

CHAPTER - 3

**DESCRIPTIVE LITERATURE ON
THE TEXT**

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DISCREIPTIVE LITERATURES ON THE TEXTS

Jaina tradition considers totally the numbers of Jaina Agamas are 32, 45 and 84 but Digambara tradition hold that Angas are not available now due to finishing Sruta order. Svethambara Murtipujaka hold the number of Jaina Agamas as 45 while Sthanakvasi and Terapanthi hold 32.

All the Jaina Agamas were divided into two parts Angaprasista and Angabahya. 12 Angas are include in Angaprasista while remaining rest literatures are include in Angabahyas.

The oldest division of Agamas was done into Angas and Purvas. Aryarakshita divided all the Agamas into four Anuyogas, Samantabhadra also divided agamas according to Anuyogas but present classification that is accepted by all the present scholars is as Anga, Upanga, Mula and Cheda-Sutras.

All the Jaina Agamas were in maxims therefore it was necessary to describe, for this purpose the Acharyas have started commentaries on the Agamas at the time of compilation of Agamas.

There are available five types of descriptive literatures on Agamas. (1) Nirukti (2) Bhashya (3) Churni (4) Tika (commentary) (5) Tabba and eloberation in Hindi language.

First of all Acharya Bhadrabahu worte Niryukties(poetry or verses) on 10 Agamas. Nirukti and Bhashyas were written in Prakrit language, Churni was written in Samskrit and Prakrit mix language. Commentaries were in completely in Samskrit language. Tabbas were Gujarati and Rajasthani. After that some scholars elaborated the Agamas in Hindi, English and Gujarati.

Niryukti

Keep defining the Niryukties Acahraya Bhadrabahu wrote in Avashyaka Niryukti gatha 62 as “ *nijjutta te attha, jam Buddha tena hoi nijjutti, sutrarthayoh parasparam niryojanam sambandhanam niryuktih* ” *Avashyaka Niryukti Malaya Giri Tika P.100*

It is said in Avashyaka Churni that “ *suttanijjuttaatthanijjuhanam nijjutti.*”

Thus, it seems that to explain the meaning exist in the Sutra or maxim, there were written Niryukties because Acharya Sheelanka, Jinadasgani, Kotyacharya and other commentators also hold this meaning of Niryukti. To explain the precise meaning of the word is the Niryukti. To tell present available meanings of the words and at last to establish the meaning of the words is the purpose of Niryukti.

Niryukti is the brief narration about Agamas in Prakrit language. There have taken help of stories, examples, parables etc. to elaborate the subject matter. We can not find explanation there because there have mentioned only. These literatures are as much brief that we can not understand these without the help of commentaries and Bhashyas. Therefore commentators wrote commentaries on Agamas and Niryukties together.

At the time of 4-5th century, when there had held fifth assembly at Vallabhi was the time then Acharya Bhadrabahu had started to write Niryukties on Agamas. He wrote Niryukties on 10 Agamas that were **Avharanga, Sutratranga, Suryaprajnapti, vyavahara, Kalpa, Dashasrutaskandha, Uttaradhyayana, Avashyaka, Dasavaikalika** and **Rishibhashita**, but unfortunately Niryukties on Rishibhashita and Suryaprajnapti are not available now.

Bhashya

Bhashyas also were written in Prakrit language and briefly like Niryukti. The language of Bhashyas was Ardhmagadhi but some were written in Magadhi and Soiraseni. The main metric is Arya.

The time of Bhashyas is hold 4-5 century. Sangha Das Gani who is differ from the author of Vasudevahindi Sangha Das Gani Vachaka. He wrote Kalpalaghu Bhashya and Panchkalpa Bhashya.

Jinabhadra Gani and Sangha Das Gani are famous for writing the Bhashyas. The main Bhashyas are **Brahatkalpa Laghu Bhashya, Brahatkalpa Brahatbhashya (uncomplete), Mahat Panchkalpabhashya, Vyavahara Laghubhashya (unavailable), Nishwatha Laghubhashya, Nisheetha Brahatbhashya (unavailable), Visheshavshayaka Mahabhashya, Jitakalpa, Uttaradhyayana, Avashyakasutramulabhashya, Avashyaka Sutrabhashya, Oghaniryukti Laghu Bhashya, Oghaniryukti Mahabhashya, Dasavaikalika Bhashya and Pindaniryukti Bhashya.**

Churni

Churnies were written in prose. Churnies were written in Prakrit mix Samskrit language therefore its scope was very wide than Niryukti and Bhashya. But there was majority of Prakrit. The author of Nisheetha gave definition of Churni as

*Pagado ti prakritah pragato va padartha vastubhavo yatra sah
Tatha paribhashyate arthoanyeti paribhasha churniruchyate.*

Abhidhana Rajendra Kosh gives the definition of Churni as

*Attabahulam mahattham heunivaovasaggagambhiram
Bahupayamavocchinnam gamanayasuddham tu chunnapayam*

The mean of saying is where is exist abundant of meanings, great meaning, related to many words, with suffix and purify with Nayas those are Churnies words.

Churnies contain more religious and folk tales of Prakrit. More poetries have taken from Samskrit and Prakrit language. Vishesh Churni of Nisheetha and Avashyaka Churni have specific places among all Churnies. It is very relevant from stand point of linguistic and folktales. *Vanijyakulin kotiganiya vajrashakhiya* Jinadas gani Mahattara is known as the author of more Churnies. His time accepted near 6th century. The Agamas that have Churnies are **Acharanga, Sutratranga, Vyakhyaprajnapti, Kalpa, Vyavahara, Nisheetha, Panchakalpa, Dashasrutaskandha, Jitakalpa, Jivabhogama, Prajnapanana, Jambudweepaprajnapti, Uttaradhyayana, Avashyaka, Dasavaikalika, Nandi and Anuyogadwara.**

Commentary

Commentaries are very useful to understand the hidden principles of Niryukties, Bhashyas and Churnies. These are written in Samskrit language but some portions have given in Prakrit also. It is hold that commentaries had started to write before the last assembly of Vallabhi. Acharya Agastya Singh has mentioned about these commentaries in his Dasavaikalika Churni at 3rd century of Vikram Samvat.

Yakini Sunu Haribhadra Suri (705-775) was famous commentator who wrote commentaries on Avashyaka, Dasavaikalika, Nandi, Prajnapanana and Anuyogadwara. The author has preserved the story portion in Prakrit language. After 100 years of Haribhadra Suri Sheelanakacharya wrote commentary on Acharanga and Sutratranga in Samskrit language which contain matter related Tatvas and Jaina conduct. His time hold 9th century.

Among Samskrit commentators Jinabhadragani Kshamasramana was famous. 1 Jinavani

In 11th century Acharya Vadivetal and Acharya Shanti Suri and Acharya Nemi Chandra Suri became famous. Sri Shanti Suri ji wrote commentary on Uttaradhyayana named '*Paiya*' or '*Shishyahita*' it is also called *Uttaradhyayana Brahadvrati*. Sri Nemi Chandra wrote '*Sukh-Bodha*' on the basis of this.

'Paiya' and 'Sukh-Bodha' contain as much descriptive stories that we can make a separate book from these like stories of Brahmadata and Agadadata.

In 12-13 century Abhaya Dev Suri wrote commentaries on Sthananga, Samavayanga, Vyakhya-Prajnapti, Jnatadharmakatha, Upasakadasha, Antakradashang, Anuttaropapatikad, Prashnavyakarana and Vipaka Sutra. Abhaya Dev was famous as Navangi Tikakara (commentator) because he wrote commentaries on 9 Agamas. His time was 12th century.

In 12-13th century Dronacharya Maladhari Hemachandra, Sri Malaya Giri and Kshemakirti were main commentators. In the last of 16th century Sri Punya Sagaropadhyaya and Sri Shanti Chandra were famous. 2 Jainagama Digdarshan

Uttaradhyayana-Niryukti

This Niryukti contain 607 gathas. There have done abandoning explanation of specific words and also given diverse synonyms.

First of all the author threw light on the word 'Uttara' from 15 types of Nikshepas (abandoning). That are Nama, Sthapana, Dravya, Kshetra, Disha, Tapakshetra, Prajnapaka, Prati, Kala, Sanchaya, Pradhana, Jnana, Krama, Ganana and Bhava.

Keep explaining the word 'Adhyayana' Niryukti's author says that here can be explain the word 'Adhyayana' from stand point of Nama, Sthapana, Dravya and Bhava.

Bhavadhyayana means that the thing that bring away to soul from the lack of karmas till soul's its own nature. That is supporting to separate the soul from karmas that is why it is called Bhavadhyayana. Through that one can get desired that is Adhyayana because of through the Adhyayana eight types of karma dust become destroy keep passing from more lives it is called Bhavadhyayana.

Next Acharya does abandoning explanation of 'Srutaskandha' because Uttarakandha is Srutaskandha. Then he enumerates the names of 36 chapters and indicates their chapters or Adhikaras.

Next there has given description about each chapter. First chapter is Vinaya Sruta. Sruta has four types of *Nikshepa* like name etc. *Nihnavas* etc. are *Dravyasruta*. But which is adequate in Sruta that is *Bhavasruta*. After that acharya elaborated the *Sangoya* through two types of *Nikshepas* and divided it into six types. He explained in this *Samthana*, *Abhpreta*, *Anabhipreta*, *Abhilapa*, *Sambanbhan*, *Anadesha*, *Adesha*, *Atmasanyoga*, *Bahyasanyoga* etc. as the subject matter.

How a teacher and a pupil meet, told the qualities of teacher and pupil. The 12th couplet of this chapter denotes the word '*Gali*' its synonyms are *Gandi*, *Marali* this word has used for undisciplined pupil while '*Aakirana*' denotes disciplined pupil its synonyms are *Vinit* and *Bhadra*.

Second chapter named *Parisaha* its *Nikshepa* is of four types. Among these *Dravya Nikshepa* is of two types; *Agamarupa* and *Noagamarupa*. *Noagamarupa Parisaha* is of three kinds; *Jnyakashareera*, *Bhavya* and *Tadvyatirikta*. Karmas taken place in *Bhavaparisaha* its doors or gates are *Kutah*, *Kasya*, *Dravya*, *samavatara*, *Adhyasa*, *Naya*, *vartana*, *Kala*, *place*, *Uddesha*, *Praccha*, *Nirdesh* and *Sutrasparsha*. *Dravyaparisaha* is of two kinds; *karma* and *nokarma*. Again *nokarma* is of three types; *Sachita*, *Achita* and *Misrarupa*.

22 *Parisahas* in *Badarsamparaya Gunasthana*, 14 *Parisahas* in *Sukshmaparaya Gunasthana*, 14 *Parisahas* in *Chadmasthavitara* *Gunasthana* and 11 *Parisahas* exist in *Kevalin*.

The author of *Niryukti* explained that how to bear troubles a monk through examples and compiled more inspiring stories.

Third chapter named *Chaturangiya*. There is not possible four without one therefore the author explained 7 types of *Ekaka* (one) such as *Namekaka*, *Sthapanaekaka*, *Dravyaekaka*, *Matrakapadeiekaka*, *Sangraheiekaka*, *Paryaveiekaka* and *Bhaveiekaka* like that *Chatushkaka* (four) is of 7 types as *Name*, *Sthapana*, *Dravya*, *Kshetra*, *Kala*, *Ganana* and *Bhava*.

Anga is of four types *Namanga*, *Sthapananga*, *Dravyanga* and *Bhavanga*. Among these *Dravyanga* is of six types as *Gandhanga*, *Oishadhanga*, *Madhyanga*, *Aatodhyanga*, *Shareeranga* and *Yuddhyanga*.

Gandhanga is as; *Jamadagnijata*, *Harenuka*, *Shabaranivasaka*, *Sapinnika*, *Mallikavasita*, *Osira*, *Hneebera*, *Bhadradaru*, *Shatapushpa* and *Tamalpatra*. These all are important for taking bath. *Vasavadatta* addicted these keep memorizing her lover king *Udayana*.

Oishadhanga is contain 8 things are *Pindadaru*, *Haridra*, *Mahendrafala*, *Sunthi*, *Pippali*, *Marich*, *Aardra*, *Bilvamula* and water through this *Kandu*, *Timira*, *Ardhashiroroga*, *Purnashiroroga*, *Tarttiyeeka* and having fourth day fever, pinched by serpent and mouse become cure very shortly.

Beer makes of 16 parts of *Grapes*, 4 parts of *Dhatakipushpa* and one *Aadhaka* sugarcane juice, *Aadhaka* is a measurement of *Magadh*.

Aadhyotanga is made of one *Mukundaturya* and one *Shalmalipushpa*.

Next there have told names of *Shareeranga* are head, neck, stomach, two hands, two legs and back. Rest remaining are *Angopanga*.

Yuddhanga are *Yana, Aavarana, Praharana, Kushalatva, Neeti, Aashukaritva*, business, body and health, it is *Dravyanga*.

Bhavanga is of two types; *Srutanga* and *Nosrutanga*. *Srutanga* is of 12 types and *Nosrutanga* is of 4 types and these four types are famous as *Chaturangiya*.

Anga, Dashabhaga, Bheda, Avayava, Asakal, Churna, Khanda, Desh, Pradesh, Parva, Shakha, Patal, Paryavakhila these are synonyms of *Shareeranga*.

Compassion, restraint, Ahimsa etc. are synonyms of *Samyama*.

Further the author explained that human life is very rare, after getting human life listening precepts is difficult, next have faith in this and be firm in penance and restraint is very hard. In the reference of faith the author gave introduction of seven *Nihnavas*.

Fourth chapter is named '*Asamsakrit*' first of all the author elaborated the impact and non-impact. Then told four types of negligence and non-negligence are *Name, Sthapana, Dravya* and *bhava*. Among these *Dravya* and *Bahva* negligences are of five types; drink, pleasures, passions, sleep and ill-tale. Non-negligence is also five kinds.

Karan is also six kinds are *Name, Sthapana, Dravya, Kshetra, Kala* and *Bhava*. *Dravya Karan* is of two types *Sanjnakarana* and *Nosanjnakarana*. *Sanjnakarana* is again divided into three; *Katakarana, Arthakarana* and *Velukarana*. *Nosanjnakarana* is of *Prayogakarana* and *Visrakarana*. *Visrakarana* is again divided into two *Sadika* and *Anadika*. *Anadika* is of three kinds *Dharma, Adharma* and *Akasha*. *Sadika* is of two types *Chakshusparsh* and *Achakshusparsh*. *Prayogakarana* is of two kinds *Jivaprayogakarana* and *Ajivakarana*. *Jivaprayogakarana* is of two types *Mulakarana* and *Uttarakarana*. *Mulakarana* is of five kinds of bodies and three *Angopangas*. *Ajivakarana* is of five kinds from stand point of colour. *Bhavakaran* and

Jivakarana are devisions of *Ajivakarana*. *Ajivakarana* again is of five kinds colour, taste, smell, touch and Santhan. Again these are classified into 5,5, 2,8 and 5 respectively. *Jivakarana* is of two types *Srutakarana* and *Nosrytakarana*. *Srutakarana* is of two types bounded and unbounded. Bounded is of two types *Nisheetha* and *Anisheetha*. *Nosrutakarana* is of two types *Gunakarana* and *Yojanakarana*. *Gunakarana* *Tapa-Samyama-yoga* and *Yojanakarana* mind-body and speech. Then the author intended the intentive meaning and the age-*karana* becoming for karman body is *Asamskrita* that is unrepairable. Age-karma is *Asamskrita* therefore we should behave carefully for ever.

Next all the chapters are elaborated like the same. Gath 208 deal with ‘Kama’ and ‘Death’, gatha 237 deal with ‘Nirgrantha’ gatha 244 ‘Urabha’, gatha 250 ‘Kapila’, gatha 260 ‘ Nami’, gatha 280 ‘ Druma’, gatha 310 ‘ Bahu, Sruta and worship’, gatha 455 ‘gospel’, gatha 480 ‘Sama’, gatha 496 ‘salvation’, gatha 514 ‘conduct’, gatha 516 ‘method’ related. From 212 to 234 contain 17 types of death.

Uttaradhyayana Churni

Churni is also according Niryukti. It has written in Samskrit mix Prakrit language. The main subject matter are Sanyoga, Pudagalbandha, Sansthana, Vinaya, Krodhavarana, Anushasana, Parishaha, destructions in religion, death, Nirgranthapanchak, Bhayasaptaka, Jnanakriyeikanta etc. the author criticized the woman trouble and gave two Slokas as

Eta hasanti cha rudanti cha arthahetorvishvasayanti,

cha param na cha vishvasant.

Tasmannarena kulasheelasamanvitaena,

Naryah smashanasumana eva varjaneeya. 1

Samudraveecheechapalaswabhavah,

Sandhyabhrarekheva muhurtaragah

*Striyah kratarthah purusham nirarthaka,
Neepeeditalakta vat tyajati. 2 p.64*

While Acharya gave prohibitions of a Brahmin in the Churni of 13th chapter Harikeshiya as

*Na shudraya balim daddhannocchishtam na havih kratam
Na chasyopadisheda dharmam, na chasya vratamadishet. P.205*

At last the author gave his introduction as

*Vanijyakulasambhuo kodiyanio u vayarasaheeto
Govaliyamahattarao, vikkhao aasi loganmi. 1
Sasamayaparasamayaviu, oyasse ditimam sugambheero
Seesaganasamaparivudo, vakkhanaratippio aasi. 2
Tesi seesena emam, uttarajjhayanana chunnikhandam tu
Raiyam anuggahattham, seesanam mandabuddheenam. 3
Jam etham ussuttam, ayanamane na viratitam hojja
Tam anuogadhara me, anachinte uam samaretum. 4 p.283*

Dasavaikalikachurni and **Uttaradhyayanachurni** were written by the same author and **Dasavaikalikachurni** was written before the **Uttaradhyayanachurni** and this is proved by this line; *shashttopi chitto nanaprakaro prakirnatapobhidheeyate, tadanyatrabhihitam, shesham dasavaikalikachurnoi abhihitam*. Means the Acharya told that I have said about *Prakirnatapa* before and rest in **Dasavaikalikachurni** thus it has proved that **Dasavaikalikachurni** was composed as before the **Uttaradhyayanachurni**.

Uttardhyayana Vyakhya

This explanation was written by the pupil of Muni Vimala Suri Ji named Bhavavijayagani in 1689 Vikram Samvat with 1655 Slokas. This is rich with parables but these all are in poetry.

First of all the author bowed to Lord Parshavanatha, Mahavira and Vagvadini. The author told that to know the meaning of Niryukti, the differences of meanings and chapters seeker should see the Vrati written by Shanti suri ji. Its more editions are available but some characteristics have given as

Omnaḥ siddhisamrajyasoikhyasantanadayine

Trelokyapujitaya sriparshavanathaya tayine. 1

Srivarddhamanajinarajamanantakirti

Vagvadinim cha sudhiyam jananim pranamya

Sriuttaradhyayanasanjanakavangamayasya

Vyakhya likhami sugama sakatham cha kanchit. 2

Niryuktyarthah pattantarani charthantarani cha prayah

Sri shantisurivirachitavratterjneyani tatvajneih.3

Purvoirvihita yadhapi, baha vyah santyasya vratyo ruchirah

Padhanibaddhakathartha, tadapi kriyate prayatnoayam. 4

Uttaradhyayana Dipika

This commentary was composed by Lakshmi vallabhgani who was pupil of Khataragacchiya Laxmikirtigani, it is easy to understand. First of all the author bowed to *Panchparameshti* and Lord Parshavanath and Mahavira. Then the author said that though there are exist many commentaries on Uttaradhyayana Sutra but for simple man I am composing this commentary. Then he gave his introduction (*Laxmyupapavastu vallabhah*) and memorized 1452 Ganadharas. There have given more parables but all are in Samskrit language, but no quotatons.

Uttaradhyayana commentary by Shanti Suri Ji

Vadivetala Shanti Suri ji wrote this commentary on **Uttaradhyayana Sutra**. He was born at *Raghanpura-Una (Unnatayu)* village. His father name

was Danadeva and mother's name was Dhansri. His childhood name was Bheema.

That time there was a Jainalaya in Patan (Gujarat) named *Samparka Vihar* and chief was Vijay Singh Suri, once he reached to *Unnayu* village and to make his father understand he gave *Pravajya* to Bheema from then Bheema known as Shanti Suri.

In Patan Shanti Suri was famous as *Vadichakravarti* . To accept poet Dhanapal Shanti Suri ji went to Malva there he defeated 84 oppositors (Vadies) in the assembly of Bhojaraja. Then Bhojaraja gifted him 84 lakh rupees that is equal to 15 thousands of Gujarat currency. According to this Bhojaraja gifted to Shanti Suri ji 12 lakh 60,000 rupees. Shanti Suri gave 12 lakh rupees to make a Jain Temple at that moment only and 60,000 rupees for Adinath temple.

Raja Bhoja adorn him the word '*Vadivetala*'. He stayed in Dharanagari and researched on *Tilakamanjari* by Dhanapal. At the same time a serpent has cut merchant Jinadeva's son Padmadeva, all the people feel that he has died and dumped him but Shanti Suri ji saved his life and did him free from poison.

Shanti Suri had 32 pupils, he had taught epistemology, at that time Muni Chandra Suri came to Nadole and he listened Shanti Suri ji's lecture, there was a rule that after 15 days lectures one test was held, Muni Chandra Suri also include In this test and he impressed more to Shanti Suri ji and after that he gave him special coaching of epistemology.

Shanti Suri ji remained in Girnar at the end of his life. he took Santhara that became complete on 1096 Vikram Samvat, Jyeshtha Shukla, 9 Tuesday and died.

In Patan the rule of Bheemdev was 1078 to 1120 Shanti Suri ji was adorn with '*Vadivetala*', Raja Bhoja's rule was 1067 to 1111. Poet Dhanapala

composed Paeyalaccheenamala for his sister in 1029 Vikram Samvat. Means Poet Dhanapala and Shanti Suri ji were contemporary.

Besides **Uttaradhyayana**-commentary Shanti Suri ji also have written a commentary on **Tilakamanjari**. It is hold that **Jivavicharaprakarana** and **Cheityavandana-Mahabhashya** were written by him also.

This commentary named *Shishyahita*, it is also known as *Paeya-Tika* because it has more parables in Prakrit language. It is very successful commentary from stand point of language, style and subject matter. It contain the narration of original text and Nirukti. Some gathas are taken from Bhashya ans some differences also given.

First of all the pious Slokas are as

Shividah santu teerthesha, vignasanghataghatinah

Bhavakupoddhratoi yesham vag varatrayate nranam. 1

Samastavastuvistare, vyasarpatteilavajjale

Jeeyat srishasana jainam,dheedeepoddeeptivardhanam. 2

Yatprabhavadavapyante, padarthah kalpanam bina

Sa devi samvide nah stadstakalpalatopama.3

Vyakhyakratamakhilashastravisharadanam

Sucyagravedhakadhiyam shivamastu tesham

Yeiratra gadhataragudhavichitrasutra

Granthirvibhidha vihitoadha mamapi gamyah. 4

Adhyayana namesham yadapi kratashchurnivratayah kratibhih

Tadapi pravachanabhaktistvarayati mamatra vratividhoi.5

After the author explained each chapter and its Nirukti. In the explanation of first chapter keep telling the nature of Naya he expressed a gatha of Siddhasena

Titthayaravayanasangahavisesapattharamulavagaranee.

Davvattio vi pajjavanao ya sesa viyappa sim.

Means there are two types of Naya for thinking the utterance of Tirthankaras; Dravyarthika and Paryayarthika, rest remaining are only part of these.

Keep explaining the namility of things The author has given a Sloka of Bhratrahari “*Tatha cha pujoyah*”, “*Uktam cha pujoyei*”. The author has given many verses of **Visheshavashyaka Bhashya**. In the commentary of “**Samaresu Agaresu**” (chapter-1/26) to saying “*Tatha cha Churnikrati*” the author has given a sentence of Churni. Next “*Nagarjuneeyastu pattanti*” gave a verse of Nagarjuna.

The author told that the earlier scholars have enumerated 700 types of Nayas. In this reference that time was exist a chapter “Saptashatarnayachakra” after that 12 types of Nayas have enumerated in “Dwadasharanayachakra” that is exist even today as

Tathahi purvavidbhi sakalanayasangraheeni sapta nayashatani vihitatani, yat pratibaddham saptashataram nayachakradhyayanamaseet, tatsangrahinah punardwadasha vidhyadayo, yatpratipadakmidaneemapi nayachakramaste.

Lord Mahavira uttered these Parishahas as the author told in the second chapter. In this reference the author refuted two opinions *Kanadadiparikalpita* and *Apoirusheya Agamas*. Without body composition of Agamas are impossible “*dehadivirahat tathavidhaprayatnabhavenaakhyanyogat.*” In ‘acela’ Parishaha the author advised that clothes are not destruction is penance, the main destruction is passion. Body is very essential for penance, food is required for nourishing the body like wise utensils and clothes are supporting for religious practice.

Mokshay dharmasiddhayarth, shareeram dharyate yatha

Shareeradharanarth cha, bheikshagrahanamishyate. 1

Tatheivopagraharthaya patram cheevarmishyate

Jineirupagraha sadhorishyate na parigraha. 2

Next the author mentioned the name of Ashvasena and Vatsyayana in this commentary.

In the commentary of third chapter the author mentioned about Avashyakachurni and Siddhasena and Shivasharma, and also given the first line of Shivasharma as “*joga payadipaesam ttitianubhagam*”

In the next fourth chapter's commentary the author told the characteristics of *Jivakarana*. *Jivabhavakarana* is of two types; *Srutakaran* and *Nosrutakaran*. *Srutakaran* is of two types *Baddha* and *Abaddha*. *Baddha* is of two types; *Nisheetha* and *Anisheetha*. These are again divided into *Lokika* and *Lokottara*. *Nisheetha* etc. Sutras are come under *Lokottara* while *Brahadaranyaka* etc. come under *Lokika*. Conduct etc. include in *Lokottara* *Anisheethasruta* while *Purana* etc. include *Lokika* *Anisheethasruta*. *Abaddha* is also classified the same. Next he gave more parables related Acharya-tradition under *Abaddhasruta*.

Further the author explained sixth chapter ‘Kshullakanirgranthiya’ in this commentary he told types of Nirgrantha as “*Aaha cha bhashyakra*” and gave 14 gathas, that seems of **Uttaradhyayanabhashya**.

In the commentary of eighth chapter keep telling the temperority of world as “*Tatha cha harilavachaka*” and gave this Sloka

Chalam rajyeishvarya dhanakanakasarah parijano

Nrapadwallabhyam cha chalamamarasoikhyam cha vipulam

Chalam rupaaarogyam chalamahi charam jeevitamidam

Jano drashto yo vei janayati sukham soapi hi chalah.

In Namipravajya the ninth chapter the author “*Yat aaha Aasanena*” told that the eighth and fifteenth day are fix for *Poishadh Vrata* and gave verse of Ashvasena.

Sarveishvapi tapoyogah, prashstah kalaparvasu

Ashtamyam panchdashya cha, niyatam poishadha vaseda.

In the commentary of 24th chapter “*Pravachanamata*” the author gave one statement of Acharya Gandhahasti ‘ *Uktam hi gandhahastinam*’

*Samyagagamanusarenaraktadwishtaparinatisahacharitamanovyaparah
kavyayaparo vagvyaparashcha nirvyaparata va vakkayayogarguptiriti.*

In the reference of 36th chapter the author mentioned the name of Jinedra muni and in the reference of Dharmastikaya he create a new statement, next he mentioned about **Strinirvanasutra** and explain other opinions.

At last the author his own introduction

Asti vistaravanuvrya, gurushakhasamanvitah

Aasevyo bhavyasathanam, srikotikaganadrumah. 1

Tadutthaveirashakhayamabhudayatishalini

Vishala pratishakheva, srichandrakulasantatih.2

Tasyashchotpadhamanacchadanichayasadrakkachakarnanvayotthah

Sritharapadragacchapasavabharalasad dharmakinjalkapanat

Srishantyacharyabh rango yadidamudagiradavangamadhu srotapeyam

Tad bho bhavyah! Tri doshprashamkaramato grahyatam lihyatam cha.3

Sukhbodh by Nemichandra Suri

The another name of Nemichandra Suri was Devendragani. Shanti Suri and First he was known as Devendragani but after he turned as Nemichandra Suri. He wrote Sukh-bodha Vrat on Uttaradhyayana in 1129 Vikram Samvat. In this commentary he gave several Prakrit Verses, from stand point of this he

seems very similar with Haribhadra Suri and Vadivetal Shanti Suri, but not Sheelanksachrya who presented Samskrit legends.

This commentary was written on the base of Shantyaacharya's *Shishyahita* but it is easier that that commentary therefore the name of this was kept Sukh-Bodha.

First of all the author bowed to all Tirthankaras, Upadhyayas, Siddhas etc the committed to compose this Sukh-Bodha for simple man.

Pranamya vignasamghataghatinastirthnayakan

Siddanshcha sarvesadhunshcha, stutva cha srutadevatam. 1

Aatmsmrataye vakshye, jadamatisankshepruchiहितarth cha

Ekeikarthanirbaddham, vratim sutrasya sukhbodham. 2

Bahvarthad vradakratada, gambhirad vivaranat samuddhratya

Adhyayana namuttarapurvanamikapattagatam. 3

Arthantarani pattantarani sutram cha vraddhatikath

Boddhavyatani yatoayam, pranbho gamanikamatram. 4

At the last the author expressed the compliment in this available introduction of his Gaccha, teacher, time of commentary and place himself with the mention of Shantyaacharya.

Nemichandra was pupil of Brahadgaccheeya Udhyotanacharya's pupil Upadhyaya Amradeva. His preceptor brother was the inspirator of this commentary. Place of this commentary was the house of Dohadi merchant at Anahilapataka city and the finishing time was 1129 Vikram Samvat.

Visruta maheepitte, brahadgacchasya mandanam

Srimaan viharukaprashtta surirudhotanabhidha h. 9

Shishyastasyaamradevoabhudupadhyayah satam matah.

Yatreikantagunapurnei, dosheirlebhe padam na tu. 10

Srinemichandrasurirudratavan vratika tadwineyah

Gurusodaryasrimanmunichndracharyavachnena .11

.....

Anahilapatakanagare, dohadisacheshttisatkavasatoi cha

Santishtta krategyam, navakaraharavatsare cheiva. 13

Total 12000 Slokas are consists this commentary.

Anushtubham sahastrani, ganitakriyayaabhavan

Dwadash granthamanam tu, vraterasya vinishcitam.

3 Jain agamik vyakhya

The same narration is available in Uttaradhyayana Sutra Edited and translated by Rajendra Muni ji. But there have mentioned some characters names as Gandhar, Sravak, Tosali putra, Sthulabhadra, Skandakaputra, Rishi Parashar, Kalak, Karakandu, Harikesh, Mragaputra etc. there have mention about four pupils of Acharya Bhadrabahu who got death during cold trouble and Muni Suvarnabhadra who got death due to mosquitoes trouble and these incidents are came in Verses as

Rai sarisavamittani parachiddani pasasi

Appano billamittani pasantoavi na pasasi.

You see mistakes in others but can not see mistakes in yourself.

Suhio hu jano na vujjhai- a happy man can not get up early.

Bhavami u pavvajja aarambhapariggahacchao- renouncement of Himsa and possession is the Bhavpravajya.

Uttaradhyayana Bhashya

Niryukti was very brief and difficult to understand, it explains only words that are specific therefore to explain more Bhashyas were written, it was like poetry, language was Magadhi and Soiraseni. It is not available

independently, its verses are exist in Prakrit commentary of Shani Sur ji, total gathas are 45 and main matric is Arya, it is seems that like another Bhashyas its verses have mix with Niryukti. It throws light on nature of *Botika*, *Pulaka*, *Bavush*, *Kusheel*, *Nirgrantha* and *Snataka*.

After that many scholars have composed commentaries on Uttaradhyayana. Vinayahansa also wrote a commentary on this text, but his time and place is not available.

There were many scholars who have written commentaries on the text, that are Kirtivallabha in 1552, Upadhyaya Kamalasyanta in 1554, Taporatna Vachaka in 1550, Bhavavijaya in 1689, Upadhyaya Dharmamandira in 1950, Udaysagara in 1564, Guna Shekhar, Lakshmi vallabh, Muni Chandra Suri, Jnasheela Gani, Ajita Chandra Suri, Rajasheela, Udayvijaya, Meghraj Vachaka, Nagarasi Gani, Ajitadeva, Mankyashekhar, Jnanasagara etc.wrote commentaries in Samskrit language.

Some translations in regional language

Sanskrit commentaries were difficult to understand because these were rich with philosophical principles. For this purpose some Acharyas have started to write commentaries in regional language, among these Parshavachandra Gani and Acharya Muni Dharma singh were main.

After that this Agama was translate in three languages; English, Hindi and Gujarati. German Scholar Dr.Herman Jacobi translated four Agamas in English language among them Uttaradhyayana was one, it was published in 1895 from Oxford. After then the same translation was published from Moti Lal Banarasi Das, Delhi in 1964. With English preface from Jarl Charpentier published the Uttaradhyayana in 1922 Upasala. In 1954 R.D.Vadekar published the original text from Pune. Gopal Das Jiva bhai translated in Gujarati language and Hira Lal Hansaraj(Jamnagar) published Gujarati translation but uncomplete in 1934. From 1 to 18 chapters were published with

discussion from Gujarat Vidhya Sabha-Ahamadabad in 1952. From 1 to 15 chapters with Gujarati explanation and religious stories from Jain Pracya Vidhya Bhawan in 1954. In 1992 Muni Santa Bal also translated this text In Gujarati language. Vir Samvat 2046 Acharya Amolak Rishi ji translated the text in Hindi language. Ratna Lal Doshi in Vir Samvat 2489, P.Ghevar Chanda in Vikram Samvat 2010 from Bikaner and Muni Soibhagya Chandra Santabal 1992 published the text in Hindi language.

In 1942 Upadhyaya Atma Ram ji published description on Uttaradhyayana Sutra from Jain Shatramala-Lahore, while Muni Nath Mal ji published its new edition with translation from Swethambara Terapanthi Mahasabha-Calcutta in 1967.

Muni Ghasi Lal ji wrote Samskrit commentary on Uttaradhyayana, that published by Jainshashtrodhwar samiti-Rajkot. Sadhvi Chandana Ji also published its original and translation with narration from Agara, that was also published in Gujarati language from Durlabh ji Keshav Ji Khetanee.

Muni Punya Vijay ji made the Agamas with differences of chapter from Mahavira Vidhyalaya, Mumbai, among those agamas Uttaradhyayana is the one.

Muni Ful Chanda Ji in Mulasittage, Muni Kanheiya Lal Ji (Kamal) in Mulasuttani and nun Sheel Kunwar in Swadhyaya Sudha also published original text.⁴

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