

Hemchandracharya's Literary Accomplishment

As the rays of the sun rising above the horizon brighten all-animal life and vegetable life, dwellers and dwelling – from all directions, so the rays coming from the magnificent genius of Kalikalsarvagna Hemchandracharya brightened all aspects of contemporary life. Kalikalsarvagna Hemchandracharya pioneered the dawn of the Gujarati language. He announced the awakening of Gujarati's self-consciousness. Hemchandracharya made a matchless hallmark of Gujarat's scholarship by securing a place in the first rank of great savants from all India. In the Solanki era his comprehensive genius covered all the fields – scholarship, ruling power, public life, language, literature, culture and civilization. Should we call him a torch-bearer or a founder of new era ? Was he a great teacher with assimilating outlook or a leader awakening the dormant self-consciousness of the people of Gujarat ?

Piterson wonders at his life's achievement, and calls him the 'ocean of knowledge', Paying tribute to his personality of deep wisdom. Pandit Bachardas Doshi calls him a 'living dictionary'. In view of his equal regard for all religions and multi-faceted- (anekant) vision Muni Punyavijayji called him the embodiment of the science of syadvad. The first-rank literary artists. Such as Shree Kanaiyalal Munshi and Dhumketu also pay tribute to Hemchandracharya's literary accomplishment. Shree Kanaiyalal Munshi calls Hemchandracharya to be the greatest of Gujarat's master of literature and the torch-bearing awakener of Gujarat's self-consciousness. In his biographer 'Dhumketu' respects, him as 'a great man of any age.' Some describe Hemchandracharya as a follower of Siddhasen Divakar and Arya Suhasti. In view of his literary accomplishment some others call him the second Patanjali, Panini, Mammat, Pingalacharya Bhatti and Amarsinha introduce him as a lexicographer. Different epithets have been used for him to describe his achievements in various fields. Ultimately all these epithets have been assimilated in this one epithet – 'Kalikalsarvagna.' But Diwan Bahadur Krishnalal M. Zaveri says that if a higher epithet that 'Kalikalsarvagna' were used, there would be no exaggeration. His personality that permeates through the fields

of literature, society, nation, culture and saintliness is matchless. By virtue of his self-control, literary accomplishment and asceticism he crossed the narrow barriers of sectarianism and led great savants and honourable teachers of Gujarat. To the ruler and the ruled he explained, the duties of the subjects, the duties of the ruler and duties in war besides duties of life. Though a renouncer he had worldly wisdom. In fact he was a scholar who possessed worldly wisdom. Not only a bookish scholar, he developed self-consciousness of the people of Gujarat. Without caring for rank or dignity he struggled throughout his life to provide a basis of learning to the cultural life of Gujarat. He imparted culture to the King and people of Gujarat. He was an unattached monk, as adept politician acting according to his times as a journeyman on the unheard path of deep spiritualism. One wonders when he made all his achievements in life and how he did so many inspiring activities of public life while observing the rules of a monk's life. How would he have planted and grown in the soil of Gujarat the plant of the conception of non-violence enshrined in the stone inscriptions of Ashok. It is difficult to find in the history of Gujarat of Middle Ages another person who did such Herculean and lasting work in so many different fields for as many as seven decades. It is due to his versatile

genius and magnificent personality that this golden age of cultural history of Gujarat is called 'Hemayuga'. Hemchandracharya firmly laid the foundation of non-violence and the doctrine of anekanta (Multi-faceted truth), the chief twain bases of the cultural life of Gujarat. In the modern age Gandhiji experimented upon them in all fields of life and carried on Hemchandracharya's life's mission.

Astonishing is the variety of subjects in Hemchandracharya's literature. He scientifically wrote learned books on a number of subjects - poetry, logic, dictionary, philosophy of yoga, poetics, prosody, history, puranas and grammar. These books also reveal that he knew mantra (incantations), tantra (mysticism), architecture, medical science, astrology, the science of war, botany, palmistry, chemistry etc. Looking to his whole literary output one feels that a single person in his life time cannot produce such valuable and viluminous literature unless he has profound thoughtfulness, matchless creative ability and a genius for vital nattative and descriptive power. His literary works generally reveal his deep learning, clear thinking and the style of writing which allows striking and comprehensive of the subject.

His pen has contributed to Prakrit, Apabhramsha and Deshya literatures besides Sanskrit. His Prakrit grammar has been esteemed as an unprecedented and matchless book on the subject in the whole of Indian literature. It contains the grammar of all varieties of the Prakrit language. He has written extensive commentaries on his own works. He, for the first time, introduced the touching quality of folk-literature by citing numerous quotations from the literature which is no more extend. To his followers he set an example of the well-planned style of presenting a deep subject in an easily comprehensible manner. In reflective literature written in clear language and elegant style this characteristic is specially note-worthy. 'Siddhahem Shabdanushashan', 'Dvashraya' or 'Trisasthisalakapurushacharita' and such great books are hall-marks of his genius. But such small hymn of Thirty-two verses as 'Anyayogavyavachchheda Dvatrinshika' reveal the grandeur of his genius. Hemchandracharya thus showered the water of knowledge on the dry land of Gujarat. It is very fortunate that he sprinkled the seed of the Gujarati language which was yet to come into existence with the water of the contemporaneous Gujarati language and enriched it with knowledge, scholarship and scriptures. There are proofs to show that Gruhsen, the king of the Maitrak dynasty wrote in all

the three languages – Sanskrit, Prakrit and Apabhramsha. One finds Hemchandracharya's books written in all these three languages. Besides he compiled dictionaries and wrote grammars in all these three languages and provided valuable means of access to knowledge. As a result Hemchandracharya's works came to be esteemed by non-Jain scholars too. Commentators of prosody such as Halayadha cite direct references of Hemchandracharya's works.

Hemchandracharya's saintliness brightened Siddharaja's bravery and Kumarpal's love of culture. Without Hemchandracharya the golden period of Solanki era would be confined only to the material prosperity of the people. It is doubtful whether the moral spirit that assimilated knowledge and culture would have developed. The able man of culture who influenced the kings with his light or erudition and brightened all fields of the life of people with that light was Hemchandracharya. It was Hemchandracharya, the cultural artist, who made co-ordination at various levels of literature, history, art grammar, logic, religion, worldly life, ascetic life and of the ruler and the ruled. That is why Dhumketu says :-

“Without Hemchandracharya one cannot think of the birth of the Gujarati language. Without him one cannot think of the cultural

spirit that kept Gujarati wakeful for years. Without him one cannot think of the modern characteristics of the people of Gujarat ahimsa, love, pure conduct and honest traditions. Hemchandracharya was a great man, a greeter monk and the greatest cultural enthusiast. The culture, the language, the courage to speak and all that he gave flows through the veins of Gujarat today. He, therefore deserves to be famous in history as a great Gujarati.”

Rather than say that Hemchandracharya did his immense literary activity under the patronage of Siddharaj and Kumarpal it would be truer to say that the kings were benefited by his activity. He was an honourable guide counsellor of both these kings. He imbibed lore of learning in Siddharaj and love of culture in Kumarpal. The pair of Siddharaj-Kumarpal and Hemchandracharya is above comparison with the pairs of King Vikram and Poet Kalidas and of King Bhoj and Poet Dhanpal. His relationship with the King is to a large extent comparable to that of Swami Ramdas and Chhatrapati Shivaji.

With the help of Siddharaj and Kumarpal he found out numerous manuscripts of old books. A group of his learned disciples such as Ramchandra, Gunchandra and Mahendra helped, Hemchandracharya in finding the manuscripts. What an atmosphere of pursuit of learning ! It is indeed romantic to think

of it. Numerous copies of his books were got prepared by scribes and those copies were displayed in numerous literaries of India. That is why some manuscripts written in his own life-time are available even today. Copies of these books continued to be made during the long period of nine hundred years that followed. Today there is hardly any library which does not contain a copy of one or another books of Hemchandracharya.

Before studying Hemchandracharya's books it is necessary to know his aim of writing the book. How could this renouncing monk ever think of making a name as a poet ? As this super monk was above the desire for name, fame or wealth, so he was without aspiration for scholarship and display of knowledge. Hemchandracharya's aim was to make a complete and substantial co-ordination of different subjects so as to make it easily comprehensible to lovers of learning. He organized what was not organized. He corrected the mistakes where he found them. He put in black and white what used to pass by word of mouth. He co-ordinated what was there in the books. He extracted the Vedic thoughts. Thus instead of aiming at becoming a famous poet by writing poetry or being proud of learning by writing serious books, Hemchandracharya inspired by the love of learning, applied all his ability to create literature for people. Where possible, he gave

independent ideas or original thinking too. Without knowing this aim the reader may accuse Kalikalsarvagna of plagiarism from older books. The continuous reading and teaching of his books during the last eight or nine centuries proves the success of his academic efforts. In ancient history or prior to Hemchandracharya there hardly was a rare genius such as Hemchandracharya who continuously wrote scientific and learned books on numerous various subjects. Regarding the darkness of ignorance removed by his light of knowledge Somaprabhacharya says -

फलुप्तं व्याकरणं नवं विरचितं छंदो नवं द्वायाश्रया-
लंकारौ प्रथितौ नवौ प्रकटितं श्रीयोगशास्त्रं नवम् ।
तर्कः सज्जनितो नवो जिनवरादिनां चरित्रं नवं-
बद्धां येन न केन केन विधिना मोहः कृतो दूरतः ॥

“He gave a new grammar and a new prosody. He expanded dvashraya epic and poetics and published them. He gave a new philosophy of yoga. He gave birth to a new logic. He wrote a new books of lives of Jinavaras. How has Hemchandracharya not removed darkness ?”

Libraries contain numerous books of Kalikalsarvagna Hemchandracharya. The reference made by the writer himself at the end of some of the books help to ascertain the reliability of the books. Later on one comes across the reference of

Somprabhacharya or Prabhachandra to his books. For the first time 'Siddhahemsabdanushasana' gave a glimpse of the dawn of Gujarati literature. His reaction to an incident that awakened Gujarat's self-consciousness and cultural awareness initiated Hemchandracharya's immense literary output. Jaysinha Siddharaj defeated Shree Yashovarma, the king of Malavas, destroyed the city named Dharanagari and brought its invaluable library to Patan. Siddharaja's eyes fell upon a grammar book written by Bhojraja - 'Saraswतिकanthabhavana'. On inquiry he found that the grammar written by Bhoj of the kingdom that he had defeated was being taught in his Kingdom. The praise of Bhojraja's scholarship reveals to Siddharaja that his merely religious victory was a meagre victory. At that time it was only Hemchandracharya who could write a grammar superior to Bhoja's grammar. In the year 1193 he was entrusted with the task of writing his grammar. For this Siddharaj procured manuscripts from numerous places. He procured eight grammar from Kashmir. With the help of these grammars and with his own genius Hemchandracharya wrote the grammar, 'Siddhahemsabdanushasan'. Since grammar was written at the suggestion of Siddharaja it was named after him older grammar had three shortcomings - excessive elaboration, incomprehensibility and want

of graded order Hemchandracharya removed these shortcomings and wrote a brief, comprehensible and graded grammar. Another special characteristic of this book. On grammar is that all the five angas (constituents namely, Sutra, Unadigana Sutra, Linganusahasana, Dhatuparayana and Ganapatha) are written by Hemchandracharya himself. Other grammarians have written Sutra; and at the most their Vrittis (explanations). The other constituents of grammar were traditionally written by the successors. In writing all the five constituents by himself Hemchandracharya single handed did the work of all the three grammarians - Panini, Bhattoji and Dixit and Bhatti. His grammar-book made people forget the grammar-books of Vardhaman Suri and Buddhisagar Suri. Another note worthy grammar subsequent to Panini's grammar is 'Siddhahem-sabdanushasan'. Hemchandracharya's scheme of Sutras makes the courses of study easier than Panini's scheme of Sutras. The aim of the book being purely academic the Sutras of earlier grammarians are used where they serve the purpose. There is, therefore, a notification similarity between the Sutras of Shaktayan and those of Hemchandracharya. Original additions have made faulty and difficult Sutras easy to understand. He wrote these Sutras and the laghu vrittis in one year's time. He might have written Bruhad vritti and other angas afterwards. He wrote

the panchangi grammar of sutra, dhatu, ganapatha, Unadi pratyaya and linganusahasana in one and a quarter lakhs of verses.

This grammar book has eight chapters. The total number of sutras is 4685. If we omit the Sutras of Prakrit grammar, there are 3566 verses of Sanskrit grammar. The special feature of this book that attracts students is that Hemchandracharya has written his grammar of Prakrit and Apabhramsha—old Gujarati in the eighth chapter of “Siddha-hem” as Panini has written Vedic grammar in the best grammar-book titled ‘Astadhyayi’. Of all Prakrit grammars his grammar is most comprehensive and best organized. His Apabhramsha grammar truly introduces the wealth of humour in Apabhramsha literature. Though this grammar is brief, it contains all angas. No other grammar of Sanskrit, Prakrit and Apabhramsha languages comparable to ‘Siddhahem’ has been written till today. On account of its arrangement of subjects and terminology, F. Keplhorn calls it to be ‘the best grammar of the Indian middle age.’ For every student of ancient languages ‘Siddhahem’ is the inevitable gateway. This grammar spread the undying fame, of King Siddharaj and Acharya Hemchandra all over the country. With this book in the howda on an elephant a procession was taken out ceremoniously in Patan. Thus learning (vidya) began to

be esteemed in Gujarat. Siddharaj employed three hundred scribes to write its copies. He also sent the copies to distant places in the whole country such as Anga, Banga, Konkan, Karnataka and Kashmir and to distant countries such as Nepal, Shreelanka and Iran. The flame of Gujarat's scholarship shone so bright that for the first time its light went across the borders of the country. The Gujarati that went abroad for commerce now for the first time went abroad for the spread of knowledge. Vidyadharagani Devanand and Amarchandra Suri of Vayatschhha have written their works on this book. Nearly 300 years after publication of Siddhahem i.e. in 1492 Jinamandan gani wrote in his ‘Kumarpal Prabandha’, “How can we eulogize the intellect of Hemchandracharya, the traverser of the ocean of words, who singlehanded wrote ‘Siddha-hem?’” He then mentioned the following saying popular in his times, eulogizing Hemchandracharya's grammar.

“Brother Panini ! Stop prattling Vararuchi ! Your Katantra grammar is like a garment of rags. What shall I, therefore speak to you ? Shakatayana ! Don't utter your bitter words. Chandra ! Your Chandra grammar is useless and so I do not mention your name. So long as Hemchandra's significant sweet speech exists in the world, who would blunt his intellect by reading other

grammars such as Kanthabharan.”

We find ‘Hemlinganushasan’ as an independent section of ‘Siddhahemashabdanushasan’. It contains 763 stories (hymns) in eight chapters. The aim is to impart knowledge about the rules of gender. This book is, therefore, more expansive than ‘Linganushasan’ and it is differently designed. In this lyrical poem Hemchandracharya classifies words in all the three genders – the masculine, the feminine and the neuter – in the style of Amarkosh.

After ‘Sabdanushasan’ and ‘Kavyanushasan’ Hemchandracharya wrote ‘Chhandonushasan’. In the style of earlier teachers this book was written to teach prosody to aspirant students. With reference to ‘Kavyanushasan’ and ‘Chhandonushasan’ the celebrated researcher writes in the Preface to “The life of Hemchandracharya” :

“Hemchandracharya’s learned books, it is true are not distinguished by any great originality, but they display a truly encyclopaedia of erudition and an enormous amount of reading, besides a practical sense which makes them very useful. This applies also to his manuals of poetics and metrics, the Kavyanushasan and the Chhandonushasan accompanied by the author’s own commentary.”

After giving characteristics of metres in Sanskrit he gives examples in Sanskrit, Prakrit and Apabhramsha languages. Some of the examples are given by Hemchandracharya himself. There are some poetic examples eulogizing Siddharaj, Kumarpal etc. They supply historical information of that era. Thus this book has a great historical importance.

The book is a prosody of Sanskrit and Prakrit. All metres of Sanskrit, Prakrit and Apabhramsha era discussed here with examples. The knowledge of Sanskrit, Prakrit and Apabhramsha prosody is useful to a modern student of prosody, and only ‘Chhandonushasan’ gives scientific discussion of these metres. This book also gives some useful discussion from the viewpoint of modern prosody. Hemchandracharya discusses intermixture of meters and change of letters of a word the devices with which modern poets use to make new metres.

Kalikalsarvagna Hemchandracharya holds a significant position as a grammarian. With his grammar ‘Ashtadhyayi’ Hemchandracharya established a new tradition among earlier tradition. Prior to Panini, Shaunak, Shaktayan and such other grammarians had lived but Panini’s grammar broke new grounds and set a new tradition which Katyayan and Patanjali

contributed to and improved upon. But Panini's fame as a grammarian remained undiminished for centuries. Hemchandracharya remains the last grammarian of the Sanskrit language. As a result of his contribution to the Sanskrit grammar tradition, the 'Hem school' arose. One sees special influence of his grammar on posterior Jain grammars. Some Acharyas of the Svetambar sect have written a number of books on the basis of Hemchandracharya's grammar. There are eight or ten such grammarieans.

Apabhramsha grammar will be regarded as Kalikalsarvagna Hemchandracharya's contribution of lasting significance. In the eighth chapter of 'Sabdsanushasan' Hemchandracharya discusses six languages – Maharashtri, Shaurseni, Magadhi, Paishachi, Mulika, and Apabhramsha. The verses in Apabhramsha section have an attractive variety. Hemchandracharya has written nearly 177 verses in the vritti of Sutras of Apabhramsha. There are didactic, heroic and Pauranic verses, love-verses and Jainistic verses. Some of these verses have become folk-verses.

These verses have come down to the Gujarati language. The transliteration of Apabhramsha verses into modern languages would be an interesting subject for researchers. In the eighth chapter Hemchandracharya cites an Apabhramsha verses :-

वायसु उड्वावन्तिअर्णं पिउ दिलुउ सहस्रति ।
अद्धा वलय महिहि गय, अद्धा कुट्ट तडत्ति ॥

While a woman (who was suffering separation from her husband) was causing a crow to fly, she saw her husband (coming). Half her bangles fell to the ground. (Her arms had become weak and thin in separation.) Half her bangles broke down. (Her arms had expanded for joy on seeing her husband.)

Two different versions of this verse are found in folk literature.

कामन काग उडावती, पियु आयो जबकां,
आधी पूडी कर गई, आधी गई तडकां ।

“The beloved was causing a crow to fly. Suddenly her husband came. Half her bangles remained on the arm and half her bangles broke down.”

There is another version as follows :

काग उडावण धण स्रडी, आयो पीव भडक्क,
आधी चूडी काग-गल, आधी भूंय तडक्क ।

The beloved was causing a crow to fly. Her husband suddenly came. Half her bangles passed on to the neck of the crow and half her bangles broke down.

The hymns in this Apabhramsha grammar reveal poetic beauty,

lyrician and poetic genius. These hymns give an apt glimpse of contemporary folk literature.

Hemchandracharya was the first to give a detailed grammar of the Apabhramsha language. He introduced the Apabhramsha language by showing the constitution of dialects spoken in various regions. The vogue of Sanskrit grammar almost enoed in North India after Hemchandracharya's time. Evaluating 'Siddhahemsabdanushasan' and 'Deshinamamala' we can call Hemchandracharya the Panini of the Apabhramsha language.

Eager to light up the lamp of knowledge in the land of Gujarat Kalikalsarvagna turned his eyes from grammar to dictionary. He felt the need of a dictionary to make the study of language easy and knowledge of grammar useful. A dictionary is an important means of knowledge not only for students but also for scholars. In this connaction Hemchandracharya says :

कोशस्येव महीपानां कोशस्य विदुषामपि ।
उपयोगी महान् यस्मात् क्लेशस्तेन विता भवेत् ॥

“A Kosha (treasure) is very useful to kings and a kosha (dictionary) is very useful to scholars. Without it they both

experience great difficulties.”

Hemchandracharya compiled three Sanskrit dictionaries : “Abhidhanachintamani”, “Anekarthasamgrah” and “Nighantushesa”. For Prakrit-Deshya language he compiled “Deshinamamala” is a very valuable dictionary from historical and linguistic points of view. Here Hemchandracharya gives a very fine vocabulary used and popularized by poets. From cultural viewpoint also the content of this dictionary is very useful to students. This dictionary contains many such words as are not found in other dictionaries. With ‘Amarakosha’ in view Hemchandracharya compiled “Abhidhanachintamani” to give several synonyms of words. It contains one and a half times as many words as does ‘Amarakosha’. It also gives more synonyms than Amarakosha does, ‘Amarakosha’ gives 37 synonyms for the sun, 11 synonyms for the ray, 20 synonyms for the moon, 48 synonyms for ‘Shiva’, 20 synonyms for ‘Brahma’, 36 synonyms for ‘Vishnu’ and 34 synonyms for the sun, 36 for the ray, 32 for the moon, 77 for ‘Shiva’, 40 for ‘Brahma’, 75 for ‘Vishnu’ and 51 for Agni. Thus by compiling this dictionary Hemchandracharya made an immense contribution to the word power of Sanskrit literature.

The total number of verses in ‘Abhidhanachintamani’ is 1541.

But with its commentary the number of verses comes to ten thousand. This book has six sections. The first section pertains to the supreme God, the second, to gods, the third, to human beings, the fourth to lower animals, the fifth, the narakis (living beings in the hell); and the sixth, to ordinary words with a single meaning. Here etymological, mixed and idiomatic words are explained. Regarding his plan Hemchandracharya says in the initial verse :

प्रणिपत्यार्हं तः सिद्धसाङ्गशष्यानुशासनः
रुढ्यौगिकमिश्रआणां नाम्नां माला तनोम्यहम् ॥

“I pay obeisance to Arhantas I expand the list of idiomatic etymological and mixed noun after ‘sabdanushasan’ has made its name.”

Useful to the science of words this book is equally necessary for the study of modern written languages. In order to make it perfect Hemchandracharya had made additions and alterations till the end. ‘Abhidhanchintamani’ won high regards of Sanskrit scholars. Historically it provided a lot of information. For example it gives very interesting information about seasons and weights and measures. It also gives information about cross-breed in Indian society. For example, if the father is a Brahmin and the mother is Kshatriya the child’s caste is called

‘Murdhavasikts’. Similarly if the father is a Sudra and the mother is a Brahmani, the Child’s caste is ‘Chandal’. Thus the information that this dictionary gives is also useful for sociological studies. Some of these words have come down to modern language and this makes the dictionary important. Hemchandracharya knew the importance of the knowledge of words and that is why he compiled this big dictionary of synonyms. He himself states in the dictionary :

वक्तृत्वं च कवित्वं च विद्यात्तायाछ फले विदुः
शब्दज्ञानाद्धते तन्न द्वयमप्युपपद्यते ॥

“The wise people regard oratory as poetry as fruits of scholarship but these two cannot be accomplished without knowledge of words.”

After compiling ‘Abhidhanachintamani’ Hemchandracharya who knew the importance of the knowledge of words compiled ‘Anekarthasamgrah’. ‘Abhidhanachintamani’ is a dictionary of numerous words of the same meaning while ‘Anekarthasangrah’ gives several meanings of the same word. For example, ‘K’ means Brahma, Atma, Ravi, Mayoor, Agni, Yam and Vayu. Thus ‘Abhidhanachintamani’ and ‘Anekarthasamgrah’ supplement each other. Divided in seven sections this dictionary contains 1829 verses. Its six sections

contains 1769 verses. Then three is the seventh Aavyaya-section. This sections of 80 verses is additional. In 'Abhidhanachintamani' too the last section is additional. A number of words from this book have come down to modern language. This dictionary can give much material even to students of the Gujarati language. In 'Anekarthasamgrah' we find the words - nihshreni, pulak and tanga. From these the words - nisarani, pulav and tanga - have come down to the Gujarati language. On this book the commentary 'Anearthakairavakarakaumudi' is available. Looking to Pushpika of the first section one thinks that Hemchandracharya himself must be its writer. But some Pushpika verses at the end of the commentary of the second section states that 'Shree Mahendra suri, Hemchandracharya's devoted disciple, wrote this commentary and give it that name.'

श्री हेमसूरि शिष्येण श्रीमन्नहेन्द्रसूरिणा
भक्तिनिष्ठेन टीकैषा तन्नाम्नैव प्रतिष्ठिता ॥

The verse makes it clear that Hemchandracharya's disciple, Mahendra Suri wrote this commentary and devotedly ascribed it to his guru.

The last fruit of Hemchandracharya's dictionary work is 'Nighantushesa'. After compiting the Sanskrit dictionaries - 'Abhidhanachintamani' and 'Anekarthasamgrah' and the

Deshya dictionary 'Deshinamala' Hemchandracharya compiled 'Nighantushesa'. In his commentary an 'Anekarthasamgrah' Mahendra Suri mentations that his Guru Hemchandracharya had a large collection of books which contained the book, 'Nighanta' by Dhanavantari. 'Nighentushesa' is available in six sections. It is a sort of dictionary of vegetable life useful to the medical science. It has six sections and the total number of verses is 396. It has six sections pertaining to trees, tree-clusters, plants, vegetables, grass or corn. The number of verses in each section gradually decreases. The first section has 181 verses, the second has 105 verses, the third has 44 verses, the fourth has 34 verses, the fifth has 17 verses and the sixth has 15 verses. This dictionary has not become so popular as Hemchandracharya's other dictionaries.

With compilation of three dictionaries Hemchandracharya tried to expand Sanskrit etymology. The compilation dictionaries was intended to help Gujarat's scholars. The dictionaries of Dhanvantari, Vyadi and Dhanpal came to destruction in course of time. But through Hemchandracharya's dictionaries we get their extract today. From this viewpoint, too, these dictionaries are important.

With the Prakrit grammar in the eighth chapter of

'Siddhahemchandrashabdanushasan' in view Hemchandracharya compiled 'Deshinamamala'. In 'Desinamamala' Hemchandracharya collected words which were used in language but were not derived according to grammatical rules. This dictionary contains obsolete words of Sanskrit and Prakrit language besides the words of Deshya languages which were not related to Sanskrit and Prakrit words. It also contains some words of doubtful origin. This dictionary is a collection of 3973 words in 783 verses.

105 example verses of Kumarpal's eulogy in the book's vritti suggest that this book was written when Kumarpal had great power as a king. Strangely, the verses about Jaysinha Siddharaj are very few. Hemchandracharya addresses Kumarpal as Chalukya and eulogizes him :

कासिज्जदे शलुं टणकाहारणिज्जमाणकणयाइं
फाकारं व बुहाणं अकारिभं देसि चालुक्क ॥

“O Chalukya, you give to scholars the gold looted and brought from the Kakashthala region with the help of water-carriers as the gold sheets were sheets of ordinary lead.”

For this book we get such names as 'Rayanavali', 'Deshisadsamgrah', 'Deshinamamala' and 'Deshi-sabdasamgrah'. It contains totally 3978 words. Of them 100

are tatsam, 1850 are implied tadbhav, 528 are doubtful tadbhav and 1500 are Deshi words. Dr. Buhler was the first to search out 'Deshinamamala'. Kalikalsarvagna Hemchandracharya had a number of Deshya dictionaries and these are mentioned in his vritti. But today Hemchandracharya's Deshinamamala alone can be regarded as a good dictionary. In 'Deshinamamala' Kalikalsarvagna Hemchandracharya refers to Abhimanachinha, Gopal, Devraj, Draun, Dhanpal, Padliptacharya, Rahulak, Sheelanka and such other lexicographers. This book is very useful in deciding the meaning of Deshya words used in Prakrit languages. By the compilation of this work Hemchandracharya, single-handed started a new era. This 'Deshinammala' proves the ancient origin of some Gujarati words. It study opens new horizons of words to the student of the Gujarati language. This book is also valuable to comparative linguists. Marked by expansive co-ordination of words and literary beauty this book has historical, cultural and linguistic importance.

After writing grammars and dictionaries Kalikalsarvagna turned to poetics. Hemchandracharya wrote 'Kavyanushasan' in the tradition of Sanskrit poetics. 'Kavyanushasan' has mainly three divisions : one of Sutras, the second of definitions and the third of

explanations. This book contains eight cantos and 208 verses. The discussion defining sutras is found in the name of 'Alankarachudamani'. There is an explanatory section with examples titled 'Vivek' to clarify the definitions. Hemchandracharya is the writer of all these three - sutras, definitions and explanations. As Hemchandracharya writes in 'Trishastisalakapurushacharita', books such as 'Yogashastra' are for himself, some books are for Siddharaj and this book is for people. This book aims at giving an idea of poetics to ordinary students. That is why he has written 'Sutra', 'Svoparatika' and 'Vivekachudamani' for students of different levels. This division also clarifies his aim.

'Kavyanushasan' makes no mention of King Kumarpal. 'Kavyanushasan' during the life time of Siddharaj. The eight cantos of this book discuss with citations from earlier poetics the purpose of poetry, poetic genius, merits and faults of poetry, humours, lyrical qualities, emotions, figures of speech of words, figures of speech of meanings, kinds of poetry and drama and such subjects. In 'Kavyanushasan' there are in all 1632 examples; 807 in 'Alankarachudamani' and 825 in 'Vivek'. Names of 50 poets and 81 books are mentioned. This shows that Kalikalsarvagna Hemchandra-charya had a vast

collection of books and he had studied numerous books in order to write 'Kavyanushasan'. In 'Kavyanushasan' he co-ordinated the principles given in the books of Anandavardhan, Abhinavagupta, Rudrat, Rajshekar, Mammat, Dhananjay and such other poetics. With a view to writing an encyclopaedic book he thought, it seems that the student should first learn 'Sabdanushasan' and get acquainted with dictionaries and then he should have an access to poetics. That is why he arranges the figures of speech in a way that was different from that of his predecessor. Let us think of this in detail.

Chronologically speaking, Bharat mentions only four figures of speech with definition. Then 'Vishnudharmottar' gives two figures of speech regarding words and sixteen figures of speech regarding meaning. Thus one finds there 18 figures of speech. Subsequently Bhatti and Bhamah present thirty-eight figures of speech. Fandi shows thirty five figures of speech and Udbat shows forty one figures of speech, Vaman gives thirty-three figures of speech in his 'Kavyalankar' sutra. Anandvardhana who regards sound as the soul of poetry, diminished the importance of figures of speech. Rudrat gives fifty-eight figures of speech and Mammat gives more than sixty figures of speech. Ruyyak, the author of 'Alankarasarvasva' presents as many as seventy five figures of speech with definitions and examples. Hemchandracharya who

lived 60-70 years after Ruyyak who lived in the year 1100 A.D., reduced the number of figures of speech from seventy five to twenty nine.

Hemchandracharya does not lay great stress on the classification of figures of speech but attempts to explain the subject as briefly as possible. He himself says, “अनादय अवैता विद्याः संक्षेपविस्तारविवक्षया नवीनवी भवन्ति, तत्कर्तुं काश्चोच्यन्ते ॥”

If we glance at Hemchandracharya's presentation of figures of speech, he first presents simile which is the seed of numerous figures of speech. It has seven varieties. Then he presents Utpreksha which is not so pervasive as Upama (Simile) but is born in the world of poets. Then he presents the figure of speech called metaphor (Rupak) which has greater intensity of experience than simile. He explains its examples its kinds such as rupak or one subject and rupak of several subject and then rejects the concept of unomitable parts and of combining both parts. He forgets to give a place to such figures of speech as Prativastupama and Drastant figures of speech. He altogether forgets Mummet's padarthaga Nirdarshan. He has created a great confusion by giving it a place as a variety of the figure of speech called exaggeration while describing the figure of

speech Deepati he accepts Tulyayagita, Anyoanaya and Maladeepak. But he rejects Karanadeepak. Hemchandracharya's definition of Paryayokti is very cumbersome and vague, Rasangadhar gives a very brief presentation of the figures of speech Exaggeration and assimilated a number of figures of speech in it. In 'Vivek' he gives reasons for this. But we cannot accept all this. Not entering into a detailed classification of the figure of speech, Akshep, he gives only a simple definition of it. He gives an independent place to the figure of speech Solanki and thus reveals his vision of beauty.

In 'Vivek' he gives a nice and sensible discussion of relation pun (shles) with Samasokti, the figure of speech favourite with poets since ancient times. Then Hemchandracharya does not give 48 or 40 kinds of the figure of speech called vyatikar as do Vishvanath and Mammat respectively; Such a detailed classification being not in keeping with his aim, he gives only eight kinds and it is proper. The presentation of the figure of speech Arthantaranyas reveals his originality and propriety. Though the definition of the beautiful figure of speech called Sasandesh is not beautiful as that given by Jagannath, the author of Rasangadhar but it does have simplicity and novelty. Then he includes the figure of speech Vyajokti in the figure of speech

Apahnuti. It would be proper if it had been given a separate position. Similarly he includes both Paryaya and Parivaritti in the same figure of speech named Parivritti. That does not sound proper. No does he make any attempt to justify the inclusion of this figure of speech. Perhaps he does this for the sake of bravery. Though there is some impropriety, he tries to make his presentation easy. Moreover, he includes Suksama, the aesthetically notable figures of speech in the figure of speech Anuman. He does not enter into various classifications of figures of speech according to variegated speech and this is why he maintains brevity by giving eight kinds of the figure of speech 'Virodh'. He explains the popular figures of speech very hurriedly the last part of 'Vivek', too, instead of giving a clear discussion. Here, it seems, he introduces more and more figures of speech according to the old tradition.

In the discussion of figures of speech Hemchandracharya aims at pointing at the direction only. Here it seems that he tried to save the discussion of figures of speech from useless expansion of classification. He discusses only the principles and essential elements. For this reason in view of their essential similarities he presents several figures of speech as parts of the same figures of speech and attaches special importance to a certain figure of speech and classified it as a sub-division. In this approach the discussion

may be very brief, important characteristics of some of the figures of speech may be unduly subordinated, examples given under a particular figure of speech may display variety, or the definition of a figure of speech may very ordinary. So their classification cannot be full acceptable.

In assimilating several figures of speech in one figure of speech Hemchandracharya follows his choice and personal vision. But this does not mean that he disregards the ancient teachers. In his expansive commentary titled 'Vivekchudamani' he is found to be frequently acknowledging his debt to ancient teachers; Also he tries to justify his brevity in this commentary. Thus Hemchandracharya who classifies figures of speech according to his choice and personal vision without commenting on other Alankariks, deserves our admiration.

Hemchandracharya does not aim at adopting a new method of classification of figures of speech from aesthetic or some other viewpoint. Nor does he claim it. He wants to write a book to present clearly to his own society the ancient vidyas. True, his genius is sometimes revealed in a subordinate way.

Hemchandracharya's special work is his Sanskrit and Prakrit 'Dvashraya'. With a view to illustrating the sutras of 'Sabdanushasan', Gujarat's first and best historical poem of

cultural life of the Solanki era, he wrote the poem 'Dvashraya' on the subject of the story of the Chaulukya dynasty. It naturally provides grammar and history simultaneously and therefore it is known as the epic, 'Dvashrays'. Besides such descriptions of seasons, humours and Nature as are found in epic poems, it presents descriptions of cities, daens, wars, pilgrimates, rivers, nights, mountains and marriages.

'Dvashraya' reminds one of 'Bhattikavya'. The poet Bhatti used the sotry of the Ramayana to illustrate the rules of Panini's grammar and wrote his poem. Similarly, Hemchandracharya used the subject of history from the time of Mulraj Solanki to the time Kumarpal to illustrate rules of the grammar 'Siddhahemsabdanushasan' and wrote 'Dvashraya'. This work has a great historical value because it depicts the Chaulukya dynasty and that is why this work is also called 'Chaulukyavamshotkirtan'. This poem discerningly reflects the social relifious and political life of the age. One can hold that 14 centos of sanskrit 'Dvashraya' were written during the life time of Jaysimha Siddharaj, The Prakrit 'Dvashraya' depicting the life of Kumarpal is considered to be an independent Prakrit epic.

The verses of Sanskrit 'Dvashraya' intended to show peculiarities of grammar give poetic description of Siddharaja's acts of bravery. But at times the history or poetry is not in time with grammar.

Sanskrit 'Dvashraya' is a brilliant poem of Gujarat's self-consciousness. Kalidas, the great poet immortalized the fame of the Ragu family in Raghuvamsa. Similarly, in Sanskrit and Prakrit 'Dvashraya' Hemchandracharya immortalized the fame of the Chaulukya dynaaty. In this work one finds a pleasing confluences of the Gujarati language. Gujarati culture and Gujarati self-consciousness. Hemchandracharya has described Gujarat's queens, warriors, festivals, bravery on the battle-field and sailore adventures and to cite Dhumketu's words, he has imparted to the people the lesting inspiration to be great.

'Dvayashraya' presented a great Gujarat of Kalikalsarvagna Hemchandracharya's imogination. Eulogixing Gujarat's wealth, valour, culture and distinct characteristics, this foresighted ganius gives a glimpses of Tomorrow's Gujarat. This reveals at every step Hemchandracharya's pride as a Gujarati, his generosity to other religions and high thinking of literary maaster. Leaving aside the incidents without base, proof or support, he in

the true spirit of historian estimates only historical facts. While eulogizing the Chaulukya dynasty, he has never slipped into exaggeration or crossed the bounds of historicity. He has neither imaginatively created any incident nor accepted without proper investigation any story that had passed by word of mouth. Kalikalsarvagna's non-sectarian genius blooms in 'Dvasraya'. In it one finds illustrations from the Vedic literature, different Puranas, Puranic stories and scriptures of other religions.

In Sanskrit 'Dvashraya' poetry is subordinated to history. The Sanskrit 'Dvashraya' is written in seven cantos of 'Siddhahemchandrasabdanushasan', The Prakrit 'Dvashraya' was written to illustrate the rules of grammar of the Prakrit language. Since certain incidents from the life of King Kumarpal are taken as its basis, this work is also called 'Kumarpal Charit'. The first six of the eight cantos of this work gives rules and illustrations of Maharashtra Prakrit. In the remaining two cantos one finds illustrations of Maharashtra Prakrit. In the remaining two cantos one finds illustrations of Saurseni, Magadhi, Paishachi, Yulikapaishachi and Apabhramsha languages. 747 verses in the 8 cantos give description of Anhilpurpatan, the Jain image, Kumarpal's conquests, the search of principles of the Jain religion and Shrutadevi's advice

to Kumarpal. The way in which Shrutadevi's advice has been woven the texture of the book adds to the poetic value of the book. One finds in it the pleasing presentation of sentiments of calmness, of love and of bravery. Though the main sentiment is the sentiment of love, other sentiments are properly co-ordinated with it. The natural beauty of language and pictorial descriptions appeal to a lover of poetry. Besides, the poet has nicely used, figures of speech such as simile. Utpreksha, Deepak, Drustanta, Rupak (matapor) and Atishayokti (exaggeration). Seeing all this, Purnakalashagani, the commentator of the Prakrit 'Dvasraya' speaks out of the outset :

यः प्रकृतव्याकरणं नु शष्यैः साहित्यसर्वस्वभिवार्थभङ्गाया ।
स द्वयाश्रयः काव्यमनल्पबुद्धि इयः कथं भदश एव गम्यः ॥

“How can such a reader as I understand the Dvasrayapoem which is in words a Prakrit grammar but in meaning the whole literature which is comprehensible only to those who are very intellectual ?”

One finds in both these epics beautiful traditional descriptions and use of figures of speech. But they do not satisfy condition of the hero's full character-sketch which is expected of a Sanskrit epic. The story of this poem will be memorable form over for Gujarat's self-consciousness, heroism

and valour. Unfortunately for us, late Manilal Nabhubhai Dwivedi's translation of the epic poem 'Sanskrit Dvasraya', is not available today. And 'Prakrit Dvasraya' has not been yet translated.

'Trisastisalakapurushacharitra' means lives of sixty-three excellent men. This epic poem gives descriptions of sixty-three excellent persons - twenty four Tirthankaras from Risabhdev to Mahavir Swami, twelve Chakravartis such as Bharat, Sagar, Sanatkumar, Subhum and Harisen, ten Vasudevs such as Krishna, Triprustha, Svayambhu, Datta, Narayan etc., nine Baldevs such as Achal, Vijay, Sudarshan, Anand, Rama and Nandan etc., nine Prativasudevs such as Ravan, Prahallad, Jarasangha, Bali etc. Such powerful persons whose liberation is now beyond doubt are called Shalakupurus (excellent persons). Written at the request of Kumarpal this epic poem consisting of more than 36000 verses is comparable to the Mahabharat and the Puranas. This epic poem consists of 10 parvas written in the Anustup metre. The first parva depicts the lives of Tirthankara Rusabhdev and Chakravarti Bharat. The last tenth parva present the life of Mahavir Swami in detail. This oceanic book contains numerous short and long stories besides lives of excellent person. History, philosophy, religions and social festivals, customs, the condition of countries,

people's manners are realistically presented. Shree Motichand Kapadia has noted that the author has so arranged the words that if one reads it from beginning to end, the whole dictionary of the sanskrit language would be studied. 'Trisastisalakapurush Charitra' is an encyclopaedia of Jain stories, history, Pauranic stories, Jain doctrines and philosophy. Than Dvasraya this book gives more varieties. As this book was written in the later years of the author's life, it reveals greater maturity in the Preface Kumarpal requested Hemchandracharya as under :-

“Formerly at the respectful request of my ancestor Siddharaj you wrote a grammar-book with a section of explanations, for me you wrote the pure Yogashastra and for people you wrote the Dvasraya poem, Chhandonushasan, Kavyanushasan Namasangrah and other sciences. O Lord, you are yourself out to do good to the people but I pray to you to enlighten the lives of the sixty-three excellent persons.”

Thus Hemchandracharya wrote this book with a view to preaching religion. It is not a child's play to write such a voluminous book in later years of life. From religious point of view this book introduces the reader to the Jain religion, philosophy and traditions. From historical viewpoint, too, two sections of the

tenth parva are very useful. From viewpoints of metres, figures of speech, poetics or etymology this epic provides tremendous material to students. This epic shows us how the metra-bound and simple speech must be flowing ! Shree Madhusudan Modi notes : “This book is so vast, deep and comprehensive that it alone can justify that titles of Kalikalsarvagna.”

After writing “Trisastisalakapurusacharitra” Hemchandracharya wrote ‘Parishista Parva’ in thirteen years. A lot of information in this book had been collected by Hemchandracharya from the books of earlier master. Here the poet describes besides other small and big stories the lives of Sudharmaswami, Jambusvami, Bhadrabahaswami, Vajraswami and other monks of the Jain tradition. He has woven into it the history of Shrenik, Samprati, Chandragupta, Ashok etc. After writing ten parvas of “Trisastishalakapurusacharitra” the author writes these lives in their continuation and in the same style and names them as “Parishista Parva”. Prof. Yacobi introduce this book as ‘Sthaviravali’. But generally it is well-known as ‘Parisista Parva’. Hemchandracharya has taken the stories here from other books. But Hemchandracharya has given them the sweetness and form of poems. Hemchandracharya has given lifestories of Chief

monks from Jambuswami to Vajrasen and related historical stories in poems. Some folk-stories and allegorical stories are very interesting. It is also important as a history of chief monk. In all there are 3450 verses u\in Anustup metre. The lives of Jambuswami and Sthulabhadra are worth noticing. He has given here not only the list of names of Acharyas but also narrated stories, short and long.

‘Pramanamimanse’ is Hemchandracharya’s book of five chapters on logic. Here he has discussed pramanalakshan, PRamanavibhag, parokshalakshan, Pararthanuman, Hetvabhas, vadalakshanas etc. in his times this book was known as vadanushasan. He himself wrote a commentary on it. Now only the portion upto the first section of the second chapter is available. Since this work is incomplete, can it be inferred that this is Hemchandracharya’s last work ? If the whole manuscript of this book written for the benefit of people is available, we can get the butter of Hemchandracharya’s knowledge of all the six schools of philosophy. This book convinces us that Hemchandracharya had the truth - searching vision of Siddhasen Diwakar and Haribhadrasuri. Shri Madhusudan Modi suggests that ‘Vadanushasan’ and ‘Pramanamimansa’ were the same book. This book, written

in the style of Sutras, is divided into sections like Akshapada Gautam's logical aphorisms. Pandit Sukhlalji ably edited Hemchandracharya's 'Pramanaminansa'. In writing 'Pramanamimansa' Hemchandracharya does not make changes in the words of his preceding Acharyas even with their consent. Where he has made additions and alterations in the statements of his preceding Acharyas, one sees his penetrating vision. This book, 'pranaminansa', easy, simple and touching style, is a blessing to the students of logic. The scientific presentation of anukantvada and nayavada is striking. The world of philosophy and literatures of logic get from 'pramanaminansa' the vision of tolerance for other religions. Written to enhance his sect of book of the author crosses sectarian limits.

Living incognito in his youth Kumarpal came in contact with a number of monks. So, he began to love yoga. Hemchandracharya wrote 'Yogashastra' to satisfy the curiosity of Kumarpal who was enthroned at the age of fifty. Though Kumarpal was the efficient external cause, his aim was to enlighten noble people. That is why he wrote its detailed commentary with pleasing example and in simple language. Equipped with philosophy, guru's preaching and intuition he

wrote 'Yogashastra'. A teacher always shows the way tested by experience and supported by scriptures. Similarly Hemchandracharya wrote this book with a vow to expound the philosophy of Yoga in a reliable way. The aim of the philosophy of Yoga is to lead a householder's life through progressive steps to yogic life. Hemchandracharya gave his pleasing preaching, woven with popular stories, to serve as guidelines. Wide applicability and easy comprehensibility of his preaching made the book popular with followers of the religions, too. This 'Yogashastra' is divided into two sections. The first section of four chapters contains his preachings useful to a householder. Five to twelve chapters in the second section refers to such subjects of yoga as pranayam etc. These twelve chapters contain 1013 verses. Hemchandracharya himself has written his vritton yogashastra. In it he has cited quotations from the Mahabharata, the Manusmriti the Upanishadas etc. He has cited from the look of his guru Devchandrasuri. But no such book is available now. This 'Yogashastra' is called adhyatmopanishad (spiritual scripture). This 'Yogashastra' makes a simple and pleasing presentation of the subject of yoga with various examples. It presents a clear discussion of thirty-five characteristics of a marganusari (the path-follower),

Characteristics of samyaktva, big vows, small vows the nature of samsara, kasayas, twelve bhavanas, four bhavana such as maitri (love) etc., the unison of faith, knowledge and conduct, dreams, such achievement (siddhi's) of entering else one's body, yama, niyama and Pranayama, dharma, dhyana etc. He assimilated Patanjali's Astangayoga with big vows of ascetics and twelve vows of laity. Look at the piercing advice that Kalikalsarvagna gives to his own soul at the end of the book.

तांस्ताना परमेश्वरायपि परान् भावैः प्रसादं नयं-
स्तै स्तै स्तत्तयुपायम् भगवान्नाह्वन किमायास्यसि ॥

O, Fortunate one; O soul ! Why do you conceive thoughts different from those of the God ? If we please your soul a little what is the value of this wealth ? Your great brighten this vast empire.

King Kumarpal very much liked the book 'Yogashastra' presenting Jain philosophy and Jain ethics. He is said to have observed in his last years the rule to begin his daily duties after reciting 'Yogashastra'.

Though Patanjali's 'Yogashastra' and Hemchandracharya's 'Yogashastra' had different subjects, thoughts, style of writing, their similarities is a subject of comparative studies.

हृन्तात्मनमपि प्रसादय मनाग्वैनासतां संपदः ।
साम्राज्यं परमेऽपि तेजसि तव प्राज्यं समुज्जूमते ॥

Some of Hemchandracharya's hymn are a sort of hymns of praise. Some hymns are devotional and some have logical serenity. Hemchandracharya reveals not only overflowing feelings but strong feelings are accompanied by restraint of a savant. This also reveals his firm faith. This faith has a flower of a deep understanding of philosophy and spiritual experience, that is why he says in 'Ayogavyavachchhedikadvatrinshika' . :

“O God, it is not my faith alons that endears you to me not is it my prejudice alone that makes me averse to other religions. After having duly examined the soul I have taken shelter of you, the Omnipotent.”

He applied deep thinking and logical test to Jain philosophy and then sang of its power. He wrote the wor Dvatrinsikas titles 'Ayogavyavachchhedikadvatrinshika' and 'Anjayogavyavachchhedikadvatrinshika' in the style of such work of Siddhasen Diwakar. Each of these two books of verses has 31 verses in the Upajati metre and the last verse in the Shikharuni metre. Each gives a prayer to Bhagvan Mahavir. These works are more important as works of poetry than prayer. Both these

works are impregnated with philosophy. Since they contain minute criticism of different philosophies and so they are of special appeal to intellectuals. Moreover the skill of construction and linguistic beauty are worth noticing. 'Ayogavyavachchhedikavatri' shows detailed and special importance of Jain philosophy. He says that there is no philosophy superior to Jain philosophy and there is no school of logical thinking superior to Anekanta. This hymn proves the scriptures of other religions to be faulty and shows the importance the Jain dispensation in his eloquent speech. At the end of this hymn he shows his impartiality and glorifies the Jain philosophy because it is true. This book reveals his devotion to Lord Mahavir and his glorification of the Jain dispensation in simple and sweet words.

In 'Anyayogavyavachchhedikadvatrinsika' he describes Bhagwan Mahavir's supernatural powers (atishayas) evaluates logic, Vaishesik, Vedanta, Sankhya, Buddhistic, Charvak and other philosophics and shows the importance of Syadvad of the Jain philosophy. On this work Mallinath wrote in the fourteenth century his commentary titled 'Syadvadamanjari' which effectively reveals the philosophical maturity of this book of hymns. To the students of Jain philosophy 'Syadvadamanjari' has incomparable importance.

From both these dvatrinsikas 'Veetaragastotra' is a different type of hymn. 'Veetaragastotra' reveals a heart that is brimming over with devotion. Each of the twenty divisions of 'Veetaragastotra' is called a 'prakash'. And these twenty prakashes contain 188 verses in all. Here and there this book reveals Hemchandracharya's philosophical genius. But mainly it reveals a devotee's heart. This book was written for King Kumarpal. It is a sweet devotional poem. In it philosophy is intermingled with devotion. It also reveals his assimilative and pervasive vision. It is an emotional joyful and modest poem. He says somewhere : 'Let my eyes always long for the happiness derived from looking with reverence at your face. Let my hands always propitiate you and let my ears always hear prayers said to you. Even if my speech is eager to sign your praise, let it be auspicious. What use are other speeches ?'

"I am your servant, follower and dependant. O, God, please accept me. I have nothing more to say."

The whole hymn runs in the 'Anustup metre and provides a sweet experience of devotion. That is why this heart-moving hymn has a very high place in the literature of hymns.'

This hymn says that if Mahadev is without attachment and aversion to us. He is a Jina. This hymn of Kalikalsarvagna Hemchandracharya which consists of 44 verses written in Anustup and Arya metres, does not have the serenity of the earlier three hymns. The last verses is written in the Arya metre. It is probable that Hemchandracharya wrote this hymn in the tradition Mahadevashtak written by Haribhadrasuri. Different characteristics depicted here show how the image of Mahadev is. When Hemchandracharya went to the Somnath temple, he said the last verse in the course worship. Essayists think that it was this verses :

भव बीजाङ्कुरजननां रत्नाद्याः क्षयमुपागता यस्य ।
ब्रह्मा वा विष्णुर्वा, हरो जिनो वा नमस्तमै ।

Obciance to Brahma, Vishnu, Shiva orJina who has destroyed attachment-bearing sporouts of the seeds of Karma.

Moreover there is a humn of 35 verses- 'Sakalarhat stotra' which is mainly a prayer to Tirthankaras. Moreover some works of doubtful authorship such as 'Arhannamasamuchchaya', 'Arhanniti' etc. are ascribed to Hemchandracharya. Besides, some such works of Hemchandracharya as are now not available, 'Anekarthashesa', 'pramanashastra', 'Shesasamgrahanama-mala', the

septasandhana epic - are waiting for a researcher. Here we remember Pundit Bechardasji's words :-

“It is not a modern Gujarati's shame that unprecedented books written by him are not even available today ? This thankless Gujarati of Today has lost the capacity even to keep, maintain and preserve the books of the great man who wrote numerous books to win the glory for Gujarati, Gujarat's kings and ffor Vidya. Moreover, the Jains in name who claim to be his staunch followers show no concern about it.

True, Jains will beat two drums or blow two oboes and sometimes serve sweet dishes. But will they ever care to know at all where his wealth of letters is lost ?

In his speech as the chair person of Hemsarswat session that met in Patan on Sunday, the 9th April, 1939 Shree Kanaiyalal Munshi said, 'Now the knowledge transures in store-houses is to be set moving round the world.’

Looking to the literary output of Kalikalsarvagna one feels that he was a great creator, compiler and co-ordinator of the Sanskrit, Prakrit and Upbramsha languages.

In this works we find on the one hand his own self-consciousness, the glory of the Solanki era and the searching

spirit of a scholar and on the other hand we find the vast expanse of logic, thought, grammar, literature and philosophy. The poet, editor, lexicographer, historian and social reformer attains to high peaks of yoga. His genius ably moves everywhere. His immense treasure of books is encyclopaedia. His works are so numerous that they can provide lifelong research work not for a single person but for several persons working in collaboration. Kalikalsarvagna Hemchandra-charya's profound knowledge, high asceticism, expertise in scriptures of his own religion and of other religions, practical wisdom are political insight are striking. He set a high value of saintliness accompanied by scholarship. To quote the words of his disciple, Devchandra Shri Hemchandra is Mt. Mandar churned out of the ocean of waters of knowledge. In the death of Hemsuri scholarship lost its shelter. At the age of 84 Hemchandracharya closed his life of letters. Considering his immense life of letters one cannot but feel reverence and wonder.

HEMCHANDRACHARYA NI KRUTIYO

Grantha	Sloka
Siddhahemlaghuvrutti	6000
Siddhahembruhadvrutti	18000
Siddhahembruhannyas	84000
Siddhameprakrutivrutti	2200
Linganushasan	3684
Unadigan Vivaran	3250
Dhatu Parayan Vivaran	5600
Abhidhanachintamani	10000
Abhidhan Parishist	204
Anekarth kos	1828
Nighantu Kos	396
Desinammala	3500
Kavyanushasan	6800
Chhandonushasan	3000
Sanskrit Dvyashray	2828
Prakrit Dvyashray	1500
Praman Meemansha (Aurna)	2500
Vedankosha	32000
Trishasthisalakapurushcharitra	3500
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