

C H A P T E R I I

T H E W O R K S O F D H A N A P Ā L A

Apart from the TM, Dhanapāla is known to have been the author of the following works, viz., (1) the Pāla-lacchī-nāma-mālā ; (2) the Ṛṣabha-pañcāśikā ; (3) the Nāma-mālā ; (4) the Vīra-stuti Viruddha-vācanīyā ; (5) the Śatyapurīya-mahāvīra-utśaha ; (6) the Sāvaya-vihī ; (7) the Vira-stuti Sanskr̥ta-^{and} Prākṛtā ; (8) the Śobhana-stuti-vṛtti. The composition of the TM would roughly fall between that of the RP and the NM.

We shall examine in detail each of the above works which are arranged in more or less their chronological order.

(1) PĀLA-LACCHĪ-NĀMA-MĀLĀ :- It is a metrical dictionary of Prakrit words as is suggested by its title.¹

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1. It was edited by Dr. Buhler in Beitrage Zur Kunde des Indologer Sprachen Vol. IV pp.70 ff. It has been edited in India by B.B. and Co. Bhavanagar in V.Sam. 1943. Muni Vikramavijaya has also edited it in V.Sam. 2005. It has recently been edited by Pandit Becharadas Doshi at Ahmedabad in 1960 A.D. About six Mss. of the work are preserved in different Jain Bhandars at Patan. cf. J.R.K. Vol. I.

It consists of 279 gāthās. The first gāthā salutes Lord Brahmā². It is taken by some to refer to Lord Ṛṣabha, the first Jain Tīrthamkara. Pandit Bechardas Doshi further sees ^{in it} the author's catholicity of outlook towards the non-Jains³ taking for granted that the above gāthā refers to Lord Ṛṣabha. But this is not warranted in view of the Jain tradition as recorded in the PRC which shows that Dhanapāla took to Jainism at a later stage of his life, while, he was still a full-blooded Brahmin at the time when he composed his PLN. That the salutation refers to Brahmā is further supported by the fact that Dhanapāla starts his enumeration of the synonyms with those of ~~the~~ Brahmā in the very second verse of his PLN⁴ and this is in keeping with his tradition of the Kāśyapa Gotra to which he originally belonged.

In the gāthās 2 to 19 are listed various synonyms of a particular word in each of the gāthās⁵. In the

2. PLN(D).p.2: नामिच्छन् परमपुरिसं पुरियुत्तमजात्रिसंभवं देवैः ॥२॥

3. ibid. Intro.p.13.

4. ibid. vs.2: कुमलासणो स्वयंभू पित्राजहो चउमहो य परमिष्टी।
धरो विहो विरिचो पयोवर्द्ध कमलजोणी य ॥२॥

5. ibid. vs.19: इत्ताहे जाहद्विहि वणिगमो वत्तुपज्जाए ॥२९॥ According to Pandit Bechardas Doshi, this indicates that so far the whole gāthā listed the synonyms and henceforward each half the gāthā is utilized for the purpose.

gathas 20 to 94 each half a gāthā lists various synonyms of one word. From gāthās 95 to 275 each quarter lists the synonyms of one word.⁶ The next three record the date of the composition of this work,⁷ the names of the place and ~~sister~~ or the author's sister for whom it was composed,⁸ and skillfully incorporates the author's own name.⁹ The last gāthā (279) wishes success to the readers of this work and promises that one who studies this work would certainly be capable thereby to comprehend and enjoy poetry (of course in Prakrit).

Although the author of this work claims to have composed this "Dictionary of Deśī " words,¹⁰ only 341 out of a total of 2964 Prakrit words can really be called "Deśī". In fact, as Dr.H.C.Bhayani thinks, the concept of "Deśī" seems to have crystallized fully only with Hemacandrācārya.

6.PLN(D).94: इतो नामगगमं गाथा-वल्गुषु चित्तमि ॥९॥

7.ibid.276: विक्कमकालस्स गए अउणत्तीसुत्तरे सहस्सम्मि ।
(१०२९) । मालववरिंदधडीए लूडिए मन्नखैडम्मि ॥२७६॥

8.ibid.277: धारानयरीए परिट्टिएण मग्गे हिआए अणवज्जे ।
कज्जे कणिट्ठबहिणीए 'सुंदरी' नामधिज्जाए ॥२७७॥

9.ibid.278: कइणो अंधं जणं किंवा कुसलं ति पयाणमंतिमा
वण्णा । नामम्मि जस्स कमसो तेणोसा विरइया देसी ॥२७८॥

10.ibid.: तेणोसा विरइया देसी ॥२७८॥

Hemacandra has quoted "Dhanapāla" once¹¹ to support him, and four times to show that he differed from him — twice as to the form of the word¹² and twice ~~xx~~ in connection with the sense attached to the word.¹³ Shri P.V.Ramanujaswami¹⁴ rightly observes that Dr. Bühler in the introduction to his edition of the PLN identifies this writer with the author of that work inspite of the fact that none of the five passages quoted by Hemacandra is to ~~xxx~~ be found in the PLN and inspite of the fact that Hemacandra quotes many words and ~~m~~ meanings occuring in that work as those adopted by others without specifying the names. Dr. Bühler himself has drawn attention to the fact that in vi.101 the author of the PLN adopts the same form as done by Hemacandra and not the slightly different one attributed by the latter to Dhanapāla.¹⁵ He, therefore,

11.DNM.VIII.17ff.: तथैव च लक्ष्यमुपलक्षयति । यद्धनपालः ॥
समुच्छणिआ वद्धणिआ वोहासी ॥ इति ।

12.ibid. IV.30: जिमेलं दन्तमांसम् । जिमेला इति धनपालः ।
and VI.101 ff. भमासो इत्युत्तुशतृणम् । भमसो इति धनपालः ।

13.ibid.I.141: ऊक्षाइअं विशिप्तम् । ऊक्षाइअं उद्विष्यमिति
धनपालः । and III.22: चुणुओ विअरओ इति धनपालः ।

14.ibid.Intro. I.p.13.

15.This is correct. cf. PLN.146 b : वरुओ सामुहुओ
भमासो य ।

supposes that the author of the PLN wrote another Prakrit dictionary and Hemacandra's quotations are from that work. But Shri P.V.Ramanujaswami is not at all convinced by Dr. Bühler's conjecture, and ventures to suggest that the "Dhanapāla" quoted by Hemacandra is quite different from the author of the PLN. If they were identical, ~~it~~ it would be impossible to ~~conceive~~ conceive how one person could teach one and the same word in two different works, and that too in two different forms, as it would be necessary to suppose from vi.101. Again, he does not see any reason why the author of the PLN should compose two kośas of the same kind instead of one comprehensive one. In ~~his~~ his opinion the PLN is a very meagre production and the number of deśī words taught in it is very small. He concludes that this kośa of some other Dhanapāla must have been a work of considerable merit to deserve to be quoted by the name of the author by Hemacandra.

But it seems necessary to ~~assume~~ assume that Hemacandra utilized only such a kośa and not an original work of literature like the Bhavisayatta-kahā of Dhakkada Dhanapāla for drawing his words and usages, since none of the words discussed above, viz., 'vaddhañiā', 'ñime-

la', 'ūsāia', 'cūṇuo', and 'viario' are to be found even once in the Bhavisayatta-kahā.

Shri Dalal and Gune remark that the deśī words of Dhanapāla, the author of the BK, are not to be found in Hemacandra's DNM or are found in a quite different sense.¹⁶ But they account for this on the basis of the fact that Hemacandra handles the deśīs of a region other than the one of the author of the BK.¹⁷ The same, they add, has got to be said with regard to the PIN which does not contain many deśī words used by the author of the BK. It is noteworthy that this lexicon contains almost all the crucial double-meaning words which have been utilized by the author of the VSVV. Dhanapāla's uniform practice of skillfully incorporating his name goes in favour of his authorship of this work.

The reference to "the god born of the navel of Puruṣottama", according to Shri Dalal and Gune,¹⁸ suggests that Dhanapāla must have been a Brahmin when he wrote this lexicon. This is corroborated by the PRC.¹⁹

16. BK. XIV. 20. 17:

17. *ibid.* Intro. p. 4.

18. PIN. ~~1~~ 1 ab:

19. cf. *infra* Chap. III; also above p. 60.

(2) RSABHAPAÑCĀSIKĀ :- It is also called Dhanapāla-
-pañcāsikā. It is in Prakrit and is published in the
Kāvyamālā Vol. VII with a Sanskrit rendering. About fifty-
-six mss. of the work are preserved in various Bhandars
in India and in three different libraries in Germany.²⁰

As is evident from the title, this work consists
of fifty verses in Prakrit composed in the Āryā metre.
~~It~~ It praises Lord Ṛṣabha, the first Tīrthāṅkara of
Jainism, with a purpose to earn merit and get delive-
rence and supreme knowledge. Prabhācandra informs us
that this hymn was composed on the occasion of the
ceremony of consecrating the image of Ṛṣabhadeva in a
temple built by Dhanapāla. The ceremony was performed at
the hands of the author's religious preceptor Mahendra-
sūri.²¹

The first twenty-six gāthās are in salutations and
deal with the majestic glory of having a look at the
Lord in the form of ~~the~~ Jina Ṛṣabha from the boundaries

20. JRK. p. 58. It was edited and translated into German by
Klatt in ZDMG, Vol. 33. p. 445. It was also published by
the Jain Dharma Prasāraṅga Sabhā, Bhavanagar (Saura-
shtra) with a commentary and Gujarati explanatory
notes. It has been again recently edited by Prof. H. R.
Kapadia in the Devachand Lālabhāi Pustakoddhāra Fund
Series (No. 83), Bombay. ~~XXXX~~

21. PRC. 17. 192-193: विमुच्येति प्रभोर्नाभिसूतोः प्रसादमातनोत् । बिम्ब-
स्यात्र प्रतिष्ठां च श्रीमहेन्द्रप्रभुर्विधात् ॥१९२॥ सर्वज्ञपुरतस्तत्रोपविश्य
स्तुतिमादधे । अथ अंतुकप्येत्यादि शाश्वतपञ्चशता मितान् ॥१९३॥

of the Loka, the glory of his incarnation, his natal festival, his coronation, his successful reign, his black locks of hair, his influence over the Anāryas, the power of the service to one's Guru, the first break-fast of the Jina at the hands of Sreyāṃsa, the majestic power of the supreme knowledge (Kevalajñāna) of the Jina, honouring of the supreme knowledge, arrival of the mendicants, the Jina surrounded by them, unparalleled demeanour of the Jina, the power of goodness, the childishness of his critics, his unique disinterestedness and his victory over Cupid, respectively.

The gāthās from 27 to 48 describe the powerful ~~and~~ impact of Jina's instructive discourses and recourse to the holy feet of Lord Jina, the tragic fate of the defaulters, the benefits of following and the demerits of opposing the Jain faith, the glory of the Jain Philosophy, the power of the "Darsana" of Lord Jina, the fate of the respectfals, the worship of the Lord in distress, the poet's devotion to the Lord, the uselessness of the wealth bereft of lord's worship, the enlightening influence of Lord's speech, the importance and authority of the Jain tenets, the cause of the

popularity of the non-Jain tenets, the wretchedness of those who desert the Lord, the life in the hell, the pangs of the bird-life, the unhappiness of the human existence, the sorrows of the heavenly life, the duration of ~~the~~ roaming in the cycle of births and rebirths, the fear of pain and the way out of it.

In the 49th gāthā, the poet expresses his deep desire to have a "Darsana" of the Lord, and in the last - i.e. the fiftieth - gāthā, he expresses his humility, the ~~xx~~ purpose of this hymn and skillfully incorporates his name in it.²²

It is one of the most profoundly devotional and highly scholarly hymn to the memory of Lord Rsabha Jina and was honoured as such by such veterans and Jain authorities like Hemacandra, who is said to have preferred to sing this hymn rather than compose one of his own, for the sole reason that it was rare to have such unique devotion to the Lord !²³ The language of the hymn is ~~xxxxxx~~ studded with alliterations and occasional figures of apparent contrast. It also affords some gleanings into the change of the personality of the poet consequent to his conversion to the Jain faith and its deep influence.

22.RP(K).p.131.vs.50 ab: इअ साणगिपत्तीविअकाम्मन्धुजा बाल-
बुद्धिणा वि मए ।

23.KPPr.p.102.

(3) NĀMA-MĀLĀ :- It is not yet found. Nor is there any internal evidence about its having been composed by the author. Nowhere has he given any indications as to how many works he composed and which ones. But it is listed among the Kośa works as being a Sanskrit dictionary composed by Dhanapāla. Hemacandra seems to refer to it.²⁴ His disciple Mahendrasūri, the author of the Anekārtha-kairavākara-kaumudī, has, according to Professor H.R.Kapadia, specifically referred to Dhanapāla's work on Kośa while referring to similar works of other lexicographers like Visvaprakāśa, Śāśvata, Rabhasa, Amarasimha, Mañkha, Hugga, Vyādi, Bhāguri, Vācaspati and Yādava.²⁵ That the contemporary scholar-poets like Dhanañjaya, Bhoja, Halāyudha and others composed works on lexicography provides a circumstantial evidence about a prevalent practice of, and a matter of prestige for, the eminent scholars of those times, and Dhanapāla most probably did compose a Sanskrit lexical work also, when has already compiled a Prakrit work of the same kind.

Muni Vikramavijaya says that the dictionary consisted of about eighteen hundred grān্থas in extent.²⁶ On this Pt.

24. ACH. Intro. vs. 3 of his own Vivṛti: प्रामाण्यं वासुके चोड्युत्प-
तिर्धनपालतः। प्रपञ्चश्च वाचस्पतिप्रभृतेरिह लक्ष्यताम्॥३॥

25. JSSI(K). p. 128.

26. PIN(V). Intro. p. 8.

Becharadas Doshi observes that the Muni has not indicated the source of this information.²⁷ But the Muni's reference is supported by Prof. H. R. Kapadia²⁸ and PT²⁹ where it is listed at No. 64 among the Kōśa works.

(4) VĪRA-STUTI VIRUDDHA-VACANĪYĀ :- It is a hymn consisting of thirty stanzas exhibiting the scholarly resourcefulness and command of the poet on the Prakrit language. Each stanza is composed in such a way that there is an apparent contrast in the sense but which is reconciled with the help of regrouping the words and their syllables. The hymn praises the ~~first~~ last Jain Tīrthāṅkara Lord Mahāvīra. The Jain tradition maintains that the poet composed this hymn in front of the image of the Tīrthāṅkara in the temple at Sācora, ~~where~~ when he reached there after his disenchantment with King Bhoja of Dhārā.³⁰ Prof. H. R. Kapadia has expressed a doubt as to the authorship of this hymn on the ground that the hymn of Dhanapāla begins with the words "Nimmala-nahe" etc. and not with "Deva nimmala" etc. as has been recorded by ~~the~~ the PRC.³¹ But as the concluding verse of the

27. PLN(D).Intro.p.38.

28. JSSI(K).p.199. ft.nt.; RP(HRK).p.17.

29. PT.Vol.II.No.4.

30. PRC.17.224-226:--- प्राप सत्यपुरं नाम पुरं पौरजनोत्तरम् ॥ ३३॥
तत्र श्रीमन्महावीरचैत्ये नित्ये पदे इव । दृष्टे स परमानन्दमासक्तो विदांवरः ॥
३३५ ॥ नमस्कृत्य स्तुतिं तत्र विरोधाग्रसंस्कृताम् । चकार प्राकृतां देव
निम्नलेख्यदि आस्ति च ॥ ३३६ ॥

31. RP(HRK).p.268.

hymn skillfully mentions the name of the author as "Dhanapāla",³² as is the set practice of the poet in the PLN, the RP, the VSSP, the SV, we have sufficient ground to believe that this also must have been composed by Dhanapāla, the author of the TM. And the word "Deva" might have been added by Prabhācandra just to fill the metrical gap, or the original reading may have been a "Deve" or "Devo" which would refer to the image or to the author respectively.

(5) SATYAPURĪYA-MAHĀVĪRA-UTSĀHA :- This is one of the few extant hymns of its type known as "Utsāha". This term has proved a stumbling block to well-known ~~orientalists~~ orientalists like Peterson³³ and MM.Dr.P.V.Kane³⁴ as well as to Pandit Jivānanda vidyāsāgara Bhaṭṭācharya³⁵ who could not satisfactorily explain it and construe correctly the reference to such types of compositions of Ādhyarāja in the introductory verses of Bāṇa's Harṣa-caritam. But the present 'Utsāha' of Dhanapāla would

32.VSVV. 30 ab: इअ सयलसिरिनिबं धण ! पालय ! पच्यल ! तिलोअ-लोअस्स ।

33.HC(K). Notes p.15 where, as quoted by Dr.Kane, Peterson explains 'Utsāha' as "brave deeds".

34.ibid. where Dr.Kane writes:"who Ādhyarāja was and what were the Utsāhas he composed it is difficult to say."

35.HC(J).p.13: आद्वयराजो नाम कश्चित्कविः तेन कृताः प्रणीताः ये उत्साहाः स्वीयासीमाध्यवसायफलभूताः सन्दर्भविशेषाःetc.

indicate that this type of composition was so called due to its being composed specially for some festival on the occasion of such important events like the consecration of an image etc. Such compositions are wellknown as "Occhava" in various popular dialects of the modern Gujarati language. Muni Shri Jinavijayaji has pointed out to the correct meaning of this word and has noted that this hymn was composed by Dhanapāla on the occasion of the special 'Prabhāvana' festival arranged by the Jain community of Sacora after the departure of Mahmud of Gazni who tried unsuccessfully to uproot the image of Mahāvīra in the temple.³⁶

This work consists of fifteen Apabhraṃśa verses which can be set to mass-recitation. The hymn emphasizes the invincible might of Lord Mahāvīra Jina whose image successfully stood the stress of various onslaughts and expedients of Mahmud of Gazni who tried to pull it down. The wording of the verses and the rhythm thereof is peculiarly exalting and the heroic sentiment subserves the principal devotional sentiment. The strain reminds one of the popular Marathi heroic ballads known by the name "Povāḍā". The following few specimens would serve

36.JSS.Vol.III.No.3.pp.249-250.

as apt illustration in the matter :

- (i) Jiṇava jeṇa duṭṭhaṭṭha kamma balavantā moḍiya.1 a.
- (ii) Puṇavi kuhāḍa hatthi levi jiṇavarataṇu tāḍiu.7 a.
- (iii) Bhāmaṇḍalu dehāṇulaggu jasu tihuyaṇi chajjai.10 c.
- (iv) ~~tasu~~ Tihuyaṇi tasu paḍibimbu natthi jasu uppama
dijjai. 12 d.

In the last two stanzas the poet mentions his own name.³⁷

Muni Shri Jinavijayaji has ~~in~~ given in detail the background of the temple in which the above-mentioned image was established.³⁸ The town where this temple is situated is called 'Sācora' which is ~~known as~~ the local dialectical form of the original name 'Satyapura'. It is held in high esteem by the Jains as a holy place of pilgrimage due to the temple of Lord Mahāvīra. Ācārya Jinaprabhasūri has devoted an independent chapter to this place in his work called "Vividha-tīrtha-kalpa". In his opinion this temple was built by King Māhaḍa (six hundred years after Mahāvīra's emancipation) at the instance of the Jain preceptor named Jajjagasūri and set therein a brass idol of Lord Mahāvīra Jina. The account

37.SMU.14 c: एक जीह धनपालु भण्ड...etc.; 15 d: १३
तुहुर धनपालु आउ...etc.

38.JSS.Vol.3.No.3.pp.244-251.

of Jinaprabhasūri informs further that Mahmud of Gazni reached at Sācora in the year V.Sam. 1081. He tried to uproot this image with the help of elephants and bullocks. But when it could not be uprooted he saved his face by simply cutting of the tip of its finger. However, when he saw serious disturbances in his army, he returned even ~~that~~ that finger tip, which when put in its proper place automatically got welded as if never cut off ! According to Muni Shri Jinavijayaji, it is this invasion by Mahmud of Gazni that is referred to by Dhanapāla in this hymn. According to the Muslim historians Mahmud Gazni invaded Gujarat in the year V.Sam. 1080-81, which event is not recorded by any writer of Gujarat, except Jinaprabhasūri. Dhanapāla's 'utsāha' serves as an important source-work for history in that it also records that the invader sacked the regions like Srīmāla and Soratṭha, and cities like Anahilavāda, Caddavālli, Delavāda and Somesara.³⁹ This generally tallies with Muslim records. Dhanapāla's statement is more authoritative than that of Jinaprabhasūri, since the former seems to have been living when

39.SMU.3: भजेवि पु सिरिमालदेसु अमु अणहिलवाडुं
 चडुवल्लि सोरठु भग्गु पुणु देलवाडुं ।
 सोमैसरु को तेहि भग्गु जणमणआणंदणु
 भग्गु न सिरिसच्चउरि वीरु सिद्धत्थनंस्सु ॥३॥

that terrible disaster befell Gujarat. He must have been of about seventy years of age by that time. The graphic description of the attempt at uprooting the image⁴⁰ tempts Muni Shri Jinavijayaji to suppose that possibly Dhanapāla was present at Sācora at that time.

(6) SĀVAYA-VIHĪ⁴¹ :- It is an epitome of Jainism prescribing the desirable daily routine for an ideal Jain householder in twenty-four gāthās in Apabhraṃśa. He mentions among other things, the practice of worshipping household images as well as the daily attendance at the Jain temple, use of incense at the time of lunch, dedicating the eatables to Lord Jina, observing abstinence from food and sexual pleasures on particular days of the months, daily repetition of one's resolve to break through the vicious circle of birth and death, and daily introspection of one's conduct. ~~६१~~ In the twenty-second gāthā the author incorporates his name with his usual skill.⁴²

(7) VĪRA-STUTI SANSKRĪTA-PRĀKRĪTĀ :- This short hymn consists~~ing~~ of eleven gathas the first two quarters of each of which are composed in Sanskrit while the third

40.SMU. 6-7: रायाएसेहि दुदुभडिहि जिनु जाव न नामिओ
बडु सामि करिवरह खंधि रज्जहुं खंदामिओ।
कडुगह तुझेवि रज्जु हय गुय धरणीयलि
निविडिय जिम परिचत २३ पेछंतह परबलि ॥६॥ (P.T.O.)
41. (P.T.O. for ft. nt.)
42.SV.22: इय दारुणदुक्खिर्वंधणवालय ----etc.

and the fourth one in Apabhraṃśa in the praise of Lord Mahāvīra Jina. It is a fine illustration of the poet's mastery over both the languages. In the last gāthā the poet as usual cleverly incorporates his name⁴³

(8) ŚOBHANA-STUTI-VR̥TTI :- This work is a Sanskrit commentary on a hymn in praise of twenty-four Jain Tīrthaṃkaras (and also of many other goddesses accepted by the Jain ~~z~~ cannon). It was composed by Śobhana Muni, the younger brother of Dhanapāla. This seems to have been written in his after age at the express request of Śobhana Muni, who was about to die. Dhanapāla has acknowledged this fact in the introductory remarks to his commentary.⁴⁴ The author of the Vṛtti has also given some details about his family and native place. This information tallies verbatim with that given in the introductory verses of the TM.⁴⁵

The Śobhana-stuti – properly known as Caturviṃśati-jina-stuti or Śobhana-caturviṃśatikā – consisting of ninety-six Sanskrit verses in various lengthy metres

begins with the praise of the first Tīrthaṃkara Ṛṣabha

43. This has been published by Prof. H. R. Kapadia in the same volume along with his edition of the RP. cf. RP (HRK). pp. 269-270; also cf. VSSV. 11: भुवणस्स विवंधणपालणक्खम etc. :

44. SSV. Intro. vs. 7: एतां यक्षमति विमृश्य निजानुजस्य, तस्योऽस्वलां कृतिमलंकृतवान् स्ववृत्त्या । अभ्यर्चितो विधत्ता त्रिदिवप्रसादां, तेनैव साभ्युपगतकविर्धनपालनामा ॥ ७ ॥

45. cf. SSV. Intro. vss. 1-2 which are identical with TM Intro. vss. 51-52.

and, while eulogizing the twenty-four Tīrthaṅkaras upto the last one, viz, Mahāvīra, also intersperses them with the descriptive verses praising the goddesses like Śrīadevatā, Rohiṇī, Kālī, Gāndhārī, Mahāmānasī, Vajrāṅkuśī, Jvalanāyudhā, Mānavī, Mānasī, Vajrasṛṅkhalā, Mahākālī, Śānti, Acyutā, Bhāratī, Prajñāpti, Puruṣadattā, Cakra-dharā, Gaurī, Ambā, Vairoṇyā, and two Yakṣas named Brahmaśānti and Kapardī.

As a commentator Dhanapāla seems to be content with giving synonyms and briefly indicating the prose-order at the end. At times he unnecessarily explains such simple words like 'kṛtam' by 'racitam' ! He has pointed out neither the metres nor the poetic excellences and figures of speech, among which Yamaka predominates. We might suppose that it might not have been deemed necessary in his days. He follows to some extent the 'Daṇḍānvaya' style and then simply goes on giving synonyms of the words in the same order in which they occur in the original. He has not acquitted himself well in this work, as was expected from a scholar of his order, in contrast to the unknown author of the commentary named 'Avacūri' on the same work. Most probably, at the time of the composition of this work

Dhanapāla was but rather a recent convert to Jainism and he had not yet acquired sufficient knowledge of Jain mythology to do justice to his brother's hymn, on which, however, he did write this commentary just out of filial love and somehow fulfilled the promise. But if it was composed in his late years, it would be a sure proof of Dhanapāla's lack of interest in literary activity.

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