ्रमिभवमहातापनिर्वापहेतोः
शिश्नायासौ जनसमुदयः शासनं तावकीनम् ।
नो लीयन्ते किमु पथगतं शास्त्रं पान्थसार्थं
नो केऽशोकाभिधवरतरुं ग्रीष्मभीष्मार्कतप्ताः ॥३०॥

त्वत्स्याद्वादेऽखिलनयमये विश्वलब्धप्रतिष्ठे
स्फूर्ज्जत्युच्चैः परमतगणा भान्ति नो लेशतोऽपि ।
तेजःपुञ्जे प्रसरति दिवा भानवीयेऽथवा किं
द्योतन्तेऽन्तर्धरणिवलयं क्षुद्रखद्योतपोताः ॥३१॥

रागद्वेषौ विरुजत इतो हन्ति कामः प्रकामं
मोहोऽत्यर्थं तुदति सततं चैकतः शत्रुवन्माम् ।
त्रायस्वातस्त्रिभुवनपते भीतभीतोऽहमद्य
त्वत्पादाब्जं शरणमगमं संश्रितानां शरण्यम् ॥३२॥

पारावारोत्तरणमनसो मानवा यानपात्रं
मार्गभ्रष्टा अभिरुचितभूप्रापकं सार्थवाहम् ।
नानाव्याधिव्यथितवपुषः प्राप्य वैद्याधिराजं
मोमुद्यन्ते जिनवर यथा पेप्रियेऽहं तथा त्वाम् ॥३३॥

THE TEXTS

स्वामिन्दन्ताबलघनघटा उत्कटा वाजिघट्टाः

स्थामप्रौढा विकटसुभटाः स्यन्दनाश्चाभिरामाः।

भव्यं द्रव्यं कनकरजतं भूरिमाणिक्यमुक्ता-

राशिर्न स्युस्तव मतमृते दुर्गतित्राणहेतोः ॥३४॥

कामाध्मातः प्रवणमनसा विश्ववन्धान पादां-

श्चक्रे वाचा विविधविकथा न स्तुतिस्ते गुणानाम् ।

पापं कर्म व्यरचि वपुषा पर्युपास्तिर्मया नो

ही जन्मोदग्विफलमगमं देव दुर्दैवयोगात् ॥३५॥

पुष्पैर्गन्धैर्बहुपरिमलैरक्षतैर्धूपदीपैः

सत्रैर्वाद्यैः शुभफलगणैर्वारिसम्पूर्णपात्रैः ।

कुर्वाणास्ते जगदधिपतेरर्चनामष्टभेदां

सर्वांशसारहितमतयो विश्ववन्द्या भवन्ति ॥३६॥

एतत्तीर्थं प्रवरमहिमं श्रीमदश्वाबोध

त्वत्पादाम्भोरुहपरिचयप्राप्तपावित्र्यभावम् ।

तृष्णाच्छेदं मलविशरणं सर्वदाहोपशान्तिं

कुर्यात्केषां न हि मुनिपते देव भव्याङ्गभाजाम् ॥३७॥

नश्यत्यंहो जिन शकुनिकाश्रोविहाराभिधान-

प्रासादेनाश्रिततनुमतामत्र संस्थेन दूरे ।

प्राकारेऽन्तर्गुरुपरिवृढाधिष्ठिते सुप्रतिष्ठे

चौराः क्रौरा अपि विदधते मोषमावासिनां नो ॥३८॥

धन्यो लोको भृगुपुरगतः कस्य पुण्यात्मनोऽपि

श्लाघास्थानं न भवति विभो प्रत्यहं यः प्रभाते ।

उत्थाय त्वच्चरणयुगलोपास्तिमस्तान्यकृत्य-

श्चक्राणः स्वं सृजति सफलं मानुषं जन्म लब्धम् ॥३९॥

ANCIENT JAINA HYMNS

एवं श्रीभरुकच्छुवर्यनगरालङ्कारचूडामणे
नूतो मुग्धजनोचितेन मयका भक्तिस्तवेनामुना ।
संसाराम्बुनिधौ विभो निरवधौ मज्जन्तमत्राणकं
देव श्रीमुनिसुव्रतोद्भर तपाकूपार मामानतम् ॥४०॥

(२) श्रीदेवकुलादिनाथ-स्तवनम्

श्रीसारोदयगणि-कृतम्

श्रीमन्तमादीश्वरमादरेण तं
स्तुवे परात्मानमनन्तसंविदम् ।
यः साम्प्रतं देवकुलाश्रमे सतां
हितार्पणैर्दर्शयति स्वमंशतः ॥१॥

न कीर्तौ सम्प्रीतिर्न हि विदुरतायाः प्रकटनं
न चातुच्छा वाञ्छा विषयजसुखे न व्यसनिता ।
प्रयुङ्क्ते मां स्तोत्रे जगदधिपतेरेव भवतः
परं सर्वाभीष्टप्रथननिपुणं नाथ सहजम् ॥२॥

विभो दायं दायं भवसुखमभीष्टं शिवसुखं
प्रदत्से वात्सल्याज्जिन निजपदोपास्तिसजुषाम् ।
प्रसिद्धो नीरागस्तदपि विजयेथास्त्वमथवा
न मादृक्षैलक्षं विलसितमहो दैवतमिदम् ॥३॥

तथा यौगं योगं निरुपमतपोजापविधिभि-
स्त्वमभ्यासीर्व्यासीत्त्वयि स हि यथा कर्ममलहत् ।
धराद्याः षट्कायाः षडपि ऋतवः पञ्चविषया-
स्तवैतन्माहात्स्याज्जिन यदनुकूलत्वमगमन् ॥४॥

THE TEXTS

प्रणिघ्नन् विघ्नौघान् प्रबलरिपुभूतादिदमनैः

प्रयच्छन्नानन्दाभ्युदयमभितोऽभीष्टघटनैः ।

अपस्मारस्मेरस्मरगडुविकारज्वरमुखा

रुजोऽजर्यस्थैर्यात् प्रमथसि सपर्याप्रणयिनाम् ॥ ५ ॥

इमौ रागद्वेषौ प्रसभमनिवार्यौ भववने

प्रबाधेते व्याधाविव बहु मनो मे मृगमिव ।

कृपालुस्त्वं नाथस्त्रिजगदवनोपायजनक-

स्तदाभ्यां नो कस्मादवसि भवदेकाश्रितमिदम् ॥ ६ ॥

स्फुरन् रागश्चौरो भवजलनिधौ^१ द्वेषमकरो

महामोहग्राहो जनिमृतिचलद्वीचिनिचयाः ।

भृशं सर्वं दुःखप्रदमिदमभून्मे परमतो

न च त्रातर्यस्मात्तव पदयुगल्याप्यत तरी ॥ ७ ॥

स्वयं निर्माप्यामी भृशमशुभमर्माप्यसुमतां

तुदन्तो विद्वेष्याः सहचरणशीलाः प्रतिपदम् ।

यथा स्युस्ते चिन्त्या इह न हि बहिःस्थास्तदिव ते

ततस्त्वं मद्दूरीभवनमुभयेषामपि कुरु ॥ ८ ॥

त्रिलोक्यन्तस्तावच्चिरपरिचितं राज्यमजितं

जनस्वान्तास्थान्यां ननु विदधतां मोहमहिमा ।

न यावत्सर्वान्ता रिपुकुलतरोर्मूलविभुजो

हठात्तामाक्रामत्यधिप तव निस्सीममहिमा ॥ ९ ॥

(1) Thus corrected on margin, substituting the original reading
“भवांमोघौ रागप्रबलचरटौ”.

ANCIENT JAINA HYMNS

सुखापेक्षः श्रीमन् वृषभ निखिलो दुःखविमुखो
विमोक्षो दुःखेभ्यः प्रभवति सुधर्मानुपरमात् ।
सुसामग्रीयोगात्स च भवति तस्मादपि स त-
च्छ्रुतानामन्योन्याश्रयमनयमेनं व्यपनय ॥१०॥

पवित्रत्वद्गोत्रस्मरणविधिभिः संसृतिभवै-
र्धनापायैः कामैः प्रसृमरतराण्यान्तरतनौ ।
अवश्यं नश्यन्ति प्रथमजिनपैनांसि भविनां
विषावेगा वेगादिव पटुतरैर्जाङ्गुलिजपैः ॥११॥

जगच्चक्षुः साक्षात्त्वमसि कमलोल्लासजनना-
दलक्ष्योऽप्यध्यक्षो भवभवतिरस्कारचतुरः ।
यतस्तेऽध्यक्षत्वे^१ प्रशमगुणभाजामसुखदा
न हि प्रोज्जयन्तेऽभ्युदितुमवनौ तामसगणाः ॥१२॥

तवानुकम्प्येषु भवन्ति सवदा
समृद्धयः सर्वहितार्थसिद्धिदाः ।
मतोऽनुकूले जलदेऽस्त्रिलं भवे-
दिलातलं मञ्जुलशाद्वलं न किम् ॥१३॥

शनैः शनैर्नीरदवृष्टिभिः क्षितौ
प्रजायते शास्त्रिगणः फलेग्रहिः ।
प्रसन्नतायाः पदपङ्कजस्य ते
फलोदय(स्तत्)क्षणमे(व) न(ो) ध्रुवः ॥१४॥

(1) Thus corrected on margin for original "प्राकाश्ये" and its first correction "दृश्यत्वे" entered above the line.

THE TEXTS

भवद्वयीशर्मदधर्म (— ~ —

~ — ~ — —) हितयीमदीदृशः ।

तवोपकर्तुः सुधृतीर्नतीः स्तुती-

रतो न कस्कोविदधीत तत्त्वधीः ॥१५॥

धन्यास्त एव स्तवनैर्नैर्वै-

र्भवन्तमा (— ~ ~ — ~ — ~ — ।

~ — ~ —) नल्पविकल्पकल्पना

निरस्य वश्यात्मतया सुमेधसा ॥१६॥

न रुष्यसि त्वं न च तुष्यसि स्वत-

स्तदप्यनिष्टेष्टरमासमर्पणैः ।

(~ — ~ —) देहभृतां तवेश त-

ल्लोकोत्तरं प्राभवमत्र चित्रकृत् ॥१७॥

फलन्ति वाचां मनसां च गोचरै-

र्भुवं फलैर्देवतपादपादपाः ।

भवांश्च विश्वेशितरप्यगोचरै-

र्जगत्यतस्ते समतादरिद्रता ॥१८॥

तव क्रमौ वन्दितुमुत्सुक्यायितः

कृती स्वभावान्न हि नीचकैःशिराः ।

गरीयसा किं तु तदा समार्जित-

स्वधर्मसम्भारभरेण मन्महे ॥१९॥

उच्चैः क्रमादुन्नततां तव क्रमौ

स्वस्मिन्नुदारप्रकृती दरीष्टतः ।

स्वभाक्तिकानामपि तां चरीकृतः

स देव दीयेत दयालुनापि यत् ॥२०॥

ANCIENT JAINA HYMNS

प्रणेमुषां कौसुमशेखरन्ति दि-

ग्विलासिनीनां विलसद्यशांसि यत् ।

स्फुरन् गुणौघो हृदये च हारति

प्रभुस्तवैवात्र पदप्रसन्नता ॥२१॥

व्यपास्य संसारविकारविप्लवा-

नमन्दमानन्दपदं दधास्यतः ।

भवोद्भवोपप्लवविप्लुतात्मनो

मनः समाधानावधिं विधेहि मे ॥२२॥

त एव वर्ण्या भगवन् विकल्पना

निरस्य साम्यामृतनित्यशीतलाः ।

नासाग्रविन्यस्तदृशः स्मरन्ति ते

पदाम्बुजं ये हृदयाम्बुजे निजे ॥२३॥

नो शास्त्रार्थे प्रसरति मतिर्नो तपस्सु प्रयत्नो

नात्मध्याने धृतिरनुभवो नैव योगप्रयोगे ।

नाप्युत्साहः प्रथमजिन मे धर्मकृत्येऽपरस्मि-

न्नीहे मुक्तिं तदपि तव यत्तत्र भक्तिः प्रयोक्त्री ॥२४॥

कृतार्थितमनोरथः सकलवर्णसद्वर्णनः

स सोममुनिसुन्दरत्रिदशेष्टवन्द्यक्रमः ।

स दैवकुलिको मम प्रथमतीर्थनाथः पृथू-

करोत्ववितथाः प्रथाः प्रमथितापदां सम्पदाम् ॥२५॥

इत्थङ्कारं स्तुतिपथमहं त्वामनैषं कृतार्थं

धर्मार्थादीन् स्वहितजनकानाप्लुतामः पुमर्थान् ।

नाथः प्रार्थ्यप्रथननिपुणः प्रार्थ्यसे त्वत्प्रासादा-

च्छीनामेय प्रथममधुरा मेऽस्तु सारोदयश्रीः ॥२६॥

THE TEXTS

(३) श्रीवरकाण-पार्श्वनाथ-स्तोत्रम्
श्री-हेमविमलसूरि-कृतम् ।

श्रेयोमहोदयलतावनयौवनश्री-

सम्प्राप्तिमाधवमगाधतरं महिम्ना ।

पार्श्वप्रभुं स्तवयुगैकपदैः समस्या-

बन्धानवीमि वरकाणपुरीगिरीशम् ॥१॥

कल्याणमन्दिरमुदारमवद्यभेदि^१

पादाम्बुजं त्रिजगतीश तव स्तवीमि ।

अम्भस्तरङ्गनिकरैः स्नपितं मिषेण

भक्तामरप्रणतमौलिमणिप्रभाणाम्^२ ॥२॥

यस्य स्वयं सुरगुरुर्गरिमाम्बुराशेः^३

प्रज्ञानिधिर्न हि विभुर्गदितुं गुणौघम् ।

अत्यर्णवायितगुणं परमेष्ठिवर्गे

स्तोष्ये किलाहमपि तं प्रथमं जिनेन्द्रम्^४ ॥३॥

सामान्यतोऽपि तव वर्णयितुं स्वरूप-^५

मज्ञः कथं स्तुतिविधौ प्रभवेयमीश ।

सङ्क्रान्तमप्सु शशिनं निशि वा विनार्भ-

मन्यः क इच्छति जनः सहसा ग्रहीतुम्^६ ॥४॥

मोहक्षयादनुभवन्नपि नाथ मर्त्यो^७

मानातिगांस्तव गुणान्न हि चङ्क्रमीष्ट ।

प्राज्यप्रभुत्वपरमेश्वरमप्रगाहं

को वा तरीतुमलमम्बुनिधिं भुजाभ्याम्^८ ॥५॥

(1) "Kalyāṇamandira stotra" st. 1a. (2) "Bhaktāmara-stotra" st. 1a.

(3) K. 2a. (4) B. 2d. (5) K. 3a. (6) B. 3d. (7) K. 4a. (8) B. 4d.

ANCIENT JAINA HYMNS

अभ्युद्यतोऽस्मि तव नाथ जडाशयोऽपि

भक्त्येरितः स्तुतिविधातुपहासदेऽपि¹ ।

रागात्स्वशक्तिमविचिन्त्य हरिं कुरङ्गी

नाभ्येति किं निजशिशोः परिपालनार्थम्² ॥६॥

ये योगिनामपि न यान्ति गुणास्तवेश³

स्तोतुं कथं चतुरता मम तान् समेतु ।

यद्वा त एव खलु यान्तु चिदाश्रयं मा-

मरुपश्रुतं श्रुतवतां परिहासधाम⁴ ॥७॥

आस्तामचिन्त्यमहिमा जिन संस्तवस्ते⁵

दूरेऽस्तु दर्शनमपि प्रशमप्रशस्यम् ।

नाम्नाऽपि ते दुरितसन्ततिरन्तमेति

सूर्याशुभिन्नमिव शार्वरमन्धकारम्⁶ ॥८॥

हृद्वर्तिनि त्वयि विभो शिथिलीभवन्ति⁷

भव्याङ्गिनां भवशताजितकर्मपाशाः ।

आत्मा श्रयेद्विमलतामिव शुक्तिसङ्गा-

न्मुक्ताफलद्युतिमुपैति ननूदबिन्दुः⁸ ॥९॥

मुच्यन्त एव मनुजाः सहसा जिनेन्द्र⁹

त्वत्सेवनादशुभकर्मभरेण भव्याः ।

तेषां च धाम शुचिरं विलसत्यपास्य

पद्माकरेषु जलजानि विकाशभाञ्जि¹⁰ ॥१०॥

(1) K. 5a. (2) B. 5d. (3) K. 6a. (4) B. 6a. (5) K. 7a. (6) B. 7d.
(7) K. 8a. (8) B. 8d. (9) K. 9a. (10) B. 9d.

THE TEXTS

त्वं तारको जिन कथं भविनां त एव¹

यत्त्वां हृदा परिवहन्त्यथवान्तरस्थम् ।

त्वं तारयस्यथ न चेन्महतोऽग्र्यता का

भूत्याश्रितं य इह नात्मसमं करोति² ॥११॥

यस्मिन् हरप्रभृतयोऽपि हतप्रभावा-³

स्तं मन्मथं क्षपयतो भवतोऽन्यदेवम् ।

कः सेवते?ससितगव्यपयः प्रपीय

क्षारं जलं जलनिधेरशितुं क इच्छेत्⁴ ॥१२॥

स्वामिन्नलपगरिमाणमपि प्रपन्ना-⁵

स्त्वच्छासनं लघु तरन्ति भवाम्बुराशिम् ।

विश्वत्रयेऽप्यनुपमाः खलु ते प्रजातो

यैः शान्तरागरुचिभिः परमानुभिस्त्वम्⁶ ॥१३॥

क्रोधस्त्वया यदि विभो प्रथमं निरस्तः⁷

शेषद्विषो विमहसः स्वयमेव नेशुः ।

भानुर्विभां किमु हरेच्छशिमण्डलस्य

यद्वासरे भवति पाण्डुपलाशकल्पम्⁸ ॥१४॥

त्वां योगिनो जिन सदा परमात्मरूप-⁹

मारोप्य हृत्कमलकोशपदे भजेयुः ।

तेषां गुणाः शशिरुचः शवते त्रिलोकीं

कस्तान्निवारयति सन्वरतो यथेष्टम्¹⁰ ॥१५॥

(1) K. 10a. (2) B. 10d. (3) K. 11a. (4) B. 11d. (5) K. 12a.
(6) B. 12a. (7) K. 13a. (8) B. 13d. (9) K. 14a. (10) B. 14d.

ANCIENT JAINA HYMNS

ध्यानाज्जिनेश भवतो भविनः क्षणेन¹

कर्मावलिक्षयकरान्न मनाक् चलेयुः ।

दुर्गोपसर्गनिवहेन; युगान्तवातैः

किं मन्दराद्रिशिखरं चलितं कदाचित् ॥१६॥

अन्तः सदैव जिन यस्य विभाव्यसे त्वं³

मन्ये तदेव हृदयं निलयं शिवस्य ।

यस्मिंस्तमः प्रशमयन्नपधूमवर्ति-

दीपोऽपरस्त्वमसि नाथ जगत्प्रकाशः⁴ ॥१७॥

आत्मा मनीषिभिरयं त्वदभेदबुद्ध्या-⁵

रोपेण संस्मृत इह प्रगुणप्रभावः ।

त्वद्वद्भवेद्भविकपद्मवनावबोधः

सूर्यातिशायिमहिमाऽसि मुनीन्द्र लोके⁶ ॥१८॥

त्वामेव वीततमसं परवादिनोऽपि⁷

प्राप्य प्रभो लघु तरन्ति भवाम्बुराशिं ।

वाक्यं तवेश जयताद्विमलावबोधं

नित्योदयं दलितमोहमहान्धकारम्⁸ ॥१९॥

धर्मोपदेशसमये सविधानुभावाः⁹

स्वान्ते समक्षसमुदो; भवशर्म भव्याः ।

नेच्छन्ति वा; फलितशस्यवतीह विश्वे

कार्यं कियज्जलधरैर्जलभारनम्रैः¹⁰ ॥२०॥

(1) K. 15a. (2) B. 15d. (3) K. 16a. (4) B. 16d. (5) K. 17a.
(6) B. 17d. (7) K. 18a. (8) B. 18a. (9) K. 19a. (10) B. 19d.

THE TEXTS

चित्रं विभो कथमवाङ्मुखवृन्तमेव¹

सूनोत्करं तव किरन्ति यथा सुरास्ते ।

नैवं परस्य; महिमा सुमणेस्तु यादृङ्

नैवं तु काचशकले किरणाकुलेऽपि² ॥२१॥

स्थाने गभीरहृदयोदधिसम्भवा या³

वाचस्तवामृततुला विबुधास्त्वदीयाः ।

यद्भेजुषां सुमनसां न परो भवत्तः

कश्चिन्मनो हरति नाथ भवान्तरेऽपि⁴ ॥२२॥

स्वामिन्सुदूरमवनम्य समुत्पतन्तः⁵

संसूचयन्ति भविकानिति चामराः किम् ।

यन्नेतरा सुतमसूत विभो समं ते

स्त्रीणां शतानि शतशो जनयन्ति पुत्रान्⁶ ॥२३॥

श्यामं गभीरगिरमुज्ज्वलहेमरत्न-

सिंहासनेऽमरगिरिस्थनवाम्बुदाभम्⁷ ।

त्वामीक्षते भविककेकिगणो यतस्त्वं

नान्यः शिवः शिवपदस्य मुनीन्द्र पन्थाः⁸ ॥२४॥

उद्गच्छता तव शितिद्युतिमण्डलेन⁹

भात्या वपुः परिवृतं सुषमां बिभर्त्ति ।

लुम्पत्यशोककिसलान्सलतानतस्त्वां

ज्ञानस्वरूपममलं प्रवदन्ति सन्तः¹⁰ ॥२५॥

(1) K. 20a. (2) B. 20d. (3) K. 21a. (4) B. 21d. (5) K. 22a.

(6) B. 22a. (7) K. 23a. (8) B. 23d. (9) K. 24a. (10) B. 24d.

ANCIENT JAINA HYMNS

भो भोः प्रमादमवधूय भजध्वमेनं¹

कर्मच्छिदे विभुमिति त्रिजगज्जनौघानं ।

आमन्त्रयत्यमरदुन्दुभिरुन्नदंस्ते

व्यक्तं त्वमेव भगवन् पुरुषोत्तमोऽसि² ॥२६॥

उद्योतितेषु भवता भुवनेषु नाथ³

अष्टाधिकार इव तारकवच्छशाङ्कः ।

इवेतातपत्रमिषतस्त्रितनुर्विधत्ते

तुभ्यं नमो जिन भवोदधिशोषणाय⁴ ॥२७॥

स्वेन प्रपूरितजगत्त्रयपिण्डितेन⁵

चन्द्रांशुसान्द्रयशसा गुणराशिपूर्णः ।

दोषैरलब्धनिलयैर्गमितैर्विदूरैः

स्वप्नान्तरेऽपि न कदाचिदपीक्षितोऽसि⁶ ॥२८॥

दिव्यस्रजो जिन नमत्त्रिदशाधिपानां⁷

मूढूर्नो महामणिमयानपहाय मौलीन् ।

शेश्रय्यति क्रमयुगं तव तत्पतिक्षि-

मुच्चैरशोकतरुसंश्रितमुन्मयूखम्⁸ ॥२९॥

त्वं नाथ जन्मजलध्रेर्विपराङ्मुखोऽपि⁹

तीर्णश्च तारयसि संश्रितभव्यलोकम् ।

धामस्थितं भविकहत्सु तमोपहं ते

तुङ्गोदयाद्रिशिरसीव सहस्ररश्मेः¹⁰ ॥३०॥

(1) K. 25a. (2) B. 25d. (3) K. 26a. (4) B. 26d. (5) K. 27a.
(6) B. 27d. (7) K. 28a. (8) B. 28a. (9) K. 29a. (10) B. 29d.

THE TEXTS

विश्वेश्वरोऽपि जनपालक दुर्गतस्त्वं¹

कष्टव्रजाद्वितनुषेऽभिमतं श्रितानाम् ।

सिंहासनं द्युतिरुचा भवतेश राज-

त्युच्चैस्तटं² सुरगिरेरिव शातकौम्भम्² ॥३१॥

प्राग्भारसंभृतनभांसि रजांसि रोषा-³

त्साराद्यथा जलमुचा प्रगलन्ति तद्वत् ।

आमस्तव स्मृतिवशेन, भवेदसङ्गः

प्रख्यापयत्त्रिजगतः परमेश्वरत्वम्⁴ ॥३२॥

यद्गजदूर्जितघनौघमदभ्रभीमं⁵

भीतिच्छिदो जयति गीस्तव युक्तमेवम् ।

विश्वत्रयेऽपि गुरुतां भजतस्तवांही

उन्निद्रहेमनवपङ्कजपुञ्जकान्ती⁶ ॥३३॥

ध्वस्तोर्ध्वकेशविकृताकृतिमत्यमुण्ड-⁷

भूषाधनेषु गिरिशादिषु सा न हि श्रीः ।

या ते;ऽजनिष्ट सवितुः किल।यः प्रकाश-

स्तादृक्कृतो ग्रहगणस्य विक्राशिनोऽपि⁸ ॥३४॥

धन्यास्त एव भुवनाधिप ये त्रिसन्ध्यं⁹

त्वामर्चयन्ति; विगलन्मदभिन्नगलम् ।

व्यालं बलोत्कटमतीवरुषन्तिकान्तं

दृष्ट्वा भयं भवति नो भवदाश्रितानाम्¹⁰ ॥३५॥

(1) K. 30a. (2) B. 30d. (3) K. 31a. (4) B. 31d. (5) K. 32a.
(6) B. 32a. (7) K. 33a. (8) B. 33b. (9) K. 34a. (10) B. 34d.

ANCIENT JAINA HYMNS

अस्मिन्नपारभववारिनिधौ मुनीश¹

चण्डानिलोद्धतजले विषयोर्मिराशिः ।

निर्यामकोज्झितनिजक्रिययानसंस्थं

नाक्रामति क्रमयुगाचलसंस्थितं ते² ॥३६॥

जन्मान्तरेऽपि तव पादयुगं न देव³

नेमे; वयाश्मपतनप्रसृतं दवाग्निम् ।

ज्वालालिदग्धविपिनं भयदं समेतं

त्वन्नामकीर्त्तनजलं शमयत्यशेषम्⁴ ॥३७॥

नूनं न मोहार्तमिरावृतलोचनेन⁵

दृश्य प्रभो भवदुपास्तिवशाज्जनोऽयम् ।

भीमद्विजिह्वमणुवन्मनुते भुजङ्गं

रक्तेक्षणं समदकोकिलकण्ठनीलम्⁶ ॥३८॥

आकर्णितोऽपि महितोऽपि निरीक्षितोऽपि⁷

त्राता जिन त्वमसि यत्समरे रिपूणाम् ।

सेना गजाश्वसुभटध्वनिभीषणापि

त्वत्कीर्त्तनात्तम इवाशु भिदामुपैति⁸ ॥३९॥

त्वं नाथ दुःखिजनवत्सल हे शरण्य⁹

रक्षेति संस्मृतिपरा विचरत्कबन्धे ।

युद्धेऽस्त्रविद्गजभीमरवे जयश्रीं

त्वत्पादपङ्कजवनाश्रयिणो लभन्ते¹⁰ ॥४०॥

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- (1) K. 35a. (2) B. 35d. (3) K. 36a. (4) B. 36d. (5) K. 37a.
(6) B. 37a. (7) K. 38a. (8) B. 38d. (9) K. 39a. (10) B. 39d.

THE TEXTS

निःसंख्यसारशरणं शरणं शरण्य-¹

मीशं प्रपद्य मृगपस्य शरन्नखस्य ।

हेलाविनिर्दलितकुम्भिघटस्य सत्त्वा-

स्नासं विहाय भवतः स्मरणाद्ब्रजन्ति² ॥४१॥

देवेन्द्रवन्द्य विदिताखिलवस्तुसार³

त्वद्भक्तिः झगिति जीवितसंशयाप्ताः ।

कासक्षयज्वरजलोदररुक्प्रतप्ता

मर्त्या भवन्ति मकरध्वजतुल्यरूपाः⁴ ॥४२॥

यद्यस्ति नाथ भवदंन्हिसरोरुहाणा-⁵

मन्तः षडंन्हितुलितं सुधियां तदाशु ।

मोक्षं भजन्ति निबिडं निगडैर्निबद्धा

आपादकण्ठमुरुगृङ्खलवेष्टिताङ्गाः⁶ ॥४३॥

इत्थं समाहितधियो विधिवज्जिनेन्द्र⁷

मत्तेभवायनलनागरणाङ्गणोत्थाः ।

हर्यामवेधनभियश्च गलन्ति तस्य

यस्तावकं स्तवमिमं मतिमानधीते⁸ ॥४४॥

भव्याङ्गिदृक्कुमुदचन्द्रनिभप्रभाव⁹

भोगीन्द्रभोगिललनाम्बित पार्श्वदेव ।

यस्त्वां नवीति वरकाणपुराधिपैवऽ

तं मानतुङ्गमवशा समुपैति लक्ष्मीः¹⁰ ॥४५॥

(1) K. 40a. (2) B. 40d. (3) K. 41a. (4) B. 41d. (5) K. 42a.
(6) B. 42a. (7) K. 43a. (8) B. 43d. (9) Purport only of K. 44a.
(wording changed) "जननयनकुमुदचन्द्र". (10) B. 44d.

ANCIENT JAINA HYMNS

एवं जिनेश मुनिसुन्दरवंशजाली-

संसेव्य हेमविमलस्तुतसद्गुणौघ ।

आशालताः सफलयेर्वरकाणनाथ

श्रीपाश्व मे विमलधर्मशुभप्रभावात् ॥४६॥

(४) श्रीशङ्खेश्वर-पार्श्वप्रभु-स्तोत्रम्
श्री-नयविमल-कृतम्

ऐन्द्रश्रेणिनतावतंसनिकरभ्राजिष्णुमुक्ताफल-

ज्योतिर्जालसदालवाललहरीलीलायितं पावितम् ।

यत्पादाद्भुतपारिजातयुगलं भाति प्रभाभ्राजितं

श्रीशङ्खेश्वरपार्श्वनाथजिनपं श्रेयस्करं संस्तुवे ॥१॥

यन्नामाभिनवप्रभूतसुमहोधाराधरासारतः

कल्याणावलिबल्लरी कलयति प्रस्फूर्जतः सान्द्रताम् ।

भव्यानां भवदीयपादयुगलोपास्तिप्रसक्तेर्जुषां

श्रीशङ्खेश्वरपार्श्वनाथ० ॥२॥

यद्वचानोत्कटचित्रभानुरनिशं नीरोत्करर्दिद्यते

मुक्तैर्दुष्टशठेन तेन कमठेनानिष्टकृत्कर्मणा ।

स्पष्टं जुष्टफणिस्फटामणिगणाश्लिष्टक्रमम्भोरुहं

तं शङ्खेश्वरपार्श्वनाथ० ॥३॥

दुर्ध्यानाधिकवातकम्पितपरप्रोढप्रभावे मह-

त्यस्मिन् कालकरालिते कलियुगे कल्पान्तकालोपमे ।

जाग्रच्चारुयशोभिराममलयोद्भूताभितः सौरभं

न शङ्खेश्वरपार्श्वनाथ० ॥४॥

THE TEXTS

श्रीमद्भयानविधानतानमनसां भव्यात्मनां भाविनां

यन्नामापि पिपतिं पुण्यजनितान् कामान्मनोभीष्टकान् ।

विश्वाशापरिपूरणाय किमिमं विश्वागतं स्वस्तं

तं शङ्खेश्वरपार्श्वनाथ० ॥५॥

श्रैमत्कास्यविलोकनान्मम करे स्फूर्जन्महासिद्धयः

सम्प्राप्ता ह्युसदामधीशविनुतप्राज्यप्रतिष्ठाः पुनः ।

सञ्जाता परमा रमा सहचरी सौख्यं सदालिङ्गितं

श्रीमच्छङ्खपुराधिनाथ जिनप प्रौढप्रभावाद्भुत ॥६॥

क्षीणाज्ञानभरो नतामरनरश्रेणिप्रयुक्तादरो

ध्वस्ताशेषदरस्तमोभयहरः कमद्रुमे मुद्गरः ।

लोकोद्योतकरः स्मरज्वरहरः सौख्यद्रुधाराधरो

दद्याद्भूरितरुप्रमोदनिवहं त्वन्नाममन्त्राक्षरः ॥७॥

नष्ट दुष्टोग्रकर्माष्टककरटिगणैर्निर्गतं क्रोधमान-

प्रोद्यत्पञ्चप्रमादादिकचटुलतरक्षोत्करैः क्रूररूपैः ।

भग्नं पातकजातशाखिनि ग्रहैरापच्छिवाभिर्गतं

दृष्टेऽस्मिन् भवदीयदर्शनमहानादे दयायुक् प्रभो ॥८॥

ऐंकारादिमसिद्धसाध्यमहिमा ओंकारर्हीकारयुङ्

मायाबीजसमन्वितो विसहरस्फौलिङ्गताश्लेषितः ।

अर्हं श्रीं नमिऊणपासकलितस्त्रैलोक्यसौख्याकरो

भूयाच्छ्रीधरणेन्द्रसेवतपदः पार्श्वप्रभुभूतये ॥९॥

ओंकारप्रथितावदाततरयुग्ं ऋंकारसाराश्रितः

पद्मावत्यै-नमोऽस्तु-स्फुटहनदहता-रक्ष-रक्षेति युक्तः ।

क्लीं श्रीं व्लीं ह्रौं प्रतियतिसमयं सस्वधामन्त्रबीज-

प्रोद्यद्भामप्रतापान्वितविशदतरस्फारवीर्यप्रचारः ॥१०॥

ANCIENT JAINA HYMNS

ये जानन्ति जपन्ति सन्ततमभिध्यायन्ति मन्त्रद्विकं

तेषां साम्राज्यलक्ष्मीः कृतकलनिलया जायते संमुखीना ।

सप्ताङ्गा; गाङ्गनीराकृतिविशदयशोराशिरुज्जम्भते;ऽस्मि-

लोके सम्पूर्णकामोऽमितगुणनिकरस्थैर्यमालम्बते ते ॥११॥

कृत्वालीके च वामेतरभुजयुगले नाभिदेशे च वक्त्रे

शस्ते हस्तद्वये वा ह्यभिमतफलदं मूर्ध्नि संस्थापयित्वा ।

पार्श्वं शङ्खेश्वराख्यं सुरतरुकरणिं ये जपन्तीह शश्व-

ते भव्या यान्ति सिद्धिं तनुतरदुरिता द्वित्रकैः सद्भवैश्च ॥१२॥

दुर्ध्यानद्रुमखण्डखण्डनखटो दुर्दम्यदन्ताबलः

श्रीघोराद्विमलप्रबोधकमलप्रीतिप्रदानोज्ज्वलः ।

सद्भयानप्रबलप्रतापबहुलज्वालावलीधूमलो

ध्वस्ताशेषखलः खलीकृतमलः सिद्धयङ्गनाकामलः ॥१३॥

मूर्ध्नि स्फारफणीन्द्रजालजटिलोऽक्षुद्रक्षमाकन्दलः

सम्यग्ज्ञानजलप्रवाहपयसा प्रक्षालितक्षमातलः ।

धैर्यस्वर्गचलः सुसाधितकलो दौर्गत्यवारार्गलो

दत्ताभीष्टफलः पुनातु भुवनं पार्श्वो घनश्यामलः ॥१४॥

पार्श्वं त्वत्पदपद्मपूजनकृते सत्केतकीनां वने

तीक्ष्णैरुत्कटकण्टकैश्च सततं विध्यन्ति येषां कराः ।

तेषां चारुपतिंवरेव भविनां चक्रित्वशक्रश्रियः

स्वैरस्थैर्यतया चलत्वरहिता भव्यं भजन्ते प्रभो ॥१५॥

साफल्यं जनुषो ममाद्य सुतरां जातं प्रशस्यो दिनः

श्लाघ्यं जीवितमद्य हृद्यसफलश्रेयानयं स क्षणः ।

जाता कृत्यकृतार्थिनी बहुफला सा धारिका कारिका

सौख्यस्येव यदीश शर्मकृदिदं त्वद्दर्शनं प्रापितम् ॥१६॥

THE TEXTS

लोला त्वनुतिलोलुपा तव गुणग्रामायते मे श्रुति-

नित्यं त्वद्गदनावलोकनञ्जुषी स्वामिन् पुनश्चक्षुषी ।

शीर्षं त्वत्पदमण्डनं तव विभो ध्यानैकतानं मनो

जातं तन्मम सर्वमेव शुभकृदात्माप्ययं त्वन्मयः ॥१७॥

शस्य त्वद्गुणचक्रवालजलधेः पारं न यामि प्रभो

आत्मीयोत्कटदुष्टदुष्कृतततेनो यामि पारं पुनः ।

तस्माद्देव तथा विधेहि भगवन् प्राप्नोमि पारं तयोः

सम्यक्त्वेन विधाय भव्यकरुणां कारुण्यपात्रे मयि ॥१८॥

श्रीखण्डागुरुधूपवासनिवहैः कर्पूरपूरैस्तथा

काश्मीरद्रवसान्द्रचान्द्रविहितैः सद्बुन्दनैश्चान्दनैः ।

स्वामिंस्त्वत्पदयामलं गतमलं येऽर्चन्ति चर्चचिणा

लोके लोकि ततत्त्वसत्त्वसहितास्तेऽप्यर्चनीयाः सदा ॥१९॥

विष्णुस्त्वं भुवनेऽसि भूपतिरसि श्रेयस्करः शङ्करो

धाता सत्यमहाव्रती शतधतिः कालारिरुग्रस्तथा ।

ऋद्धया सिद्धियुतः कृतीजजनको गौरीगुरुस्त्वं सदा

जैनैर्जनेतरैश्चाद्भुततरविभवैर्गीयसेऽस्यां जगत्यां ॥२०॥

सूरिश्रीविजयप्रभादिसुगुरौ राज्यस्थितिं कुर्वति

प्रीत्येवं नयपूर्वताविमलयुङ्गान्मा प्रभुः संस्तुतः ।

भूयास्त्वं भवभीतिभेदभिदुराकारोपमानः सदा

स्वर्द्धामद्गुमसान्नभो मम पुनः सर्वार्थसम्पत्तये ॥२१॥

ANCIENT JAINA HYMNS

(५) श्री-तीर्थमाला-चैत्यवन्दनम्

श्रीशत्रुञ्जयरैवताद्रिशिखरे द्वीपे भृगोः पत्तने
सिंहद्वीपधनेरमङ्गलपुरे चाज्जाहरे श्रीपुरे ।
कोडीनारकमन्त्रिदाहडपुरे श्रीमण्डपे चार्बुदे
जीरापल्लिफलर्द्धिपारकनगे शैरीसशङ्खेश्वरे ॥१॥

चम्पानेरकधर्मचक्रमथुरायोध्याप्रतिष्ठानके
वन्दे स्वर्णगिरौ तथा सुरगिरौ श्रीदेवकीपत्तने ।
हस्तोडीपुरपाडलादशपुरे चारूपपञ्चासरे
वन्दे श्री करणावतीशिवपुरे नागद्रहे नाणके ॥२॥

मेरौ कुण्डलमानुषे च रुचके वैताढ्यनन्दीश्वरे
वन्देऽष्टापदगुण्डरे गजपदे सम्मेतशैलाभिधे ।
विन्ध्यस्थम्भनशीट्टमीट्टनगरे राजद्रहे श्रीनगे
कुन्तीपल्लविहारतारणगढे सोपारकारासणे ॥३॥

द्वारावत्यपरे गढे मढगिरौ श्रीजीर्णवप्रे तथा
थारापद्रपुरे च वाविहपुरे कासद्रहे चेडरे ।
श्रीतेजल्लविहारनिंबतटके चंद्रे च दढ्भावते
वन्दे सत्यपुरे च बाहडपुरे राडद्रहे वायडे ॥४॥

वन्दे नन्दसमे समीधवलके मर्जादिमुंडस्थले
मोढेरे दधिपद्रकर्करपुरे ग्रामादिचैत्यालये ।
ज्योतिर्व्यन्तरकल्पवासिनिलये भौमेषु वा भूतले
ते सर्वेऽपि हि शाश्वतेतरजिनाः कुर्वन्तु वो मंगलम् ॥५॥

THE TEXTS

(६) वीर-स्तुतिः¹

पापाधाधानिधाधा धम धम धगसा सागसा सारिगापा

सासागागारिधापा निगरम सरिगा पापगा सारिधाधा ।

इत्थं षड्जादिरम्यं करणलययतं सत्कलाभिः समेतं

संगीत यस्य देवैर्विहितमतिशुभं पात्वसौ वर्द्धमानः ॥१॥

धुंदा धुंदा धुधुंदां डिषि डिषि डिषिमां टाघुमाटां घुमाटां

दुक्मां दुक्मां दुदुक्मां दुलि दुलि दुलिमां भीभमां भंभभांभम् ।

तल्मां छल्मां छछल्मां टिकरिटिकरिमां भांभ्रुवां भंभ्रुवांभ्रं

येषामातोद्यवाद्यं विदधति विबुधाः पान्तु वस्तीर्थपास्ते ॥२॥

कोटेंटं रावणेंटं त्रिभुवनकरिटं कर्प्पणंटं रणंटं

डाव्यं डाव्यं डडाव्यं डह डह डहवत् त्रांगुलं त्रांगुनेत्रम् ॥

झंपं झंपं झझंपं त्रिषि मषि धुधुमां भांक्षुभिः क्षुद्रमासै-

रेभिस्तूर्यैरलेशं जिनपतिवचसः पातु पूज्योपचारः ॥३॥

त्रेताभिस्त्रोटयन्ती त्रुटितकटितटं कण्टकं लोटयन्ती

कोटान्दुःकोटयन्ती कपटमतिमटंकापटं शाटयन्ती ।

उत्तालैर्व्यालफालैः स्फुटजटिलजटाजूटकं जोटयन्ती

वैरोह्याऽव्याज्जयन्ती घनमदमवशा छन्दसा वर्द्धमानम् ॥४॥

(1) In the onomatopoetic passages, “ष” most likely stands for “स्त्र” at least in st. 2.

ANCIENT JAINA HYMNS

(७) महावीर-स्तुतिः

श्री-जिनपतिसूरि-कृता

मदनदहननीरं क्रोधनोद्वैकधीरं

मदजलदसमीरं दम्भभूभेदसीरम् ।

जलधिगुरुगभीरं लब्धलोभाब्धितीरं

कनकरुचिशरीरं श्रीजिनं नौमि वीरम् ॥१॥

हतविषयविकाराः कर्मवल्लीकुठाराः

नतसुरवरवाराः प्राप्तसंसारपाराः ।

सुखमतुलमुदारास्तोर्थपा लोकसारा

ददतु शिववधूरोमण्डने तारहाराः ॥२॥

प्रणतसुरसुरेन्द्रं ध्वस्तसम्मोहनिद्रं

सुगुणमणिसमुद्रं यत्कषायारिरौद्रम् ।

नमत विहितभद्रं सत्त्वपीडादरिद्रं

कुमतकमलचन्द्रं शासनं जैनचन्द्रम् ॥३॥

जिनपतिनतदक्षः प्लुष्टमिथ्यात्ववृक्षः

प्रणतविहितकक्षः स्मेरपद्मोपमाक्षः ।

नियतकुशलपक्षः सद्यशोभावलक्षः

प्रवचनकृतरक्षः सोऽस्तु सर्वानुयक्षः ॥४॥

(८) श्री-सीमन्धर-स्वामि-स्तवनम्

नमिर-सुर-असुर-नर-विन्द-वंदिय-पयं

रयणिकर-कर-निकर-कित्तिभर-पूरियं ।

पंचसय-धणुह-परिमाण-परिमंडियं

थुणह भत्तीइ सीमंधरं स्सामियं ॥१॥

THE TEXTS

मेरुगिरि-सिहरि धय-बंधणं जो कुणइ
गयणि तारा गणइ, वेळुआ-कण मिणइ ।
चरम-सायर-जले लहरि-माला मुणइ
सोवि नहु, सामि, तुह सव्वहा गुण थुणइ ॥२॥

तहवि, जिण-नाह, निय-जम्म सफली-कए
विमल-सुह-झाण-संधाण-संसिद्धए ।
असुह-दल-कम्म-मल-पडल-निनासणं
तात, करवाणि तुह संथवं बहु-गुणं ॥३॥

मोह-भर-बहुल-जल-पूर-संपूरिए
विषय-घण-कम्म-वणराजि-संराजिए ।
भव-जलहि-मज्झि निवडंत-जंतू-कए
सामि सोमंधरो पोअ जिम सोहए ॥४॥

तेअ-भर-भरिअ-दिसि-विदिसि-गयणंगणो
पबल-मिच्छत्त-तम-तिमिर-विद्धंसणो ।
भविअ-जण-कमल-वणसंड-बोहंकरो
सामि सीमंधरो दिप्पए दिणयरो ॥५॥

सुजण-मण-नयण-आणंद-संपूरकं
दुरित-हरतार, तारक, मुणी-नायकं ।
सयल-जग-जंतु-भव-पाप-तापापहं
नमउं सीमंधर, चंद-सोहावहं ॥६॥

सुर-भवणि, गयणि, पायालि, भूमंडले
नयरि, पुरि, नीरनिहि, मेरु-पव्वय-कुले ।
देव-देवी-गणा, नारि-नर-किन्नरा
तुब्ब जस, नाह, गायंति सादर-परा ॥७॥

ANCIENT JAINA HYMNS

नाण-गुणि, ज्ञाण-गुणि, चरण-गुणि मोहिया

सार-उवयार-संभार-संसोहिआ ।

रयणि दिणि हरिस-वसि, सुत्त जागरमणा

तात, तुह नाम ज्ञायंति तिहुयण-जणा ॥८॥

सिद्धिकर, ऋद्धिकर, बुद्धिकर, संकरा

विषय-विष-अमिय-भर, सामि सीमंधरा ।

पुव्व-भव-विहिअ-वर-पुन-वय-पामिआ

राषि हिव भूरि-भव-भमण मू, सामिआ ॥९॥

कम्म-भर-भार-संसार-अइभग्गउ

घणउं फिरिऊण, जिण, पाय तुह लग्गउ ।

मज्झ हीणस्स, दीणस्स, सिव-गामिया

करवि करुणा-रसं, सार करि सामिआ ॥१०॥

कठिण हठ घाय तिरियत्तणे ताजिउ

नरय-गइ करुण विलवंत नहु लाजिउ ।

मणुअ-गइ हीण, पर-कम्म-वसि पडियउ

लागि तुह चरणि आणंदि हव चडियउ ॥११॥

केवि तुह दंसणे, देव, सिव-साहगा

केवि वाणी सुणी चरणि भव-मोअगा ।

भरह-खित्तंमि हउं ज्ञाणि छउं लग्गउ

देहि आलंबणं, नाह, जइ जुग्गउ ॥१२॥

घन ते नयर जहिं सामि सीमंधरो

विहरए, भविअ-जण-सव्व-संसयहरो ।

काम-घट, देव-मणि, देव-तरु फलियउ

तीह घरि जीह रहिं, सामि, तउं मिलियउ ॥१३॥

THE TEXTS

कर-जुअळ जोडि करि, वयण तू निसुणिसो
बाल जिम हेल देइ, पाय तुह पणमिसो ।
महुर सरि तुम्ह गुण-गहण हउं गायसो
निय-नयणि रूव रोमंचिउ जोइसो ॥१४॥

तुम्ह पासि छिउ, चरण परिपालिसो
हणिअ कम्माणि, केवल-सिरिं पामिसो ।
तुम्ह, जिणु निअय-करु सिरसि संठविसउ
सोवि कईआवि मूं होइसिइ दिवसउ ॥१५॥

भरह-खित्तंमि सिरि-कुंथ-अर-अंतरे
जम्म पुंडरिगणी, विजय पुक्खलवरे ।
मुणिसुवय-तित्थ-नमि-अंतरं इह जया
रज्ज-सिरि परिहरवि, गहिय संजम तया ॥१६॥

हणिय कम्माणि, लहु लद्ध केवल-सिरी
देहि मे दंसणं, नाह, करुणा करी ।
भाविए उदय जिणि सत्तमे सिव-गए
बहूअ-कालेण सिद्धिं गमी, सामिए ॥१७॥

मोह-भर, मान-भर, लोभ-भर भरियउ
राग-भर, दंभ-भर, काम-भर पूरिउ ।
एह परि भरह-खित्तंमि मूं, सामिअ
सार करि, सार करि, सार करि (तारि) गोसामिअ ॥१८॥

भोग-पद, राज-पद, नाण-पद, संपदं
चक्कि-पद, इंद्र-पद, जाव परमं पदं ।
तुज्झ भत्तीइ सव्वं पि संपज्जए
एह माहप्प तुह सयल जगि गज्जए ॥१९॥

ANCIENT JAINA HYMNS

तुंहजि गति, तुंहजि मति, तुंहजि मम जीवनं

तात, तउं परम गुरु, कम्म-मल-पावनं ।

कम्मकरु विणय-परु जोडि कर वीनवउं

देहि मे दंसणं अलजया अभिनवं ॥२०॥

इय, भुवन-भूषण, दलिय-डूषण, सव्व-लक्खण-मंडणो,

मद-मान-गंजण, मोह-भंजण, वाम-काम-विहंडणो ।

सुरराय-रंजण, नाण-दंसण-चरण-गुण-जय-नायको

जिण-नाह, भवि भवि, तात, भव मे बोधि-बीजहं दायको ॥२१॥

CRITICAL APPARATUS¹

1. MUNISUVRATA-STAVANA

2a सकल on gamb. over सकले; 2d भाग; 3b सुप्रतिष्ठ; 4d मार्गम; 6d ते । or तो stands above the line; 7b श्राग; 8b प्रोज्ज; 11a रुचिचम; 14b दात्या (+यो above line); 14d सत्वा; 18a दस्वव; 22b बन्धि; 27b नुष्टा; 27c त्ताना; 29a द्वघ्या with illegible gloss on margin; 30b कीनां ।; 30d नौके; 31a प्रतिष्ठे; 31c कि; 32a धौरुजयत; 33b तमूः; 34b स्थामं; 35a ध्माताः; पादा; d दविफ; 36a न्यैबहुलप; 36b वाद्यैः; 37a महिम; बोध; 38c प्रतिष्ठे; 39d लब्ध; 40b मयिका.--

2. DEVAKULĀDINĀTHA-STAVANA

1c देलउला; 6d ७; 7a भवांभोधौ रागप्रबलचरदो (the adopted variant stands on the margin; the र in रागश्चौरो not being visible); ८; 8b णशीला on margin (in text विष above two deleted letters in line); ९; 9d १०; 10a जगच्चक्षुः साक्ष्यमुखा; 10d ११ and sign indicating st. 11 (numbered as “१२” and written after 12d and 13) to be inserted here; 11b letter after पायैः का not readable owing to hole in paper; 11d १२ with sign indicating the place of the stanza to be after 10; 12c यतस्तेप्रशम with प्राकाश्ये above line, deleted, and over-written by दृश्यत्वे, likewise deleted, with sign referring to

(1) The following changes are not recorded : Anusvāra to class nasal, व to बे and v. v., addition of Avagraha and Visarga, removal of redundant Anusvāra.

ANCIENT JAINA HYMNS

margin with the final reading ऽध्यक्षत्वे; 12d प्रोजायन्ते; १३; 13d १४; 14 the whole stanza is written on the margin without any indication re its place, which has been conjectured from the context and metre; 15 only partially readable owing to holes in paper; 16 do.; 17 do. .—

3. VARAKĀṆA-PĀRŚVANĀTHA-STAVANA

1a गघत; 2d प्रणितमो; भाणा; 3a गुरु; 3b प्राज्ञानिधिर्निहि;
 3c मेष्टिब; 3d पितमिप्र; 4d इछति; 5b चक्रमीष्टे; 5c प्राज्ञ्य; मंबगाह्यं;
 5d लंमांबु; 6a डासयापि; 6d हरिकुरींगी; 7b चतुमामम; 7c तएवयंतु;
 7d वतारि; 8a स्तामि; 8c नाम्नामिते; 8d साव्वं; 9a विभो; 9b भव्यांग;
 ताजित; 9d नुदवि; 10b दध्नुभ; 10c सुचिरं विलसश्चपास्य; 10d विकास;
 11a यन; भवनं; 11b यत्वां; परिवहत्य; 11c भारयस्यघ; 11d जियिनात्म;
 12a हरः प्रष्टतियोपिहतः प्रभावस्तं; 12b भवन्य; 12d सित्तुंकइछेत्; 13a
 न्नतुल्य; पनास्त्व; 13b वुराशि; 13d ये; रुचभिः; भिस्ते; 14b षोवि;
 14c बिंभाकिमहछसि; 14d पलास; 15b हत्क; 15c शशीरुचोशुवते; 15d
 कस्त्वांनि; संचिरतोषतीष्टं; 16a नाजि; भवनः; 16b मनाग्; 16d मंदि;
 शिषरं; 17b तदेही; 17c यस्मिस्तमंप्रसमयन्नय; वत्तिः; 17d परस्त; जग्;
 18b भाः वः; 18c नाचवोधा; 18d सुर्या; यमहिमासमुनिद्र; 19b राशे;
 19c बोध; 20 शसये; भाव; 20b सांते; 20c निछति; 20d नात्रैः;
 21a कथंवाडमु; 21b यथासुस्तन; 21c महीमासुमणोस्त्रु; 21d त्रु; ऋलेपि;
 22a गंभीरह; 22b विबुधात्वदायाः; 22c नयरे; 23b चामरं; 23c यत्रेतरो;
 ममुत; भोः; 23d शतसो; 24a गंभीरगी; ज्वल; 24c गणोश्चेयतस्व; 25c
 लुपत्यशौकिकिशलासलताः मतस्त्रां; 26b छिदे; नाघा; 26d भगवंन्पुरषोत्तमोशि;
 27b ईव; 27c नुवि; 27d सोष; 28b चंद्रांशु; 28c पैरलध्व; गमितैबिदूरै;
 28d पिक्षितोसि; 29a श्रजो; त्रिद; 29c तिर्क्षो; 29d शोक; यूषं; 30d
 द्रोसिशिव; रस्मं; 31a दूरगतस्तं; 31c तिर्हणा; 31d त्मुच्चैस्टंकं; 32b
 मुचप्र; 32c आमास्त; वशं; भवानसंग; 32d मेश्व; 33b छिदो; 33c
 यंपि; 33d कांति; 34a ढंकेशबि; 34b सानही; 34c यातज; 34d शनो;
 35a नादिषु; 35b भिन्नगस्मं; 36b विषमैमिरा; 37b नातर्बयोस्यपदन;
 37d समय; 38b वशज्ज; 39d त्कोत्तिना; वासु; 40a त्वन्ना; सरण्य;
 40d लभ्यंते; संख्यसारणंसरणं; 41c ऋभि; 42b त्वद्भक्तयो; 42c रुप्रत;
 42d भिवन्ति; 43a दंहीश; हानां; 43b तदाशु; 43c भजंती; निगवै;

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43d मरु; खलु; 44a इछं; समाही; 44b णोच्छा; 44d वमम; चिते;
45a दृकुमद; प्रभोवी; 45c चरकाण; 45d सुमुयै; 46a सुंदवासवाली;
45b सदगुणोघ; 45c आसा; 45d भावः.—

4. SAṆKHEṢVARA-PĀRŚVANĀTHA-STAVANA

2b स्फूर्जता; 2c प्रशक्ते; 3c फणीफणा; 4a दुर्यवना; 6b प्रतिष्ठाः;
9a युक्; 10c बीजं; 11c रुज्; 12a वस्त्रे; 13a खटा; 13b नोज्वलः;
13c वूमल; 14b सम्यक्ज्ञा; 16b जीवितमे; 17a श्रुती.—

5. TĪRTHAMĀLĀ-CAITYAVANDANA

1a शेत्रुं; शीख; भृगु; 1b सिंहे; अज्जाहरे श्रीपूरे; 1c कोडीनाहडमंत
(कोडी on margin); अबुदे; 1d पल्ली; फलद्धी; शंरंसी; 2a चंपाराजच-
चक्रमथुराजोद्भवाप्रतिष्ठानगे; 2b स्वर्णंगीरौ; सुरगीरौ; देवके; 2c पाडलादशपूरे;
2d कुर्णाटके शिवपूरे; 3a मेरु; 3b वन्देश्रापद; भीघे; 3c विणा; राजन्गरे;
3d कुत्तिपल्लवी; 4a त्यपूरे; गढमढगी; 4b वावीहपूरे; ईडरे; 4c बीहार;
4d शत्यपूरे; बाहडपूरे; 5a नंदवंदसमौसमि; मंड; 5b कर्करपूरे; चत्या; 5c
ज्जोतिर्वितरकल्पवाशीनी; भोमेषुच; 5d स्तेसर्वेपीहीसांस्वतेतिजिननांकु.—

6. VĪRA-STUTI¹

1c इयं; षट्जाति; जतंसकलातिः; 1d विदित; पातसौ; 2a षुषुदां;
2d येषांवातो; बुधापातु; 3c भांक्षुद्रभिः; 3d स्तुर्यलोषं; पांतु; 4a त्रिटा-
मिस्त्राटयंति; करितटं; 4b कोटाडुः; मटिमटं; साटयंती; 4c उता; 4d
आद्यालयंती; वसा; छंदसौवर्द्धमानः.—

7. MAHĀVĪRA-STUTI

1a क्रौघ; 2c सुषम; 2d दघतु; मंडनेमंडने; 3a मदनसुरः; 3b रौद्रं;
3d सासनं; 4b विहितघृक्षः; 4c सोभावलघ्यः; 4d सर्वाणु.—

8. SĪMANDHARA-STAVANA

1d स्वामियं; 2b वेलुअ; 6d नमउं; 10b लगउ; 12c लगउ;
12d नाहजइ; जुगउ; 13a घन्न; 13d रंहि; 14b वेइ; 14c तुम्ह;
14d रुव; 15a ठिउचरण; 17d बहूअ; 18d करितारिगो; 20a तुंहजि
(3 times); 20b तउं; 20c बीनवउं.—

(1) In the onomatopoetic passages, ष has been left unchanged,
as it does not seem possible to decide when it stands for ष there.

NOTES

1. MUNISUVRATA-STAVANA

(1) “bhāva-dveṣi”=“enemy by nature”. Here, “bhāva” is the last of the four “nikṣepa” or principles of definition of Jaina dialectic, which are : (a) nāman=denomination, (b) sthāpanā=assumption, (c) dravya= substance, and (d) bhāva=nature or attributes, cp. Tattv. I, 5. Thus, a person of the name of “Jina” may be called a “Nāma-Jina”, a Tirthaṅkara statue a “Sthāpanā-Jina”, a being whose soul is predestined to become incarnated as a Tirthaṅkara in a later life, a “Dravya-Jina”, and a saint possessing all the characteristics of a Tirthaṅkara, would be a “Bhāva-Jina”. The “bhāva-dveṣin” or “bhāva-ripu” of the soul is, of course, karman, owing to the harm which it brings to the latter, by suppressing the innate godliness of the ātman.

(2) “Dvādaśāṅga”=the twelve original Sacred Writings of the Jainas, out of which the Śvetāmbaras believe the first 11 to be represented by those 11 works now known as “Aṅgas”, while the 12th, the bulky “Dṛṣṭivāda”, is unanimously admitted to be lost.

(3) “Kalpa”=a kind of celestial state, the rulers, officials, and subjects of which consist all of gods belonging to the lower of the two sub-sections of the fourth and highest category of Jaina gods, the “Vaimānikas”. These gods are known as “Kalpopapanna”, while the other sub-section of the Vaimānikas is designated as “Kalpātita”, from the idea that they do not live in “Kalpas”, but are all of equal social rank. The “Kalpas” are 12 in number, and occupy the 8 lower strata of Heaven. The lowest layer consists of the first and second “Kalpas”, viz., Saudharma in the south, and Īṣāna in the north. The second layer contains the third and fourth “Kalpas”, viz., Sanatkumāra in the south, and Māhendra in the north. The 3rd, 4th, 5th, and 6th layers are each occupied by an independent “Kalpa”, viz., Brahmaloḥa the 5th Kalpa, Lantaka the 6th Kalpa, Śukra the 7th Kalpa, and Sahasrārā the 8th Kalpa, respectively. The 9th and 10th Kalpas,

ANCIENT JAINA HYMNS

viz., Ānata in the south, and Prāṇata in the north, form the 7th layer, and the 11th and 12th Kalpas, *viz.*, Āraṇa in the south, and Acyuta in the north, constitute the 8th layer. Above these 12 Kalpas are situated the realms of the Kalpātita gods. They consist of two layers, the lower of which contains the 9 Graiveyaka-vimānas, and the higher one, or the tenth Heaven, the 5 Anuttara-vimānas, named Vijaya, Vaijayanta, Jayanta, Aparājita, and Sarvārthasiddha. Cp. Tattv. IV.17 ff. and Commentary. The physical and ethical refinement of the various classes of divinities is in direct proportion to the elevation of their respective abodes.

Out of the nine last existences of Munisuvrata, four were spent in Heaven, *viz.*, the second in the first Kalpa Saudharma, the fourth in the third Kalpa Sanatkumāra, the sixth in the fifth Kalpa Brahmaloḥita, and the eighth in the Anuttara-vimāna Aparājita, each being preceded and followed by a human one, and each representing a higher level of refinement than the preceding one.

(5) "Hari-kula" = "Hari-vamśa", the Kṣatriya dynasty to which the two Tirthaṅkaras Munisuvrata and Neminātha belonged, while the remaining 22 were all scions of the "Ikṣvāku" dynasty.

(6) "jani-maham" = "janma-mahotsavam", alluding to the belief that the gods celebrate the birth of each Tirthaṅkara with great éclat, after taking the new-born babe to the fairy-island of Nandīśvara-dvīpa, outside the world of men.

"ādyā-jñāna-traya" = the first three out of the five categories of knowledge, *viz.*, (a) mati-jñāna or knowledge obtained through the senses and the process of thinking, (b) śruta-jñāna or knowledge acquired by instruction, (c) avadhi-jñāna or transcendental knowledge of material things, (d) manaḥparyāya-jñāna or thought-reading, and (e) kevala-jñāna or omniscience. Cp. Tattv. I, 9 ff. The Tirthaṅkaras are believed to possess the first 3 categories from their very conception, and to acquire the last two at later stages of their lives.

(7) "mohādyari-kula" refers to the mohaniya and the other categories of karman, represented as the enemies of the soul (*vide* above).

(8)-(14) *vide* general chapter.

(11) "tri-vapri" = the threefold enclosure of the "Samavasaraṇa".

(12) "cātūrūpyam" = the fourfold appearance of the Tirthaṅkara, created by the gods in the "Samavasaraṇa" in such a way that he seems to face all the four directions simultaneously.

(14) "audāṭhya" = "high tone," a quality attributed to the Tirthaṅkara's voice : cp. Hemacandra, Abhidh. I, 65 and Commentary.

NOTES

(15) "sita" and "asita" = "śukla" and "kṛṣṇa" with reference to the two halves of the month, the order of the two words being dictated here by Kaumudī, Sūtra 904 (2/2/33). In fact, the "dikṣā" took place in the bright half, and the "kevala-jñāna-kalyāṇaka" in the dark (cp. Saptatiśata 59 and 87, Dharmaghoṣa's Munisuvrata-stava, 1. 1., and Triṣaṣṭ. IV, 7, st. 154 and 159).

"ṭiti" means "dark" here, as both "janman" and "mokṣa" took place in the dark halves of the resp. months according to the available sources (*vide* above).

(20) "Tīāna" = the 2nd Kalpa (*vide* above).

(21) "carama-jaladhi" refers to the Svayambhūramāṇa-samudra, re which *vide* general chapter. According to Jaina cosmology, aquatic animals are only found in the first two ring-oceans, counted from Jambu-dvīpa, viz., Lavanoda and Kāloda, and in the last ocean, the Svayambhūramāṇa Sea. All the other countless ring-oceans are void of life.

(22) This stanza contains a reminiscence of the famous "Tortoise-parable", one of the 10 stereotype allegories used over and again to illustrate what a rare chance it means for a living being to be born as a man, and thus to have the chance of finding the path to mokṣa by following the Jina's teachings. It is equal to the chance which a tortoise, living at the bottom of a lake thickly overgrown with aquatic weeds, would have to see the full-moon through a hole made in the weeds by a chance gale in a full-moon-night (cp. "Śrī-Ratnasāṅcaya-grantha, published by Seth Chaturbhuj Tejpal, Hubli, V. S. 1984, p. 53, st. 119).

(27) "mārttika" adj.

"alolībhāva-sṭhiti" = "of long standing".

(28) "antarmuhūrta" = somewhat less than a mūhurta (=two ghaṭikā, =48 minutes).

"vilasati" Loc. sg. of the Part. pres.

(31) "naya" = "logical stand-points", the adoption of a single one of which in viewing a problem leads to error, due to onesidedness of judgement, while the adoption of a plurality of them is indispensable in finding the truth, according to the Jaina doctrine (cp. Tattv. I, 34 f.).

"syādvāda" = relativity of truthfulness of a statement.

(35) "vikathā" (sanskritized "vigahā") = "undesirable, idle talk" such as is forbidden from the stand-point of monastic discipline. The Sthānāṅga-sūtra (IV. 2, Sūtra 282) discerns four types, viz., (a) "itthi-kahā" or talk about women, (b) "bhatta-kahā" or talk about food, (c) "desa-kahā" or talk about countries, and (d) "rāya-kahā" or talk about princes.

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(36) “aṣṭabhedī-pūjā”=pūjā by 1. water, 2. sandal-paste, 3. flowers, 4. frank-incense, 5. light, 6. rice-grains, 7. sweetmeats, and 8. fruit, as is usually performed to this day by Mūrti-pūjaka Śvetāmbaras.

2. DEVAKULĀDINĀTHA-STAVANA

(2) “sahajam”=disposition.

(4) “ṣaṭ-kāyāḥ”=the six categories of living beings, viz., earth-, water-, fire-, air-, plant-bodies, and animals (cp. Pravac., Dvāra 152, st. 989).

The pleasantness of everything in his surroundings, as described in this stanza, is one of the “atiśayas” of a “Tirthaṅkara: cp. general chapter.

(7d) “the boat consisting in the pair of your two feet, was not obtainable”.

(10) “Vṛṣabha”=Ṛṣabha, or Ādinātha.

(18) “In this world, there is a scarcity of your likeness”, i. e., your equals are rare.

(19) “We believe that when the devotee, eager to bow to your feet, bends his head down low, this is not due to his natural trend, but to the heavy store of merit formerly acquired by him (as without such merit, the opportunity of coming into contact with the Jaina Faith, cannot be obtained)”.

(21) “The fame of those who bow to you, spreads so far that (reaching the ends of the world) it forms, as it were, flower-chaplets for the Dikkumāris”. The latter are goddesses belonging to the Dikkumāra sub-class of the first main category of gods of the Jaina Pantheon, the Bhavanavāsins, and are the guardians of the heavenly quarters (Tattv. IV, 11).

(23) “vikalpaniḥ” Acc. plur.

(26) “Nābheya”=“son of Nābhi”, i. e., Ṛṣabha or Ādinātha.

3. VARAKĀṆA-PĀRŚVANĀTHA STAVANA

(3) “prathama” refers, in the original context of the Bhaktāmarastotra (st. 2d), to the first Jina Ādinātha, and therefore stands there in the literal sense. As the present hymn, however, is addressed to the 23rd Jina, it must here be taken in the sense of “foremost”, “best”.

(12) “sita”=“sugar”.

(14) “mahasaḥ”=“swiftly”.

(15) “śavate”=3rd Person plur. Pres. Tense of “śu” “to go”.

(20) “samud”=“joyful”, a synonymon of “aśoka”, meant here as an allusion to the Aśoka-tree, the first of the eight “prātibhāryas”, which are referred to, in their conventional order, in st. 20-27, each in one stanza.

NOTES

(22) “yad bhejugāṁ sumanasāṁ.....manaḥ”=“yā vācaḥ (yāṁ vāpīm) pibatāṁ sajjanānāṁ.....manaḥ”; in this context. “vibudha” must be taken as an adjective.

(34c) The first sentence ends after “yā te”.

(35b) “bhinna”=“puffed up”.

(37) “na neme”=“I never bowed” (here the sentence ends).

“vaya”=“śākḥā” : “a forest conflagration caused by the falling of lightning on branches (of forest trees)”.

(41) “śaran”=Part. Pres. of “śri” “to tear”.

(45) “Bhogīndra”=“the Indra of the Snake(-demon)s”, *i. e.*, Dharaṇendra, the Indra of the Nāgakumāras, Pārśvanātha’s Śāsanadeva: “Bhogi—lalanā”=the Śāsanadevi of Pārśvanātha, Padmāvati, consort of the former.

“Lakṣmiḥ” is, of course, meant in the metaphorical sense of “Highest Bliss”, *i. e.*, “Mokṣa”.

4. ŚAṆKHEŚVARA-PĀRŚVANĀTHA-STAVANA

(3) “Kamaṭha”=the name of Pārśvanātha’s hostile brother in his pre-existence as the Minister’s son Marubhūti. This Kamaṭha was, in Pārśvanātha’s last existence, re-incarnated as the Asura Meghamālin, who tried to disturb the Lord’s meditation by sending against him ferocious animals, dust-storms, and cloud-bursts, which latter are alluded to here along with the just mentioned snake-deities, who tried to protect him with their expanded hoods.

(8) “aṣṭa-karma-karaṇi”=“the (hostile) elephants, consisting in the eight (well-known) karma-prakṛtis”: *vide* general chapter.

“pañcapramādaḥ”=“the five intoxicants”, *viz.*, alcohol, sexual lust, passion, sleep, and undesirable talk (“vigahā”), *cp.* Uttarādh. IV.

5. TĪRTHAMĀLĀ-CAITYAVANDANA

(4c) The Locative “Darbhāvate” presupposes a rather unusual “Darbhāvata”!

(5c) This passage refers to the four main categories of gods, *viz.*, Bhavanavāsin, Vyantara, Jyotiṣka, and Vaimānika, and to their abodes in the various strata of the universe, all of which are supposed to contain temples of the Tirthaṅkaras.

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6. VĪRA-STUTI

(2) "Tirthapa" = "Tirthaṅkara".

(4) "tretā" = "taurya-trika", the triad of song, dance, and music.

"aṭaṅkā" = "void of pride": cp. "amadehā" (*i. e.* "amada" + "ihā"), an attribute of similar meaning, bestowed on this goddess by Śobhana Muni in his 23rd Stuti (loc. cit. p. 276, st. 92).

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CORRIGENDA

Page + line, note or stanza					Incorrect	Correct
Introduction p.	3	n.	2		“cylindrical	a cylindrical
„	6	l.	31		all in all	in all
„	7	„	2		Hairaṇyakas	Hairaṇya- vatas
„	8	„	23		eviating	deviating
„	12	n.	4		Vastusāra	Vāstusāra
„	12	„	4		1036	1936
Text	2	l.	24		Aṣṭami	Aṣṭamī
„	5	n.	1		Sūri	Sūri,
„	5	„	4.5		Prabhacandra	Prabhācandra
„	5	„	4.6		Sri	Śrī
„	7	l.	7		Aśvavabodha	Aśvāvabodha
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„	11	„	3		Vid	Vide
„	13	„	1		pinnacle	pinnacle
„	14	„	6		Sri	Śrī
„	17	„	7		Amadatta	Āmadatta
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„	„	39	„	1	श्रीवरकारण	श्रीवरकाण
„	„	39	„	1	वदेकविजयेनः	ववेकविजयेनः
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„	„	55	„	1	Jñāna	Jñāna
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„	„	57	„	2	Sūtra.	Sūtra,
„	„	57	„	3	“Mānusot- tara”	“Mānusot- tara”
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	87	n.	4	Keśaava	Keśava
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"	89	"	2	apposation	apposition
"	90	l.	3	Vṛtti	Vṛtti
"	91	"	29	Labhimuniḥ	Labdhimuniḥ
"	94	st.	16d	जमनस्ते	जन्मनस्ते
"	95	"	14a	त्रिंश	त्रिंश
"	95	"	14b	दात्याद्वास्ते	दात्याद्यास्ते
"	97	"	26b	निवृति	निर्वृति
"	98	"	30c	शाड्वलं	शाद्वलं
"	99	"	34a	बलघटा	बलघटा
"	99	"	37a	बबोध	बबोधं
"	100	"	2c	प्रयुङ्कते	प्रयुङ्कते
"	100	"	2d	सवा	सर्वा
"	104	"	22d	समाधानावधि	समाधानविधि
"	104	"	26d	च्छीना	च्छीना
"	107	"	13d	परमानु	परमाणु
"	109	"	2a	वाङ्मु	वाङ्मु
"	109	"	24d	मुनीन्द्र	मुनीन्द्र
"	110	"	26b	त्रिजगज्जनौधानं	त्रिजगज्जनौधान्
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"	"	111	" 34c	किलायः	किल यः
"	"	113	" 43b	तुलित	तुलितं
"	"	113	" 44d	यन्तावकं	यस्तावकं
"	"	114	" 3a	नीरोत्करदिंघते	नीरोत्करदिंघुते
"	"	114	" 4a	प्रोढ	प्रौढ
"	"	114	" 4d	नं	तं
"	"	115	" 8a	नष्ट	नष्टं
"	"	115	" 8c	वाभिर्गत	वाभिर्गतं
"	"	115	" 9d	सेवत	सेवित
"	"	115	" 10c	हूतों	हूसों
"	"	116	" 11c	ज्जम्भते	ज्जम्भते
"	"	117	" 20b	शतघातिः	शतघृतिः
"	"	117	" 21d	साम्नभो	सन्निभो
"	"	118	" 1d	शङ्खेश्वरे	शङ्खेश्वरे
"	"	119	" 1c	षडू	षड्
"	"	119	" 3d	लेश	लेशं
"	"	120	" 1a	क्रोधनोद्ध	क्रोधरोधं
"	"	120	" 4c	तियत	नियत
"	"	121	" 6d	सीमंधर	सीमंधरं
"	"	124	" 21a	डूषण	दूषण
"	"	129	l. 11	bhava-ripu	bhāva-ripu
"	"	130	n. 23	adya	ādyā
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