CHAPTER VII

JINASENA'S VIEWS ON POETRY

Jinasena is an important writer of Jaina Literature. He is the author of many works composed to propagate Jainism and its legends and doctrines. Among them the 'Mahāpurāṇa' or 'Triṣaṭi-puruṣāśritapurāṇa' is quite popular and is considered sacred by the followers of Jainism. It contains the legends of twenty-four Tīrthāṅkaras, twelve Cakravartis, nine Balabhadras, nine Nārāyaṇas and nine Prati-Nārāyaṇas.

Jinasena began to compose the entire 'Mahāpurāṇa' consisting of two parts: 1. Ādi-purāṇa and 2. Uttarapurāṇa. But he could compose only forty-two cantos of the Ādipurāṇa and the rest was composed by his disciple Gunabhadra. Hence Jinasena is popular as the author of Ādipurāṇa.

Jinasena is known to have been the preceptor to Rāṣṭrakūṭa King Amoghavarṣa (ruled from 815 to 877 A.D.) of Karnatak. Hence it is believed that Jinasena must have lived in the latter half of 8th Cent. and first half of 9th Cent.A.D.
Jinasena's Ādipurāṇa is an ocean of Jaina legends and doctrines. It also displays his views regarding Poetry and allied topics which have been dealt with in this chapter.

In Parva I of the Mahāpurāṇa, Jinasena defines and explains the term 'Mahāpurāṇa'. Accordingly, Purāṇa is Purāṇa or an ancient work. It becomes Mahāpurāṇa if it describes 'great beings like Tīrthaṅkaras, or if it is preached by the great, or if it instructs regarding the highest welfare.¹ Others opine that a Purāṇa is that which spreads far and wide depending upon an ancient poet. Such a Purāṇa becomes great i.e. a Mahāpurāṇa on its own greatness.² The present work has been called a 'Mahāpurāṇa' because it is connected with or it deals with a great person and contains instruction regarding the highest prosperity.³

Further, Jinasena states that his work is called as 'Ārṣa' as it is composed by a 'Ṛṣi' or because the story has come down in the tradition of Ṛṣis, as 'Sūkta' because it tells the Truth, and as 'Dharmaśāstra' due to its instruction regarding Dharma or 'Jainism'. Moreover, as it narrates past incidents, it is called as 'Itiḥāsa', 'Itivṛtta', 'Aitiḥya' and as 'Āmnāya'.⁴
In the opinion of Jinasena, all poets cannot be called as real poets. He states the factors which go to make a real poet. The central factor is that a poet should use his genius to narrate a 'Dharmakathā' or a narration giving instruction in Jaina-dharma. Only that poetry which is connected with this dharma can be named as POETRY. Some persons possessing false thoughts compose poetry which charms only the ears. But as it leads only to adharma or sinful deeds, it fails to delight the good. There are others who even though do not possess enough competence to compose poetry, still compose it and become the objects of ridicule like the dumb trying to speak. There is another category of poets. They bring together poetic pieces from others' compositions and try to parade as poets. But these are like those merchants who stock in their shops goods of other merchants and desire themselves to be known as 'merchants'. (A real merchant should have in his shop only those goods which belong to himself). There is another variety of poets. They steal words and senses from others' works, mix them up with their own words and senses, twist the whole meaning, and try to show off as great poets. But these deserve contempt like those merchants who bring commodities from others, mix them up with similar ones and try to sell them off as some new commodities. Some others have bombastic words having little meaning. These are like
necklaces of lac having no brilliance. Some bring in charming sense, but do not use proper words. They also fail to delight the good as do the rich misers. Some begin well; but their well-begun remains half-done. They suffer agony like a ploughman who fails to pay royal taxes. There are some poets who propagate false and harmful ways of living. It is better to be a no poet rather than such a bad poet. There are others who have not studied ancient lores and have no knowledge of sciences dealing with fine arts; still they attempt to compose poetry. Behold their bravery.

Therefore, Jinasena advises, "O you! if you want to be poets, study well ancient lores, understand their meanings, serve great poets, compose poetry which deals with Jaina-dharma; it will become praise-worthy and will bring fame to you. You should not be afraid of censure by others. See, does the sun stop rising in the sky dispelling darkness, because of the fear of the owls? Let others become pleased or not. You, a poet should serve your purpose. None rises high by pleasing others; but everyone rises, high by imparting knowledge of right path."

Jinasena points out the different aspects which are liked by people of varied tastes. Some prefer to read
delicate words; others want wealth of meaning; still others look for compound-words; whereas some would have only dissolved words. Some want poetic composition to be quite soft and delicate. Others prefer punning composition. Still others like to have only medium variety. The taste of others is completely otherwise. Therefore, Jinasena declares: "Because of such variety in tastes of the learned, it is impossible to satisfy all of them. Still difficult to satisfy is that fool who is incapable of understanding good and benevolent words."¹⁷

Further, Jinasena states that the etymological meaning of the term KĀVYA is Kaveh bhāvah (Poet's genius) or Karma (Poet's work or composition). It should possess well-known sense or plot; its language should be polished; and it must contain poetic figures of word and sense and also sentiments.¹⁸ As regards the ornament of speech (= Poetry), some find it in the beauty of sense, whereas others in the charm of words. Both opinions are agreeable to Jinasena.¹⁹ That poetry of the good which possesses poetic figures, sentiments, delicacy and is devoid of pieces of other poets becomes the face of Sarasvatī.²⁰ On the contrary, that poetry which is devoid of grace of words and sentiments becomes quite rustic and harsh to ears.²¹ They are rated as great poets whose compositions have well connected word-construction, are
pleasant to ears and possess delighting sense. That poem gets the name Mahākāvya which has the story of Mahāpurāṇa, contains narrations of great souls (like Tīrthaṅkaras) and which describes the three goals of human life viz., Dharma, Artha and Kāma. Some poems can be composed with effort by all poets. But it is difficult to compose a poem which is well-knit with prior and posterior incidents. In this world, the words are infinite in number, the sense is within our control, sentiments are clear, images are easy to secure; hence, where can there be draught of poetry. A poet who trods the long path of speech and becomes tired by wandering in the forest of sense should relax in the shade of widespread trees in the form of great poets. A great poet is like a tree; his genius is the root; poetic qualities are the high branches; it shines with the foliage of speech and bears flowers in the form of fame. A poet is like an ocean his genius is the shore; poetic figures are waves; poetic qualities are the jewels; great sense is the roaying; and uninterrupted flow of words is the vast flow.

Next, Jinasena describes the characteristics of a Kathā (Narration), a Kathaka (Narrator), and a Śrotrī (Listener). A Kathā is that narration which serves the purpose of achieving three goals of human life viz., Dharma, Artha and Kāma. Therein, that narration which
imparts the knowledge of Dharma is called by the wise as the Satkatha. If a narration deals with Artha and Kāma but as subservient to Dharma, it becomes still a Kathā. Otherwise, as it leads to acquisition of sin it becomes 'Vikathā.' Dharma is that which results definitely in the gain of worldly prosperity and also otherworldly bliss. And a Kathā dealing with such a Dharma is called Sad-dharma-kathā. Ancient sages have laid down seven parts of a Dharma, which make it enchanting like a dancing maid looking charming due to different ornaments worn on her body. Those seven parts are- Dravya, Kṣetra, Tīrtha, Kāla, Bhāva Mahāphala, and Prākṛta. Dravya is the group six, viz., Jīva, Pudgala, Dharma, Adharma, Ākāśa and Kāla. Kṣetra is three-fold universe: higher, middle and lower. Tīrtha is the story of Jinendra. Kāla is three-fold: past, present and future. Prakṛta is the subject-matter of narration. Phala is realising the truth. Bhāva is two-fold: Kaayopa-śamaja and Kaśāyika.

These are the qualities of a Kathak or Narrator: He must be learned, pure in conduct, firm-minded, sense-controlled, bodily well-built and must have clear, sweet and agreeable speech. His intellect should be purified through a study of the doctrines preached by Omniscient Jina. He must be intellectually wealthy, conqueror of
assembly, orator, matured and ready-witted. He must be able to expound convincingly to the good and interested. He must forbear the questions of adversaries. He must be compassionate, affectionate, wise, quick in understanding the mind of others. He must be proficient in all lores. Superior narrator is he who is expert in various narrations, manifold languages and varied scriptures and arts. While narrating, a narrator should not (1) break his fingers, (2) shake his eye-brows, (3) condemn others, (4) laugh and (5) use too high or too low tone. If an occasion demands speaking loudly in an assembly, he should not be rude; he should speak gentlemanly without hurting feelings of others. He must speak benevolent and needful words which relate to Dharma and which bring fame. On no occasion should he speak which is contrary to Dharma and fame. Such a narrator gains praise and superiority among speakers.

Now who are the Śrotṛ or Listeners? Jinasena replies: "Wise consider them to be the Listeners who are engaged in listening to matters relating to Dharma. They are three-fold: superior, mediocre and inferior. The superior are those who, like swans, accept only the good points. The mediocre are like parrots, who repeat only what is taught. The inferior have no individuality. They simply imitate others. The Listener should never expect any worldly
benefits. The Narrator should also not expect any worldly honour, wealth, medicines, or residence from his listeners. The Narrator should narrate only to attain heavenly benefits and the Listener should also listen for the same benefits. The Listener is praised due to his inner urge to listen to Satkathā and the Narrator becomes ornamented by his virtues like affection and others. Eight are the qualities of a Listener: 1. Desire to listen; 2. Listening; 3. Understanding; 4. Retaining in mind; 5. Remembering; 6. Reasoning; 7. Discretion; and 8. Determination. By listening to a Satkathā, the Listener gets religious merit which results into worldly prosperity and gradual gain of bliss of liberation.


(1) Lokākhyāna is that which describes in detail the worlds and the directions; (2) Deśākhyāna describes any part of the world or a mountain or an island or the like; (3) Purākhyāna describes any capital of some country like Bhārata-varṣa; (4) Rājyākhyāna specifies the country, the capital, the king and so on; (5) Tīrthākhyāna describes the deeds and the words of Jinendras which helps one to cross this ocean-like worldly life; (6) Tapo-dānākhyāna deals with
the subject-matter of unequalled fruits of penance and charity.

(7) Gatyākhyāna deals with the four-fold paths like hell &c;
(8) Phalākhyāna describes the manner of gaining Punya and Pāpa upto the Mokṣa or Liberation.39

In Parva VI there is an episode wherein maiden Śrīmatī, daughter of King Vajradanta narrates her previous births to her nurse Pāṇḍitā and asks her to find out the whereabouts of Lalitāṅga- Deva who was her husband in the previous birth. In her reply to Śrīmatī, Pāṇḍitā says:

कोधर्मार्य हृदिलकष्मम् ते मुनये पतियम्।
तदि सक्षारिकोषार्यानं पूर्वं परम्॥

(VI.175)

(Friend, just as poet's intellect seeks for harmonious and well-connected meaning and just as Goddess of wealth seeks to resort to an industrious person, so too I will search out your husband). It means that a poet should strive to bring in well-connected meaning full of relevance in his composition.

In the same Parva, Jinasena while describing the beauty of a Jina-temple states:

सदृशसुवर्णिकारितासन्तरंबलविराहयूः।
पि: सुमन्द्रो महामहयां कात्यायन्य इवाबमो॥

(VI.187)
(That temple with Bhavyas full of purity and with beautiful carvings shone like a Mahākāvyā which contains stanzas in appropriate metres, various figures of word and meaningful words). It means that a Mahākāvyā should possess a variety of metres; it should contain śabdālaṅkāras or figures of word full of poetic beauty and appropriate words capable of conveying the sense intended by the poet.  

In Parva X, Jinasena describes vividly various limbs of King Suvidhi. He describes the lower legs:


(His two lower legs which were well-composed, decorated and pleasing to human minds conquered the poetic composition of a good poet which is well composed (or having punning words), full of poetic figures and which pleases human minds). Through this statement Jinasena suggests that the poetic composition of a good poet contains the poetic merit called śleṣa and poetic figures like simile and others and it pleases the minds of those human beings who can relish the charm of poetry.  


Again in Parva XIV, there is the description of Lord Vpsabha-Jineśvara. Jinasena states:

\begin{quote}
\text{निकर्गलिनिर भूतीयुक्ति समूखणम् ।
सालिकारं कवि: काल्यामिण सुरिलंकष-थनम्॥} (XIV.17)
\end{quote}

(The body of the Lord which is inherently and by nature itself beautiful became when decorated, all the more brilliant like the poetic composition of a poet in which words and senses are well composed and which is decorated by poetic figures).

Herein, Jinasena suggests that poetry to become attractive should possess meaningful words and also variety of poetic figures.

In Parva XII, there occurs a verse which refers to the poetic figure named 'Upameyopamā:

\begin{quote}
\text{शोभा जहाद्ये यस्या: क्वायतन्यत्न न सार्वत्त्वत: ।
अयोन्येयोपमायेवाप्पत्तवर्णे तन्न वन्यते॥} (XII.24)
\end{quote}

Here Jinasena is describing the beauty of the various limbs of Maru-Devi. This verse contains the description of her lower legs. He states that the beauty of her lower legs is unparallelled; it is not witnessed anywhere else.
And hence the two lower legs can be compared with each other only. The right is the Upamāna or standard of comparison for the left which is the Upamāna for the right. There is no third entity which can be compared with either of the two.\textsuperscript{42}

In the same description of Maru-Devī there is a suggested reference to Bharata's Nāṭyaśāstra:

\begin{quote}
तद्वैतकालव तत्त्वम हआव मार्व्य च विश्वस्य।
मावपयित्या कृति कोरुपि नादवशास्त्रः व्यदादास्य।
\end{quote}

(XII.15)

Jinasena asserts that it is certain that somebody composed the Nāṭyaśāstra having reflected upon her facial beauty, gestures, emotions and graceful eye-movements.

In the same Parva XII, there is an account of various types of poetic verses. Jinasena states that divine ladies used a variety of poetic verses to please the pregnant Maru-Devī:

\begin{quote}
निमूदास्त्रष्ण्यापदर्शिन्दुमात्राश्रस्यन्यरुपेण।
देयुस्त्रां रूपायमात्र: इत्तीक्रियायथा कैस्यवन।
\end{quote}

(XII.219)

It means that they composed poetic verses in which the sense, or verb, or a quarter is concealed or wherein the nasal sound (anusvāra) or syllabic instant (mātra) or a word is missing.
Jinasena has given many such verses:

1. नाभिपार्थिवमन्वेति नलिने नलिनानने।
   त्वनुस्फुक्षमुज्यमियाय कृतायार्धेयं सद्यः॥
   (XII.224)

"This bee being contented having enjoyed the fragrance of your lotus-like face does not approach the lotus grown on this earth."

Here the charm lies in the phrase 'नाभिपार्थिवमन्वेति' which can be dissolved in two ways yielding two different meanings: (a) na abhipārthivam (nalinam) anveti - it does not approach the lotus grown on this earth; (b) nābhiparṇāthivam anveti - it imitates King Nābhi (husband of Maru-Devī). Thus there is poetic charm caused through pun.

2. नाभिरभि राजस्त्वपीय रक्तो न कामुकः।
   न कूलोद्भ्यरः कान्त्ययो तदीजोधरः स कः॥
   (XII.225)

"Who is that who is liked by King Nābhi, loving you, but not lustful, not inferior in any way in brightness and always shining with refugence? Please answer."

Here the reply is hidden in the verse itself - 'adharab' lower lip. The word raktaḥ should be interpreted in two ways - "loving" and "possessing redness."
"O you, with subtle eye-brows and graceful actions, which line on which of your limb is praised? Also mention the she-elephant by an alternative word? Answer- Karenuka (subtle line on the palm and she-elephant)."

Here the poetic charm lies in the single answer to both questions being mentioned at the end of the verse.

In this verse the interesting phrase is 'Adhunādāram' which can be dissolved in two ways: (1) 'adhunā' (now) 'dāram' (fear); (2) 'adhunāt' (shook) 'āram' (excessively). In the first dissolution it appears that the verse has no verb - "The lion now having given up fear and having abandoned the mountain-cave with a desire to mount the peak of the mountain, frightening mass of manes". Thus there is no verb. But if we accept the second dissolution we get the verb - 'shook'. "The lion shook excessively the frightening mass of its manes."
5. अधुना जगतस्तापमुना गर्भजन्मना ।
तव देवि जगतमेकपायती भुवनामिभकः ॥

(XII.230)

Here too the phrase 'adhuna jagatah' can be dissolved as (1) adhuna (now) jagatah (world's) and (2) adhunah (shook off) jagatah (world's). In the first dissolution the verse will be devoid of any verb - "Now through this soul in your womb, O you, sole purifier and mother of the worlds, the pain of the worlds." But the second dissolution provides the verb - "Through this soul in your womb, you shook off (removed) the pain of the worlds..."

Thus the verb is concealed in the verse itself.

6. वन्यश्र: पुरोष्य तेऽपनचाय: स्थितं महान् ।
दर्ज्यतेतोत्पिन न तं धर्मं स्वितं: कोडपि वदाद्धुतम् ॥

(XII.232)

It means- "It was said- 'Look, here in front of you is a fig-tree thick with shade'. Still none afflicted by sun's heat resorted to it. Explain the strange event."

Thus it appears quite strange that even though scorched by sun's burning heat none resorted to such a fig-tree. But the explanation lies in the first phrase-
"Vatavrksah". It can be dissolved in two ways: (1) Vatavrkṣah (fig-tree); and (2) Vato rksah (O boy, the bear).

So the second dissolution explains the strange behaviour of those travellers scorched by sun's heat. Who will like to resort to a bear? The word 'ghanacchayaḥ' also has two meanings— (1) thickly shaded (the fig-tree); (2) black hue (the bear).

7. दौर्य नन्द्रीयवर्दे वा मन्द्रा बंग रेविन्य \ 
युतन्तिज्ञेये सर्वं यान्ति सुन्दरीमृग समुज्ञकाः \ 
(XII.237)

Here the charm lies in the phrase 'sudantīndraiḥ' which should have nasal sound while pronouncing only, but should be dropped while interpreting it— "Sudatī-indraiḥ". So the verse means— "O you having beautiful teeth (sudatī). The gods with much zeal are going with Indras and beautiful women to enjoy the stay in Nandīśvara-island and Meru-mountain."

8. लसदबिन्दुभिभामान्ति युक्तमयरवरणः \ 
घटायत्नया व्योभिन्त विवर्तततत्रित्रथा मूलः \ 
(XII.238)

This is an example of 'bindu-cyutaka' or 'nasal omitted', as the phrase 'ghatā-ghaṭanayā' meaning 'sanghaṭanayā' (well collected, united). The verse means—
"The heavenly elephants oozing out ichor, three-fold with their faces bright with spots are wandering in the sky unitedly."

9. One more bindu-cyutaka-
   मकरन्दारुपमं तौरे धते त्वत्पूर्वानातिका ।
   साम्बुर्जेन्द्रिदुविन्दु चलन्मकरन्दारुपमम् ॥
   (XII.239)

"The most of your city contains water red with flower filaments, lotuses, shining spots at some places and fierce due to wandering alligators."

Here the verse begins with the compound 'makaranḍārūpaṁ' and ends with the same without the nasal i.e. with 'makaran- 
dārūpaṁ'. Thus there is the poetic charm of 'bindu-cyutaka' or 'nasal-omission'.

10. Another verse of the same variety:

   समझ घातुक बालेण कृण नोपेक्षे हरि: ॥
   का तुम्हें त्रिमो वाढ-वेलसमज्जापातुक्कम्बलम् ॥
   (XII.240)

Here the phrase 'samajaṅghātukām bālam' occurs in the beginning and at the end. But at the end there is the omission of one mātrā or syllabic instant of 'bālam' i.e.,
it has been used as 'bālam'. The meaning is:

"A lion never ignores a cruel elephant-cub. Which woman will desire what in winter? Answer- The woman with equal lower legs will desire to have a wollen blanket and a strong son." Here the second line has a question and the answer:-

Question : दिमे का स्त्री तु क्यं दाघेब ?
Answer : समजष्ठा स्त्री दिमे तु कम्बलें तुहं वालें दाघेब।

11. जोगे कथापि सोतक्षण हिमण्याकुलमूर्त्तम
ििर्देशवेकणया कान्तसमाप्तमनिरागया

(XII.241)

This is an example wherein one vyañjana or consonant (i.e. त) is omitted. The verse as it reads means- "A woman frustrated of union with the beloved husband sang with choked throat, at his separation being somewhat unconscious due to affliction."

Here the verb 'jage' (sang) is incompatible. Singing is done when one is happy and pleased. Here the woman is suffering agony. Hence the verb should be 'jagle' (sorrowed) instead of 'jage'. So this is an example of 'Vyañjana-cyutaka'
These two verses go together. The former contains questions asked and the latter has answers given. The meaning is:

**Questions**: "Who lives in a cage? Who is of coarse voice? What is the support of beings? What, that has word omission, is fit to be read?"

**Answers**: "A parrot lives in a cage. A crow is of coarse voice. The world is the support of beings. A verse that has word-omission is fit to be read."

Here the charm lies in the four words used in the four answers viz., śūka, kāka, loka and ṣloka. One can note that the second part viz., 'ka' is common to all. The verse does give pertinent answers. Hence if one adds śu, kā, lo and ṣlo in the first verse before the ka-s used therein, one gets the answers.

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(XII.242-3)
This pair also contains four questions and four answers:

Questions: "Who are sweet-voiced? What is on lion's neck? What possesses fragrance? Through what one can know all?"

Answers : "Cuckoos are sweet-voiced. Mane is on lion's neck. Ketaka-flower possesses fragrance. Through Kevala-knowledge one can know all."

Herein two consonants should be added to the 'kes used in the first verse. They are 'kinā', 'sarāh', 'take' and 'vale'. Thereby one gets the answers to the questions:

14. को मधुरालापः को विधूषा जर्नः 
को नृपतिर्वर्णः को विधुषा मतः 
कोलिको मधुरालापः कोर्टरी विधूषा जर्नः 
कोपानो नृपतिर्वर्णः कोविदो विधुषा मतः 

(XII.246-7)

This is a similar pair. The first verse has four questions and the second contains the pertinent answers by adding two consonants to 'ko's.

15. This is a group of three verses:

को स्वरंदेशु का सुपिन्द्रा त्वा 
को रमेश्नान्तः का तारनिष्ट्या
They mean "What is excellent among musical notes? Which disease robs away lustre? Who pleases the beloved husband? Which is of loud sound?"

"Kākalī is excellent among musical notes. The disease named jaundice robs away lustre. The lustful lady pleases the beloved husband. Kāhalā (a large drum) is of loud sound."

Here one can note that two consonants have been added to the four 'kā' s in the first verse. They are 'kalī', 'malā', 'muki' and 'halā'.

Now in the third verse the same questions are asked in a different way:

"Which is sweet among musical notes? Which disease is considered to rob away lustre? Who pleases repeatedly the beloved husband? Which when beaten gives out loud sound?"

16. These two verses are of a different kind:

\[ \text{काक:} \text{ श्रये नित्ये काकी सूरतप्रियाय्} \]
\[ \text{कानने कवेदानी वर्षश्रद्धायुताय} \]
\[ \text{कामुक:} \text{ श्रये नित्ये कामुकी सूरतप्रियाय्} \]
\[ \text{कान्तानने कवेदानी चथुरश्रद्धायुताय} \]

(XII.251-2)

**Question:** "In the forest the male-crow approaches always the female-crow fond of love-sport. O lady, answer now this puzzle having four consonants dropped."

Obviously the sense of the verse is not charming.

**Answer:** "O lady of beautiful face, the paramour always approaches a lustful lady fond of love-sport."

Thus the four consonants have been infixed in the four words of the first verse. They are 'ककाह-कामुकाह, काकिम-कामुकिम, कानाने-कांतानाने and कारकशा-कातुरकशा."

17. तताम्ब फिर वस्तप्यत: का नाक्षत्रायिष्ये त्वयि ||
\[ \text{का हनि जनमाघूने वदान्यिष्य-जने: पूयह} \]

(XII.253)

This is of a different variety:
"O mother, what is dwelling inside you? What is not in you? What kills a glutton? Please answer with three words having the first consonant different but the second one common to all."

Such questions are asked as puzzles. Here the answer is - 'Tuk' (boy), 'Suk' (sorrow) and 'Ruk' (disease). The first consonants are different (Tu, Su, and Ru) whereas the second one is common (k).

The meaning is - "There is a boy inside her; there is no sorrow for her; and disease kills a glutton."

18. There are two more such verses:

First verse:

"What is more tasty among best dishes? Which water-reservoir is quite deep? Who is, O slender-bodied, your beloved? Answer with three words having only first consonant different."
Here the answers are- Sūpa (soup), Kūpa (well) and Bhūpa (king). One can see that only the first consonants are different (Sū, Kū and Bhū) while the second one viz., 'pa' is common to all the three.

Second verse:

"What among grains is thrown out? Who makes a pot? Which sinful bites the mice? Answer with three words having only first consonant different."

Here the three words of answer contain, three consonants wherein only the first one is different whereas the other two are common. They are Pālāla (chaff, husk), Kulāla (potter) and Bilāla (cat). Hence the answers are:

"Among the grains the chaff is thrown out. A potter makes a pot. A cat bites the mice."

19. सम्बोधये कथे देवि किमस्त्र्येक्षियापदम्।
शोभा य कैट क्यों भवतीदं निगद्यताम्॥

(XII.256)

Here Maru-Devi is asked to state the answers to three different questions through one single word:
"O divine lady how are you addressed? Which is the verb having the sense 'exists'? In which sky there is beauty? Please answer."

And she shows the answer contained in the verse itself. It is 'bhavati'. It has three senses: 1. Vocative singular of 'bhavati' meaning 'your ladyship'. Hence she is addressed as 'bhavati' (O you lady or your ladyship); 2. First person singular of √bhū in present tense meaning 'exists'; 3. Bhāni (nakṣatṛāṇi) santi iti bhavat (vyomani) tasmiṁ; bhavati (vyomani). Here the word 'bhavati' is the locative singular of 'bhavat' which is derived from the noun 'bha' (n) meaning 'star'. Hence 'bhavat' means that which possesses 'stars'. Hence the answer is "A star-studded sky is beautiful". Thus the three answers are given through single word 'bhavati'.

20. Another similar verse:

चिन्मयान्नानन्दकोनायकर्षितसङ्क्रमण ।
कमानु: कार्ण्य धोदुपलक्ष्य कृदन्ति विदु: ॥

(XII.257)

Here there are only two questions to be answered through one single word-
"Which Jina is called as being worshipped by gods residing in heavens? Which elephant is said to possess excellent features?"

The answer to both the questions is 'Suravaradām'. It has two meanings: 1. Surebhyo varam dadāti iti; He bestows boons to gods; 2. Śobhana-dhvani-dantaṁ. It has enchanting sound and teeth. These two meanings go well with the two questions forming respectively their answers. (1) That Jina who bestows boons to gods, is worshipped by heavenly beings; (2) That elephant which has enchanting sound and teeth is considered to possess excellent features.

21. This is of a different variety:

भो: केतकादिवर्षन सन्ध्यादिदीशामुयम ।
शरीरमधवर्षनम तद्व सिंहमुखलक्ष्य ॥

(XII.258)

"O lady! through colours of ketaka and other flowers, through this lustre at the beginning of twilight and through the colour of the middle portion of the body you indicate 'lion'."

Anybody can note that this meaning seems to be somewhat inconsistent. It cannot help to solve the puzzle. In this meaning the following senses have been accepted: 1. Ketaka—
divarṇena—through the colour of Ketaka and other flowers.
But there is the possibility of another sense also—
Ketaka-śabdasya ādivarṇena—through the first syllable
of the word 'Ketaka' i.e. through 'Ke'. 2. Sandhyādisajusā—
through the lustre at the beginning of twilight. But it
has another sense also Sandhyā-śabdasya ādivarṇāḥ sākāraḥ;
tam jūgatē sevate iti sandhyādisajut; tena sakārayuktēna
ityarthah—through the syllable 'sa' which is at the
beginning of the word 'sandhya'. 3. Sarīra-madhya-varṇena—
through the colour of the middle portion of the body.
It has also another sense—Sarīra-śabdasya madhya-varṇena—
through the middle syllable of the word 'Sarīra'; that is,
through the syllable 'ṛī'.

Now the clues are clear. The answer is 'KE-SA-Ṛī'.

22 This is of a different variety:

कः कीदृढ़न पूर्वेँदण्ड: कः से भालि कुलेष्म्ब भी: I
भीरो: कीदृढ़न वेशस्ते नानागारभिराजितः II
(XII,260)

Herein there are four questions in first three quarters
and the fourth quarter contains the answer to all of them.
The questions are:
1. Who should not be punished by kings? 2. Who shines in the sky? 3. From which is there fear for the coward? 4. Of what sort is your abode? And the answer is contained in 'nāṅgāravirājitab'. (1) The answer to the first question is nāṅgā = nā (+man? + anāgā (sinless; agāḥ = sin) = sinless man. Sinless man should not be punished by kings. (2) The answer to the second question is -raviḥ (sun). The sun shines in the sky. (3) The answer to the third question is ājitab (= sangrāmāt = from war). A coward is afraid of war. (4) The answer to the fourth question is the combination of all the three words: nāṅgāravirājitab (decorated by variety of mansions). Her abode or city is decorated by variety of mansions.

23. The last verse in this series is also note worthy:

तवतनो काम्भ गम्भीरा राजों दोर्मिंश आयु: ।
कीदृढ़ किन्नु विग्रहत्वे तवं च शाप्त्या कर्ष सति ॥
(XII.261)

Here also there are four questions. But the answer is not included in the verse itself. 1. What is quite deep in your body? 2. Upto what are king's arms hanging? 3. Which is fit to be entered? 4. O chaste woman, how should you be praise-worthy? The answer is- nābhirājānu-�ोधिकाम. 1. The answer to the first question is nābhiḥ
The navel is deep in her body. (The deep navel is a sign of beauty). 2. The answer to the second question is ājānu (upto the knee). King's arms hang upto the knee. (This is also a sign of attractive personality).
3. The answer to the third question is gādhikām (shallow, not very deep). A shallow pond or tank is fit to be entered.
4. The answer to the fourth question is obtained by combining all the three answers- nābhirājānugādhikām-nābhirājānuga (a follower of Nābhirāja) + adhikām (very much). She must be praised very much as a follower of Nābhirāja.

24. This verse has the Šabdālāṅkāra known as Gomūtrikā-bandha wherein the syllables of the first and the second lines can be connected in the mode of the lines formed by the urination of a walking bull-

One can note that the reading of both the lines remains the same even though alternate syllables are taken from the two lines. Even though in such Šabdālāṅkāras the poetic charm lies in the arrangement of the words and syllables, the verse does contain cogent sense:
"O you mother! you witness gestures filled with sentiments in the drama. You witness the bevy of courtezans brought by gods and grouping in the sky."

All this shows that Jinasena was well-acquainted with poetic figures of both word and sense and has made use of the figures of word in this talk of divine women to please Maru-Devi.

In Parva XIV we have reference to Nāṭyaśāstra and description of a dance performed by god Indra. It is interesting to note that Jinasena designates Nāṭyaśāstra more than once as Nāṭya-Veda.44 (XIII,176; XIV,107, 154). (It is interesting because Jainas are considered to be a-vaidika or non-believers in Vedas and their authority).

Jinasena narrates the joy experienced by Nābhirāja and others on the birth or Vṛṣabhasvāmin. Indra became so pleased that he began to perform a dance called 'Ānanda'. Jinasena describes its details:

"Indra saw joy experienced by one and all around him and in order to reveal his own joy he made up his mind to perform the dance called 'Ānanda'."45
"At the commencement of Indra's dance, Gandharvas who had the knowledge of music- vocal and instrumental, readied themselves with the necessary musical instruments.  

"Nāṭya is imitation of a past action, it should be performed as laid down in scriptures; these scriptures had been fully understood by Indra and others through tradition.  

"When the nāṭya or dance is performed by its advocates (like Indra) themselves, what to say about its grace and charm? Because, this art even while performed by other artists pleases the minds of gentlemen.  

"Then the great Indra performed it which was both pleasing to the ears and the eyes together with vocal compositions in prose and poetry and with variety of physical gestures.  

"Then musical instruments were played upon. The whole earth with the vast three worlds became the stage and none other than Indra was the great actor (dancer).  

"The spectators are Nabhiraja and others. The world-preceptor (Vṛṣabhāsvarūpin) was presiding over the performance and was to be pleased. The fruit of the performance was the
gain of three human goals (viz., dharma, artha and kāma) and also the highest bliss (the fourth goal mokṣa).\textsuperscript{51}

"Among these even one is sufficient to please the good. What to say when due to good fortune all these have joined together.\textsuperscript{52}

"Then Indra having performed the preliminaries, cause of the fruits in the form of three human goals, began to perform the dance connected with the birth of Vṛṣabhasvāmin.\textsuperscript{53}

"Then he performed a variety of roles connected with Lord Jina's ten incarnations like that of Mahābala.\textsuperscript{54}

"In that performance to remove all sins and obstacles Indra began the performance of Pūrvarāṅga together with all auspicious rites.\textsuperscript{55}

"Indra the supreme god, on the occasion of Pūrvarāṅga performed first the Tāṇḍava form of dance after offering handful of flowers.\textsuperscript{56}

"At the end of the Pūrvarāṅga he performed the Nāndī. Having decked himself with appropriate and auspicious dress he entered the stage and appeared like the very incarnation of Nāṭyaveda.\textsuperscript{57}
"He having entered the stage stood in the posture of stretched legs with both hands placed on his waist; he was surrounded by gods. In that position he shone like the world-support. 58

"Standing in the middle of the stage, when Indra was scattering all around handful of flowers, it appeared as if he was distributing in all directions the nātyarasa which remained after having been enjoyed by him. 59

"That Indra with graceful and brilliant dress and with lustrous eyes shone like the Kalpavrksa with flowers and ornaments. 60

"That handful of flowers followed by intoxicated bees shone like Indra's multitude of eyes which gave variegated colours to the sky. 61

"The lustrous eyes of Indra with their brilliant lustre covered the whole stage like a shining curtain. 62

"Indra while going round the stage with steps joined with musical timing (laya) shone as if he was measuring the vast earth. 63
"When Indra after offering the handful of flowers became overjoyed to commence the tāṇḍava form of dance, gods being pleased by his devotion showered rain of flowers on him. 64

"Then, the drums and the like began to charm simultaneously with low notes. They were all resounding in all directions. 65

"The lutes resounded sweetly; the flutes gave out pleasing notes; the songsters sang in harmony with cymbals and musical timings. 66

"The minor musical instruments were played in tune with major ones. 67

"Then Kinnara-damsels playing on the lutes began to sing in low and sweet tone (kākalī), in low and high pitch (śmandrātāra) and with proper modulation and melody (mūrcchanā). 68

"The flutes were played sweetly and in harmony with other instruments. 69
"Indra first performed the pure Purvarānga and demonstrated it in order with hand-gestures and bodily movements. He with various movements of feet, hips, neck and hands performed the tāndava-dance exhibiting excellent sentiment.

When he was dancing with thousand arms outstretched, the earth shook as if it is cracking with the movements of his feet. The great mountains trembled like heaps of grass. The ocean as if out of joy roared and over-flowed on the shores.

In this way Jinasena depicts a vivid picture of Indra's Tāndava-dance. Some more verses can be seen:

"While dancing Indra in one moment appeared one alone, at another moment manifold; yet another moment all pervasive, at some other moment atomic (in size); at one moment nearby, at another moment far away; at some other moment in the sky, at another moment on the earth. Thus he appeared while showing his dancing skill as if he was exhibiting some magic-show."

Then the apsarā-damsels began to dance holding the
arms of Indra. Their dance was full of nātyarasa and Jinasena gives charming picture in three verses which deserve to be read and re-read:

(XIV.145-7)

"While the apsara-damsels were dancing the nātyarasa enhancing its charm went on increasing in their various limbs. It appeared as if it was oozing out from their side-long glances, bristling over their cheeks, spreading in their legs, gracefully sporting in their hands, smiling on their faces, blossoming in their eyes, being enamoured with their bodily hues, plunging in their navels, moving on their hips and slipping in their girdles.

Further, "The very same movements which appeared in each and every limb of Indra during the dance, shone in those dancing damsels as if they have been distributed in them. Same were the sentiments; same were the gestures (bhāva); same were the indications of feelings (anubhāva); same was the suggestion. It was as if Indra had entered the bodies of those damsels."
Thus there were two types of dances being performed simultaneously. One the Tāṇḍava of Indra and the other Lāśya of the damsels. Thus Indra's Ānanda-dance involving a variety of sentiments pleased one and all.75

All these details show that Jinasena knew varieties of dances and he must have also known Bharata's Nāṭya-śāstra.

The following verses contain effective use of Anuprāsa and Yamakālāṅkāra, two of the Śabdālāṅkāras:

1. जयत्वप्रभुमाहात्म्य विशार्दितक्रमासनयः ।
शासनेण वेणुविभारि युक्तिलक्ष्यासनयः ॥
(I,3)
(Victorious is the Jaina scripture which has the glory of being unconquered, which has completely vanquished misleading opinions and which laid down only the true path leading to Liberation).

2. चक्षुस्वारो विवारस्य तत्स्पतित्कार्यदनि ।
चक्षुषी पुनरस्यास्यमण्डने दृष्टवदनि ॥
(IV,170)
(In looking into the affairs of the kingdom, the spies and his intellect were his (Mahābala's) eyes. And his eyes were ornaments to his face and were seeing all that is fit to be seen).
3.

ता बभो वेदिकोद्ग्रास सवर्षा समया वनम्।
मत्यधीरिव संवैत्त्य सवर्षा समपावनम्॥

(XXII.207)

(That high platform nearby the forest with surrounding walls shone like the intellect of the Bhavyas of pure conduct, which was well protected by the scriptural study).

There are many more such verses.

It is also interesting to note Jinasena's interpretation of the term 'Vāṃmaya' which is commonly understood as 'Literature'. He states that Vṛṣabhasvāmin who has one hundred and one sons like Bharata, Bāhubali and others, had also two daughters by name Brāhmī and Sundarī. He began to teach them different lores. On that occasion Jinasena says:

न विना वांमयार्तिकाः चदस्ति शास्त्रं कलापि या ।
ततो वां मयेवादौ वेदयात्मायथायुपादिद्॥

(XVI.109)

(There is no science or fine art without 'Vāṃmaya'. Hence the Lord first taught that itself).

So a question arises- "What is Vāṃmaya?" And Jinasena explains.

"The Vāṃmaya is the name given to the group of the branches of learning viz. grammar, prosody and poetics.
"Then there arose the grammar named 'Svayambhuva' which contained more than one hundred sections and which was deep like an ocean.

"Thus he taught the prosody and poetics also. He taught twenty-six kinds of prosody like uktā, ātyuktā &c.

"He also taught the six varieties of prosody viz. prastāra naṣṭa, uddiṣṭa, evadvitrilagakriyā, saṅkhya and adhvayoga.

"He laid down poetic figures like Upamā (simile) two styles of composition (viz. gauda and vaidarbha) and ten poetic excellences (gūnas) in his work Alāṅkārasaṅgraha."

In fine, a close study of Jinasena's Ādipurāṇa reveals that he was well versed in the science of Poetics and he has contributed his own ideas and opinions on many matters connected with Poetry and Poetics. Hence, Jinasena's work, like the Agnipurāṇa should also be studied by students of Indian Literary Criticism.
NOTES AND REFERENCES
CHAPTER VII

1. पुरातने पुराणे स्वाभ महन्महादेश्र्यवाद ||
बहुस्मुखमिश्रितवधदा महाषे नुमाननाथ || 1.21

2. कविये पुराणाश्रिठय प्रेमतवात्तपुराणात ||
महत्त्व रंगरविन्ध रत्नेशनि परिष्ठत || 1.22

3. महापुरुषमार्शिठ महाभुदयशतनम् ||
महापुराणाश्रीतं रत्-महार्षिभि: || 1.23

4. ब्रह्महृदिसम्भावित स्यातमुक्त मुनिवासनाथ ||
ध्यात्माश्रीतं यावद ध्यात्मस्मितस्मृत ||
शिवार देवी वनस्पतीस्वादित दृष्ट: ||
शिवारत्ममाहेंद्रमानस्य चामनन्ति तत् || 1.24, 25

5. त खू भावो लोके त खू च विवक्षण: ||
वेशम् भाषकथिताय भारती प्रतिपदते || 1.62

6. ध्यानुक्षेपन्यो या स्यातकृतात तेव शत्यते ||
वेशम् पार्श्वाययै सुप्रौद्यवताय जायते || 1.63

7. केशविमध्यास्ता: काव्य ग्रन्थनि श्रुतिप्रकाशम ||
तत्त्वध्यानिद्वित्वानन सतां प्रेणनक्षम || 1.64
8. अब्जुपन-नतर: केवित्कवित्वाय कृतोप्रयत:।
प्रवालित हार्यालं लोके गूढा इव विवेकः।। 1.65।

9. केविदशन्यलोकलाञ्यक वर्मनरिनः।
ङ्गामारोपयत्नव वर्म्यवित्व वैलेश्वरः।। 1.66।

10. केविदशन्यकृतेरः स्वक्षर्च परिवर्तितः।
प्रसारयत्नी काव्यामान्याप्रत्यक्षेऽव वाणिजः।। 1.68।

11. केविदशन्यगृङ्यवार्ष्ट्र रथन्तर्णवृघ्न्यः।
जात्वी कवितकेवाली काव्यामृतित नोबिखायः।। 1.69।

12. केविदशरमध्य प्राप्य तदोऽग्रवद्योऽजः।
न सतां गृहिणायालं लुक्या लक्ष्यं यथा यथा।। 1.70।

13. येषं नुक्तारः: केविचर-नॗदालवः।
कवयो वत्त तीर्णतं करारान्तु भुङ्मिकवः।। 1.71।

14. अन्नमपामतन्युथये कवय: पोषण-तयालम्।
कृत्वित्वाद्रवः तेषामकवित्वमुपासितः।। 1.72।

15. अन्नमपामतािमा: कलामार्मविहर्षतः।
काव्याल्नि कहुँदिनैस केविपरमत सहसः।। 1.73।
16. तत्त्वाद्वित्त्वं सत्यत्वानुपातमयं च महाकविन्।
धर्मं वर्षम् यस्तसं व कार्यं कुर्वन्तु धीयनं।
परेषां द्रुष्याणां न विभेदति व्रीमितर।
खिमुखङ्गान्त्वन्यथवान्तो नौदेवति शानुमात।
परे पुरुषतु वा मा वा काव्यः स्वाक्षर्य वितीहाम्।
न परराष्ठनाच्छेदः क्रेयः सन्यासदित्तार्।
10.14, 75, 76।

17. पुराणकथा: केबिप्रकृति-मन्यकवीचरतः।
तेषां मलानि भिन्नानि कर्तारायणे धर्मः।
केबिप्रकृति-मन्यकवीचरतः केबिप्रकृति सम्पदः।
केबिप्रकृति-मन्यकवीचरतः परे व्यक्तं पदाकलिम्।
मुख-धर्मिनः केबिप्रकृति-मन्यकवीचरतः परे।
मध्यमा: केबिप्रकृति-मन्यकवीचरतः।
उद्दित भिन्नप्रभीमित्व गिरौवराराध्या गतीविधिः।
भुवनस्वि च गुप्ततानामनन्तभिः पुरुषः।
10.77, 78, 79, 80।

18. केविधर्मवोधकः कर्म कार्यं त्वैरं निरूपयते।
तत् प्रतीत्तिर्मुमयं ताल्लक्षणस्माक्कल्पम।
10.94।

19. केबिप्रकृति साँवन्दिर्मयाः पदवल्लक्षयम।
वापालकश्चिं ग्रामाधुर्थद्वमस्म नो मते मतम।
10.95।
20. सालकारसुपालसवससंस्थ लौकिकत
अनुप्राणो सत्का कायक सरसवत्ता मुखायते

21. अस्फृवत्तन्धाविन्यासं रत्नवत्तता
न तत्कायमयमत्त्रायं केवलं कण्कणयो: ||

22. सुरिलतपदविन्यासं प्रकन्ध रथपनि ये
श्रायकन्ध प्रतन्नार्थे ते महाकवयो मत: ||

23. महापुराणस्मृतिमहानारायणमोचसम
"पिरङ्कलितन-दर्मं महाकायम तदितहयते ||

24. नित्यन्त्वन्तितविद्युतकान्तवर्णपि कुस्तेन कवि: ||
पूर्वपरार्थायते: प्रबह्यो हुष्करो मत: ||

25. श्रायन्तन्त्र: स्वायनोदरं: स्थूता रत्न: ||
"लक्षीश्य प्रतिच्छद्द्वा: कवित्वे का दर्शनता ||

26. प्रयान्नहति वांमार्ग खिन्नोर्ध्यहानातो: ||
"महाकायतुलघषाया: विज्ञामा:याप्रयेकवियः ||

27. प्रश्नामूलो गुणोदगरस्थियो याक्ष्लवोप्ययः ||
"महाकायपिलितेत्त्वा: यधु:कुस्मम जरीम ||

28. प्रश्नाधित: प्रत्याधिरूपः श्रवत्तनपरिश्रुतः ||
"महाध्वन: प्रथणोता: कविरम्मोनिशीयते ||
29. पुरुषार्थोपयोगित्वादिनिर्वककस्म कथा ।
तनांति तत्कथां धार्मिकमयांनि मनस्यिः।। ॥ १०१८॥

30. तत्पत्तामुदायांत्वांलिपक्षकथा कथा ।
अन्यथा विकृत्वात्वात्सुप्नयाद्यकारिणि॥ ॥ १०१९॥

31. यतोदमुदयानि: अथशिल्पंसिद्धिदर जता ।
त भास्तरमिन्द्राद यः ता सद्भिक यथृता ॥ ॥ १०२०॥

32. प्रात्सुप्राक्षाणि तप्तसप्तधिधिरुपृणा ।
धेमृरिता कथा हार्यन्तिण रतिका भेसु ॥
प्रवृत्तं तथा तीर्थं कालो भावः परं पदवुः।
प्रृृत्तं प्रवृत्तयुवाहुः सप्तासागरिनि कथामुः ॥ ॥ १०२१, १२२॥

33. प्रवृत्तं जीवादिप्रदोह स्यासक्षेत्र निमुनस्तिपितः।
जिनेन्द्रवर्षय तीर्थं कालं तेथया प्रकरितमी ॥
प्रृृत्तं स्थाल्यावस्थु परं तत्तवाववभोभमुः।
भावः क्षयोपनमस्तत्स्य स्थाल्यापिष्को यथा ॥ ॥ १०२३, १२४॥

34. सत्यास्तु कथा: सूरि: स्नृततः स्वप्पयावेर्वशी।
कल्पेन्द्रियः प्रात्साहिनाः स्वप्पयूदीक्षणगिरूणः।।
यः सत्यमुदाययोगित्वादिक विमलाश्रयः।।
अयोहाद्याय्याद्युवज्ञेत यत्र भारती॥
श्रीमान् विलक्ष्य वार्षिक प्रगति: प्रतिभान्वयनुः वांचत: सम्मताकार्यो वाग्मिनः इत्यः।

दयाकृतिस्तवती धीमान्यपरिव्रितिस्विषार्थः न योश्चित्विधियं सवीरः कथोत्सरः।

नानोपाध्यायकृति नानामान्यविषयः।

नानामान्यकलारितः तमेकार्थकः।।

नान्दिनीमकृति बुधवर्ष शून्यी नित्यदुर्युन्नः।

नान्दिक्षेत्रान् व हतन्नारायणोऽभैते विद्वृतः।।

उच्चे श्रृवायस्तवत् स्त्रात्मायमेते कदाचन।

तांपंकुलम् बुधवर्षः सम्यक्नाजुलम्।।

हिंदू बुधानन्तर्भुद्वार्यस्मिन् वास्तिसः।

प्रत्सशांविपः न बुधादन्येन्यमस्तिस्तिसः।।

इत्यालोप्य कथापुरुषिष्युक्तपरिवर्तिणीभेयः।

प्रस्तुतायः कथक्तु स शास्तो वदात्सरः।। 1-126 - 134।

35. बहुष्टावी निम्नवता ये श्रोतारस्ती माता बुधे:।

तेव्यां व सात्साहार्य व्यवहैय सुष्टान्नकल्पना।।

श्रोतार: सम्माना: स्यूलामात्माध्यमत:।

अन्यावृत्ती पाँ तत्त्वेय सरित्ते तेषाभिमित्तवया।।

गोर्ग सात्साहान् स्यूलात्मान्यखोपमातु।

सम्यक्षमात्रायुहृद-वैरागमात्राय तस्मादविकोऽति।। 1-138, 1-40, 1-41।
36. ஷோதன நேக்கிள் கிரிய-யளன்றை வா-ண் சாக்கு விளைவு வேல் 

எத்தியோகத்து வர் தோணாய்ச்சு முச்சு மண்டலம் 

மூன்று குறைவு பண்பாட்டு பாந்தர்ச்சாக்குறை 

மூன்று குறைவு பண்பாட்டு நூல்களிடை 

மூன்று குறைவு பண்பாட்டு லக்கூர்பற்று வேல் 

1.143, 144.

37. ஷோதன புரூஷரிள் குறிநிறுவுத் துறவியை 

வித்து வா வருவுராக்கக் குறை 

1.145.

38. புரூஷர் துறவு வேவ் உருண்ண மாரண வது 

பூஷ்பமண்டில்நாட்டினால்: பூஷ்பருதா புரூஷகாகை 

சாக்காய்ச்சு பாண்டி புரூஷகாகை 

தேவ முன்னத்தி: குள்ளமண்டேத்திரிக்குள்: 

1.146, 147.

39. லோகை வேளு: பூரை ராஜவ தீர்த்த சாக்கு வேயூ 

பூஷ்பமண்டில்நாட்டினால்: பல்மய பல்ம 

லோகைத்தில்நாட்டில்நாட்டு பாந்தர்ச்சாகை 

லோகைத்தில்நாட்டு தாடுநாது விஷோத்திரிக்கு பாந்தர்ச்சாகை 

லோகைத்தில்நாட்டு பாந்தர்ச்சாகை 

தேவதேத்தில்நாட்டில்நாட்டு பாந்தர்ச்சாகை 

தேவதேத்தில்நாட்டில்நாட்டு பாந்தர்ச்சாகை 

தேவதேத்தில்நாட்டில்நாட்டு பாந்தர்ச்சாகை 

பூஷ்பமண்டில்நாட்டு பத்திராராசார்வியா 

பூஷ்பமண்டில்நாட்டு பத்திராராசார்வியா
अनुष्ठितनाथिदेशो ये नगरे येरितत्परते :।
आख्याने यत्तदायित्वे राजवाहिकाने जिनाये॥

तत्तराध्येयपारस्त्य तरण तीर्थात्मिकाये।
वेषितत जिनाधानां तस्योपि तस्त्तीर्यत्तंकाया॥

यादौऽ त्वारतंना वदनमनी हलक्षणादयः \nकथिने तामुहस्यायस्त तपोदानां ब्रह्माये॥

नरकादिप्रभेदने वस्त्रो गतयो सता:।
तत्सा रूपितान्य यदि गतायायाने तदिक्षेत॥

पुर्वः पुरावारतिज्ञूनः यादौऽ भेजुः।
तदायाने कलायाने त्यजन: प्रवतिविधि॥ 3 - 11।

40. compare: शब्दो विविधतार्य स्वाभाविक त्योऽर्थसः॥
अधि: त्वम्यहादिवस्तुरस्वत्वस्यस्यन्त:॥
- कुन्तक, कुरौस्तिके विनि। 1-9।

41. Read: यद्र तस्यायान: भोक्ता: भौतिकर्ष्यस्यसः॥
उत्क्रिक्षेत्रे स्पर्शस्यस्य: गुणा:॥
उपबहुतं तेत्र सन्ते परिष्ठितेण जालस्वत्।।
हारादिकदिवस्यार्तस्तु नुवातिपयः॥
- काययुक्त, 8.1-2।
42. Read: पुर्ण्यिण द्रयोस्तच्येशुमेयोपामाता
धर्मोमुद्धर्मधेन पूर्णक्षिप्तो धर्मं धर्मं तत्वं तत्वं
- कुलायनन्द, 12.

43. Read: गतिवृद्धिकाया धन्य मार्गेः मुक्तस्य गोरिवाः
गोव्रिक्रितो तथाप्राहृद्यकरो विमंगलिनः
- तरस्वतीकण्ठार्यर - 20115.

44. महिलादद्दशोपत्य शिखरक्षाजितस्वरूपः
ततोऽधूः श्रोतपत्य श्वातिष्टात्मकः
प्रयोच्य नान्दोमन्येष्या विसिन्नाः भमी हरिः
ध्रुवयज्ञनेनस्त्यो नात्यवेदावतारवः
- ती. 176

45. नेतृस्त्रस्वरूपः ते च तांग शुभाचे
हस्ताम्सु तथाप्राहृतभुन्नात्यवेदविद्वारः
- ती. 157.4

46. ततः सान्नद्मानान्दनाटं नायवेदविवः
प्रयज्यास्यारुपकः प्रत्याधुनां सहस्रः
- ती. 229.

47. हृदयत प्रमुद्विदं तेषां तस्मै प्रमोदं प्रकाशयन्
तैःस्नमोभोवृत्तिमानन्दनान्दनाटं
- ती. 35.

48. नूतनार्थमेव महेश्वरस्य सज्जःकेशावतिलसः
स्नमेवविधानमेभविभिन्दिमिभः
- ती. 36.
47. कुत्ताकर्मकर्मादायं तत्त्वं यथागमसु।
त्वागमो महेन्द्राक्ष्यमायायमलस्मृतः।। XIV. 97

48. वत्तृणो तत्त्वकर्मकर्मादायं तालित्त्वं किमस्वन्ध्यतेः।
पामान्तरं रसं संगमं दायं यज्ञसं दियायं।। XIV. 98

49. तत्: श्रव्यं धृश्यं तत्त्वं कस्माद् विज्ञानमात्मा।
पांत्यानिन्त्याविवेकविचे राज्ञिकाभिनयारपि।। XIV. 99

50. विक्रमं कुत्तान्त्वातो मही सहवेयोभार।
रक्षितमुभवनामोगः सहस्त्राको महानः।। XIV. 100

51. भ्राष्ट्या नामिराजाय: तमाराध्यो जालमुः।। XIV. 101
भः निर्वर्गसम्मृः परमानंद एव च।।

52. इत्यक्षोऽपि सम्रीतिप्रवृत्तं सवेयात्मामिदं सतं।
किमुत्त्वसंशोधोऽऽ: षुण्डोऽऽ: सद्गतः।। XIV. 102

53. कुत्ता समवतार्यं तु निर्वर्गसत्तायप्युक्तु।
जन्मात्म्योऽसमबत्थ्यं प्रायस्वत्तेने तदा हरिः।। XIV. 103

54. तदात्म्यहस्याय: रूपं बहुन्यक्षमं।
दशायतारसन्निधिभूती उजनिजिनः।। XIV. 104

55. तत्त्वोपगित्वन पुरुषं पूर्वर्णं सम्रात्मण।
प्रारंभे ममायाना: वियात्ताय समाहितः।। XIV. 105

56. पूर्वर्णप्राप्ती गुणार्जुनु जातिपुरस्तरम्।
तांवतारसम्बन्धाय: सुप्रागुरोऽस्त्रीव।। XIV. 106
57. प्रयोज्यन् दीमन्तेश्या विग्नतिष्ठि: ।
quamagalamapateyo nādadvayadatta rava cch. || xiv. 107

58. सद्रुपमाती रेखाभाष्यान्नारसिक्षा।
lokapakat dvaḥdvaḥto mahāgīrmitto gupta: || xiv. 108

59. मध्यवर्गमतःतीर्थिक विभाषणमातिका।
vibhāṣāntātī triśārayāh nādāprah svarūpa: || xiv. 109

60. तलितोदभाष्यपर्यं लक्षणन तन्तरः।
s rete kalpaśāravi saṃgūn: tathāya: || xiv. 110

61. पुष्पांतःगति: पत्तनेषु मात्वालिनिनिर्गुजः।
netāyāh eva druṣṭaḥ: kalpaśāriṣṭamāṃśa: || xiv. 111

62. परितः परितास्वत ताराय स्वनावली।
rājaśārasyaśārasya: prītiśvarādhiṣṭati: || xiv. 112

63. सलम: सदविन्यास: परितो रघुग्रामवल्ल।
parīgaṃ naite rājagriṇī: eva māna eva kāraṇapi: || xiv. 113

64. कुलपुष्पवः क्षेरस्य ताण्डवतयास्तमन्नमेव।
pūṣpasya dītojumānukrtaśvālambhakṣama: || xiv. 114

65. तदा पुष्करायानि मन्नृ दधवनुरामात।
dīrṣṭaḥ pratiśyāvānāntānāntānāntāni kṛtān: || xiv. 115

66. दीपामधुरारिणेः: कलं वेशा विनांतन।
geyāntayugamaṇḍayāṇaṁ sarvam tātrañāṇaḥ: || xiv. 116
67. उपवासवाधानिपरिवादवादिति: ।
बुध: सन्तानेव सािगति हि संयोगुष्ठः \( \times 10 \) ।

68. काकलीकलमामन्त्रार मूर्दनमुख्यजः ।
तद्युपमीणातिमिः किन्नरीमिर्नन्दः \( \times 10 \) ।

69. ध्वनिदिशप्राप्ते मौर्य सम्बन्धः प्राच्य विषयवः ।
कृतं योगिहितं कृतं: प्रयोग्यविवाहितं \( \times 10 \) ।

70. प्रयुक्ता मक्खा शूर्य पूर्वासन्नमन्त्रालः ।
करणेद्रेष्टार्थेन विमा विषयं तं पुनः \( \times 10 \) ।

71. ख्वाेंश्च रेष्य: पादक्षीणविनारारिति: ।
नागं ताण्डव्याश्रयं वहको दर्श्यान्तमुख्यं \( \times 10 \) ।

72. तास्मिन्याल्लस्थापी विद्युत्य प्रभुत्वत्यिः ।
धरा शयनविन्यासी: पुण्डर्यतत्वं तदावलतः \( \times 10 \) ।
कुमारश्चालमान्ति सम तृणानामविं राशिः ।
अभ्यवतलितं: प्रमदादिविनिधनन्तः \( \times 10 \) ।

73. क्षणादेश: क्षणान्वेकः क्षणाध्यापपी क्षणादेश: ।
क्षणादारात्क्षणादार: क्षणाध्यापपी क्षणाध्यापपी \( \times 10 \) ।
इति प्रत्यतार्थातत्त्वाऐवं तात्त्वेत्थ विद्यायोगित्वतः ।
झुम्लासामिवेदि: प्रयुक्तमात्मसताद \( \times 10 \) ।

74. प्रत्यत्त्वाद्वयमेव ब्रह्म यात्रेऽक्षणा नृत्यतो भक्त: ।
ता यथा स्थुपं पाण्डवं समवमताः यत्राच्छन्नः \( \times 10 \) ।
रतास्त यथे ते भावास्तेनुभावास्तदिशिगतस्य ॥
अनुवेषितो नूनामात्मा तेष्यमरेणिना ॥ \textit{XIV.14.9}

75. दीप्तोक्तरसप्रायं नूतनं ताण्डवमेकः
सूंहारप्रयोगाद्यं ललितः भास्यमन्यत: ॥ \textit{XIV.15.5-6}

76. पदविषामश्चन्द्रो विधिपति वागलकृतमः
नवीं समुदगितामतान्तित्राविषय विदुः ॥ \textit{XVI.111}

तदा रवायत्वूः नाम पदशास्त्रमूलनमहस्
यत्तत्परः शास्त्रायेरतिम्महीरमविधिम् ॥ \textit{XVI.112}

उन्नदीविधिपतिमपेन्न नामाध्याशैल्पादिशः
उक्ततत्तार्थार्थदैवरच निहितिमविहीदुमान् ॥ \textit{XVI.113}

प्रस्तारं नष्टंग्रिद्वरेककल्लिलकपियः
संख्यामयायोगं व व्याजस्त्व निरापदिति: ॥ \textit{XVI.114}

उपमादीन्तावर्णत्वार्तावर्णविष्टरसः
मधुरास्तानल्करस्तर्गें विनिर्मयादाहः ॥ \textit{XVI.115-16}