

## Works on anuprekṣā in Kannaḍa Literature

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ಜಿನಧರ್ಮವಾಸಮಾದತ್ತು  
ಅಮಲ ವಿನಯದಾಗಾರಮಾದತ್ತು  
ಪದ್ಮಾಸನನಿರ್ವಿ...ಪದ್ಮಮಾದತ್ತು  
ಅತಿವಿಶದ ಯಶೋಧಾಮಮಾದತ್ತು  
ವಿದ್ಯಾಧನಜನ್ಮಸ್ಥಾನಮಾದತ್ತು  
ಅಮಮತರಂಗಭೋರ ಸದ್ಗೋಹಮಾದತ್ತು ಎನಿಸಲ್ಕೆ  
ಇತುಲ್ಲಲ ನಾನಾ ಮಹಿಮೆಯೊಲೆಸೆಗು ಚಾರು ಕರ್ಣಾಟದೇಶಂ ||

This is a Kannaḍa inscription which says about the distinguished qualities of Karnaṭa Country<sup>1</sup>.

It was an abode of the Jina-Dharma,  
It was a mine of pure discipline,  
It was the temple of one who is in *Padmāsana*  
It was the dwelling place of fame which is exceedingly bright,  
It was the birth place of lore and wealth,  
It was the worthy house of matchless splendid dignity,  
Thus distinguished in various glories was the beautiful Karnaṭa country.

According to this inscription the very first greatness of Karnaṭaka is that it was an abode of *Jina-Dharma*. I think, this single inscription is enough for us to give a clear picture of Jainism in Karnaṭaka. It is quite natural that Jainas wrote in Kannaḍa because Karnaṭaka was the birth place of lore as we know from the above inscription. Jainas contribution to Kannaḍa literature is very rich both in quality and quantity. "The earliest cultivators of Kannaḍa language for literary purpose were Jainas. The oldest works of any extent and value that have come down to us are all from the pen of the Jainas. The period of Jaina predominance in the literary field may justly be called the *Augustan Age* of Kannaḍa literature. The beauty and the high polish of the Kannaḍa language are almost entirely due to the Jaina authors of an earlier period

1. Epigraphia carnatica, Vol. VIII, Soraba No. 261

who by writing works in chaste and dignified language have raised the literary excellence of Kannaḍa to a high standard..... Almost all the works useful for the study of the Kannaḍa language, such as those on poetics, prosody, grammar and laxicons etc. have been written by the Jainas”<sup>4</sup>.

Jaina poets have written in Kannaḍa not only independent works on *Prathamānuyoga* but also commentaries on ancient authoritative Prakrit and Sanskrit Jaināgama works. A few Kannaḍa poets have written independent works on *anuprekṣā* and also commentaries to Prakrit and Sanskrit *anuprekṣa* works.

#### *Anuprekṣā*

The Sanskrit term *anuprekṣā*, when it is used in Kannaḍa becomes *anuprekṣe..* Dr. A. N. Upadhye in his introduction to ‘*Kārtikeyānuprekṣe..*’ has discussed beautifully the etymology and meaning of the word *anuprekṣā*. This term has come from the root ‘*īkṣ*’ with the prepositions ‘*anu*’ and ‘*pra*’, meaning, to ponder, to reflect, to think repeatedly. The *anuprekṣhās* are in general, topics of meditation or for reflection, twelve in number, and embrace a wide range of subjects particularly covering all principles and cardinal teachings of Jainism.<sup>3</sup> “They are in the nature of reflections on the fundamental facts of life, and remind the devotee of the teachings of the master on the subject of rebirth, Karma and its destruction, equanimity and self control, the glory of the law and the final goal. They are no doubt designed to develop the contemplative faculty of *Yogin* and may be called the starting Point of *dhyāna*. But they have also a great moral significance in as much as they are meant to develop purity of thoughts and sincerity in the practice of religion.”<sup>4</sup>

#### *In Kannaḍa Literature*

Jaina Poets in their Kannaḍa Kāvya as a rule write on *anuprekṣā* either in short or in long, depending on the context. If the Kāvya is a small one then the poet atleast mentions the word *anuprekṣā*.

2. R. Narasimhācārya, ‘Karnāṭaka Kavacarite’ introduction, Vol. III, 1929.
3. A. N. Upadhye, ‘Kārtikeyānuprekṣā’, Introduction, pp. 6-7.
4. K. K. Handiqui, ‘Yaśastilaka and Indian culture’ p. 293.

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We have, in Kannaḍa literature, two poets who have written independent major works on *anuprekṣā*. They are Bandhuvarma and Vijayaṇṇa.

*Bandhuvarma and his works*

Bandhuvarma (A. D. 1200) gives no information, except his clan, about his personal details at any point in his works. He has written two major works namely '*Jīvasambodhane*' and '*Harivaṃśābhyudaya*'. *Jīvasambodhane* is the first work in Kannaḍa which is solely devoted to *anuprekṣās*. *Harivaṃśābhyudaya* deals with the life of Tirthaṅkara Neminātha. Also there is a work called '*Satidharmasāra*' in Bandhuvarma's name, which deals with the duties of Jaina women. But there is controversy regarding the authorship of this work. The term 'varma' (वर्म) in his name makes our mind to suspect whether he comes from a Kṣatriya class. But in the colophon of '*Jīvasambodhane*' the Poet says that it was composed by *Bandhuvarma* who was a नुत वैश्योत्तम. By this we can say that he comes from the merchant class.

*Jīvasambodhane*'s

*Bandhuvarma's Jīvasambodhane*' is the first work in Kannaḍa which is fully devoted to deal with *anuprekṣās*. The name of his work itself is very different from other *anuprekṣā* works. This is an address to the souls which are in sorrow because of Knowledgelessness. This work is in *campu* style. There are in total 558 verses and also prose rendering of the same number. The noticable point here is that each verse has a prose part which almost explains what is said in the previous verse. In some places the poet says after the verse that the above verse was like a *sūtra* and it could not be understood without special exposition. Then he explains it in simple language (Ex. PP. 122-20, 216-8). Sometimes his prose looks abridged summary of the corresponding previous verses; and at some places they explain the meaning of the verse with different examples and some other places give more informations.

There is one significant feature in *Bandhuvarma's 'Jīvasambodhane'*. He narrates most suitable stories to illustrate *anuprekṣās*. So far I have not come across any work of this nature either in Prakrit or in Sanskrit. We know *anuprekṣā* is a dogmatic subject. But *Bandhuvarma* has made

5. Ed. by. H. Shesha Aingar, Madras, 1955

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this work worth reading by using appropriate similies and metaphors drawn from different walks of public life. His fluent language, intimate way of addressing the Jīva and the lucid arguments make the reader to read his work repeatedly. Sometimes he, appears to be talkative, but never he bores his readers. His usage of *deśī* words and popular proverbs are very touching and they appeal the common man's mind. He argues with *jīva* logically as if the *jīva* is before him. He advises *jīva* as teacher or an elder, requests him as a friend, takes him to task as a very intimate person and this style is very rare in literature.

By giving suitable stories he has made his work a very good *Kathākośa* also. A detailed study of his work shows that he was indebted to Jaṭasimhanandī, Hariṣeṇa, Pampa, Ranna, Śāntināha, Nāgaçandra, Nayasena and others for the stories he has narrated.

The table given below shows how sensible he is in selecting the stories for *anuprekṣās*.

<i>Anuprekṣā</i>	<i>Story</i>
1. Adhruvānuprekṣā	Sagaracakravartī
2. Aśaraṇānuprekṣā	Caṇḍakaśika
3. Ekatvānuprekṣā	Varāṅg
4. Anyatvānuprekṣā	Rāvaṇa
5. Saṃsārānuprekṣā	Vasantatilakā
6. Lokānuprekṣā	Sukumāra
7. Aśucitvānuprekṣā	Suhhauma Rāja
8. Āsravānuprekṣā :	
i. For Krodha	Dīpāyana
ii. For māna	Bāhubali
iii. For māyā	Puṣpadanta
iv. For lobha	Paṭahasta
9. Samvarānuprekṣā	Nāgilagāvunḍa
10. Nirjarānuprekṣā	Suvarṇabhadra
11. Bodhidurlabhānuprekṣā	Dhanyakumāra
12. Dharmānuprekṣā :	
i. For dāna	Somila
ii. For pūjā	Dhanapati
iii. For śīla	Prabhāvatī
iv. For vrata	Nāgadatta

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*Vijayaṇṇa and his work*

Vijayaṇṇa (A. D. 1448) gives some information about himself in his work. He was not only a poet but also, like many other Jaina poets, was an ascetic. He wrote his work '*Dvādaśānuprekṣe*' at the request of Devabhūpa of Honnabandi, for the benefit of people. He composed his work in *Śāntinātha* temple at *Ammenabhāvi*, seven miles from Dharwar in Kannaṭaka. He was a pupil of *Pārśvakīrti muni*.

There are in total 1362 verses in *Sāṅgatga* metre and they are divided into 12 chapters. Depending on the context, to justify the particular *anuprekṣā* the poet refers to one or more than one story in one or two verses or in 3-4 lines in prose. The table given below shows the relevancy of the illustrated stories :

<i>Anuprekṣā</i>	<i>Story referred</i>
1. Adhruvānuprekṣā	(i) Cova, (ii) Nāgaśrī
2. Anyatvānuprekṣā	(i) Baladeva and Vāsudeva
3. Aśucitvānuprekṣā	(i) Rāvana
4. Āsravānuprekṣā	(i) Subhauma, (ii) Amitārisakti, (iii) Amṛtamati
5. Dharmānuprekṣā	(i) Rāvana (ii) Pāṇḍavas (iii) Baka (iv) Cārudatta (v) Brahmadaṭṭa (vi) Śrīmati and Vajrajaṅgha (vii) Śriṣeṇa (viii) Daṇḍaka (ix) Vṛṣabhaṣeṇa (x) Kauṇḍeśa (xi) Maṇḍuka (xii) Prabhāvatī

*Minor Works*1. *Dvādaśānuprekṣe* of Bālacandra muni

There is an *anuprekṣā* work by Bālacandramuni. Kannaḍa inscriptions praise his name as Adhyātmi Bālacandra (1176 A. D.). He is one of the significant commentators in Kannaḍa. He has written commentaries on *Pañcāstikāyasāra*, *Pravacanasāra*, *Samayasāra*, *Mokṣaprabhrita* and *Tatvārthasūtra*. In his *Dvādaśānuprekṣe*, there are 14 verses (vṛttas) and each verse ends with the word '*Jineśvarā*'. The poet himself has named these verses as '*jinaguṇa-stavanaṅgaḥ*'. This work is also called *Jina-stuti*.

## 2. *Kalyāṇakīrti's Anuprekṣe*

Kalyāṇakīrti (A. D. 1439) has written *Jñānacandrābhayudaya*, *Kaṃan.kathe*, *Cinmaya-cintāmaṇi*, *Nāgakuṃāra-carite*, *Tatvabhedāṣṭaka*, *Ananda-kandali*, and *anuprekṣe* in Kannaḍa and *Jina-yajna-phalodaya*, *Yasodhara-carita* and a work on medicine in Sanskrit.

There are 76 verses in Kalyāṇakīrti's *anuprekṣe*. He says that he wrote this *anuprekṣe* for boys to read and so he stands first among the poets who wrote children's literature. He is influenced by *Kundakunda's Bīrasa-aṇuvekkhā* and has brought its meaning into Kannaḍa.

Two more *anuprekṣā* works have come to my notice. They are yet in the manuscript stage. The manuscripts of these works are in the library of Jainadharmaśāla, Moodabidre and a microfilm of it is in the microfilm library of Institute of Kannaḍa studies, Mysore University. Both these *anuprekṣā* works have thirteen verses each. No information about the author and other things could be known from the manuscripts.

### Commentaries

(i) Vīranandi (c. A. D. 1153) in the 10th chapter of his *Ācārasāra* has written on *anuprekṣā* in 12 Sanskrit verses in Śārdūla-vikrīḍita metre. Vīranandi has written an auto-commentary on *ācārasāra* in Kannaḍa. Though *ācārasāra* is not yet published with Kannaḍa commentary, the *anuprekṣā* part of it has come to light. This part has some how entered into some of the manuscripts of *Bandhuvārma's 'Jīva-Sambodhane'*. In '*Jīvasambodhane*' at the beginning of each *anuprekṣā* there is a corresponding *vṛtta* with commentary as an introduction which is taken from *Ācārasāra*. In the printed text of '*Jīvasambodhane*' we have got *vṛttas* with Kannaḍa commentary.

(ii) We have manuscripts of Kannaḍa Commentary on *Kundakunda's Bīrasa-aṇuvekkhā*. Dr. A. N. Upādhye had made a mention of one such manuscript in his introduction to '*Kārtikeyānuprekṣā*' (P. 21). This Ms. is in the *Laxmīsenā Maṭha*, Kolhāpur. But he has not mentioned the name of the commentator.

(iii) I have seen a paper-manuscript of *Bīrasa-aṇuvekkhā's* commentary in Kannaḍa in the manuscript library of Bāhuvali Āśrama near Kolhāpur. There are 90 gāhās in this Ms. and there is no mention the commentator.

(iv) A Palm-leaf Ms. is there with Dr. M. D. Vasantharāj in Mysore and the text is identical with Bāhubali Āśrama paper Ms. Dr. M. D. Vasantharāj's Ms. is an incomplete one and also does not give any details about the commentator.

(iv) In the Ms. Library of Jaina Muṭha, Humca, there is a paper-manuscript of a commentary on Bārasa-aṇuvekkhā (No. H. 1818). In the colophon it is said, that the commentary was written in soft-Kannaḍa (ಋದ್ಧ ಕನ್ನಡ) by Śāntikītyārya. A microfilm of this Ms. is in the microfilm Library, I. K. S. Mysore University. When I compared the text of this commentary with Bāhubali-Āśrama's and Dr. M. D. Vasantharāj's Mss., it became clear that they are not identical.

(v) There is another Palm-leaf Ms. of the commentary on Bārasa-aṇuvekkhā in the Ms. Library of Jaina Dharmaśālā, Moodabidre. The commentator's name is mentioned as Bāhubali.

So far no commentary of Bārasa-aṇuvekkhā is published. Critical edition of these Kannaḍa commentaries is an urgent necessity. Dr. A. N. upadhye had already mentioned about this in his introduction to Kārtikeyānuprekṣā. A good critical edition of Kannaḍa commentary may throw light on the original gāhās of *Bārasa-anuvekkhā*.

#### *A Tamil work on Anuprekṣā*

There is a work on anuprekṣā in Tamil Literature. As in Kannaḍa, the name of this work is also '*Jīvasāmbodhanai*'. This work was written by Devendramahāmuni. No information is available on the date and place of the author. By his name we can only say that he was an ascetic. Though the work begins with the description of *Samavasaraṇa*, Gautama-gaṇadhara and king Śreṇika in a traditional way, the form and the contents are identical with the Kannaḍa *Jīvasāmbodhane*. In Tamil work the verses and prose writings are in equal number and Veṅbās are always accompanied by a prose as in Kannaḍa work. The style of the language of this work is *maṇi pravaḷam*. The stories narrated here to illustrate the *anuprekṣās* are identical with Kannaḍa work, except at one place. In Kannaḍa, Bandhuvarama, gives four stories to āśravānuprekṣe, where as Devendramuni in his Tamil work gives two more stories. Mr. Gajapati Jain opines that there is a great deal of influence of Bandhuvarma on the Tamil work.

The ideal example of Lard Mahāvīra served as a beacon light for the Jaina poets in Karnāṭaka. Because they also shared the same conviction of using the regional languages as the medium of expression, and writing for the common masses. Further the Jaina poets contributed a great deal in enriching the variety of literature in Karnāṭaka. It is because of their efforts, the people of Karnāṭaka recognise Jaina's contribution to the development of Kannaḍa language and literature.

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