CHAPTER III

ORIGIN OF PĀNCA-MĀSKĀWA MANĀ MANTRA
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ORIGIN OF PANCANAMASKARA

Among the Jaina Mantras, the Panchanamasakara Maha Mantra or the Navakara Maha Mantra plays an important role in Jaina religion. Every individual of Jaina community is expected to chant at least this Mantra on the occasion of offering vrata initially to a yogman or a saint. It is with this Mantra the initiation into vrata is performed. This Mantra is called as Mantra Raja, the king of Mantras in all religious activities. It is with this Mantra all the religious activities such as Birth ceremony, Namakarana, Chudakarana, Upanayana or Vratapadesha are conducted by Jains. It is believed that this Panchanamasakara Maha Mantra is having a healing capacity. It acts as an antidote for any kind of miseries and removes even the effect of poison. The following stanzas describe the supremacy of the Mantra.

- Mantram somaara soma trijaya tanuparam,
  Sarva papari Mantram,
  Somaara cheda Mantram visama visaharam,
  Karma nirnula Mantram,
  Mantram Siddhi pratamam siva savya janamam,
  Kevalajnana Mantram,
  Mantram sri Jaina Mantram japa japa japita,
  sapnam
Jana nirvāṇa Mantra. ¹

Mantra is the essence of the spiritual life. It is an incomparable sacrificial formulae in the three world. It has the power to annihilate the cycle of birth and death of individual. It has the power to grant the eternal bliss, infinite knowledge and Moksa.

"Eko pañcanamayāru savva pava panasaṇa,
Mangalāmāca savvasim padam an havaī mangaleś.

This pañcanamaskāra Mahā Mantra destroys all sins and it is the foremost Mangala among all the Mangales.

1) ANĀDHI MŪLA MAN HA

Regarding the origin of this Mantra, the general opinion is that it is an "Anādi Mantra" i.e. having no beginning with the consideration of time factor. On account of its nature or from real point of view it is considered as eternal Mantra of Jainism. It is stated that the Pañcanamaskāra Mahā Mantra refers the various spiritual stages of an individual soul. Each Mantra denotes particular state of a soul or its
character or quality or nature. Totally, this Mantra consists the supreme qualities of the soul. In Jaina religion soul is considered as an eternal substance of the universe. Therefore, the Pañcanaṃaskāra Mahā Mantra which refers the innate nature of the soul, is considered as an Anādi Mūla Mantra of Jaina.

2. CATTĀRI SAHANA MANTRA.

Though the Pañcanaṃaskāra Mahā Mantra is considered as an Anādi Mūla Mantra, there is a necessity to consider it from the viewpoint of history, just as the triod of Buddhism, i.e., Dhammānaṃca Sānyakaṃca Saranaṃ gato. In Jaina religion four similar terms are in use since immemorable time. Whenever bhaktis are to be chanted these four terms are chanted initially. These four terms are "Arhatā Mārgalām, Siddhā Mārgalām, Sāhu Mārgalām, Kevalī Pannattā dhamma Mārgalām and again with the same four terms Cattāri Loguttama Mantra i.e., Arhatā Loguttama, Siddhā Loguttama, Sāhu Loguttama, Kevalī Pannattā dhamma Loguttama and Sarana Mantra i.e., Arhatā Saranaṃ, Siddhā Saranaṃ, Sāhu Saranaṃ and Kevalī Pannattā dhamma Saranaṃ are adorned. These triple chattāri are
chanted both by munis and śrāvakas. Here in we see the three figures Arīhantā, Siddhā and Sāhu comprised in the pentad i.e. Paṃcanaṃsakāra Mahā Mantra. Here in these three cattāri (the terms Arīhantā, Siddhā, Sāhu are adjoined. Common with these three figures of pentad or Paṃcanaṃsakāra Mahā Mantra, the Sarabha cattāri is having similarity with that of Buddhist triad of Sarabha.

**ASOKAN ROCK EDICTS**

Asokan rock edicts are the most ancient epigraphical records of ancient India. In it, the renowned Scholar Kāmapradaśa Jain has pointed out the term "Dharmamangalam" in the 9th rock edict of King Asoka. According to him the term Dhamma Mangalam, is one of the four Mangalas of Jaina namely Arīhantā Mangalam, Siddhā Mangalam, Sāhu Mangalam and Kuvalī Pannatto Dhammo Mangalam. Among the four Mangalas, the third Mangala, is of Acarya and Upādhyāya. In other words the term Sāhu includes Acarya and Upādhyāya.

Historians believe that the rock edicts were inscribed by the King Asoka at the beginning of the 3rd century B.C. This indicates that in this age
apart from the "Dhamma Mangalas", Siddha Mangalas.
Sahu Mangalas were in vogue. Even in Buddhist
religious tradition, it is true that the term "Dhamma"
occupies prominent place. In Buddhist religion, it
constitutes the three refuges namely Buddhah
Saranam, Sangha, Saranam, Dhamma Saranam Gacchami.
Here in Buddhist tradition dharma was treated as a
refuge but not as a Mangala. But in the inscription
mentioned above, it has been treated as a Mangala.
Therefore, the expression 'Dhamma Mangala' cannot
be treated as of related to Buddhist tradition. On
the basis of the above mentioned cattari Mangalas,
one may claim that the short form of the holy pentad
was prevalent even before the period of King Sisarat
Asoka.

3. EPIGRAPHICAL RECORD:

a) KHAMVELLA INSCRIPTION

According to Jaina tradition, the King Kharavela
was an ardent follower of Jaina religion. Scholars
have mentioned that he lived in the 2nd century B.C.?
The following texts have been found in the Mahbighumpha
Inscriptions of King Khāravela. They are 1) Namo<br>Arahatānaṃ, 2) Namo Savva Siddhānaṃ. The translation of the same is as follows 1) Salutation to Arahatānaṃ, 2) Salutation to all Siddhānaṃ. Only these two terms are found in it. Regarding this a few scholars like Jayaswal and others have stated that at the time of King Khāravela only these two terms were added on for completion of pāṇḍita or Pāṇca-nāmasaka Mahā Mantrī.

MATHURA INSCRIPTIONS: There is another inscription which also consist the very two terms of the holy pāṇḍita that are mentioned in Khāravela inscription.

The terms of the Mathura inscriptions are as follows.

Nama Arahato vardhamana Namo Arahantānaṃ. Arahat Pūjaya Namo Arahato Mahāvīrasya Siddhānaṃ and so on...

PALE INSCRIPTIONS: The same term i.e. Namo Arahantānaṃ was found in Pale inscription. According to H.O. Sankalia, Pale inscriptions belong to 1st or 2nd century B.C.

Further the details of the Pale inscriptions are as follows, In a new v-shaped valley near pale village an inscription was found in a single cave with a water cistern. It is stated that the letters which were found
In the pale inscriptions are of the early Brahmi characters of 1st – 2nd century B.C. 10

On the basis of the above mentioned epigraphical records of ancient India, Digambaras claim that the holy panted was composed by Acarya Puspadanta.

4) a) Digambara's V Ev.

Dr. Vissalal Jain and other Digambara Jain scholars are of the opinion that the Panca意味着kara Mahä Mantra was composed by Acarya Puspadanta. 11 Further in this context it is necessary to note the opinion of Acarya Virasena, the author of the famous commentary Dhaula on Satkhandageema. 12 Jivottana happens to be the first Khanda of Satkhandageema and this commences with the Mangala of Panca意味着kara Mahä Mantra. With reference to this Acarya Virasena in his Dhaula commentary states that it is a "Nikhadeva Mangala". 13 Nikhadeva Mangala is that which is composed by the very author of the work. This means that the author of Panca意味着kara Mahä Mantra is Acarya Puspadanta. This clearly indicates that before the period of Acarya Puspadanta the Panca意味着kara Mahä Mantra was not in vogue in the presently existing form.
Further, Viṣṇucārya refers "Anishadde Mangala" which means a non- Nishadha Mangala or in other words a Mangala not composed by the author of the work, but just makes devata namaskara utilizing a phrase of stanza that was there already. From the commencement of Vedana Khandha of the Satkhandaṇyana composed by Acarya Bhatvālī there is the Adi Mangala "Namo Jinarāma". With reference to which Acarya Viṣṇucārya has stated that the same Mangala was placed by Goutamacārī - the author of twenty four Anuyogadivaśa of Mahakaṇṭha Prakriti Pehuda. Digambara Scholars are of the opinion that Satkhandaṇyana definitely must have been composed immediately 683 years after the Nirvāṇa date of Lord Maha vīra. But the date of Mahavira Nirvāṇa itself becomes a subject to controversy. Therefore, it is necessary to make a review of this question here.

NIRVĀṆA DATE OF LORD MAHAVIRA

According to traditional account Mahavira Nirvāṇa took place actually 470 years before Vikrama era. According to another tradition Mahavira Nirvāṇa took place 608 years and five months before Christian era 36. In other words, generally it is accepted that Mahavira Nirvāṇa took place 327 years 36. But however, majority
of the European Scholars find fault with this tradition and they have proposed 477 BC as the Nirvana date of Lord Mahavira. For this they have mainly depended upon the date of coronation of Saarat Isoka, mentioned in Mahavamasa - a Ceylon chronicle. According to which the coronation ceremony of Isoka has taken place 217 years after the Nirvana of Lord Siddharta Goutama or the Lord Buddha.

Here, according to their consideration Chandragupta Maurya came to the throne in the year 321 BC. He ruled for twenty four years. He was succeeded by his son Bindusara and ruled 28 years. Bindusara was succeeded by Saarat Isoka and as such his coronation has taken place in the year 321 – 52 = 269 BC. Adding to this the 217 years mentioned in Mahavamasa as the coronation year of Isoka, Buddha's Nirvana date arrived at 486 BC. As Bhagwan Mahavira Nirvana might have taken one or two years earlier than that of Buddha. Majority of the European Scholars have come to the conclusion that Bhagwan Mahavira's Nirvana took in the year 487-88 BC.

It is Sri Jaias, the editor and translator of Mahavamasa
proposed the coronation of Asoka mentioned in this work is the correct date. But Jaiger himself has pointed out many discrepancies with the Mahavamsa itself in many instances. Even with regard to the correctness of this date of coronation of Asoka Jaiger has not given suitable reasons or in other words it has not been proposed properly. Therefore the date of coronation of Asoka is questioned by scholars.

Further it is stated that Mūpanittha minor quill of Asoka indicates 256 years might have been elapsed from the date of Nirvana of Buddha. In other words this indicate that Asoka's coronation took place 256 years after the Nirvana of Buddha. It has been earlier showed that Asoka's coronation took place in the year 269 B.C. This points out that Buddha's Nirvana took place in the (269 + 256 = 525) B.C. It is stated earlier there is a firm ground to show that Mahāvīra Nirvana took place one or two year before to Buddha's Nirvana date i.e., 527 B.C. There is a traditional background which gives the date and other details how the knowledge of evadāvagga sutra was kept in memory through the succession of Āsāyaṇa and secondly part of the second
Agrāyaṇīya Pūrva was committed into writing in the name of Satkhandāgama by Ācārya Puspadanta and Bhūtabali.

**SUCCESION OF ĀCĀRYAS**

According to Śravanabelagola inscription 1 of 6th century AD and Nandi Amāya Patṭāvalī (E) brought out by Dr. Hornle, in Indian Antiquary Vol. 21, there were Kāvalins namely Cāvata, Sudhārma and Jambusavami who were the Śrutadharas in succession without any break. Actually, this Śruta continued for 62 years.20

According to dijāmukha tradition Jambusavāmin was succeeded in succession by five Śrutakāvalins namely Viśnū, Deśa, Aparājita, Govardhana and Bhadradāhu I.

An account of this it is stated that Śruta continued in its full form in the line of these Ācāryas for 100 years i.e., till 162 years after Mahāvīra Nirvāṇa.21

These Śruta Kāvalins were succeeded by dasa pūrva Ācāryas i.e., the Ācāryas who had the complete knowledge of the Brahma literature till the end of the tenth pūrva and partial knowledge of the remaining four pūrvas and āṅgikās and in the line of these dasapūrvins the knowledge of the Śruta continued further 183 years.22 The dasa
purvins acaryas are Visaka, Prostila, Kesatrika, Jaya
Naga, Siddharta, Drustisena, Vijaya, and Buddhila. Deva
and Darasena. These dace purvins were succeeded by
five ekadasangas arutadharins, namely, Naksatra, Jaya-palaaka,
Pandava, Dhrusyasena and Kausa and the line of these
ekadasangas arutadharins the knowledge of akuta continued
for 123 years. These acaryas knew or had the knowledge
of ekadasanga aruta totally and of 12 the anga including
purvas partially.

These ekadasanga arutadharins were succeeded by
Svadra who had complete knowledge of ten angas and the
partial knowledge of the rest of the angas including purvas.
He was succeeded by Yashohadra who had the full knowledge
of the nine angas and partial knowledge of the angas
including purvas. Yashohadra was succeeded by Bhadrasana II
& Loharya and Asanga Shruthadha Acarya. They had the
knowledge of eight angas in full and partial knowledge of
the rest of the angas including purvas. The total period
of five ekadasanga dharins and the other four dasa, nasa
and astangadha arutas is 220 years. Thus the knowledge
of the aruta continued till 565 years after the Mahavira's
Nirvana. Bhadradhruva was succeeded by five
Agranga Shrutadharas namely Arhadabali, Moganandli
Dasananda, Puupadanta and Bhutabali. These Agrangas
had the knowledge of the Agraanga and partial knowledge
of the rest of the angas including purvas. The total
period of these Agrangas is 118 years and thus shruta
continued in the memory of these shrutadharas as far as till
the end of 683 years after Nirvana of Mahavira.

Here, from this account it may be noted that the
shruta atleast in its partial form come down in the memory
of successive Agrangas upto 683 years and so on. After 683
years the part of shruta atleast could have been committed
into writing and thus result of the same we have
Satkhandaagama composed by Agrangas Puupadanta and Bhutabali.
Therefore, the composition of Satkhandaagama might have
been taken soon after 683 years after Nirvana of Mahavira.
but the traditional account continues to state further that
Agranga Puupadanta and Bhutabali received lessons from
Dharmanedarya who was living in Chandragujja of Girinac
or Ujjayantagiri on Kamesapayadi a part of Agrangyaneya Purva.

It is definite that Dharmanedarya had received this
shruta of Kames Payadi from his Guru and had kept his memory.
The tradition of memorised śruti discontinued in the year 683, Dharasena cannot be any person other than Śrutadharma Lohārya himself. In other words, the name Lohārya must be another name of Agārya Dharasena. Moreover, with reference to the authorship of Chinnapaśade it is stated that it was the work of Dharasena and composed by him around 680 years after Mahāvīra's Nirvāṇa. It was around 680 years after Mahāvīra's Nirvāṇa that Dharasenaśāyya who was an akhaḍesapati of the twelve āṅgas i.e., who had partial knowledge of all Dvādaśāngasas according to the tradition maintained in Brahma Kathākāthā and a few Patañjaleśus, was refused the aciraja śrutadharma and akhaḍesapati of all the āṅgas. In his old age, he lived in Chandragiri situated in Ujjawantagiri now well known by the name Ujjayantigiri or Girinārī.

**History of Satkhandagya**

Regarding the composition of Satkhandagya, Prof. H. D. Vasantharāj has given the following details.

Dharasenaśāyya had an intention in him for preserving the knowledge of the śruti, which had flown down to him by tradition. He conveyed his intention to the Dakṣinānatha śāryas, who assembled at Mahīma. As per the request received from Dharasenaśāyya, Dakṣinānathaśāryas decided to send two young saints to Dharasenaśāyya,
who were very efficient to receive the lessons and capable of retaining well the same. Accordingly, Dakainapatha Ācāryas sent Ācārya Puspadanta and Bhūtabali to Ujjayanta yira. Finally, these two saints reached the place and bowed to the feet of Dharasenācārya and informed him of the reason of their arrival. Ācārya Dharasena expressed his satisfaction.

After realizing their efficiency, Ācārya Dharasena started to give lessons to those two saints in an auspicious day. After a duration of about three years, Ācārya Dharasena completed the text of Kannapayadi pūrva on the forenoon of eleventh day of the bright half of the month of Asādha. The Bhūtas became pleased with those of two munis for thus receiving the lessons with earnestness and humility and they worshiped. Having seen this, Ācārya Dharasena called one of them by name Bhūtabali - one worshiped by Bhūtas and the other by the name Puspadanta as their munias teeth were in distorted form were set right by Bhūtas in addition to be worshiped by Bhūtas.

On the very day, they were asked to leave that place. Accordingly, Puspadanta and Bhūtabali left the place and reached Ankulesvara and there they stayed for
Vasakāla or Caturmāsa.

On reaching Vanavasa country Ācārya Puṣpadanta planned to compose Satkhandaṅgama and immediately he composed bhashasāstra i.e., 177 sūtras of Jivatthāna.

In composing Satkhandaṅgama, Ācārya Puṣpadanta had a plan to re-arrange in Six-Khaṇḍa forms of the original lessons of Mahākāma Payadi Pāhude received from Ācārya Dharasena. Therefore, not much time needed to him for this arrangement as the original itself received from Dharasena-ācārya we to be placed in writing. Therefore, it is believed that Ācārya Puṣpadanta could have finished his writing the portion of Jivatthāna in a very short period i.e., within about a year after his departure from Ujjayanta or Gisinas. It is evident that this part of the composition of Puṣpadanta had for his Mangala Pančanamaskārī Mahā Mantra. Thus this compositions might have taken place Mahāvīra Nirvāṇa saka 684 or 685 as its latest and must have reached Ācārya Bhūtabali who was staying in Damilandu around Madurai.

As per the above mentioned evident, Vighambaras are of the opinion that the Pančanamaskārī Mahā Mantra was composed by Ācārya Puṣpadanta. Further, they have
stated that the Pañcanamaskāra Mahā Mantra was not in
vogue even before the period of Āgāya Puspadanta in
the presently existing form.

PĀŃCA NAMASKĀRA MAHĀ MANTRA IN TAMIL LITERATURE.

In Sylappatikaram - a Tamil classical work of
2nd century A.D. 29 scholars have found references
about the Pañcanamaskāra Mahā Mantra. There is an
reference found in the passage in Nadugāṇ Gāthai
(Chapter) of this classical literature. The particular
lines are as follows. 30

"Īvagai ninra aruyathamattu chandi Īndum
thammudan kūdi".

The epithet chandi Īndum indicates the place where
the five streets are joined with one another; i.e.,
Aruγan street, Siddha street, Āṅkhyak street, Upādhyāya
street, Sādhu street are joined with one another in a
single street is referred here.

Apart from it, in Jaina literature the epithet
Chandi Īndum., indicate the grammatical combination of
the first letters of the Pañcanamaskāra Mahā Mantra. 31
i.e., the first letter of Arināţā is Ā. The first
letter of Asarirī or (Siddhanam) is A . These two letters
join together and give the lengthened letter Ā. The
first letter of Āyiriyānaē is Ā. This Ā joined with
the previous letter ā give ā. The first letter of Uṣajjñāyānäm is U. This letter joins with the letter ā gives ā + U = 0. The first letter of the Munina is M. This letter joins with the letter '0' give OH. I.e. the concatenation of the first five letters of the Pañčanāsaka Mahā Mantra is as follows. Ā + Ā = Ā; Ā + Ā = Ā; Ā + U = O; O + M = OH. On account of this statement, here it becomes necessary to give the following details.

In Indranaṇḍi Śrutiśāstrika it is mentioned that Madura is a place in Tamilnadu where Bhūtaśālī śārya stayed for many years. "Bhūtaśālī Madurāyām Devīla deṣe".32 There are many ancient Jain śāma inscriptions (such as Īnāmalai, Alagarmalai, Siddharmalai) have been traced and these are said to belong to 2nd century CE.33 Therefore, the places around Madurai, Pudukottai, Thirunelveli, Kumbai are considered as the ancient Jain centers. For that reason, Elangovanai who shows clearly Jain śāma inclination might have met the auñis that were around Madurai and could have influenced by Jain śāma monks.

He also might have learnt about the importance of Pañčanāsaka Śrī Mahā Mantra which was there as Mangala
in the commencement of Satkhandāgama and thus it is quite possible that he made reference to Iśanadī Pāṇcabārākhyā.

Regarding the above mentioned viewpoint, it becomes necessary to point out that, in Sylapātikārṇam Ālangovalīsayal did not mention any thing about Satkhandāgama, and Iśārya Pūṇadanta. Generally, he referred the various principles of Jaina. Therefore, it may be argued that in Tamil Nadu Pāṇcabārākāra Maha Mantra was in practice even before the period of Iśārya Pūṇadanta. Apart from the above given view are also worth to be mentioned.

KU. Prof. A. Chakravorty and other Tamil Scholars have formulated that the ethical work named as Kural was composed by Iśārya Kunda Kunda. In addition to it, they have stated that Iśārya Kunda Kunda lived in last part of 1st century BC, or the prior part of the 1st century AD.

On the basis of the Bigamuḷa Pāṭiśālīśa the Scholars are of the opinion that Iśārya Kunda Kunda lived in 2nd century AD. To support their view, they have given the following details. According to
digambara Jaina tradition, Ishatwali formed five major
sanghas namely Nandisangha, Deva sangha, Aparajita
sangha, Rasaprasangha and Bhadra sangha. Each of
these sanghas had four branches namely, yanas and the first
one of the each of yanas upon the sangha had the very
name of the sangha. For instance the first yana of Nandi
yana was named as Nandi Sanyasa. The first yana/Deva yana
was Uttara Deva Sanyasa and so on. Ishatwali
appointed Nayanandaji as the IcIya of Nandi Sangha.
According to available Nandi Sanyasa Tanaya Pattavali,
Nayanandaji was succeeded by Jinasandraya and in his turn
he was succeeded by Radhakantaji alias Kundakundakaryaji.

Therefore, it is believed that he belongs to Nandi Gana.
Here, with reference to Kundakundakaryaji, the noteworthy point
is that in Nandi Tanaya Pattavali, it is stated that he
initiated into muni order in his 11th age.

He was an ordinary monk for 33 years and he was the
head of muni sangha for nearly 54 years and he died in
his age of 16 years, 4 months, and 3 days. The above-mentioned
details are mentioned in Nandi Tanaya Pattavali. Another
tradition makes him to have died in his age of 86 years.
Acarya Kunda Kunda in his Bheda Pahude mentioned himself as the sāya of Bhadraśāhu 37 (stanza 61 & 62) and in the next stanza he says that drutakevali Bhadraśāhu was his gāna guru - guru by tradition. 38

Now we may try to find out whether Kunda Kundācārya might have been the disciple of III Bhadraśāhu. In the Nandi Śrṇāya Pāṭṭāvalī itself it is stated that he became Acarya of Nandi Simha in the Saka year 49. After this event he lived for 52 years. If we add these two, we arrive at 101 saka aera which is equivalent to 706 saka aera which is the year of the death of Kunda Kundācārya.

Taking the lower limit of his age i.e. 56 years we arrive (706 - 56 = 650) on 650 Mahāvīra Nirvāṇa Saka i.e. as the year of his sixteenth. As it is stated in the same Pāṭṭāvalī that he took dikṣā on his completion of his eleventh year. This event of his dikṣā might have taken place in the 620 + 12 = 632. Tritīya Bhadraśāhu as already stated was at Śrṇāna Kealagola and that he had Samādhi mūrana in the year 633 Mahāvīra Nirvāṇa Saka. This point out clearly that Acarya Kunda Kunda might have been initiated into mundā dikṣā by Bhadraśāhu III and hence Kunda Kundācārya has mentioned himself as said earlier.
as the rsiya of Bhadradāhu ("Sūyvanaya Bhadra Śāhuesya").
Further, it also makes very clear that śārīya Kunda Kunda
was an younger contemporary of Nānadali, Nājanandi,
Jinaandra, Lohārya and other munis of this age.

Earlier, it is pointed out that in the list of
Śrutadhara śārīyasa it is Lohārya succeeded tritiya
Bhadradāhu as Śrutadhara śārīya. Nānadali happened
to be the successor of tritiya Bhadradāhu, the head of the
"Nuni Samgha as an śārīya. Definitely Lohārya ca.
have been śārīya as the head of munisamgha. That is why
Lohārya, his name is there in the list of Śrutadhara śārīyasa,
as a successor of tritiya Bhadradāhu of Śrutadhara line of
śārīyas or līnadhārins as a Śrutadharin. It has already
been pointed out the possibility of the name of Lohārya to
have second name of Bhagabindācārya. Hence,
Dharaśanācārya must have died in the 6th Nirvāna Samvat
683.

It is stated earlier that śārīya Kunda Kunda was the
memor of the munisamgha. According, to guidelines given
by tritiya Bhadradāhu, he proceeded towards Chera, Chola
and other places of Tamil Nadu. This took place in the
Mahāvīra Nirvāṇa Samvat 632 or 633. This muni saṅgha might have been wandering in these countries for at least about ten years. It is quite possible that Tamilnadu people might have had the attraction for Kunda Kunda's charming and capable personalities. In this context, it is worth to be mentioning that Īcārya Kunda Kunda may not to be considered as the author of Kural. Tamil scholars are of the opinion that Kural was composed by Īcārya Kunda Kunda around in 1st century CE. Actually, according to tradition mentioned above it is believed that he lived in 2nd century AD.

Here, it becomes necessary to point out that Īcārya Kunda Kunda is considered as the first commentator on Saṭkhandāgama as stated in Īcāvaliśāstra. The name of this commentary is Parājama or Parākrama which has been referred by Viśasānadeva in his Īcāvali several times. Earlier it has been stated that Kunda Kunda had his samadhi stūpas in the year Mahāvīra Nirvāṇa Samvat 706. Further, from this it is very clear that composition of Saṭkhandāgama was completed by this time and was widely known and looked upon with veneration by the diyaśāstra muni saṅgha. In Kundaikundāgirya Praṇambamasāstra we have reference about Pāṇcamaṅgasakāra.

Maha Mantra in the following form.
"Asthantānam Siddhanam taha nama Ganadhāraṇam,
Uvejīja-yogam seva sahunam cāva saṃvamsa " — R. S. B. v. 4.

Here, the word nama goes with irihantā, Siddhā, Ganadhara in otherwise āgāya or āgīya same
Upādhyāya and Sahunam cāva saṃvamsa same Savva
Sahunam. So this is a clear reference of Pannaparamatīra
Maha Mantra. Further, he composed ten Piākītī Jhakti-
Pīta, among these one is Pīñaṇa-putrīhakti, which gives
the characteristics of irihantā, Siddhā, āgāya, Upādhyāya
and Savva Sadhus. In the Adhantaka of this Jhakti he offers
his obeisance to irihātī Pannaparamatīra. The particular
stanza is as follows. 40

"Kāvunna namottakāram irahantānam Yahuvā Siddhanam,
Ayiriya Uvejīja-anam loyamaya savva sahunam "

At the end of the Jhakti the Julo mentioned stanza has
been given. 41

"rañākaśa jīva nīcaḥ ur śuryaṇādhyāya śadvahah,
śaṃcānta bhavah sahavā nirvāṇa paraśa śivar. "

In this stanza, the author has clearly mentioned
the names of Pannaparamatīra and finally he offers
his obeisance to Pannaparamatīra in the same order
as it is in Pannanamakāra Mahā Mantra and...
Further in this stanza the word Panãcanamasya is also mentioned which refers the Panãcanamaskara Mahã Mantra.

Further in the Añâyava of this Bhakti zuna as follows.\(^{42}\)

"Icãmi bande panãçãuru bhakti kaõ sakko kaõ Tassa alēcowam atta mahãpãdhara sanjuttãnam Aranãtanãm attãvãha kãma vippanãkãnam, Siddhãnam atta pavvayananã ovasã sanjuttãnam, Êiyirãnam, ayãrãti sutpanãra tussãnam, Uvajjãyãnã târãyana kunapalánãryãnam, Savvã sãhunam hãstiyãniccc kala maccãmi, Pujãmi vantãmi namãsamã tukkaâavo, Kammakkavo bhõhilãkã ugyãt kamanam, Samahi marãnam jinayuna sampattihã marjãm. Panãçãuru bhakti\(^{4}\) - 214."

It has been stated earlier that Ñãriyã Kunda Kunda was offered his concurrence to Arhatãdhi Panãcaparamãstãsins in this Añâyava also, in the same order of Arhatãdhi Panãcaparamãstãsins are advanced. Further, it is already stated that he was one of the members of munisamgha. According to the direction given by Tritiyã Gandrãâhu the muni samghã proceeded towards CheraChola and other Tamil countries. This took place in the Mahãvãra Vivãva råka 632 or 633. He might have been making his vihãru in Tamilnadu for many years. It is quite possible that Tamilnadu people have an attraction on Kundakundã's charming and elegant personality and because of this fact Tamilnadu people believe that Thirukural was composed by Ñãriyã Kunda Kunda.
Here, it must be noted that Pañcanaṃsaṅkāra Maḥā Mantra which was composed by Puṣpadanta was just only a new form of what was already in existence. It has been already stated that Kāravaśa inscription had already the initial two lines of pentad namely Namo Śrīhantānām and Namo Siddhanām. In the third of the chāttāri, earlier mentioned the word Sāhu was there already. The word Sāhu contained in itself the sense Acaryya and Upādhyāya. Therefore, Acārya Puṣpadanta made a classification of the Śadus taking at Acārya and Upādhyāyas from the term Sāhu and thus formed holy pentad.

Apart from the above mentioned literary sources with regard to the composition of Pañcanaṃsaṅkāra Maḥā Mantra Sri Puṣpadanta Acārya has given the following details in his work Kṛṣṇa Kalāmaka. It is a text on Śaiva Dharmas. The learned Pt. Puṣpadanta Acārya edited and reviewed it. In it he has mentioned the following stanza which is useful to determine the age and the author of the Pañcanaṃsaṅkāra Maḥā Mantra. It is stated that the Prākrit version of this text was composed by Acārya Kunda Kunda. The Śaṅkara version of the same text was composed by Acārya Puṣpadanta. But he states that the Chāltiya bhakti verse composed by Goutama Gopālakara. In Chāltiya bhakti the following stanza is being mentioned.
"Azhāt Siddhasārye Pādhyoṣyaḥ,
Dadāsā Sādhuryoṣyaḥ,
Saṃvatagat vandebhyo,
Namastu sarvatara sarvabhyo."

The above mentioned verse clearly point out that the holy pentad was originally composed by Gautama Ganadhara. In addition to it, regarding the authorship of Āshāityabhakti the editor Poonnamandra Bātriya narrated the following story.

After the attainment of kevalajñāna by Lord Mahāviṣṇu Indra organised the religious assembly (Saṃvasaraṃ). In absence of the speaker (janaśana) the divine sound was not started. For the origination of divine sound there was need of a principle disciple. Indra with the help of his clairvoyant knowledge (iva uchjñāna) realized that Gautama sārman by birth could occupy the place in the spiritual assembly. He modified himself as a pious layman and met Gautama.

Gautama Indrashwatar maintained gurukula consisting of 500 students. Indra called him to be present in the spiritual assembly. But his kind request was refused by Gautama. Finally, Indra himself composed a stanza which
refer the Jain principles such as Navapada, the soul, pudgala, influx, karma, bondage of karma, stoppage of karma, destruction of karma, moksa, papa and punya and the five sattvikayas such as pudgala, dharaa, adharma, akasa and kala, the triple gems of Jaina, i.e., right knowledge, right belief, right conduct and the other principles of Jaina. Indra requested Gautama to explain the same which runs as follows

Treikalyam dveyya satkam,
Navapada samhitam,
Jiva satkayaldaya,
Paricamya cistikiva vrate samitigati,
Jnana cintra anedan,
Ityata moksa mule m trihuvana manital,
Prakta manad unfricnig,
Pratyadharsaddha dhadh pratidha maticam,
Yasseya aduttta drusti.

Gautama was not able to explain the meaning of the above mentioned stanza. Finally he accepted to accompany wit Indra. Then he entered the spiritual assembly he had sighted a huge pillar known by Manastambha, a pillar which drive away the pride in any person. Soon after this in his deeped devotion for Manavira he composed stanza which is having the title Caitya bhakti. On the basis of this stanza it is believed that he is the author of Caitya bhakti. Further, it is
already stated that he offered his obedience to
Arodadhi Pancarameshtina in the same form. Hence,

It is also believed that Goutama Ganadhara is the
author of Pancasamsaka Kama Mahamantra, who lived in
5th century B.C.

**SVETAMBAHA'S VIEW**

According to Svetambara Jaina tradition the
Pancasamsaka Kama Mahamantra was taught by Lord Mahavira
to his principal disciple. 46

Commonly, Jains believe that the whole anga literature
was taught by Lord Mahavira to his principal disciple.
Subsequently the Ganadhara had given the literary form to
the scriptures. Each of the scriptures has been
noted in three successive orders. They are 47

**MUL MAN AS** Lord Mahavira is the profounder of all
Jaina literature. Therefore, he is considered as the
Hule Karta of all Jaina literature.

**UTTHITA MAN AS** Subsequently Ganadharas composed the
scriptures. They are referred as Uttarakarta of Jaina
literature.

**PARAMESHTI KSHETSIG** All other Kshetra are mentioned as
the authors of traditional succession and as such they have been
considered as Parampara Karta of all Jaina Smuta.
A few Scholars have stated that the holy pentad is mentioned in the Nījūtta and Bhāṣya works which are mainly based on the literature taught by Lord Mahāvīra. In this regard sufficient references are found in Uttaradhyayana, Kalpasūtra, Avasayaka Nījūtta works. So as Śvētāmbara believe that the holy pentad was taught by Lord Mahāvīra to his principle disciple.

Mohan Lal B. Jhaveri states that Sri Vajrasvāmi has extracted the Pāñcānamasākāra Mahā Mantra from the Mulapsūtras i.e. from the Nījūtta and Bhāṣya and Cūrṇī works. But majority of the Śvētāmbara Jaina Scholars believe that Pāñcānamasākāra Mahā Mantra was taught by Lord Mahāvīra to his principle disciples.

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