CHAPTER - 1

INTRODUCTION
INTRODUCTION

The present work is 'A Critical study of Ācārya Amitagati's Subhāṣītaratnasamādoha'. Subhāṣītas, the wise sayings, contain the essence of some moral truths or practical lessons. The Indian subhāṣīta literature is that which conveys the ancient Indian wisdom and glorious thoughts through highly suggestive and meaningful words expressed in an attractive style. The subhāṣītas are also genuine information on a variety of subjects like religion, philosophy, sociology, arts and crafts of ancient India. The term subhāṣīta is a compound word having two components: 'su' and 'bhaṣīta'. The prefix 'su' means 'well' or 'good' and 'bhaṣīta' means 'expressed' or 'said'. Again the term 'su' in the sense of well or good may refer to both goodness from the aesthetic standpoint and goodness from the moral standpoint. Thus, etymologically subhāṣīta means a verse which contains both beauty of form and beauty of thought. Beauty of form means the verse should have poetic skill and all the essential qualities of good poetry such as rasa, alamkāra, chanda, dhvani etc. and beauty of thought means both moral truth and practical wisdom.

The origin of subhāṣīta may be found in Rgveda and it
richly appears in Mahābhārata also. Prof. Keith observes: "We find the beginning of such poetry in the Rgveda, moral stanzas are preserved incidentally, in surprising number in an episode of Aitareya Brāhmaṇa such verses appear in the upaniṣads and the śūtras, while the Mahābhārata is only too rich both in gnomic and didactic matter, philosophy, morals, practical advice for life, and rules of polity in the widest sense of that term including the conduct of war, are flung at the reader in undigested masses. There is evidence from Patanjali that he knew such a literature and in 'Dhammapada' of the Pāli canon we have the finest collection 'sententiae' known in India'. Though there is the evidence of appearing of subhāṣitas from Vedic era onwards, still it came to limelight towards tenth century. Beginning from the 10th century A.D. many authors understood that subhāṣitas develop literary ability and good taste, and they used them to teach cultured men right behaviour. Possibly they also had connected different wise sayings and (or) descriptive verses of contemporary or earlier poets in order to save them from disappearance, including them in collection of subhāṣitas, anthologies of Sanskrit poetry, which were called kosa-s, subhāṣita-samgrahas or given similar names. The author of Sāhityadarpana defines it in the sixth chapter. It is said that kosa as compilation of verses or poetical treasury is the collection of independent stanzas which are free from
each other, arranged in the order of classification; and that is indeed extremely beautiful. Kosa-काय्य is one of the divisions of Sanskrit śravyakāvyā.

In India Sanskrit Kāvyas, namely, Mahākāvyas, Khanda-kāvyas Nātakas, Gadyakāvyas etc. have great role to enhance the Sanskrit literature. Then what was the necessity for the compilation of anthologies? There are many causes or possibilities for the development of this literature. Mahākāvyas were composed within a set pattern. Those were on some well known theme, dominant sentiment such as heroic, erotic etc. The style of mahākāvyā was not only prasāda. So it was very difficult for the common mass to understand. That is why Prof. Banerji remarks: "the common people probably felt the need of some such work as would provide them with a means of relaxation suiting their varying moods and literary taste. It was, probably to satisfy such readers that the anthologies were compiled. This, perhaps, explains the detached nature of the verses in anthologies and their dealing with the common places of human life and the world. In the literary mosaics that constitute the anthologies we find the description of the joys and sorrows of the common man, the charms of feminine beauty, the flatter of the rich, the familiar sights of daily life, such as rivers, hills, trees and flowers. Secondly by the time the anthologies came to be compiled,
volumes of Sanskrit poetical kāvyā works were composed. In these works lay many a literary gem which the later writers felt inclined to string together at one place for ready reference. Some of these verses reflected deep human experience and as such came to be regarded as subhāsitas which were very popular. Hence, the compilation of such verses was considered useful. Thirdly a good number of sanskrit verses of apocryphal character passed current in the Indian society through ages. As the number of such verses multiplied, a section of the learned people probably thought it necessary to gather these verses at one place partly as a safeguard against oblivion and partly in an attempt to let the people at large profit by the age-old wisdom embodied in the floating verses.  

Whatever may be the causes of the development of subhāsitas, it is sure that Mahābhārata is the mine of the subhāsita literature. Most of the verses of Mahābhārata contain at least either a nīti, dharma, kāma or mokṣa. That is why "Subhāsita generally spoken as anthologies are various collection of verses as several topics, proverbial, erotic, ethical descriptive and devotional etc." Thus subhāsitas are clever word-pictures tersely presenting various things, ideas and situations, in an apt, appealing and convincing manner. Bravity and cleverness are the most important
features of all. *Subhāsīta*, whether they are didactic or descriptive, or whether they are in prose or verse, they do away with all non-essential details and confining themselves only to the most salient, striking and essential points, convey to the readers (or listeners) a very clear and vivid idea of the matter dealt with. Subhāsītas are epigrams, aphorisms, wise-sayings, maxims and adages containing the essence of some moral truths or practical lessons. They are drawn from real life and give the fruit of philosophy grafted on the stem of experience. They not only contained beautiful thoughts but they were also expressed in cultivated language, well and beautifully turned and eloquently said. Subhāsītas "carried both mood and suggestion even if quoted out of the context; they had often a tingle of poetry, the poetical skill being exhibited in the intricate play of words which created a slight wit, humour or satire, they arose laughter, scorn, compassion and other moods."

*Subhāsīta* comes under *laghu-kāvya* or minor poem which is not a *Mahākāvya*. It does not follow strictly the rules or principles of *Mahākāvya* as far as poetry construction is concerned. There is no such principal sentiment in it like *Mahākāvya*. Generally *subhāsītas* are written either in *rasas* such as *śṛngāra*, *vīra*, *karuṇa* and *sānta* or *vairāgya* or the mixture of all. *Subhāsītas* always contain *Prasāda*.
because it helps readers to understand them easily. Regarding the use of metre there is no hard and fast rule, that one chapter should be written in one metre. In case of *subhāṣita* even in one chapter there is usage of two or more metres as it is found in SRS. Laghukāvyas or minor poems can be classified into three groups such as: (i) minor poems written on śrāgāra rasa on the background of love and nature, (ii) Laghukāvyas of the nature of *stotra*, arising out of or based on religion or devotion and (iii) Laghukāvyas containing didactic or gnomic matter based on ethical and moral value in human life. According to the above classifications *subhāṣitas* come under third category of divisions. Thus *the subhāṣitas* or well spoken words are called muktakas (isolates) in Sanskrit because each *subhāṣita* is an independent entity complete in itself, presenting forcefully and with epigrammatic terseness, within two verses of four shortlines, a complete idea or situation in its most salient details, independently of the preceding or following *subhāṣitas*. But sometimes two *pādās* or one *pāda* having a good thought can be regarded as *subhāṣitas*.

*Subhāṣastas* are also classified into different categories. They are: (i) quotations from literary Sanskrit works by known or unknown authors being either descriptive
-verses or single poetical verses standing by themselves in which the poet concisely depicted a single phase of emotion or a single interesting situation within the limits of finely finished form, (ii) Popular maxims or adages; and (iii) Proverbs. Subhāsitāvalī of Vallabhadeva, Saduktikarnāmṛta, subhāsitamuktāvalī, subhāsitaratnabhāṇḍāgāra, padyaracana, rasikajīvana etc. come under the first category of subhāsita. Cāṇakyaśūtrāṇi, Brhaspatiśūtrāṇi etc. come under the second category and laukikanyāvāṇijāli etc. come under the third category of subhāsita.

Gnomic and didactic poetry are closely connected with subhāsitas or anthologies. Anthologies are the collections of verses composed by different authors while gnomic and didactic poems are the collections of verses composed by one author. It is very difficult to differentiate didactic poetry from gnomic one or vice-versa. "Gnomic verses often prevailed in didactic works, so that the latter lost their distinctive character. Gnomic and didactic poetry tended to blend so that there is no line of demarcation between both genres in India. The preponderance of gnomic poetry even made a demarcation line between lyric and gnomic poetry very dim." Still some scholars have tried to distinguish the didactic from the gnomic one. "The gnomic spirit, however, finds expression from remote antiquity in many aspects of"
Indian literature. Such tersely epigrammatic sayings, mostly composed in the sloka metre, appear in the niti sections of the two great epics, in the Puranas etc.13 Lidactic poetry is that which includes a series of poems, which are not tracts of text books giving a metierial exposition of complex philosophical or moral themes. Such reflective poetry in Sanskrit sometimes expresses itself in cleverly turned gnomic stanzas, paralised into antithesis or crystallised into epigram; but it comprehends chiefly the theme of niti in the wide sense of practical sagacity, as well as of vairagya as the mood which realises the emptiness of human endeavour and leads to noble reflections on the sorrows and worries of life.14 “The general theme of all these forms of composition consists of the common places of prevalent ethics, but there are acute observations, abundant and varied, expressed in skilled but often felicitous direction, and in a variety to melodious metres, on the sorrows and joys of life, fickleness and caprices of love, follies of man and wiles of women, right mode of life, futiliy of pomp and power, weariness of servitude, falsehood and instability of human effort and desire, delights of solitude and tranquility, as well as witty and sometimes sarcastically humorous reflections on humbug and hoax.”15

Subhasitas are valuable from the point of view of the
light which they throw on the Indian way of life and thought.\textsuperscript{16} Subhāsitas preserve the ancient Indian thoughts, moral teachings and also preserve smaller and less known Sanskrit poets whose works are lost. Some old Sanskrit works are lost, but with the help of subhāsitas we can know the names of some old poets. We find some passages of well-known works in some subhāsitas which are not preserved even in manuscripts. Though subhāsitas came to limelight comparatively late and the verses are quoted, still these have an excellent poetical and educational value. Subhāsitas teach us right behaviour, code of good conduct and give information about the “spirit of an age, the task and ability during various periods, country life, life in village, different occupations of men and women, their habits and manners, activities etc. sometimes better and with deeper insight than the quotations from Kāvyas and epics”.\textsuperscript{17} Not only subhāsitas preserve the ancient Indian tradition or popular wise sayings but also beautiful poetry. Through good poetry subhāsitas describe the nature of wise, vice, women, and the importance of dharma, tapa etc. Thus, subhāsitas are “to attain a mind tranquil, to get out of the trammels of birth and living, to discard pleasure and pain, to discriminate virtue and vice to discover truth and the Divine and imbide the love of tolerance and brotherhood.”\textsuperscript{18} Subhāsitas are like sparks and on account of the terseness of their
expression and their striking but easily comprehensive imaginary, they drive home the ancient truths, which have become almost banal, with a fresh impact".19

Thus subhāsītas play an important role in Sanskrit literature so far as their literary beauty, moral thought and practical wisdom are concerned. The noteworthy anthologies are Kavindravacanasamuccaya (which is regarded as the earliest anthology among the available anthologies), Nandana’s Prasannasāhityaratnakāra, Subhāsitaratnakosa of Vidyakara (twelfth Century A.D.), Subhāsitāvalī of Vallabhadeva (twelfth Century A.D.), Sudukti-karnāmṛta of Shridharadasa in (twelfth Century A.D.), Sūktimuktavalī of Jalhana (thirteenth Century A.D.), Sāṅgadharapaddhati (fourteenth Century A.D.), Subhāsitāvalī of Shrivara (fifteenth Century A.D.), Subhāsitaratnabhandāgāra, Sūktiratnāvalī of Vijayasenasuri (sixteenth Century A.D.), Subhāsita-haravallī of Harikavi (seventeenth Century A.D.) etc. There are some Subhāsita-kośas in Prakrit literature also. The leading works are; Sattasai of Hala, Vajjālaggam of Jayavallabha, Chappannayogāhāo etc. So far as gnomic and didactic poetry are concerned Cānaka and Bhartṛhari are regarded as founders. Jain poets have also contributed so many valuable works to Sanskrit and Prakrit subhāsita literature. Some of these valuable works are:
Upadesamala of Dharmadasagani, Upadesapada of Haribhadrasuri, Upadesamala of Maladhari Hemachandra, Yogasāstraprakāsa of Hemachandhracharya, Upadesarasarpanarasa of Jinadattasuri, Kalāśvārupakulakam of Chachchari, Sūktimuktāvali of Somaprabha, Śrāvakavairāgyataraṅgini of another Somaprabha, Vairāgyasataka of Padmananda, Dharmasāra of Haribhadra, Karpuraprakāra of Harisena, Anyoktisataka of Darshanavijaya, Vivekapādana of Narendraprabha, Ātmānuśasana of Gunābhadra, Vivekamañjari of Asadhumuni, Subhāsitaratnasāndohā of Amitagati etc. This SRS is an unique contribution as far as Jain subhāsita works are concerned.

Ācārya Amitagati, a Digambar Jain monk, was an Ācārya of Māthursaṅgha, a branch of Kāsthāsaṅgha. He was a pupil of Mādhatvasena. According to Pandit Bhavadattashastri, Amitagati was one of the important dignitaries of king Vākapatiśri Mūnja’s court who belonged to Paramāra dynasty of Mālva and who made Ujjayini the capital of his kingdom. (There are two authors bearing the same name i.e. Amitagati.) In the introduction of Yogasāstraprāvṛta the genealogy of Māthursaṅgha is given as follows: Vīrasena, Devasena, Amitagati (I), Namisena, Mādhavasena and Amitagati (II). Amitagati (II) has composed SRS in 1050 V.S., Dharmapuriksa (DP) in 1070 V.S., Pañcasāmgraha (PS) in 1073 V.S. In addition to these he has also composed Śrāvakācāra or
Upāsakācāra (S.US), Ārūdhanañhagavatī (AB), Sāmāvikapātha (SP) and Bhāvanādvātrīmātikā (BT). From these the details given above we may conclude that Amitagati (II) flourished in 1100 V.S. or the middle of 10th century A.D.

DP was published with Hindi translation of Pannalal Sākalival in 1901 by Bharatiya Sidhantaprakasini samsthā, Calcutta. Its second edition was published by Jain grantharatnakara karyalaya, Bombay. The source of DP is Dharmaparīksā of Harisena which is written in Apabhṛṣṭa Prakrit. This work is mainly based on a conflict between Jainism and Brahmanism. The two main characters of DP are Manovega and Pavanavega. Manovega is the follower of Jainism and Pavanavega is in favour of Brahmanism. The discussion and argument go on between the two and finally Pavanavega becomes Jain. This is written in anustubh metre and based on Atisayokti alamkāra.

PS is not the original composition of Amitagati. It is the Sanskritisation of Laghuomataśārasidhānta. PS consists of five chapters (adhiṣṭhara/prakaraṇa) such as: Jīvasamasa, Prakrtisamutkirtana, karmastava, Śataka and Sattari or Saptatikā. The chapters are named differently also such as Bandhaka-Jīva, Badhyamānaprakṛti, master of bondage, cause of bondage and divisions of bondage.
PS was published first by Manikchandra granthamala, Bombay in 1927, then in 1931 by Balchand Kasturchand Dharasiva with Hindi translation.

Us is also named as Shravakacara of Amitagati. The Sanskrit text and Vacanika of Bhagachand was published in the Muni Sri Anantakirti D.J. Granthamala, No. 2, Bombay 1922. There are fifteen chapters in it. Amitagati has described all principles of householders which have been discussed by his predecessors such as Samantabhadra, Amrtacandra and Somadevasuri.

AB is the Sanskritisation of Prakrit Bhagavatagaradhan of Acarya Sivarya. It was published with Aradhan of Sivarya in 1935 from Sholapur.

SP is totally a philosophical work of Amitagati. It was published by Manikchandra granthamala, Bombay. This work is influenced by Gunabhadra's Atmanusasana.

BT is also a philosophical work of Amitagati. It consists of 32 verses. It was translated in English by Late Kumar Devendraprasad of Ara.

Shu has surpassed his all other works in each and
every respect such as contents, language, style etc. There is a close relation between SRS and US as far as the contents are concerned. SRS is the collection of 914 didactic verses dealing with both Jain ethical doctrines as well as some general moral truths. Amitagati's purpose of composing this work is to point out weaknesses, defects and vices of human nature and preach precepts of moral behaviour. Such ethical advice and guidance aim at happiness in this as well as the next life. The SRS is divided into 32 chapters each of which deals with a special subject such as, anger, arrogance, deceit, greed, carnal pleasures, the defects of women, truth, wisdom, old-age, death, instability, karman, the villain and the good men, warnings of drinking, eating meat and honey, love and paid love, gambling, the nature and duties of householders, nature of Guru and Apta etc. Acarya Amitagati's SRS was first published by Nirmayasagar Press, Bombay in 1903 being edited by Pt. Vhavadatta Shastri and K.P. Parab. Then R. Schmidt and J. Hertel brought out a critical edition of SRS along with German translation in 1905. After that the SRS was published with the Hindi translation in the Haribhai Devakarana Granthamala in 1917 (1st edition) and 1939 (2nd edition). An edition based on the above material along with Hindi translation by Pt. Balchandrasindhanta Shastri is published by Jain Samskruti Samrakshaka sangha Sholapur in 1977.
We have used this edition for our present study.

SRS has a unique place in Śanskrit subhāsīta works because most of the subhāsīta works are collections of subhāsītas of different authors compiled by some one with or without chapter-wise division. All the subhāsītas generally describe the nature and importance of dharma, artha, kāma and mokṣa as Bhartrhari. Amitagati has discussed all these topics but with special reference to Jain religion. Though he has devoted some chapters to the doctrines of Jain religion still it has worth of subhāsīta literature in general. Ācārya Amitagati is a celebrated author of Śanskrit works attracting the attention of both Indian and European indologists such as, R. W. Bhandarkar, A. N. Upadhye, H. D. Velankar, P. Peterson, L. Sternbach, A. Weber, E. Lumann and J. Hertel who have noticed the manuscripts of his works from a pretty early time and scholars like Hertel and R. Schmidt have critically edited, translated in German his works like SRS.

Still the critical study of SRS from both literary and philosophical standpoints was a desideratum. The present work aims at doing the same. It consists of five chapters and its outline is as follows:
Chapter one - Introduction
Chapter two - Imagery in SRS
Chapter three - Rasa, alamkāra and chanda in SRS
Chapter four - Philosophical aspect of SRS
Chapter five - Conclusion.
Notes

2. Sternbach, L., Subhāṣīta, Gnomic and Didactic literature, p. 4.
3. Kosaḥ ślokasamūhas tu syād anyonyānapeksakah/
   vṛajyākramena racitah sa evāti manoramah //
   Regmi, S.J., Sāhityadarpana of Viśvanātha with Candrakalā
tikā, p. 595.
5. Krishnamāchāriar, M., History of classical Sanskrit
literature, p. 384.
9. (i) ima yadi bhavanti no galitavyuvanā - nīrucas tada
   kamalalocanāstaruṇa māṇiniḥ māmucat /
   vilāsamadavibhramān bhramati lunthavatī jāra vato
   bhuvi budnas tato bhavati nih sprhastaṁ mukhe //13: 10
   (Prthvi)
(ii) ima ruoa sthānasvajana tanayadravyavanitā
   sutaḷakṣmikārāntidutiratī maṭripṛitidhṛtyayāḥ/
   madāndhastrineta prakṛticapalāṁ sarvabhaṁvināmaho
   kastāṁ martyrastadapi visayāṁ sevitumānāḥ // 13: 11
   (Śikharinī)
   Shastri, B.S., Subhāṣītāratanasamādohā of Amitagati,
   pp. 91-92.
11. Sternbach, L., subhāṣita, Gnomic and Didactic literature, p, 2.
12. Ibid, p, 44.
15. Ibid, p, 399.
17. Ibid, p, lxxii.

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