CHAPTER 2

AUTHOR'S AIM AND TECHNICAL BACK-GROUND OF NARRATION OF STORIES IN VADDARADHANE

In the preceding chapter, an acquaintance with the contents of the Bhagavatī Arādhana has disclosed that the nineteen gāhās in it, on which the nineteen stories in the Vaddārādhane are based, are skeletons or frame-works of life-stories of those religious and legendary heroes who died by the rite of Prāyopagamana. The gāhās are meant for the Ārādhaka or Keapaka who is courting death by the rite of Bhaktapratyākhyāna and is growing weak and shaky in his vows. They are recited or addressed by the Superintending Teacher (Nirūpakacārya). His aim or purpose is to help such Ārādhaka to regain spiritual strength and courage and maintain Samādhi. The result, or response from the Ārādhaka, is that he regains his balance of mind and determines to march on the great path till he reaches his goal.

Now, a problem arises as to whether the Superintending Teacher, in the days of the Bhagavatī Arādhana, merely alluded to the skeleton of the life-story of each hero in the course of his administering the Kavaca, or of imparting the Protective Religious Instruction, to the Ārādhaka, or narrated to him the story itself concerning that particular hero. The

1. Nos. 1539-1557.
very purpose of the Superintending Teacher, of exemplifying to the Ārādhaka the much more arduous spiritual struggle of each hero and his success in it, and thereby, of exhorting him to imbibe the same spiritual qualities at the critical period of meeting death and succeed in his mission, would suggest that he (the Superintending Teacher) would rather narrate the life-story of each hero, with emphasis on particular parts of it, than merely allude to the skeleton or outline of the same. Such teacher may reasonably be presumed to be equipped with all the details of the life-story of each hero by oral tradition (or through the Commentaries on the Bhagavatī Ārādhana in later days). The Bhagavatī Ārādhana itself supports this presumption: Verse No. 442, in the Adhikāra on Paraganacarya of the Bhakta-pratyākhyaṇa Section, according to the commentator Aparājita, states that the Samādhi of the Kṣapaka is maintained by the Superintending Teacher through many remedies, telling the stories of the ancient Kṣapakas (cirantanaksapakopākhyaṇa) being one of them.

Or it, depending on other factors like time and place, is also possible that these stories would be narrated, in a sweet and attractive manner, by two teams of attendant monks, who are well versed in story telling, to the Ārādhaka on his

2. i) Bh.Ā., p. 648.
   ii) Moreover, being well versed in narrating different kinds of stories is one of the eight special merits of such teacher: Bh.Ā., No. 500.

3. Vide Bh.Ā., Nos. 672-73.
bed (saṃstara), which is the final stage of Sallekhanā, on one side, and to the pious visitors on the other. Perhaps, the exemplifying and exhorting verses, recited or addressed by the Superintending Teacher to the Ārādhaka would be worked out into the respective stories in the respective ways by the two teams of the attending monks. This type of co-ordination would also give the Superintending Teacher intermittent relief in the course of carrying out his great responsibility.

Now, it is interesting to find out how far the text of the Vaddārādhane evince the above-noted points: i.e., the author's aim and the (Jaina) technical background of narration of the stories.

The author's aim of narrating these nineteen stories in the Vaddārādhane is found implied in his sincere hope expressed in the closing paragraph of each story. It can be generalised as follows: May the other Ārādhakas reflect on how this (particular) religious hero forbore these (particular or all) hardships (upasargās) and afflictions (parīṣaṇās) and accomplished the Ratmatraya leading to heavenly happiness or

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4. Details regarding this are found in Bh.Ā., Nos. 633-673. For summary of these verses, see Saṃśṭara, Saṃstara and Nirīṣpaka Adhikāras in the preceding chapter.

5. Except in story No. 1, where such paragraph occurs as the last but one.
eternal bliss, and may they follow him accordingly in all respects.

From this it is clear that these stories are meant for the Ārādhakas or Kaśapakas (who are courting death by the method or rite of Bhaktapratyākhyāna) and are narrated with the purpose of helping them to maintain Samādhi by imbibing spiritual strength and courage from the lives of the heroes of the same (stories), and to follow them (the heroes) accordingly.

Moreover, in the introductory passage of the Vaddērahāne, after the benedictory verse, the author gives us outstanding glimpses of the spiritual lives of the heroes of these nineteen stories with specific reference to the Prayopa-gamana method of death which they all met and which led them all to heavenly happiness or eternal bliss: Saluting Śrī Vīravardhamāna Bhattachārya, I shall narrate the life-stories of great (religious) personages who, forbearing the four kinds of hardships — caused by gods, men and women, lower beings and forces of nature — and twenty-two kinds of afflictions like hunger, thirst etc., winning the five senses, discarding the internal as well as external belongings and persevering in

6. This is not mentioned by the author here; but from the context of the verses, on which these stories are based, this has been duly noted in the preceding chapter.

7. Vadd., p. 1.5-12.
the twelve kinds of penances, adopted Saññyāsana by the rite of Prāyopaganana, destroyed the karmas and, then, (either) attained liberation or were reborn in the Sarvārthasiddhi heaven.

Thus, these stories are of those religious heroes who died by the method of Prāyopaganana (which is much more arduous than that of Bhaktapratyākhyāna) and accomplished the Ratnatraya.

Except these points, the author of the Vaddērādhane does not say directly anything more that can throw further light on the technical background of the narration of these stories. But in the body of the text, in the course of narrating two of the stories, he seems, consciously or unconsciously, to demonstrate such background in a subtle manner:

(I)

i) In the story of the sage Bhadrabāhu (St. No. 6),

8. i) It may be noted that the hero of story No. 18, viz., Cāṇākya, meets death by the rite of Dāgni (Vadd., 192.10), which also is more arduous than that of Bhaktapratyākhyāna.

ii) The concerned verse in Bh.Ā., No. 1556, however, mentions Prāyopaganana.

9. Vide the respective sections in the preceding chapter.

10. i) It may be noted that in the colophon of 'gha' Ms., there is a clear reference to Kavaca Adhikāra (Vadd., p. 194, fn. 15).

ii) The Kolhapur Ms. also contains it: Intro. to Brhatkathā-kosa, p. 64.
when the young monk, Nandimitra, (who had imitated his body and passions by observing several repeated fasts), on learning from his teacher (Sivagupta), that he had only a day's life remaining ahead, adopted Sañyasaṇa at the sun-rise under him (teacher Sivagupta) by abstaining from the four kinds of food unto death. The teacher asked Nandimitra (the Ārādhaka) to lie on one side of his body, at a room in the monastery, without making any sort of movement of the body, hands or legs until death, and advised him to recite in mind the Pañcanamaṣṭakāra. The teacher, then, worshipped the Ārādhana and preached it to Nandimitra who lay down (in the same position) listening to the same. (Vadd., pp. 82.25 to 83.3).

11. i) It is obviously Prāyopagamana variety, as the details, given further, indicate.
   ii) Besides the author mentions it at the close of the story : p. 83.14
   iii) To be accurate, it is Anihāra type of Prāyopagamana. Vide Bh.Ā., No. 2069 or its summary under Prāyopagamana in the preceding chapter.

12. It is known as Bhāvanamaskāra : Bh.Ā. No. 758.
13. i) It is certainly the original title or name of the Bh.Ā. Vide discussion on the title under 'Bhagavatī Ārādhana' in the preceding chapter.
   ii) Moreover, the author of the Vaddārūdhane mentions, more than once, the Ārādhana as a work belonging to Caranaṇuyoga : Vadd., p. 6.7 (St.No.1) and p. 151.23 (St.No.14).
etc., and the people of the town came over to the monastery, paid homage to him\(^1\) and listened to the teacher's preaching the Ārādhana, and, consequently, among them, those who were of wrong faith accepted vows of the lay disciple, and the laity returned with the same (vows) consolidated (Vadd., p. 63.3-9).

\(\text{iii)}\) After the sun-set, the teacher, knowing the young monk's imminent death, told him that he was to meet death soon and, hence, asked him to meditate on (the Jina) and listen to his (teacher's) reciting the Pañcarāmasākrā. - - - - - The young monk did accordingly and accomplished the Ratnātraya by the rite of Prāyopagamana, died and was reborn as god Kanakadhvaja in the Saudharma heaven. (Vadd., p. 83.10-16).

(II)

1) In the story of the sage Gurudatta (St.No.14), the large snake (the former king Upāricara), which had already accepted the lay disciple's vows, on learning from the teacher (Sārāsvata) that it had only fifteen days' life remaining ahead, adopted Saṁnyasana\(^2\) by abstaining from

\(^{1}\) This act of the devotees acquires merit for them. Because the Ārādhana is like a tīrtha : Bh.A., No. 2007.

\(^{2}\) This appears to be Savicēra Bhaktapratyakhyāna, though all the details about it are not available in this context.
(all kinds of) food unto death. The teacher told Prince Anantavirya (the eldest son of the former Uparicara) that the snake had adopted Saññyasana and it should be adored. Anantavirya had a large and decorated pavilion erected, set an image of the Jina and offered worships and observed great celebrations, three times a day, (for both the image as well as the snake under the vow of Saññyasana), while the teacher worshipped the Arādhana, studied it for himself and commenced preaching the same: Several verses in Sanskrit, Prakrit and Kannada are quoted (Vadd., pp. 142.5 to 144.10).

ii) The snake piously listened to the Arādhana preached by the teacher for fifteen days, but while dying entertained anger against Vajrāda (a Vidyādha prince, his former enemy) for killing him for no reason. Consequently it was reborn as Nāgendra god in the lower world in the region of the Bhavanasūjas (Vadd., p. 144.11-15).

iii) And Anantavirya, listening to the preaching of religion by the teacher (Sarasvata), . . . . had disgust for worldly pleasures, installed his eldest son on the throne, . . . .

16. i) This part of the details stands as a good evidence to the above noted Saññyasana to be Saññesha Bhaktapratyākhyāna. Vide Bh.Ā., No. 639.

ii) It may be noted that a part of the pavilion, here, would be meant for the pious visitors.

17. The sources of some of these verses are noted in Part III, Ch. 2.
entered Order under the same teacher, persevered in hard penances, destroyed the karmas and attained eternal bliss. (Vadd., pp. 144.16 to 145.4).

Now taking up the first case, the Ārūdhaka (the young monk) is one who adopts Prāyopagamana and is on his bed, saṃstara (the floor of a room in the monastery). What is worshipped and preached is the Ārūdhana (i.e. the Bhagavatī Ārūdhana). The preacher is the teacher (Sīvagupta). The result, or response from the Ārūdhaka, is that he accomplishes the Ratnatraya. And the response from the pious visitors is that those of wrong faith accepted the lay disciple's vows and the laity returned with their vows consolidated.

Regarding the second, the Ārūdhaka (the large snake) is one who adopts Bhaktapratyākhyāna and is on the bed, saṃstara (the ground in its cave), what is worshipped and preached is the Ārūdhana (i.e. the Bhagavatī Ārūdhana). The preacher is the teacher (Sārasvata). The response from the Ārūdhaka snake, here, is not the due accomplishment of the Ratnatraya, for the reason that the anger entertained, while dying, against its former enemy disturbs Samādhi. Thus it is Āsamatādhi. Or the Ārūdhaka here, turns out to be a Virūdhaka, the loser

18. i) Vide Bh.Ā., Nos. 1683 and 1961.  
   ii) The Virūdhaka gets the life of a lower god (deva-durgati); Bh.Ā., No. 1961.  
   iii) It is also called Balamarana, a fools death: Bh.Ā., No. 1962.
of the Ratnatraya.

It is worth noting that in both of these instances, there is no reference by the author of the Vaddārādhane, to the narration of stories. Only preaching of the Ārādhana, which is listened to by the Ārādhaka and the pious visitors, is mentioned. But it is fact, as seen in the preceding chapter, that the Ārādhana (i.e. the Bhagavatī Ārādhana) contains numerous verses which contain direct or indirect references to the life-stories of religious and legendary, at times historical, personages interspersed throughout its text. And, hence, the preaching of the Ārādhana by each teacher, in the above two instances, includes the narration of religious stories by him. Besides there is no mention of attendant monks, whom one can expect to narrate such stories, even in the second case which is Savicēra Bhaktapratyākhyāna and where mention is made of the erection of a large pavilion etc. Moreover these two instances from the Vaddārādhane together go to show that preaching the Ārādhana (i.e. Bhagavatī Ārādhana) and preaching religion (dharma) are used in the same sense: Listening to the preaching of the Ārādhana (Ārādhaneeyam Vakkhānīsuvudām kōlu) is the same as listening to the preaching of dharma ('dharmanārayanama kōlu'). Besides, the Bhagavatī Ārādhana itself tells that preaching dharma means preaching it (mainly) through religious stories - dharmakathās.

Hence, from these observations, it can be inferred that both the teachers Śivagupta and Sārasvata, in the above two instances respectively, did narrate (religious) stories, which were none else but similar to those now found in the Ārādhana Kathā-kosas, to the respective Ārādhakas and the pious visitors too. This inference gains additional strength from the fact that amongst the quotations of several verses which form preaching of the Ārādhana by the teacher Sārasvata, not a single one forms an outline of life-story of some or other religious hero. All of them concern with the Jaina philosophy, dogmatics etc. And no preaching of the Ārādhana or dharma can be complete or effective without reference to or narration of the life-stories of great religious heroes of the past. Moreover the response from the pious visitors, in each case, corroborates the strength of the above inference.

Further, it also can be inferred that the above two instances of demonstration of the śāstra technical background of the narration of stories in the Yaddārādhene, especially the second one of the Savicāra Bhaktapratyākhyāna23 reflects, to some extent, the practice of conducting the rite of Bhaktapratyākhyāna by the Mṛyāpākaśārya obtained in the days of the

22. Yadd., pp. 142-144.
23. Where details like the erection of a fine pavilion etc. are given by the author.
author of the Vaddārādhane: The Niryāpaka-cārya (the Super-intending Teacher), himself narrated religious stories to the Ārādhaka as well as to the pious visitors, possibly at the same time. It means that the same stories were meant for both and their contents were such as could meet the needs of both, and there were, under him, no two teams of attendant monks to narrate, separately, religious stories to the Ārādhaka and to the pious visitors, as laid down by the Bhagavatī Ārādhana.25

24. He may have been assisted by a few other attendant monks to look after the food, calls of nature etc. of the Kṣapaka.

25. This prescription is also subject to conditions of time and place: Bh.Ā., Nos. 672-73.