

The Contribution of Karnataka To Jaina Literature & Culture

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The early historians of Indian literature and culture have more often than not neglected the substantial contribution of the Jainas. Even when the contribution is surveyed, sketchily though, by scholars like M. Winternitz, no attempt is made to assess the magnitude of the contribution of the Jainas regionwise. Though many of the Jaina Tīrthaṅkaras were born in the North, it is an indisputed fact that Jainism in the historical period was patronised by kings of Karnataka in the South, more than any other region. Most of the prominent rules of the Gaṅga, Cālukya, Rāṣṭrakūṭa, Western Cālukya, and Hoysala dynasties were active promoters of Jainism. For no less than eight centuries, (400 to 1200 A.D.) Karnataka saw the development of Jaina literature and culture not only in the medium of Sanskrit, but also Prakrit, Apabhraṁśa and old Kannada. It is no wonder then that like the colossal statue of Bāhubali which makes Sravana-Belgola a holy place of pilgrimage in Karnataka to the Jainas up to date, the equally impressive achievements of eminent Jaina Ācāryas in several literary and cultural fields-like literature, grammar, religion, philosophy, poetics, lexicography, porosity, architecture, sculpture, painting, music etc. await yet to be studied closely. In the space of this short paper, what is attempted is only a very broad indication of some of the most outstanding works, especially in Sanskrit, which might be deemed as the signal contribution of Karnataka to Jaina literature and culture. Even such a short survey is rendered possible now, thanks to the new publications brought out in the last two or three decades by premier learned bodies like the Bharatiya Jnanapith.

Among the Jaina pontiffs who receive first and foremost mention by almost all Jaina writers in Karnataka is Samantabhadra who is the author of several works including *Āpta-mīmāṃsā*. His field of activity lay mainly in the South, round about Kanchi (according fifth) to legendary accounts) and his date is generally regarded as the fifth century after the Christian era. It is because of his irresistible influence that the Digambara tradition of the Jainas took deep root in Karnataka.

According to a constantly repeated epigraphic tradition, the kings of the Gaṅga dynasty starting from Mādharma held the ascetic Siṃhanandi in the highest regard as the carver of their royal fortune. It is virtually certain that Pūjyapāda or Devanandin was the religious preceptor of these kings in the period 450 to 500 A.D. He systematised for the first time the tenets of Jaina philosophy by writing his celebrated commentary, *Sarvārthasiddhi* on Umāsvāti's *Tattvārthadhigama-sūtra*. It begins with the oft-quoted prayer to Jina,

मोक्षमार्गस्य नेतारं भेत्तारं कर्मभूताम् ।
ज्ञातारं विश्वतत्त्वानां वन्दे तद्गुणलब्धये ॥

'I bow down to Jina, the Leader in the Pathway to salvation, The Destroyer of mountains of Karma, the Knower of all—so that I might imbibe his virtues.'

He cannot be much earlier because he is seen quoting from Diñnāga, the Buddhist logician (A.D. 345–425) and Īśvarkaṛṣṇa, the Sāṅkhya philosopher (A.D. 450). Among his most celebrated works is the *Jainendra Vyākaraṇa* which successfully attempts to achieve a greater measure of brevity than Pāṇini himself in presenting methodically all the rules of Sanskrit grammar. He is also credited with a gloss on the Pāṇinian grammar, termed *Śabdāvatāra* which has been unfortunately lost.

न्यासं जैनेन्द्रसंज्ञं सकलबुधनुतं पाणिनीयस्य भूयो
न्यासं शब्दावतारं मनुजततिहितं वैद्यशास्त्रं च कृत्वा ।
यस्तत्त्वार्थस्य टीकां व्यरचयद्विह तां भात्यसौ पूज्यपादः,
स्वामी भूपालवन्द्यः स्वपरहितः पूर्णद्वैबोधवृत्तः ॥

[*Epigraphia Carnatica*, Nagar Taluk, No. 6]

'Pūjyapāda, the eminent pontiff, commanded reverence from kings, did good to one and all, was omniscient and led an exemplary life. He wrote the extensive grammar, known as 'Jainendra' praised by all scholars as well as an extensive gloss on Pāṇini's grammar known as *Śabdāvatāra*. Further, he composed a treatise on medicine conducive to the weal of people at large, and an authoritative commentary on the text of the 'Tattvartha'.

Similarly, in the history of Indian poetics, the first ever mention of 'Prašānta' or tranquillity as 'Kāvya-rasa' or poetic sentiment is traced in the Jaina canonical text *Anuyogadvāra-sutta* (in *Ardhamāgadhī*) whose date, according to its recent editors, cannot be later than 300 A.D. (See Muni Punyavijayaji, Dalsukh Malvania and Amritlal Mohanlal's edition, Mahavira Jaina Maha Vidyalaya, Bombay, 1968, Introduction). No doubt, we have the expression 'Vyupaśānti' or detachment in a general sense used by the Buddhist poet Aśvaghōṣa in his ornate epic—*Saundarananda* in the concluding portion; but it does not carry the technical sense of a poetic sentiment as understood in Loetics. But here, in the *Anuyogadvāra* text 'Kāvya-rasas' (—*Kāvya-rasas*) are specifically enumerated as nine, including 'Prašānta' (or śānta) and substituting 'Vrīḍānaka' ('sense of shame') in place of *bhayānaka* ('fearful').

णव कव्वरसा पणत्ता-वीरो सिगारो अब्बुओ अ रोहो ।
अ होइ बोद्धव्वो वेलणओ बीभच्छो हासो कलुणो पसन्तो अ ॥

[Op. cit. p. 121]

The nine rasas are also illustrated with examples. The example given for 'Prašānta-rasa' or tranquillity is—

सबभावनिन्विकारं उवसन्त-पसन्त-सोमदिट्टीणम् ।
हो जह मुणियो सोहृति मुहकमलं पीवरसिरीयम् ॥

[Op. cit. p. 124]

Glorious is the lotus—face of the ascetic, unperturbed by any emotion, with a calm, tranquil and sweet look !

In the light of this incontestable evidence, one would not be wrong to think that the redaction in Bharata's *Nāṭyaśāstra* including *śānta* as a minth *rasa* may have been inspired by the influence of Jaina thought.

The most celebrated landmark in the history of *Belles lettres* is Ravikīrti's ornate eulogy (*Prasastikāvya*) of the Cālukya king, Pulakeśin II, dated 634 A. D. He regards himself as a poet on a par with celebrities like Kālidāsa and Bhāravi, At Aihole (Taluka—Badami, Dist, Bijapur), he religiously got a temple of Jina built in hard stone :—

येनायोजि नवेऽश्मस्थिरमर्थविधौ सुमतिना जिनवेऽश्म ।
स जयतां रविकीर्तिः कविताश्रितकालिदासभारविकीर्तिः ॥

[Epigraphia Indica, VI. No. 1]

The pun (*śleṣa*) and rhyming repetition (*Yamaka*) even in this single stanza is enough to show his great command over the Sanskrit tradition of ornate poetry. If his contemporary in the North viz. Bāṇa Bhaṭṭa, the court-poet of Emperor Harṣa was singing his patron's glory in hyperbolic fashion (by writing the *ākhyāyika* or biography, namely, the *Haṣṭacarita*, Ravikīrti, the court-poet of Pulakeśin II in Karnataka could resoundingly poke fun at the defeated Northern ruler :—

...भयविगलितहृषो येन चाकारि हर्षः ।

[Loc. cit.]

Possibly, he was also the author of a *Karṇaṭeśvara-kathā* eulogising the hero Pulakeśin; this work is alluded to in Jayakīrti's *Chandonuśāsana*; but it is unfortunately lost.

To the same period belongs Raviṣeṇa, the author of the *Padmacarita* or Jaina Rāmāyaṇa in Sanskrit consisting of 18000 verses divided into 123 *Parvans* or books based on the earlier *Paumacarīa* in Prakrit by Vimalasūri. Like Vālmīki, Raviṣeṇa too became a poet's poet very soon and we have a number of later Rāmāyaṇa works in several languages following this Jaina version.

Equally important in the history of Sanskrit ornate poetry is Jaṭāsīṃha-mandin's *Varāṅgacarita* which is a religious and didactic epic couched in the ornate style of the *mahākāvya*. As Dr. A.N. Upadhye has shown in his learned introduction to this poem edited by him. His other names were Jaṭila or 'Jaṭācārya' and a number of Jaina

poets in Sanskrit, Apabhraṃśa and old Kannada have referred to him with respect. A memorial in stone is preserved upto to this day at Koppal. It became the model for *carita-kāvya*s or poems centred around religious heroes which were composed in large numbers by later Jaina poets. (For further details, see A.N. Upadhye's article in ABORI, XVI-2) Kavi Parameśvara or Parameṣṭhi is another ancient poet whose work '*Vāgarthasaṅgraha*' is no longer extant.

The heyday of Jaina literary activity and philosophical systematisation, is reached in this period because latest researches show that Akalaṅka, the great Ācārya, must have enjoyed the patronage of the Cālukyas of Badami. Epigraphs mention that Akalaṅka was honoured at the court of king Sāhasa-tuṅga, who has been identified with Cālukya Vikramāditya I, son and successor of Pulakeśin II, who ruled from 642 to 681 A.D. (See Dr. Jyoti Prasad Jain, *The Jaina Sources of the History of Ancient India*, Delhi, 1964, p. 179). The epigraphic evidence relevant here is :—

राजन् साहसतुङ्ग सन्ति बहवः श्वेतातपत्रा नृपाः, किन्तु त्वत्सदृशा रणे विजयिनस्त्यागोन्नता दुर्लभाः ।
तद्वत्सन्ति बुधा न सन्ति कवयो वादीश्वरा वाग्मिनो, नानाशास्त्रविचारचानुरधियः काले कलौ मद्दिवाः ॥

[*Malliṣeṇa Praśasti*, Jain Lekha Saṅgraha, II. No. 290]

'O king, Sāhasatunga ! Indeed many kings there are with royal emblems of white parasoles. But rare are kings as victorious as yourself in battles and as generous as yourself in gifts. So too there are scholars galore on earth. But in this iron age, scholars are rare who, like me, can claim the highest proficiency in poetry, debate, polemical skill and expertness in discussions involving all branches of knowledge !'

Another epigraph at Sravanabelagola states that he defeated the Buddhists in a great scholastic debate in the year 643 A.D. :—

विक्रमाङ्कशकाब्दीयशतसप्तप्रमाजुषि ।
कालेऽकलङ्कयतिनोर्बौद्धैर्वादी महानभूत् ॥

(R. Narasimhachar, *Inscriptions at Sravanabelgola*, 2nd Ed. Introduction.) According to *Malliṣeṇa Praśasti* the court of King Himaśītala was the place of this historic debate. This Himaśītala has been recently identified with the *Trikalingādhipati* mentioned by Hiuen Tsang (Dr. J.P. Jain, *Journal of the U.P. Historical Society*, Vol. III (New Series), Pt. 2, pp. 108-125). Akalaṅka has written outstanding works on Jaina Logic and epistemology like *Tattvartha-rāja-vārttika*, *Aṣṭasati*, *Siddhiviniścaya* and *Pramāṇa-saṅgraha*, refuting the arguments of Buddhist logicians like Dīnāga.

Among earlier writers on Jaina metaphysics and logic, referred to by Akalaṅka are Mallavādin, author of *Nayacakra*, and Siddhasena Divākara. The latter also is the author of the popular devotional hymn (*stotra*) known as *Kalyāṇamandirastotra* (See *Kāvya-mālā*, VII, Bombay, 1907, pp. 10-17). Similarly, Guṇanandin's *Jainendra-prakriyā*, which is sometimes alluded to by later writers, appears to have been composed under the Cālukyas of Badami. The Jaina version of *Bṛhatkathā* of Guṇāḍhya

wherein the supernatural and romantic episodes of Naravāhanadatta are transferred to Vasudeva, with slight variations is *Vasudevahinḍī* of Sanghadāsagaṇi and it is ascribed again to this period. It illustrates the pithy observation of Dhanapāla that all tales in Indian literature are more or less mere variations of the original theme contained in the *Bṛhatkathā* itself :—

सत्यं बृहत्कथाम्बोधेऽबिन्दुमादाय संस्कृताः ।
तेनेतरकथाकन्थाः प्रतिभान्ति तदग्रतः ॥

This was also the period which saw the foundation of the Daviba-saṅgha by the pontiff Vajranandin at Madurai; its branches were spread over Karnataka also as evidenced by epigraphs.

It is again a Jaina poet from Karnataka, viz. Dhanañjaya who added a new dimension to the domain of Sanskrit *Kāvya* by composing the first *Dvisandhāna-kāvya* or equivocal poem in which the same verses yield simultaneously the story of the *Rāmāyaṇa* as well as the *Mahābhārata*. It is indeed a rare feat exploring the inexhaustible elasticity of the Sanskrit language. The same poet has also written a lexicon-*Nāma-mālā* and devotional hymn *Viṣāpahāra-stotra*. As he is quoted by Virasena in his *Dhavalā* (completed in 780 A.D.), he might be a century earlier. In the *Nāma-mālā*, Dhanañjaya's treatment of synonyms and homonyms marks an advance over that of even Amarasimha. For example, he first enumerates twentyseven synonyms of 'earth' such as '*Bhūmi*', '*Pṛthvī*' etc. and adds crisply :—

तत्पर्यायधरः शैलः तत्पर्यायपतिर्नृपः ।
तत्पर्यायरुहो वृक्षः शब्दमन्यत्र योजयेत् ॥

Mathematically, we get here a record of $27 \times 3 = 81$ vocables. To each of the twentyseven names of भूमि we can add 'धर' when it would mean 'mountain', or 'पति' when it would mean 'king' or 'रुह' when it would mean 'tree' :—

भू + धर = भूधर = Mountain
पृथ्वी + धर = पृथ्वीधर = Mountain
भू + पति = भूपति = King
पृथ्वी + पति = पृथ्वीपति = King
भू + रुह = भूरुह = Tree
पृथ्वी + रुह = पृथ्वीरुह = Tree

Dhanañjaya's *Viṣāpahāra-stotra* is as lucid and charged with devotion as his *Dvisandhāna* is difficult. Here is an example at random :—

विषापहारं मणिमौषधानि मन्त्रं समुद्दिश्य रसायनं च ।
भ्राम्यन्त्यहो न त्वमिति स्मरन्ति पर्यायनामानि तवैव तानि ॥

[*Kāvya-mālā*, VII, Bombay, 1907, P. 23, verse-14]

'People foolishly pursue the acquisition of poison-cures like gems, herbs, spells, drugs and so on because they do not know that all of them are really identical with Thy grace, though they recite all the time Thine own synonyms !'

Dhanañjaya's *Namamala* records in one of its concluding verses the greatness attained by three works of the masters Pūjyapāda, Akalañka and Dhanañjaya himself because they were mentioned together by scholars as the veritable '*Ratna-traya*' or triple gems of Jainism:—

प्रमाणमकलङ्कस्य पूज्यपादस्य लक्षणम् ।
धनञ्जयकवेः काव्यं रत्नत्रयमपश्चिमम् ॥

A contemporary of Daṇḍin and Dhanañjaya seems to have been Śrīvardhadeva who wrote the glorious poem '*Cūḍamaṇi*' according to an inscription. He is said to have won the following tribute from the masterpoet Daṇḍin :—

जह्लोः कन्यां जटाग्रेण बभार परमेश्वरः ।
श्रीवर्धदेव संधत्से जिह्वाग्रेण सरस्वतीम् ॥

[*Epigraphia Carnatica*, II, No. 67]

'If Lord Śiva bore Gaṅgā on the top of his matted locks of hair, O Śrīvardhadeva, You bear Sarasvatī at the tip of your tongue !'

Unfortunately, the work is no longer extant.

The regime of the Rāṣṭrakūṭa kings was equally favourable to the promotion of Jaina religion. As a result we see the rise of encyclopaedic commentaries on the old canonical texts in this period. We also see the creative boom in the composition of religious poems (*Purāṇas*) eulogising all the great figures held sacred by Jains. Vīrasena and Jinasena II were teacher and disciple who jointly completed the gigantic project of commentaries in the *maṇipravāla*, or 'gem-coral' style mixing both Sanskrit and Prakrit :—

प्रायः संस्कृतभारत्या क्वचित् संस्कृतमिश्रया ।
मणिप्रवालान्यायेन प्रोक्तोऽयं ग्रन्थविस्तरः ॥ [टीकाकार-प्रशस्ति]

Their extent exceeds some 100,000 ślokas. Their only Manuscript copy in palm-leaf has been preserved up to date in the Jaina dāna-śālā-maṭha at Mūḍabidre in Karnatak. From the colophons of the work we learn that the *Dhavalā* of Vīrasena was completed in 780 A.D. and that the *Jayadhavalā* of Jinasena II was completed in 837 A.D. While the *Dhavalā* on *Śaṭkhaṇḍāgama* is published by Dr. H.L. Jain from Amrovti, the *Jayadhavalā* portions (*Kaṣaya-pāhuḍas*) are published by the Jnanapith, Kashi (1947). (For fuller details see J. P. Jain, The Predecessors of Swami Virasena, Jaina Antiquary, XII, i-pp. 1-6).

The *Hariwamśa-purāṇa* by Jinasena I was completed in 783 A.D. It is also a very extensive religious poem, giving for the first time the Jaina version of *Hariwamśa*.

Jinasena II was also a great poet who wrote the magnificent *Ādipurāna* dealing mainly with the epic story of Bharata and Bāhubali. It is as much a refined poem as a religious scripture. The work, though very voluminous, remained incomplete till it was completed by his gifted pupil Guṇabhadra whose supplementary work is known as *Uttarapurāna*. The importance of these works will be realised only if we see how Jinasena's work set the tradition to be followed by all old Kannada *campū*-writers for several centuries. Guṇabhadra states that this Jinasena was the *guru* of king Amoghavarṣa-I :—

यस्य प्रांशुनखांशुजालविसरद्वारान्तराविर्भवत्पादात्मभोजरजः - पिशङ्गमुकुटप्रत्यग्ररत्नद्युतिः ।
संस्मर्ता स्वममोघवर्षनृपतिः पूतोऽहमद्येत्यलं स श्रीमान् जिनसेन-पूज्यभगवत्पादो जगन्मङ्गलम् ॥

Another literary work of this Jinasena is equally significant because it sketches the life-history of Pārśvanātha-tīrthāṅkara by a very ingenious device of *Samasyā-pūraṇa* (a part of a stanza added to another to complete the sense in a different way) and incidentally incorporates the entire text of Kālidāsa's *Meghadūta*. In the *Pārśva-bhūdaya* Jinasena adds to every single or double line of Kālidāsa three or two lines of his own and achieves the intended meaning referring to Pārśvanātha. This work has proved most useful in deciding Kālidāsa's original text and readings. In the colophon of this poem too, we are told that Jinasena was the esteemed preceptor of king Amoghavarṣa I :—

इत्यमोघवर्षपरमेश्वरपरमगुरु-श्रीजिनसेनाचार्यविरचितमेषदूतवेष्टिते पार्श्वाम्युदये'....।

This King himself has written the short and beautiful string of epigrams in question and answer form known as *Praśnottara-ratnamālikā*. Though some of the published versions of this poem assign it sometimes to Vimala and sometimes to Śaṅkarācārya, the early Tibetan translation as well as Karnataka commentarial tradition of the Jainas testify to its composition by Amoghavarṣa himself. The twenty and odd verses in the *ārya* metre are at once pithy and profound. One example may be cited here :—

किं जीवितमनवद्यं किं जाड्यं पाटवेऽप्यनभ्यासः ।
को जागर्ति विवेकी का निद्रा मूढता जन्तोः ॥

[Verse II, Kāvya-māla edn. VII, Bombay, 1907, p. 122]

Q. 'What is life ?' Ans : 'Only that which is inpeccable'.

Q. 'What is dullness?' Ans : 'Avoidance of study even when there is intelligence'.

Q. 'Who is awake ?' Ans : 'A wise man'.

Q. 'What is sleep ?' Ans : 'One's foolishness !'

It is recently established that even Haribhadra, the compiler of the very popular philosophical treatise, *Śaḍdarśana-samuccaya* belongs to this period because a citation from the Hindu logician Jayantabhaṭṭa's *Nyāyamañjarī* (9th century A.D.) has been traced therein (Cf. गम्भीरराजितारम्भः...etc.) as well as another citation from the Buddhist Śāntirakṣita's *Tattvasaṅgraha* (C.800 A.D.).

One of the epigraphs of this period mentions Kaumāra or Kātantra system of grammar in which specialists were available. The famous gloss (*Vṛtti*) on the *Kātantra-sūtras* was written by Durgasiṃha belonging to this period. Similarly, a Jaina grammarian Śākaṭāyana (or Pālyakīrti) in the court of Amoghavarṣa-I founded, like Pūjyapāda, another new system of grammar known as the Śākaṭāyana school. He not only subjects Pāṇini and Pūjyapāda to a further compression, but also anticipates in his arrangement the example followed later by authors of *Kaumudi*-texts. The *sūtras* or aphorisms are arranged topic-wise and make for easy comprehension. Besides being the author of *sūtras*, entitled *Śabdānuśāsana*, Śākaṭāyana himself has also added an auto-commentary thereon, called *Amoghavṛtti* in honour of his patron-king.

Again, the Jaina mathematician Mahāvīrācārya who wrote the *Gaṇita-sāra-saṅgraha* was a protege of king Amoghavarṣa.

The patronage of the Gaṅgas of Talkad, further South, to Jaina writers continued unabated throughout this period and later also. Perhaps the last great creative thinker in Syādvāda is Vidyānanda (Vidyānandin) who mentions the Gaṅga kings Śivamāra (785-800 A.D.) and Rācamalla Satyavākya I (815-850 A.D.). His monumental works are *Śloka-vārttika*, *Aṣṭa-sahasrī*, *Yuktyanuśāsana*, *Āpta-parīkṣā*, *Pramāṇa-parīkṣā* etc. His place in Jaina metaphysics is comparable to that of Dharmakīrti in Buddhist thought. Karnataka also saw the rise of well-known commentators on philosophical texts like Prabhācandra (980-1065 A.D.) and Anantavīrya (850 A.D.) Judging by the fact that Cāmunḍarāya, the minister of the Ganga king Rocamalla IV was erecting the colossal image of Bāhubali in the 10th century, we can imagine a similar spurt in the all-round literary activity of the Jainas of that period. Thus we see a Jaina writer Jayakīrti composing an authoritative work on Sanskrit and Kannada prosody called *Chandonuśāsana* (1000 A.D.) This has been critically edited by H.D. Velankar (*Jayadāman*, Bombay, 1949, p. 37 f.). It is composed throughout in verse and refers to less known Jaina poets like Asaga, the author of the *Vardhamānapurāna*. The seventh chapter is specially interesting as it throws sidelights on indigenous Kannada metres. It is called कर्णाटविषयजात्यधिकार and sums up the indigenous Kannada metres in one verse as follows :—

वक्ष्येऽक्षरत्रिपञ्चलाक्षरिकाषट्पदीचतुष्पदिकाः ।
छन्दोऽवतंससंज्ञा मदनवतीगीतिकादिमपि कर्णाटे ॥

[Ibid. VII. 1]

Both Puṣpadanta, author of *Mahāpurāna* and Somadevasūri, author of the celebrated *campū* work *Yaśastilaka*, were patronised by the Rāṣṭrakūṭa king Kriṣṇarāja III, The colophon of the *Yaśastilaka* states :—

पाण्ड्यसिंहलचोलचेरमप्रभृतीन् महीपतीन् प्रसाध्य मेल्याटीप्रवर्धमानराज्यप्रभावे श्रीकृष्णराजदेवे
गङ्गधारायां.....

and the *Prāśasti* of the *Mahāpurāṇa* reads :—

दीनानाथधनं सदा बहुजनं प्रोत्फुल्लवल्लीवनं
मान्याखेटपुरं पुरन्दरपुरीलीलाहरं सुन्दरम् ।
धारानाथनरेन्द्रकोपशिखिना दग्धं विदग्धप्रियम्,
क्वेदानीं वसतिं करिष्यति पुनः श्रीपुष्पदन्तः कविः ॥

It speaks of the lovely capital Manyakheta of Raṣtrakūṭas ravaged by the king of Dhārā. The *Yaśastilaka* represents a lively picture of India a time when the Buddhist, Jaina and Brahmanical religions were still engaged in a contest that drew towards it the attention, and well-nigh absorbed the intellectual energies of all thinking men'. The story is of Yaśodhara's different births and sufferings, popular among Jainas; but in the treatment of the same, Somadeva has shown such an encyclopaedic genius that a scholar today (like Dr. Handiqui) could reconstruct all shades of Vedic, Agamic, Tantric, and popular wisdom current at the time by research in this single work. He could truly say :—

मया वागर्थसंभारे भुक्ते सारस्वते रसे ।
कवयोऽन्ये भविष्यन्ति नूनमुच्छिष्टभोजनाः ॥

“As I have sumptuously quaffed the nectar essence of all literary ingredients, the poets hereafter to come will have to content themselves with only my leavings !”

Somadeva's second work which compels attention is his treatise on politics, viz. the *Nītvākyaṃṛta*. It is modelled on Kautīlyā's *Arthaśāstra* in concise style as well as content and has been recently translated into Italian. It is one of the very few books on the subject and has 32 chapters dealing, among other things, with the value of life, the sciences, the minister, preceptor, general, envoy, spy, *saptāṅgas* of state, judiciary, diplomacy, war and peace.

The patronage extended to Sanskrit writers by the Western Cālukya kings of Kalyāṇa was almost unprecedented in the history of Karnatak. It appears as if there were a healthy competition between Bhoja of Dhārā and these kings in respect of patronage to poets. The Jaina Vādirāja in the court of Jayasīṃha II [Jagadekamalla (1015-1042 A.D.) was indeed a star deserving a place in the company of Samantabhadra and Akalaṅka. *Malliṣeṇa-prāśasti* (E.I., III, P. 18) speaks of him in hyperbolic terms :—

त्रैलोक्यदीपिका वाणी द्वाभ्यामेवोदजायत ।
जिनराजत एकस्मादपरस्माद्वादिराजतः ॥

“A speech which illumined the three worlds has issued only from two persons on earth : one (was) the king of Jinas, the other-Vādirāja.

The present writer has given an exhaustive study of Vādirāja's *Yaśodharacarita* in his edition of that work published with the commentary of Lakṣamaṇa by the Karnatak University, Dharwar in 1963. It need not be repeated here. He philoso-

phical work *Siddhiviniscaya* published by the Bharatiya Jnanapith, is equally outstanding. A careful study of it will show how Vādirāja eminently deserved such high titles as 'ṣaṭ-tarka—Ṣaṇmukha', 'Syādvāda-vidyāpīṭi' and 'Jagadeka-mallivādin'. He gives here elaborate critiques of all the systems of Indian philosophy from the Jaina perspective, refuting the arguments of masters of rival schools like the Buddhist Dharmakīrti as interpreted by Arcāṭa and Dharmottara, Mīmāṃsaka Kumārila Bhaṭṭa and Vedāntin Śaṅkarācārya. Another religious poem by Vādirāja is *Pārśvanāthacarita*, and his popular devotional hymn-*Ekībhāvastotra*. Dayāpāla, a fellow-student of Vādirāja wrote *Rūpasiddhi*, a revised commentary on *Śaṭatāyana-vyākaraṇa*. A protege of King Someśvara III (1127-1138 A.D.) was Pārśvadeva who wrote a work on musicology, named *Saṅgītasamayāsāra*. It is a very important work to understand the evolution of Indian music. Mention should also be made here of Vādībhasimha who wrote the *Gadyacintāmaṇi* in ornate prose and *Kṣātracūdāmaṇi* in lucid verse. He is said to have been a pupil of Somadeva. But since the present writer has given a detailed study of these else where (Journal of the Karnataka University, Humanities, 1978), they are not elaborated here. So also a detailed study of Ajitasena's *Alaṅkāra-cintāmaṇi* has been made in the present writer's *Essays in Sanskrit Criticism* (2nd Edn. Karnatak University, Dharwar, 1976).

लेखसार

कर्नाटकका जैन साहित्य और संस्कृतिके क्षेत्रमें योगदान

डॉ० के० कृष्णमूर्ति, संस्कृत विभाग, धारवाड़

कर्नाटक ४००-१२०० के बीच आठ सौ वर्षों तक संस्कृत, प्राकृत, अपभ्रंश एवं कन्नड़के माध्यमसे जैन साहित्य एवं संस्कृतिके विकासमें योगदान करता है। यह योगदान बाहुबलीकी प्रतिमाके समान ही महत्त्वपूर्ण माना जाता है। इस लेखमें कर्नाटकने संस्कृतके माध्यमसे इस दिशामें जो काम किया है, उसका संक्षिप्त वर्णन किया गया है।

इसी क्षेत्रमें पाँचवीं सदीके लगभग समन्तभद्र और पूज्यपाद हुए जिन्होंने अनेक महत्त्वपूर्ण ग्रंथोंके निर्माण द्वारा जैन सिद्धान्तोंको इस क्षेत्रसे प्रतिष्ठित किया। संभवतः तीसरी सदीमें रचित अनुयोगद्वार-सूत्रमें ही सर्वप्रथम काव्यके क्षेत्रमें वर्णित नव रसोंमें प्रशान्त रसका समाहरण हुआ और भयानक रसके बदले, 'वृदानक' रसका नामोल्लेख हुआ। संभवतः भरतके नाट्यशास्त्र में 'शान्त रस' के रूपमें नवमे रसका उल्लेख इसी से प्रभावित है।

प्रशस्ति-काव्योंके क्षेत्रमें सन् ७३४ में शासन करने वाले चालुक्यराज पुलकेशी द्वितीयका रविकीर्ति द्वारा लिखित प्रशस्तिकाव्य काव्यकी कोटिका उत्तम उदाहरण है। इन्होंने कर्नाटेश्वर कथा भी लिखी थी। इसका उल्लेख जयकीर्तिके 'छन्दोनुशासन' में पाया जाता है। इसी समय रविषेणने भी जैन रामायण के रूपमें पद्यचरित लिखा जो पूर्ववर्ती विमलसूरि लिखित 'पउमचरिय' पर आधारित है। जयसिंहनन्दिका

‘वरांगचरित’ तथा परमेश्वर का ‘वागर्थसंग्रह’ भी अनुलनीय रचनाएँ हैं। इसी प्रकार अकलंक, मल्लवादी, सिद्धसेन दिवाकर, गुणनन्दि, गुणाढ्य आदिने भी धर्म तथा साहित्यके ग्रंथोंका निर्माण कर अपनी यशोध्वजा फहरायी।

संस्कृत काव्योंमें सर्वप्रथम द्विसंधान-कोटिका काव्य कर्नाटकके धनंजयने ही रचा जिन्होंने नाममाला नामक शब्दकोश भी बनाया। इन्हींके समकालीन श्रीवर्धदेव ने ‘चूड़ामणि’ काव्य भी लिखा।

राष्ट्रकूट युग भी जैनधर्मके संवर्धनके लिये महत्त्वपूर्ण सिद्ध हुआ। इस युगमें आगमग्रंथों पर बृहत् टीकाएँ लिखी गईं, पुराण लिखे गये। धवला, जयधवला, हरिवंशपुराण आदि इसी काल की रचनाएँ हैं। जिनसेनके आदिपुराण और पार्श्वाम्युदयको कौन भूल सकता है? ये अमोधवर्षके राज्यकालमें हुए हैं जिनकी ‘प्रश्नोत्तर-रत्नमालिका’ प्रसिद्ध है। इसी युगमें कातंत्रव्याकरणके रचयिता कौमार, शाकटायनव्याकरणके रचयिता पाल्यकीर्ति और गणितसारसंग्रहके रचयिता महावीराचार्य भी हुए। उत्तरवर्ती गंगराज शिवमार के समयमें प्रसिद्ध तार्किक विद्यानन्द हुए जिन्होंने तत्त्वार्थश्लोकवार्तिकके समान अनेक ग्रंथोंकी रचना की। कर्नाटकमें आगे चलकर प्रभाचंड और अनंतवीर्यके समान उत्कट जैन दार्शनिक हुए। यहीं राष्ट्रकूट-राज कृष्णराज तृतीयने पुष्पदन्त और सोमदेवसूरिका संवर्धन किया। सोमदेवने यशस्तिलकचम्पूके अतिरिक्त राजनीति-विषयक नीतिवाक्यामृत भी लिखा जो कौटिल्यके अर्थशास्त्रका संक्षिप्त रूप है। इसका इतालवी भाषामें अनुवाद किया गया है।

कर्नाटकके इतिहासको देखनेसे ऐसा प्रतीत होता है कि धाराके भोज और कर्नाटकके चालुक्यराजाओं में कवियोंके संरक्षणके लिए प्रतिस्पर्धा रही हो। जयसिंह द्वितीयके शासन कालमें यशोधरचरित तथा सिद्धिविनिश्चयके रचयिता वादिराज निश्चय ही अत्यन्त प्रशंसनीय आचार्य हुए हैं। इन्होंने चरित और स्तोत्रके अतिरिक्त ‘रूपसिद्धि’ नामक व्याकरण ग्रंथ भी लिखा है। बारहवीं सदीके जैन लेखकोंमें संगीत-समयसार के रचयिता पर्वदेव, गद्यचिन्तामणि के रचयिता वादीभ सिंह तथा अलंकारचिन्तामणि के रचयिता अजितसेनके नाम प्रमुख हैं। इन पर लेखकने विस्तृत अध्ययन कर टिप्पण लिखे हैं।

