PART III

LITERARY ASPECT

CHAPTER 1

VADDARĀDHANE AND OTHER ĀRĀDHANA KATHĀKOSAŚ

CHAPTER 2

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CHAPTER 4

PLACE OF VADDARĀDHANE IN KANNADA LITERATURE
Besides the Vaddaradhané, the following are the other Kathakosas associated with the Bhagavati Ardhanarîśvara, i.e., their stories are based on the gāhās of the Bhagavatī Ardhanārīśvara which contain allusions, direct as well as indirect, to the religious and legendary heroes of the past.¹

1) Harisena's Brhat-kathakosa in Sanskrit verse (931 A.D.).

2) Śrīcandra's Kathākosa in Apabhraṃśa verse (close of the 11th cent. A.D.): It is still in Ms. form and is being edited, it is learnt, by Dr. Hiralal Jain.

3) Prabhacandra's Kathākosa in Sanskrit Prose (close of the 11th cent. A.D.): It, too, is still in Ms. form and is being edited, it is learnt, by Dr. Upadhye.

4) Nemidatta's Kathākosa in Sanskrit verse (early 16th cent. A.D.): It, along with Hindi translation, is published in three volumes by the Jaina Mitra Kārṣṭayālya, Bombay V.S. 2440-2442.

¹ 1) We have already had some acquaintance with these Kathakosas in the Introduction under 'Sources of Stories'.

² ii) It hardly needs to be mentioned that the brief sketch, which is to follow now, is mainly based on Dr. Upadhye's study presented in his Intro. to Brhat-kathakosa, pp. 59-63 and 90-94.
There are reported to be other six Kathākosas associated with the Bhagavatī Arāḍhāṇā: One, Arāḍhāṇā (in Ms. form), of Nayanandi is supposed to be such a Kathākosa; and other five are mentioned in the Jinaratnakosa compiled by Prof. H.D. Velanakar.

Among the four Arāḍhāṇā Kathākosas, noted above, Harīsena's work "contains the biggest number of tales, its text is the longest in extent, it is the earliest in time, generally its stories are comparatively more exhaustive than those in other Sanskrit collections; and lastly the correspondence of its stories with the gāhās of the Bhagavatī Arāḍhāṇā is more exhaustive and perfect and thorough in sequence."² Harīsena's Kathākāsa and Śrīcandra's Kathākosa form one group; and Prabhacandra's Kathākāsa and Nemidatta's Kathākosa form another group. In composing his work Śrīcandra seems to have used Harīsena's work in addition to other sources. Prabhacandra, too, appears to have had before him, besides other sources, Harīsena's work while adding some supplementary tales to his treasure. And lastly, Nemidatta openly admits that his work is based on that of Prabhacandra.

Then what would be the nature of relation of the Vaddārāḍhane with these Kathākosas? Dr. Upadhye has well called it "a partial Kathākosa"³ for it contains only 19 stories.

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2. Intro. to Brhat-kathākosa, p. 90
3. Ibid.
based on the 19 gāhās in the Bhagavatī Arādhana, whereas others contain many more stories, 4 Harisena's treasury being the biggest one among the Sanskrit Kosas, containing the highest number of stories, i.e., 157, based on the same number of gāhās in the Bhagavatī Arādhana. It may, as suggested in the Introduction under Title, as well be called 'Arādhana-Kavaca-Kathākosa' for its stories are based on the 19 exemplifying gāhās from the Kavaca Chapter in the Bhatapratyākhyāna Section of the Bhagavatī Arādhana. Almost all of its stories are longer in extent, some of them considerably longer, than the corresponding ones in Harisena's work, let apart be Nemidatta's work which contains most of its stories quite in short. A part of comparative study of the corresponding stories of these works has already been presented, at proper contexts, in Part I and Part II of this Study. Now it is worth seeing the literary relation of the Vaddārādhane with the corresponding stories in the work of Harisena in the main and in that of Nemidatta wherever necessary. The following table shows the numbers of the gāhās in the Bhagavatī Arādhana and those of the corresponding stories, together with their volume, in the three Arādhana Kathākosas, viz., the Vaddārādhane (Vadd.), Harisena's Kathākosa (HK) and Nemidatta's Kathākosa (NK):

4. All necessary details regarding this are tabulated by Dr. Upadhye in his Intro. to Brhat-kathākosa, pp. 73-80.
5. Each page (5.3 by 8.5 inches) contains about 30 lines.

6. I could get only Part III of the published Kathākosa of Nemi-datta. Hence for stories Nos. 3 and 57 to 62, I have used two MSS of the same work from the Bhandarkar Oriental Research Institute, Poona: No. 1044 of 1887-91 and No. 1142 of 1891-95.
From this table it can be observed that most of the stories in Vaddaradhane are far longer in extent than the corresponding ones in HK. The author of Vadd., who has picked up only 19 gāhās from the Bh.Ā. for the stories, appears to have applied himself vigorously in narrating them, whereas Harisena gives them as a part of his treasure of 157 tales. Yet the side-by-side reading of the corresponding stories of these two important works (and also of HK where-ever necessary) is likely to reveal interesting facts about their relation or mutual influence, if at all anything of this kind exists, or their sources:

(1)

Vadd. gives this story in far greater detail and with much more elaboration than HK: The ring-episode given by Vadd. (P.5.) is not found in HK. To illustrate the importance of the two Anuvratas, viz., satya and asteya, Vadd. gives three sub-stories, viz., of the maiden, the servant and the old woman with further emboxed sub-sub stories. But HK gives a single sub-story (Ākhyānsaka : v. 99) which too is very short. Moreover the picture stories are painted on canvas in Vadd.; but in HK they are painted on wall. The anecdote of Amanti-Sukumāra's riches, luxury and tenderness are beautifully described in

7. This number refers to the serial number of the story in Vadd.
Vadd.\(^8\); but HK gives just the outline of the same. Some names in this story differ in both the works: In Vadd. the high priest is Sōmasarma (p.12.3); but in HK he is Nāgasarma (v.54). Even in HK he is Nāgasarma (v.45). Vīrapūrna in Vadd. (p.22.1) is Dhīrapunya in HK (v. 139). Yet there is found a remarkable agreement in some of the words and phrases found in the same context in these two corresponding stories of the two works:

Vadd.  

<table>
<thead>
<tr>
<th>Saptastavaramadhye</th>
<th>(v. 8)</th>
</tr>
</thead>
<tbody>
<tr>
<td>miñdariyada</td>
<td>asmānasya</td>
</tr>
<tr>
<td>magala keyam pididu</td>
<td>Nāgasāśiyā haste grāhitvā</td>
</tr>
<tr>
<td>(p.13.22-23)</td>
<td>(v.74)</td>
</tr>
</tbody>
</table>

All these features undoubtedly go to show that both the authors had a common source, and the author of Vadd. had some additional sources for this story. No influence of one on the other is seen.

2

This story in Vadd. agrees with that in HK in some respects: Almost all events in this story in Vadd. are found

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8. This account exactly compares with that found in the story of Sālibhadra given by Jinesvarasūri in his Kathākosa-prekaraṇa (1051 A.D.), pp.55-64; Avanti-Sukumara asks, 'Do we have a ruler?' (Vadd. p.26.10). Sālibhadra exclaims, "Majjha vi anno sāmī!" (p.58).
in that in HK, though Vadd. gives more details of some of the events like the description of Candanamalaya (p. 36), that of the svayamvara (self-choice) of Manohari (p. 41) etc. Some of the words and phrases found in the two stories are, almost the same:

Vadd.  
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HK
idēneṁbāne tagarolu-  
(p. 34.18)  
imāṁ kumbhinaṁ mendhakop-  
(v. 136)  
madadiṁ meyyariyade  
(p. 37.32)  
maḍavivhalacittena  
(v. 174)  
kasaśvarasumamāṁ pullādarkhaṁ  
(p. 46.11-12)  
vibhūtiṁ trnawat  
(v. 64)

Yet the pattern of narration or sequence of events differ in both. For instance, what is the opening of the story in Vadd. is found in HK from v. 107. Besides there is difference in the nature of some of the events: By the close of the story in HK (v. 272) the tigress eats up both the sages, Siddhārtha and Sukausala; but in Vadd. the sage Siddhārtha is not at all touched by the tigress, etc. (pp. 48.8 to 49.1).

All these features betray the same facts noted above under (1) above.

(3)

Both in Vadd. and HK this story is nearly the same in all respects except that Vadd. narrates in a little more
Detail. Hence it is possible that both have followed a common source for this story.

(4)

The narration of this story in HK forms just the last part of it in Vadd., i.e., from p. 65.27 to the end. Same is the case with NK.

But this story in Vadd. very well compares with that in Devendra's Sukhabodha Tīkā (pp. 132 ff), the Prakrit Commentary on the Uttarādhyayana Sūtra. Yet Vadd. gives more and in some details like the number of diseases of Sanatkumāra and the period of his suffering from them etc., Vadd. differs from Devendra's story too.

9. i) The story of Sanatkumāra, the fourth universal monarch of the Jaina mythology, was very favourite among the Jaina authors. It has been narrated by Bhāvadevasūri in his Pārśvanātha Carita several details of which compare with those in this story: The life and stories of the Jaina Saviour Pārśvanātha, ed. M. Bloomfield, Baltimore 1919, pp. 136-142.

ii) The story of Sanatkumāra from Devendra's Comm. was translated by Jacobi into German in his Ausgewählte Erzählungen in Māhārāṣṭrī, which, then, has been translated into English by J. J. Meyer as Hindu Tales, London 1909.

iii) The same story occurs in the Kathākosa of an unknown author, which has been translated by C. H. Tawney as Kathākosa, The Royal Asiatic Society, London 1895. This story is still shorter than that of Devendra.
Hence Vadd. might have used altogether a different source for this story.

(5)

The central idea of this story in both Vadd. and HK is the same; but Vadd. gives it in a little more detail and with some elaboration. Common source for both the works is possible regarding this story.

(6)

This story in Vadd. differs from that in HK, and HK too, in several respects. The account of the migration of the Jaina Sangha to the South presented in the Vadd. does not agree with that given in HK. in all respects. Moreover Vadd. gives the story at great length with the following additional constituents,

a) The legend of Kunāla's blindness  
b) The sub-story of Nandimitra or the accounts of the past lives of Samprati (Candragupta  
c) The king's sixteen inauspicious dreams and their interpretation  
d) The episode of Kantārabhaiksa etc.

Some of the events and details of this story partly compare with those given by Hemacandra in his Parisista-parvar Chs. IX and XI. 10

10. A detailed study regarding this has been already presented in Part I, Ch. III.
Hence Vadd. had altogether different sources for this story.

This story in Vadd. considerably differs from that in HE: The title of the story in HE is Samudradattaśīkathamakam. The term Lalitaghata does not appear anywhere in the story. Moreover, the author of Vadd. has given it altogether a different look by adding a sermon and an episode of the glorification of Avadhī knowledge (p. 100).

The title of Nemidatta's short story is: Dwātrīśasāchreṣṭiputra Kathā (Story of thirty-two merchant princes).

All these points suggest that Vadd. might have had some other source for this story.

This story in Vadd. is different from that in HE in this respect, that it contains an additional parallel account of Dharmakīrti. But the account of Dharmaghoṣa in both the works is almost the same. Hence this feature indicates an additional source for Vadd.
All these stories in Vadd, which are short, compare well with those in HK in respect of their central ideas, events, which are not many, and even their sequences. But Vadd, as usual, gives them in a little more detail. It gives St.No. 11 with a little more elaboration and adding the description of the babblers' play (p. 118), which may be from some other source, or HK may have dropped such description in consideration of brevity.

On the whole, this group of stories betrays a common source used by both the authors.

This story in Vadd. has the following additional points, some of them being rare, not found in HK: a) The unique syllabus of the science of thievery  b) The sermon with the description of tortures in hells  c) The episode of the acquirement of the Sarvarujāpahāra, a divine necklace  d) Vidyuccora's pining for Muktisrī  e) The reflections of Vidyuccora on the uncertainty of human life etc.

It is interesting to note that HK partly enumerates the thirty-two punishments (vs. 12-13) administered by Yamadęn-ga to Vidyuccora, which detail is absent not only in HK but
also in Vadd. 

Hence it is possible that for this story Vadd. had an additional source which was different from the one used by HK also.

(14)

The outline of this long story in Vadd. generally agrees with that of the other in HK. But the story in Vadd. differs from that in HK in the following respects:

a) The title of the story in HK is Gajakumārakathā-nakam. b) Abhayamati, the daughter of the king of Campanagara in Vadd., is the daughter of the king of Candrapuri in HK (vs. 46-48). c) Names of some important characters too differ: Halamukha in Vadd. (p. 146.21) is Kapila in HK (v. 67). d) The sequence of events too vary: In Vadd. Gurudatta kills the tiger first and then fights for Abhayamati; in HK it is vice versa (v. 59 and v. 65). e) The sub-tale of the two carpenters, possibly belonging to the folk-lore, in Vadd. (p. 147) is absent in HK. f) The story in HK is not an organic whole. A sub-story, in it, begins all of a sudden and appears as unlinked: For instance the story of Kapila commences from v. 92 in this manner.

All these features not only deny mutual influence but rather indicate additional sources for Vadd.
This story in Vadd. has the following additional events:

a) The wedding of Upasrenika with Gunasamudari

b) The selection of the right heir to the throne by two tests as advised by an astrologer. But HK, as pointed out by Dr. Upadhye in his note, has already included them in his story No. 55 which is also connected with the family of Srenika. In the inclusion of these events under this story, Prabhācandra and, naturally, MK fall in line with Vadd. which describes them in detail. c) Moreover MK gives Praasrenika for Upasrenika in Vadd. and HK.

Hence all these features indicate different sources in addition to at least one common source for all these authors.

Though the general outline is the same, this story in Vadd. differs from that in HK in some respects:

a) The title of the story in HK is Dhanyakumāra-kathānakam. b) None of other significant names of the hero given by HK (vs. 14-16) are found in Vadd, the author of which

12. Ibid.
would not have ignored them had his source or sources contained them. c) The anecdote of the royal physician Jaya in Vadd. is absent in HK. e) In Vadd. Yamunāvanāka enters Order and embraces Prayopagamana; but in HK, he suffers from leprosy and is doomed to hell.

All these points suggest the possibility of different sources for this story.

(17)

This story in Vadd., too, differs from the one in HK in several respects:

a) The title of the story in HK is Abhinandanādi-kathānakam. b) In HK it consists of just eight verses and, hence, does not have some important events given by Vadd.: i) The first two plots laid down against the monks by Vyāla; ii) The rise of Vajordhī in Skandākumāra; iii) The description of the various incarnations of Dandaka in the seven hells; iv) The episode of the jātaṅgu bird.

Hence different sources for the two works regarding this story is quite probable.

(18)

This story in Vadd. remarkably differs from that in HK:
a) In Vadd. it is Subandhu, son of minister Kāpi, who survives to destroy the Nanda family. But in HK, and NK too, the father Kāvi himself survives to do so. The names of the parents of Cānakya in Vaḍḍ. are Somasarma and Kapile; but in HK they are Kapila and Devila (v.3). c) The nature of the episode of Cānakya's swearing to destroy the Nanda family is quite different from that in Vadd. d) In Vadd. Cānakya dies by the rite of Ḥāgni; but in HK he dies by that of Prayopagamana (v. 83). e) Moreover the following are not even referred to in HK: i) The king of Mayūravāṃśa, viz., Kumudā. ii) The queer pregnancy whim of the Mayūra queen, viz., of drinking the moon. iii) Cānakya's knowledge of and skill in alchemy and his collecting earth by a trick. iv) The legend of the birth of Bindusāra and several other minor incidents.

All these features rather clearly indicate that for this story the two authors had altogether different sources.

(19)

This short story in Vadd. very well compares with that in HK in all respects.

Hence for this story both the authors may have used a common source.

13. Same is the case in Hemacandra's Parisistaparvan, Canto VIII.
This comparative study cumulatively leads to the following conclusion:

The author of the Vaddārādhane and Harisena had at least one common source for these stories. Even in stories for which the common source was used, the author of the Vaddārādhane gives greater details. The author of the Vaddārādhane had before him some other sources which Harisena had not. Neither of them is influenced by the other.

Thus with some additional sources by his side, the author of the Vaddārādhane appears to have showered his Kavaca-exhortation, religious preaching, ethical teaching, narrative skill and literary art on these nineteen stories and made it an interesting and unique work among the अरद्धाना खङ्काकोश्या.

Vaddārādhane: a preserver of some rare motifs and information

The Vaddārādhane is unique in another respect also: some of its stories have preserved some rare motifs or story-traits in folk-lore and some rare information not found in other available अरद्धाना खङ्काकोश्या.

A story is sometimes called "a kind of composite pattern of coloured bricks"—incidents, traits or motifs.

And this definition aptly applies to the stories in the Vaddarādhane. Like many other Jaina stories, the stories in the Vaddarādhane contain numerous religious motifs like the Avadhi knowledge, nidāna, jātismarana, developing aversion to worldly pleasures on some chance-sight like that of grey hair, disappearing cloud, moon-eclipse etc. spread all over the text. Some of the pregnancy whims are also religious: For instance, the pregnancy longing of queen Srīmati in St.No. 14 (p. 151. 14-15). Then they contain Indian traditional motifs like inauspicious dreams as in St.No. 6. They also contain other secular, some of them even universal, motifs like the over-  

15. India—being the home of story-telling, has contributed numerous motifs to the world-stock of them. For the systematic study of such motifs, Bloomfield had a plan for the Encyclopedia of Hindu Fiction, and preparatory to the same, he contributed some papers in which is presented an admirable study of all such and other motifs of Indian stories, including the Jain ones. Among such papers the following are important: On Recurring Psychic Motifs in Hindu Fiction, Journal of the American Oriental Society, Vol. XXXVI, pp. 54-89; The Dohoda or craving of Pregnant Women: a motif of Hindu Fiction, Ibid., Vol. XI, pp. 1-24; The art of stealing in Hindu Fiction, American Journal of Philology, Vols. XLIV-2 and 3, pp. 97-113 and 193-229 respectively.

16. Such pious pregnancy whims are also found in Buddhist Literature: Buddhist Legends II, Harvard Oriental Series 29, p. 39.

17. Such inauspicious dreams, in the same number, i.e., sixteen, are also found in Buddhist Literature: The Mahāsupīna Jātaka, No. 77. The Jātaka Vol. I, Pali Text Society, London 1957, pp. 187-194.
-hearing motif (St.No. 18), proclamation by drum (St.No. 1, 14 etc.), misread letter (St.No. 6), thief-catching (St.No. 13), alchemy (St.No. 18) and several others. The author of the Vaddārādhane appears to have gleaned all these 'coloured bricks' from different sources and built these, at least most of these, fascinating mansions — stories.

Besides these "coloured bricks" he has also used here and there, some 'coloured stones', of natural shape and golden hue — some sub-tales and sub-sub-tales that happen to be unique representatives of excellent Indian folk-lore:

a) The sub-story of Kanne, Sumati (p. 15.13), the daughter of the city-guard, in St.No. 1, represents the motif of thief-catching by sheer intellect. Sumati finds out the person who had stolen a thousand-gold-coin-box by narrating interesting tales. This motif of catching thief by intellect is cited by Bloomfield from story No. 82 of Hertel's collection, (Vol. i, pp. 233 ff).18

b) The sub-sub-tale of Sudāme (pp. 15.19 to 17.16), emboxed in the above noted sub-tale, compares well with the contents of the tales found in Somadeva's Kathā-śrīt-māgāra (c. 1070 A.D.). They are: the story of Madanasañā and her rash promise (The Ocean of Story, Vol. VII, Ch. LXXIV, 163 ff).18

In the first story: Madanasena is betrothed to Samudradatta. Dharmadatta sees, falls in love with her and gets a promise from her that she would come to him untouched on her bridal night. .... On the way, she comes across a thief who wants her, "the ornament of the world." She promises him to return soon after doing some house-hold business at hand. Seeing her truthfulness Dharmadatta allows her to go back. So also does the thief and guards her homewards. In the second story: Kesata meets a terrible Rāksasa who threatens him to devour. Kesata says, "I will certainly come back to you after I have done a work at hand" ... Then the old Brāhmaṇa brings Kesata adorned with the ornaments of the bridegroom. .... Kesata returns to the Rāksasa to keep up his promise ..... But Rūpavatī, his wife, saves him by a boon. In the Vaddārādhane, it can be seen, the character of Dharmadatta is improved by adding the crocodile episode. The thief is made to demand only the ornaments of the heroine. The inclusion of the city-guard appears to be a substitute for the thief's act (in Śomadeva) of guarding the heroine homewards. The addition of the Brahmarākṣa may be representing a part of the second story. Thus the tale in the Vaddārādhane is almost a hybrid-variety of the above noted two tales of 'Promise to Return Motif'. This does not mean that the author of the Vaddārādhane

is directly indebted to Somadeva. He might have taken this tale ready made from one of his sources or gleaned it from some oral tradition of Gunādhya's Brhatkathā itself or adapted it from these, or such two tales from written sources or oral traditions. Anyway he has preserved an ancient folk-tale with an interesting motif in this Kannada classic.

c) Then, two motifs, in the sub-story of the old woman Gambhīra (pp. 18.12 to 20.8) in St.No. 1, compare with those in other Indian folk-lore noted by Bloomfield in his paper *The Art of stealing in Hindu Fiction* (II) 20: In the Folk-tales of Bengal appears the following motif: Jumping down from a tree with 'an unearthly yell', a woman appears as an evil spirit or ghost etc. In the Vaddārādhane (p. 20) the evil spirit is presented, as natural to the Jaina author, as a Yaksādevate and the 'unearthly yell' is given out by the frightened thief who falls down from the tree. Moreover in Parker (l.c., Village Folk-tales of Ceylon, Vol. iii, p.326), thieves are scared off by a woman whom they take to be a Yaksīnī. ii) In Sukasaptati 56, the merchant Sāntaka, returning home with money, is attacked by thieves. Then he pretends to offer it to the image of a Yaksha nearby. The thieves bow down before the image and go away. Then the merchant takes up his money and returns home. Through this kind of motif only, Gambhīre the old woman, in the Vaddārādhane (p. 20), rules the

eight thieves or robbers and shares their daily booty. Thus the tale of the old woman in the Vaddārādhane has the hybrid motif which is worked out from the above noted two motifs attributed to folk-lore. Whether it came to the author as it is, or it is he who worked out it like this, is difficult to decide. Any way he has nicely preserved all these motifs in this Kannada work, which would be heartily welcomed by the modern students of folk-lore and storyology. 21

Then in St. No. 13, Story of Vidyuccora, the author of the Vaddārādhane gives some rare information about the science of thievery which is not found in other Ārādhana Kathā-kosas. He tells (p. 128.24-26) that the Crown-prince studied Surakha, the science of catching thief; and the city-guard's son (also of princely rank) studied Karapata-sāstra, the science of thievery. Surakha and Karapata appear to be titles of two treatises named after their authors. In his two papers on The Art of Stealing in Hindu Fiction, noted already, Bloomfield has collected a fund of information from different sources, Hindu, Buddhist and Jaina; but these two works do not appear there. In one place (Part II) under 'Miscellaneous', he notes Kharpara is the name of a thief in story No. 46 (Hertel, Vol. i, p. 136) of Hemavijaya's Kathāratnakara II. Moreover, I could note that the Kathā-sarit-sāgara 'The Ocean

21. Shri. B.K.Barua proposes a Bibliography of types and motifs of Indian Folk-tales in different languages for the scientific study of them, in his Study of Folk-tale Material in Indian Literatures, Summaries of Papers, 26th International Congress of Orientalists, Delhi 1964, pp. 60-63.
of Story, Vol. V, pp. 142 ff) gives a story on two thieves, Ghaṭa and Karpara. Both Kharpasa and Karpara seem to be one and the same, but not identical with Karapata in the Vaddārādhane. This Karapata appears to be the Kharpasa mentioned by the thief Sajjalaka in the Ārṇudatta of Bhāsa and by Kautilya in his Arthasastra (IV-8).22 Surakha may be from the Prakrit Surakkha (Sanskrit Surakṣa), a treatise on the protection of people from thieves, named after its author, Surakṣa or Surakṣa. Monier Williams gives Surakṣa as the name of a sage.

The author of the Vaddārādhane also gives in the same story (p. 122) some details about the science of thievery. He gives the following list of the thief's aids or tools23:

- jhābhīni - charm causing yawning (or sleep);
- stambhīni - charm stopping movement;
- mohīni - charm causing hypnotism;
- sarsapī - charm reducing one to the size of mustard seed;
- tālōdghāṭīnī vidyā - spell for opening lock;
- maṇṭra-cūrṇa - magic powder (for invisibility);
- yoga-ghuṭīkā - magic pill ( " " );
- and aṁjana - magic ointment ( " " );

23. The list, as given in this edition, does not appear to be rightly punctuated. Hence the punctuation is altered wherever necessary.
Among these the first four do not appear in Bloomfield's lists culled from various sources. After considering all this, one feels that had Bloomfield seen the Vaddārādhane with this rare information for his papers, he would have danced with joy and hailed its author as a unique preserver of such information on the science of thievery collected from some unknown source.

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24. The first and second, however, are noted by Prof. Kalipada Mitra from the Śuyagaḍāṃga (2.2.15). i.e., jaṁbhiniḥ and thañbhiniḥ, in his paper, Magic and Miracle in Jaina Literature, The Indian Historical Quarterly, Vol. XV-2 1939, pp. 175-182.