

## CHAPTER : IV

### JAINISTIC CONTRIBUTION

When Bharūch emerged as a centre of cultural and literary exchange or interactions the two major communities to participate in scholarly renture's were Bauddhas and Jainas. The history records their co-existence in the region. Both the communities can claim ample share in the production of Sanskrit literature too. The Jain citings available in the region point at Bauddhas presence in the region prior to Jains arrived and settled there. The chief source of information is the Bauddhas book, Vinaypitaka. Rājendra Nāṇāvaṭi's treatise Buddhist Archaeology in Gujarāt throws ample light on it;

In Vinaypitaka in which a Bauddha Bhikkhu from Bharukaccha dreamt of having stept with a woman and believed that he had committed a sin of parājikā. But master Upāli declared him to be free of the sin. Upāli was a direct disciple of Buddha.

That is why we find numerous references to this area, particularly the well-known sea-port Bharukaccha in Buddhist literature. The incident of the Bharukaccha monk mentioned above is referred again as Bharukaccha Vatthu in later literature. The Jātakas also offer references to Bharukaccha. Thus, the Bharu Jātaka (No.213) mentions a Bodhisattva once going to the

Bharu region for the purchase of salt and liquor; the Suppāraka Jātaka (No 463) mentions a Bodhisattva once being born as the best sailor of Bharukaccha; the Sussondi Jātaka (No 360) mentions Bharukaccha as having regular trade — route connections with suvarṇabhūmi or South-East Asia via Sopāraka on one hand and with vārāṇasi via the desert of Rājsthān on the other<sup>1</sup>.

The book in pālī written in Ceylone, namely Dipvaṃśa and Mahāvamśa too record that in the year<sup>2</sup> of Buddha's renouncing the material body for the realization Vijay went from Bharukaccha to Sinhaldvipa<sup>2</sup>. (Intial) reference available in the Bharūch region relate to Bauddha's presence in the region. Yet, they do not hint at any writing in Sanskrit or prākṛit by Bauddhas. However, Bauddhas did cultivate scholarship in Sanskrit as the references do point out that Bauddha scholars entered into scholarship debates with Jain Scholars and got defeated by them. Then after, the Jaina community enjoyed dominance in the field of scholarship.

The Jaina sect had good spread in the region through religious preachings. They enjoyed stable existence for longer time because they assimilated them into the basic currents of the

region. Accordingly, Jainas explored the Sanskrit language that remained the original language of the country. They associated their progress with it. As a result, much of the Jain literature is found to be written in the Sanskrit language. The Jain literature in Sanskrit was written in three parts: (1) Sanskrit writings were produced by Jain hermits (Yatis). Literature was produced by scholars other than Jain writers. (2) Literature might have been written in the area of principles of the Jainism and. (3) Historical writings in Sanskrit might have been produced.

The Jaina literature is available on three subject areas in the context of mythological themes, historical events and literary or creative subjects. It is available in different forms like, (1) Poetry enjoyed by listening, (2) Poetry to be enjoyed by viewing, (3) Historical poetry, (4) Philosophical literature, (5) Didactic literature, (6) Spiritual literature, (7) Miraculous Scriptures, or "Kalpa" literature, (8) Religious rites and, (9) miscellaneous literature. It includes biographies of Jain hermits, Purāṇas, Epics, Short Poetry, Section Poetry, Prose Poetry, Stanzas in admiration to God and narrative biographies and historical cum legendary literary work. It also includes historical literature with legendary works, letters of request, stone

carvings, carvings on statues, etc. Further, literature related to philosophy, law and logic may also be considered as a part of Jain writings.

From the antiquity the Jaina community has been divided into two major groups, the Digambaras and the Śvetāmberas. At one time, the community had even three divisions, the Śvetāmberas, the Digambaras and the Yāpaniya. The Yāpaniya jainas got diminished slowly with the time. Both the Śvetāmberas and the Digambara Jainas got involved in Sanskrit Scholarship and produced literature in Sanskrit on various subjects. The Digambara jaina community enjoyed dominance in the Bharūch region in initial years. The Śvetāmberas community established their prominence in the later years.

#### The Digambara Jaina Community:

The Digambara Jaina community grew around the place Ankleśvara that is a closely adjoining place to Bharūch in the region. Ankleśvara has been one among three pilgrimage centers famous in the entire country of India. The one centre is located in Ankleśvara and known as Śrī Cintāmaṇi Pārśvanātha Svāmitirtha. Another centre Śrī Sitalanāthasvāmi is located in the close vicinity of Ankleśvara at Sajoda. Both Ankleśvara and

Sajoda are famous as twin centers of pilgrimage<sup>3</sup>. The Digambāra Jaina community gave one scholar namely Dharasenācārya. He was the first to feel to store the knowledge of śrutās in scripts or in written form when he feared that the knowledge that was preserved through memory and oral tradition from the antiquity up to his time would be destroyed or forgotten in the course of time. Hence, it should better be consolidated in scripts and in written form of books. Hence, he commanded Arhadabali, a scholar of the Āndhara region to choose two of his disciples and send them to him to help him in his project. Two hermits namely Puṣpadanta Sāgara and Bhūtabali were two scholars to be deputed for the purpose. Both of them stayed with Dharasenācārya for some time and received the knowledge orally. Dharasenācārya then commanded them to stay in a region that abounds in palm trees for four months of monsoon and write down the knowledge on palm leaves. Both the scholars then worked on the project and prepared a book namely Śaṭkhaṇḍāgama. The book contains six parts namely 1. Jivasthāna, 2. Kshudrakbandha, 3. Bandha Svāmitva, 4. Vedanā, 5. Vargaṇā, and 6. Mahābandha. Puṣpadanta Sāgara began

writing the book and Bhūtabali accomplished the project with a book on palm leaves.

Śaṭkhaṇḍāgama is a sacred book of the Digambara Jaina community. It details on the principles of the sect as conclusion to the “Mahākarmaprakṛti Prabrūta”. A writer of the book Dhavalā refers to the principle at three places, first incident narrated in the part, “Jivasthāna”, second a doubt or suspicion expressed in the part “Vedanā” and third in the part, “Vargaṇā”<sup>4</sup>. The book Śaṭkhaṇḍāgama discusses six of twenty four “Anuyog dvāra” such as “Kṛuṭi”, “Vedanā”, “Sparṣa”, “Karma”, “Prakṛti” and “Bandhan”. The remaining eighteen “Anuyogadvāra” have been dealt with in the book Dhavalā by the writer Vīrsenācārya. Of the six Anuyogadvāra that the book Śaṭkhaṇḍāgama discusses, “Kṛuṭi” and “Vedanā” are discussed in the part “Vedanā”, while the other four “Anuyogadvāra” namely “Sparṣ”, “Karma”, “Prakṛti” and “Bandhana” are dealt with in the (Cantos) part “Vargaṇā”. The book with its six cantos or parts has been published in two parts. The five parts or cantos leaving the “Mahābandha” have been published in the book Dhavalā in sixteen parts. The sixth part “Mahābandha” has

been published in seven parts by the Bhāratiya Jivanpīṭha. The six parts that are mentioned so clearly above do not have district mention in the original book, Śaṭkhaṇḍāgama or in its commentary, Dhavalā. The book titled Indranandīśrutāvatāra mentions them distinctly as 1. Jivasthāna, 2. Kshullak bandha, 3. Bandhasāmitva, 4. Vedanā, 5. Varganā and 6. Mahābandha.

Sutrāṇi Śaṭśāstra granthānyathā pūrvasūtra sahitāni, pravirachya mahānibandhhryam tataḥ śśthakam khaṇḍam.<sup>5</sup>

Thus, Śaṭkhaṇḍāgama includes six parts of which the first three Cantos, Jivasthāna, Kshullakbandha and Bhandhaswāmitva make the former past of the book, while the other three Cantos, Vedanā, Varganā and Mahābandha make the later past of the book. At the beginning of each past a prayer called "Mangala" is offered. At the outset of the Canto "Jivasthāna" Pushpadanta offers a prayer called "Panchanamaskārātmaka" that go also for the other two cantos. Likewise, at the outset of the canto "Vednā", a prayer appears that extends into forty four sutras that begin with "Namojiyānama". Thus, scholar belonging to the Digambara Jaina community based in Ankleśvara and Sajoda in the Bharūch region marked the initiative in the creation of Sanskrit



literature in the writing form or scripts. This movement might have paved the way for further production of books in Sanskrit. These Digambara Scholars, therefore, may be counted as precursors of Sanskrit literature produced in India.

#### Śvetāmbara Jaina Community:

Śvetāmbara sect of Jainas have direct connection with Bharūch. They recognize Bharūch as a very significant place of pilgrimage called "Aśvāvabodha Tirtha" in which one may do repentance and confession of his sins and be cured of the ill fate of sins. One incident connected with the Aśvāvabodha Tirtha is very famous in Jaina literature and the history of religions. The incident goes like this. King Jitaśatru of the Bharūch region once decided to sacrifice a horse in the yajña that he performed. When a Jaina hermit Suvrata Svāmi knew about it he went to the King and imparted him preaching. The horse too heard his preaching and he knew about his previous birth. In the previous birth, the horse was the hermit's friend. As he could not adapt to the Jaina principle of renunciation he was born in his next birth as a horse. Now since he heard the hermit's pious words he got the knowledge and eventually attained the final stage of

realization. Based on this story, the place of pilgrimage is named “Āshwāvabodh”, that is Bharūch.

Another famous incident connected with the significance of Bharūch as a place of pilgrimage relates to a bird, kite that was staying in the Korant forest. Once a hunter shot an arrow and injured the bird who had gone in search for food for its young ones. Two Jaina hermits saw the bird struggling for life in her last breath. They told the bird words of fearlessness (assurance) and uttered in its ear the mantra “Namo arihantāṇama”. Uttering the mantra, the bird died and was reborn as princess Sudarṣanā of the king of Sheri Lanka. At that time, a trader from Bharūch namely Sārthavāha arrived in the king’s court. When he sneezed the “navakār mantra” fell out of his mouth. On hearing the mantra, the princess recalled her previous birth. She took her father’s permission and set out for Bharūch. On reaching Bharūch, she went to the place where she had received the knowledge of the “Navkāra mantra” from two Jain hermits and erected a temple there. This Jain temple is known as the “Samadīvihāra”, she spent the rest of her life there. The temple is also called as “Śakunikāvihāra”. The place is referred to by Jinprabhsūri in his writings namely

Vividhātirthakalp, Prabandhachintāmaṇi, Kumārpāla  
Pratibodha, Prabhāvakarita, Samyakatvasaptatikāvruti,  
Kathāvalī and Caturvinshati Prabndha<sup>6</sup>.

The vihāra or the Jaina temple witnessed significant events in the history and survived the time. Its first renovation was carried out by the Maurya emperor Samprati. It had connection with a great scholar Ārya Khaputācārya who released the Aśvānbodh Tirth from the Bauddhā's control by winning in number of scholarly debates. Āmradattasūri's Ākhyānakmaṇikoṣvrutti (1135) and Ācārya Malayagiri's Āvaṣyaka Vṛutti (1140-1180) and before it the old book Bhadreṣavarasūri's Kahavali (1000) record scholarly debated between Jainas and Bauddhā's of the time in which kaputacharya with his disciple Bhuvan played lead roles. This scholar khapata must be a renown scholar as all the "Cūrṇis" written in the earlier part of the seventh century give references about him. Sanghadāsgaṇi Kśmākśamaṇa's Bruhataklpabhāṣya written in the sixth century too uses an adjective "Vidhyabali" for the scholar Khapata.

Following kaputācārya's time the Ujjaina king Vikramāditya carried out renovation of this ancient place of

pilgrimage at the instruction of the Jaina scholar Sheri Siddhasena Diwākarasūri. Once the place was totally destroyed by a wildfire. Hence, a Jaina scholar Vijayasimh collected money from Brāhmins of Bharūch and got erected a huge wooden structure of the “Vihāra”. But wooden structure was ever prone to fire and some such mishaps. So the minister Āmbada got a stone temple erected with huge expenditure. Āmbad was in fact working to erect the Śakunikāvihāra to honor his father’s last wish. The installation ceremony of idols in the temple was attended by celebrities of the time such as King Kumārpāla from Aṇahilpura Pātana and a versatile scholar of all times Hemacandrācārya<sup>7</sup>.

After Āmbada’s time, reputed duo ministers of Gujarāt Vastupāla and Tejapāla were instrumental in the prosperity of the temple. It existed up to the time of King Karṇadev of the Vaghelā dynasty. But in the year 1320 to 1325 of the vikrama calendar, the temple fell into Muslim hand and was converted into a mosque that is the famous Jummā Mosque in Bharūch. The Sculpture and the artwork on the pillars with numerous Jaina and Hindu stories displayed on them provide enough

evidence to believe that the structure originally was the Śakunikāvihāra that was first built by the princess Sudaraṣaṇā<sup>8</sup>.

The Śakunikāvihāra was instrumental in holding scholarly debates and carrying out literary creations. A few references point at writing of Sheri Pārśvanātha Caritra in Prākṛit by Devabadrāsūri (1165 v.s.), Sheri Neminātha Caritra in Prākṛit by Ratnaprabhasūri (1233 v.s.) and A commentary on the Upadeśamālā by Dharmadāsgaṇi (1238 v.s.)<sup>9</sup>. There are three incidents that point specifically at scholarly debates and literary creations.

1. A Jaina scholar Ārya khaputācārya defeated Bauddhas in the third century.
2. The book Āvaṣyakacurṇi (600-500) informs that a Jain priest Jinadeva had a debate with Bauddha scholars in which Bauddhas lost the debate. Hence two Bauddha hermits Bhadantmitra and Krunāla surrendered to Jinadeva and became his disciples. Earlier to them, another Bauddha hermit Govindācārya become Jinadeva's disciple.
3. Another incident informs that Ācārya Jinadeva lost a debate against Bauddha and was compelled to leave

Bharūch and took refuge in Valabhī. His nephew Mallavādī then challenged Bauddhas in debate and defeated them. Mallāvādī's mother belonged to Bharūch. Mallavādī has written a book on the Jain Nyāy namely Dvādaśnayacakra. He also wrote a commentary in Sanskrit on Siddhasenācārya's book in Prākṛit titled Sanmati Prakaraṇa. His time is supposed to be between the year 500 and 600.

All these lead us to believe clearly that Bharūch remained a centre of scholarly and literary activities of the Jain community during the times between the Guptās and Kalacharu's reign. It is supported in several of Jaina writings such as Jayasimhsūri's Dharmopadeśmālāvivarāṇa (859) Devasūri's Jivānuṣaṣan (12<sup>th</sup> Century), Devabhadrasūri's Parshwanāthacaritra (1102), Jayasimhasūri's Hammīrmadmardan, Tejapālpraṣasti and many other Literary creations. Being an eminent place of pilgrimage, Bharūch remained a usual stop over for Jain hermits during four months of monsoon every year. This might have led to creation of literature in Sanskrit, or verses in Sanskrit or writing in Sanskrit keeping in mind a significant event of the time.

Jaina scholar's priests who ventured on Sanskrit writing attract our attention by their works. A view of their literary creation may help us to understand how significant they would be counted in the development of Sanskrit literature. The first and the eminent among them is Vijayasimhsūri.

## **1. Vijayasimhsūri (Nemisamāhitadhiyam Stotra): (10<sup>th</sup> Century)**

Vijayasimhsūri was a founder priest of the Jaina temple of Bharūch . He belonged to the tradition set up by kaputācārya. He lived between the year 1076 and 1106, i.e. during the tenth and the eleventh century. He has a book of Sanskrit verses to his credit. Its title is Nemisamāhita Stotra. Its out form is structured on twenty four verses. Prabhācandrācārya calls it a poetic work that offer eternal statements. It is a beautiful poetry with lucidity and expression of moods that fascinates its reader's heart. The internal charm of poetry is full of human emotion and sentiment devotion that gives out a tone to total submission. The greatness of its poetry is clearly visible in the first and the last verse. It is a prayer addressed to the Nemijin of Giranāra.

## **2. Sangamsūri (Chaityaparipātistav):**

Very little is known about the author and the line of tradition of his gurus from the book. However, Sangamsūri is found to be connected with Bharūch . A piece of carrying on a bronze idol of Jain deity mentions clearly that Sangamasūri was the author of the book. Sangamsūri Krutah Sanskritbhāṣābaddha Caityaparipātistav a<sup>10</sup>.



The book open with an invocation to various deities and also to heaven, Vaitādhya, Kulāchala, Nāgdantgiri, Vakshārkūta, Ishukāra, Nandīśvara, Ruchakgiri and the like famous Jain deities who reside on mountains, lakes, ponds, seashore or a bank of a river. Then after he sings in admiration of chief historical and religious places of Jain pilgrimage and the deities who were ceremonially installed in the temple over there.

In the first eight poems (verses), the poet describes the significance of all places of Jain pilgrimage in which hundreds of Jain hermits like Pundarīk etc. attained realization. These places include the foremost place called the Shatrunjayagiri where there stay Jinabimba and bold Jaina hermits who attained domination in the entire Indian continent with their caliber and greatness. It is a place where these Jaina hermits attained realization. The verses also talk about the sacred place sammet Girirāja where a series of pillars that deities erected stand. They also describe the Takshaśilā city in which a great person of the age namely Ṛśabhdeva marked his foot prints; and where the Cakrībāndhu Bāhubalī made a wheel of Religion studded with jewels that has one thousand spokes. Further, they describe

significance of a pillar built by a deity in supārśvajina's time in the city of Mathurā.

The verses that follow sing in admiration of a Jain hermit suvratsvāmi who stayed at the śakunikāvihār on the bank of the great river Narmadā in the city of Bharūch who is known as "Harivaṃśbhuṣaṇmaṇi", a superior person in the Haridynasty. They also describe the glory of "Jinavirabhavana" that was built by the king Ām on the Gopagiri spending one and half corers of rupees. They also sing in admiration of the Jinabimba that is studded with jewels in the city called Angaḍikā that was worshipped by Brhamā, Indra, Dashāanan Ravaṇa and Lord Rāmcandra. Then after, they describe significance of places in a series in which the Jaina hermit Neminātha stayed. They include places like: 1. "Vira Jinesvara" that has the 'Saptahastabimba' in the famous city of Modherā and that was installed by a Yaksha namely Brahmashantu who belonged to the Raivatak mountain; 2. "Shrivirajina" who settled down in shrimalpur after leaving Vallbhipur, 3. "Jina Pārśvanātha" in the Jinabhavana of Stambhaṇaka; 4. "Jinavira" staying in Mundsthala, 5. "Jina Vruṣabha" installed ritually in Kāśahrada by Kālikāchārya, 6. "Candraprabha" installed ritually in Nasika by sons of

Yudhiṣṭhir, the eldest of the Pandavās, Kuntī's sons, 7. the "Jin Pungala" staying in Sopāraka, 8. "Rishabha" on the Arbudnag that was made by the minister Vimāla and 9. "Śāntijina" that was installed ritually by Nanda, a resident of Gokula near Mathurā.

The two verses in the last part describe the significance of Jain Tirthankars of hermits like Rśabh, etc. who belong to sacred places like Kalikundakkuṭśvara, Campā, Shrāṁsati, Gajpura, Ayodhyā, Vaibhārgirī, Pāvā, etc. Besides them, the author Sangamasūri pays respect to the idols of all the place of pilgrimage in all three worlds. He concludes his verse with invocation to them.

The invocation or prayers in these verses appear to be a series of verse sung in admiration of all sacred places of the Jainism. The admiration is based on references to places of pilgrimage famous in the history and to Jaina idols of great significance, etc. Thus, it is remarkable for its references to famous places of Jain pilgrimage. The time of writing this verse collection seems to be prior to the year 1106 as supported by references in the writings of Abhayadevasūri, Devacandrasūri, and other writings of the time <sup>11</sup>. The significance of the book

lies in the unique introduction of historically renowned places of Jain pilgrimage that it offers.

### **3. Devasūri:**

Devasūri was highly reputed hermit of the Jainism. He was more famous as Vadi Devasūri, as he entered into debates with renown scholars in Sanskrit and attained victory over them with his brilliance. He was instrumental in uprooting for ever the Digambar Jain sect from the entire Gujarāt by defeating Digambara Jaina Scholars in debates. He was a brilliant scholar of Sanskrit language and the Nyāya Siddhānta. He has written several books (See Appendix-). He has written books both in Sanskrit and Prākṛit. Although he belonged to Bharūch in his worldly life before the hermitage and stayed in Bharūch as the Jaina scholar hermit for long, he has not written any book on Bharūch particularly. He died in 1226 of Vikarma year at the age of 83. An eminent poet Yaśaścandra has written a drama titled Mudritakumudcandra in honor of his victory at a scholarly debate held in Pāṭana<sup>12</sup>.

#### **4. Rangavijaya.**

Rangavijaya was a Jaina hermit who stayed in Bharūch . He wrote a book called Gurjaradeśrājavaṁśāvalī. It is a long poem running in to 95 verses. It details on a history of rules of several kings on Gujarāt. He wrote it is Brugupur — Bharūch by connecting the references that related to a series of names of the kings of Gujarāt that he received by hearing one Mr. Khatri Bhagavntrāya on the suggestion of a noble and generous king Romata. The book speaks of Rangavijaya's close association with Bharūch .

The manuscripts of the book are available in the museum of L. D. Bhāratīya Sanskrutī Vidhyāmandir, Ahmedabad and at the museum of B.J. Institute, Ahmedābād. They provide the publication data that it was written in the year 1935 v.s.

The book offers in 95 stanzas details on the royal dynasties in Gujarāt in sequence, as to which king ruled and how long, etc. In the invocation at the outset of the book, the poet determines to offer names of the kings who ruled in Gujarāt. The author also gives details of the kings of Magadha, and the kings who ruled on Ujjaina with details about their regime. After it, he describes the chāpotkata dynasty, the

chalukya dynasty, the Vāghelā dynasty and the Yavana dynasty with description of kings and their regime. It; however, poses doubt related to a few historical facts, year, time and a series in which kings followed in the regime. It covers a record beginning with the Mahāvīra's realisation up to a thirty-two year long rule of Mohammed of the Yavana dynasty.

The author makes a reference in each verse mostly to kings belonging to the dynasties of the cāvadās, the Solankis, the Vāghelās and the Yavanas and the list includes even emperors likē Chandragupta Maurya, Vikramāditya, Bhanu, Kumārpāla and even Akabara. These were the rulers who tried hard to inculcate in their peoples good virtues or sanskāras like Compassion, charity and "amāriprathā". Their efforts in right direction made them worthy to be remembered by the people for a longer time. The author devotes remarkably eight to nine verses to describe kumārpāla. He also talks about his minister Dahada or Vāgbhaṭṭa. Whose religious deeds attract our attention. He was a son of Udhyana who was a minister in the courts of Siddharaja Jayasimha and Kumārpāla and was famous for his brilliance in political affairs.

The book also takes note of Vastupāl and Tejpāl who were ministers in the courts of king Vīradhavalā. Facts about casteism and difference because of it that occurred in his time are worth nothing. In the description of King Visāladeva, the author remembers a businessman namely Jagaḍu who did great charity to people by distributing among them the entire stock of grain in his possession in the times of severe famine in Gujarāt. He, thus, poses a good example of religious deeds. Likewise, in Akabara's description, the author takes a note of deeds like amārighoshanā etc. That were carried out with good preaching of a Jain hermit Hirvijayasūri. Thus, the book attributes memorable stature to kings and ministers who displayed the Jain influence aptly in their thinking and actions.

Furthermore, the book Gurjardeśarājvñśāvalī does relate to the kings of Magadha and Ujjaini at the outset. He means to show some relation of these great kings in direct or indirect ways with the region that was known by its different parts like Saurāshtra, Anārta and Lāṭa. In fact, the name "Gujarāt" was not in existence. It also relates to kings like Harimitra, Priyamitra and Bhānu but with no specific details on their dynasties and the regime. However, it serves exact details, about

kings of Cāpotkaṭa, Chaulukya and Vāghelā dynasties. Again, its details about yavan kings of Delhi are bit confusing. Even it does not make clear whether all these kings ruled over Gujarat.

The verses of the poem Gurjardeśarājvñāvalī are written in various Sanskrit meters such as the Anuṣṭupa, the Āryā, the Upajāti, the Vasantatilakā, the Śārdūlvikrīḍīt, Stragdhārā, etc. The book is supposed to be the only creation of the author. Hence, the style of his writing is found to be pleasant. Further, it is confirmed that the book was written in the year 1865. This book may claim remarkable contribution to the Sanskrit literature produced in the Bharūch region.

### **5. Vinayavijaya Upadhyaya:**

Vinayavijaya Upadhyay is another writer who has written on sixteen human sentiments in his book, Śāntisudhārāsa. The book was written in 1723 at a place called Gandhapura or Ghāndhār in the Bharūch region. It contains beautiful versers in Sanskrit that are written on the basis on various ragas of the Indian Classical music. They are full of various human sentiments. Very little is known about the birth of the author. However, a few references at the end of each part of his another book, Lokaprakāsha throw light on a few facts about him,



accordingly, he was Yaśovijaya's contemporary and was a renowned scholar. Baniā by birth, he remained a disciple of a Jaina hermit Kirtīvijaya who was Hīrvijayasūri's disciple. The book, Śāntisudhārasa is one among his many books in Sanskrit. His other book Śrīpāl Rās is being read daily in each house of the Jaina community. The book Śāntisudhāras was written in the context of sixteen human sentiments like control over passion, etc. Thus, the book acquires a philosophical and didactic approach in style of writing <sup>13</sup>.

## 6. Vāgbhaṭṭa:

Vāgbhaṭṭa was a resident of Bharūch . He wrote the book Vāgbhaṭṭa Vāgbhaṭṭalankara in five divisions parts (Parichchhod) during king Jayasimha's regime<sup>14</sup>. Another book by him called chhandānuśāsanam is also found. Both the books are in Sanskrit. P.V. Kaner informs about the book in his History of Sanskrit poetics.

The Vāgbhaṭṭālankāra of Vāgbhaṭṭa : This work with the commentary of Simhdevgaṇi has been published in the K.M. Series (1933). The work is not an elaborate treatise. It is divided into five Parichchhedāsa, which contain 260 verses. Most of the verses are in the Anushtubha metre, a few, particularly at the end of each Parichchheda, being composed in other metres. There is a single passage in prose for illustrating Aojoguṇa. The passage, the first Parichchheda defines kāvya, gives Pratīma as the source of kāvya and defines Pratimā, Vyutpatti and Abhiyās, speaks of the favourable circumstances for the out turn of poetry and conventions to be observed by poets. The second Parichchhed says that kāvya may be composing in four languages, Sanskrit, Prākṛuta, Aapbhranśa and Bhūtbhāśā divides kāvya into metrical and non-metrical. into Padhya,

Gadhya and Mishra and then defines and illustrates eight doshas (defects) of pada {word} and of vākya (sentence) and the doshās of artha (inferences of meaning). The third Parichchheda defines and illustrates the ten guṇas (virtues, qualities). The fourth Parichchheda treats four alankāras of sadh viz. Chitra, Vakrokti, Anuprāsa and Yamaka and their varieties and 35 alankāras of sense and the two styles of Vaidarbhī and Gauḍiyā. The fifth Parichchheda is conceived with the treatment of nine rasās, the different kinds of Nāyaka and Nāyikā and kindred topics<sup>15</sup>.

P.V.Kane's elaborate remark unfolds the value of the book in terms of the author's scholarship in Sankrit pieties and his insightful approach to explain each aspect of poetry writing. The book seems to resound Mammaṭṭa's famous treatise on poetry, Kāvyaṭṭa. Such a book certainly earns value in the field of Sanskrit writing and certainly claims valuable contribution in the development of Sanskrit literature.

## **7. Mahendrasūri:**

Mahendrasūri was an astrologer based in Bharūch. He was disciple of Ācārya Madanchandrasūri. He was written a book on astrology related to the pancāṅg an elaborate calendar

that an astrologer uses. It is titled, Yantrarājāgama and contains 180 verses.

### **8. Malaychandasūri:**

Malaychandasūri was Mahendrasūri's disciple. He wrote a commentary on his teacher Mahendrasūri's book Yantrarājāgama. The book was written in Bharūch . Both these scholars belong basically to astrology. Hence, here is just a reference to them without any more details about them.

### **9. Vajrabhūti:**

Vajrabhūti was scholar and a celebrated poet in the Jain community. His poems were popularly sung in kings harems and each houses. Padmāvatī, the queen o the king of Bharūch , Nabhovāhan got fascinated by the poems. She had earnest desire to meet the author; she once met him and offered him valuable gifts<sup>16</sup>.

Besides these writing in Sanskrit, there is also literature produced in Prākrit. There are also miscellaneous writings on palm leaves that can be useful the world. There are also manuscripts available that can make valuable literature. They need to be paid due attention and care to publish them so that they can make a valuable addition to Sanskrit literature. Thus,

an overview presented in this chapter shows that the Jain hermits and scholars had remarkably enthusiastic role in producing some good literature in Sanskrit. Hence, one needs to think twice before paying negligence to the role of the Bharūch region in the development of Sanskrit literature.

The nature of their writing would, therefore, be didactic and sectarian naturally and any kind of literary writing would go as subservient to doctrinal writing. Such writing would interest only the Jain followers or the people keeping faith in Jainism. Thus, sectarian approach the scope of the writing to influence a wider audience. As mentioned earlier the present drama whereas surpasses all such sectarian bounds, may be unbecoming of the dramatist who himself was a Jain hermit, and appreciate other approaches to life. And additionally it seeks to cultivate literary approach to life and contemporary history. In this sense, it turns out to be a unique union of history and literature.

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