

## LESSON-1 (A)

**JAIN RELIGION IN THE PRE-HISTORIC PERIOD**

Jaina Religion in the pre-historic period Jainism is one of the ancient and prominent living religions in the world. To understand its origin from the pre-historic period and the different stages of its subsequent development, we have to consider the traditional history and archeological researches. The beginnings of the Jaina religion are rooted deep in the past. It is important to know the nature of the *śramana* culture, the place where it originated, and the person who propagated it. In this regard the opinion of the learned scholar Dr. Jyoti Prasad Jaina may be considered.

Jaina religion is a very ancient religion of India. Scholars differ regarding its antiquity. Besides, the ancient history of India is also not very clear. Under the circumstances, the real and accurate evaluation and grasping of the conditions prevalent thousands of years ago is in itself a herculean task. For the knowledge and understanding of the conditions in the olden times there are two methods—1. The history that we get through tradition and 2. The history that we get through research methods and through archaeological analysis. In this lesson we will try to find out when Jaina religion originated, what the traditions prior to it were and what types of development in different periods took place in it.

To know all these things on the basis of Indian historical classics will not be sufficient. We will have to resort to the devices by which attempts have been made to make the ancient history of India clearer. What is *śramana* culture? When and where did it originate? By whom was it originated? These are some of the questions, the answers of which were attempted, adopting the historical view-point, by some scholars in the past 50 years. One of these scholars is Dr. Jyoti Prasad Jain, who has endeavoured to give a new and more rational form to the history of India, taking it as a whole. In the present lesson we are discussing the ancient environment of the *śrāmaṇya* and the origin of the Jaina religion, taking his research work and thinking as a basis. Although it is very difficult to say that all the historians will undisputably accept the history of the pre-historic India, yet this new presumption that has come, is worth thinking, considering and undertaking research for all.

**1.1.0 The Environment of the *Śramana* Culture**

In his book *Indian History: A View-Point*, Dr. Jyoti Prasad Jaina has, in an unbiased manner, thrown light on the initial stage of the *śramana* culture and Jaina religion. We are presenting his views here.

1.1.1 The researches of Anthropology and archaeology, have made it clear that in olden times, when the human civilization was beginning to dawn and was taking shape, the human race, in India was divided into three main sections, the ideas, culture and thoughts which were quite different from one another. One section resided in the eastern plains of Northern India, the boundaries of which extended from the *doaba* of the *Ganḡā* and the *Jamunā* up to *Ariga* and *Magadha*. The people living here were peace-loving vegetarians and believed in this cosmos and beyond cosmos', the theory of living beings, the existence of soul, and the theory of re-incarnation. They worshipped idols and venerated great men and saints. They believed in keeping in control both the body and the mind through yoga and spiritual practices. They believed in non-violence and non-attachment to worldly things. Their culture was particularly drawn towards spiritualism. It is very likely that the physical and geographical conditions, the climate of the area in which they lived, the easy availability and abundance of all types of vegetation and having no need to labour hard for livelihood and their distinctive intellectual faculty—have been responsible for their particular thinking and mentality. In spite of their great

development in that early period, their ideas and beliefs were vague, disorderly, brief and simple. This early phase of the human race was known as *mānava*. The Manus and the *Kulkarās* they guided and led people from time to time. From the spiritual and the intellectual point of view, the people belonging to this section began to call themselves *Āryās* the last of the *manus* and the first human Tīrthaṅkar Ṛṣabha Deva was born in this human race in the territory of Central India. It is believed that he introduced a life-style and propounded the theory of *karma* to this section of the human race.

The other section of the people was restricted mostly to the mountain regions of the north, the south and the east. From the spiritual point of view they were inferior to the '*mānavās*' but far superior in crafts and industries and arts. In these fields they had made sufficient progress with greater rapidity than the *mānavās* had done, and even after the appearance of the *mānavās* in the field of action (*karma bhūmī*), they maintained their superiority. However then they continued to regard the *mānavās* their spiritual and religious guides and teachers. The *mānavās* developed knowledge and the *vidyādhārās* developed science. The *vidyādhara* community consisted of *nāgās*, *rikṣās*, *yakṣās* and *vānarās*. This community gradually spread to the different islands in the Indian Ocean and other places. With the passage of time this *vidyādhara* community was given the name *sravidās*. There had been close cordial relations between the *mānavās* and the *vidyādhārās* from the very beginning. Marriages also took place between them with the result that there was a mixture of blood. Both the communities were benefitted. The *vidyādhārās* took advantage of the knowledge of the *mānavās* whereas the latter benefitted from the science developed by the *vidyādhārās*. There was yet one more branch of the human race, which, in the remote past had separated from the original human race of the central regions and had moved to the mountainous regions. This community lagged behind for a long time in both knowledge and science. Rearing and breeding cattle was its main occupation. It was nomadic in nature and many of its groups spread up to Central Asia, starting from their north-western original inhabitat and mount crossing the passes of the Hindukush. One of these branches settled in the north, the other in Greece in the west and the third in Iran. All these branches remained in their respective areas and began developing their own, independent civilization. Due to their environment, conditions of living and life-style, they grew materialistic. They were worshippers of nature and the powers of nature. To took on the habit of meat-eating (non-vegetarian) and become violent in nature. They came to be known as '*Āryās*' or '*Indo-Āryās*'. The and became neither indulged in the pursuit of the knowledge of self, like the *mānavās* residing in the central regions, nor were they skilled and efficient, like the *vidyādhārās*, in science and arts. That was the reason for the belated development of their civilization.

Nābhisut Ṛṣabha Deva of Ayodhyā put an end to the uncivilized and savage period of the stoneage. He introduced the action-based human civilization in which knowledge and science occupied an important place. The whole region from Ayodhyā to Hastināpur was the centre of this new civilization. He asked the *mānavās* to follow the six-fold path of the worldly affairs of agriculture, craft, commerce, knowledge and the art of wielding swords and preached to follow the six-fold path of religion (worship of gods, devotion to the teachers, self-meditation, self control, penance and charity). He established law and order in the state and in the society and sowed the seeds of the development of civic and urban civilization. He also gave instructions regarding the division of the society into *Kṣatriya*, *Vaiśya* and *Śūdra* taking into consideration their occupation and the work they did. He himself was called '*Ikṣvāku*' and it was from him that the oldest '*Ikṣvāku*' dynasty of the *Kṣatriyas*, the warrior race of India, originated. He preached valuable sermons regarding this world and the other world and adopted the neutral '*Yoga Marg*' and attained salvation on *Mount Kailāś*.

King (Emperor) Bharata, son of Ṛṣabha Dev for the first time brought India under a single umbrella. Hence, this country came to be known as '*Bhārat Varṣa*' after him and the Bharat Dynasty of the ancient *Āryās* started. The name of another son of Ṛṣabha was *dravid* who is said to be the fore-father of the *dravidās* of the later period. It is very likely that after marrying a *vidhyadhar* girl, he might have settled among the *vidyādhārās* and become their leader and in course of time, might have come to be known as *dravidās*. It is

also said that his son Ark-Kirthi was the founder of the 'Sūrya' Dynasty and his nephew, *Somyasā*, was the founder of the 'Candra' Dynasty and another relative, Kuru, was the founder of the 'Kuru' Dynasty.

Preached the simple religion of the self and of the soul, and of non-violence. The religion was also known as the Ṛṣabha Dharma (The religion of Ṛṣabha), *Arhat* Dharma, *Magga* (ex) or the way of salvation and joy. The culture, inspired and enlivened by it was known as the *śramaṇa* culture. AjitNātha and the other successors of Ṛṣabha promoted, developed and nourished this culture and propagated the aforesaid *Yoga Dharma* which laid emphasis on simple and good conduct.

### 1.1.2 The Indus Valley Civilization

The aforesaid *śramaṇa* culture was gradually developing in the central regions side by side, the materialistic and civilian civilization of the *vidyādhara*s, which was influenced by the Ṛṣabha Dharma and culture, were also developing in the basin of the river *Narmadā* on the one hand and in the Indus Valley on the other. Recent discovery and research in the Larkana District in the Indus, and in the Montgomery District in the West Punjab, has thrown light on the existence of a very ancient and highly developed civilization. This civilization, known as Mohen-Jo-Daro, is considered to be the oldest civilization. The archaeologists have discovered a whole city with the beautiful buildings built of solid bricks, and the markets and the squares, an assembly-hall, arms and weapons of different kinds, ornaments, toys, coins and status and many other things. The ancient *vidyādhara*s knew about the farming of wheat and the use of wheat as food-grain. They also grew cotton and made clothes from it. They made ornaments of gold. Scholars are of the opinion that this civilization lasted from 6000 B.C. to 2500 B.C. Uptil now the civilization of the pyramids and the *Faraos* that developed in the valley of the river Nile in Egypt, and the Sumer civilization that developed in the Valley of the Rivers Dajla-Farat in western Asia, were supposed to be the oldest civilization in the world. But now the *Mohen-Jo-Daro* civilization that developed in the valley of the river Indus is considered not only older than the two civilizations mentioned above, but also the first civil and industrious civilization of man. The civilizations of Egypt and Sumer developed later on and owe much to the Indus-valley civilization. This civilization is supposed to be of the metallic and stone era.

It appears that this civilization came into being in the period of Tīrthaṅkara Sambhava Nātha. The specific symbol of Sambhava Nātha is horse and the region of the Indus-valley has been known for a long time for its fine horses. Upto the Maurya period there had been a territory Sambhuttara and there lived people belonging to the Sambhava (sambuz) Tribe. Most probably they were the originators of the Indus valley civilization. This civilization was not only Non-vedic and Non-Āryan, but Pre-vedic also. It appears that the people who developed it were the followers of the *Yoga Dharma*, propounded by Ṛṣabha and were the worshippers of the *śramaṇa* culture, the ancient *Vidyādhara*s or the ancestors of the *dravidians*.

According to Sir John Marshall, 'From the comparative study of the Indus culture, it is undisputably proven that there was no relation whatsoever between the two cultures'. In *Vedic Dharma*, idols are not worshipped whereas in *Mohen-Jo-Daro* and in *Harappā*, idol-worship is apparent. In the houses found in *Mohen-Jo-Daro* there are no 'hawan-kundas'. In the ruins of *Mohen-Jo-Daro*, the figures of naked men imprinted on them, are found in large numbers. According to Sir John Marshall they are the idols of the ancient yogis. Another scholar is of opinion that these idols clearly show that in the metallic and the stone era the people residing in the Indus Valley not only practiced yoga, but worshipped the idols and states of the yogis also. According to Ram Prasad Candra the idols of the gods, imprinted on the coins in the sitting posture, are not only in Yoga Mudra and prove that Yoga was in practice in the Indus Valley in those far-off times, but the idols in the standing posture, taking the support of a sword are in the posture of 'kāyotsarga' and this posture of meditation is particularly a posture of the Jaina religion. This 'kāyotsarga' posture has been frequently mentioned in the *Ādi-Purāṇa* in connection with the penance of Ṛṣabha Dev or Vṛṣabh Dev.

The ancient idols of the Jaina *tīrthaṅkarās* in the standing posture, taking the support of a sword are found in the early period of the Christian era. Idols of the kings with their hands hanging, in ancient Egypt are found of the earlier dynasties. The figure in these ancient Egyptian idols and in the idols found in Kuroi in ancient Greece, is the same, but they lack the expression of *kāyotsarg* and neutrality that is found in the figures imprinted on the coins found in the Indus Valley and in the idols of the Jinas that are in the posture of *kāyotsarg*. The word *Ṛṣabha* means *Vṛṣabha* (the bull) and *Vṛṣabha* is the symbol of the Tirthaṅkara *Ṛṣabha Dev*. Actually, the idols of the yogis in *kāyotsarg* posture with a *Vṛṣabha* (the bull) imprinted on many coins have been found and they show that they are the idols of the Great Yogi *Ṛṣabha*, having a *Vṛṣabha* with him. The meaning, of the word '*Ṛṣabha*' or '*Vṛṣabha*' is religion also, perhaps because religion in the world, first of all, appeared in the form of Tirthaṅkar *Ṛṣabha*. According to Prof. Ranade, '*Ṛṣabha Dev* was a Yogi whose total indifference to body was the foremost cause of the attainment of the self. In the Yoga Marga of the Indian saints of the later period also, *Ṛṣabha Dev* has been considered the propounder of the said Marga. Prof. Pran Nath Vidyālaṅkāra not only considers the religion of the Indus-Valley related to Jainism but also tells about a coin (No. 449) found there, on which, according to him, was imprinted the word '*Jineśvara*' (Jis insereh). According to him, the goddesses '*Śrīm*' (Jh), '*Hrim*', '*Klīm*' of the Jaina tradition also had a great significance and reputation. Idols of the Yogis, covered with the hood of a snake have also been found. These idols may be of the seventh Tirthaṅkara *Supārśva*. His symbol is *Swastik* (C) and this appears to have been a very popular symbol in the Indus-Valley. Even the roads and streets are found in the form of a *Swastik* (C).

### Archaeology

Some scholars are of opinion that the remains that have been found from the digging at *Mohen-Jo-Daro* have a connection with the *śramaṇa* or Jaina tradition. Although this has not been unanimously agreed upon, yet a minute Observation and thinking shows that they are related to the *śramaṇa* tradition. The pictures on the cells 13, 14, 15, 18, 19 and 22 on the twelfth plate in Sir John Marshall's '*Mohen-Jo-Daro and its civilization*' (Part-I) suggest this.

There is an astounding similarity in the idols and statues found in the Indus Valley and those of the *kuśāna* period. The posture of '*kāyotsarga*' is a contribution of the Jaina tradition. Most of the Jaina idols have been found in this posture. The characteristics of the idols found from the digging in *Mohen-Jo-Daro* are standing, the posture of *kāyotsarga*, naked and in meditation. The method of *kāyotsarga* by remaining standing is much in practice in the Jaina tradition. This posture is called '*sthān*' or '*urdhwa sthān*'. What has been called Posture by *Patañjali*, is called '*sthān*' by the Jaina *Ācāryās*. '*sthān*' means to be devoid of motion. There are three types of absence of motions—

1. '*Urdhwa Sthān*'—*Kāyotsarga* in the standing position.
2. '*Niṣeedan*' *Sthān*—*Kāyotsarga* in the sitting position and
3. '*Śayan-Sthān*'—*Kāyotsarga* in the sleeping position.

'*Paryāṅk Āsana* or *Padmāsana*' (The posture of the lotus) is a special characteristic of the Jaina idols. There used to be difference in the postures of yoga in different religions. Keeping these differences in view, *Ācārya Hemacandra* wrote, 'O Lord! The persons who are the followers of some pertirthikas have not been able to learn even the two of your *Yoga-Mudras* (the posture of the lotus and the posture in which all attention is centred on the tip of the nose). What else can they be expected to learn?'

The ancient Orgive idol found in Delphi, is in the posture of *kāyotsarg*, is in deep meditation and his hair, like that of *Ṛṣabha*, is falling on his shoulders. Dr. Kalidas Nāg finds it similar to a Jaina idol. This idol is about ten thousand years old (plate no. 5, *Discovery of Asia*). The bust of *Apollo Reshaph* (Greece) too is similar to it. All these prove the antiquity of the *śramaṇa* culture.



There existed prior to the Vedic-period, the tribe of the *nāgās*. The *nāgās* the *yakshas*, the *gandharvas*, the *kinharas* and the *dravidians* were basically Indian and the followers and worshippers of the *śramaṇs*. Their culture and civilization preceded the *Ṛgvedic* culture and civilization and was independent. The *Tīrthaṅkarās* Ṛṣabha and Supārśva etc. whom they worships, had also been in the Pre-Vedic period. Taking into consideration the archaeological evidences, we come to the conclusion that the *śramaṇa* culture and tradition are Pre-vedic.

Some scholars doubt whether the *Mohen-Jo-Daro* civilization being of the Pre-Āryan period. According to them, the original place of the *Āryās* is India, and the Indus-Valley civilization is the primary stage of the *Āryan* civilization. But the majority is of the opinion that the Indus-Valley civilization was not only *non-āryan* but it certainly was Dravidian. Its language, religion, culture, all were Dravidian. According to Dr. Heras, the ancient name of *Mohen-Jo-Daro* was Nandur (Makar Desh) and the Nandur script was the first script of the world and its civilization was the first civilization. Dr. Heras considers this civilization to be Dravidian. The thing to be noted in this connection is that 'Makara' (crocodile) is the symbol of the ninth Tīrthaṅkara Puṣpadānta. John Marshall thinks the civilization originated and developed in the central region of North India to be the mother of the Indus-Valley civilization. Prof. S. Shrikantha Shastri says, 'The ancient Indus-Valley civilization, with its worship of the *Diga mbara* religion, Yoga Marg and the symbols like the Ṛṣabha (bull), has a strong similarity with the Jaina Religion. It, therefore, originally is non-āryan or at least non-vedic.'

Anyway, it seems that the people who developed this Indus-Valley civilization were the people belonging to the ancient *vidyadhara* Tribe who may be said to be the forefathers of the *dravidās*. But the people who gave them inspiration and who guided them were the original *Āryās*, belonging to the *mānava* Tribe, of the central Region. They were the worshippers of the self-religion of the *Tīrthaṅkarās* and the *śramaṇa* culture. The period from Sambhava Nātha, the third Tīrthaṅkara to Puṣpadānta, the Ninth Tīrthaṅkara, was the period of its development. Almost at this very time another civilization, the civilization of *Harappa*, began to develop as a sister civilization in the present Montgomery District of the Punjab. It existed from 3000 B.C. to 2000 B.C. The people, belonging to the civilization of *Harappa* were also Non-Āryans and Non-Vedic but in them there might be some element of the *Āryās* of the western Regions, who, in due course of time, were going to give birth to the *Vedic* culture. It was with the people of the *Harappa* civilization that the newly-developed *Vedic Āryās* had the first and the fiercest encounter. They are the people who are described as the *dasyus*, the *asurās* (the giants) in the *Vedic* literature. The civilizations of the Sumer, the Assur and the Babuli, which grew one after another in the Western Asia, had a close contact with the civilization of *Mohen-Jo-Daro* and the contemporary civilization of *Harappa*. The oldest civilization of Egypt is also of this period. It appears that there certainly was a contact of the Sumerian civilization of the Western Asia with the civilization of *Harappa* at about the year 2350 B.C. This date is significant for the time calculation of the period. The signs of the *Harappa* civilization have been found in the basins of the *Ganga*, the *Cambal* and the *Narmadā* rivers, in Western Uttarpradesh (in Hastinapur and in other places, in Western Rajasthan and also in Gujarat and they indicate how wide this civilization was spread). The Jhookar and the other civilizations of some later period are supposed to be the successors of this civilization and after that the *Aryans* (*Indo-Āryans*) and their *Vedic* civilization are supposed to have risen.

#### 1.1.4 The Vedic Civilization

There is great dispute regarding the original place of the *Āryans*, but the theory that they were originally the residents of India seems to be more appropriate. They are related to the branch of the ancient *mānavās* of the central region which had separated from the original branch by moving towards the western region just before the rise of the *mānava* civilization in the period of Ṛṣabha Deva and it remained separated forever. One of its reasons seems that instead of moving towards their original brethren in the East, they moved towards the Western Asian countries. From there they moved towards Northern Asia and Eastern and Northern Europe.

Western Asia was their main centre. When one of their branches got settled in Iran, another branch again came to India. The people of this branch inspired and encouraged and put a new life into their brethren who had already settled in the North-West regions. They settled down permanently at the bank of the river Saraswati, composed the *mantrās* of the *Ṛgveda* and gave birth to the *Vedic* civilization in which *yajñas* had an important place and which permitted animal sacrifice. According to Prof. K. A. Neelkantha Shastri the *Vedic* period of India is an aspect of the development of the Indo-Iran civilization. This fact is proved by many similarities found in the ancient civilization of Iran and the *Vedic* civilization.

There is a dispute regarding the beginning of the *Vedic* period and the date of the composition of the earlier *Mantrās* or *Ṛgveda*. According to Max Muller and other scholars, this must have taken place in 1200-1000 B.C. Whereas scholars like Tilak and Jacobi on the basis of Mathematical Astronomy, think it to have happened somewhere between 6000-4000 B.C. Both of these views are said to be exaggerated. The majority around 2000 B.C. and think that the period between 2000 and 1000 B.C. to be the period of development and the climax of the said *Vedic* civilization. In the meanwhile, the ancient hereditary civilization of Egypt, the civilizations of Iran and of China, the Assur and the Khildian civilizations of western Asia, the Mediterranean civilizations of Heiti and Mitani and the Maya civilization of America came into existence and developed.

The primary means of knowing the initial and early development of the *Vedic* civilization are the '*mantrās*' of the *Ṛgveda* composed at that time. These '*mantrās*' are in the form of praises sung for the forces of Nature that have been personalized (visualized) as gods like *Indra*, *Varuṇa* and *Agni*. By studying these *mantrās* we come to know a lot about the religious beliefs, rituals, thinking and conduct, living conditions, the social, economic and political organizations and the worldly history of the *Vedic Āryās*. We get interesting information about their rituals concerning the *yajñas*, animal-sacrifice, the position of the priest, the *Yazmān* and the king in the society, the supremacy of one father in the family, the organization of small republics, villages or localities, the honourable position of women in the society, the institutions of having more than one wife or husband, the elementary form of a caste-system, different forms of marriage, non-vegetarianism, drinking and gambling. From *Ṛgveda* we come to know that there had been cultural and political feuds between the earlier *Vedic Āryās* and the people of Harappa who were anti-yajnas. War was waged and then peace was established. The *Āryās* called them as '*dasyus*' (Dacoits) and slaves. A significant event of this period is the war of *dasragna*. Some mention of the ancient *Bharatas* is also found in *Ṛgveda*. There are some '*mantrās*' in the praise of the great Yogi Ṛṣabha Dev, the propounder of *mānava* civilization. But at the same time Lingeshwar has been said to be the enemy of *Indra*. In this first *Ved*, which, with the passage of time, was compiled as *Ric Samhitā*, there are 1017 *mantrās*, divided in ten parts. From the study of a Jaina scripture we come to know that after Śeetal Nātha, tenth Tīrthāṅkara, the *brāhmiṇas* got themselves separated from the *Śramaṇa* tradition and developed their own *brāhmiṇa* culture and *Vedic* religion. It is possible that seeing the supreme position of the *Brāhmiṇas* in the society of the *Vedic Āryās*, the *Brāhmiṇas* of the *mānava* dynasty of the central region got attracted towards them. There seems to be a two-fold influence of the *Ardha Māgdhī Prākṛit* of the central region and of the *Irani Prākṛit*, and of the Irani and the other western languages, on the language of the *Vedās*. The script that they adopted was *Brāhmi*, that was invented by the men of the *mānava* dynasty of India.

#### 1.1.5.1 Asura and Arhat

Before the migration of the *Vedic Āryās*, there were two types of communities—civilized and uncivilized. The people belonging to the civilized community lived in villages and towns and those belonging to uncivilized community lived in the forests. The *asurās*, the *nāgās* and the *dravids* they were all civilized communities. The *dasas* (slaves) belonged to the uncivilized community. The culture and the civilization of the *asurās* were highly developed. The *Vedic Āryās* had to suffer a lot in the beginning due to the bravery and courage of the *asurās*.

The *Asurās* were the worshippers of the Arhat-religion. It is surprising that there is no clear mention of them in the Jaina literature whereas there is a clear description in the *Purāṇās* and in the *Mahābhārata*. *asurās*

There is a mention of the *Asurās* being the worshippers of Arhat or Jaina religion in the *Viṣṇu-Purāṇa*, the *Padma-Purāṇa*, the *Matsya-Purāṇa* and the *Devi Bhagwat*. According to the *Viṣṇu Purāṇa*, *Māyāmoha* got the *asurās* converted to the Arhat religion. The *Asura* no longer had any faith in the trilogy of *Ṛg*, *Yajur* and *Sāma Veda*. They lost faith in the *Yajñas* and in the animal sacrifice. They began to believe in non-violence. They also began to oppose the funeral rites performed in honour of the dead relatives, and the other rituals.

*Māyāmoha* of the *Viṣṇu Purāṇa* was the disciple of some Arhat. He got the *asurās* converted to the religion of the Arhats. This is also clearly mentioned in the *Viṣṇu Purāṇa*. The principles in which the *asurās* began to have faith, were the principles of the Arhat religion.

In the *Viṣṇu-Purāṇa*, an attempt has been made to point the *asurās* in the *Vedic* colours, but this is not agreeable to the *Ṛgveda*. Here the *asurās* have been described as the enemies of the *Vedic Āryās*.

#### 1.1.5.2 The *Asurās* and the *Vedic Āryās*

The war of the Devas and the *Dānavas* described in the *Vedās* and the *Purāṇas* is symbolic to the war of the *Vedic Āryās* and the Communities that were there prior to the *Āryās*. With the arrival of the *Vedic Āryās*, there had been a struggle with the *asurās* and it continued for three hundred years. The *Indra* of the *Āryās* was not very powerful, so in the beginning, they were defeated.

There has been a long tradition of *asura* kings in India. They were all devoted to their rituals, highly learned and were the Lords of the world. In the first attack they could not be defeated by the *Vedic Āryās*. As long as they observed good conduct, and were united, they remained invincible and the *Āryās* could not defeat them. But when they lost their virtues, the *Āryās* easily conquered them. This fact is illustrated in the dialogue between *Indra* and *Lakṣmī*. When asked by *Indra*, *Lakṣmī* said, 'Being bound by truth and religion, I formerly lived with the *asurās*. Now that they have lost their sterling character, I renounced them and preferred to live with you. I had been living with the *dānavas* since the beginning of the universe as long as they possessed noble qualities and virtues. Now that they have become slaves of the vices like lust and anger, I have left their company and have abandoned them.' From this it is clear that the *dānavas* or the *Asurās* enjoyed the ruling-power for a long time and then the *Āryās*, who were united, captured it under the leadership of *Indra*.

The influence of the *Vedic Āryās* was largely felt in North India. Their arrival in South India was at a much later stage, or, we should say, it did not have a large impact. When the Goddess of the Kingdom preferred to live with *Indra*, abandoning *Bālī*, the king of the *danavas*, *Indra* said to *Bālī*, '*Brahmā* has ordered me not to slay you. This is why I am not hitting you on the head with my *vajra* (the weapon of *Indra*). You may go wherever you like.' Hearing this *Bālī* went in the direction of South and *Indra* went towards North.

It has been mentioned in the *Padma Purāṇa* too that after adopting Jainism, the *asurās* began to live on the bank of the river *Narmadā*. It is clear from this that the religion of the Arhat got a greater hold in the south, when the *Āryās* became all the more powerful in the north. The moving of the *Asurās* from north to south indicates the similarity of their culture and civilization and those of the *Dravidās*.

#### 1.1.5.3 The *Asurās* and the learning of the self

After the defeat of the *asura* kings who were there prior to the arrival of the *Āryās*, *Indra*, the leader of the *Āryās* said to *Bālī*, *Namuchi* and *Prahlād*, 'Your kingdom has been taken up, you have fallen into the hands of the enemy and yet there is no sign of any sorrow or sadness on your face. How is it so?'

The answer that the *asura* kings gave to this question was the outcome of their knowledge of the self. *Bāli*, the son of *Virocana*, scolded *Indra* so felicitously that all his pride was shattered and felt much humiliated. *Bāli* said to *Indra*, 'O *Indra*, the king of the gods, your foolishness surprises me. You are, at present, all powerful and you have gained prosperity whereas I have lost all my wealth and prosperity. In such a condition you want to humiliate me by singing your praises. This does not reflect the fame and tradition of your family.'

The way *Namuchi* and *Bāli* remained detached, and free from grief and sorrow in spite of losing their kingdom, was the result of their knowledge of the self. *Indra* was surprised at their patience and composure (*Mahābhārat*, *Śānti Parva*, 227/13).

In the *Mahābhārata*, the *Vedic* ideas have been imposed on the *asurās*, yet their detachment, composure and their capacity of taking grief to their stride reflect their learning of the self and this definitely proves them to be the followers of the *Śramaṇa*-religion.

### 1.1.6

The opposition and the conflict between the *asurās* and the *Vedic Āryās* was not only geographical and political but also cultural too. The *Āryās* opposed the *Asurās*' principle of non-violence and the *asurās* opposed the *Āryās*' principle of violence and the rituals of the *yajñās*.

As the position of the *Vedic Āryās* in India grew stronger, the opposition also grew stronger and fiercer. M. Winternitze has written, 'The reaction against the *Vedās* had started centuries before the Buddha. We get the clear indications of this reaction in the tradition of the Jainas and Jainism had been founded in the year 750 B.C. Here, there is no need to prove false the otherwise credible calculation of the Jainas of the time. Veular was of the opinion that the progress of the *Vedās* (and the *Brāhmiṇa* religion) and the progress of their opposition had been taking place simultaneously and at a parallel level. Unfortunately Veular died before he could prove it in the form of a definite doctrine. (Ancient Indian History, Part-I, Section-1, Page 233).

The *Śramaṇa* culture existed prior to the *Vedic* culture. Therefore, the institution of the *Yajnas* was opposed from the very beginning. If this had not been the case, how could the opposition take place?

According to Ācārya Kṣitīmohan Sen, 1. The holy places of pilgrimage, 2. Worship,

3. Devotion, 4. The sacredness of the rivers, 5. Tulasī (a holy plant having medicinal properties), 6. The gods related to *aśwatha* and vermillion – are the things that were not related to the *Vedās* formerly. The *Āryās* adopted them from the communities that were there prior to them (Racial discrimination in India, Page 75-79).

1. In the *Śramaṇa* tradition the word '*tīrtha*' was used for a religious or Gaṇīzation and its propounders were known as *tīrthankarās*. In the *Dīgha Nikāya*, Pūraṇa Kaṣyap, Makkhali Gośal, Ajit Keśkambal, Prakrudha Kātyāyan, Sanjay Velatthiputra and Nirgranth Jñataputra these six persons have been called *tīrthankarās*.

2. According to *Āwaśyaka Niryukti* ( 218) the worship of the snake started in the time of Bharata, son of R̥ṣabha.

3. Devotion originated in the *dravid* areas. Hence it may also be there prior to the advent of the *Āryās*.

4. Rivers like *Ganga* and *Jamuna* are not mentioned in the *Vedās* whereas in the *Brāhmiṇa* scriptures, they have been regarded as holy rivers.

5. In the Jaina *Sūtras*, Ten dome trees (*caitya vr̥kṣas*) have been said to belong to the gods who reside in houses. Similarly eight dome trees have been said to be belonging to cosmic gods, whereas the Bodhi-tree of Mahatma Buddha has been given great importance from the very beginning. Twenty-four Bodhi-trees of the 24 *tīrthankarās* of the Jainas are also equally important.

6. Vermillion too was an object used by the *nāga* community prior to the advent of the *Āryās*.

In the *Śramaṇa* literature many descriptions and accounts of rivers, trees etc. are found. Thus we find that the things that have been described as non-vedic by Ācārya Kṛṣṇi mohana sena, have been given great importance in the *Śramaṇa* literature. Hence it is not difficult to arrive at the conclusion that what is described as the non-vedic tradition must be the *Śramaṇa* tradition.

### 1.1.8 The period of prosperity—From Rāmāyaṇ to Mahābhārata

Gradually, with the passage of time, there developed a sort of friendship between the *Vedic Āryās*, the *mānavās* and the *vidyādharās*, the natives of India. There was a sort of compromise and they started to have blood relations also. They began to move towards the east and the area from Punjab to north-west became their centre. Their ruling and governing powers also developed. The kingdoms of *Kuru-Paṇcāl* were the most important of them all. Awed and defeated by the rapid progress, expansion and the worldly powers of the *Vedic Āryās*, who were bubbling with enthusiasm and zeal, the *nāgās* and other communities of the north-west, got confined to Taxila in the far north and to Pātalipuri, at the bank of the river Indus. In the south they remained as strong and powerful as ever. The *mānavās* of the central regions, who were the worshippers of the *Śramaṇa*, remained confined to Anga, Magadha and the eastern Uttar-Pradesh. The *Vedic Dharma* and the *Brāhmiṇa* culture continued to make progress upto the time of Muni Suvrata, the 20<sup>th</sup> *Tīrthāṅkara*. At the holy place (*tīrtha*) of Muni Suvrata, RāmaCandra, who was the king of Ayodhyā and who belonged to the Sundryanasty of the great king *Ikṣāku*, tried his level best to co-ordinate the two cultures. Hence Rāma is considered a great mythological man in the *Śramaṇa* tradition and is regarded as an incarnation of God in the *Vedic* tradition. In the former he is regarded as non-violent and the worshipper of the self, whereas in the latter he is considered to be a protector of the *yajñā* and also of the people performing them. It was through him that the North-India, culture, harmonious in nature, spread up to the far south. On account of the rise of the *Vedic Āryās*, the friendship of the *mānavās* and the *vidyādharās*, which had been lulled for some time, got revived as the *Āryās* and the *dravidās* came into contact with each other.

According to *R̥gveda*, ample indication of the attempts made for the co-ordination and give-and-take of the *Vedic* culture with the *Śramaṇa* culture in the rest of the three *Vedās* *Yajurveda*, *Sāmaveda* and *Atharvaveda* is found. In the *Vedās*, the eastern *Āryās*, who worshipped the *Śramaṇas* and who believed in undertaking fasts, were described as *Vrātyās*. In the earlier *mantrās* the *Vrātyās* have been condemned but the *Vedic Kṣatriya* kings did not hesitate in making friends and having relations by marriage with the eastern *Kṣatriyas*. One of the reasons of this co-ordination or compromise seems to be this—in the middle period of the events of the *Rāmāyaṇa* and the *Mahābhārata*, the power and influence of the *Kṣatriya* had enormously increased in the *Vedic-Ārya* society. Their kingdoms had spread far and wide and the *Brāhmiṇas* were elevated to the posts of ministers and the priests were *Brāhmiṇas* only. The political power and influence of the *Vedic Kṣatriyas* was supreme. This was the period of prosperity of the *Vedic* culture. The destructive war of *Mahābhārata* not only brought an end to the *Vedic* period but also decreased the sovereignty of the *Vedic Kṣatriyas*.

Just as in the beginning of this period Rāma made an admirable attempt to co-ordinate the two cultures, Kṛṣṇa, who belonged to the *Yādava* dynasty, did the same towards the end of this period. Both of these great men are the symbols of the cultural unity of India. Both of them are the links between the *Śramaṇa-Brāhmiṇa* and the *Brāhmiṇa* cultures. Kṛṣṇa is also said to have been born in a similar way in both the traditions. He established friendship and matrimonial alliances with the *Vedic-Āryās* of the *Kuru-Paṇcāl* regions. With the passage of time, he worshipped as an incarnation of God because of his extraordinary diplomatic policy. He has been admired in the *Śramaṇa* (Jaina) tradition too as Nārāyaṇ, Ardha-Cakri, Trikhāṇḍi, an excellent *Śrāvaka*, almighty and allpowerful ideal king of his time and a pious man. Even the *Pāṇḍavās* are said to be the devotees of the Jaina Dharma performing penance towards the end of their lives.

The events of *Rāmāyaṇ* and *Mahābhārata* are found to be almost similar, with slight differences in both the *Brāhmiṇa* and the Jaina traditions and are equally popular. Their plots in both the traditions are supplements of each other. The *Vedic* literature, the epics of *Rāmāyaṇ* and *Mahābhārata*, and the *Purāṇas* of the *Brāhmiṇa* tradition are as useful and valuable as the Jaina *Purāṇic* literature. So are the religious legends. According to Prof. JaiCandra Vidyālaṅkāra, the ancient history of India belongs as much to the Jainas who are anti-*Vedās* as to those who give recognition to them (the *Vedās*). The ancient *tīrthāṅkarās* of the Jainas are as real and historical as the *ṛṣis* who composed the *Vedās* and the other great men of the *Brāhmiṇa* tradition. Actually the description of the Jaina myths of the period are comparatively more rational, nearer to reality and more intelligible. The *Śramaṇ* culture too is purely *mānava* culture of ancient India which had probably come into existence and developed some time before the rise of the *Vedic Dharma* and *Brāhmiṇa* culture. After the rise of the *Brāhmiṇa-vedic* culture, it continued to develop and prosper, struggling, co-ordinating, exchanging and maintaining its independent existence.

With the end of the destructive war of *Mahābhārata*, the long period of the prehistoric era of the Indian history came to an end and regular history started.

## 1.2 The origin of the Jaina religion

### 1.2.1 The basis of change

There have been living beings and human beings since the earth came into existence and since the combination of soul and matter. Only a cycle of changes goes on. The Jaina Ācaryās have divided these changes into different sections on different grounds. One of the bases of the changes was geographical change. Regional changes are constantly taking place on the earth. Another basis is the cycle of time. Changes take place in the earth on which we are living, with the cycle of time. This cycle goes on and with it changes take place. The cycle of time has been divided into twelve parts. Six of these parts are the ones progressing from sorrow to pleasure and remaining six parts are the ones proceeding from pleasure to sorrow. A time comes when all the things undergo deterioration. This time is called '*avasarpini*'. Similarly the time when things develop and prosper is called '*utsarpini*'. The time or period in which we are living is '*avasarpini*'.

According to the theory of the cycle of time, during the third period when only a small fraction of time of the third part was left, the organization and the order of the world in the history of mankind took a new turn. The world was influenced by the *Kulkars*. Earlier, it was the period of the twins. In the last phase of the third period, ambitions began to grow. The period of the twins was on the verge of coming to an end. Some people began to elect their leaders. Families came into existence, and some people became the heads of the families. This is the starting point of the institution of families. The heads took charge of the families and in this way the institution of leadership came into existence.

In the period of the twins everything was self-controlled. There was no ruling by any other person. When the institution of families came into existence, one ruler, one order and one leadership also came into existence. Nābhi is said to be the seventh *Kulkara*. According to the '*Jambudwīpa Pragyapti*', Nābhi was the fourteenth and Ṛṣabha was the fifteenth *Kulkar*. Ṛṣabha also came to be regarded as a *Kulkar*.

According to the Jaina philosophy, no one is born as god. No one is an incarnation. Everybody is born with some limitation, imperfection. Even Ṛṣabha was not perfect, he had some limitations. But he was endowed with enlistment. He was born with *Avadhi Jñāna*, *Atindriya jñāna* (intuitional, transcendental knowledge). His intelligence had been awakened since birth.

### 1.2.2 Lord Ṛṣabha The Śramaṇa traditon

Pārśvanātha and Mahāvīra are confirmed historical figures. The historicity of the early twenty-two *tīrthāṅkarās* has not been scientifically established. However we have plenty of legends and *purāṇas* giving

their biographical details. Now the main question is—when did Jainism begin and who started it? Is it Ṛṣabha Dev or Neminātha or Mahāvīra? Is *tīrthankara*, Ford Maker or Maker of a River Crossing, a follower of someone? A *tīrthankara* is not the follower of anybody. In a way no *tīrthankara* is the follower of any other *tīrthankara*. Mahāvīra is not the follower of Pārśvanātha; Similarly, Pārśvanātha is not the follower of Ṛṣabha. All of them are the pro-pounders of the path. The question arises—If every *tīrthankarās* is the initiator of the path how come that there is a series of twenty-four *tīrthankarās*? Why were such things accepted? All these things are to be contemplated.

All are free, all are independent and propounders of the path. Considered from this point of view, Mahāvīra is also a propounder, but when we try to find out who was the earliest to initiate the Jaina Dharma, we come to the age in which the span of the period of the twins came to an end and the period of society begins. In that early era of the society, Lord Ṛṣabha first of all propounded the Jaina Dharma. He initiated not only the Jaina Dharma, but the whole of the *Śramaṇa Dharma*. The tradition that was established by Lord Ṛṣabha is known by the name of the *Śramaṇa* tradition. In that tradition many sects such as the *Sāṅkhya*, the *Bodha* and the *Ajīvika* were formed. Their number reached up to forty and it may be even more. All the non-*Vedic* sects belonged to the *Śramaṇa* tradition. The tradition of all those sects were propounded by Lord Ṛṣabha. He gave a great extension to matter during his reign and realized that where there was matter there would be difference and contrast.

### 1.2.3 The decision of Lord Ṛṣabha

Lord Ṛṣabha decided to start a new path. He determined to propound a path in which there should be no difference, no contrast. An idea came into his mind that he had to propound the doctrine of renunciation. It was in the garden that he decided to put his idea into practice and to give it a concrete shape. Having come to this decision, he came to his palace. He expressed his desire of renouncing the kingdom and all the worldly pleasures to Bharat. No one—neither Bharat nor the public nor a single citizen of *Vinētā Nagari* wanted to be deprived of his noble and pleasant protection. Bharat and the public requested him not to relinquish the kingdom and go away, leaving them helpless. But Ṛṣabha did not yield to their request. His determination was firm. And a day came when Ṛṣabha handed over his kingdom to Bharat and Bāhubali and his attention. Leaving the kingdom he made his way to the forest and reached a garden outside the city. A large number of people followed him. It seemed that all the people of the city had come after him. Four thousand persons set out to live with him. They were asking where he was going and why he was leaving. They did not know what a monk was. They had never seen nor heard of a monk. They knew nothing but they were determined to accompany Ṛṣabha under the leadership of Katca and Mahakatca.

Bharat said, 'O Katca! O Mahakatca! where are you going?'

They said, 'We are going with Lord Ṛṣabha.'

Bharat said, 'What will you do there? Please do not go.'

They said, 'We shall all go with Lord Ṛṣabha, come what may.'

A crowd of four thousand persons followed Ṛṣabha. There was not a person who did not witness this extra-ordinary scene. It was something new to them.

Ṛṣabha went and stood in the garden of *Vineetā Nagari*. A crowd of four thousand persons was with him. They had made up their minds to live where Ṛṣabha lived. Consequently they became monks along with Ṛṣabha. The religion of equanimity had been propounded. This means the establishment of a new religious path. The main percept of *Śramaṇa* tradition is equanimity. It is the dividing line between the *Vedic* and the *Śramaṇa* tradition. Three types of practices have been described in the *Sthānāṅg Sūtra*. One of them is the practice of *sāmāyik*. It is related to the *Śramaṇa* tradition. It is said that the meaning of the word '*samatā*' is

equality. But this is not the real and the original meaning. The word '*samatā*' means 'the soul' and the meaning of the word 'soul' is *samatā*. What is soul is *sāmāyik* and what is *sāmāyik* is soul. Equanimity cannot be established without acknowledging the soul. This is the only point on which *samatā* can be discussed. The person who does not recognize soul is not fit and has no right to talk of equanimity.

It was R̥ṣabha, who first of all opened the subject of soul. He said that where there is soul, equanimity will automatically take place. Without accepting this fact, to talk of soul is not possible. The human society got enlightened by this proclamation of R̥ṣabha.

Lord R̥ṣabha presented the principle of antithesis before the principle of thesis. If there is society, there must be the absence of society. Where there is carnal pleasure, there is renunciation. Where there is substance, there must be absence of substance. This propagation was known as *Dharma-tīrtha*. When there is propagation of *Dharma-tīrtha*, a community of monks and nuns, *Śrāvakās* and *Śrāvikās* was formed. But that is secondary, and not the primary meaning of *Dharma-tīrtha*. The real meaning is discourse, sermon. Lord R̥ṣabha showed a new path called the *tīrth*. Even the monks and nuns, male laities and female laities are also formally called '*tīrth*'. Many people were benefitted and enlightened, many became monks and nuns, *Śrāvakās* and *Śrāvikās* by his sermons. These are the four ingredients, parts of Teerth. By the propagation of the *tīrth*, the society came to have a new ideal, a new path.

Lord R̥ṣabha meditated in the regions of the Himalayas. The Himalayas have been a place of worship and meditation of Lord R̥ṣabha. Recently new researches are taking place. People have come to believe that R̥ṣabha and Śīva are not two separate entities. The two streams, emerged from one and the same person. One of the streams is called Śīva and the other R̥ṣabha. Basically both are one and the same. An idol of R̥ṣabha is there in *Dhārwar* and that of Śīva is there in the zoo at Indore. It is said about R̥ṣabha, 'R̥ṣabha uprooted his hair at the time of initiation.' After the four handfuls of hair was plucked, *Indra* told him, 'O Lord, this style of the hair is looking very beautiful. Will you uproot it also? Please let it remain so!' R̥ṣabha granted his request. He did not uproot the remaining handful of the hair. The hair went on growing and it grew so long that it reached down his shoulders.

### 1.2.3 R̥ṣabha and Śīva

Whether we look at the idol of R̥ṣabha or that of Śīva, both look alike. There is no difference between the two. There are many other facts on the basis of which we may conclude that R̥ṣabha and Śīva are the two forms of one and the same person. Śīva is non-*Vedic* and so is R̥ṣabha. The religion of equanimity started by R̥ṣabha proved to be highly beneficial to the public. Lord Mahāvīra also propagated the same religion. It is strange to note that twenty two *tīrthāṅkarās* are on the one side and two—R̥ṣabha and Mahāvīra—on the other. The one is the starting point and the other is the last point. Both appear to be on the same level. The *tīrtha* they propounded is there before us even today. The Jain religion originated from Lord R̥ṣabha. This is a fact not based on traditions but proved historically. It is probable that the term 'Jain' is not very old. The *Śramaṇa* religion and the *Arhat* religion are the ancient names of the Jain religion. In the time of Lord Mahāvīra it became famous by the name of '*Nirgranth religion*'. In all probability it came to be known as 'Jain religion' after Lord Mahāvīra. But it does not mean that Jain religion originated long after. It has been made clear at various places in the Jain scriptures that the religion which was propounded by Mahāvīra the basic elements, the philosophy and the code of conduct—was presented in the same way by the *tīrthāṅkarās* prior to him. All the *tīrthāṅkarās*, starting from R̥ṣabha to Mahāvīra, presented 'Truth' and showed the path of salvation '*mokṣa*' in the same way. '(This is the truth of the Jain religion which was propounded by all the *tīrthāṅkarās*—from R̥ṣabha to Mahāvīra. We pay our respects to all the twenty-four *tīrthāṅkarās*.) To conclude, it may be said that from the point of view of tradition, Jain religion is an ancient religion and its beginnings are in the remote past. But from historical point of view, it was founded by Lord R̥ṣabha, therefore it belongs to the pre-historic period.



## QUESTION TO BE ANSWERED

### 1. Essay-type question

1. Prove on the basis of solid evidences the origin and the effect of the *Śramāṇs*, describing the cultural diversities that were there in the pre-historic period.

### 2. Short-answer-type question

1. Explain the *Śramāṇ* culture and environment on the basis of the *Vedic* literature.
2. 'The Jaina religion originated from Lord Ṛṣabha' Elucidate this fact.

### 3. Objective-type questions

(A) Answer the following questions in one sentence :

1. To whom is the third of the three ancient human communities of India, related?
2. What are the evidences found in the relics of *Mohen-Jo-Daro*, on the basis of which Sir John Marshall draws the conclusion that the Indus-Valley civilization is non-Vedic?
3. Which is the beginning period of the *Vedic* era, according to the majority of the people?
4. Who are the two great men who may be regarded as the symbol of the original cultural unity of India?

### (B) Fill in the blanks :

1. In the ..... or Gaṇīzation, all the people were self-governed.
2. The main precept of the *Śramāṇ* culture was .....
3. The place where Lord Ṛṣabha performed penance is .....
4. Ṛṣabha and ..... are the two streams of one and the same person.
5. From the point of view of ..... Jaina religion has no beginning.

### Acknowledge :

1. *Basham*—By A.L. Ājivakās, London, 1951.
2. *Bhārtīya Itihās : Ek Dṛṣṭi*—By Dr. Jyoti Prasad Jain, Bhārtīya Gyān Peeth, Delhi.
3. *Jaina Dharma : Arhat Aur Arhatāyen*—By Yuvācārya Mahāpragya, Jaina Vishva Bhārati, Ladnun.
4. *Uttarādhyayan : Ek Sammekṣatmaka Adhyayan*—(Ed.) Muri Nathmal, Jaina Śwetāmber Terāpañthī Mahāsaṁhā, Calcutta.

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## LESSON-1 (B)

**JAIN RELIGION IN THE PRE-HISTORIC PERIOD**

In the A-part of this lesson, we had discussed at length about the *Śramaṇa* culture, the *Vedic* culture and the origin of Jain religion. In this B-part, we shall study the biography of Ṛṣabha in detail. You have already known that Ṛṣabha was the first *Tīrthaṅkara* among the series of the 24 Jain *Tīrthaṅkarās*. Let us examine how the Jain tradition narrates the life of the first *Tīrthaṅkara* in the light of historical facts and figures.

**1.0 ṚṢABHA (The First Jain *Tīrthaṅkara*)****1.1 traditional & Historical Background**

For comprehending and studying the life of Ṛṣabha, the first Jain *Tīrthaṅkara*, we shall have to go back to the pre-historical age, on which the Jain tradition throws light in its own way. Let us critically analyze the life-events of Lord Ṛṣabha in the context of the Jain traditional concepts. We have already discussed some aspects in the previous lesson. We shall discuss the rest in this lesson.

**1.1.1 The Time-Cycle**

'Change' is the inevitable process of nature. Hence, changes go on taking place with the passage of time. There is creation, and also destruction. But no creation is absolutely new, no destruction is absolutely total. There is always partial creation and partial destruction. The basic and fundamental elements of creation are vouchsafed in the process of destruction, and hence the process of creation continues forever.

The cycle of time is beginningless and endless. Jainism, as we have already seen in the previous part of this lesson, has described the time-cycle with reference to 'deterioration' and 'development' in nature's phenomena. The two main divisions *avasarpiṇī* and *utsarpiṇī* are further divided into six time stages called six spokes each. The six spokes of the present half cycle of time (*avasarpiṇī*) are classified as :

- (i) Extreme Plentitude or extremely happy (*suṣama-suṣamā*).
- (ii) Plentitude, happy (*suṣamā*).
- (iii) Plentitude-cum-penury, more happy than unhappy (*suṣama-duṣamā*).
- (iv) Penury-cum-plentitude, extremely unhappy (*duṣama-suṣamā*).
- (v) Penury unhappy (*duṣamā*).
- (vi) Extreme Penury extremely unhappy (*duṣama-duṣamā*).

The gradual development during the six spokes of the next half time-cycle will be exactly reverse to this and will start from 'extreme penury' extremely unhappy and end in 'extreme plentitude' extremely happy.

The whole time-cycle consisting of the 12 spokes is called '*kalpa*'. The natural phenomena such as life-span, health, beauty, size of the body etc. go on deteriorating in the first six spokes (i.e. *avasarpiṇī*) and go on developing in the latter six spokes (i.e., *utsarpiṇī*).

The description given in Jain mythological works starts with the story of extremely pleasant atmosphere, which, for the sake of convenience, we may consider as the 'beginning' of the world, and man in that age as 'the primitive' man (although actually the time-cycles have no beginning as much).

### 1.1.2 The Earliest Human Culture

In all the first three *ārās* (spokes of the time-wheel) viz., Extreme Plentitude, Plentitude and Plentitude-cum-penury, the homo sapiens, was still in undeveloped conditions from social point of view. Actually, it was the dawn of human civilization. Man, at that time, was not familiar with the different off-shoots of learning and science. The human beings had no social sense. It was a natural system that a pair of brother and sister was born as twin (*yugala*), which after maturation, would turn into a couple. This system was therefore termed as '*yaugalika*' system. Their daily needs were fulfilled by the wish-fulfilling trees (*kalpa-vṛkṣās*). The basic ten varieties of needs were fulfilled by ten kinds of *kalpa-vṛkṣās* :

Ṛṣabha's life did not remain confined to spirituality only. He had inclination for wealth (*artha*) and worldly desires (*kāma*) as well as for righteousness (*dharma*) and emancipation (*mokṣa*). These four are considered to be the fundamental inclinations of worldly people. Like other people, Ṛṣabha had his personal life as well as social life. He cared for both himself as well as human society.

Before the birth of Ṛṣabha, it was *yaugalika* era. There was nothing like marriage institution. The twin itself, after maturation, turned into couple. Both husband and wife lived together and also died together. These did not arise the question of becoming or widower. Also, there was no polygamy, no bigamy.

Now, in the time of Ṛṣabha, something altogether new started happening. Once it happened that out of a twin, the brother had premature death, the sister named Sumāṅgalā, was left alone. The question arose who will be her husband now. Ṛṣabha and Suvarida were now matured. In order to solve the problem of Sumāṅgalā, Ṛṣabha's marriage ceremony was arranged with both Suvarida and Sumāṅgalā. The institutions of marriage and bigamy (or polygamy) got started.

In the A-part of this lesson, we had discussed Śramana culture, Vedic culture and the origin of Jaina religion etc. in the context of history. In this B-part, the biography of Lord Ṛṣabha the first Tīrthaṅkara is being given in the context of the tradition of the twenty-four revered Tīrthaṅkarās in the basis of the Jaina tradition and light is being thrown on his life in the context of history.

## Ṛṣabha

### 1.1 Ṛṣabha—The First Tīrthaṅkara—The traditional History

For comprehending and studying the life of Tīrthaṅkara Ṛṣabha, we will have to go back to the pre-historical period. We shall have to critically analyze the whole life of Lord Ṛṣabha in the context of the concepts of the Jaina tradition. We have already discussed some aspects in the previous lesson. We shall discuss the rest in this lesson.

New changes go on taking place in Nature. New creation goes on because of these changes. This creation is neither totally destroyed nor is it originated. It is always partially destroyed and partially originated. The basic and the fundamental elements of this creation are vouchsafed in the process of destruction and origination and this process constantly goes on.

For our convenience and practical utility, we call the initial period of the '*Kalpa*' as the 'beginning period' of the creation and the man of that period as the primitive man. Actually speaking there are no such things as the 'beginning period' or 'the primitive man'.

#### 1.1.1 The Early Culture

In the beginning, man was undeveloped. He was not familiar with the different offshoots of knowledge and science. At that time he did not have even the social sense. Therefore, the brother and the sister who were born as twins, began to live as husband and wife. This period was known as the 'Period of the twins'. The

people at that time depended on desire-fulfilling trees (*kalpa-vṛkṣāsa*) for their living. Their material desires were of ten kinds. So the desire-fulfilling trees were also of ten kinds. Their names are as given below

1. *Mridaritak*, 2. *Bhrīṅga*, 3. *Trutitāṅga*, 4. *Deepāṅga*, 5. *Jyotirāṅga*,  
6. *Citrāṅg*, 7. *Citrārāsa*, 8. *ManiĀṅga*, 9. *Gehakar*, 10. *AnĀṅga*.

All of them functioned in accordance with their names.

In the modern terminology we may call that age as Stone-age. At that time there was no organization of village, town, house, society and state etc. The people had no problem. So there were no wars. This was the infancy of the mental development of man. So he had neither the lust of sin nor the real knowledge of religion. Yet he was free from vices. He was indifferent to both sin and religion. His was the life of contentment, peace and freedom from sexual passions. His wants were limited and the means to satisfy them were many and unlimited.

### 1.1.2 The Order of Development of the Human Civilization

At the end of the third era of time-cycle, changes in Nature started to take place rapidly. The yugals who lived different others were now forced to live in tribes. Sometimes there were fights and struggles for the desire-fulfilling trees. At that time the signs of mental development too began to appear. The problem of self-defence also arose before them.

### 1.1.3 The Fourteen *Kulkars*

Necessity is the mother of invention. The social scientists who carried out inventions were called '*Manu*' or '*Kulkar*'. Of all the *Kulkars*, fourteen have become most famous. They taught the people to make sticks from trees and bamboos, to sharpen stones or to make weapons from the sharpened stones and to wield them, for self-defence.

Now the number of the mutual struggles increased. When the number of the desire-fulfilling trees began to fade away, the feeling of possession (ownership) of them grew in man. Then the chief *Kulkar* of the society prescribed a limit for all of them viz. the desire-fulfilling trees of a certain area would be in the possession of a certain tribe. Punishment for the violation of this rule was also determined, though its form was very simple. On violating the rule for the first time, the guilty person was reprimanded with the word '*Hā*!' On the repetition of the guilt for the second time, he was rebuked with the word, '*Mā*!' On violating the rule for the third time, he was put to shame by even stronger term of rebuke—'*Dhick*!' This was considered to be the severest punishment of that time.

But when the disputes did not come to an end even then, the marks of identification were made on the trees for each and every person. The *Kulkars* taught the people to capture animals like the horse and the elephant, and use them for riding etc. They invented boats for crossing the rivers in the rainy season. They also asked them to name their children and told them about the means of entertainment and recreation. In this way, the *Kulkars* of that time solved the problems and satisfied the curiosities of the people. They taught them who were divided into tribes to live in groups at one place. 'The human-society' came into existence. The names of these *Kulkars* in chronological order are as follows : 1. *Smṛti*, 2. *Pratiśruti*, 3. *Seemāṅk*, 4. *Seemaṇḍhar*, 5. *Khemaṇḍhar*, 6. *Khemaṇḍhar*, 7. *Vimalvāhan*, 8. *Cakṣumān*, 9. *Yaśaswān*, 10. *Abhicaṇḍra*, 11. *Caṇḍrabhān*, 12. *Prasenjit*, 13. *Marudevā* and 14. *Nābhi*.

In the period of *Nābhi*, the last *Kulkar*, strange changes began to take place in Nature. The desire-fulfilling trees were at the verge of coming to an end. It began to rain, which was very pleasing, and different types of vegetation, fruit-bearing trees, food-grains and sugar-cane began to grow. After a very short time, fruit-bearing trees were to be seen on all the sides. There was, before the public, the problem of satisfying

hunger. Crops were there, but the public did not know how to use them. Many people went to Nābhi and asked him to suggest some way so that they might live. Nābhi comforted them and asked them not to get scared. He told them that the fruit-bearing trees and the crops would serve the same purpose of the desire-fulfilling trees. He taught them proper method of cultivation.

### 1.2.1 The Birth of Ṛṣabha

Lord Ṛṣabha was born at the end of the system of the twins. There was no one to give proper guidance and to put things in order under the changed circumstances. The order that the *Kulkars* had set up, had become ineffective. New complications were arising day by day. Even Nābhi, the *Kulkar* wanted to get rid of this post of great responsibility. There seemed to be no solution. At such a critical time Lord Ṛṣabha was born. The soul of Ṛṣabha came down from the abode of the gods called 'Sarvārth Siddhi' and entered the womb of Marudevā, the wife of the *Kulkar* Nābhi. That night, mother Marudevā had fourteen auspicious dreams. She saw in the dreams 1. The bull, 2. The elephant, 3. The lion, 4. Goddess Laxmi, 5. A garland of flowers, 6. The moon, 7. The sun, 8. The flag of *Mahendra*, 9. A pitcher, 10. A pond of lotus flowers, 11. The sea of milk, 12. A celestial plane moving through the sky, 13. A heap of jewels and 14. A fire without smoke.

Mother MaruDeva's joy knew no bounds to see these 14 dreams. She told her husband about her dreams. She described to him all of them one by one.

Hearing the account of the dreams, Nābhi was astonished. He was not an interpreter of dreams, but on the spur of his intuition, he said, 'What do these dreams indicate? They are the intimation of the bright future of all the living beings. It seems that very soon our worries are going to be over. The extraordinary soul that has entered your womb will become the light of the world. It was the auspicious fourth day of the dark fortnight in the month of June (lunar month of *āṣāḍha* in Indian calendar), when the soul of the first *Tīrthāṅkara* entered the womb of his mother.

On the completion of the pregnancy period, mother Marudevā gave birth to twins a son and a daughter in the midnight of the eighth day of the dark fortnight in the month of March (caitra). The whole world was delighted at the birth of the Lord. Peace prevailed everywhere. Even the creatures dwelling in the hell felt peace for a moment. The sixty-four *Indras* and hundreds of gods, assembled on the earth, and celebrated the birth of the Lord. Seeing the gods in such a large number, all the twins in the vicinity gathered there. In spite of being unfamiliar with the procedure of celebrating a function, all of them celebrated the birth, imitating one another. That period of deterioration was the in age, profound studies and intellect. The birth of Lord Ṛṣabha was celebrated and that was the beginning of a tradition. From then on the tradition of celebrating a birth started.

### 1.2.2 The Naming Ceremony

Deliberating over the naming of the child, *Kulkar* Nābhi said, 'When this child was conceived, his mother had fourteen dreams. The first of the dreams was that of a bull. There is a mark of a bull on the thigh of the child. So, in my opinion, the child should be named Ṛṣabha Kumār.' All the twins present felt the name very appropriate, all of them called the baby by this very name. The daughter was given the name *SuNanda*.

The Jain philosophy does not believe in incarnation of God. All mundane beings are born with some imperfectness. Though Ṛṣabha was also one of such being he was born with some extra-ordinary speciality. He was born with clairvoyance (*avadhiprāṇa*). His intuition or insight (*pragnae*) had been awakened since birth. The life-style of such a person is of different type. That is the reason the way of living and talking of Ṛṣabha and also his actions were not like those of the twins of that time. There was something unique, something extra-ordinary about him.

### 1.2.3 Marriage of Ṛṣabha

Ṛṣabha's was a wholesome life. He practiced all the four types of efforts-the worldly desires, wealth, religion and emancipation. He did a lot for his personal life, he did a lot for the society also. He was passing through the period of bachelorhood. A new turn came in his marriage too. In the period of the twins the practice of bigamy was not prevalent. Twins were born and in due course of time they began to live as husband and wife. None of the twins died in between. The twins lived together upto the end of their lives, no one met an untimely death. But then an accident occurred. There was a pair of twins. It so happened that the husband died, the wife was saved. That lone woman was paired with Ṛṣabha. Both *SuNarida* and *Sumaṅglā* were married to Ṛṣabha. Thus the practice of bigamy begins with Ṛṣabha. It seems Ṛṣabha had got the habit of doing something new since his childhood. He broke many tradition. In the period of the twins, one pair of twins gave birth to only one pair of twins. Ṛṣabha broke this tradition. One hundred sons and two daughters were born to him. *Sumaṅglā* gave birth to ninety-nine sons, *Bharat* etc. *SuNarida* gave birth to *Bāhubalī*. The names of the daughters were *Brāhmī* and *Suṇdarī*. Ṛṣabha had a complete family. His son *Bharat* became a sovereign.

### 1.2.4 The coronation

One day some twins were talking to Ṛṣabha. There was a discussion on the shortage of things at that time. All were unhappy and terrified. They asked Ṛṣabha, 'Will there be any solution to the problem of scarcity and shortage of the things or will all the people have to die quarrelling and fighting with one another? It is getting more and more difficult to live.'

Ṛṣabha thought that there should be a permanent solution to the problem. Many solution were thought of with appropriate changes from time to time, the policies of '*hakār*' to '*makār*' and from '*makār*' to '*dhikkār*' were adopted but no solution could be found. Now the *Kulkaṛ* system had become obsolete. Now there should be a king in due form. From his control and discipline only the problem could be solved.

The twins gathered together and came to the *Kulkaṛ Nābhi*. They requested him to be the king. *Nābhi* said, 'You should go to Ṛṣabha. He will be the king and solve the problems.'

Now the twins began to make preparations for the coronation of Ṛṣabha, using all the faculty of their imagination and ideas. They decorated the body of Ṛṣabha with many kinds of flowers. Ṛṣabha was seated on a lofty throne and consecrated his feet with water. When *Indra* saw this scene (from his intuition), he was overwhelmed. He swiftly came down to the mortal world. Admiring the humility of the people of that place, he gave it the name '*Vineetā*'. In due course of time that place developed into a city named '*Vineetā*'. The day on which declaration of Ṛṣabha becoming the king was made, was the first instant in the history of monarchy. Monarchy was declared on the very day and the running of the orGaṇīzation of the society in conformity to prescribed rules and regulations was introduced.

Only to have control over crimes by using the force of punishment is not the aim of monarchy. Its aim is to develop human values. That monarchy is said to be good in which there is neither the shortage of money and matter nor is there their influence. Ṛṣabha managed the monarchy on the basis of these two controls. He grasped the problems very minutely and thought of their solutions with a calm and cool heart.

### 1.2.5 Ṛṣabha and the craft :

Ṛṣabha said, 'You cannot live only by depending on the trees. You will have to work. The period of leisurely enjoyment is over now. This is a period of *Karma* (action, work) and this is a field of action. Do work and enjoy the fruits of your labour'. He taught farming to the people. The people started farming and corn began to grow. The problem of food was getting solved. Along with farming, Ṛṣabha taught the people many other things to satisfy all the other wants. He himself had to teach them the way of doing each and every thing.

Ṛṣabha taught his elder son Bharat seventy-two arts. To his younger son Bāhubalī he taught the '*Lakṣan Vidyā*'. He taught eighteen scripts to his elder daughter Brāhmī and Mathematics to Suṇdarī. By introducing and teaching archery, economics, medical science and games and sports, he made the people well-organized and cultured.

The discovery of fire opened the door for unprecedented development. The crafts of making pots and pans, instruments, tools, clothes and pictures developed. Making pots and pans became necessary for cooking food. Instruments and tools were required for farming and for building houses. So the craft of iron came into existence. The social life gave birth to the craft of making clothes and to architecture. The craft of the barbers was introduced to cut hair and nails. All these five crafts came into existence after the discovery of fire.

With the development of so many matters and materials the necessity of their exchange was felt. At that time Ṛṣabha imparted training in business.

The farmers, the merchants and the defense forces too came into existence after the discovery of fire. Thus it may be said that fire changed the fate of man by providing instruments for farming, means for export and import and also arms and weapons. When the number of articles and objects increased, the people developed a longing for their possession. They began to possess and to collect things. Attachment for family also increased. The feelings of having and collecting worldly objects rose and developed.

### **1.2.6 The sword (Arms and weapons)**

Ṛṣabha prepared a class of people for the defense of the public and taught that class how to wield swords, spears and the other weapons. He also gave instructions regarding when and against whom the weapons should be used. This class was called as '*The Kṣatriyas*' by the people.

Thinking over the problem of making the things produced and manufacture available from one person to another, he invented the art of writing which means exchange of goods by means of writing and keeping accounts.

### **1.2.7 Service and the caste system**

The people who were not adopt at farming and such other jobs took up the jobs of serving others and clearing. They did not have to use much brains in doing such jobs. They simply did the task assigned to them and got payment. But in society, all were equal. There was no discrimination. All of them had an opportunity to choose the job of their liking and according to their abilities.

Separate castes had come into existence in accordance with the work done. The four castes mentioned in the Indian scriptures had come into being in the time of Lord Ṛṣabha. The class that was in charge of defense, was called '*Kṣatriya*'. The people who performed the task of farming and keeping accounts, were called '*Vaiśyās*'. Besides these two classes, the people doing the other jobs like serving and clearing, were called '*Śūdrās*'. The class of the *Brāhminās* came into existence during the reign of emperor Bharat.

### **1.2.8 The institution of marriage**

Ṛṣabha introduced the institution of marriage with a view to having control over the instinct of sex. To keep the period before marriage totally dispassionate was declared compulsory. The people got used to having dispassionate relations with other women except their wives. Besides, marriage to one's sister was also prohibited. The sacred relationship, free from sensual properties between brother and sister, that we have today, is the contribution of Lord Ṛṣabha.

### **1.2.9 From the forest culture to the rural culture**

Introducing living collectively, Ṛṣabha, first of all, explained to the people the outline of the system of

the village. He said, 'Times have changed now. You will have to make changes in your life-style. Physical endurance, in the coming times, will decrease gradually. Therefore, making houses and living in them will be better and safer. People, living in a group, can help one another. Unitedly, every calamity can be faced easily.' The people realized his message. The twins, in large numbers, settled in the villages, leaving the jungles. The first locality, thus established, was called '*Vineetā*'. R̥ṣabha made his residence in that locality. It got the distinction of being the first capital of India. Later on, it was called by the name of '*Ayodhyā*'.

### 1.2.10 Penal Code

With the development of society, crimes also began to grow. For the prevention of crimes a new dimension was given to the penal code. R̥ṣabha put forth four types of punishment—

**1. Detention for a short period**—To keep the guilty person under detention for some time to order the culprit in an angry tone, 'Sit down'.

**2. Detention**—Under this punishment, the culprit was asked not to go out of the prescribed boundary.

**3. Detenu**—The use of some restriction—The person receiving this punishment could not go out of his house or from some certain place.

**4. Giving blows**—The use of blows and strokes. To beat the culprit who had committed a crime of some grave nature with blows. This was the severest punishment.

### 1.2.11 The history of the flowers

The garden of R̥ṣabha was very beautiful. It was spring time. The trees were laden with fruits. Beautiful flowers were blooming on the vines. Many kinds of amusements and sports were going on. These wonderful sports seemed to be familiar to R̥ṣabha. Pondering over them, R̥ṣabha went into the far past. He found that he had seen that scene at a certain place in heaven. R̥ṣabha got absorbed in introspection. All the conditions of matter got cleared to him. What is matter? What is the condition of matter? What is this world? Of what is it composed? How is it created? How does a flower bloom and fade away? He made a resolution—he had to propagate renunciation. Determining in the garden to put his resolution into action, R̥ṣabha came to the palace.

### 1.3.1 The Great Renunciation

R̥ṣabha put his feelings before Bharat and the citizens of *Vineetā*. They requested him not to go away, leaving them helpless. But R̥ṣabha's mind had been made up. He did not accept their request. He divided his land the whole of the terrestrial globe into one hundred parts and handed over the responsibility of managing *Vineetā* to Bharat and of the other ninety-nine parts to the rest of the ninety-nine sons. Renouncing all the worldly acts, he began to give away the annual charity. From this all the people came to know that he was going away, renouncing the house. Four thousand people decided to go with him and to live wherever he lived. On the eighth day of the month of March (it was the dark fortnight), all the four thousand people gathered near R̥ṣabha. At the fixed hour R̥ṣabha made the renunciation. A big crowd of people from far-off places rushed there to see the great renunciation. All the people were filled with a strange sort of wonder at this devotion. Thousands of gods, along with sixty-four *Indras*, also attended the function. Reaching a garden outside *Vineetā*, R̥ṣabha removed all his clothes and ornaments and handed them over to *Indra*.

At the time of initiation, R̥ṣabha uprooted his hair. When four fist-full of hair was pulled out by his hand from his head. *Indra* prayed, 'O Lord! How beautiful this hair-style is looking! Kindly let it remain like this.' R̥ṣabha accepted his request. He did not uproot the remaining hair. Following R̥ṣabha, the other people also started doing so. Probably the tradition of the braided hair started from here.

With the initiation of R̥ṣabha, four thousand persons were also got initiated into monkhood. But they



were disappointed at his silence of his being devoid of omniscience. They waited for alongtime that he would say something, but Ṛṣabha was silent. They thought that they would have to be like that—without food and without speaking for the whole life—they got nervous and disheartened, and giving up monkhood, they made for the jungle. They started living there. Some of them became fruit-eaters, some became root-eaters and the others became esculent tuber root-eaters.

With the initiation, the destructive *karmās*, that had been earned previously, were totally destroyed. The people were not familiar with the system of begging food. In spite of having great respect for Ṛṣabha, no one asked him to have food or water. All of them insisted on giving valuable ornaments, elephants and horses etc. In the want of pure food, twelve months passed without Ṛṣabha having food or water.

Śreyāṅsa Kumār, the great grandson of Ṛṣabha had a dream one night. He dreamt that Mount Meru, that had got darkened, became lustrous again when he gave milk to it. The next morning, Śreyāṅsa Kumār, sitting at a window of his palace, was thinking over the dream. All of sudden he caught sight of his great grand father Ṛṣabha. From his rank determining knowledge, he came to know that Ṛṣabha wanted pure food and that the people did not know his method of begging food.

Śreyāṅsa Kumār came down immediately. He paid due respect to Ṛṣabha, lying at his feet and requested him to have food. He said, 'O Lord! 108 pitchers full of the juice of sugarcane are pure. Kindly have them.' Getting stationary, Ṛṣabha put both of his palms close to his mouth. Feeling great pleasure, Śreyāṅsa Kumār offered him the sugar-cane juice. In this way the fast of the Lord was complete and broken with the sugarcane juice. The gods offered five substances. The sky resounded with the sound of, 'Oh, what a charity!'. The people came to know the importance and also the method of charity. It was the third day of the bright fortnight in the month of April. This day, thereafter, came to be known as the festival, 'Akṣaya Trītiyā'.

### 1.3.2 The attainment of omniscience

For one thousand years, Ṛṣabha, the sage, performed penance in the stage of being devoid of omniscience. Wandering here and there, he came to *Purimatālpura*. It was at this place that sitting under a banyan tree in a garden, he attained omniscience in the morning of the eleventh day of the dark fortnight in the month of February, when he was performing the penance of the fast of three days duration.

On the great occasion of his attainment of omniscience, the sixty-four *Indras* gathered there. The gods blew the divine trumpets. The people realized that henceforth the Lord would provide solutions to the inner problems.

### 1.3.3 The propagation of the fold of religion

The gods held a pious meeting of the monks and of the male and female laities. The people heard for the first time about spiritualism from the Lord. Just after the first sermon, many men and women became monks and nuns and laities. After the establishment of the four-fold fold religion (Comprising male and female laities, monks and nuns) the Lord came to be known as *Tīrthaṅkara*. The strength of eighty-four thousand laities in his fold was the result of the wonderful revolution that he brought about in the field of religion.

## 2.0 The death of the Lord

Realizing that the end of his life was near at hand, Lord Ṛṣabha climbed mount *Aṣṭāpada* (Mount *Kailāś*) along with ten thousand monks. There fasted for six days and destroyed the remaining non-destructing *karmās* and met his end in the '*Paryāṅka Āsana*' (Sitting posture). It was the thirteenth day of the dark fortnight in the month of January. He achieved the ultimate goal of life, attained enlightenment and became the supreme being. Mount *Kailāś*, being the place of his death, became a *Tīrtha* and place where the ultimate goal of life could be achieved.

## 2.1 Lord Ṛṣabha on the test of the historical evidences in the *Vedic* Literature

Information about the life of Ṛṣabha is available not only in the Jaina literature and tradition but in the *Vedic* literature also. He had got a wide recognition as Ṛṣabha, the first *Tīrthaṅkara* and the founder of the *Śramaṇa* culture. The evidences found in the *Vedic* literature such as the *Vedās*, the *Purāṇas* and the *Mahābhārata* are clear accounts easily connected with Ṛṣabha.

### 2.1.1 Monks or Ascetics Who Consume Only Air ( *Vaatarāśan* Muni/ *Vaatarāśana* Śramaṇa )

In the *Vedic* literature, the word '*Vātrāśan*' occurs at many places. Its meaning is the monk who consumes only air or one who performs penance. The word *Vātrāśan* is used as an adjective for the *Śramaṇa* as ascetics. indicates the disciples of Lord Ṛṣabha. For example, the term '*Vātrāśan*' is found in the *Rgveda*—

*'munayo vaatarāśanāḥ piśangā vasate malā  
vātsyānu prāṇa yaṁti yaddevāso avikṣataḥ'* (*Rgveda* 10/11/136/2)

(These monks who are *Vātrāśan* (i.e. who consume only air) put on garments made of the yellow skin of trees and attaining divine power, have been able to move as fast as wind.)

In the same chapter, the word *maṇey* (monkhood) is also used. A *Vātrāśan* monk, expressing his feeling of monkhood, says—

*'unmaditā maṇeyena vātā ā tasthimā vayan.  
śarīredasmākaṁ yūyaṁ ma rtā so abhi paśyatha.'* (*Rgveda*, 10/11/136/3)

(Being overwhelmed by the ecstasy of monkhood, we have become steady in the air. O mortals, what you see are merely our physical bodies.)

In the scripture '*Taitīreeyāranyaka*' the *Śramaṇas* are referred as the *Vātrāśan* seers (*ṛṣis*) and '*urdhwāmanthi* (perfection control over sexual desires)

*'Vātarāśanā ha vā ṛṣayaḥ Śramaṇa ūrdhwamanthino babhūvuḥ.'*

These *Vātrāśan* *Śramaṇas* are just the disciples of Lord Ṛṣabha. In the scripture *Śrīmad Bhāgawat*, Ṛṣabha has been accounted as Jina the propagator of the *Śramaṇa* religion. These very adjectives have been used for him—

*'Dharmān darśayitukāmo vātrāśanānām śramaṇānāmṛṣṇāmūr-dhvaṁmanthinām śuklayā tanunāVātātāra.'*

(For revealing the religion of the *Vātrāśan* *Śramaṇas*, the seers (*ṛṣis*) and the celebrates Lord Ṛṣabha appeared in spotless white and in pure form of body.)

In the *Vedic* literature, the account of the muni or ascetic is scarce. The reason is not that there was absolute absence of the sin but they were far from the material world of the priests, they were completely absorbed in their spiritual contemplation and abstained themselves from this account of the ascetics, it is clear that they belonged to a tradition different from the *Vedic* one. In the *Vedic* preaching, the religious ceremonies in which *yajñās* (sacrifices) were performed, were of the greatest importance. Renunciation or asceticism had little value there.

The term '*Vātrāśan*' stands for '*Śramaṇa*'. This fact has been confirmed from the scriptures *Taitīriyāranyaka* and *Śrīmad Bhāgawat*. There it has been mentioned that VāsuDeva had his eighth incarnation as the son of Nābhi and Marudevī. He was born as Ṛṣabha and he showed the way revered by people of all *āśrama* (i.e., the four categories). That is the reason why Ṛṣabha has been reference to as '*Vāsudevānś*' of VāsuDeva, in the context of the founder of *mokṣa-dharma*.

## Religion of exposition of salvation

Ṛṣabha had one hundred sons. They were well-versed in transcendental sciences. Nine of his sons are referred to as well-versed in the science of self. His eldest son Bharat was a great yogi.

In the context of the Jaina canonical texts like *Jambudweep Prajñapti* and *Kalpa Sūtra* as well as Vedic text like *Śrīmad Bhāgawat*, we find Ṛṣabha as the pioneer of the science of self. No wonder if the author of the *Upniṣadās* has referred to Ṛṣabha himself as *Brāhmā*.

Another name of Brāhmā is Hiraṇyagarbha. According to the epic *Mahābhārata*, Hiraṇyagarbha is no one else than the ancient scholar of Yoga. In *Śrīmad Bhāgawat* Ṛṣabha has been mentioned as *Yogeśwara* (the master of Yoga). One who has practiced various techniques of yoga. In the book '*Haṭh Yoga*' *Pradīpikā* Ṛṣabha is respected as the preceptor of the *Haṭh Yoga*. The Jaina *ācāryās* have also called him the 'propounder of the science of yoga'. Thus it becomes clear why Lord Ṛṣabha has been given the names 'Ādinātha', 'Hiraṇyagarbha' and 'Brāhmā'.

The *Rgveda* mentions that Hiraṇyagarbha was the only master and controller of the material world. But by this statement it is not clear whether he is a supreme being or a being having a body. *Śaṅkarācārya*, in his commentary on '*Bṛihadāranyakopaniṣad*' has indicated such a doubt. He says, "Some scholars are of the opinion that the supreme being is Hiraṇyagarbha and some say that he is a worldly being." This doubt arose because of the ignorance about the original form of Hiraṇyagarbha. According to *Sāyaṇa*, a commentator, Hiraṇyagarbha was a worldly being, have a body. Being the pioneer of the institution of asceticism (*śaṇyāsa*) and the science of the soul (*ātma-vidyā*), Hiraṇyagarbha is none other than Ṛṣabha. Hiraṇyagarbha was another name of Ṛṣabha. When Ṛṣabha was in the..., Kuber had caused a shower of *hiraṇya* (gold); that is why, he was called Hiraṇyagarbha.

In the *Rgveda*, in the chapter giving an account of the *Vātrāśan* Muni, Keśī too has been eulogized.

*'Keśyagnim Keśīviṣam Keśībībharti rodasī*

*Keśīviṣvam svaddese keseedam jyotirucyate* (*Rgveda*, 10/11/136/1)

(Keśī is the bearer of the fire, the sun and the earth. Keśī fills the world with his light. This light is described in the form of Keśī.)

The word 'Keśī' seems to symbolize Lord Ṛṣabha. Keśī literally means 'one having long hair'. In the context of the *Vātrāśan* ascetic, referring to Lord Ṛṣabha, one may think of Ṛṣabha. The tradition of describing Lord Ṛṣabha as Keśī is found in the Jaina literature. When Lord Ṛṣabha had renounced the world and had become a monk, he uprooted four out of the five fists of hair whereas traditionally all the five parts of hair are being uprooted. When he had uprooted four parts of hair, *Indra* requested him to let the beautiful hair remain like that. Lord Ṛṣabha accepted his request and let his hair remain like that. That is the reason a braid of hair is seen going over the shoulder of the idols of Ṛṣabha. The matted hair falling upto the shoulder is the symbol of his idol.

The idols of Ṛṣabha have been identified as 'having hair on the top of his head'. The fact that 'Keśī Ṛṣabha' belonged to the pre-historic period and the pioneer of the *Śramaṇ* culture is clear from the eulogy of Keśī. In the *Rgveda*, the accounts of Keśī and Ṛṣabha are found together. There it is mentioned that when the cows (symbolizing the senses) of Mudgal, the ascetic, were being stolen, (i.e. when the senses were becoming attracted towards sensual pleasures), they were restored to the ascetic i.e. the senses came under the control of the ascetics, and got introverted by the sermons and preaching of Ṛṣabha.

### 3.1.2 Vrātya

The use of the term '*Vrātya*' is found in the *Vedās*. The *Vrātya* chapter in the Atharvaveda is related to

some tradition other than the Brāhmīnic one. Ācārya Sāyan has described a *Vrātya* as a great scholar, a righteous person, honoured in the whole world and a prominent Brāhmīn. In connection with the preface of the *Vrātya* chapter, he has written, '*Vrātya* has been eulogized in this chapter. A person devoid of the sacred thread is known as a *Vrātya*. Such a person is generally considered as a degraded person, not fit for performing the *Vedic* rituals. But if a *Vrātya* is an ascetic and a scholar, he will be worshipped by all, and he will be like Almighty God, even if the *Brāhmiṇas* envy him. *Vrātya* has inspired the *Prajāpati* during his travels to different places.' Dr. Sampūrnānaṇḍ has given the meaning of the term '*Vrātya*' as a Supreme being. Śrī Baldeo Upādhyāya is also of the same opinion, but going through the whole of the *Vrātya* chapter, this meaning does not seem to be appropriate.

### 3.1.3 Some precepts from the *Vrātya* Chapter

*Vrātya* remained standing for one year. The gods asked him, 'O *Vrātya*, why are you standing?' He marched towards the non-recurring direction. He, therefore, thought that he would not come back. The direction by going in which there is no coming back is known as the non-recurring direction. That is why he thought there would be no coming back for him. There is no coming back only for the person who is liberated.

So, the king, at whose residence such a scholarly *Vrātya* comes as a guest, should consider his arrival to be lucky for him. He does a crime to his kingdom and nation by doing so.

If such a scholarly *Vrātya* comes to the house of some one, the master of the house should go to him and treat him with great hospitality. He should say to him, 'O learned *Vrātya*, where do you reside?' He should offer him water to drink and tell him that the members of his family would entertain him with food and other things. They will do what he likes and he wishes and his desires are fulfilled.

In the precepts of the *Vrātya* chapter, it is said that the person who entertains a *Vrātya*, will be highly benefited and that he will get the fruits of his hospitality.

Whatever meaning comes out of these precepts is not related to God, but to a living being, having a body. The subject expounded in the *Vrātya* chapter is compared to the life-history of Lord Ṛṣabha. In the Jaina scripture '*Mahāpurāṇa*' it is said that after getting initiated, Ṛṣabha observed austerity for one year. His body was sound and shining inspite of not having food for full one year.

Wherever the Lord, an ascetic, went, people come to him to offer their respects. Many of them said, 'O Lord, we wish happiness to you and pray, tell us what we can do for you.'

Many of the people said, 'O Lord, shower happiness and blessings on us. Kindly oblige us.'

Lord Ṛṣabha, in the end, went to the land from where there is no coming back. (He got emancipated).

It is very likely that the life-history of Lord Ṛṣabha has been presented as an allegory. Some *Vedic* people had great respect for him and recognized him as the Supreme God.

### 3.1.4 Arhan (Ford-Maker)

In the *Vedic* literature the term 'Arhan' very clearly denotes Ṛṣabha. There are many references of the Lord in *Rgveda*, but, if interpreted differently they get disputed. The term 'Arhan' is very dear to the *Śramaṇa* culture. The *Śramaṇas* call their *Tīrthāṅkarās* or the detached souls as 'Arhan'. This term has been used thousands of times in the Jaina and the Buddha literature. The Jains have been known by the name 'Arhat' too. In *Rgveda*, the term 'Arhan' has been used for the *Śramaṇa* leader of the *Śramaṇa* culture.

(*Rgveda*, 2.4.33.10)

Quoting the words, Ācārya Vinobā Bhāve has written, 'O Arhan, you have mercy on this petty, worthless

world'. In this sentence, both the words 'Arhan' and 'Mercy' are the favourite words of the Jains. Ācārya Bhāve is of the opinion that probably the Jaina religion is as old as the Hindu religion. The *Vedic* scholars, too, use for the *Śramanas* the term 'Arhan'. The term 'Arhan' being there in the *Rgveda*, it is proved that the *Śramana* culture is older than that of the *Rgvedic* period.

Śrī Jaicaṇḍ Vidhyalaṅkāra considers the *Vrātyas* to be the followers of the Arhantasó. Some ideologies other than the *Vedic* ideology had been there in India even before Buddha and Mahāvīra. The Arhats and many monasteries too had been there before Buddha. The followers of the Arhats and the monasteries were known as *Vrātyas*, the reference of whom is found in *Atharvaveda* also. On the basis of the evidences, Ṛṣabha, the first *Tīrthāṅkara*, is proved to be a historic person beyond doubt.

## Questionnaire

### 1. Easy-type Question :

1. 'The life of Ṛṣabha may be said to be a wholesome one.' Describe in detail whether this statement is true or false.

### 2. Short-answer-type Questions :

1. Testify the historicity of Ṛṣabha, throwing light in brief on the basis of any one of the matter available in *Vedic* literature.
2. Describe in brief life in the period of the twins.

### 3. Objective-type Questions :

1. What was the name of the girl who was born along with Ṛṣabha?
2. What are the terms determining Ṛṣabha in the *Vedic* literature?
3. What is the name of the desire-fulfilling tree that fulfils the desire of music?
4. What is the name of the present period and which part of it is going on at present?
5. To whom did Ṛṣabha impart the knowledge of '*Lakṣana Vidya*'?
6. What term is used for the words 'detenu for a short period'?
7. At what place did Śreyāṅsa Kumār come to know that Ṛṣabha was in need of food?
8. At which place did Ṛṣabha attain omniscience?
9. How many *mahāvratās* were preached by Lord Ṛṣabha?
10. At which place did Lord Ṛṣabha attain emancipation?

### Acknowledgement :

1. '*Uttarādhyayan' Ek Sameekṣātmaka Adhyayan*'—by Ācārya Śrī Tulasī, edited by Muri Nathmal, Terapanthī Mahāsabhā, Calcutta.
2. '*Jaina Dharma : Arhat aur Arhatāyen*'—by Yuvācārya Mahāpragya, J.V.B., Ladnun.
3. '*Tīrthāṅkara-Caritra*'—by Muri Sumermal, J.V.B., Ladnun.
4. '*Choubees Tīrthāṅkarās*'—by Dr. Gokulchand Jain, Parag Publication, Delhi.
5. '*Choubees Tīrthāṅkarās—Ek Paryavekshana*'—by Rajendra Muri, Taraka Guru Jaina Granthalaya, Udaipur.
6. '*Char Tīrthāṅkara*'—by Pt. Sukhlal Sanghvi.

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## LESSON-1 (C)

**JAIN RELIGION IN THE PRE-HISTORIC PERIOD**

In the previous lesson we studied about the first Jaina *Tīrthaṅkara* under the tradition of the *Tīrthaṅkarās*. In this lesson we will try to know something about Lord Ariṣṭanemi, the twenty-second *Tīrthaṅkara*. You must have realized that the period beginning from Lord Ṛṣabha to Lord Neminātha, the twenty-first *Tīrthaṅkara* is very significant as well as difficult from historical point of view. With Lord Ariṣṭanemi, we enter the historical period of our country. From this point of view this lesson is very significant and important.

**Ariṣṭanemi****1.1.0 Ariṣṭanemi, the 22<sup>nd</sup> *Tīrthaṅkara* : traditional History**

Lord Ariṣṭanemi was the contemporary of Lord Kṛṣṇa. He is also known as 'Neminātha'. There is a similarity in the names of *Tīrthaṅkara* 'Neminātha' and the 22<sup>nd</sup> *Tīrthaṅkara* 'Neminātha'. So the students must take care and must not misunderstand them as one and the same person. They are different persons.

**1.1.1 Birth and the Naming ceremony**

The soul of Arhat Ariṣṭanemi had enjoyed a long life of thirty-two *Sāgropama* in his previous birth. After that he descended from a heaven named 'Aparājīt' on the 12<sup>th</sup> moonless night in the month of *Kārtika* in a city named Soriapur or *Śoripur*, the son of the King Samudra Vijay and his queen Śivā. He was Gautam by Gotra. He has been called '*Vṛṣṇi-puṅgav*' or the 'Child of the Andhak-Vṛṣṇi family'. He was born in the '*Vṛṣṇi*' family. Lord Kṛṣṇa was his cousin. After the completion of the pregnancy period, queen Śivā gave birth to Ariṣṭanemi on the 5<sup>th</sup> day of the moonlit night of the month *Śrāvaṇa*, at midnight. According to astrology he was born on the auspicious *citra nakṣtra*. At his birth there was great joy and happiness everywhere. His father, king Samudra Vijay said, 'Our kingdom has been safe from every kind of harm since this child has been conceived. His mother had good dreams that indicated that there would be no harm of any kind and there will be peace and happiness in the kingdom. So the new born child should be given the name 'Ariṣṭanemi' (One who keeps harm away). All the people present unanimously accepted this name. Ariṣṭanemi had three brothers—Rathnemi, Satyanemi and Dridhanemi. In the scriptures his body has been described like this:—The body of Ariṣṭanemi bore all the auspicious symptoms. He had a pleasing personality and appearance. His belly was like a fish and his complexion was dark. He was 10 *dhanu* - (measurement) tall.

When Ariṣṭanemi was four years old, the *Yādavās* faced and overcame a great danger and a tense situation. Lord Kṛṣṇa had killed Kaṁsa, the king of *Mathurā*. At this, *Jarāsaṁdha*, the maternal grandfather of Kaṁsa got furious and he sent a big army to uproot and destroy the *Yādav* dynasty. So the *Yādavās* left that place and constructed a new city '*Dwārikā*' at the sea-coast and began to live there happily.

**1.1.2 The warrior**

Samudra Vijay is known as one of the most courageous and famous emperors of the *Yādavā* Dynasty. He had a younger brother named VāsuDeva. VāsuDeva had two sons - Balrām and Śrī Kṛṣṇa. All these three princes of the *Yādavā* Dynasty—Śrī Kṛṣṇa, Balrām and Ariṣṭanemi were known for their extra-ordinary intelligence, strength and courage. Hearing the stories of the prosperity and the wealth of the *Yādavās*, Prativāsudeva Jarāsaṁdha decides to attack and wage a war with them.

A terrible war broke out. The *Yādavā* warriors killed Jarāsaṁdha's sons. Jarāsaṁdha was very angry at

the death of his sons and began to destroy the *Yādavā* army with his arrows. The *Yādavā* army was non-plussed.

Ariṣṭanemi was also present there in the battle-field. *Indra* sent a chariot equipped with all kinds of weapons along with Matali, the charioteer, for him. Ariṣṭanemi, the son of Nemi, took charge of the war. He blew his conchshell *Purāṇḍara*. Hearing the loud sound of the conchshell, the enemy got frightened and began to tremble with fear. The *Yādava* army got encouraged at this miraculous victory and put up a fierce attack. In the end Śrī Kṛṣṇa got a historical victory for the *Yādavās* by killing Jarāsaṁdha with his Sudarśan *Cakra* and became the ninth Vāsudeva. Prince Ariṣṭanemi was extra-ordinarily strong. Once he surprised everyone by lifting very easily Śrī Kṛṣṇa's Sudarśan *cakra* on his finger. He put it back at its place at the request of the employees of the armoury. Then he blew the famous conchshell *pañcjanya*. The whole city of *Dwārikā* resounded with its divine and celestial sound. Śrī Kṛṣṇa was highly surprised at his strength and valour.

He also showed to Śrī Kṛṣṇa that he was not an ordinary child but a powerful one by stringing his famous bow *śaranga*. Śrī Kṛṣṇa told Ariṣṭanemi that he wanted to test his strength. He lifted his arm and asked Ariṣṭanemi to lower it. Ariṣṭanemi did so in a moment. Now it was the turn of Śrī Kṛṣṇa. Ariṣṭanemi lifted his arm. Śrī Kṛṣṇa tried his level best, using all his strength, he even tried with both of his hands, but could not lower Ariṣṭanemi's arm.

Having been beaten at this competition, Śrī Kṛṣṇa outwardly praised Ariṣṭanemi's strength but he got disturbed and annoyed mentally. He drew the conclusion that the cause of the extra-ordinary strength of Ariṣṭanemi was his observance of celibacy (*brahmacarya*).

The parents and the other relatives of Prince Ariṣṭanemi had persuaded him many times to get married but they could not get his consent. So they were all disappointed. In such a situation Śrī Kṛṣṇa thought of a new plan. He asked his queens to persuade Ariṣṭanemi anyhow to get married. At the request of the queens, Ariṣṭanemi agreed.

### 1.1.3 Preparations of the marriage and detachment from the worldly things

Finding Rājimati, the sister of Satyabhāma suitable for Prince Ariṣṭanemi from every point of view, Śrī Kṛṣṇa talked to Ugrasen, her father, in this connection. Ugrasen readily accepted the proposal. Ariṣṭanemi did not oppose the attempts made for the marriage, nor did he give his acceptance in spoken words.

At the time fixed for the marriage, the marriage party was formed. All the Daśarha including Samudra Vijay, Śrī Kṛṣṇa, Balrām and all the *Yādavās* joined the party happily.

As the marriage party moved forward, the happiness and the zeal of all the members of the party also grew more and more. When the marriage party reached the palace of Ugrasen, Ariṣṭanemi heard the pitiable cries of the birds and the animals and his heart was moved. When he asked his charioteer why the birds and the animals were crying, he was told that they would be killed and their meat would be served in the feast that would be held on the occasion of his marriage. For that purpose only they had been caught. Hearing this, the feeling of pity in Ariṣṭanemi's heart grew all the more stronger. He thought, 'I shall get married and thousands of the poor animals will be killed and will lose their lives. I will be the cause of their death. No, I will not let this happen. I will not marry.' He asked the charioteer to take the chariot back to *Dwārikā*. The charioteer did as he was told. Ariṣṭanemi removed all the ornaments from his body and gave them to the charioteer.

With the turning of his chariot, everything got topsy-turvy. All the members including Śrī Kṛṣṇa and Balrām - of the marriage party tried to persuade Ariṣṭanemi but he refused firmly and came back to *Dwārikā*. This incidence shows how much violence and cruelty to animals was in vogue, how thousands of animals were put to death at that time. This violence to animals had got social acceptance. Such violence was also

allowed in the name of *Yajña* or the killing of a human being. Ariṣṭanemi raised his voice against this violence. No to be the cause in any way of such violence – this sentiment is the reflection of his noble feelings of non-violence and mercy. Out of this feeling he refused even to marry. His '*satyāgraha*' was really a new experiment for arousing the public-consciousness. Thus Ariṣṭanemi emerged as a great supporter and an advocate of non-violence in that period. The active step that he took in this direction against violence to animals had a great effect. The *Śramana* culture, against the rituals, having violence in them, of the *Vedic* culture was heralded once again in India.

#### 1.1.4 The Great Renunciation

Everybody was amazed at the great change that had taken place in Ariṣṭanemi. He was now detached from everything. It required a very strong will-power not to marry such an extra-ordinarily beautiful girl as Rājimati. Several young men, inspired by Ariṣṭanemi, got themselves detached from the worldly affairs and declared that they too would be initiated with him.

On the date fixed for initiation, Ariṣṭanemi came in a palanquin called Uttarkuri, to the *Sahasrārmra* garden on the Ujjayat (RaiVātak) mountain. A huge crowd of people and innumerable gods along with sixty four *Indras*, followed him. Śrī Kṛṣṇa and many Daśarha also attended the ceremony of initiation.

In the garden, having hundred of mango trees, on the Ujjayat Mountain, under the Aśoka tree, Lord Ariṣṭanemi renounced all the ornaments and clothes. *Indra* dedicated the renounced things to Śrī Kṛṣṇa. Lord Ariṣṭanemi performed the ceremony of five handful of the uprooting of the hair during the three-day penance. Śakra carefully put the hair in his upper cloth (*uttariya*) and then dropped them into the sea of milk (*kṣeera sea*). In the fore-noon of the sixth moon day of 7 *śrāwṇa*, the first month of the rainy season, when there was *citra nakṣatra*, the Lord took a vow of renunciation in the presence of the saints and got initiated along with one thousand men.

According to '*Samvāyānga Sūtra*' Arhat Ariṣṭanemi put on only a single cloth. On the day of initiation, he had been on fast for two days. On the following day of the initiation he broke his fast by taking a particular dish prepared with milk and rice, the best food given to him by a man called Vardutta.

#### 1.1.5 The Perfect Knowledge (Omniscience)

After the initiation of Neminātha, fifty four nights were spent in the stage of imperfect knowledge. Being totally detached and adopting various means of meditation and being self-absorbed, he undertook the process of destroying the *karmās*. Once he again went to Mount Ujjayant. On the very night of his arrival there, completing the various stages of destroying the *karmās*, he annihilated the four soul-destroying *karmās* on the moonless night in the month of June, on the top of the mountain Ujjit, in the period of the *nakṣatra citra* and obtained omniscience (universal knowledge) that is eternal, incomparable, having no obstacles and obstruction and is noble and complete and all knowing. He became Jin, Arhat, *Kevali*, Omniscient. He got the perfect knowledge at the time of sunrise.

The gods celebrated the occasion by holding a pious meeting of the gods, monks, nuns, male laities and the female laities. The joy of the people of *Dwārikā* knew no bounds when they came to know of the Lord's becoming omniscient. All the people, being very eager, including Vāsudeva Kṛṣṇa, went to Mount RaiVātak to have a pious visit to the Lord. Rājimati also went there. A *Tīrtha* was established with the first sermon of the Lord. He appointed eleven men including Vardutta as 'Gaṇadhara' (having full knowledge of the scriptures) and *Yakṣiṇi Āryā* as propagator of the religion.

#### 1.1.6 The ultimate emancipation

Arhat Ariṣṭanemi lived at Kumār Yas for three hundred years. He spent fifty four days and nights in the state of imperfect knowledge. He was Arhat for a little less than seven hundred years. He attained salvation after completing the age of one thousand years.



In the last days of his life, Lord Ariṣṭanemi undertook fast along with 536 monks at Mount Ujjaiyant. His fast continued for 30 days and in the midnight of the eighth moon day of the month of June, when there was a combination of the *nakṣatra Cītra*, he attained emancipation, destroying the remaining four *karmās* that do not completely obscure the soul.

He became the perfect one (full of intuition), the Buddha and a Liberate One. The gods and the men celebrated the day of his ultimate emancipation. According to the Jaina tradition (*KalpaSūtra*, *Sūtra*-169) the *KalpaSūtra* was composed 84980 years after the end of his life.

### 2.0.0 Some episode from the life of Ariṣṭanemi, based on Jaina Āgama literature

Some very important pieces of information about the episodes from the life of Ariṣṭanemi are found at various places in the Jaina Āgamās. These references are valuable both from the literary and historical point of view. Given here are some selected episodes.

#### 2.1.0 The solution of Devaki's (the mother of Lord Kṛṣṇa) query

Once Arhat Ariṣṭanemi came to the city of *Dwārikā*. With him there were six persons who lived with him and were not householders. They were real brothers and looked alike in age, beauty, complexion, and the constitution of ears. Having got initiation, they were all, with the permission of Lord Ariṣṭanemi, observing fast for two days and taking food on the third day, for the whole of life.

Once it so happened that on the day of breaking the fast, all the six brothers divided into three groups, went to the city for begging food. One group (comprising two monks) entered the house of Devaki, the queen of Vāsudeva. With great pleasure Devaki gave them saffron-coloured '*Modakas*' (a kind of sweets). Having received alms they went away. Just then the second group also came there. Devaki was pleased to give them too the saffron-coloured '*Modakas*'. It so happened that the third group of monks also went there. This group was also cordially entertained. After giving the alms, Devaki, with great politeness, said that they had come to her for the third time. She asked whether, in this great city of Lord Śrī Kṛṣṇa, they did not get alms anywhere else. The real brothers of the third group were very much surprised and said that they had come to her house for the first time. They also told her that it was not so that they did not get alms at other places. Then, they told her that they were six brothers and looked alike and that they all had got initiation from Lord Ariṣṭanemi. They were observing a particular type of penance. They went for begging food in three groups. Very likely the other two groups had come to her earlier and she might have given alms to them.

The monks gave their introduction and said that they were six real brothers, the sons of a learned man named Nāg and his wife Sulsā, of the Bhaddilpur city. It was then the queen Devaki realized that they were six monks, who had come to her in three groups. But a doubt came into her mind. When she was a young girl, a young *Śramaṇa* named Atimuktak, predicted that eight sons, all alike, like Nal-Kuber, would be born to her and no woman in the country would have such sons. How could these six monks be the sons of some other woman?

For the solution of her doubt, queen Devaki went to Lord Ariṣṭanemi and told him everything. She also put forth her doubt. Providing a solution, Lord Ariṣṭanemi told her that in fact those six monks were her sons. A god named Harinegmeśi had put her sons into the womb of Sulsā and put Sulsā's sons who had recently died, into her womb.

Hearing this solution, Devaki's heart was filled with motherly love and affection and she was very happy to see her six sons as monks.

#### 2.2.0 The initiation of Gajśukumāl (The younger brother of Lord Śrī Kṛṣṇa)

When Devaki came to know from Ariṣṭanemi about her six sons, she felt it very much that she gave

birth to seven sons, including Kṛṣṇa, but she could not enjoy their childhood. When Lord Śrī Kṛṣṇa came to know this, he pleased *Harinegmeśi* with his prayers and worship and got the informatino that Devaki would have her eighth son - he would be the younger brother of Lord Śrī Kṛṣṇa and in his youth would get initiated by Aṛiṣṭanemi. Śrī Kṛṣṇa told this thing to Devaki. In due course of time, Devaki gave birth to her eighth son who was named Gajsukumāl.

In the city of *Dwārikā* there lived a *Brāhmaṇa* named Somil. He had a daughter named Soma. Śrī Kṛṣṇa asked her hand for his younger brother Gajsukumāl. Somil accepted the proposal. Śrī Kṛṣṇa put Soma in the harem with the other girls so that she might be the worthy wife of Gajsukumāl.

In the meantime, Gajsukumāl, hearing the sermons of Aṛiṣṭanemi, got detached from the world. Accepting the request of Śrī Kṛṣṇa, he became king for a day and then, getting intiation, renounced the household. At the very same right, he went to the cremation ground and got busy in a particular type of meditation-The great idol of the *Bhikṣu*. By chance, Somil, his father-in-law, passed that way and seeing him as a monk, he got very angry that he had given up his daughter. He wanted to take revenge. So he put some earth on the head of Gajsukumāl, who was in deep meditation and also put some burning coals on the earth. After that he went away.

Monk Gajsukumāl bore the pain of burning with great equanimity and became a free soul, the Sidha, the Budha that very night. When Śrī Kṛṣṇa went to Aṛiṣṭanemi and asked him about his younger brother Gajsukumāl, the monk, he told him everything and also told that the *Brāhmaṇa* Somil, the Murderer of Gajsukumāl would come across him and would immediately die out of fear. When Śrī Kṛṣṇa was going back, everything happened in the same way as Aṛiṣṭanemi had predicted. Seeing Śrī Kṛṣṇa, Somil was frightened. He fell down and died.

### 2.3.0 Renunciation of many kings, princes and queens

In the period of Arhat Aṛiṣṭanemi, so many kings, queens and princes got initiation from him. Some of the notable persons among them are as given below –

#### 2.3.1 Niṣadhakumar

He was the son of the king BalDeva. His mother's name was ReVāri. BalDeva was the step brother of Śrī Kṛṣṇa and was elder to him. BalDeva was the son of VāsuDeva's second queen Rohini. In the Jaina tradition the elder brother of Śrī Kṛṣṇa is known as BalDeva or Rāma. He is supposed to be one of the sixty three notable persons (24 Tīrthaṅkarās, 12 Cakravartīs, 9 VāsuDevas, 9 BalDevas, 9 PrativāsuDevas) thus 63 notable persons are born in every half-cycle of the era in the regions of Bharat and Erawat.

In the fifth section (*vaṇṇīdasāo*) (twelfth sub-section of *Niryāvaliṃ*) the mention of *Niṣadha* adopting the self-restraint of Lord Aṛiṣṭanemi had been made. His keeping fast and being born as a god and his getting salvation in the next birth has also been mentioned.

#### 2.3.2 The five *Pāṇḍavās* and Draupadi

The legend of the five *Pāṇḍavās*—the warriors of the *Mahābhārat* war, famous in history, and Draupadi is found in the 16<sup>th</sup> chapter of '*Nāyādharmmakahāo*'. It is very important from the historical point of view. The *Pāṇḍavās* in the end get initiated from the monks. All the five *Pāṇḍavās* study the fourteen *pūrvās* and perform penance for many years. Draupadi gets initiated from Āryā Suvratā and studies the eleven angas and practices penance for many years. When Aṛiṣṭanemi, the 22<sup>nd</sup> Tīrthaṅkara, in the last days of his life, was walking about in the *Saurāṣṭra* Republic, the five *Pāṇḍavās* also started for *Saurāṣṭra* to have his *darśan*. When they were still on the way, they got the news of Lord Aṛiṣṭanemi having got salvation after observing fast for one month. Then they also ascend Mount Ujjayan and decide to observe fast. After observing fast for two months, they get *kaivalyajñāna* (omniscience) and get salvation. Āryā Draupadi worships the *śrāmaṇya*-

*pariyāya* for many years and in the end, after observing fast for one month, meets her end and is born as the fifth god. Her soul will complete its life in that form and ultimately, taking birth in the region of *Mahāvideha*, will get salvation.

### 2.3.3 Rājimati

Rājimati, Bhogrāj Ugrasen's daughter, to whom Ariṣṭanemi was to be married, was very unhappy, when she was abandoned by him. After that, Rathnemi, a younger brother of Ariṣṭanemi, was attracted towards her and wanted to marry her. But by that time, Rājimati had got detached from all the worldly pleasures and she persuaded Rathnemi not to ask her to marry him.

### The detachment of Rājimati

Rājimati was suffering from the pangs of separation from her (Omniscient) dearest Ariṣṭanemi. When she got the good news of his becoming '*Kevlai*', she was overwhelmed with joy. She had already given up the worldly pleasures. Now she determined to follow the path of her husband. Her parents were very unhappy when they came to know of her decision, but she, anyhow, persuaded them to allow her to follow her husband's path. She uprooted her hair and adopted the life of self-control. Having got initiated herself, she initiated many other women. Then, accompanied by many nuns, she set out to worship Lord Ariṣṭanemi. On the way, Rājimati and all the other nuns got wet due to sudden rains. They took shelter in different caves. By chance it so happened that Muni Rathnemi was already there in the cave which Rājimati entered. As it was dark, Rājimati did not know that there was someone in the cave. She took off her clothes and spread them to dry. Suddenly there was lightening and Rathnemi caught sight of her. At one time, before getting initiated, Rājimati had rejected his proposal of marriage. Rathnemi was overcome by lust. He forgot that he was a monk. He again proposed to her. Rājimati condemned him severely. Hearing her reproach, Rathnemi felt very much ashamed. His mind again got fixed in religion. He went to Lord Ariṣṭanemi and made a confession and got self-purification through *pratīkramaṇa*. By performing severe penance he destroyed his deeds and ultimately got salvation. This poignant description is found in the 22<sup>nd</sup> chapter of '*Uttarādhyaṇ*'. We find this description in the second chapter of '*Daśvaikālika*'.

Rājimati also got omniscience and finally salvation by performing penance and observing fasts and by meditation.

### 2.3.4 Thāvaccāputra

The son of the famous female laity Thāvaccā of *Dwārikā*, got famous by the name of his mother. Having come to know of the form of the world, Thāvaccāputra looked forward to the arrival of Lord Ariṣṭanemi. After sometime he arrived. Thāvaccāputra went with his mother to attend the pious meeting of the Lord. He listened to the sermon of Ariṣṭanemi. He got enlightened and with the permission of his mother got initiated. Abandoning his 32 wives he alongwith one thousand men renounce the household. His renunciation took place in the Nandanvan of Mount Revtak. At that time Lord Ariṣṭanemi was residing at the house of the *Yakṣa* Surpriya. Thāvaccāputra practiced the 14 *purvas* like the *sāmāyikī* etc., learning from the monks and performed different types of penance. Lord Ariṣṭanemi handed him over all the one thousand persons, who had been initiated with him, as disciples.

Thāvaccāputra, the monk, with the permission of Lord Ariṣṭanemi, went to some other place. Selak, the king of Selakpur and his five hundred ministers adopted the *śravāk* religion and became the worshippers of the *śramaṇa*. Sudarśana, a rich man of the city of *Sogandhikā*, was the follower of an ascetic named Śuka. He believed in the purity-based religion. Thāvaccāputra told him about the religion based on humility and equanimity. He also became the follower of the *śramaṇa*. Afterwards, was brought the ascetic Sudarśan to Thāvaccāputra. There was a long discussion. In the end, Śuka, alongwith his one hundred disciples, the

uprooting his hair, got initiation from the Thāvaccāputra. Śuka also proved to be a very influential *aṇagār*. In the end, Thāvaccāputra undertook a fast in the sanding posture on a black stone on *Mount Puṇḍarik*. He practiced for one month for his spiritual death. He got omniscience enlightenment and became a Sidha. King Selak and his five hundred minister got initiation from Śuka. The story of the fall and rise of king Selak is very interesting.

### 2.3.5 Gautam etc. the ten sons of Andhaka-Vṛṣṇi-Dhārini

In the first section of *Aṇitagaddasāo* it has been told that Gautam, Samudra, Sāgar, Gambhir, Stimit, Achal, Kampilya, Akṣobha, Prasen and Viṣṇu, the ten princes born of queen Dhārini, the wife of Andhaka-Vṛṣṇi, the king of DwaraVāṇi got initiation from Ariṣṭanemi, studied the eleven angas, completed the special penance of the idols of 12 *bhikṣus* austerity, performed the *guṇratnatapa*, a type of penance practiced for one month to have a spiritual death, followed a pure conduct for twelve years and in the end achieved the ultimate goal of life.

### 2.3.6 Akṣobha etc. the eight sons of Aūdha- Vṛṣṇi and Dhārini

The mention of these sons is also there in the second section of *Aṇitagaddasāo*. The only difference is that their *dikṣā-paryāya* is said to be sixteen years. As regards the names of these sons, some of them are the same as have been mentioned in the first section, some are different.

### 2.3.7 The other princes

Śaraṇ Kumār, *Aṇitagaddasāo* 3/16, Daruk Kumār and Anāvṛṣṭi Kumār (the same, 3/110, Jali Kumār, Mayali, Upjalī, Puruṣ Sen and Vārisen (the same, 4/2-6) were the sons of king Vāsudeva and queen Dhārini. Sumukh Kumār, Durmukh Kumār and Koop Kumār (the same, 113-118) were the sons of king Baldeva and queen Dhārini. Pradyumna was the son of king Śri Kṛṣṇa and queen Ruppini. Samba Kumār was the son of king Śri Kṛṣṇa and queen JambuVāṇi. Anirudha was the son of king Pradyumna and queen Vaidarbhi; Satyanemi and Draḍhanemi *Aṇitagaddasāo* 4/6 were the sons of king Samudra Vijay and queen Śivā. The mention of their coming to DwaraVāṇi to Ariṣṭanemi and their getting initiation and their attaining salvation is available.

### 2.3.8 The Initiation of the queens

Padmāvatī, Gourī, Gāndharī, Lakṣanā, Suseemā, JambuVāṇi, Satyabhāma, Ruppini, Moolśrī and Moolduttā, the queens of Śri Kṛṣṇa got the initiations from Lord Ariṣṭanemi through Āryā Yakṣini, the head of the nuns, uprooted their hair and finally attained salvation. (5/1-43)

### 3.1 The Gaṇa community

His *gaṇa*-community persons who had a complete knowledge of scriptures. Lord Ariṣṭanemi had 18 '*gaṇās*' and 18 *gaṇa* community was very rich in quality as there were 18,000 excellent monks such as Vardatta etc. and 40,000 excellent nuns such as Āryā Yakṣini. They had 100069 male laities such as *Narida* and 300039 female laities such as Mahāsuvratā etc.

In the group (community) of Lord Ariṣṭanemi there were 414 persons who had the knowledge of the *poorvās*, the persons who were not the Jinas but the very alike of the Jinas and knew very well the meaning of all immortality.

Such persons as having knowledge upto a certain extent but not yet having attained perfect knowledge. Similarly there were 1500 such persons as having perfect knowledge, 1500 persons having unmeasurable knowledge, 800 *vādīs* (expounders of the theory) and 1600. From his group of the *śramaṇs*, 1500 *śramaṇs* and 3000 nuns came out as the ones who had achieved the ultimate goal of life.

#### 4.1.0 Lord Ariṣṭanemi–From the perspective of historical facts

We have, so far, gone through the life-history of Lord Ariṣṭanemi as described in the Jaina literature. The *Uttarādhyaṇ*, the *Gyātādharmā-Kathā* etc. are in themselves, as important historical evidences as the other literature. Although the accounts given in the Jaina *Āgamās* are beyond any doubt from the historical point of view, yet we will discuss some more solid evidences regarding Śrī Ariṣṭanemi, the 22<sup>nd</sup> *Tīrthāṅkara*, Śrī Kṛṣṇa Vāsudeva and others based on the *Vedic* and the Buddha literature and some archaeological facts.

#### 4.1.1 The impact of *Śramana* culture of Ariṣṭanemi on the *Vedic's*

In the last part of the *Vedic* period there had been a movement against animal-sacrifice. During the reign of *Vasudevo-parichār*, the king of Magadha, there had been a discussion between ParVāt and Nārada on that very issue. Both the Jaina and the *Brāhmiṇa* classics agree on the occurrence of such an incident. Kṛṣṇa Vāsudeva, highly influenced by the ideas of his brother Ariṣṭanemi, the *Tīrthāṅkara*, and his brother Balrām were the greatest supporters of this movement of non-violence. In the period following the war of the *Mahābhārata* a majority of the public, except a few *Vedic Brāhmiṇas*, began to follow this movement. The leaders of this movement were mainly *Kṣatriyas*.

The people who did not directly belong to the *śramana* tradition had already started opposing the violence that took place in the *yajñas* and seeking spiritualism right from the *Vedic* traditions. They gave birth to the mysticism of the *Upniṣadās*. *Videha* was their centre. *Brāhmā* came to be worshipped in place of the *Vedic* gods like *Indra* and the others. The *Vedic yajñas* were compared to the broken nails. Self-analysis and self-realization came to be regarded as the ultimate aim of life. People were preached to give up bad conduct, to observe self-control, contemplation, purity, control over speech, action and self, meditation, devotion and peace, science, and right knowledge to attain Salvation. In fact there is such a wonderful similarity in the ideology of the *Upniṣadās* and the Jaina spirituality that very often one is mistaken as the other. In many of the *Upniṣadās* even the typical Jaina terminology is found being used. There is no doubt that the *Upniṣadic* ideology of the post-*Vedic* period is the indicator of the resurgence of the *śramana* culture in that age. That was a nice effort of the co-ordination of the *Vedic* and the *śramana* cultures. We do not find any evidence of a *yajña* beings performed even by a king. The public in general developed an aversion for the violence that occurred when a *yajña* was performed. The *Vedic* religion had grown so complex and full of imposture that it no longer remained within the reach and understanding of the general public. Gradually it was confined to a few learned *Brāhmiṇa* scholars. The public in general followed either the *śramanas* or the ideology of the *Upniṣadās* as preached by the truthful Janakas or the new ideology that laid stress on good conduct and devotion and that was arising indirectly out of the co-ordination of the two cultures. The public was satisfied with this ideology. The organization of the four *varṇas* was the chief speciality of this new wave of this age.

The first propounder of the said resurrection of the *Śramana* culture was Neminātha or Ariṣṭanemi, the 22<sup>nd</sup> *Tīrthāṅkara*.

Śrī Kṛṣṇa adopted the path of activity and Neminātha that of unattachment. There is an abundance of the idols of Neminātha among the ancient idols of the Jaina *Tīrthāṅkarās* that are found in different parts of South India and that is not without reason. At that time only the *Vedic* religion and the Kingdoms of the *Vedic Kṣatriyas* were holding strong. But the destructive war of the *Mahābhārata* rendered them lustreless. It is told that even the *Pāṇḍava* brothers performed Tapa as the Jaina monks and the followers of Neminātha, and, thereby attained salvation. Śrī Kṛṣṇa and Balrām were very powerful and influential political leaders of that period. Due to their influence the *Vedic* religion, in the *yajñas* of which animal sacrifice was performed, lost its impact in the north and also in the central parts of the country. How the revolutions and the political changes taking place in the later period helped the resurrection of the *Śramana* culture, pioneered by *Tīrthāṅkara* Neminātha, has been explained in the paragraphs given above.

Even a few decades earlier, historians doubted the authenticity of Neminātha. But now that it is supposed that history goes behind upto the war of the *Mahābhārat* and upto 6<sup>th</sup> century B.C. and when the authenticity of Śrī Kṛṣṇa is not doubted, there is no reason why the authenticity of *Tīrthāṅkara* Ariṣṭanemi, who was a cousin of Śrī Kṛṣṇa, should be doubted. In fact Dr. Nāgendra Nātha Basu, the famous compiler, Dr. Fuherrer, the archaeologist, Prof. Barnet, Col. Todd, Mr. Karva, Dr. Harisatya Bhattācārya, Dr. Pran Nātha *Vidyālaṅkāra*, Dr. Radhākṛiṣṇan and many other scholars do not doubt the authenticity of Neminātha. Descriptions about him are found in all the four *Vedās*, in *Ītareya Brāhmīn*, *Yaksa Nirukta*, *Sarvāṅgukramanica* <sup>4</sup> *Ṭikā*, *Vedarth Deepikā*, *Sāyan Bhaṣya*, *Mahābhārat*, *BhagVāt*, *Skand Purāṇa*, *Mārkaṇḍeya Purāṇa* etc., the famous ancient Brāhmīnic scriptures. Besides his descriptions in the above-mentioned scriptures, the influence of *Tīrthāṅkara* Neminātha seems to have been felt even outside the country. Col. Todd says in his 'Rajasthan', 'It seems to me that in the olden times there had been four Buddhas or the learned men. The first of them was Ādinātha or Ṛṣabha Deva, the second was Neminātha. It was this Neminātha who was the first 'Odin' of the Scandinavians and the first 'Pho' of the Chinese.'

Dr. Rādhākṛiṣṇa has written, 'There is no doubt that Jainism existed even before Vardhamāna and Pārśvanātha. (Indian philosophy, Vol. 1, P. 287: Jain tradition ascribes the origin of the system of Ṛṣabha Deva, who lived many centuries back. There is evidence to show that so far back as the first century B.C. there were people who were worshipping Ṛṣabha Deva, the first *Tīrthāṅkara*. There is no doubt that Jainism prevailed even before Vardhamāna or Pārśvanātha.)

#### 4.1.2 Ariṣṭanemi in the *Vedic* Literature

According to Ācārya Mahāpragya, 'Ariṣṭanemi was the 22<sup>nd</sup> *Tīrthāṅkara*. He has not yet been fully considered as a historic person. But if Śrī Kṛṣṇa is considered a historic person, there is no reason why Ariṣṭanemi should not be considered as one. There is no reason not to be believed the existence of the *Kauravās*, the *Pāṇḍavās*, Jarāsaṁdha, *Dwārikā*, the dynasties of the *Yādavās*, the *Andhakās* and the *Vṛṣṇis* etc. Even if we do not take into consideration the extensions made to the *Purāṇas* and the imagination some basic facts still remain there.'

'There are 45 studies represented by all the 45 enlightened persons in *Ṛṣi-Bhāṣit*. 20 of them had been during the period of Lord Ariṣṭanemi. Appendix-1, *gāthā*-1: The studies represented by them are the proofs in themselves of the existence of Ariṣṭanemi. (*Uttarādhyayan*: An analytic study, p. 7)

Taking into consideration the authentic and simple human incidents from the simple biography of Lord Ariṣṭanemi got from the *Jaina-Āgamas* about his birth-place, his dynasty, initiation, meditation, personality and this spread of religion, there remains no reason to doubt his historicity.

Many poems about the incidents in the life of Ariṣṭanemi have been composed in both the *Śvetāmbar* and the *Digambar* sects. He has produced a deep influence on the Indian culture by his life and thoughts.

Arhat Ariṣṭanemi spread the religion emphasising humility. This religion means the religion that is helpful in purifying the soul. He did not consider the purity of the body the way of salvation. That is why he revolted against the religion emphasizing purity and raised his voice against it.

The period of the origination of the Buddha Literature is not prior to Lord Buddha. A large part of the *Jaina Literature* is not prior to Lord Mahāvīra. Some part of the tradition of Lord Pārśva is also mixed in it and it is very likely. The literature of the tradition of Lord Ariṣṭanemi is not available.

The existence of the *Vedās* is considered to be five thousands years old. The literature that is available is of the later part of the period of Śrī Kṛṣṇa. A sketch upto the period of Śrī Kṛṣṇa may be drawn with the help of the literature available. The condition prior to this goes into the far past.

Whether the Ariṣṭanemi mentioned here is Lord Ariṣṭanemi is a matter of research, but some scholars are of the opinion that these references pertain to Arhat Ariṣṭanemi, (Jainism, the oldest living Religion (Jyoti Prasād Jain), p. 22).

Dr. Radhākṛiṣṇan writes—'In the *Yajurveda*, the mention of these three *Tīrthāṅkarās*—Ṛṣabha Deva, Ajitnātha and Ariṣṭanemi is found. (Indian philosophy Vol. 1, P. 287 : 'The Yajurveda mentions the names of three *Tīrthāṅkarās*—Ṛṣabha, Ajitnātha and Ariṣṭanemi')

According to Ācārya Śrī Mahāpragya, 'The word 'Ariṣṭanemi' occurs four times in the *Ṛgveda* (*Ṛgveda*, 1/4/89/6; 1/24/180/10; 3/4/53/17; 10/12/178/1). In the *Mahābhārata*, the word 'Tārksya' has been used as a synonym to Ariṣṭanemi. (*Mahābhārata*, *Śānti Parva*, 288/4.) The sermon that Tārksya Ariṣṭanemi preached to king Sagar regarding salvation is compared to the principles of the Jaina religion relating to salvation. The sermon is like this—'Sagar! The pleasure of salvation is the real pleasure in the world. But the foolish person who is anxious about earning money and the other things and who is attached to his sons and cattle, does not know the reality. It is very difficult to cure a person whose mind is attached to the worldly pleasures and whose heart is restless because the person who is attached to the bonds of love and affection is not fit to attain salvation.

In this whole chapter the worthlessness of the world, the importance of salvation, to make effort for its attainment and the form of the liberated has been explained. In the period of Sagar, the *Vedic* people did not believe in salvation, so this sermon cannot be of any *Vedic* Ascetic. Here the word 'Tārksya' Ariṣṭanemi must have been used for Lord Ariṣṭanemi. It seems that the interpreters of the *Ṛgveda* have changed its meaning. 'Ariṣṭanemi' is not only an adjective. In the olden times it was used as a name. In the *Mahābhārata*, the son of Marici is said to have two names—Ariṣṭanemi and Kaśyapa. Some people call him by the name of Ariṣṭanemi and some by the name of Kaśyapa. (*Mahābhārata*, *Śānti parva*, 208/8). In the *Ṛgveda* too Tārksya Ariṣṭanemi has been eulogied (*Ṛgveda*, 10/12/178/1). According to Chāndogya Upaniṣad the spiritual guide (teacher) of Śrī Kṛṣṇa was the Ṛṣi Ghor Āngiras. 3/17/61.

According to the Jaina Āgamās, the spiritual guide of Śrī Kṛṣṇa was Ariṣṭanemi, the 22<sup>nd</sup> *Tīrthāṅkara*. (*Gyātādharma-kathā* 3/51). The sermon that Ghor Āngiras preached to Śrī Kṛṣṇa is not different from the Jaina tradition. 'Thou art everlasting, immortal and indestructible; having a very subtle spirit. Having this trinity, Śrī Kṛṣṇa got detached to the other sport and amusements. Jaina philosophy is based on the theory pertaining to soul. The sermon that Ghor Āngiras preached to Śrī Kṛṣṇa is related to the concept pertaining to soul. In there is a mention of every Buddha named Āngiras. They had come during the reign of Ariṣṭanemi. On this basis it may be supposed that Ghor Āngiras was either a disciple of Ariṣṭanemi or a monk.

The name of Ariṣṭanemi had been prevalent among great men in the period of Mahāvīra and Buddha. In the third chapter of '*LaṅkāVātār*' one of the many names of Buddha is Ariṣṭanemi too. It has been written there, 'As many names are used for one thing, similarly Buddha has got innumerable names. Some people call him by the name of Tathāgat, the others as Swyambhu, Nāyak, Vināyak, Parināyak, Buddha, Ṛṣi, Brāhmīn, Viṣṇu, Iśwar, Pradhān, Kapil, Bhutanāl, Bhāskar, Ariṣṭanemi, Rāma, Vyās, Śuka, Indra, Bāli and Varuna etc. (*Bodddha Dharma Darśan*, p. 162)

Ācārya Śrī Mahāpragya writes, 'There is a co-related mention of Ariṣṭanemi and Śrī Kṛṣṇa in *Prabhas Purāṇa*. Ariṣṭanemi is said to be related to the mountain Rewat too. And it has been told there that had called Neminātha by the name of Śivā. Vāman had performed penance before Lord Neminātha on the mountain Gimar to get the Strength to bind Bāli.' These extracts prove the family and religious relations between Śrī Kṛṣṇa and Ariṣṭanemi. The 22<sup>nd</sup> study of *Uttarādhyayan* also proves it.

Professor Prāṇ Nātha has read the sheets of copper found at Prabhās Patan like this—Deva Nebuśar Nezar of the community of Su-Jāti, the king of the kingdom of Ret Nagar has come. He has come to the place

of YaduNātha (*Dwārikā*). He has got a temple built. He has offered this temple for ever to Surya-Devnemi who is the god of the Mount ReVāt which is like paradise.'

'There have been two emperors having the names Nebuśar and Nezar along with the emperors of Bābal. The period of the former is 2000 B.C. and of the latter 6<sup>th</sup> or 7<sup>th</sup> century B.C. One of them, coming over to *Dwārikā*, had got a temple of Lord Neminātha built on the Mount ReVāt (*Girnāra*). In this way both from literature and from the sheets of copper the existence of Ariṣṭanemi is proved. (*Uttarādhyayan*, a critical study, p. 7-9)

#### 4.1.3 The Proofs of the Historicity of Ariṣṭanemi and Śrī Kṛṣṇa

The life stories of Arhat Ariṣṭanemi and Vāsudeva Kṛṣṇa are co-related. Kṛṣṇa was the son of Vāsudeva and Ariṣṭanemi was the son of Samudra Vijay, the elder brother of Vāsudeva. Thus both of them belonged to the same family and to the same lineage. Not only this, the accounts of the lives of both these great men are so closely connected with each other that when the account of one of them is given, it becomes necessary to give the account of the other as well.

Although there is a detailed description of the accounts of the lives of both the great men in the Jaina *Āgamās*, it is strange that in the books of the *Brāhmaṇa* tradition, no mention of the account of the life of Ariṣṭanemi is found along with that of Kṛṣṇa. Perhaps there has been some sort of mentality behind it.

According to the Jaina *Āgamās*, Kṛṣṇa was a great devotee of Arhat Ariṣṭanemi. Many of his sons and queens and many members of the family became the disciples of Ariṣṭanemi. There is no mention of Kṛṣṇa as a god in the *Vedās*. Even in the *Chāndogya Upniṣad* there is a description of the real form of Kṛṣṇa. In the period of the *Purāṇas* the form of Kṛṣṇa is found in the Jaina *Āgamās*. This fact cannot be denied that he was impressed by Ariṣṭanemi and his speech. The light of the spiritual consciousness of *Sourāṣṭra* was illuminating the whole of India at that time.

According to the *Vedic* literature Śrī Kṛṣṇa was born in the Yadu Dynasty. His father's name was Vāsudeva and mother's name was Devaki. According to the Jaina *Āgamās* too the name of his father was Vāsudeva and he was born in the *Andhak-Vṛṣṇi* or the *Vṛṣṇi* Dynasty.

In the Jaina *Āgamās* there is a mention of many incidents from the life of Kṛṣṇa as a person destroying the vanity of the wicked people. Making a terrifying roar, he destroyed the proud wrestler Cānūr. Cānūr was a giant of Kaṇsa. The story of his being killed in wrestling is there in the *Bhāgwat* too. Kṛṣṇa killed a wicked bull named Ṛṣṭa. There is an account of the killing of bull *Vṛṣabhāsur Ariṣṭa* in the *Bhāgwat* too.

According to the *Vedic* scriptures Kṛṣṇa was able to kill Kaṇsa and won the kingdom of *Mathurā*. There is a description of Kṛṣṇa snatching the crown of Kaṇsa.

Such a description is found in the *Vedic* granthas that in spite of overpowering *Mathurā*, Kṛṣṇa could not keep it under him for a long time on account of the attack of Jarāsaṇḍha, the king of Magadha (he was the father-in-law of Kaṇsa), Kṛṣṇa had to give up the kingdom of *Mathurā* and he made *Dwārikā* his capital.

In the Jaina *Āgamās* there is an account of Kṛṣṇa's battle with *Jarāsaṇḍha*, but in them Kṛṣṇa is said to have won and not being defeated. There is no account in the Jaina *Āgamās* that Kṛṣṇa had to go leaving *Mathurā*. Jarāsaṇḍha had fought with Kṛṣṇa with a wheel and he was killed being wounded with his own wheel.

According to the *Vedic* assumption, after making *Dwārikā* his capital, Kṛṣṇa made Rukminī, the princess of Vidarbha, his chief queen. The total number of Kṛṣṇa's queen was 16,000 and he had 180,000 sons. There is no mention of Rukminī in the Jaina *Āgamās* but the name 'Rukminī' is found. In order to get Rukminī,



Kṛṣṇa had to fight with Śiśupāl. According to the Jaina *Āgamās*, Kṛṣṇa had eight chief queen among whom Padmāvatī Devi held the highest position. Here also the number of his queen is said to be 16,000 but the names of only nine of them are found. There is no mention of the number of his sons, but he certainly had two sons named Samba and Pradyumna. There is a mention of his grandson Anirudha.

According to the *Vedic* tradition, after the re-establishment of the *Pāṇḍavās* in Kuru, Kṛṣṇa returned to *Dwārīkā*. But one day on the occasion of a festival, the Yadu princes got drunk and began to fight and kill one another. Pradyumna, Kṛṣṇa's son was killed. Balrām, Kṛṣṇa's brother was also killed. In this way the whole family was destroyed. Being very unhappy, Kṛṣṇa went to a nearby jungle. There he lay down near a bush, torn with worry. A hunter took him to be a deer and aimed an arrow at him. The arrow directly struck the lowest part of his foot and Kṛṣṇa died. After that *Dwārīkā* was Devastated by the sea.

In the Jaina *Āgamās* too, the destruction of the city of *DwāraVātī* is said to have been caused by drunkenness, fire and sea. There is a slight difference regarding the death of Kṛṣṇa. According to the Jaina assumption, the city of *DwāraVātī* was burnt by the wrath of a Ṛṣi Dweepāyan. Kṛṣṇa was bereaved of his parents and the other relatives. Taking the remaining of them, with him, he proceeded towards *Pāṇḍu Mathurā*, situated in the south direction. All the five *Pāṇḍavās*, the sons of king Pandu, lived in *Mathurā* at that time. On the way, in the forest of the city of *Kauśāmbī*, Kṛṣṇa took some rest, lying on the ground under the *nyagrodha* tree, covering his body with a piece of yellow cloth. At that time, the sharp arrow, released by Jarā Kumār from his blow, struck his left foot. Pierced by it, Kṛṣṇa met his end.

There is no description of Kṛṣṇa stealing butter and as a lover of the Gopis. These aspects of Kṛṣṇa's life are in fact very recent. All the historians are unanimous regarding this. His real life is that of a great warrior and redemptive from danger and difficulties. Only this form of Kṛṣṇa is real and ancient. In the Jaina *Āgamās*, such a real and pure form of Kṛṣṇa is found.

In the description given in the *Āgamās*, Kṛṣṇa appears as a great warrior. He was known as the Supreme person and was the Vāsudeva of his time. He was vigorous, brilliant, influential and celebrated. He had great self-respect and was very strong. He gave protection to those who sought it and was worthy of shelter and protection. He was very handsome and charming and was sweet-spoken. He was true to his word and was large hearted. Arhat Ariṣṭanemi and Vāsudeva Kṛṣṇa are the two great propounders of the Indian culture. Ariṣṭanemi was a sage of the path of detachment. He was the greatest preacher-*Tīrthāṅkara* of the *Śramaṇa* culture. According to the Jain tradition, in the future too, Kṛṣṇa will be the 12<sup>th</sup> *Tīrthāṅkara*, having the name Amam (vee) in the city named *Śatdvar* in the *Pāṇḍu* district (town) in this very continent of Jambu in the next period when there is a deterioration and downfall in age, profound studies tastes, health and beauty.

### QUESTIONS TO BE ANSWERED

#### 1. Essay-type Questions

1. Proving the historicity of Ariṣṭanemi, evaluate his relation with Śrī Kṛṣṇa.

#### 2. Short-answer-type Questions :

1. What sacrifice did Ariṣṭanemi make to do away with the traditions and practices of violence that were prevalent in his time?
2. The teachings and the sermons of Ariṣṭanemi had a great and intense effect on the royal families of the period. Prove it.

#### 3. Objective-type Questions :

1. Ariṣṭanemi was a very good warrior. This fact came to be known in his war with .....

2. The six sons of ..... got initiated by Ariṣṭanemi and received 'Modakas' (a kind of sweets) as alms from their mother.
3. When the five *Pāṇḍavās* were in the city of ....., they got the news of emancipation of .....
4. .... persons got initiated along with Thāvaccāputra.
5. Vaman performed penance at *Gīrnāra* before Lord Neminātha to be able to bind .....
6. Rājmati got ..... enlightened by rebuking and scolding him.
7. In the '*Upniṣada*', we get the name of ..... who was probably Ariṣṭanemi himself, as the teacher of Śrī Kṛṣṇa.
8. In ....., there is no mention of Kṛṣṇa as a god.
9. In '*Mahābhārata*' the term ..... has been used as synonym to Ariṣṭanemi.
10. From the twenty-second chapter of ..... the relation between Śrī Kṛṣṇa and Ariṣṭanemi is proved.

#### Acknowledgement :

1. *Ariṣṭanemi and Vāsudeva Kṛṣṇa*- by Śrīcāṇḍ Rāmpuriā, Jaina Śwetāmbar Terāpanthī Mahāsabhā, Calcutta.
2. *Jaina Darśan : Manan and Mīmāṃsā*-by Ācārya Mahāpragya, Ādarś Sāhitya Sangh, Curu. *Mīmāṃsā*
3. *Bhārtiya Itihās : Ek Dr̥ṣṭi*-By Dr. Jyoti Prasād Jain, Bhārtiya Gyān Peeth, Delhi.
4. *Uttarādhyaṇ : Ek Sameekṣātmaka Adyaṇ*-by Muri Nathmal, Jaina Śwetāmbar Terāpanthī Mahāsabhā, Calcutta.
5. *Choubess Tīrthaṅkarās*-By Dr. Gokul Candra Jain.

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## LESSON 2 (A)

## JAINA HISTORY - PĀRŚVANĀTH

After getting acquainted with all phases of life of Ṛṣabha and Ariṣṭanemi, now you would like to know about 23<sup>rd</sup> Tīrthaṅkara Pārśvanātha. Period of Pārśvanātha is only 250 years before that of 24<sup>th</sup> Tīrthaṅkara Lord Mahāvīra. From this point of view his period becomes more important in the context of historical chronology. Though Indian history of pre-Mahāvīra era is not very clear, even then it is convenient to understand the period of Pārśvanātha based upon literary references. In this lesson, we will attempt to learn about the traditional biography of Pārśvanātha in context with historical and contemporary circumstances.

### 1.1.0 Twenty third Tīrthaṅkara Lord Pārśvanātha : traditional history

Lord Pārśvanātha was 23<sup>rd</sup> Tīrthaṅkara of Jains. 'How important was his role in the ascent of Jaina religion?' The following statement of Dr. Karl Sharpainter properly enlightens this point. 'Jaina religion is definitely ancient than Mahāvīra. His famous predecessor Pārśva has definitely lived as a real person. And because of that, important statements of basic principals could have been codified into scripture form much before Mahāvīra'. It is clear that Lord Pārśvanātha's historical existence is undoubtful.

#### 1.1.1 Birth

He, after enjoying a very happy heavenly life in his previous birth, was conceived by Vāmādevī, queen of Aśvasen, the king of Vārāṇasī in north Bharat, on 4<sup>th</sup> day of the dark fortnight of the month of *caiṭra*, in *viśākha* constellation. Because of 14 great dreams she saw, all knew a Tīrthaṅkara would be born in their kingdom. There was an atmosphere of happiness all over the state.

Lord Pārśvanātha was happily born at mid-night of 10<sup>th</sup> day of dark fortnight of the month of *poṣa*, after completion of pregnancy period. After the celebrations by gods were over, king Aśvasena or Gaṇīzed a birthday celebration all over his kingdom. Every person in the kingdom obtained his share of happiness of a birth of a son. During the celebrations, all custom duty, excise etc. were totally absolved. All prisons were emptied, and beggars were turned into non-beggars.

There was a big feast on the day of name giving ceremony. During the discussion king Aśvasena said, 'Once during the pregnancy period I, with the queen had gone to a park. A black snake came there in the dark night. The black cobra in the dark black night was not visible. Even then the passing by (meaning 'Pārśva') snake was seen by the queen. She awakened me and took me to another place. That is how my life was saved. According to my view, this was effect of the embryo. Therefore, the child should be named Pārśvakumāra'. Everyone addressed the child by that name. Here it should be noted that he was named 'Pāśś', for which popular Sanskrit version became 'Pārśva'. But, according to the happening it should be the form 'paśyak', meaning the seer. This is a subject of research.

#### 1.1.2 Marriage

As soon as Pārśvakumāra entered youth, his proportionate body became very handsome. His magnificent beauty was known and discussed far and wide.

At that time, emperor Prasenjit was ruling in *Kuśasthal*. His princess Prabhāvatī was faultlessly beautiful and was very virtuous. Now she was also of a marriageable age. And emperor Prasenjit was looking for a matching bridegroom. One day the princess Prabhāvatī heard a song sung by kinnaries (demigoddesses). In

the song there was praising about magnificent beauty of Pārśvakumāra and also admiration of great future of the girl who would become his wife. Princess was seized with love towards Pārśvakumāra. She made a mental decision, that, if she married, she would marry that prince only; otherwise she would remain a spinster for whole life. Her tender mind manifested this to her friends. And those well wishing friends reached this news to the king. Now all the efforts started in this direction. Emperor himself wanted to go to *Vārāṇasī* to meet emperor Aśvasena with this request. But one obstruction emerged.

In those days a Muslim king ruled Kalinga (Kingdom). He was one of the most powerful rulers of his time. When he heard about the glory of beauty and virtues of the princess; he was tempted to acquire her. He sent a message to emperor Prasenjit, to give PrabhāVārī's hand in his hand or otherwise prepare for war. This threat unsettled King Prasenjit. But how could he give away his daughter's hand to a Muslim king under pressure of his power? Now he had no option but to beg for help from other rulers. He sent his messenger to the court of emperor Aśvasena. The messenger presented the whole story. The messenger made the emperor Aśvasena comprehend the strong feeling of love the princess had in her mind towards Pārśvakumāra. And prayed to him to protect the independence of *Kuśasthal* and religion of the princess PrabhāVārī, in that moment of distress.

This unjust obstinacy of Muslim king excited emperor Aśvasena. He sent away the messenger giving him a promise to help emperor Prasenjit. He then gave orders to prepare for war. At once he was ready to march with well-prepared army and weapons. Emperor himself was about to start leading the vast army. When heir prince Pārśvakumāra arrived, he politely proposed, that, having a young son, emperor need not take this hardship. He said, 'Give me order. I am fully competent to destroy the enemy army. This is a proper occasion to prove my *prowess*. Please give this responsibility to me.' Seeing his son's power and competence, Aśvasen happily gave him consent. Presently god *Śakendra* sent his charioteer with a chariot fully equipped with arms etc. in the service of Pārśvakumāra. The prince sitting in that chariot went towards *Kuśasthalapur* via sky route. (The chariot could fly). His army of four divisions (horses, elephants, chariots and infantry) followed him on the ground.

On departing from *Vārāṇasī*, Pārśvakumāra sent a message with a messenger to the Muslim king. The Muslim king in reply said, 'Oh messenger! Tell your milky mouth Pārśvakumāra to remain away from this fiery battle, otherwise he will be killed unaimely'.

The messenger returned. Pārśvakumāra sent him again. Listening to the messenger's talk, a few courtiers were excited. But an old minister pacified them, saying, 'We have heard about the glory of Pārśvakumāra from other sources also. Devendra, the king of gods is in his service. To win over gods is not within our competence. We should not loose our army and prestige.' The Muslim king agreed with the proposal. The flying chariot given by the king of gods also impressed him much. He immediately discarded the thought of war. And went to Pārśva to serve him.

Emperor Prasenjit was already very much grateful. He, on behalf of the whole kingdom, thanking the prince greeted him. Also he very strongly requested the prince to marry his daughter PrabhāVārī. Learning about strong love of princess, Pārśvanātha was put into a queer problem. He had come to protect *Kuśasthal*, and not for marriage. For this new task his father's consent was expected. The prince replied accordingly.

Emperor Prasenjit together with his daughter reached *Vārāṇasī*. He strongly proffered to emperor Aśvasena. At that time celebrations were going on in the capital in view of glorious success of the prince. Though the prince who was mentally detached from the worldly attachments, did not want to marry. But he, obeying his father's order gave consent. And that brought a new attraction to the celebration. Wedding of prince Pārśvanātha and Princess PrabhāVārī was performed with unprecedented enthusiasm. But Pārśvakumāra did not accept to become king.

### 1.1.3 An axe-blow on orthodox tradition

Once Pārśvakumāra was observing the city from the palace. He saw that big crowds of citizens were going in one particular direction. He found out from servant that a formidable ascetic by name of Kamaṭha had come to the park. He was burning 'pañcāgni' (five fires). People were going to see him. Because of curiosity Pārśvakumāra also went there. The flames of fire were sky high. Big logs were burning. Pārśva saw with (his) 'avadhijñān' a couple of cobra snakes in the burning woods. He immediately asked the ascetic; 'Religion is in non-violence. Without non-violence how can it be religion? You are burning Five fires. In there, a male and a female cobra are being burnt'. Ascetic challenged him. Pārśva got the woods out of fire. A cobra couple came out writhing with fear. Pārśva recited the great 'Namskār-mantra' to them; and advised not to be angry with the ascetic. Both died at that instant. Then they were born as *Indra* and *Indrani*, the king and the queen of NāgKumār gods, by name Dharanendra and Padmāvatī. Prince Pārśva's this act of exposing of ignorant and illiterate penance was an axe-blow over the prevailing orthodox traditions. Pārśva illuminated the truth before the people, that, benefaction of soul can not be achieved by violence, ignorance, blind-faith, etc. People could understand the truth-dedicated religion by his revolutionary thoughts. As a result, the influence of that ascetic decreased. He was hated everywhere. He got angry and vowed for fast unto death. After death he became Meghmāli god.

### 1.1.4 Dīkṣā (renunciation) and Spiritual sadhana

Lord Pārśva prepared himself for renunciation after full completion of maturity of sufferable *Karma*. Gods from cosmos end came and appealed to him for benevolence of people. On 11<sup>th</sup> day of dark fortnight of the month of *pauṣa*, Lord Pārśva, after giving away 'varṣidāna' (a special charity), did 'pañcamuṣṭi loch' (a special ceremony of plucking all hairs at the time of renunciation) together with hundred individuals in the *Āśramapada* park in *Vārāṇasī*. He renounced the worldly pleasures totally in the presence of a huge gathering of men and gods. He did fast for three days. On the following day he came to Kopakatak society. There at the residence of fortunate Gāthāpati, he ended his fast (by begging food). Gods announced the importance of this charity.

Lord Pārśva now started moving about as 'vaideha'. He now got involved in spiritual *sādhana* with determination. Travelling further on, he reached the city of *Śivapurī*. There, in a park he stood in meditation. After sometime he moved further to *Tapāśarama* and there, under a banyan tree, he stood in meditation. After becoming Meghmāli god, Kamaṭha ascetic, with his special powers of 'vibhangajñāna' saw Lord Pārśva, there. Seeing Pārśva reminded him the enmity of previous birth. He reached there to give pain to Lord Pārśva. First he changed himself into the forms of lion, leopard tiger, snake, etc. and gave pain to Lord. But Lord remained motionless like a rock. Seeing his failure he became even angrier. He made 'vikauvarṇā', an atmosphere of rain. There were dark clouds in all four directions. It started raining heavily. In no time water level started rising fast. From knee deep water, the water levels raised up to waist and then up to chest and finally up to nose. Even then Lord Pārśva stood firm. Then the throne of (god) Dhamendra got shaken. He saw with his special power of 'avadhijñāna' that Lord Pārśva was standing in deep water. He at once ran into the service of Lord. After bowing to him, he constructed a big lotus flower with a tube. He, himself became a cobra with seven expanded hoods, and thus made an umbrella over Lord. But Lord Pārśva was in equanimity. There was neither anger towards ascetic Kamaṭha, nor affection towards Dhamendra. The devil Kamaṭha still continued to make rain. Dhamendra, reproaching Kamaṭha said, 'Lord is fully involved in equanimity. And why are you down grading yourself in wretchedness?'

Kamaṭha was now fearful, because of Dhamendra's reproached. He wound up his delusion and begging pardon of Lord he went away. On removal of impediment, Dhamendra also, praising the Lord, returned.

Lord Pārśva, thus, spent 83 nights in this kind of determination and meditation. On 4<sup>th</sup> day of dark

fortnight of the month of *Caitra*, the 84<sup>th</sup> day in *Āśramapada* park, under 'ghātakī' tree, doing meditation he got onto 'kṣapaka' course. Destroying all destructive *karma*, he secured 'kevalatva'.

### 1.1.5 Establishment of 'Cāturyām-dharma' (four-fold) religion

King of gods arranged for a great festival. Constructed a 'samavasaraṇa' (a special stadium). Thousands of people of *Vārāṇasī* came for *daraśan* of omniscient Lord Pārśvanātha. Lord gave the first sermon. In the first sermon itself 'tīrtha' was established. Many people accepted either 'āgāra' (with exception) or 'anagāra' (without exception) mode of religion.

Lord Pārśva prescribed four-fold (four great vows) religion for monks. He was the last to ordain this. After him, Lord Mahāvīra established 'five great vows' form of religion. So Pārśvanātha's religion became popular by the name of 'Cāturyām-dharma'. Out of 24 *Tīrthanikara*, the first and the last *Tīrthanikara* propagated the abstinence religion in the form of five great vows. The balance 22 *Tīrthanikara* are propagator of fourfold (four great vows) religion. 'Cāturyām' and 'Pancayām' are only different words. *sādhana* (discipline) is same in both. In 'Cāturyām' religion celibacy is not considered as a separate *yām* (great vow). But considered as a part of 'aparigraha', that is non-possession. Development of 'Cāturyām' only is five great vows religion.

Considering from historical point of view, it can be known that up to Lord Pārśvanātha's time, a woman was not considered as an important entity of the social life. She was part of wealth. Several examples are found in literature wherein a woman is included in wealth. The great poet *Kālidāsa*, in '*Raghuvansā*' has used the word '*saparigraha*' for king Dilip to express that, 'because he was with wife'. In '*Kumārsambhava*', it is told that Mahādeo remained '*aparigrahi*' after death of his first wife Satī, till he married PārVārī.

In Jaina *āgamās* '*Sthānānga Sūtra*', also it is written while defining '*aparigraha*', - 'meaning of '*bahiddha*' is '*maithun*' meaning special possession. 'The word '*parigraha*' (possession) includes the meaning of '*maithun*'; because a non-possessed woman can not be enjoyed'. In Jaina *āgama Uttarādhyana*, there is an extensive description of this subject in the dialogue between Keśī disciple of Pārśvanātha and Gautam, disciple of Mahāvīra.

### 1.1.6 Unrestricted reputation

Lord Pārśva's reputation and influence had spreaded deeply into far away countries Egypt, Iran, Siberia, Afghanistan, etc. Kings and people of that era were worshiping religion of Pārśvanātha in a special form. The famous Chinese traveler Hyen Sang, when visited these countries, he saw there many '*nirgrantha*' (Jain) monks. Uncle of Mahatma Buddha was a '*śramaṇopāsaka*', a follower of Lord Pārśvanātha. In south also there were many followers of Lord Pārśva. There was a strong influence of system of 'sadhana' of Lord Pārśva, over all sects of different religions of that era. Many genius and majestic *ācāryas* like Āryā Subhadutta, Ārya Haridatta, Ārya Samudrasuri, Ārya Keśī *Śramaṇa*, lived during his reign.

### 1.1.7 'Nirvāṇ' - Final emancipation

Lord Pārśva guided millions of people, travelling through many countries. At last Lord came to *Sametśikhara*, after passing through the cities of *Vārāṇasī*, *Amalkalpa* etc. He, together with 33 monks, who were in their last birth, vowed for fast unto death. In the year 877 B.C. on the eighth day of bright fortnight of the month of *sāvana*, after fasting for one month and exterminating the four non-destroying '*karma*', he attained '*nirvāṇ*', the final emancipation.

### 2.1.0 Pārśvanātha: Historical background

After knowing the traditional biography of Lord Pārśvanātha, now let us analyze the information available in the historical context. First of all let us consider the views of famous historian Dr. Jyotiprasad Jain. He in his

book, '*Bhāratiya Itihās ek drasṭi*', has presented a view based upon solid historical evidences. This is really worth examining. Here, we produce his view as it is: -

### 2.1.1 Pre-vedik period or *Upaniṣad* era

23<sup>rd</sup> Tīrthaṅkara Pārśvanātha was the second great leader of revival uprising of '*Śramaṇa*' religion. He was prince of *Kāśī*, and was born in *Uraga* family. It is the same dynasty in which the historical conqueror emperor Brahmadatta was born. According to Dr. Raicaudhary the state of *Kāśī* was the leading kingdom of *Bhārata* during that period. And according to Śatapath Brāhmaṇ the kings of *Kāśī* were opponents of vedik religion and *yajña* (sacrifice). Vāmādevī was the name of the mother of Tīrthaṅkara Pārśva, and his father Aśvasen was the king of *Kāśī* emperor. In ancient Buddha literature his reference is given by the name of 'Ashabh'. Also in *Mahābhārata* and other works there is a reference of a popular Nāg king of that time by the name of Aśvasen. Pārśva was born in the year 877 B.C. He was never married.

From early childhood he was detached from the worldly pleasures and had compassion for every soul. At the age of 30 he renounced the family and home and went into seclusion. As a result of vigorous penance for some period, he acquired '*kevaljñāna*' (omniscient), and status of '*arhant*'. Thereafter he lived his remaining life in travelling from country to country, and propagating the religion. In the end, at the age of 100 years in the year 777 B.C. at mount *Sammedśikhar* in the province of Bihar, he obtained '*nirvāṇ*'. Till today this mountain is famous as mountain of Pārśvanātha. An ancient place by name of *Ahicchatra* in Bareilly was his special place for penance. Special symbol of Pārśvanātha is cobra. It is said he had dark complexion. Therefore most of his deities are black in colour and with an umbrella shaped cobra-hood above his head. Now no scholar has any doubts about his historical existence. Even then some one still insist that Pārśva was founder of Jain religion. Or at least his predecessors *Tīrthaṅkara* are beyond historical recognition; therefore nothing can be said about their existence.

*Tīrthaṅkara* Pārśva was born in the third leg of a period, which is known by many names such as 'Prevedic period', '*Upaniṣad* yug', '*Śramaṇ*- revival period', or 'Nāg-revival period', which is middle era (1400-600 B.C.) between, *Mahābhārata* and Mahāvīra and Buddha. Therefore he has an important position in cultural history of that era. He was born in the *Uraga* dynasty, which was a branch of Nāga tribe. Therefore his religious propagation was much more among the re-enlightened Nāg people. During his period several Nāg controlled government and republics had come into existence in east, west, north and south of *Bhārata*. And it seems their family deity was Pārśvanātha only. In addition, in central and eastern part of country many *Vrātya Kṣatriya* were also his followers. Among powerful *Vajjigāṇa* of *Vaiśālī* and *Videha*, which were divided into eight families of *Licchavi* and others; religion of Pārśva was their folk religion.

The main character of '*Karakaṇḍu Carit*', powerful king Karkaṇḍu is also a historical personality. He was born in the *thūrtha* of Pārśva, and was his follower. He was an ideal king of that era. It is said that he renounced his kingdom and became a Jain monk. He did penance and obtained emancipation. Archeological symbols obtained from caves of Terapur and other places certify the related Jain records. In addition, *Pāncāl* king Durmukh or Dvimukh, Vidarbha king Bhīm, and Gandhar king Nāgajit or Nagatī were other kings of that time who were followers of Pārśva.

According to Dr. Karl Sharpainter main elements of basic principles of Jain religion, seem to be or Gaṇīzed during the time of Pārśvanātha, much earlier than Mahāvīra. According to Prof. Hamsworth, before the time of Gautama Buddha, Jain confraternity founded by Pārśvanātha was known as *Nirgrantha saṃgh*. This was a formally established, well-or Gaṇīzed sect. Prof. Ramprasad Chand states: 'It is generally believed that Jain monks existed before Mahāvīra, and they were related to a *saṃgha* established by Pārśvanātha. They had their own '*caitya*'. Dr. Vimalacharan Laha confirms this fact and adds, that it is believed that this religion of which Mahāvīra was the last preceptor was prevailing in some earlier form in *Vaiśālī* and

its surroundings. It is believed that at least several *Kṣatriya* of north and east *Bhārat* in which primarily were residents of *Vaiśālī* were followers of the religion, established and propagated by Pārśvanātha. It is found from '*Ācāraṅga Sūtra*' etc., that the parents of Mahāvīra were devotees of Pārśva and followers of *Śramaṇs*. Like that Prof. JaiCandra Vidyālaṅkāra also states that in *Atharva Veda* also there is a reference of 'Jin Vratyo' who were worshipers of 'Arhanton' and 'caityon'. These 'Arahat' and their 'caitya' existed much before Buddha's time. Till now modern investigators have accepted historicity of only *Tīrthaṅkara* Pārśva. Incidents and narration of other *Tīrthaṅkara* are so much entangled in the verses of '*Purāṇa*', that they have not been reconstructed till now. Even then there are definite evidences to establish that even before, Mahāvīra and Buddha, there were other religions totally different than Vedic religion, in *Bhāratvarṣa*.

Not only this, but evidences are available that recognition of Pārśva was also there in foreign countries. In 1885 A. D. Prof. Bill had said in his lecture before Royal Asiatic Society, that, even much before the propagation of Buddha religion by Śakyamuni Gautama, a similar religion was already prevailing in central Asia. According to Sir Henry Ralinson, *Navyavihāra* (kind of temple) and some of the archeological remains of some memorials made of bricks, in the city of *Valkh* in Central Asia suggest that '*Kaśyapa*' had been there. '*Kaśyapa*' is name of a famous ancient Jaina monk, and also was family name of many ancient *Tīrthaṅkara*, and also was family name of Pārśvanātha himself. According to '*Ādi-Purāṇ*', the founder of *Uraga* dynasty in which Pārśvanātha was born, was a *Kaśyapa*, whose other name was Maghava. Therefore Pārśva was of *Kaśyapa* dynasty and possibly was also popular by his family name '*Kaśyapa*'. Possibly on similar basis, city of *Kiṇāpiṣi* in Central Asia was known as 'Kaispiya'. In the 7<sup>th</sup> century A. D. the famous Chinese traveler HU-en-sang, and even thousand years before that, Greek companions of Alexander had seen large number of '*Nirgrantha*' monks in this city. Therefore it is quiet possible that Jaina religion was prevailing in the cities of Kaspiya, Aman, Samarkand, Valkh etc. of Central Asia. Father of Greek history Herodotus, during 6<sup>th</sup> and 5<sup>th</sup> century B. C. has mentioned in his book about an Indian religion in which all kinds of meat eating was prohibited; and its followers were only vegetarians. Greek philosopher Pythagorus born in 580 B. C. who was himself a contemporary of Mahāvīra and Buddha believed in reincarnation and transmigration of soul and also in principals of '*karma*'. He used to preach against all kinds of violence to living beings and meat eating, to the extent that he believed some vegetables to be not eatable from religious point of view. He also claimed that he could tell about his previous births from memory. Thinkers of this sect of Asia Minor were called Iorian or *Ārafic* philosophers. They believed the body to be perishable and fit to be abandoned as compared to soul. The said thoughts have no similarity with Buddha or *Brāhmaṇa* religion; while with Jaina religion a wonderful similarity exists. And because these beliefs prevailed at that time, as far as Greece and Asia Minor, when Mahāvīra and Buddha were just beginning to promote their own religions. Therefore it is to be believed that preaching of Pārśvanātha influenced Pythagorus and others.

There is a narration of Major General Furlang that nearly up to 1500 to 800 B. C. rather, even from earlier time, in north, west and central *Bhārata*, Turanios who, for convenience sake, are called Dravid had dominated. They worshiped tree, snake etc. But together with them, at the same time, in the whole of north *Bhārata*, there was one religion, which was very well organized, very philosophical, and was based upon good conduct and penance; meaning Jaina religion existed. Only based upon this (Jaina religion), ascetic traditions of *Brāhmaṇa*, Buddha and other religions were developed. Before *Āryans* reached the banks of rivers *Gaṅgā* and *Sarasvatī*, about 22 prophets or *Tīrthaṅkara* had given religious sermons to Jains. In addition in 8<sup>th</sup> and 9<sup>th</sup> century B. C. 23<sup>rd</sup> *Tīrthaṅkara* Pārśva came. He had knowledge of all his predecessor *Tīrthaṅkara* and also the knowledge of those pious ascetics, who lived much earlier in time. Also he had knowledge of those several religious books, which being ancient were known as '*Pūrva*' or '*Purāṇa*'. And the knowledge that was flowing down through oral gateways of respected monks and ascetics who had retired in forests.

Some people called religion of Pārśvanātha as '*Cāturyām*' religion. The reason is said to be that, the



vow of celibacy was not considered as one of the great vows as defined by him. Only non-violence, truth, non-stealing and non-possession were considered as great vows. Lord Mahāvīra added celibacy and increased the number of vows to five. Some modern scholars because of wrong thinking state that present Śwetāmbara sect is basically impressed by disciple tradition of Pārśva, while Digambara sect is impressed by that of Mahāvīra. But there is no doubt that the monks of disciple tradition of Pārśva existed till the time of Mahāvīra and Buddha. The occurrence of dialogue between Gautama and Keśī is an indication of fact that the monks of Pārśva tradition during the time of Mahāvīra had difference of opinion in some of the topics as stated by Mahāvīra. For that reason there was a discussion between their leader Keśī and principal disciple of Mahāvīra, Gautama Gaṇadhara. The differences were resolved as a result of the discussion. There is also a narration that the original founders of Buddha religion, Buddhakirti and his companions Sariputta, Moudgalayan etc., were earlier monks of Pārśva tradition. It is difficult to say if this Buddhakirti was himself Gautama Buddha or one of his Jaina teachers.

### 2.1.2 Historicity of Pārśva: From scholars' point of view

Dr. Herman Jacobi proved Lord Pārśvanātha as an historical personality. Then many other scholars also confirmed this fact. Opinion of Dr. Basham is, 'As Mahāvīra is referred to, in the Buddhist scriptures, as one of the Buddha's chief opponents, his historicity is beyond doubt. (And) Lord Pārśva was remembered as 23<sup>rd</sup> of the 24 great teachers or *Tīrthāṅkarās* 'ford-makers' of the Jaina faith.'

According to Dr. Vimalacaran Law, religion of Lord Pārśva was prevailing among *Kṣatriyas* of north Bharat. *Vaiśālī* was its principal center. Chief king of *Vaijigana*, Ceṭaka was a follower of Lord Pārśva. Parents of Mahāvīra were also following Lord Pārśva's religion. Religion of Lord Pārśva had also spread in *Kapilvastu*. There in Nyagrodhama, a discussion had taken place between Sākya Nirgrantha Śrāvaka 'Vappa' and Buddha. Principles of Jaina religion were already stabilized before Lord Mahāvīra.

Dr. Karl Charpentier has written, 'We ought also to remember both, that the Jaina religion is older than Mahāvīra, his reputed predecessor Pārśva having almost certainly existed as a real person, and that, consequently, the main points of the original doctrine may have been codified long before Mahāvīra.'

In the same manner famous scholar Radhakamal Mukherjee writes, 'Pārśva, who was probably a historical figure, a son of king of *Banāras*, practiced and preached a religion of four vows, that greatly resembled the faith of Mahāvīra.' From the above quotation, it is clear that historians have agreed the existence of Vardhamāna and his predecessor Pārśvanātha among the 24 *Tīrthāṅkarās* of Jains.

It is shown in Harmsworth History of the world, citing, Pārśva as a predecessor of Gautama Buddha and Vardhamāna Mahāvīra, 'They, the Jains believe in great number of prophets of their faith anterior of *nātaputta* (Mahāvīra Vardhamāna) and pay special reverence to the last of these, Pārśva or Pārśva Nātha. Herein they are correct, in so far as the latter personality is more than mythical. He was indeed the royal founder of Jainism (776 B. C.) while his successor Mahāvīra was younger by many generations and can be considered only as a reformer. As early as time of Gotama, the religious confraternity founded by Pārśva and known as the *Nirgrantha*, was a formally established sect, and according to Buddhist chronicles, threw numerous difficulties in the way of the rising Buddhism.'

On proving historicity of personality of Lord Pārśva, a question arises, 'was Pārśva founder of Jainism?' In reply to this Dr. Herman Jacobi has written. 'But there is nothing to prove that Parshwa was the founder of Jainism. Jaina tradition is unanimous in making Rṣabha, the first *Tīrthāṅkara* as its founder. There must be something historical in the tradition which makes him the first *Tīrthāṅkara*.'

### 2.1.3 Historicity of *Cāturyām* (four vow) religion of *Tīrthāṅkara* Pārśva

The 23<sup>rd</sup> *Tīrthāṅkara* Lord Pārśva is a historical person. His *tīrtha* foundation was established 250 years

before Lord Mahāvīra. His tradition lasted uninterrupted till the time of Mahāvīra. Parents of Lord Mahāvīra were followers of Lord Pārśvanātha. The credit of spreading of philosophy and system of *sādhana* of non-violence and truth throughout the society goes to Lord Pārśva. Lord Pārśva became very popular because of upgrading of tradition of non-violence. This information we obtain from the adjective '*purisādānīya*'. Lord Mahāvīra respectfully used this adjective for Lord Pārśva. There are some references found in *Bhagavati Sūtra*, stating that tradition of Lord Pārśva existed during the time of Lord Mahāvīra. Lord Mahāvīra stated that the belief of the followers of Pārśva was correct.

Dharmanda Kauśāmbi has produced some beliefs about Lord Pārśva:

'Period of Parikshit's rule can not be more than three centuries earlier than Buddha. After Parikṣita, Janamejay came to throne and he waved the flag of Vedic religion in the province Kuru. At that time, Pārśva was laying the foundation of a new culture, in the province of *Kāśī*. Pārśva was born to queen Vāmā of king Aśvasen in the city of *Vārāṇasī*. Such story is available in Jaina books. This new culture of Pārśva should have been well established, because Buddha also had to go to *Vārāṇasī* in search of new disciples.

Pārśva's religion was simple and straightforward. He preached to abstain from the following four things: violence, untruth (falsehood), stealing, and possession. In such ancient time, this is the first example of giving such well-organized conformation to non-violence.

The Ten Commandments given to Moses by God included 'not to kill'. But after listening to these commandments, Moses and his followers rushed into Palestine, and flowed rivers of blood. It is not known how many people were killed, and how many young women were caught and distributed among them. If these things are called non-violence then what can be called violence? The moral is, that before Pārśva there was no religion or philosophy of true non-violence, in the world.

Lord Pārśva did one more thing. He bound non-violence with three other principles; principle of truth, non-stealing and non-possession. Because of that, non-violence which was limited to be practiced by ascetics only; and for which there was no place in people's behavior, now became a social and customary behavioral.

Lord Pārśva organized a confraternity to propagate his new religion. From Buddhist literature it is known that out of several confraternity that existed in the time of Buddha, the confraternity of Jaina monks and nuns was the largest.

Before Pārśva, there existed big groups of *Brāhmaṇs*. But they were only for propagating and performing *yajña-yaga* etc. There was also a confraternity of those who hated *yajña-yaga*, and went away to forests for doing penance. They used to practice non-violence, as a part of penance. But they did not preach that to society. They rarely met people.

Before Buddha there were *Brāhmaṇs* who believed in *yajña-yaga*, and later there were ascetics who went away to forest because of aversion to *Yajña-yaga*. It is not that such *Brāhmaṇs* and ascetics were not there during Buddha's time. But there was also a third type of ascetics who could see faults in the former two types. And among them the disciples of Lord Pārśva should be given first place.

According to Jaina tradition the first *Tīrthaṅkara* to propagate '*cāturyām*' (four vows) religion was Lord Ajanātha, and the last was Lord Pārśva. From second Thirthankara to 23<sup>rd</sup> *Tīrthaṅkara* the preaching of '*cāturyām*' religion continued. Only Lord Ṛṣabha and Lord Mahāvīra propagated religion of five great vows. Confraternities of niragranth *Śramaṇs* existed from Lord Ṛṣabha onwards. But they are beyond the scope of present history. According to historical point of view, the conception of confraternity of *Kauśāmbiji* is correct.

## QUESTIONNAIRE

1. Essay: - Describe in detail historicity of Lord Pārśva.
2. Reply in Short.
  - a) How did Pārśvakumāra save the cobra- couple?
  - b) What is the meaning of 'cāturvām religion'? Explain.
3. Objective questions.
  - 1) Period of Pārśvanātha was before Mahāvīra,
    - a) about 300 years b) about 250 years c) about 200 years d) about 250 years
  - 2) Pārśva's mother's name was,
    - a) Vāmādevi b) Trisālā c) Bhagavatī devi d) none of this
  - 3) PrabhāVārī's father's name was,
    - a) Ajātsatru b) Bimbāsār c) Prasenjit d) Caṇdragupta
  - 4) The name of the ascetic burning five fires was,
    - a) *Indra* b) *Yakṣa* c) Siṅgharatha d) Kamaṭha
  - 5) 'Lord is fully engrossed in equanimity, and you are down grading yourself in wretchedness'. This was said by:
    - a) Kamaṭha, b) Dhameṇdra c) Meghamālī d) none of this
  - 6) 'Cāturvām' religion was propagated by:
    - a) Ṛṣabhadeo b) Mahāvīra c) Pārśvanātha d) none of this
  - 7) Keśī was disciple of,
    - a) Pārśvanātha b) Mahāvīra c) Ṛṣabhadeo d) none of this
  - 8) Pārśvanātha obtained 'nirvāṇ' (salvation) at,
    - a) Vārāṇasi b) Sāranātha c) Sammedśikhara d) none of this
  - 9) Pārśva was from \_\_\_\_\_ dynasty.
    - a) Nāga b) Uraga c) Maṇḍa d) none of this
  - 10) Which western scholar has proved Lord Pārśvanātha as an historical person?
    - a) Dr. Jelar b) Dr. Herman Jacobi c) Dr. Gomparj d) none of this

## LESSON 2 (B)

## LORD MAHĀVĪRA

1.1 *Bhārata* of the time of Lord Mahāvīra : Frontiers of kingdoms

2500 years ago most of *Bhārata* was divided into several small kingdoms. In east, two types of systems were prevailing. *Aṅga, Magadha, Vātsa, etc. were ruled by kings. Kāśī, Kauśal, Videha, etc. were established as republics.* There were two famous republics, viz. Republic of *Licchavis* and republic of *Mallās*. Republic is next step to sovereignty and is earlier stage of democracy. *Licchavis* established republic to orGanize power of state. The main credit of establishing the Republic state goes to king Ceṭaka, the sovereign of *Videha*. In it, there was representation of 18 states, nine *Licchavis* and nine *Mallās*. Amongst them *Videha* was the largest. Its capital was *Vaiśālī*. *Vaiśālī* was not only capital of *Licchavis*, but also was capital of whole federation of *Vajji*.

There was full freedom of religion in the republic of *Vajji*. Ceṭaka was follower of Arahāt Pārśva. Ceṭaka's father's name was Kek, mother's name was Yaśomatī, and wife's name was Prthā. There was a society by name of *Kuṇḍapur* near *Vaiśālī*. *Brāhmaṇ* were staying in its southern part; and so it was called *Brāhmaṇa Kuṇḍapur*. *Ṛṣatriyas* were staying in its northern part; and therefore it was called *Ṛṣatriya Kuṇḍapur*. Leader of *Brāhmaṇ* was *Brāhmaṇa Ṛṣabhadatta*; and leader of *Ṛṣatriya Kuṇḍapur* was *Ṛṣatriya Siddhārtha*. Both were followers of Lord Pārśvanātha. King Kek had wedded his daughter Triśalā to Siddhārtha. Because of this wedlock, the relation of *Vaiśālī* and *Ṛṣatriya Kuṇḍapur* became very intimate.

## 1.2 Religious and social frontiers

There were two independent schools of religions prevailing in *Bhārata* at that time, viz. *Śramaṇa* and *Vaidika*. There were several confraternities of *Śramaṇa*'s. Their very wise *Ācāryās* were called *Tīrthāṅkara*. Also there were several sects of *Vaidika* tradition. *Vaidika Ṛṣis* (monks) were theist. *Ṛṣis* (monks) of *Upaniṣad* sect were '*Brāhmavādī*'. Among *Śramaṇs* also there were a few *Ācāryās*, who were theist. But most of them were '*Ātmavādī*' and '*Nirvāṇvādī*'.

A few *Ācāryās* were trying to realize the truth through meditation, penance and such other means of *sādhana*. It was essential to be '*vīṭarāga*' (void of *rāga-dveṣa* i.e. attachment and aversion) in the traditional flow of '*Adhyātmavād*' (spirituality). But practitioners of '*śakti*' (power) and '*mantra*' did not consider '*vīṭarāgatā*' (to be void of *rāga-dveṣa*) as essential. They considered violence to satisfy gods as ordained. They performed several undertakings such as sacrifice of animals, '*yajña-yaga*' for going to heaven, purification by bathing, burning '*Pancāgni*' (five types of) fire, etc. Some ascetics would lie over a bed made with sharp nails. *Ugra, Bhoja, Rājanya, Ṛṣatriya, jñāt, Kaurava, and Draviḍa* were the tribes which followed *Śramaṇa* religion. While *Brāhmaṇa* tribe followed *Vaidika* religion.

During ninth century B.C. 23<sup>rd</sup> *Tīrthāṅkara* Pārśvanātha of Jaina religion made campaign of non-violence very forceful. By this the people of *Videha, Śiṅḍhu-sauvīra, Aṅga, Kuru, Pancāla, Kāśī-Kauśal, etc.* were especially well impressed. The campaign of non-violence based upon community *sādhana* made Pārśvanātha extraordinary popular. He became ubiquitous rising above the limitations of *Śramaṇa* tradition. He attained '*nirvāṇ*' in the year 777 B.C.

It was not yet two hundred years passed by, after the attainment of '*nirvāṇ*' by Pārśvanātha, the efficacy and the power of the campaign of non-violence had diminished. Violence, hatred, enmity, animal sacrifice,

downfall of women status, slavery and subjugation of unequal, brought total darkness in the society. People were eagerly waiting for a new sun to rise.

### 1.3 Transmigration of Mahāvīra's fetus

Mahāvīra, after dying in his previous birth, at *Puṣpāntara* heaven of *Prāṇatkalpa*, took birth in the womb of DevāNarīda brāhmiṇī in the house of brāhmiṇa Ṛṣabhadatta of Kodali dynasty in *Brāhmaṇkundgrāma*. At that time brāhmiṇī saw 14 dreams of elephant, bull, etc. After 82 days Indra, king of Saudharma heaven called Harinaigameṣī, and said, 'Tīrthāṅkara, Cakravartī, Baladev, and Vāsudev do not take birth in lower caste families. These superior persons take birth in *Ugra*, *Bhoja*, *Kṣatriya*, *Ikṣvāku*, *jñāt*, *Kaurava*, *Harivaṇṣha*, etc. superior caste families. Mahāvīra because of his past *karma* is now in *Brāhmaṇa* family. You go there and transfer (Mahāvīra) fetus into the womb of Trīśālā, wife of Kṣatriya Siddhārtha of *Kṣīrīyakundgrāma*. Immediately that god went there. That was the 13<sup>th</sup> day of dark fortnight of the month of *āśvina*. At the end of second part of the night, during the period of *Utarāṣṭadina*, he transferred the fetus to the womb of Trīśālā.

#### Dreams viewing by mother Trīśālā

Tranquil atmosphere. Later part of the night. Huge palace of king Siddhārtha. Soft comfortable bed. Queen Trīśālā saw a dream sequence of 14 dreams. As she was half-asleep, she saw an obtrusive huge elephant with four tusks, a bull, a lion, sun, moon, and etc. fourteen important dreams. There are two beliefs about this dream sequence.

##### *Digambara belief*

Elephant, bull, lion,

Goddess Laxmi

*Mālyadvīpa* (a pair of rosary)

Moon, sun, a pair of pots,

A couple, ocean, lake, throne,

Airplane of god, airplane of cobra,

Jewels, fire without smoke,

##### *Śvetāmbara belief*

Elephant, bull, lion,

Goddess Śrī (Laxmi)

*Dāra* (a rosary)

Moon, sun, pot,

Flag, ocean, lake of lotus,

Airplane

Box of jewels, fire.

Trīśālā woke up. She was wondering about seeing extraordinary dreams. She went to king Siddhārtha, and told him about her dreams. Siddhārtha was extremely happy. Dream readers were invited. They said, 'Oh king! Queen will have a son. These dreams indicate that he will be a great prophet.' King gave them reward and let them go.

#### Wonderful resolution

What happens in everybody's life is easily understood. But what happens in the life of a few individuals is beyond understanding. This we accept as super-natural, or we do not accept it at all. But certain things do happen, whether accepted or not accepted. This is a happening in Mahāvīra's life when he was in womb. He had very clear knowledge. One day, after six months had passed, he suddenly stopped all his movements. Trīśālā got a doubt in her mind, whether the embryo was live or not? Why has he stopped movements? This anxiety disturbed her. King Siddhārtha was informed about this news. He was also worried. As the news spread, anguish also spread. All the festivities were stopped. The whole royal family was full of sorrow. It seemed that, for a few seconds the sun stopped rising.

Mahāvīra saw the outside happenings. He was flabbergasted. He thought, 'Some times it is bad to do good.'

I have stopped moving for my mother's happiness. But it has created unhappiness. Nature does not accept something unnatural,' Mahāvīra started his movements again. Mother's doubt was removed. The whole family was freed from the fever of anguish. The sky was full of sweet sound of music. Mahāvīra got over-whelmed by parental love. He resolved that, 'I will not renounce during the life time of my parents.' His worldly love for his parents became supernatural.

### Birth, name, and family

A child was born on the 13th day of bright fortnight of the month of *caitra* at mid-night in a very happy atmosphere. This happened during the year 542 before Vikrama and 599 B.C. 74 years, 11 months and seven and a half days were Balance for completion of fourth era named '*duṣam-suṣamā*' of '*avasaraṇi*' time cycle. That time it was constellation of '*hastottar*' (*utārāfalguṇī*) in the sky. At this pious moment maid Priyamvadā gave the news of birth of a son, to Siddhārtha. Overwhelmed with happiness, Siddhārtha gave good gift to Priyamvadā, and freed her from maid-services for ever. This was the first contribution of the child towards eradication of slavery.

Royal officials announced the news of the birth of a son in the whole city. Celebration was organised for the occasion. On the 12th day, parents told to guests and relatives, 'from the day child came into the womb, there has been continuous increase in wealth, bullion, jewels, cash animals, strength, vehicles, etc. in our state. Therefore we wish to name this child 'Vardhamāna'. People present there, accepted the suggestion happily. And so the child was named Vardhamāna.

He had innate knowledge; therefore he was called '*saman*'.

He was born in the family of '*Jñāt*' (*Nāga*) *Kṣatriya*, so he was also named '*Nāgaputra*'.

During long period of *sādhana* he endured several ordeals with bravery and was not unsettled from achieving his goal. So he was named Mahāvīra.

Siddhārtha was a *kṣatriya* of *Kāśyapa* dynasty. Therefore he was called '*Kāśyapagotriya*'

Lord Mahāvīra's father was addressed by three names. 1.Siddhārtha. 2. Śreyāṇs. 3.Yaśaswī.

His mother was from *Vaśiṣṭha* dynasty. She had three names. 1.Triśālā. 2.Videhadattā. 3.Priyakārinī.

His uncle's name was Supārśva. Elder brother was Naṇdivardhan. And the elder sister was named Sudarśan.

His wife's name was Yaśodā. She was from *Kauṇḍinya* dynasty,

His daughter had two names. Anavadhyā and Priyadarśanā.

His grand daughter (daughter's daughter) had two names. ŚeṣVatī and Yaśaswatī. She was from *Kauśika* dynasty.

### Wonderful child

Devī Triśālā accomplished her complete responsibility of child bearing in happy mood, with Bāanced diet, and free from mental tensions. As a result she gave birth to a beautiful, bonny, and enlightened child, complete in all qualities. Born in the mundane world, the supernatural character of the child was emitting in several forms.

Child Vardhamāna's beauty was wonderful. His breathing gave out fragrance of lotus. It was predicted that he would become a prophet. There was no perspiration, nor any dirt was found on the body of this child. His body was totally free from diseases. Blood and meat of the child were white, like cow's milk. According to physiology the blood contains both red and white cells. This child would have blood-cells of both kinds, but his blood and meat would be shining white like cow's milk.

## 1.8 Childhood games

Mahāvīra was now eight years old. Even at this age, he was steady, polite, generous, and adventurous. Once *Indra*, king of gods, praising Mahāvīra said in his assembly, 'even though Mahāvīra is a child, his valor is that of an adult. No god, devil or even *Indra* can frighten him.' One of the gods did not believe what *Indra* said. He came to Mahāvīra. At that time Mahāvīra was playing a game with children in *Pramāḍvan* (a garden). In this game who ever climbs a tree and comes down first, is the winner. The defeated children carry the winner on their shoulders.

The god who came to test Mahāvīra created a fearful snake to frighten Mahāvīra. The snake climbed the tree. Mahāvīra saw the snake, and vigilantly with his left hand threw it away seven stories high. The god thought, 'I could not cheat him.' Mahāvīra was playing with a ball. The god took the form of a child and started playing with Mahāvīra. Mahāvīra defeated him, and climbed upon his shoulders. To frighten Mahāvīra, god made a form of a horrible palm tree, which went on growing. Mahāvīra saw that and without getting frightened, he struck it with his heel. That devil tree fell down on the earth. Now the god was frightened. He thought, 'I am not capable of cheating him. He bowed to Mahāvīra, and went away. This story of fearlessness and adventure became popular everywhere.

### Student life

Mahāvīra, after completing eight years entered the ninth year. Parents sent him to a Lekhācārya (a teacher). A special big chair was made for the teacher. This caused the throne of *Indra* shaking. He immediately came there. *Indra* made Mahāvīra sit on the teacher's chair. Teacher was also sitting there. *Indra* very politely asked, 'How many variations are there of the alphabet? And how many divisions are there? And how many similar modes are there?'

Mahāvīra explained all these in many ways. Lekhācārya listened to this. He learned many new verses and their meanings. From these questions a new grammar named '*Aindra evolved*. Lekhācārya and all others were very much surprised. *Indra* said, 'Mahāvīra knows everything. He has knowledge of previous births. He is master of three '*jñāna*' (*mati, śruti, and āvadhi*). Hearing this from *Indra*, everyone was satisfied. Mahāvīra completed his study period.

### Freedom from worldly bonds and renunciation

Parents of Mahāvīra practiced the religion prescribed for layman, for many years. And at the end, abandoned the body, by fasting unto death. They took new birth as gods in '*Acyuta Kalpa*' (heaven). At that time Mahāvīra was 28 years old.

While he was in womb, Lord Mahāvīra had made a resolution. 'I will not renounce during the life-time of my parents'. After the death of his parents, his resolution was completed. Mahāvīra, then told Nandivardhan, Supārśva and other relatives, 'Now, I want to renounce.' Hearing about renouncement their grief became double. They said, 'Oh, dear brother! What are you saying? Would we be bereft all at once? Here we suffer the grief of the death of parents, and there the talk about your renouncement. This is like putting salt on wound. You stay with us, till we are free from mourning. Our royal mourning will be over after two years.'

Mahāvīra accepted (the proposal). 'I can stay at home, but with the following condition, I will take food and do all my activities in my own way.' They agreed to Mahāvīra's condition. Mahāvīra, himself took a decision to postpone his time to leave home. And stayed in the family life for more than two years. During this period, he did not use live water. He gave up disapproved and non-recommended food. He practiced celibacy, and gave up all incontinent activities.

Two years were spent. Feet of freedom fighter went ahead in search of root-cause of bondage. Mahāvīra

performed the act of leaving home and went to *Gyātakhariḍ* park out side *Kṣtriyapur*. Thousands of people of *Vaiśālī* had gathered there. This was 10th day of dark fortnight of the month of *mṛgsara*. Before taking renunciation vows, he plucked his right-side hair with his right hand, and left-side hairs with his left hand. He bowed to '*Siddha*' (the free enlightened souls). Then with this resolution, 'All sinful activities are not to be done by me'; he accepted '*sāmāyik-cāritra*' (the right conduct life of a monk).

Śramaṇa Lord Mahāvīra then made a resolution- 'For 12 years, I abandon my corpus; I forsake my body. I will not look after the body. During this period, I will endure in right spirit, with patience, without anguish, and with courage, keeping control over mind speech and body, overcoming all the impediments created by gods humans and animals. At the time of renunciation Lord Mahāvīra had only one piece of cloth on his shoulder. He resolved, 'During winter I will not cover body with this cloth.' He had decided to suffer the pain of cold for lifetime. For 13 months he did not leave that cloth, but thereafter, the recluse and ascetic Mahāvīra gave away the cloth and became clothless.

### ***Sādhana* (endeavor to achieve salvation) and achievement**

After taking permission from all relatives, Mahāvīra became a monk. He walked away from *Gyātakhariḍa* Park and reached *Karmārgrāma*, when only last quarter of the day was left. Mahāvīra's body was full of fragrance of several perfumes. At the time of leaving home, *Indras* (kings of gods) had made his body perfumed by sandalwood and such other scents. Even after more than four months of renunciation the fragrance of the body was still powerful. Attracted by this heavenly fragrance, many wasps leaving lotus pool came to Mahāvīra. They hovered over him and were humming on his back. Not getting the nectar, they got annoyed and started biting him. Ants also were biting him.

### **Mahāvīra and cow-herd**

First year of *sādhana*. Mahāvīra was standing steady like a statue, outside the town of *Karmārgrāma*. There came a cowherd of that town in a nearby field, driving his bulls. Bulls started grazing. The cowherd went to barn to milk the cows. Bulls while grazing moved away towards forest. The cowherd not seeing his bulls asked Mahāvīra, 'where are my bulls?' Mahāvīra kept mum. The cowherd started searching the bulls. The bulls being satisfied, returned, and were ruminating, sitting nearby Mahāvīra. When the cowherd returned, seeing the bulls there, he became very angry and thought. 'he must have stolen my bulls', thinking like that, he ran towards Mahāvīra with a whip.

'What is Mahāvīra doing on the first day of renunciation?' to know this *Indra* the king of gods concentrated and saw the cowherd. *Indra* made the cowherd into a statue. *Indra* came near to Mahāvīra and said, 'Lord! There can be many obstacles during the period of your *sādhana*. Please give me permission. I will be at your service.' Mahāvīra replied to this proposal of *Indra*. 'Śakra! This has never happened, can not happen and will never happen. *Araṇants* had never acquired '*kevaljñāna*' with the help of *Deveन्द्रa* (king of gods) or *Asureन्द्रa* (king of demons), do not acquire, and will never acquire. They, only with their own efforts, *karma*, strength, vigor, virility, and enterprise acquire '*kevaljñāna*'. They do their penance, and do their independent activities.'

Next day, Mahāvīra walked out from *Karmārgrāma*, and came to *Kollāka* society. There he broke his fast, with rice mixed with sugar and ghee, at the residence of Bahul *Brāhmaṇa*. Five divine appeared.

Lord Mahāvīra was progressing ceaselessly on his path of *sādhana*. His spiritual power was getting stronger and his valor was fully ignited. His path was full of favorable and unfavorable obstructions. Sensual youths were fascinated by the body fragrance of Mahāvīra. They were demanding recipe of the scent. Mahāvīra kept silence. Then they created unfavorable obstructions. Lord Mahāvīra's body was well built, good looking and handsome. Seeing his wealth of beauty, many ladies would make passionate gestures. But all this did not



have any effect over Lord Mahāvīra. A ball of mud will shine brighter in fire, but will not melt. Similarly Lord Mahāvīra was attenuating the sexual passion by his *sādhana* of superior meditation.

Lord Mahāvīra did not have any residence of his own. He was *aniketan* (Chomelers wounderer). Most of the time his stay was in abandoned house, temple, park or forest. Some times he stayed in cemetery also. From *Kollāka* society he went to *Morāka* society. There was an *āśhram* for recluse. The head of the *āśhram* was a friend of Mahāvīra's father. On his request, Mahāvīra stayed there in a hut for the monsoon stay. But based upon complaints from other recluse, the head very softly told Mahāvīra, 'Oh prince! Even birds take care of their nests. You are not taking care of your hut.' Thinking, 'This is an unsuitable place.' Mahāvīra went away from there. From that day, Mahāvīra made five resolutions. '1. I will not stay in an unsuitable place. 2. I will not take care of my body. 3. I will keep silence. 4. I will take my food in my hands. 5. I will not bow down to, and will not consider superior to a layman.

### ***Dhyānyogā*(meditative) Mahāvīra**

Lord Mahāvīra was a unique combination of fasts and meditation. None of his fasts was without special process of meditation. He spent most of his time in meditation. Once for 16 days and night, he continuously meditated.

Eleventh year of *sādhana*. In town named *Sānulaṣṭi*. There he experimented with '*bhādrapratiṃā*'. He stood in 'kayotsarga' posture facing east. For 12 hours he stood in meditation. Like that he meditated for 12 hours in each direction. In this posture Lord Mahāvīra experienced much happiness. He then started '*mahābhādrapratiṃā*' in the same series. Therein Lord Mahāvīra meditated for 24 hours in each of the four directions. Now this series of meditation became so powerful that he could not break it. He then went further into the same series of meditation and stood in '*Sarvatobhādrapratiṃā*'. Therein he meditated for 24 hours facing all 4 directions, also all Four Corners, also facing up down; in total in all 10 directions. He continuously did meditation in '*dhyānapratiṃā*' posture for totally 16 days and nights. During meditation he would aim upward, downward, and in oblique direction. To perceive objects of upper '*loka*' he would meditate facing upward. To perceive objects of lower '*loka*' he would meditate facing downward. And to perceive the objects of oblique '*loka*' he would meditate facing horizontally. He would change the subjects (of meditation). His main subjects were:

- Karma* going upwards, downwards, and in horizontal direction
- Bondage, reasons for bondage and results of bondage
- Emancipation, reasons for emancipation and happiness of emancipation
- Head, belly-button, and toes
- Dravya* (matter), qualities, and modes
- Permanent and transient
- Gross – the whole world
- Subtle – the atom
- To observe soul by '*prajñā*' (inner consciousness)

Lord Mahāvīra in the middle of meditation would study and recite verses of loneliness, transitoryness, refugelessness and such other perceptions.

He did not sleep much. He would keep his soul awaken most of the time. After long awaking he would sleep momentarily. Mostly he would meditate in standing posture. Sometimes he would walk a little. By doing this he had victory over sleep. For meditation he would use the following postures: *Padmāsana*, *Paryāṅkāsana*, *Virāsana*, *Goḍhikā*, and *Utkāṭikā*. In summer he would bear the heat of the sun. He would sit in *Ukaḍu* posture facing hot winds. During winter he performed meditation in shelter.

He used to concentrate his mind on a horizontal wall and meditate without blinking his eyes for hours together. Iris of long time unblinked eyes would shift upwards. Seeing this, group of frightened children would shout and call other children. By this '*trātaka sādhanā*' (concentrating and keeping eyes open, steady, and without blinking), not only his mind became steady, but also his eyes became very bright. He had resolved to keep almost silent. He used to only speak for begging food and obtaining permission place of staying. Whenever somebody asked him, he would reply briefly. All the remaining time he would keep away from manifestation and contact.

Meditation is a tool for realization of one's own soul. Control over food and sleep, and disciplines of postures are instruments of meditation. Ācārya Kuṇḍakuṇḍa has written, 'One who does not understand victory over food, victory over sleep, and victory over *āsana* (postures), does not understand Mahāvīra.

### **Demon Śulapāṇi and 10 dreams of Mahāvīra**

It was the first year of Mahāvīra's *sādhanā*. After staying for 15 days at *Morāka* society, Mahāvīra went to Asthi town. There, in an haunted house, demon Śulapāṇi was staying. Whoever would stay there for a night, he (Śulapāṇi) would first harass him, and then kill him. Therefore any traveler, coming there would stay there during the day but would go away somewhere else by the evening. Lord Mahāvīra wondering from one town to another reached there. He asked for permission to stay there in that haunted house. People said, 'you cannot stay there. You better stay in the town.' Mahāvīra did not accept that, because he knew that by his staying there, the demon would gain knowledge. Hence obtaining permission to stay in the haunted house, Mahāvīra went inside and stood in a posture for meditation in a corner.

In the evening the demon came there making horrible horse-laugh, and started frightening Mahāvīra. When Mahāvīra was not frightened by the horselaugh, he made a form of elephant and started annoying. When he was still not frightened, then he made a form of devil. When, even after doing all these he could not disturb Mahāvīra, then, at early morning, he created seven types of pains in- head, ears, eyes, teeth, nails and back. For any ordinary man each of the pain was fatal. But Lord Mahāvīra endured all that. At last finding himself incapable of instigating or influencing Lord Mahāvīra, he surrendered and bowed down at his feet and said, 'oh reverend! Please forgive me'.

Thus for several hours, Lord Mahāvīra was massively tormented by Śulapāṇi. As a result, in the morning Lord Mahāvīra went to sleep. During sleep Mahāvīra saw 10 dreams, and then woke up. Utpal a dream interpreter, bowed down to Mahāvīra, and said, 'Master, you have seen 10 dreams in the last part of the night. Their significance is as follows. :

Pond demon – you saw a pond demon being defeated. It means that, you will, very soon destroy *mohanīya* (deluding) *karma*.

White male cuckoo bird - you saw a male cuckoo bird with white wings. It means that you will achieve '*śukla dhyāna*'.

Pied male cuckoo bird – you saw a male cuckoo bird with pied wings. It means that you will pronounce '*dvādaśāṅgī*' (12 jain canons).

*Dōmḍvika* - Utpal said, you saw two rosaries, but I do not know to interpret that. Mahāvīra said, 'what you do not know is as follows: I will pronounce two types of religions. *Āgāra*, (with exception) and *anagār* (without exception).

Herds of cows - you saw herds of white cows. It means that, you will have '*śramaṇa*' confraternity of four categories.

Lotus Lake - you saw a vast lake full of lotus flowers all over. It means that four types of gods will be present in your assembly.

Ocean – you saw yourself swimming across the ocean with your hands. It means that, you will cross over this mortal world.

Sun – you saw a very bright sun. It means that you will very soon achieve '*keval jñāna*' (total knowledge).

Intenstine - you saw '*Mānuṣottara*' mountain surrounded by your intenstine. It means that your glory, fame and dignity will spread all over the three worlds.

*Mandārgirī* – you saw yourself riding over '*Mandārachala*'. It means that you will give sermon of religion enthroned, in an assembly of gods, humans and demons.

### **Mahāvīra and Caṇḍakaśika snake**

Second year of *sādhana*. Lord Mahāvīra were to North *Vāchala* via interior road of *Kankakhala āśhrampada*. Some cowherds who were staying there told him, 'sir! A little ahead, there is danger of Caṇḍakaśika snake. A person gets totally burnt just by his stare. Therefore you take the outer road. Mahāvīra did not accept this advice, he knew that, this snake deserved transformation. The snake would achieve enlightenment. Mahāvīra went inside and stood there in meditation. Caṇḍakaśika snake after round the *āśhrām*, came there. He saw Mahāvīra in '*kāyotsarga*' posture. He became angry. He first gazed at the sun, then looked at Mahāvīra. Just his stare would burn other people. But Mahāvīra did not get burnt. The snake looked at Mahāvīra two three times with his poisonous eyes, but there was no effect on Mahāvīra. Then he bitte Mahāvīra thrice. But Mahāvīra was totally uninfluenced. Due to this failure he started staring at Mahāvīra with eyes filled with anger. While staring, the splendour serenity of Mahāvīra overflowed on snake's eyes. The poison of his eyes got washed away. Mahāvīra said Caṇḍakaśika! Calm down. Calm down.' Hearing these words, the snake started contemplation. He remembered his previous life. He bowed down to Mahāvīra and resolved for fast unto death. He sat down putting his mouth in his burrow. Shepherd's threw stones at him, but he did not even stir. Hearing about his getting pacified, people came there, to bowed to Mahāvīra. They bowed to the snake and then celebrated. The female cowherd applied ghee on snake's body. Attracted by fragrance of ghee, ants attacked his body, and started biting. He endured this agony with equanimity. After 15 days, he died completing his fast unto death, and was reborn in Sahaśrāra *Kalpa* (8th heaven).

### **Obstacles created by Kaṭputanā : Exceptional *Avadhijñāna***

Sixth year of *sādhana*. Mahāvīra went to the town called *Śālīśrṣa*. He stood in meditation in a posture of statue in a park. It was the month of *māgha*. There came a demoness by the name of Kaṭputanā. She could not bear the brightness of Mahāvīra. She turned herself into a form of '*tāpas*' (penancer), who had put on '*vaṅkala*' (a dress made of tree bark). She started sprinkling water from her unkempt hair on Mahāvīra's body. She stood on his body and shivered his limbs. She blew very strong wind. An ordinary person would have been unsettled. In Mahāvīra's earlier birth of a 'Triprṣṭha Vāsudeo', she was one of his queens. That time not getting proper treatment, she was full of malice towards him.

Mahāvīra was just enduring the anguish created by Kaṭputanā. While doing so, his '*avadhijñāna*' developed fully. Now he could see the whole universe. Earlier, from the time he was in mother's womb to the time he came to *Śālīśrṣa*, his '*avadhijñāna*' was limited to know (see) up to heaven only.

### **Obstructions created by god SAṅgama**

Once addressing gods and goddesses, *Indra*, the king of gods said, 'Oh gods! *Śramaṇa* Lord Mahāvīra is the bravest in all three worlds. No god or demon can even slightly distract him from meditation. In that assembly there was a god name SAṅgama. He was 'abhavya' (one who will never achieve salvation). He

said, 'king god *Indra* is making such statement due to affection. Who is that man, whom god cannot distract? I will distract him today only. *Indra* thought, 'If I stop him, then it will mean that Mahāvīra is doing penance with the help of others.' *Indra* kept silent. *SAṅgama* came to Mahāvīra.

It was 11th year of *sādhana*. Mahāvīra went to *Dṛṣḍhabūmi*. There he stayed in a *polās* temple in the garden of *Peḍhāl*, out side the town. He had fasted for three days without water. He was standing in meditation posture. The body was a little inclined. His eyes were steady on one object. Unblinking eyes – '*trāṭak*'. All organs steady in their respective place. All sense organs under control. Both legs together. Both hands extended towards knees. In this posture Mahāvīra was standing steadily for one night '*mahāpratimā*'. During that night *SAṅgama* gave Mahāvīra 20 fatal agonies and pains.

Rain of steel dust. 2. Creation of sharp jawed ants. 3. Creation of sharp jawed bugs. 4. Creation of scorpions. 5. Creation of mangoose with sharp jaws. 6. Creation of poisonous and angry snakes. 7. Creation of rats. 8. Creation of elephant (threw Mahāvīra high in sky and then fell him down on earth.) 9. Creation of female elephant (beating with trunks). 10. Creation of devil. 11. Creation of tiger. (piercing with nails. 12. Heart-breaking cry made in form of Siddhārth. 13. Making request in form of Trīśālā. 14. Taking form of a cook, and cooking food on a fire made in between two legs of Mahāvīra. 15. Taking a form of an executioner hung cages of birds on Mahāvīra's hands, ears and neck. 16. Created strong winds. 17. Created a cyclone, wherein Mahāvīra's body was trembling like a cane. 18. Created a fatal missile and threw it at Mahāvīra. Mahāvīra was pressed down into the ground upto the nails of his hands. 19. Exhibiting wealth of a Sāmānik god created tempting and enticing obstructions. 20. Creation of false dawn (sun rise). Mahāvīra knew that this was not a natural dawn but an artificial one. So he continued his meditation.

Lion-man Mahāvīra was not distracted from his meditation even for a smallest part equivalent to husk of a seed. He reflected, 'All this is done by you (self) only. There is no penalty or penance for a pure soul.' When he could not distract Mahāvīra, *SAṅgama* returned. Next day, again he created obstructions. Next morning Mahāvīra went towards a town called *Bālukā*. *SAṅgama* created 500 thieves, and created obstruction. In several towns he created obstructions in many forms. This process continued for six months.

### Begging of pardon by *SAṅgama*

*SAṅgama* saw with his '*avadhiññān*', 'if Mahāvīra was distracted? Was his faith broken?' Mahāvīra's faith was as pure as it was six months ago. He was contemplating for the happiness and well being of all living being of six types. Seeing this *SAṅgama* fell at the feet of Mahāvīra and said, 'Oh Lord! Whatever *Indra* said is true. I have failed my resolution. You are true resolute. I beg your pardon for whatever I have done. Now I will not obstruct.' Till that day all gods in Sudharmā heaven were sitting distressed. *SAṅgama* went there. Seeing him, *Śakra* said, 'Oh gods! Listen. He is a wicked soul. He is an opponent of *Tīrthanīkara*. He is not fit even to talk to. He should be deported. *SAṅgama* was kicked out (of heaven)

### 2.9 *Caṇḍanbālā*: abolition of slavery

It was 12th year of *sādhana*. Lord Mahāvīra was travelling in the central towns of *Vaiśālī* and *Kauśāmbī*. He came to know that soldiers of king Śatānīka had looted the city of *Campā*. And some soldiers had kidnapped queen Dhāmī and princess Vasumatī. Dhāmī had already died. Vasumatī was living as a slave-maid in the house of a merchant called Dhanāvāha. Pathetic condition of females and slavery: A picture these two conditions arose before his eyes. He mentally made a plan of non-violent resistance against atrocities on women.

Lord Mahāvīra came to *Kauśāmbī*. First day of the month of *pauṣa*. Lord made a resolution. 'I will take alms (food) from the hand of a princess who has become slave. Whose head is totally shaven. Whose hands and feet are in shackles. Who is hungry for three days. Who has tears in her eyes. Who is standing in the midst of doorsill and in front of who are lying some boiled beans in a corner of a winnowing basket.

Lord Mahāvīra went for begging in the homes of *Kauśāmbī*. People wanted to give him food with great faith and reverence. But Lord returned without taking anything. Everyday it was the same routine. Four months passed away. Fifth month also passed in fasting. 25 days of sixth month also passed.

Here Vasumatī stepped into Dhanāvāha's house as a slave, but, because of her excellence she became a daughter. Fragrance and coolness of her virtues made her Caṇḍanā (sandalwood) out of Vasumatī. Looking at her beauty, mother Mūlā's mind was burning with jealousy and suspicion. She thought, 'my husband may marry her'. Once when the merchant had gone out, Mūlā called for a barber. Caṇḍanā's head was shaved off. Shackles were put on her hands and feet. She was made to sit in a dangeon. The dangeon's doors were closed and locked. All the servants were given strict command that, any one who would say anything to the merchant in this matter, his life would not be safe. Later, when the merchant came home, Caṇḍanā was not seen. Three days passed. He made enquiries. Getting an indication from an old maid, the merchant opened the doors of that room. He was stupefied. Caṇḍanā said, Father! All this is the result of some of my unknown deeds of my previous birth.' Listening to Caṇḍanā's generous and noble words, the merchant got some relief. He went to kitchen. There were a few boiled beans. He went away to call a blacksmith, after putting the beans in a corner of a winnowing basket, and keeping it in front of Caṇḍanā.

Lord Mahāvīra, as per his routine, on 26th day of 6th month, reached merchant Dhanāvāha's house. There, Caṇḍanā was standing on threshold. Hands and feet were in shackles. Head was shaved off. She was hungry for three days, there were boiled beans in a corner of a winnowing basket near her. She, a princess, was living a life of a slave. Suddenly because of Lord's presence there, her face blossomed. She spoke very softly. 'Your honour! I have these boiled beans. Please do me a favor. Please accept food from my hands.'

In a few moments there was a snowfall of hope and happiness. Lord turned away without accepting the food. Tears started flowing from Caṇḍanā's eyes. Now all the conditions of the resolution were fulfilled. Lord came back, he accepted boiled beans from her hand. Five divine lamps got ignited. Talk about Lord Mahāvīra accepting food from a maid-slave spread all over the town. King Śātānīka and queen Mṛgā Vāī also appreciated the fate of that maid-slave. They came to Dhanāvāha's home. It did not take much time to recognise, that the maid-slave was king Dadhivāhan's daughter. When people knew her true identity, they started cursing the social structure and prevailing social practices. 'In such a social structure, where a princess can be sold, what can be the fate of others? How agonizing is the life? This practice of slavery is injustice. It is a blemish on humanity.' Because of this debate, the intellectual class of the society was worried. The penance of Lord Mahāvīra shook and influenced the mind of people so much, that the roots of slave system got shaken. First effect was on Caṇḍanā, she was freed from slavery for life. The special effort by Lord Mahāvīra in the direction of resurrection of females was successful.

### Among tribals

Mahāvīra stayed in *Rājagṛha* for his 8th monsoon stay over. He did penance for four months. He made several extra ordinary resolutions. He took his first food after the fast outside the town. It was wintertime. Mahāvīra pondered, 'I have many '*karma*' (yet to be destroyed). Shedding them off is not easily possible. I should go to undeveloped country. And there, on account of those tribal people, I should shed off my '*karma*'. Thinking like that Mahāvīra went to *Vajrabhūmi* and *Sumhabhūmi* in *Lāṅkhadeśa*. The people there, were cruel, brutal, and barbarous, eating dry food.

Ninth year of *sādhana*. Lord Mahāvīra was going towards a village. The villagers asked, 'oh nude! Where are you going? Why are you going to our village? Go away.' Lord went back.

Once Lord Mahāvīra was standing facing east, and was enduring sun heat. Some people came there and stood there in front of him. Lord did not look at them. They got annoyed. They shouted at him; spit on him, and then went away. Lord was standing calmly.



During the whole *sādhana* period, Lord Mahāvīra took food for 350 days only. He never took food on consecutive days. He never took water when fasting. None of penance was less than two days fasts. At the end of every three days fasts, he meditated for one night in *bhikṣupratimā* posture. He did 12 three days fasts. Hundreds of times he meditated in different difficult postures.

Even when there was no sickness, he always had very light diet. He would not use any therapy when he was not well. Once a cowherd put nails in his ears. One physician removed the nails and applied some medicines. But Lord Mahāvīra even in his mind did not approve applying of the medicine. He was totally insensitive to this.

Some times Lord Mahāvīra would have only some coarse beans as his diet. He lived for eight months having diet of three types of coarse beans viz. *kāḍo*, *sattu*, and *uḍad*. Food may be with or without condiment, be it cold rice, or stale cereals, or even food is available or not available - in all those circumstances Lord Mahāvīra would be without pain or pleasure. Many times he did not drink water for half a month, a month, two months, or even six months. He did not think of food. Some times he would get stale coarse cereals or some times he would get very rich food. But in both cases his mental stability would not get disturbed.

He did not take bath; he did not clean teeth; did not use any body care materials or processes. He even did not clean his eyes. He even did not scratch his body. He was free from all such bodily functions. His attention to his body was minimal. His mind, thoughts, resolutions, sense organs, and his desires were all moving in one direction only. Lord Mahāvīra was merging his mental flow into the big river of supreme consciousness with the help of asceticism and stopping inflow of new *karma*, and by practice and perception.

### 3.1 Achieving '*Kevaljñān*' (whole and perfect knowledge) and establishing '*Tīrtha*' (institution of followers)

Lord Mahāvīra completed twelve years doing his *sādhana*. Now it was the 13th year. It was second month of summer. 10th day of bright fortnight of the month of *Vaiśākha*. Auspicious day and auspicious time. *Vijaya muharat*, *uttarāṣṭadīp* constellation, the fourth part of the day. Outside *Jrumbhikāgrām* town, on the north bank of *Rjubālikā* river, in the farm of Śyāmak land Lord, in the north-east corner of *Vyāvṛta* temple, not very far from nor very near to the *Śāl* tree. Mahāvīra, first sat in '*Utkapukā*' posture, then he sat in '*Godohikā*' posture, knees pointing upwards, head leaning down. Two days of fast without water. Total concentration in '*dharma-dhyāna*'. Then he entered the final stage of '*śukla-dhyān*'. At this stage Lord Mahāvīra attained '*kevaljñāna*' and '*kevaldarśana*' (the whole and perfect knowledge, and whole and perfect perception). He could then know and see all mental and physical dispositions of all living beings. He had now acquired right to speak. He started moving from place to place. In his first congregation he defined religion. In this first congregation only gods were present, therefore there was no one to take vows with or without exception. In the second congregation he enlightened humans about religion. It was 11th day of the bright fortnight of the month of *vaiśākha*. Mahāvīra stayed at *Mahāsen* Park outside the town of Central *Pāvā*. He was alone, lonely inside and lonely outside. He had no disciple, and no assistant, but only a natural spontaneous and inborn inspiration for the well being, happiness and benevolence of all living beings.

At that time, Somil Brāhmaṇ was organising a big '*yajña*' in the town of Central *Pāvā*. On his '*yajña*' premises, eleven very learned and proficient scholars including *Indrabhūti* and their 4400 disciples were present. They noticed that, thousands of people were going in a particular direction. They had curiosity to know. Receiving news from a messenger, they all went to the convocation of the new leader of '*Śramaṇās*', the omniscient Mahāvīra.

Lord Mahāvīra pouring the nectar of love and friendship from his own eyes into their eyes said, 'Oh

Indrabhūti Gautama you have come?' Hearing his name from an unknown person, Gautama was confused. To clear the confusion and remove doubts from his mind, Mahāvīra asked him, 'Gautama! Why do you have doubt about existence of a 'jīva' (a living being)? How can anything that does not have east and west, can have center? Existence of present itself is the witness of past and future. If the micro substance is not acceptable, then how 'motion- substance' and 'space-substance' can be accepted? This 'jīva' (soul) is a truth, which is beyond sense organs. Do not overpower it with sense organs. But comprehend it with extra sensory perception.

Hearing Lord's speech, Gautama was emancipated. His yearning to comprehend his own existence became very strong. This was expressed by him in the following words. 'Oh Lord! Please take me under your protection. Lord replied, 'as you wish'. Indrabhūti (Gautama), together with his 500 disciples took refuge under Lord Mahāvīra. Once more, Indrabhūti made the dignified *Brāhmaṇ* tradition proud. It is this quality of appreciating and absorbing the virtues, and the mentality of searching for the truth, of *Brāhmaṇ*s, that has kept them at the top in education and character for thousands of years.

The news about 'dīkṣā' (renunciation) of Indrabhūti spread in the city very fast, like a drop of oil in the water. Positive energy attracts negative energy. Like that, Mahāvīra attracted all the remaining scholars in such a way, that they could not resist. Each scholar came to Lord Mahāvīra, one by one. Each got initiated after he was addressed by the Lord and after refining his own belief.

Their beliefs were:

Indrabhūti — Soul does not exist.

Agnibhūti — *Karma* does not exist.

Vāyubhūti — the body itself is soul.

Vyakta — Five (basic) elements do not exist.

Sudharmā — After death, a living being will have rebirth in the same species.

Maṇḍit — *Bandha* (bondage) and *mokṣa* (salvation) do not exist.

Mauryaputra — Heaven does not exist.

Akaṁpit — Hell does not exist.

Acalbhṛātā — *Puṇya* (merit) and *pāpa* (demerit) are not separate.

Metārya — There is no rebirth.

Prabhās — There is no emancipation.

Lord Mahāvīra defined two types religions; one 'āgār' that is vows with exceptions for layman; another 'anagār' that is vows without exceptions for monks. He also pronounced four ways to reach to salvation: viz. 'saṁyag darśana', (true perception), 'saṁyag jñān' (true knowledge), 'saṁyag cāritra' (true character), 'saṁyag tapa' (true penance). He pronounced five 'mahāvratā' ( great vows), five 'saṁiti' (precautions), and three 'gupti' (controls); 43 components of monk's religion. 14000 monks and 36000 nuns were initiated under his rule. At that time spokesmen of vedik religion were propagating inferiority of women. Mahāvīra did not favor it. He by establishing an order of nuns gave a big push to the movement of upliftment of women. He initiated Caṇḍanāśā and made her the leader of the order of nuns. The leadership of order of monks was given to Indrabhūti and other 11 'Gaṇadhara'.

Lord Mahāvīra considered communalism as fallacious and antiequarimity that is why people from all communities were initiated in his confraternity. His eleven chief disciples were *Brāhmaṇ*s. Even those 4400 monks who got initiated with eleven were also *Brāhmaṇ*s. Many people from *Kṣatriya* community also were initiated. King Daśarṇabhadrā of *Daśarṇapura*, king Udrāyan of *Sindhu-Sauvīra*, king Śiva of *Hastināgpur*, and many other *Kṣatriya* kings were initiated by Lord Mahāvīra. Queen Mṛgā Vātī of king Śatānīka of *Kauśāmbī*,



and many queens of emperor Śreṇika of *Magadha* were also initiated. Dhannā, Śālibhdra, Anāthī and others from business community, and Arjunmālī and others from lower castes were also initiated in Lord Mahāvīra's confraternity.

Those people who were not capable of getting initiated into monk's life, but wanted to follow the religion of equanimity were initiated in '*anuvrata*' that is minor vows. They were called '*śrāvaka* - *śrāvikā*'. Lakhs of people became '*anuvratī*'.

Lord Mahāvīra by establishing these four institutions of monks, nuns, *śrāvaka* and *śrāvikā* became a *Tīrthāṅkara*. A big gate to the life of confraternity was opened. A question comes up; why did Lord Mahāvīra had a desire to establish '*tīrtha*', even after achieving '*kevalya*'? The word '*tīrtha*' also means 'sermon'. Because Lord Mahāvīra gave the 'sermons', he became '*Tīrthāṅkara*'. '*tīrtha*', the institution got organized because of effect of sermons. And this '*tīrtha*' has kept Lord's sermon alive and safe. Even to day it is kept safe.

### **Mahāvīra and Gautama**

Gautama was coming to Lord from *Prīṣṭhacampā*. Monks Śāl and Gāgalī (who were earlier kings of *Prīṣṭhacampā*) were also with him. There was a definite sitting arrangement in the Lord Mahāvīra's congregation. People sat in their allocated space according to their status. Śāl and Gāgalī went into the space allocated for '*kevalī*' (omniscient). Gautama stopped them going there. But Lord said, 'Gautama! Do not stop them. They have already become '*kevalī*'. Gautama was astonished. 'How is that my newly initiated disciples have become '*kevalī*'?' Gautama was unhappy.

After a few days Gautama had gone to *Aṣṭāpad* (mountain). Kodinna, Dinna, and Śaivāla, three ascetic with their disciples were also going up *Aṣṭāpad*. They were all influenced by Gautama. They became his disciples. Gautama returned to Lord Mahāvīra with them. They started to go into the space allocated for '*kevalī*'. Gautama stopped them going there. But Lord said, 'Gautama! Do not stop them. They have already become '*kevalī*'.

Gautama's patience got disturbed. He asked, 'Oh my Lord! We are all walking along the same path of *sādhana*. Then why the road of my disciples is so short and my road is so long? Lord replied in the language of solace. Gautama! Why are you impatient? You are bound with me for a long time by a thread of love and affection. You are my admirer for a long time. You know me for a long time. You have been following me according to my convenience for a long time. In the earlier birth, I was a god. That time you were with me. Now in this human birth also you are with me. Our relationship has been long lasting. In future, after freedom from this body (that is death), we both will be identical. Meaning of 'mine' and 'yours' will not be different, purpose will not be different and area will not be different. And all this will happen in short time. So why are you unhappy? You be alert, and do not have remissness even for a moment.

Lord Mahāvīra revealing the mystery said, 'Gautama! *sādhana* path of these newly initiated *Śramaṇa* is not a short one. But they have traveled very fast. They cut-off the affection bond very speedily. That is how they have reached their destination faster. You could not cut-off your affection thread till now. Your affection thread is still entangled in my body. You know how strong is this bond of love and affection, and how intricate and fine it is. The wasp, which can cut through solid wood, becomes a prisoner in the delicate lotus flower. You look at this bondage. Keep observing it. There will come a moment, when you will see brightness and only brightness. Everything will be brilliantly illuminated.

### **Lord Mahāvīra and Gośālaka**

Second year of *sādhana*. Impressed by Lord Mahāvīra's penancing personality, Gośālaka, son of Maṅkhali became his disciple. For some years he stayed with Mahāvīra, then he left him.

Third year of *sādhana*. Mahāvīra and Gośālaka were going from Kollaga society to *Suvarnakhalā*. On the way they saw cowherds cooking '*khīra*' (sweet rice cooked in milk). Gośālaka requested Mahāvīra to stop. Mahāvīra said, '*khīra* will not get cooked. The vessel will break.' Saying that, Mahāvīra walked onwards. Gośālaka stayed there. He cautioned the cowherds. The cowherds tied the vessel with bamboo strips. The vessel was filled with milk and too much of rice. The rice expanded when boiled, and the vessel broke. All the '*khīra*' spilled. This was the first seed of the theory of '*niyati*' (destiny) sowed in the mind of Gośālaka. He thought, 'whatever is going to happen, must happen'. Several such occurrences happened and he became '*niyatiwādī*' (a believer in the theory of destiny).

Tenth year of *sādhana*. Mahāvīra was in the town of *Koormagrāma*. There, an ascetic named *Vaiśyāyan* was doing penance. It was afternoon. Both the hands stretched upwards. Open matted beard. Staring directly at the sun. This was his posture. Some lice were falling down from his beard. He would lift the lice and put them back into his beard. Seeing this Gośālaka asked him several times, 'Who is the patron of those lice?' The ascetic became very angry. He administered a particular yogic power called '*tejabdhī*'. Smoke came out from his mouth. Flames of fire started rising. Mahāvīra administered the opposite power, the cold '*tejabdhī*', and extinguished the fire. Gośālaka's life was saved. Now he (Gośālaka) was anxious to possess this power. Mahāvīra explained to him its secrets. Gośālaka immediately started its *sādhana*. He regularly fasted for two days continuously for six months. He would stand in the sun and stare at the sun and bear its heat. On the day of breaking the fast, he would eat only a fistful of boiled '*uḍad*' (cereals), and drink only a spoonful of warm water. By this *sādhana* he obtained '*Tejabdhī*', and became very powerful. He stayed with Mahāvīra for six years and then separated.

Fifteenth year of *Tīrthanikara* dom. Lord Mahāvīra was staying at *Koṣṭhaka* temple in the town of *Śrāvastī*. His eldest disciple Gautama went to the town for begging food. There he heard from people that Gośālaka was calling himself a *Tīrthanikara*. People had somewhat acquainted him with Gautama's extra sensory knowledge. Hearing such stories from people Gośālaka was much annoyed. One day, he with his followers came to Lord Mahāvīra's assembly and said, 'Oh Ayuṣyamān Kāśyap! I am not your disciple. The one who was your disciple is dead. I have recollected my last seven transmigration (births).

In the seventh human birth I was Udāi Kuṇḍian. Outside the town of *Rājgrha*, in *Mandikukṣa* temple, leaving the body of Udāi Kuṇḍian, I entered the body of Aeyneyaka, and stayed in it for 22 years. Then in the towns of *Campa*, *Vārāṇasī*, *Vaiśālī* etc., I entered bodies of Roha etc. individuals and stayed in them for several years. Then leaving the body of Arjuna in the town of *Śrāvastī* I have entered this body of Gośālaka. I will be free after 16 years. Like this I have done seven transmigrations in 123 years.

Lord said, 'Do not hide yourself. It is not proper to do so.' Gośālaka was very angry. He started babbling unrestrained. '(I) Do not know if you will be saved today. Now some evil of yours may happen by my hands.'

All *śramaṇ* (monks) were silent. Lord had cautioned them earlier. 'If Gośālaka comes here, then no one will debate with him. Do not remind him of earlier happening and do not detest him'. But east country disciple, monk Sarvāmbhūti and monk Sunakṣatra from Ayodhyā could not keep silent. They tried to council him. But he got infuriated. He administered special power of '*Tejabdhī*', and burnt (reduced to ashes) both of them in full view of Lord Mahāvīra. Then using his all strength he administered the same power on Lord Mahāvīra. Every one was dazed. The '*tejas*' went round Lord's body several times and then leaped towards the sky; and rebounding towards Gośālaka, blazing his body, entered it. He said, 'Kāśyap! Now you die in non-omniscient condition within six months, suffering from fever and burns. Lord Mahāvīra said, 'I will not die within six months. I will live for next sixteen years. You will choose death within next seven days.'

Lord Mahāvīra came to *Mendhhiya* village leaving *Śrāvastī*. There he suffered from fever, burns, and

blood ailment. He stayed at *Śānakoṣṭhak* temple near *Maluyakuchchh*. There a monk named Singh was doing meditation *sādhana*. Hearing about fever, burn etc. he left his place of meditation and came to *Maluyakutchchh*, started crying loudly. Lord Mahāvīra sent some monks to call him, and pacified him fully. Singh requested for medicine. Lord said, 'it will get cured by itself when time ripen.' But on further request, Lord said, 'Singh! You go to housewife ReVātī's home. She has prepared a sweet (*kumhede*) for me. Do not bring that. She has also prepared another sweet (*bijorāpāk*) for her household, bring that one.' He went there and brought '*bijorāpāk*'. Lord ate it. The disease got cured. Everybody was happy hearing good news about Lord's health.

Goṣālaka died on the seventh day. At the last moment he repented for his misdeeds. He self-reproached and self-condemned for his wrong doings. After dying he reborn in the 12th heaven named, *Acyutkalp*. After dying there, and after many transmigration, and after a long time he will attain salvation.

### **'Parinirvāṇ'(great salvation) of Mahāvīra**

Lord Mahāvīra had his last monsoon stay at *Rajjuk* assembly hall of king Hastipālaka in Central *Apāpā* Town. It was the fourth month of that monsoon stay. Seventh fortnight. 15th day of dark fortnight of the month of *kārtikā*. '*amāvasyā*', Total dark night. Two days of fast without water. Lord Mahāvīra was giving sermon continuously for two days and nights. In the last sermon he specifically made in depth analysis of fruits of '*punya*' and '*pāpa*' (merits and demerits). He attained salvation while giving the sermon. He is bondage of birth, old age, and death were broken. He became omniscient, totally liberated, and free from all misery. At the mid-night, for a moment a wave of happiness passed through the whole world.

At the time of salvation the following was the astrological arrangement.

Second *saṃVātsar*, named moon. *Prṭivardhan* month. *Nandivardhan* fortnight. *Agniveṣa* day. *Devananda* night. *Arcilāvā*. *Muhurat Prān*. *Stoka Siddha*. *Nāṣakaran*. *Sarvāhasiddha Muhurat*, and *Swāti Naxatra* (constellation).

The night was illuminated by lights of many planes of gods and goddesses landing and taking off.

*Deepāvali* festival: On that total dark night, heads of 18 republics of *Kāśī*, *Kauśal*, *Navamallavī* and *Navalicchhavī* performed '*paṇṣadha*'. Now, because the spiritual illumination was gone, they resolved to make physical illumination.

*Kevalya (jñāna)* to Gautama: that night the eldest internal disciple *Indrabhūti Gautama*'s bondage of affection was broken. He obtained never-ending and ever lasting *kevaljñān* and *kevaldarśan*.

Lord Mahāvīra's birth 599 B.C.—before Vikram year 542

Lord Mahāvīra's initiation 569 B.C.—before Vikram year 512

Lord Mahāvīra's '*kevaljñān*' 557 B.C. —before Vikram year 500

Lord Mahāvīra's salvation 527 B.C. —before Vikram year 470

List of disciples:

*Śramaṇa* (monks) ———14000

*Śramaṇī* (nuns) ———36000

*Śravak* (house holder)——1,59,000

*Śāvikā* (housewife) ———3,18,000

Born in *Anuttar heaven*——800

*Kevaljñānī* monks ———700

*Kevaljñānī* nuns ———1400

Avadhijñāni —————1300

Manahaparyavajñāni ———500

Vaikriyalabdhidhar —————700

14 Purvī (scholars) —————300

Differences in traditional beliefs:

### **Śvetāmbara**

1. Lord Mahāvīra's mother was Cetaḥ's sister.
3. Lord Mahāvīra's parents died before his 'dikṣā' (initiation).
2. Prince Mahāvīra was married to Yaśodā, daughter of nobleman Sāmvīra of Vasarīpur.
4. Lord Mahāvīra's first sermon was given on 11th day of bright fortnight of the month of vaiśākha in Central Pavāpur.
5. Lord Mahāvīra was giving sermon by speech.
6. Lord Mahāvīra was taking food even after he became 'kevalī'.
7. The first Ācārya after Lord Mahāvīra was Ācārya Sudharmā.

### **Dīgāmbara**

1. Lord Mahāvīra's mother was Cetaḥ's daughter.
3. Lord Mahāvīra's parents were living at the time of 'dikṣā'.
2. proposal of marrying Yaśodā, daughter of king Jitaśatru of Kalīṅga, came before Mahāvīra, but he did not marry.
4. Lord Mahāvīra's first sermon was given on 1st day of dark fortnight of the month of śravaṇa on Vipulācal Mountain.
5. Lord Mahāvīra was giving sermon by divine sound.
6. Lord Mahāvīra was not taking food after he became 'kevalī'.
7. The first Ācārya after Lord Mahāvīra was Ācārya Gautama.

## **The Fundamental Principle**

Lord Mahāvīra was born in royal family. He was brought up in wealth. He became monk at the age of thirty. He lived a life of penance for twelve and half years. He preached religion. He traveled through Kāśī, Kauśal, Pañcāl, Kalīṅga, Kamboj, Kuru-jāṅgal, Bahalikā, Gāndhār, Sindhu-Sauvīr, and etc. countries. He showed the way of peace, equanimity, and 'anekāntavād' (nonabsolutism) to common people. His philosophy was not only for an individual, but was also for the society. His religion is not only for life after death, but also for the present life. With his system of conduct, not only internal (personal) problems are solved but also problems of social arrangements are resolved. His non-violence is not for a coward. His non-violence is for a warrior. Fearlessness and bravery are integral parts of it. His retirement is not worklessness. It is a great instrument of spiritual strength and unconquerable power of cleansing 'karma'. Even today, his teachings have efficiency to show the path to world-peace. His principles are as much important and valid today as they were 2500 years before. A short summary of Lord Mahāvīra's principles regarding religion, philosophy and conduct is given here.

### **Anekānta (non-absolutism) and Samatā (equanimity)**

Gaṇadhara Gautama was asking many questions to Lord Mahāvīra. Once he asked, 'Do you exist or not exist?' Lord said, 'I exist and also do not exist.' 'How can both happen together?' Explaining this Mahāvīra said, 'It is absolutely certain that I exist with reference to my own soul and consciousness. It is also absolutely certain that I do not exist with reference to others consciousness. No one thing is, only true or real; and only false or unreal. In it reside, infinite contrary couples like, permanent-temporary, visible invisible, expressible-

nonexpressible, etc. This coexistence of contradicting couples is the reality. This is non-absolutism. The lines of non-violence compose a picture of friendship in the context of the world of living beings; and they compose a picture of non-absolutism in the context of material world. Solid rays of friendship flowing from Lord's mind (spirit) would make a lion, loving and gentle, and a goat fearless. In the vicinity of god both will sit together, side by side.

All the experiences and speeches of Lord Mahāvīra can be put within the confine of two words only, non-absolutism and equanimity. Mahāvīra observed and studied the philosophies of his time and experienced that: The whole reality in its completeness can not be grasped by and can not be understood by partial thought or expression. He propounded the doctrine of plenary philosophy of '*anekāntavāda*' (nonabsolutism). Doctrine of non-absolutism is the path to neutrality from attachment and aversion. It is a divine vision to look for conciliation among all philosophies. The name of the religion propounded by Mahāvīra is '*śamata dharma*' or '*śamāyaka dharma*', 'religion of equanimity'. He lived in many forms of equanimity, and he propounded it in many forms, such as:

Consider all living being equal to one's own self.  
Do not lose your equilibrium under any circumstances  
Live in the moment free of attachment aversion.

The divine tree of equanimity has two great branches: non-possession and non-violence. Equanimity is a way of conduct and also an instrument to make right attitude. Development of equanimity is done in three phases; friendship, fearlessness, and tolerance. One, who can not tolerate the circumstances, can not be fearless. And a frightened person can not develop friendship.

### Non-violence and friendship

Mahāvīra's doctrine of conciliation is rational in the context of the material world, and is non-violence in the context of the living world. Mahāvīra's complete journey is from a personality to existence. He said: 'To whom you wish to kill, is you yourself. To whom you want to make servant is you yourself. If any soul is not different than me, not separate from me, then how can I kill him?' This is the experience of non-separatism on the ground of existence. This is non-violence. The separatism between soul and soul is violence. Soul only is non-violence, and soul only is violence. In the world of personality, Mahāvīra said, 'Do not kill any living being. The way you do not like suffering, in the same way other living beings also do not like suffering. Therefore do not harm any one. Consider every one equal to self.' Experience of equality pacifies the instinct of violence. Remissness is violence, and non-remissness is non-violence. Ill feeling towards any one is itself violence. Lord Buddha announced, '*bhūjanahitāya*' (for the benefit of many people). Lord Mahāvīra gave the message of non-violence '*sarvajānanahitāya*' (for the benefit of all people). Non-violence is an eternal religion. It is for the protection of all living beings. There can not be any crack of enmity in the pot of non-violence. It can hold water of equality only if it is without any crack.

Mahāvīra's popular slogan is, '*appannā succa me sejjā*', you search for truth yourself. This announcement has earned the credit of being scientific for the Jain philosophy. This is more relevant in this scientific age. In scientific world also there is freedom of right to search for the truth. This freedom has reached the scientists to the age of atom bomb. Mahāvīra had put a control on the abuse of freedom. The second line the slogan is '*mettā bhūyesu kappayē*', make friendship with every one. Let not the search for the truth be an obstruction in the friendship with all living beings, or a hindrance to the universal brotherhood. If the friendship were made an inevitable criterion for the search of truth, then science would not have gone on to the road of annihilation. Human power can be constructive only by making search of truth and friendship, necessary supplementary to each other. Only under that condition, the conception of world-peace and disarmament can take shape.

## Mṛgā Vāṭī and Caṇdrapradyota

Lord Mahāvīra understood the rightness of role of conduct. For that reason he did not negate retaliation, nor he gave message for aggression in duty. Instead, he advised discretion of viewpoint of non-violence even in retaliation. Even when violence was inevitable, he advised discretion of remembering compassion.

Caṇdrapradyota of *Ujjayinī* was a very powerful king. He was a well known lecherous of that era. Seeing a painting of queen Mṛgā Vāṭī he fell in love with her. He sent a messenger to king Śatānīka and demanded Mṛgā Vāṭī. Śatānīka reprimanding the messenger sent him back with refusal. Caṇdrapradyota, getting angry, invaded the kingdom of *Vātsa*. Śatānīka got frightened and died with heart attack.

The queen made strong arrangements for the safety of the city of *Kauśāmbī*. People of *Vātsa* got ready to protect their country and queen. A big army of Caṇdrapradyota put a garrison around the city. Dark clouds of war had covered the land of *Vātsa*. Mṛgā Vāṭī remembered Lord Mahāvīra. She saw some light in the darkness. She could see some solution to the problem. Lord Mahāvīra had come to a park near *Kauśāmbī*. Hearing the news of arrival of Lord Mahāvīra, the queen got the doors of the city opened. The atmosphere of fear turned into fearlessness. Mṛgā Vāṭī came to the assembly of Mahāvīra. Caṇdrapradyota also came. Lord Mahāvīra did not praise anyone, nor he showed annoyance towards any one. He was well acquainted with human weakness. He discussed non-violence without bias. As a result, there began the flow of purity in the minds of every one. Caṇdrapradyota's fury had given place to peace and humility.

Seeing an opportunity, Mṛgā Vāṭī said, 'oh Lord! I am very much impressed by your speech. If king Caṇdrapradyota gives me permission and takes responsibility of safety of Udāyan, prince of *Vātsa*, then I wish to become a nun.

Caṇdrapradyota's head bowed down, and his mind became humble. In the brightness of non-violence the darkness of frenzy disappeared. He agreed to take the responsibility of Udāyan's fate. The aggressor became the protector. Mṛgā Vāṭī's virtue and honour remained safe. She got permission to become a nun. Clouds of war dispersed. The two states, *Ujjayinī* and *Vātsa* were tied up in friendship.

## Aparigraha - non-possession

Lord Mahāvīra, prescribed non-possession in the form of one of the great vows. A person who does not understand non-possession can not understand religion. All that is other than self (soul) is possession, if there is possessiveness for that. Possession has two modes. 1. Internal possession, the possessiveness. 2. External possession, the thing.

A thing by itself is not possession. Only when it is combined with possessiveness it becomes possession. One, who has means of livelihood but has no possessiveness for it, is abstainer. For a social person, Lord gave advice to abstain from possession, and to go in the direction of non-possession. Its internal form is to limit one's needs, and one's urge to possess; and its external form is to limit one's possession. Only, that person will accumulate limitless possession, who has limitless urge to possess. Lord Mahāvīra showed two directions to control accumulation.

1. discretion in using honest means for earning money.

Practice of abstinence in personal life.

Lord Mahāvīra laid down the foundation of a society of people with less- possession. lakhs of people joined it. They resolved not to accumulate wealth more than their requirement. For such people (less possessor), the following were barred: 1. Adulteration. 2. Wrong measurements in trading. 3. Switching of duplicate in place of original. 4. Overloading animals. Destroying livelihood of others.

People, who are engrossed in accumulation (hoarders), foster enmity. And the people who foster enmity can not promote non-violence. Thus non-violence and non-possession are two sides of the same coin. Dignity of one coexists with the dignity of other.

### **Śramaṇopāsaka Pūṇiā**

Lord Mahāvīra originated honour for non-possession in each individual. Pūṇiā a disciple of Lord Mahāvīra was a live example of this faith. Emperor Śreṇika asked Pūṇiā, 'you give me (your) one *'sāmāyika'* (a particular vow of equanimity). I will give you half of my kingdom in exchange.' Pūṇiā politely refused the proposal. He was not ready to trade his spiritual *'sādhanā'*.

Pūṇiā was not a wealthy man, he was making cotton rolls to earn his livelihood. But he was master of his own equilibrium. He had no faith in centralizing possession. He was prime follower of the resolution for less-possession.

Some excerpts from revolutionary philosophical principles propagated by Lord Mahāvīra are given here.

Non-violence, abstinence and religion with penance are the utmost superior blessings. They are the bestowers of the most happiness.

Religion and sect are not the same thing. Sect or garments\dress do not give protection to a characterless person.

Caste and family lineage do not give protection

Many different languages and various types of learning do not give peace.

A man is a *'Brāhmaṇ'* by his deeds or a *'Kṣatriya'* by his deeds.

A person who is beyond sect, and who has not even learnt the first lesson of religion can become *'kevalī'* (omniscient) by increasing spiritual purity. He is known as *'asocchā'* (*aśrutva*) *'kevalī'*.

Some people can become free (from worldly bondage) even in the state of a householder. They are called *'grhaṇīga siddha'*.

Some persons can become free (from worldly bondage) in the dress of *'anyatīrthika'* (other prophets). They are called *'anyalīga'*.

In the course of *sādhanā*, the penance is an external means, and meditation is an internal means. Two days of fasts can not be equal to two minutes of meditation.

Do penance, to destroy accumulated *'saṁskāra'* (*karma*), and not to give pain to the body. *'kāyakeśa'* is also a kind of penance. It means, develop power of body and mind by *'āśana'* (yogic exercise)

### **Śrāvaka Dharma (religion for a layman)**

Lord Mahāvīra prescribed two types of religions. 1. *'Āgār' dharma*. Religion with exceptions. 2. *'Anagār' dharma*. Religion without exception. Those persons who were not capable to accept *'Anagār' dharma*, the monkhood, but still wanted to be initiated in *'samatā' dharma*, Lord initiated them in *'Āgār dharma'*. They were known as *'śrāvakā - śrāvika'* or *'śramaṇopāsaka'*. Life account of Lord Mahāvīra's ten *'śramaṇopāsaka'* including the chief Śramaṇopāsaka Ānanda is found in *Upāsakadaśa āgama*.

### **Śramaṇopāsaka Ānanda**

There lived a wealthy householder named Ānanda, of *Patel* caste, in *Kollāga* society. He owned 12

crore gold coins and 40,000 cows. One day he listened about religion from Lord Mahāvīra. Being very happy and satisfied, Ānaṇḍa said, 'oh Lord! I have faith in *Nirgranth's* sermon. I wish to acquire from you, five mini vows plus seven discipline vows, *śrāvaka's* religion of 12 vows. Lord Mahāvīra said, 'oh Ānaṇḍa! As you wish. Do not delay.' Ānaṇḍ with his wife ŚīvāNaṇḍa, accepted *śrāvaka* religion. After properly practicing it for 20 years, at the end, accepted fast unto death with '*saṃlekhanā*'. During the fast period, he obtained '*avadhijñāna*' (faculty of direct knowledge), because of internal purity and alertness.

Gautama was the first desciple of Lord Mahāvīra. He was great speaker and great analyst of Lord's doctrine of 'non-absolutism'. One day he came to know that devotee Ānaṇḍa was preparing for '*samādhi death*'. He went to Ānaṇḍa's place. Ānaṇḍa welcomed him. During discussion on religion, Ānaṇḍa said, 'oh Lord! I have acquired extensive '*avadhijñāna*', by doing *sādhana* of non-remissness as explained by Lord Mahāvīra. I have seen and known, in east, west and south up to 500 '*yojans*' deep into '*Lavan*' ocean, in north up to '*Chulla Himavarit*' mountain, above up to '*Saudharma*' heaven and below up to '*Louluchhya*' colony of first hell.' Gautama said, Ānaṇḍa ! A house- holder can not obtain so extensive. But you are saying that you have obtained such direct '*jñāna*'; for this you do penance.

### Śramaṇopāsaka Mahāśataka

It was 10th year of Mahāvīra's *Tīrthāṅkara* hood. Mahāśataka was doing his religious rites in his prayer room. His wife ReVārī was very much apathetic and cruel. She tried to deviate Mahāśataka. But his faith in religion was not disturbed. His *sādhana* continued unshaken. After a few days, she again tried to dissuade him. This time Mahāśataka got very angry. He reprimanded ReVārī. In spite of anger he said, 'ReVārī! You will die this week, suffering from *colera*. After death you will be reborn in hell.' ReVārī was frightened. She got scared hearing the names of disease, death and hell. In the world of words, these three words are the most offensive words. Mahāśataka used them all three at a time. She died before the week ended.

Lord Mahāvīra came to *Rājagrha*. Lord said to Gautama. 'Upāsaka Mahāśataka has used offensive words for his own wife. You go there and tell him; it is not expedient for a worshiper engrossed in *sādhana* of equanimity to use such offensive words. Therefore you do penance for that. Gautama went to Mahāśataka. Gave him Lord's message. He (Mahāśataka) realized his remiss. He did penance. Light of non-remissness was rekindled.

### Śramaṇopāsaka Kāmadeva

It was 18th year of *Tīrthāṅkara* hood of Mahāvīra. Kāmadeva was doing meditation about virtue in his prayer room. It was early night. Suddenly a horrible image of devil appeared before him. It shouted in hoarse voice, 'Kāmadeva! Leave this pretension of virtue and meditation. If you do not leave them, I will cut into pieces by a sword.' Kāmadeva was experiencing moments of non-remissness. He did not have any fear neither he was shaken, nor was he unhappy.

The devil realized futility of his efforts. He was frustrated. He took a form of an huge elephant and again tried to unsettle Kāmadeva. He threw Kāmadeva in the sky like a ball. On falling down he crushed him under his feet. But even then could not destroy the meditation. Now devil was fully decrepit. He took a form of a fearful snake. With his bite and stings pierced Kāmadeva's body, but still could not frightened him. At last he appeared in his original god's form and went away. Remissness got defeated by non-remissness.

Lord Mahāvīra came to the city of *Campa*. Kāmadeva came to Lord Mahāvīra. Lord invited all monks and nuns and said, 'oh Ārya! Kāmadeva is a householder. Even then he has shown unprecedented equanimity. His life is successful. You are all monks. Therefore your enlightenment in religion, equanimity, tolerance and non-deviation in meditation should be even better.



## Jayañtī

It was 3rd year of *Tīrthañkaradom*. Lord Mahāvīra was staying at *CañdrāVāṭaran caitya* (temple) in the city of *Kauśāmbī*. King Śatāñika's sister, Jayañtī came there. Bowing to Lord, she asked,

'Oh Lord! Is sleeping good or is awakening good?'

'For some living beings sleeping is good. And for some awakening is good.'

'Oh Lord! How both can be possible?'

'A non-religious person when awaken would make others sleep. Therefore his sleeping is good. A religious person when awaken will awaken others. Therefore his awakening is good.'

'Oh Lord! Is being strong good? Or is being weak good?'

'For some it is good to be strong. And for some it is good to be weak.'

'Oh Lord! How both can be possible?'

'A non-religious person by earning his livelihood unreligiously makes other unhappy. Therefore it is good for him to be weak. It is good for a religious person to be strong, because he, by earning his livelihood religiously does not become a cause of unhappiness for others.'

'Oh Lord! What is good for living beings, to be idle or to be active?'

'It is good for an unrestrained person to be idle, then he can not harm others. It is good for an abstemious person to be active, then he can help others.'

Lord Mahāvīra explained every reality in the language of relativity. By giving the sight of non-absolutism, he made thousands of people capable of seeing the truth.'

## King Śreṇika

Lord Mahāvīra was religion personified. His abstention was unparalleled. This made his disciples also symbol of abstention. Seeing the unparalleled abstention of great monk Anāthī, emperor Bimbisāra-Śreṇika of *Magadha* became a devotee of Lord Mahāvīra. In the earlier part of his life he was a devotee of Buddha. His chief queen Chelanā was a devotee of Lord Mahāvīra. She tried to convert the emperor to Jainism. The emperor tried to convert her to Buddhism. But none gave way. The emperor once saw the great monk Anāthī fully engrossed in meditation. He went nearer to him. There was a dialogue. In the end he became Jaina.

After that Śreṇika had close contact with Jaina sermons. Emperor's son AbhayaKumār was Jaina. In Jaina tradition even today people ask for blessings to acquire the intelligence similar to that of AbhayaKumār. He was repeatedly asking permission for initiation. But Śreṇika was not giving this permission. One day Śreṇika said, 'the day I tell you the words *'jā re jā'* (go away), that day you can go for initiation. One day Śreṇika became a prisoner in the prison of doubt. After giving order to AbhayaKumār to burn the royal palace, he himself went away to Lord Mahāvīra. From distance he saw flames of fire and smoke. On the way he met AbhayaKumār. Śreṇika asked, 'what is this?' AbhayaKumār replied, 'execution of orders of the emperor.' Śreṇika said, *'jā re jā'* (you go away). What have you done?' AbhayaKumār's wish was fulfilled. Taking permission from his father he got initiated by Lord Mahāvīra.

## Arhat Pārśva and Śramaṇa Mahāvīra

A *Tīrthañkara* does not propagate truth depending upon old '*śastra*'. They propagate the truth only after self-experiencing it first hand. Lord Mahāvīra propagated the truth based upon his own self-perception.

Lord Pārśva was also a *Tīrthaṅkara*. He propagated the truth as per his own self-perception. Truth has infinite sides. But propagation can be only limited and indirect. Lord Pārśva propagated that reality which he felt necessary. Lord Mahāvīra propagated that reality, which he could see, was necessary. The knowledge of truth of both was not different; but propagation was different some times. Śramaṇa Mahāvīra's course of *sādhana* was somewhat different than the course of *sādhana* of Arhat Pārśva.

In prehistoric era Arhat R̥ṣabha had preached five great vows. In the historical period Arhat Pārśva had preached '*Cāturyāma* (four great vows). Non-violence, truth, non-stealing, and non-possession (non-acceptance of outer objects). Śramaṇa Mahāvīra preached five great vows. Non-violence, truth, non-stealing, celibacy, and non-possession. In the city of *Śrāvastī*, Ācārya Kumār Śramaṇa Keśī of Pārśva tradition raised a question to remove doubt of his disciples. 'We have become monks for the same goal, and the same purpose, even then why there is difference between '*Cāturyāma*' and five great vows?' Gaṇadhara Gautama, disciple of Mahāvīra, resolving the curiosity said, 'monks of the first *Tīrthaṅkara* are very straight-forward. For them it is difficult to understand and infer code of conduct prescribed for the monks. Monks of the last *Tīrthaṅkara* are devious. For them it is difficult to follow the code of conduct. Monks of the middle 22 *Tīrthaṅkara* are talented. They understand and infer and also follow easily the code of conduct. Therefore there are two kinds of religion.

During Lord Pārśva's time '*sāmāyika* (integral) *cāritra*' was there. But Lord Mahāvīra originated '*chedopasthāpanīya cāritra* ' *Cheda*' means division. Mahāvīra converted Pārśva's undivided '*sāmāyika cāritra* into divisional *sāmāyika cāritra* that is known as *chedopasthāpanīya cāritra*.(acceptance of divisionalised great vows at length). Mahāvīra divided *cāritra* into 13 main divisions. 5 great vows, 5 '*saṃtī*'(guardian) vows, and 3 '*gupti*'(control) vows. It is a strange coincidence that Ācārya Bhikṣu also defined *Terāpanth* based upon these 13 vows.

Mahāvīra, to honour the tradition of Lord Pārśva and to make his own system compatible with it, made two arrangements. In the beginning, undivided (*sāmāyika*) *cāritra* is accepted for a short period. And then arrangement of divisional (*chedopasthāpanīya*) *cāritra* for long period. Like that there are some more differences or variations which can be understood by the following table.

Differences between rules of Pārśva's and Mahāvīra's code of conduct:

#### Arhat Pārśva's rules:

1. *Cāturyāma* (four great vows)
2. *Sāmāyika cāritra*
3. Not taking food at night, a subsidiary quality
4. 'Sacel'
5. 'Pratikraman' when a fault is committed
6. 'Audeśik' food made for a monk acceptable to another monk
7. Acceptance of '*rājapiṇḍ*'
8. No rule of '*māsakalpa*', can stay in the same town for life-time, travelling in monsoon permitted if there were no mud or insect
9. No rule of '*paryuṣaṇa kalpa*'
10. No '*Parihāra-viśuddhi cāritra*

#### Śramaṇa Mahāvīra's rules:

1. Five great vows
2. *Chedopasthāpanīya cāritra*
3. Not taking food at night, a primary quality
4. 'Acel'
5. 'Pratikraman' compulsory twice daily
6. 'Audeśik'- food made for a monk not acceptable to any monk
7. '*rājapiṇḍ*' not acceptable
8. rule of '*māsakalpa*', can not stay in one place for more than one month
9. Rule of '*paryuṣaṇa kalpa*'
10. *Parihāra-viśuddhi cāritra*

Like this, the differences are available in 10 '*kalpa*' (options) between the rules of Lord Pārśva and

those of Lord Mahāvīra. They are divided into two types. 1. *Avasthita* (compulsory) and 2. *Anavasthita* (voluntary). During Lord Pārśva's rule, four were 'avasthita' (compulsory) and six were 'Anavasthita' (voluntary).

*Avasthita* options: 1. *Cāturyāma*. 2. Not to accept food from host's residence. 3. '*Jyeṣṭha*' 4. Seniority (to bow to monks who are senior in monk-hood).

*Anavasthita* options: 1. *Acelatā*. 2. *Audeśika* 3. *Pratikramaṇ* 4. *Rājapinda* 5. *Māskalpa* 6. *Paryuṣaṇa kalpa*.

For disciples of Lord Mahāvīra, all the options were compulsory. '*Parikhārviśuddhi*' *cāritra* was a gift from Lord Mahāvīra. Like *chedopasthāpanīya cāritra*, this was also a compulsory '*kalpa*'. This also happens in '*sthitakalpa*' position.

Kumār Śramaṇa Keśī again asked, 'why did Mahāvīra modified the code of dress by non-accepting but rejecting coloured and expensive clothes?' Gautama replied, 'Mahāvīra observed that monks are getting attached to dress. To destroy attachment, he made a rule to have no clothes. But if one can not remain without clothes (nude), for him he made a rule to have 'less expensive' and 'less quantity' of clothes. Further Gautama said, 'to maintain the life journey and for the people to identify him as a monk, are the purposes for putting on dress. Dress only a result of a purpose. It is not a tool for emancipation. Tools for emancipation are '*Jñan*', '*darśan*', and '*cāritra*' (knowledge, faith, and conduct). Pārśva and Mahāvīra are unanimous on this subject.

After a prolonged dialogue, the minds of Keśī's disciples were put at rest. Keśī himself was very much impressed. He proposed to join Mahāvīra's *tīrtha*. Gautama initiated Keśī and his disciples in the tradition of five great vows. This was a very big success for Gautama. This was not an ordinary event. This was a grand meeting of ancient and modern currents. This was a grand union of great Śramaṇa-leaders.

#### ***Pārśvapatīyīya śramaṇa* (followers of Pārśva)**

A mason named Kūpanaya lived in Kumāraka society. He was very rich. Some monks of Pārśva tradition were staying on his premises. Gośālaka saw them. Seeing their multi-colored clothes Gośālaka asked, 'who are you?' They replied, 'We are śramaṇa (monks). We are doing our *sādhana* under the rule of Lord Pārśva. Gośālaka said, 'how can you be śramaṇa, possessing so many clothes and vessels?' He discussed with them for a long time. Then he returned to Lord Mahāvīra. He said, 'oh Lord! To-day I have seen monks with possession.' Lord seeing with his '*antarjñāna*' (internal knowledge) explained, 'they are not having possession. They are disciples of Lord Pārśva.'

Once Lord Mahāvīra came to Rajagrha from Kauśāmbī. There he stayed at Guṇaśīlak chaitya. Gautama Swāmī went to the city for begging food. He heard from people that there is a *puṣpāvatī caitya* outside the city of Tuṅgikā. Lord Pārśva's disciples have come there. Some devotees had gone there and had asked them some questions. Hearing from mouth of many people Gautama was curious. He asked those devotees, 'tell me, what questions did you ask and what answers did you get from the followers of Pārśva?' They replied, 'oh Lord! We asked them, what is the fruit of abstention? What is the fruit of penance?'

*Pārśvapatīyīya śramaṇa* had replied, 'the fruit of abstention is stoppage of new bondage. The fruit of penance is shedding off of past bondage. Then what is the reason for getting birth in heaven?'

Kāliyaputta, replying to this question said, 'Āryo! A soul may take birth in heaven because of his past penance.'

Monk Mehl said, 'Āryo! A soul may take birth in heaven because of his Balance '*karma*'.'

Monk Kaśyap said, 'a soul may take birth in heaven because his attachment is not destroyed.'

Gautama, collecting particulars of these question-answers, went to Lord Mahāvīra.

He explained the whole situation and asked, 'oh Lord! Are the answers given by the followers of Lord Pārśva correct? Are they capable of giving correct answers? Are they omniscient? Are they scholars and possess special knowledge?' Lord Mahāvīra said, 'Gautama! Answers given by the followers of Pārśva are correct. They are capable of giving correct answers. I would have given the same answers for these questions.'

Lord Mahāvīra, emphatically upheld the appropriate understandings of *śramaṇās* of Pārśva. After long discussions, disciples of Pārśva joined 'tīrtha' of Mahāvīra. But some monks did not join even upto the end.

### **Skaṇḍak Parivrājaka**

There was a *nirgranth* named *Piṅgal* in the city of *Śrāvastī*. There was an abode for *Parivrājaka*. Its master was Gardabhāli. Skaṇḍaka was his disciple. One day Piṅgal came to the abode. He asked Skaṇḍaka, 1. 'Is the universe finite or infinite? 2. Is a living being finite or infinite? 3. Is 'mokṣa' finite or infinite? 4. Is an emancipated soul finite or infinite? 5. Which type of death increases or decreases the cycle of birth and death?' Skaṇḍaka could not give answers to these questions. *Piṅgal* returned without getting any reply. Skaṇḍaka heard that Lord Mahāvīra has come to *Śrāvastī* from *kayanjala*. He came to Lord Mahāvīra. Lord said, 'Skaṇḍaka you have an inquiry in your mind. Is universe finite or infinite?' 'oh Lord! I want its elucidation.'

'I explain this from relativity point of view. According to that universe is finite as well as infinite.'

'Oh Lord! How is that?'

'From the quantity point of view it is finite because there is only one universe. From the volume point of view it is finite because it is spread over innumerable space points. From the time point of view it is infinite because, universe was, it is, and it will be. From the modes point of view it is infinite, because universe includes infinite modes of color, smell, tastes, and touch. Like that *jīva* (living being), *mokṣa* (salvation), and emancipated soul are finite from the point of view of substance and volume, but infinite from point of view of time and modes. Deaths are of two types. 1. 'bāla' (ignorant) death. 2. *pañḍita* (learned) death. One who dies *bāla* death, increases the cycle of birth-death. One who dies *pañḍita* death, decreases this cycle.'

Skaṇḍaka was enlightened, listening to answers given by Lord Mahāvīra. His unbounded conscious agreed and he got initiated by Mahāvīra. That was 11th year of Mahāvīra's Tīrthaṅkara hood,

### **Kālodayi etc. Parivrājaka and Madduka**

Lord Mahāvīra was staying at *Guṇasīlak caitya* in the city of *Rājagṛha*. Around that *caitya* many *Parivrājaka* from other faiths were living. One day Kālodayi, Śailodayi and other *Parivrājaka* were talking among them. The subject of their discussion was propagation of 'Pañcāstikāya' by Lord Mahāvīra. They said, 'Śramaṇa Mahāvīra has propagated 'Pañcāstikāya' (five substances) 1. *dharmāstikāya* 2. *adharmaastikāya* 3. *ākāśastikāya* 4. *jīvastikāya* and 5. *pudgalastikāya*. He states that, out of these five the first four are 'amūrta' (invisible) and the last *pudgalastikāya* is 'mūrta' (visible). How can one believe in this theory of 'astikāya'?

While this discussion was going on at that time they saw *śramaṇopāsaka* Madduka going towards *Guṇasīlak caitya*.

One *Parivrājaka* proposed, 'we very well know that Śramaṇa Lord Mahāvīra propagates 'Pañcāstikāya', still it will be better if we can obtain more information on the subject from Madduka. All agreeing to this proposal went to Madduka. They asked Madduka, 'your religious teacher Lord Mahāvīra is propagating the (the theory of) 'Pañcāstikāya'. Four of them are 'ajīva' (non-living), one is 'jīva' (living). Four are 'amūrt' and one is 'mūrta'. 'Astikāya' are not tangible. Then how to believe them?'

Madduk replied to them, 'One that is doing action, we can see it and know it. One that is not doing action, we can not see and know.' All *Parivrājaka* said together, 'what kind of *śramaṇopāsaka* are you, who does not see and know 'astikāya'?

(Madduk) said, 'Oh Āyushman! Wind is blowing. Do you believe this? Yes. You believe. Can you see wind? No. It is not so (you can not see).

'Oh Āyushman! Does particles of smell enter your nose? Yes, they do.'

'Oh Āyushman! Can you see them? No you can not.'

'Oh Āyushman! Is there fire in the 'arṇi' (a wooden drill for kindling fire)? Yes it is there.

'Oh Āyushman! Can you see this fire? No you can not.

'Oh Āyushman! Are there formations on the side of ocean? Yes. There are. Can you see them?

No you can not see them.

'Oh Āyushman! Can you see the formations existing in the heaven? No you can not see.

'Oh Āyushman! Like not seeing the above said things, does not do any harm to their existence. Similarly my or your not knowing or seeing them does not certify non-existent of a thing. If you do not accept existence of a thing by not seeing that thing, then you may not accept existence of a large part of this world.' Listening to this argument of Madduka all *Parivrājaka* became silent. Then he went to Lord Mahāvīra. Lord called him and said, 'Madduka! You said, we know and see the one who is doing activity. And we do not know and see the one who not doing activity. This was nicely said. This was said appropriately.' After a few days, Kālodayi went to a large assembly of Lord Mahāvīra. There all his doubts about '*Pañcāstikāya*' were resolved by sermon of Lord Mahāvīra. Kālodayi got initiated by Lord Mahāvīra.

### **Mahāvīra in Buddha literature**

There are repeated mentions of principles of Mahāvīra in '*Piṭaka*' (the religious books) of Buddha. In all of them attempts are made to degrade the principles and life of Lord Mahāvīra. This may be the style of writing or sectarian psychology. This can be ignored. But some truths about Lord Mahāvīra are well preserved in *Piṭak* literature. These can not be ignored. They are very important. From these we obtain some new information about Mahāvīra's travelling and his principles.

Lord Mahāvīra gave more importance to knowledge than to faith. That time Niggañthha Nātaputra, with his big group had reached the town of *Macchikasand*. There, a 'gṛhapati' named Citta heard about it. He, with some followers went to Niggañthha Nātaputra; inquired about their well being and set there.

Niggañthha Nātaputra asked gṛhapati Citta, 'Grihapati! Do you believe that, Śramaṇa Gautama can meditate and reach a state of 'no-contemplation' and 'no thought? Does his contemplation and thinking stop?

'Sir! I do not believe by faith that he reaches a state of 'no-contemplation' and 'no-thought' by meditation.' On this Niggañthha looking at his group said, 'All of you listen to this. How straightforward is grihapati Citta, how righteous and faultless he is! To stop contemplation and thinking is like preventing air by a net.

'Sir! What is greater, knowledge or faith?'

'Oh gṛhapati! Knowledge is greater than faith.'

'Sir! When I wish, I travel after obtaining first-meditation. I travel after obtaining second-meditation, third-meditation, and fourth-meditation.

'Sir! I have myself known and seen thus. In such condition, why should I know through faith of any *Brāhmaṇ* or *Śramaṇa* that no-contemplation and no-thinking is possible. And that contemplation and thinking can be stopped.' Listening to this talk of Citta, Niggañthha Nātaputra told his group, 'You all look here. How crooked is grihapati Citta? How wicked and vile is he?'

'Sir! Just now you said, how much straightforward, righteous and faultless is Citta! And now you are saying he is crooked wicked and vile.

'Sir! If your first statement is correct then your second statement is false, and if your second statement is correct then your first statement is false.'

Lord Mahāvīra propagated that 'loka' (universe) was finite, and 'Aloka' (non-universe or beyond universe) was infinite. This is corroborated by *Piṭak* a literature.

Two 'Lokāyatika' brāhmaṇ came to Lord Mahāvīra and asked, 'Sir! Pūraṇkaṣyapa is omniscient, omni-seer and master of complete knowledge and perception. He believes that, even while walking, standing, sleeping and awakening, he has perpetual presence of 'jñān-darśan'. He can see and know infinite universe with infinite knowledge. 'Sir! Niggaṇṭha Nātaputra is also saying like that. He is also saying that, he knows and sees with his infinite knowledge, finite 'loka' and infinite 'aloka'. 'Oh Gautama! Out of these two contradicting statements, which is true and which is false?'

Observing similarity of philosophy of life of Buddha and Mahāvīra, some scholars started believing that they were one person only. Prof. Weber has repudiated this belief, but he came to a conclusion Jain religion is a branch of Buddha religion.

Dr. Herman Jacobi repudiated both these beliefs and established that Jain religion is not only independent of Buddha religion but also it is much ancient than Buddha religion.

### QUESTIONNAIRE

1. Describe a live picture of *mahātapasvī* (great penancer) *dhyanayogī* Mahāvīra. Prove that Mahāvīra was a wonderful child.
2. Describe any three occasions happened during Śramaṇa Mahāvīra's *sādhana* period.
3. What were experimental \practical forms of theories given by Lord Mahāvīra/ OR Give some examples extensive effectiveness of personality management of Lord Mahāvīra.

### Subjective Questions:

1. What dreams were seen by mother Trisālā?
2. What resolution did Mahāvīra make during pregnancy?
3. What were other names of Mahāvīra?
4. What was the meaning of his fourth dream as told to Utpal by Mahāvīra?
5. Why did Mahāvīra praise Madduka?
6. What were the differences between the rulings of Tīrthaṅkara Pārśva and Tīrthaṅkara Mahāvīra?

### 3. Fill in the blanks:

1. \_\_\_\_\_ was the chief follower of Mahāvīra's revolution of 'less accumulation'
2. Occurrence of \_\_\_\_\_ is indication of abolition of slavery.
3. Vardhamāna was playing \_\_\_\_\_ game in *Pramadavan*.
4. Mahāvīra told Gautama, \_\_\_\_\_ Śāla and Gāgalī have become \_\_\_\_\_.
5. Subject of discussion among Kālodayī and other Parivrajaka was \_\_\_\_\_ propagated by Mahāvīra.
6. Mahāvīra's first monsoon stay was at \_\_\_\_\_, and the last was at \_\_\_\_\_.

## LESSON-3 SECTION 'A'

# JAINA HISTORY : THE OTHER TĪRTHIK IDEOLOGIES IN THE PERIOD OF LORD MAHĀVĪRA

## Contemporary Philosophical Schools in Mahāvīra's Time

The age of Mahāvīra was the one of religious creeds and rites and rituals. The contemporary conditions gave birth to a large number of philosophical schools, having diverse views and dogmas. According to the Buddhist sources, there were 63 such schools in the Śramaṇa tradition. The Jaina sources refer to 663 religious schools prevailing in India at the time of Mahāvīra. They are called *pāṣaṇḍa-heretical* schools. Actually all these were briefly grouped under four principal schools viz.

1. *Kriyāvāda* (Activism) Believer in soul, rebirth, *karma* etc.
2. *Akriyāvāda* (Non-actionism) - Non-believer in soul, rebirth, *karma*, etc.
3. *Vinayavāda* (Devotionism) - Absolutistic stress on humbleness on devotion.
4. *Ajñānavāda* (Ignorantism) - Ignorance is believed to be beneficial the doctrine of ignorance.

The Jaina texts mention 180, 84, 67 and 32 types of *Kriyāvāda*, *Akriyāvāda*, *Ajñānavāda* and *Vinayavāda* respectively. The chapter XII of *Sūtrakṛtāṅga Sūtra* has elaborately given the details of these four schools. They are

1. Verses 11-22-*Kriyāvāda*
2. Verses 5-10- *Akriyāvāda*
3. Verses 2-3-*Ajñānavāda*
4. Verses 4-*Vinayvāda*

### 1. Actionism

The doctrine of activism has the soul at its nucleus.

1. The Soul exists
2. It takes rebirth
3. The Soul is the doer of all *karma*
4. It is the endurer of its own
5. There exists emancipation *karma* (of Soul).
6. Good *karma* bears good fruit.
7. Evil *karma* bears evil fruit.

This is in nutshell the main propositions of *kriyāvāda*. We may deduce the following four conclusions thereof:

1. Reality of the soul and the universe is accepted.
2. Relativity of eternality and transience is accepted.
3. Doctrine of rebirth is accepted.
4. Doctrine of self-action is accepted.

The period of Lord Mahāvīra was compact with so many religious doctrines and rituals. According to the Buddhist Literature some sixty three Śramaṇa sects were there at that time. Mention of three hundred sixty three religious doctrines is found in the Jaina Literature. This is a detailed account of divisions and sub-divisions. All the sects, in short, can be brought together into four classes. Lord Mahāvīra has described them as the four pious meetings of the gods, monks, male and female laities.

### 1.0 *Kriyāvāda*

*Kriyāvāda* and *Non-Kriyāvāda* have been pondered over keeping the soul in the centre as the main point. It was said that there is an existence of soul, it is the doer of the *karma* and the consumer of the fruits of the *karmās* and it attains salvation. The fruits of good deeds are good and those of evil deeds are bad. This is the complete sign of *Kriyāvāda*.

Four meanings are brought out of *Kriyāvāda*:-

1. Existentialism:-Acceptance of the soul and the world.
2. The theory of righteousness:-Acceptance of both the religions-eternal and transitory-*syādvād* and *anekāntvād*.
3. The theory of rebirth.
4. The theory of the self doing the deeds.

All the doctrines that believed in the existence of soul etc. and accepted the self doing the deeds were included in *Kriyāvāda*. Although the followers of *Kriyāvāda* accepted the existence of soul, they were not unanimous regarding its form. Some regard it as omnipresent, the others don't think it to be so. Some regard it as concrete and some as abstract. Some regard it as big as a thumb, while some regard it as a grain of rice. Some regard it as the flame of the lamp that is burning in the heart. According to Jaina Philosophy, the soul has a conscious form, keeps its resultant form intact, is the doer and the consumer, getting transformed into various stages, is the collector of good and evil deeds with its own truthful and untruthful tendencies, is the consumer of the fruits of the *karmās*, having its own measure-neither as small as an atom nor omnipresent, but of the medium measure.

Ācārya Akalaṅka has mentioned some of the *Ācāryās* of *Kriyāvāda*-Marici Kumār, Ulooka, Kapil, Gārgya, Vyaghrabhūti, Vadvali, Mathara, Modgalyāyana etc.

For a Jaina monk, there is a provision of a resolution that is to be made everyday -I renounce Non-kriya and accept the initiation of *kriyā*-

### 1.1 *Non-Kriyāvāda*

The moral devotion and obligation of the *Non-Kriyāvādi* philosophers was based on the utility of the present. They didn't regard soul as an element that gets re-born. So they had no devotion for religion. They believed that there was no difference in the fruits of good deeds and evil deeds. The fruit of a good deed is not good. Similarly the fruit of an evil deed is not bad. Both good deed and sin are devoid of fruit. On the basis of *nāsti*, the following four things are the resultants of *Non-Kriyāvāda*:-

1. Rejection (non-acceptance) of the soul.
2. Rejection (non-acceptance) of the theory of the self, doing the deeds.
3. Rejection (non-acceptance) of the *karma*.
4. Rejection (non-acceptance) of the theory of re-birth.



A *Non-Kriyāvādi* has been described as *nāstikvādi*, *nāstik pragya* and *nastik riṣṭa*.

Ācārya Akalaṅka has mentioned the names of some of the prominent *Ācāryās* of *Non-Kriyāvāda*-Kokval, Kanthe-Viddhi, Kauśika, Hariṣa-Maśruman, Kapil, Romaśa, Harit, Aśwamud, Aśwālayan etc.

According to *Sāṅkhya* philosophy, the basis of *kriyā* is Nature. As *puruṣa* has not been considered as the doer of the deed, the *Sāṅkhya* philosophy has been included into *Non-Kriyāvāda*. According to the *Vaiśeṣikās*, atoms are the basic ingredients of the world. Different things are formed from the combination of different kinds of atoms. It is just as a potter creates his own world of different things with different ingredients such as soil and earth etc. He gives the fruits to the *Jeevās* according to their *karmās*. The fruits of the *karmās* have nothing to do with the soul. Considering from this point of view, the *Vaiśeṣika* philosophy has also been included into the category of *Non-Kriyāvāda*.

## 1.2 The Theory of Ignorance

The basis of this philosophic theory is Ignorance. The followers of this theory believe that knowledge is the root cause of all the problems, therefore it is better to be ignorant. What is the use of knowledge? Conduct requires efforts. Preservance of conduct is the essence of knowledge. Heaven and salvation are gained from good conduct and penance. A knowledgeable person is not as happy as an ignorant man.

People got inclined towards the theory of Ignorance due to many reasons:-

1. A person knows very well good as good and evil as evil. Yet he cannot accept goodness and reject evil. He thinks what good is knowledge. This type of mentality produced the feelings of disappointment in the heart of a man. We cannot get rid of evil even though we know evil very well and we cannot follow the path of goodness even though we know very well what good is. Then what is the utility of knowing? This thinking gave birth to the theory of Ignorance.

2. Some people believed that only that, which is perceived through our senses, is true. We don't know if someone has perceived some transcendental object. Transcendental knowledge, therefore, is useless.

3. Some people did not think it to be worth while to be indifferent to the pleasures that are available in this birth and to run after the other world after rebirth. They thought it not wise to run after what is unknown and unavailable, leaving what is easily available. They preferred analyzing the present to looking back to the past or looking forward to the future. For this, they thought the knowledge perceived through the senses to be sufficient. They ignored the transcendental knowledge and went for ignorance.

An account of sixty-seven kinds of ignorance is found. Ācārya Akalaṅka has mentioned some of the *Ācāryās* of the theory of Ignorance-sākalya, vaśkal, Kudhumi, Satyamugri, Narayan, Kath, Madhyandini, Moud, Pepplad, Badrayan etc.

## 1.3 The theory of Humility

The basis of this theory is humility. The followers of this theory gave the greatest importance to the giving up of ego and to devotion and total surrender. Ego, in their opinion, was the root cause of all the troubles. They were of the opinion that we should not condemn any sect or house-holder. We should be humble and polite to all. Thirty two kinds of the followers of this theory have been described. Some of the prominent *Ācāryās* of this theory are-Vaśiṣṭha, Parāśarā, Vālmikī, Vyās, Ilāputra and Satyadatta etc. The initiations like '*danama*', '*panama*' have been described as belonging to this theory. In '*Bhagwatī Sūtra*', the form of these initiations has been indicated.

Once there lived Tāmali Gathāpati in the city of *Tāmraplīpti* (Tamralipti). He had undergone the initiation '*panama*'. After getting initiated that *Tāmali* saluted and expressed his respect to Indra, Skand, Rudra, Śiva,

Vaiśramaṇ, Durgā, Cāmuṇḍa (the goddesses) and to the king, Prince, Mandvika, relatives, nobles, generals, charioteers, a *cāṇḍāla*, a crow or a dog, wherever he happened to see them. If he happened to see them at a high place, he greeted and saluted them there. If he happened to see them at a lower place, he did the same there.

Pūraṇa Gāthāpati undertook the initiation '*danama*'. After getting initiated, he went for begging food, taking with him a wooden pot, having four parts. He gave the food that was put into the first part to the passers by. He gave the food that fell into the second part to dogs and crows. He gave the food that fell into the third part to fishes and crocodiles. He himself took the food that fell into the fourth part.

The word 'Humility' here requires to be considered. Its meaning should be conduct. Just as the followers of the theory of knowledge believed that fulfilment and accomplishment can be attained only through knowledge, similarly the followers of the theory of conduct laid emphasis on conduct. Both of these views, being one-sided, fall into the category of false vision. Jaina religion has been said to be a religion giving value to humility. In Jaina literature the word 'humility' has been used to convey the meaning of conduct. The theory of Humility is only a part of the theory of conduct.

Lord Mahāvīra, after having analyzed all the four theories, adopted the theory of *Kriyāvāda*. His doing so was not from one-sided point of view. His philosophy, therefore may be termed as Relative *Kriyāvāda*.

In the period of Lord Mahāvīra, there were more than forty sects of the *Śramaṇs*. Five of them were very influential-

1. Nirgranth-The ruling of Lord Mahāvīra.
2. Śākya-The ruling of Buddha.
3. Aajīvaka-The ruling of Makhali Gośālaka.
4. Garrika-The *Tāpas* ruling.
5. Parivrājaka-The *Sāṅkhya* ruling.

In the Buddha literature, there is a mention of six sects of *Śramaṇs* and other *Ācāryās*-

1. *Non-Kriyāvāda*-Ācārya Pooran Kaśyapa.
2. The theory of Destiny-Makhali Gośāl.
3. *Uchaidvād*-Ajit Keśkambhī.
4. *Anyonyavād*-Pakudha Kātyāyan.
5. *Cāturyām Samvavād*-Nirgranth Gyātputra.
6. *Vikṣepvād*-Sanjay Velaṭṭhiputra.

### **Pūraṇa. Kaśyap-Non-Kriyāvāda**

Pūraṇa Kaśyap was known as 'complete', 'perfect' as he was full of experiences. He had gained so many experiences. He was a *Brāhmaṇa* by caste, so he was called 'Kaśyapa'. He lived naked, without any clothes. He had eighty thousand followers. He was of the opinion that someone did something or got it done, cut something or got it cut, gave trouble to someone or got someone to do so, grieved over something or made someone do so, suffered himself or made someone suffer, got frightened himself or frightened someone else, murdered someone, committed theft or dacoity, robbed someone, had sexual intercourse with women other than his wife, told a lie, whatever he might have done, no sin would touch him. If someone kills all the

creatures of the world with a sharp weapon, even then no sin will touch him. On the contrary, if someone makes charity on the northern bank of the river Ganga or gets someone do so, performs a *yajña* or gets it performed by someone, even then he will not have any fruit of his so-called good deeds. One does not get the fruits of his good deeds whatever he may do-Charity, observance of religion and celibacy, self-control or truthfulness. This theory of Pūraṇa Kaśyap is known as *Non-Kriyāvāda*.

**2. Two Streams:-***Kriyāvādi* and *Non-Kriyāvādi* (*Atmavādā* and *Anātmvādā*)-Each and every creature possesses knowledge although to different extents. Man is the best of the creatures. He has attained a greater intellectual development. The function of intellect is to think, to understand and to analyze the elements. Out of his thinking emerged two streams of thought-*Kriyāvāda* and *Non-Kriyāvāda*.

The people believing in soul, *karma*, re-birth and emancipation were called '*Kriyāvādi*'. The followers of *Kriyāvāda* preached self-control and to lead a virtuous life. But the believers of *Non-Kriyāvāda* said that to lead a happy and comfortable life was the ultimate goal of life. The followers of *Kriyāvāda* wrote sentences like this- 'To bear physical pains with equanimity is the greatest fruit of life. The well-being of the self can be attained only by bearing pains and difficulties patiently.' The followers of *Non-Kriyāvāda* believed that so long as we live, we should live happily, no matter we have even to borrow to lead a happy life.

The followers of *Kriyāvāda* said, 'The day or night that is gone, is gone for ever; it never comes back. The days and the nights of the person who does evil deeds are futile whereas the days and the nights of the person who does virtuous deeds are fruitful. We should, therefore, not be careless even for a moment in doing a virtuous deed. This life is but transitory, like the drop of snow on the edge of a leaf of grass. If you waste this life, you will rarely get human life even after a very long time. The fruits of the *karmās* are very complex. So, try to understand and realize. Why don't you realize it? You will not get this power of discrimination and real knowledge time and again. The night that is spent, is lost for ever, it never comes back. So is the case with human life. Pursue the path of virtuous deeds so long as you don't suffer from the ailments of old age, so long as you are not besieged by diseases, your senses don't grow weak. If you don't do so, you will have to repent at the time of death like the charioteer who does not go on the smooth highway and takes a rough path, as a result of which the axis of his chariot gets broken and he has to suffer and repent.'

The followers of *Non-Kriyāvāda* said, 'It is the greatest folly that people run after the unseen and invisible pleasures, leaving the pleasures that are visible and available. These pleasures of sex and wealth are in our hands, are visible and in our reach. Nobody knows what will happen in future. Who has seen the other world? We don't even know whether the other world exists. A majority of people are busy, enjoying the worldly pleasures, then why should we not do so? What will come to others, will come to us, so why to bother? O dear, there is nothing to worry, just eat, drink and be merry. Whatever you enjoy, is yours. You will get nothing after death. Some people misguide the public by giving the accounts of the sufferings in the other world. This is illogical.'

In the ideology of *Kriyāvāda*, things became clear. The people learnt self-restraint and self-control. They adopted penance and renunciation in their lives.

In the ideology of *Non-Kriyāvāda*, things remained vague. The people turned to the worldly and material pleasures.

The followers of *Kriyāvāda* said, 'Every good or evil deed bears fruit. Good deeds have good fruits and evil deeds have evil fruits. Beings are born in the other world with their virtuous or evil *karmās*. One gets emancipation and extreme pleasure at the decay of both good and evil *karmās*.'

The result was that the people got interested in religion and in doing good deeds. They gave importance to lesser desires, lesser beginnings and lesser possessions. A person who followed the principles of non-

violence, truthfulness, celibacy, non-possession and not stealing, came to be regarded as a great and a noble man.

The followers of *Non-Kriyāvāda* said, 'Good deeds and evil deeds yield no fruits. Good deeds do not give good fruits and evil deeds don't yield evil fruits. The soul is not born in the other world.'

The result of this ideology was that the people got confused. Doubts increased. The worldly desires got stronger. The feelings of greater desires, greater beginnings and greater possession possessed the people.

The insight of the followers of *Kriyāvāda* is fixed on the idea that one has to bear the fruits of one's deeds. He knows that he will have to bear the fruits of his *karma*, if not in this world, then in the other world. There is no escape. It is, therefore, better to avoid, as far as possible, the evil deeds. A person having such an insight is not frightened and worried even at the time of death. He welcomes death with pleasure.

The view point of the follower of *Non-Kriyāvāda* is based on the idea that these pleasures are in his hands, in his reach. He thinks that the more he enjoys these worldly pleasures, the better. Nothing is to be gained after death. Thus, his ultimate aim is to enjoy the worldly pleasures. He gets indifferent to the bonds of *Karmās* and doesn't hesitate in meaningful or meaningless killing of the static or the moving creatures. When he falls a prey to a disease, he remembers his *karmās* and repents. He is frightened of the other world. It has been experienced that great atheists begin to tremble at the time of death or when they suffer from a fatal disease. They give up all atheism and become theists. When the follower of *Non-Kriyāvāda* realizes that the end of his life is near at hand, he begins to think, 'I have heard about hell where the evil-doers have to go, where the ignorant and cruel persons have to suffer unbearable tortures. Is it true? If it is so, what shall happen to me?' Thus he dies in a state of suspense and confusion.

The representation of *Kriyāvāda* was not to have doubts in the existence of soul. As it is abstract, it is eternal and everlasting. Abstract matters are indivisible and everlasting. In spite of being eternal, the soul is bound with the faults like ignorance, that are the creations of the being itself. This bondage is the cause of this world (birth and death).

The essence of *Non-Kriyāvāda* was that this world is confined to the limits of visibility. There are only five elements in this world-earth, water, fire, air and sky. By their combination, conscious-being or soul is born. When the elements are destroyed, the soul is also destroyed. Soul is not something independent. Just as fire is produced from wood, ghee is produced from milk and oil is produced from oil-seeds, similarly, '*Jīva*' is produced from the body, having the five elements. When the body is destroyed, nothing like the soul remains there.

Thus, the currents that come out of the two streams, are there before us. We should test them from the beginning to the end, because they not only form a philosophical outlook, but our personal, social, national and religious lives also are based on their foundation. The path of life of a follower of *Kriyāvāda* and that of *Non-kriyavad* cannot be one and the same. Before doing anything, the former will always think of self-purification whereas the latter does not feel even the need to bother about it. Today we find that many of the followers of *Kriyāvāda* have also taken to the thinking of violence. They have forgotten the fact that life is transitory and have indulged in great beginnings and great possessions. In the practical life it is getting difficult to find out as to who is a follower of *Kriyāvāda* and who is a follower of *Non-Kriyāvāda*.

There is no wonder if the followers of *Non-Kriyāvāda* don't think of the future that is very far. But if the followers of *Kriyāvāda* forget the soul and don't think of the pros and cons, they are *Kriyāvādī* only in name and not in the real sense of the word. To think of future, of the things to come doesn't mean that we should be blind to the present. To think of future is to improve our present. Only the present meditation and devotion of today can make our future happy. To neglect self-purification, getting indulged in sexual and worldly pleasures and lust is worse than committing suicide for a *Kriyāvādī*. He should do self-analysis.

Evaluating the research, Sir Oliver Lodge, a member of the Council for the research of soul and the other world, has written, 'Running after the physical and material knowledge, we should not forget the transcendental knowledge, relating to the next world. The conscious being has no quality of itself, but it has an independent existence that exhibits itself. There is certainly something in all the living beings that does not end with the end of the body. It has now become absolutely necessary to find out the rules that relate to physical and transcendental beings.'

### Why Soul?

The followers of *Non-Kriyāvāda* put up a question, 'How can we accept a thing that is not visible, not to be seen? The soul, the senses and the mind are not visible. Then how can they be accepted?' The followers of *Kriyāvāda* say, 'It is not the visibility of the senses and the mind that is the only means to know the matters and the substances. There are other means too like the things that have been tested by experience, the things perceived and experienced by the yogis and the *Āgamās*. What can be known by means of the senses and the mind? Their capacity and power is limited. By means of them we cannot know even about our forefathers who had been there three or four generations ago. Should their existence then be denied? The senses can know only the touch, taste, smell and form, that are material objects. Mind is the follower of the senses. It knows and recognizes and thinks about only the materials recognized by the senses. It comes to know the abstract things too through the medium of concrete things. It is, therefore, not proper to depend upon the senses and the mind in order to know all the objects inbetween. The soul is not word, form, taste, smell and touch. It is a formless entity.'

Formless entities cannot be grasped by means of the sense. Soul is abstract. The existence of soul cannot be denied due to this fact simply for the reason that it cannot be grasped by means of the senses. Who and when has come to know the formless sky? Leave aside the matter of abstract objects. Even atoms and the atomic substances that have got forms, cannot be known by means of senses, so there is no point in accepting the objects that are visible as the only proof. In nutshell, according to *Anātmavādā*, as soul is not visible to senses and to mind, so it simply does not exist. According to spiritualism, soul is not visible to senses and to mind, so it does not exist. To think like that is not reasonable. As soul is abstract, it simply cannot be visible to senses and to mind.

**3. The theory of destiny (Fatalism)** The followers of this theory believe neither in *Kriyāvāda* nor in *Non-Kriyāvāda*. Their philosophy is like this, 'Some people propound *kriyā* and some propound *non-kriyā*. Both of them are alike. The person who thinks, 'I do' does nothing and the person who thinks, 'I don't do' too does nothing. Everything is decided by fate. The whole of the universe-dynamic or static-is under fate or destiny. The ignorant man thinks there is some reason behind it. He thinks, 'I am getting unhappy, I am grieving, I am getting annoyed, I am getting weak, I am suffering. I have done all this. I am the doer of all these things. The other man who is getting unhappy, who is grieving, getting annoyed and weak, and is suffering, he is the doer of all his deeds.' Thus a man, out of ignorance, thinks himself to be the cause of his griefs and the other person the cause of his griefs:-

I (a fatalist) say, 'All the creatures mobile or immobile in all the four directions-east, west, north and south, get all the physical pains and sufferings, different stages, (childhood, young age, adulthood), power of discrimination and regulations and arrangements because of destiny (fate). Thus they are all destined to be like what they are. In *Bhagwatī* (*śatak* 15) we get a detailed account of the principles of Gośālak, the fatalist.

Once Lord Mahāvīra was staying at the place where Saddālputta made pots. At that time Saddālputta was baking the pots in the sun. Lord Mahāvīra asked, 'Saddālputta, please tell me how these pots are made.' Saddālputta replied, 'O Lord, first of all we bring the earth, then we mix water in it and crush it. Then we mix some ash in it. Then we make a lump of earth and put it on the wheel. In this way the pots are made.' Lord

Mahāvīra said, 'Saddālputta, kindly tell me whether these pots are made from rise, action, strength, energy, manliness and valour or from fall (decline), lack of action, lack of strength, lack of energy, lack of manliness and lack of valour. Saddālputta replied, 'O Lord, these are made from fall (decline), lack of action, lack of strength, lack of energy, lack of manliness and lack of energy. Fall (decline), action, strength, energy, manliness and valour have got no value. They have nothing to do. Everything is destined.'

Lord Mahāvīra said, 'What will you do if someone breaks these pots or indulges in sexual intercourse with Agnimitra?'

Saddālputta-'I will curse him, strike him and kill him.' Lord Mahāvīra said, 'If everything is pre-destined, why should you do so for someone breaking your pots or for having sexual intercourse with Agnimitra?'

Hearing these words of the Lord, Saddālputta got enlightened and took to Anuvrat, meant for the householders.

Fatalists believe that a thing that has not been done, does not bear any fruit. There is definitely an element of doing behind whatever a man enjoys, but that doing is not of the man. If it is the doing of a man, if he is free to do any action, he will do everything according to his wish and as desired by him. Why will then he do a thing that is not desirable to him? But this is not to be seen. A man has to do many undesirable things too. This fact proves that everything is done by destiny, everything is destined.

In Buddha literature, we get the explanation of fatalism like this-'There is no cause, no effort behind the suffering of the people. They suffer without any cause or effort. There is no cause, no idea behind the purification of the people. They get purified without any cause or idea. There is nothing like the power of self, the power of others, manliness, strength, energy or potency. All the elements, creatures, beings and *Jīvas* are helpless, devoid of strength and energy. They are all at the mercy of destiny (fate). They experience joy and sorrow in six categories.'

In this modified world, everything is measured. There is no increase or decrease, no rise or fall. Just as the ball of thread, when thrown, gets open and falls down, similarly both the foolish and the wise will bring their sorrows to an end by the cycle of birth and rebirth. The sorrows of all the people come to an end only after the cycle of eighty lacs of *mahākalpās*. This doctrine of Makkhali Goshal was known as the doctrine of purification. This may also be called as fatalism. It is also described as the doctrine of *Ājīvak*. *Ājīvak* was an influential sect in *Śramaṇa* tradition. Gośālaka was its Ācārya. The monks of this sect lived nude. They performed the penance of the five fires. They also performed many other severe penances. They also observed the devotion of severe *āśanās*. Abstinence from delicacies and seclusion from taste-these two were the signs of the vow of being indifferent to taste of the *Ājīvakas*. The *Ājīvak Śramaṇas* have instructions to observe four types of self-control, renunciation and humility. Being monks they were revered in the society. The people asked them about causes, omens and the interpretation of dreams.

In *Bhagwatī* we get a brief account of the ideology and the conduct of the *Ājīvak* worshippers. It is like this-'The followers of *Ājīvak* regard Arihant as a deity, serve their parents, do not eat the fruits of Gular, Bar, Plum, Fig and Pilankhu (a kind of tree), do not torture bullocks, do not pierce their ears and nose and do not do anything that causes violence to moving creatures.

### The Buddha philosophy

The Buddha religion came into existence as a revolution in the field of conduct. It prohibited both the extremes of renunciation and enjoyment and preached a middle path. It propounded the form of religion that was for the benefit and happiness of a majority of people.

The Buddha religion became very popular. Not that there were no seeds of philosophy in the sermons of Lord Buddha but the philosophical development of the Buddha religion took place only after Buddha. The Buddha monks went ahead in the fields of thinking and meditation. Upto the period of Emperor Aśoka, the Buddha religion was divided into eighteen groups because of differences on one or more than one aspects.

The period of Buddha was the period of philosophic doctrines. So many doctrines such as Fatalism, Theism and the doctrine of Free Will etc. were prevalent at that time. They were very much in vogue in their respective areas in the world of philosophy.

Fatalism presumed-Good or evil, well-being or Non-well-being, joy or sorrow, whatever happens, is predestined. No one is capable of bringing about any change in them. Lord Buddha did not find this doctrine rational because if it is so, there is no value of a man's doing or endeavours. The theists accepted the existence of a force that is beyond this world and that controls and conducts every activity in the universe. Buddha did not accept this doctrine either.

The thinking of Buddha was that if these doctrines are accepted, there will remain no value and importance of a man's labour and doing. Even if the utility of labour is accepted, there shall be no logical basis for its fruit-giving faculty. Whatever a man does there will always be the possibility of reversion of the fruit. Responsibility will always be doubtful. Consequently, amidst all these doctrines, he propounded a new philosophic doctrine. According to him, the whole universe-material or conscious-is based on the theory of relative causation. He said, the other thing is caused when something is felt or obtained. In other words, it can be said that all the substances in the world are bound in the series of cause and effect. There is some cause, therefore, there is some effect. This is a universal law. There is no effect without the existence, feeling or obtaining of the cause. This doctrine of Buddha came to be known as the theory of *pratītyasamutpāda*.

The verbal meaning of this doctrine is that there is some effect when there is a feeling or obtaining. When something happens, this will be the effect or result. Buddha said, 'One who knows the theory of *pratītyasamutpāda* knows religion. One who knows religion, knows this doctrine.' He said, 'This doctrine is universal. It is beyond place, period or time. Present, past or future do not break it. This theory applies to all the three of them alike.' There are supposed to be twelve parts of this doctrine. They have been described as the primary causes too. They are produced because of one another respectively. This chain of production is said to be the cycle of the world.

The primary causes or the twelve parts are as follows:-

1. Ignorance, 2. Culture, 3. Science, 4. Name-form, 5. *Ṣaḍāyatan*, 6. Touch, 7. Pain, 8. Thirst, 9. Ingredient, 10. The world, 11. Caste, 12. Old age-Death, 13. Atheism

Buddha strongly contradicted the theory of soul. The essence of his preaching was-There is no independent existence of soul. Even the followers of the theory of soul do not know what its form is like. Even then it is a wonder that people do different kinds of things for the welfare of soul, for pleasure and for benefit and even suffer many difficulties. It is the same thing as a person loves the most beautiful woman of the republic but knows not who that beauty is, where she is, what qualities she possesses, of what sort her figure is, what her complexion is like and to which name and community she is related. That beauty and the love and possession of that person-everything seem to be imaginary, a mere fantasy.

To believe in the theory of soul is like standing on the cross-roads and trying to prepare steps to enter the building that exists nowhere. What else is it if not foolishness? So many rituals and penances are performed by the believers of the theory of soul. To consider soul as something that feels and experiences and to consider the subject of experience as eternal, universal and unchangeable is simply childish. It is nothing but ignorance.

The Buddhists call themselves as the non-believers in the theory of soul. They don't regard the existence of soul as an objective truth, they regard it as merely imaginary. The perceptions that are produced and destroyed every moment, of the science (consciousness) and the form (physical element, body) are sufficient for the journey of this world. There is no eternal soul beyond them. In spite of not believing in the theory of soul, the Buddhists believe in *karma*, re-birth and emancipation. Being questioned about soul, the Buddhists have remained silent. On being asked the reason, Buddha says, 'If I say there is soul, the people come to believe in eternity; If I say there is no soul, people become the believers of *Ucchaidvāda*. Therefore for the solution of both of these problems, I remain silent.' Nāgārjun writes at one place, 'Buddha has said that there is soul, he has also said that there is no soul; and Buddha has preached neither about the existence, nor about the non-existence of soul.'

What soul is, from where it has come and where it will go-regarding these questions as impractical, Buddha mainly preached about sorrow and how to get rid of it. He said, 'We must think of healing the wound of the person who has been hit with an arrow; It is useless to discuss from where the arrow came and who hit it.'

According to the Buddha philosophy soul is the collection of five parts-form, pain, consciousness, culture and science. A brief interpretation of them is given below:-

Form:-It indicates body and senses that are related with sensual pleasures.

Science:-The feeling of ego in oneself, sensibility and the perception of their respective sensual pleasures by the senses is said to be science.

Pain:-The feeling of pleasure by the touch, Observation, taste and drink of a favourite or dear object and the feeling of sorrow by the touch, Observation, taste and drink of an unfavourable object; and the feeling of neither joy nor sorrow by the touch, Observation, taste and drink of either the favourable or the unfavourable object, is said to be pain.

Consciousness:-Grasping of the objects exactly as they are on the basis of the pain caused by their being favourable or unfavourable; and the naming of the objects on the basis of their merits or demerits is known as consciousness. This is the purest form.

According to the Buddha philosophy, as has been explained above, there is no separate form or existence of soul, apart from the collection of the five parts.

## 5. *Ucchaidvāda*

Ajīta Keśakambhī used to use a blanket made of hair. That is why he was known as 'Keśakambhī' (One who uses a blanket made of hair). According to Mr. F.L. Woodward, this blanket was made of the human hair. The ideology of Keśakambhī was like that of the *Lokāyatik* philosophy. Some scholars are now beginning to think that he was the propounder of the atheist philosophy in India. It seems that Brahaspati has given a developed and polished form to his ideas.

The philosophic ideology of Ajīta Keśakambhī is given below:-

There is '*jīva*' above the sole of the foot and below the hair on the head and slanting upto the skin-body is *jīva*. This is total. A creature lives so long as it lives. When it dies, the creature also dies. So long as there is body, there is the *jīva*. The *jīva* does not live when the body is destroyed. There is life so long as there is body. When the body gets deformed, the other people carry it away to burn. When burnt in fire, its bones get pigeon-coloured. Converting a bier into an object having five legs, all the four persons bearing the bier, come back to the village. Thus, there is no existence of *jīva* apart from the body. There are no sensations apart from the body.



The ideology of the people who think that the body and the *jīva* are two different entities is not correct because they do not know whether the soul is big or small, circular or round, triangular or having four or six angles, black or blue, red or yellow or white, has a good or a foul smell, pungent or sour, astringent or sweet, harsh or soft, heavy or light, cold or hot, smooth or rough. Soul cannot be perceived in any form. Thus, there is no sensation or communication of soul apart from the body.

The persons who believe that the *jīva* and the body are two different entities are not correct because they do not realize it like this—like a person who shows the sword, drawing it out of the sheath and says, 'O dear! This is the sword and this is the sheath', But there is no one who shows the soul, taking it out of the body and may say, 'Look dear! this is the soul and this is the body'. Like a person who brings the pole out of the long fibre of which ropes are made and says, 'Just see, this is the pole and this is the fibre.' But there is no one who may take the soul out of the body and may say, 'Just see, this is the soul and this is the body.' Like a person who takes the bone out of the flesh and says, 'Just see, this is the bone and this is flesh.' But there is no one who may take the soul out of the body and may say, 'Just see, this is the soul and this is the body.' Like a person who puts the emblic myrobālan in his palm and says, 'Just see, this is the emblic myrobālan and this is the palm.' But there is no one who may take the soul out of the body and may say, 'Just see, this is the soul and this is the body'. Like a person who draws butter out of curd and says, 'Just see, this is the butter and this is the curd.' But there is no one who may take the soul out of the body and may say, 'Just see, this is the soul and this is the body.' Like a person who draws oil from the oil-seeds and says, 'This is the oil and these are the oil-seeds.' But there is no one who may take the soul out of the body and may say, 'Just see, this is the soul and this is the body.' Like a person who draws juice from a sugar cane and says, 'This is the juice and this is the rind.' But there is no one who may take the soul out of the body and may say, 'Just see, this is the soul and this is the body.' Like a person who produces fire from the wood and says, 'This is the fire and this is the wood.' But there is no one who may take the soul out of the body and may say, 'Just see, this is the soul and this is the body.' Thus, there is no existence of the *jīva* apart from the body, there is no perception of the soul apart from the body.

In Jaina literature there is a mention of a theory according to which although the *jīva* and the soul are different, yet they are treated as the same, but no mention of its propounder is found. In Boddha literature, the mention of its *Tīrthāṅkara* is also found.

According to '*Deerghnikāyā*' in the Boddha philosophy, the philosophic ideology of Ajit Keśakambālī is like this—'There is no such thing as charity or yajna or oblation offered to god. There is no such thing as the ripening of the fruits of the good or the evil deeds. There is no such thing as this world or that world. There is no mother or father. There are no such creatures as gods. There are no *Śramaṇa-Brāhmaṇas* in the world who may have come to know the truth or who are rightly knowledgeable, who may perceive this world and the other world themselves and may tell others about them. A living being is composed of four great elements. When it dies, the element of earth in the body is mingled with the earth, the element of water is mingled with water, the element of fire is mingled with the luminous body and the element of air is mingled with air. The senses make their way into the sky. Four persons carry away the dead person, bearing him on a cot. His signs remain till he is burnt away, then his bones get pigeon-coloured. The oblations are reduced to ashes. 'Perform some Charity', this is a sermon preached by fools. All that the theists say is false and has got no importance. A man may be foolish or learned, but every thing is destroyed when the body is destroyed. Nothing remains there after death. This doctrine of Ajit Keśakambālī is known as '*Ucchaidvādā*'.

## 6. *Anyonyavādā*

The Ācārya of the fourth sect was Pakudhkaṭyāyan. His ideology was, 'No one did all the seven matters, nor were they got done. They cannot be borne, they are eternal and as static as a pole. They do not move, do not change, do not cause trouble to one another and are incapable of providing either joy or sorrow to any one.

The earth, the water, the luminous being, the air, joy, sorrow and the *Jīva*, these are the seven matters. None of them strikes or gets struck, none of them is the element that listens or that tells something or that knows something or that makes others know something. A person who gets the head of someone cut off by someone with a sharp weapon, does not commit a murder; he only gets the weapon inserted into the blank space that is there inbetween these seven matters, it is nothing else.' This doctrine is known as *Anyonyāvād*.

### 7. *Vikṣepvādā*

The Ācārya of the sixth big sect was Sañjay Velatthiputra. He said, 'Whether there is another world, I do not know. I do not know this too whether another world is not there. Whether good or evil deeds bear fruits, I do not know. I do not believe this idea either that they do not bear fruits. It may be so, it may not be so. Whether Tathāgat lives after death, I do not understand. I do not understand this either that he does not live after death.' This doctrine of Sañjay Velatthiputra is known as *Vikṣepvād*. This Ācārya declared himself as *Tīrthāṅkara* and 'Jin'. He had hundreds of followers.

The preachers who rebelled against Lord Mahāvīra and separated themselves from his religious discipline because of some dispute over some idea or principle, were called Niṇhava. Jamālī, Tiṣyagupta, Āśāḍha śiṣya, Gang, Aśwamitra/Rohgupta and Goṣṭhāmāhil-These seven have been said to be Niṇhava.

The history of conflict over some doctrine is as old as the history of doctrines and the process of thinking. It did not so happen that the sects of all the doctrines that were propounded were formed. The doctrines that didn't get the expected favourable conditions and the support of public remained confined upto a few people only, they could not develop as a sect. In the period of Lord Mahāvīra, the number of the followers of the doctrines that got the support of and recognition by public, went on increasing, they emerged as sects. The ideas of some of those philosophers have been stated here, some partially and some in detail.

## QUESTIONS TO BE ANSWERED

### 1. Essay-type question

1. Analyse in detail the forms of *Kriyāvāda* and *Non-Kriyāvāda*.

### 2. Short answer-type questions

1. Does Buddha religion recognize the element of soul? Explain.
2. Give a critical appreciation of the philosophic ideas of Ajitkeśkambali.

### 3. Objective-type questions

1. In the period of Lord Mahāvīra, there were, according to the Jaina literature, ..... doctrines.  
A. 63 B. 300 C. 100 D. 363 ( )
2. In the Centre of *Kriyāvāda* and *Non-Kriyāvāda* is:-  
A. Body B. Soul C. Senses D. Mind ( )
3. The basis of all the problems is knowledge. This assumption is the doctrine of:-  
A. *non-kriyāvāda* B. *pratītyasamutpād* C. The theory of ignorance D. *syādvād* ( )
4. The persons giving the greatest value to the giving up of ego and to devotion and surrender were the:-  
A. Reactionists B. The followers of the doctrine of humility  
C. The followers of the doctrine of *Kriyāvāda*  
D. The followers of the doctrine of ignorance ( )

5. In the period of Lord Mahāvīra, Makkhali Gośālak was:-  
A. Ājīvak B. Śākya C. Garrik D. Parivrajak ( )
6. The other name for *Non-Kriyāvāda* is:-  
A. The theory of soul B. The doctrine of ignorance  
C. The doctrine of the non-existence of soul D. The doctrine of materialism ( )
7. 'If this is the cause, this will be the effect'. This idea is related to:-  
A. *anekantvād* B. *pratītyasamutpād* C. *ārambhavād* D. *satkaryavād* ( )
8. The basis of 'The twelve primary causes' is:-  
A. Pain B. Caste C. Culture D. Avidha ( )
9. 'All the seven matters are static.' This is the assumption of:-  
A. *anyonyavād* B. The doctrine of humility  
C. *vikṣepvād* D. The doctrine of Non-materialism ( )
10. 'Live happily so long as you live; Consume ghee even if you have to borrow it.' This assumption developed on the basis of:-  
A. The theory of ignorance B. The doctrine of *Non-Kriyāvāda*  
C. *vikṣepvād* D. The doctrine of humility ( )

#### Acknowledgement-

1. *Sūyagado* (1)-By J.V.B.I. Ladnun (Raj.)
2. *Sūyagado* (2)-By J.V.B.I. Ladnun (Raj.)
3. *Jaina Darśan : Manan Aur Mīmāṃsā*-By Ācārya Mahāpragya, Adarsh Sāhitya Saṅgh, Churu (Raj.)
4. *The Main doctrines of the Indian philosophy*-By Muni Rākeś Kumārji, Adarsh Sāhitya Saṅgh, Churu (Raj.)

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## LESSON 4

## GAṆADHARA AND ĀCĀRYA TRADITION OF LORD MAHĀVĪRA

**Background**

Administration of Lord Mahāvīra's confraternity was well organized. Its subsequent tradition is divided into two parts: 1. Gaṇadhara tradition. 2. Ācārya tradition.

A Gaṇadhara is one who grasps the prevailing sermon in the form of its meaning and defines it in the form of an aphorism. There were eleven Gaṇadharas of Lord Mahāvīra. Their compositions are called 'Āgama'.

An Ācārya is the administrator of the confraternity. To guide and interpret the meaning of the aphorisms and to control overall management is his responsibility. He is considered as a representative of the *Tīrthāṅkara*. There is a prolonged tradition of succeeding *Ācāryās* that is continuing till today. In this lesson the period up to '*Vallabhī Vācanā*' is covered.

**Gaṇadhara tradition****1.1 Gaṇadhara Indrabhūti Gautama**

Gaṇadhara Indrabhūti Gautama is famous by his family name - Gautama. He was born in a town named Goeber. His father's name was Vasubhūti and his mother's name was Pṛithvī. They were very well respected in the *Brāhmaṇa* community. Indrabhūti was expert in four *Vedās* and fourteen *Vidyās* (sciences). In his society, he was a rich, leading and famous *Yāgyñik*.

He went to Madhyama-Pāvā, on invitation from Somil Brāhmaṇin, to participate in the *yajña* festival. In Madhyama Pāvā he came into contact with Lord Mahāvīra. He had a doubt, in his own mind, about the existence of '*jīva*'. Lord Mahāvīra surprised him by divining his secret doubt and clearing it up. His inner soul bowed down at the feet of Lord Mahāvīra. On listening to the sermon of divine knowledge from Lord Mahāvīra, he understood the wisdom of reality, and he dedicated himself to Lord Mahāvīra. At the age of 50 years he, with his 500 *Brāhmaṇa* disciples renounced worldly life. He was the first disciple and the first Gaṇadhara of Lord Mahāvīra. According to the *Digambar* tradition he was also the first successor of Mahāvīra. But the *Śvetāmbar* tradition does not believe so.

Gautama used to ask questions and Lord Mahāvīra gave solutions to them. Comprehensive discussions on many philosophical and theoretical subjects in such a question and answer form are found in the *Āgamas*. Whatever sermons Lord Mahāvīra gave in this form, addressing Gautama, have become epics of eternal truth.

After the *nirvāṇ* of Lord Mahāvīra, he attained '*kaivalya*' (omniscience) at the age of 80 and at the age of 92 he attained '*mokṣa*'. Even though Gautama was 8 years older in age, his devotion, inquisitiveness and respect towards Lord Mahāvīra reveal his extraordinary personality.

**1.2 Agribhūti Gautama**

Agribhūti was Indrabhūti's middle brother. He was also a learned teacher of 500 *Brāhmaṇa* students, and he had also come with his group of students, to Madhyama-Pāvā to attend the *yajña* festival of Somilarya. He was also a great exponent of *Vedās*, *Upaniṣads*, and *Karmakanda* (rites and rituals). Everybody was attracted by his impressive personality. His conduct was pleasing and polite.

On hearing the news of renunciation by Īndrabhūti, Agnibhūti was startled and came to Lord Mahāvīra's congregation with a firm determination of having a debate on the scriptures. Looking at the serene facial features of Lord Mahāvīra, he was completely absorbed and lost awareness of his own presence. Like gold that gets refined and glittering after it is heated in fire, Agnibhuti's soul got refined and started glittering. He wished to renounce the worldly life to enlighten his soul.

His doubts about duality and non-duality were automatically dissolved. Agnibhuti, at the age of 46 years, renounced the worldly life at the feet of Lord Mahāvīra.

### 1.3 Vayubūti Gautama

Vayubhūti Gautama was Īndrabhūti's younger brother. He had also come to Madhyama-Pāvā with 500 disciples to attend the festival of sacrifice or Gaṇīzed by Somilarya. When he got the news of renunciation by Īndrabhūti and Agnibhuti, he had a fervent desire to have a debate on the scriptures with Lord Mahāvīra.

He thought, 'I do not know how my two brothers got trapped by that sorcerer? I have to protect the Vedic beliefs. Therefore I must defeat Mahāvīra in the debate on scriptures. Who has the capability to oppose the belief in the goodness of physical happiness, wealth, sacrifices, rites and rituals, castism, existence of multiple gods, etc.? I believe that both my brothers are more learned and brilliant, but I have full trust in my own knowledge. It is my faith that there is no element like 'soul' separate from the physical body. I will go to Mahāvīra's meeting and will defeat him with my logic.'

Thus rejoicing in his own pride, Vayubūti came to Lord Mahāvīra's congregation. There he just stood staring at Lord Mahāvīra's auspicious face, without blinking. His pride of knowledge was crushed. His heart was now glittering with full devotion. His arrogance and false stubbornness were removed with a change of heart. All the possibilities in his mind got resolved.

Vayubūti was real brother of Mahāvīra's first Gaṇadhara Īndrabhūti and Gaṇadhara Agnibhuti, having the same family name Gautama and the same parents. He had a doubt, 'is body itself soul, or body is different from soul?'

He got initiated by Lord Mahāvīra at the age of 42 years, and obtained the status of third Gaṇadhara.

### 1.4 Vyakta

How limitations can significantly change a person's life can be learned from the life of Vyakta. He was a Brāhmvādī and believed that worldly prosperity could be achieved by performing sacrifice and rites. When he came to know that Lord Mahāvīra was in a congregation and people were gathering there to listen to his speech; he could not control his desire and so he too, came there. Vyakta was a learned teacher. 500 students were studying *Vedās* under him. Fame of his vast knowledge had spread all over the eastern provinces. He was a resident of Kollag colony and was a *Brāhmiṇa* of the *Bhārdvāj* family. His mother's name was Varuni and his father's name was Dhanamitra. Vyakta was famous for his erudition. He had doubts about the existence of the visible world. He had the capability to defeat great scholars in debate. But he was also arrogant about his erudition. Vyakta came to Lord Mahāvīra's congregation. Just by looking at Lord Mahāvīra all his doubts got resolved. He started thinking that 'Mahāvīra's brilliance is magnificent. Before him all others are dull. Till now I was tangled in doubts about duality. But today my eyes are opened. I have realized the truth. Therefore I should not delay in renouncing the worldly life.'

Vyakta got initiated at the age of 50 years, and obtained the status of fourth Gaṇadhara.

### 1.5 Sudharmā

The name of Mahāvīra's fifth Gaṇadhara was Sudharmā. He is famous as Sudharmā Swāmi. He was a

*Brāhmiṇa* of *Agnivaiśyāyana* Gotra and a resident of *Kollāg* colony. His mother's name was Bhaddila and father's name was Dhammill. He had also come to *Madhyama-Pāvā* with his 500 students to attend the festival of sacrifice organised by Ārya Somil.

When he got the news of the initiation of *Indrabhūti*, *Agnibhūti*, and others, he also desired to see Lord *Mahāvīra*. He entered the serene atmosphere of Lord *Mahāvīra*'s congregation.

By the Midas touch of the great sculptor of souls, his attachment (worldly) started turning into brightness (of soul). He was exhilarated looking at the serene face of *Mahāvīra*. *Sudharmā* started thinking, 'I am already 50 years old. Till now I have not done any reformation of my soul. I am sunk in the arrogance of my knowledge and my caste. I have neither done any purification nor any enlightenment of my soul. In reality non-violence is the instrument of elevation of life. The person who is impressed by wealth and glory can never be great. Even the gods will bow down before the humanity of a human being. Therefore a person should always experience and practice humane virtues like truth, non-violence, etc. and spiritual qualities like '*jñān*' and '*darśana*' (knowledge and perception). Human beings are all equal. No person is great or small by birth. Every person becomes great or small by his own act, virtues and performance. Therefore, now I must renounce.' *Sudharmā* got initiated at the age of 50 years. He was *Mahāvīra*'s 5th *Gaṇadhara*. *Sudharmā* lived very long. He administered *Śramaṇa* confraternity for many days.

### 1.6 Maṇḍita

*Maṇḍita* was a supporter of numerology. In his mind he had doubts about the existence of '*bandha* and '*mokṣa*' (bondage and salvation). He was a resident of *Maurya* colony and a *Brāhmiṇa* scholar of *Vaśiṣṭha* family. His mother's name was *Vijayādevī* and his father's name was *Dhanadeo*. He had 350 students. He came to *Madhyama-Pāvā* on invitation from *Somil Ārya* to participate in the festival of sacrifice. *Maṇḍita* had a healthy body and fair complexion, and was seven feet tall. Fame of his knowledge was spread in the entire eastern province. He was more of an expert of *Logic* than of *Vedās*. His students were also especially experts in *Philosophy* and *Logic*.

Obtaining the news of initiation of *Indrabhūti*, *Vāyubhūti* and others, *Maṇḍita* also wished in his mind to enter and attend Lord *Mahāvīra*'s congregation. He started thinking - 'What miracle does Lord *Mahāvīra* have by which he can make great scholars his disciples? *Indrabhūti*, *Agnibhūti* and others were scholars of *Vedās* and rites and rituals. May be they were not so strong in *Logic*. Therefore possibly *Mahāvīra* could so easily subdue them. I am a scholar of *Logic*. *Mahāvīra* or any of his students can not stand before me. Today I will go and surely debate with *Mahāvīra* and defeating him will raise my banner of victory. Thus *Maṇḍita*, sunk in his own thoughts, with his 350 students, came to *Mahāvīra*'s congregation situated at *Vipulachal*. There at the age of 50 years he got enlightened. He, then, got initiated by Lord *Mahāvīra*.

He obtained the status of sixth *Gaṇadhara* of *Mahāvīra*.

### 1.7 Mauryaputra

Name of seventh *Gaṇadhara* of Lord *Mahāvīra* is *Mauryaputra*. This *Mauryaputra* was a *Brāhmiṇa* of *Kaśyapa* family. His father's name was *Maurya* and his mother's name was *Vijayādevī*. He was a resident of *Maurya* colony. He was also a teacher of 350 students. He had also come to *Madhyama-Pāvā* on invitation from *Ārya Somil*. He had doubts about transmigration and reincarnation. Therefore after getting news of initiation of *Agnibhūti*, *Indrabhūti* and others, he also came to Lord *Mahāvīra*'s congregation.

On looking at *Mahāvīra*'s congregation a wave of right perception emanated in his soul. He started thinking - 'What is this human life? In this world, a powerful man will attack a weak person, as in the ocean, a big fish will swallow a small fish. Caste boundaries and limitations are there. *Brāhmiṇas* are proud of their

knowledge and their caste. They have established their sole mastery over prayers, feasts, study and teaching. *Vaiśyās* believe they have sole mastery over commerce. They consider that to accumulate wealth by any means is their right. *Kṣatriyās* take pleasure in making others miserable. *Śūdra* caste is tormented from all directions. No one is experiencing the light kindled in the soul. Every soul can become a super-soul by endeavour. A person is not great or small by birth. That depends upon his conduct. Therefore, I will uplift my soul by surrendering myself to Lord Mahāvīra. There is nothing better for my well-being.' He was exhilarated and he determined to renounce the worldly pleasures. Thinking thus, Mauryaputra got initiated at the age of 65 years, leaving behind all his physical possessions and mental attachments.

### 1.8 Akampita

Akampita was a *Brāhmaṇa* of Gautama family and a resident of *Mithilā*. His mother's name was Jayaṅtī and father's name was Deo. 300 students were studying under him. On invitation from Ārya Somil to attend the sacrifice festival he also came to *Madhyama-Pāvā* with his group of students. He had doubts about existence of hell and denizens of hell. So he started to go towards Lord Mahāvīra's congregation. He started thinking about eternal power of soul. He thought, 'Virtues of soul are one's own wealth. That do not come from outside. Its acquisition means realization of these virtues by removing the perversity. Like, as soon as the cover of clouds recedes the sunshine radiates all over; similarly as soon as the perversity is removed the true nature is revealed. When the desires and yearning come to an end in the mind of an accomplisher, he comes out of the state of options and uncertainties and reaches the state of definite stability. And he sheds off his earlier accumulated 'karma'. This state of definite stability does not come from somewhere outside; it only means revelation of soul's own original natural state. Therefore I will also take advantage of this opportunity and will get initiated by Lord Mahāvīra.'

Thus Akampit, leaving behind all worldly belongings got initiated at the age of 47 years, and got the status of 8th Gaṇadhara.

### 1.9 Acala Bhrātā

The debate about relinquishment of internal and external belongings by Lord Mahāvīra and his chief disciples was spreading everywhere. His sermons were opening layers of life. Discourses about bondage and freedom of soul were attracting attention of intelligent people. Therefore Acala Bhrātā also got ready to go to Lord Mahāvīra's congregation. He was a resident of *Kośal* and a *Brāhmaṇa* of Harit family. His mother's name was *Narida*, and his father's name was Vasu. He had 300 students. He was an expert of rites and rituals and science of sacrifice. Therefore he had come with his group of students to participate in Somil Ārya's festival of sacrifice. He had doubts about the existence of 'punya-pāpa' and their fruits. His vision of life was confused. He was getting enjoyment only from pleasures of sense organs, body and mind. Existence of his pure consciousness was pressed under layers of perversion, like a water flow pressed under several layers of rocks. He believed that physical beauty, tasty food and pleasing fragrance were everything in life.

Attaining proximity of Lord Mahāvīra, he changed his life style. And he got initiated at the age of 47 years. He attained salvation at the age of 72 years. He was 9th Gaṇadhara.

### 1.10 Metārya Gaṇadhara

There was a town called Tungik in the province of *Vātsa*. There, a few *Brāhmaṇas* of Kaudilya family were staying. *Varunādevī* was the name of the wife of one of the *Brāhmaṇas*. Varunadevi gave birth to a delicate and fortunate son. He was named Metārya. Metārya became scholar in many subjects. Particularly he was authority in *Vedic* scriptures. He was teaching 300 students. But in his mind he had doubt about the existence of transmigration. Even after many efforts the doubt could not be resolved. This was resolved by Lord Mahāvīra. He had come to *Madhyama-Pāvā* with Gautama Swami to attend Somil's festival of sacrifice.

From there he went to Lord Mahāvīra. After resolving his doubt he, with his 300 students renounced the worldly life and got initiated by Lord Mahāvīra. That time his age was 37 years. He was 10th Gaṇadhara of Mahāvīra. At the age of 47 years he obtained '*kevaljñān*' (omniscient). He remained in that state of omniscient for 16 years. He obtained salvation at the age of 62 years.

### 1.11 Prabhāsa Gaṇadhara

A *Brāhmaṇa* named Bala was resident of *Rājgrha*. His wife's name was Atibhadra. She gave birth to a son in the zodiac sign of cancer in the constellation of *Puṣpa*. Therefore he was named Prabhāsa. He became an authority scholar of *Vedic* scriptures at very young age. He was teaching 300 students very efficiently. In spite of being an expert in many sciences, he had doubt in his mind about existence of '*mokṣa*' (salvation). Lord Mahāvīra resolved this secret doubt hidden in his mind. As soon as the doubt was resolved, he immediately renounced the worldly life at the very young age of 16 years, and became a monk. After 8 years at the age of 24 years he obtained '*kevaljñān*'. After 16 years, at the age of 40 years he obtained salvation. He was the 11th Gaṇadhara of Lord Mahāvīra.

### Ācārya Jambū

Omniscient Ācārya Jambū was the second successor of Lord Mahāvīra. Even though he was not a royal prince, he was not enjoying any less luxurious life. He was born in the year 16 *Vīr nirvāṇ*, (Before Vikram 486) in *Rājgrha*. *Rājgrha* was capital of Magadha. During the rule of emperor *Śrenik*, magnificence of this city was greater than heaven. Son of a very rich merchant, Jambū, with his 527 companions got initiated by Ācārya Sudharmā in the year 34 *Vīr nirvāṇ* (Before Vikram 468). Most of the *Āgama* begins with the dear address of 'Jambū'. 'Jambū! I have heard from omniscient *Śrī vītarāga* (free from passions) Lord Mahāvīra.' This sentence of Ācārya Sudharmā is very renowned in *Āgama* literature. Ācārya Jambū was owner of sharp intelligence. He like Ṛṣi Agastya, absorbed the endless ocean of knowledge of Ācārya Sudharmā with his quick grasping, and grasping everything, character. Famous and renowned Jambū, who knew the meaning of entire scriptures, attained '*kevaljñāna*' at the age 36 years. Both *Digambara* and *Śvetāmbara* traditions give equal respect to Sudharmā and Jambū. Ācārya Jambū was the last '*kevalī*' (omniscient) of this era. He obtained '*nirvāṇ*' in the year 64 (after *Vīr nirvāṇ*).

He was initiated at the age of 17 years. Out of 64 years of his monkhood, he was 'Yugpradhān' Ācārya for 44 years.

During Ācārya Jambū's period, Siśunāg Vanśiraj ruled Magadha. Later the control was taken over by *Nandavanśa*. *Avantī* was ruled by Avantīvardhan, son of Rājapālak. *Kauśāmbī* was ruled by king Ajitsen and later by Maribhadra. These three were very influential kingdom of that period. These kings had deep faith in Ācārya Jambū and his community.

### Ācārya Prabhava

Prabhava was a *Kṣatriya* prince. Prabhava was born in the town of Jaipur in *Viṇḍhya pradeś* in the year 30 *Vīr nirvāṇ* (Before Vikram 500 years). He was the eldest son of the king of *Viṇḍhya*. His family name was Kātyāyana. For some reason king made his younger son his successor. So Prabhava, who was very intelligent and very healthy, got angry. He went away and joined a group of thieves. Because of his bravery, he became leader of 500 thieves.

This emperor of thieves Prabhava became a very high caliber ascetic, and an emperor of *Śramans* (monks). He had two special skills; *avaśvāpinī* and *tālodaghāṭinī*. By *avaśvāpinī* he could make everybody sleep. And by *tālodaghāṭinī* he could open any type of lock. Even the army of emperor Śreṇika was scared of him. Such master of thievery, Prabhava, with his entire group got initiated by Sudharmā (Before Vikram 468).



He became Ācārya after Jambu. Ācārya Prabhava's position among great *Jainācārya* is very high. To initiate into confraternity of Lord Mahāvīra, a great arrogant and formidable opponent like Śāyyambhava, is a strong example of his magnanimity. He was the first in the series of 'Śrutkevalī'. He was initiated at the age of 30 years. Out of his 75 years of monkhood he was Ācārya for 11 years. Taking vow of fast unto death at the age of 106 years, he obtained salvation in the year 75 *Vīr nirvāṇ* (385 Before Vikram).

*Nandās* were ruler during the period of Ācārya Prabhava. Scholars believe ruler *Nandās* were Jains. Rulers being Jainas, Ācārya Prabhava had favorable political atmosphere for spreading the religion.

### Ācārya Śāyyambhava

Renowned Ācārya Śāyyambhava was earlier an arrogant scholar. He was born in a *Brāhmiṇa* household of *Vātsa* family in the year 36 *Vīr nirvāṇ* (434 Before Vikram). He was a distinguish scholar particularly in *Vedās* and *Vedic* philosophy. He became a Jain monk, coming into contact with Ācārya Prabhava in the year 64 *Vīr nirvāṇ* (406 Before Vikram). During his old age, he appointed his famous scholar disciple Yaśobhadra as his successor. His life was a blend of *Brāhmiṇa* and Jain cultures. He got initiated at the age of 28 years, and he became Ācārya at the age of 39 years. Out of 34 years of monk-hood, he executed his responsibility of Ācārya with dexterity for 23 years. He attained salvation at age of 62 years in the year 68 *Vīr nirvāṇ* (372 Before Vikram).

### Ācārya Yaśobhadra

Yaśobhadra was the most glorious Ācārya in Jain order. He was the 5th successor of Lord Mahāvīra. He was third in the series of 'Śrutadhara' Ācārya. His teacher was Ācārya Śāyyambhava. He was initiated by Ācārya Śāyyambhava. Ācārya Yaśobhadra did deep study of Jain *Agama* and *Pūrva* under him.

Ācārya Yaśobhadra was born in a *Brāhmiṇa* family in the year 34 Before Vikram. His family name was Tuṅgikāyan. He was a scholar of rites-rituals. He was a successful organizer of big sacrifice festivals. He had a strong image of powerful personality on the *Brāhmiṇa* society. Once by chance, he got an occasion to hear Ācārya Śāyyambhava's impressive sermon. This auspicious sermon of soul purification changed the life of *Brāhmiṇa* Yaśobhadra.

Engrossed by feeling of apathy towards the worldly pleasures, the *Brāhmiṇa* scholar Yaśobhadra got initiated as a Jain monk by *Śramaṇa* chief Ācārya Śāyyambhava in the year 64 *Vīr nirvāṇ* (406 Before Vikram).

He succeeded Ācārya Śāyyambhava as an Ācārya in the year 98 *Vīr nirvāṇ* (312 Before Vikram). He executed this responsibility very efficiently.

During the period of his Ācārya hood, Magadha was ruled by *Nanda*. By that time *Pāṭliputrā* had become the capital of Magadha.

This was very appropriate area for spreading religious message. Ācārya Yaśobhadra moved about in this area for a long period. His sermons impressed, all the people, from common man to the ruling class. Till Ācārya Śāyyambhava, there was a tradition of 'only one Ācārya'. While Ācārya Yaśobhadra appointed Saṃbhūtiyaya and Bhadrabāhu, both as Ācārya. This was a new activity in Jain order.

Ācārya Yaśobhadra was a scholar of vast knowledge of 14 *Pūrva*, possessor of most noble character and very gentle nature. He was one of the leading *Ācāryās* of his time.

Ācārya Yaśobhadra died in the year 148 *Vīr Nirvāṇ* (322 Before Vikram), at the age of 83 years.

## Ācārya Saṁbhūtvijaya

Ācārya Saṁbhūtvijaya was the sixth successor of Lord Mahāvīra and the fourth 'Śrutakevalī' in the series of 'Śrutakevalī'. He was born in the family of Mathhar. Being born in a *Brāhmaṇa* family, Ācārya Saṁbhūtvijaya acquired from childhood, that (Brāhmīn) religion and philosophy. But listening to sermons of Ācārya Yaśobhadra he was caste into Jaina culture. He was born in the year 66 *Vīr nirvāṇ* (404 Before Vikram ). He was initiated at the age of 42 years in the year 108 *Vīr nirvāṇ* (362 Before Vikram), with great zeal. First 40 years he remained a common monk, then the last 8 years he was in the seat of Ācārya. He died in the year 156 *Vīr nirvāṇ* (314 Before Vikram ).

Ācārya Saṁbhūtvijaya's group of nuns was very powerful. Seven very intelligent daughters of chief minister Śakaḍāla, Yakṣā, Yakṣādinna, Bhūtā, Bhūtādinna, Senā, Venā, and Renā were initiated by Ācārya Saṁbhūtvijaya.

During his period of Ācāryahood, rule of *Narada* dynasty was at the peak. Ācārya Saṁbhūtvijaya contributed greatly to augment the spiritual and physical culture of the kingdom.

There were 9 *Narada* during 155 years of *Narada* dynasty. Śakaḍāl was chief minister during the rule of ninth *Narada*. Śakaḍāl's son Sthūlibhadra was initiated by Ācārya Saṁbhūtvijaya. This corroborates the rule of 9th *Narada* at that time.

## Ācārya Bhadrabāhu

Bhadrābahu was the 5th Ācārya in the series of *Śrutdhara* Ācārya. He was the last *Śrutkevalī*. He has occupied a very respectable place as a *Śrutdhara* Ācārya in both *Digambar* and *Śwetāmbar* traditions.

Bhadrābahu's teacher was Yaśobhadra. His family name was 'Prācīn' according to *NaradīSūtra* and *Daśāśrutskandha*. He was born in the year 94 *Vīr nirvāṇ* (316 Before Vikram ). He got initiated as a monk in the year 139 *Vīr nirvāṇ*. He studied under his teacher Ācārya Yaśobhadra for 17 years. He studied all 'Āgama' very deeply, and absorbed the whole series of 'pūrva'. He became Ācārya in the year 156 *Vīr nirvāṇ*.

Ācārya Bhadrābahu's personality was magnanimous and impressive. He underwent a special 'sādhana' of 'mahāprāṇa' meditation in the caves of Nepalian Mountains. On request from the confraternity he agreed to teach Ācārya Sthūlibhadra the knowledge of fourteen 'pūrva'. But for some reasons, he could give knowledge of ten 'pūrva' with meaning, and knowledge of four 'pūrva' only verbatim.

Ācārya Bhadrābahu was one of the authors of 'Āgama'. He composed *Daśāśrutskandha*, *Vṛhatkalpa* *Vyavahāra*, and *Niṣṭh* 'ChedSūtras'.

He provided successful leadership, and gifted invaluable wealth of 'Śrutasampadā', to the order of Jaina religion. He died in the year of 170 *Vīr nirvāṇ* (300 Before Vikram).

## Ācārya Sthūlibhadra

Ācārya Sthūlibhadra's teacher was Saṁbhūtvijaya. Saṁbhūtvijaya was a *Śrutdhara* Ācārya and was a disciple of Ācārya Yaśobhadra. *Śrutdhara* Ācārya Bhadrābahu was co-student of Ācārya Saṁbhūtvijaya. *Śramaṇa* Sthūlibhadra had done deep study of 'Ekadaśāṅgi' under Ācārya Saṁbhūtvijaya. After the end of 12 years draught, *Śramaṇa* Sthūlibhadra got special training in 'Dristivad Āgama' under *Śrutdhar* Ācārya Bhadrābahu. He was also successor of Ācārya Bhadrābahu. His father's name was Śakaḍāl and mother's name was Laxmī. After Ācārya Saṁbhūtvijaya, the most important task of that time was the 'vācanā' (compilation) of *Āgamas*. The flow of 'Śruta' was scattered due to 12 years of draught. To consolidate it, a *mahāśramaṇ*-conference was organized in *Pāṭliputrā*. Sthūlibhadra was himself organizer of this function. Non-availability of 'Dṛṣṭivād' made every one worried. To fill up this big important gap in the ocean of

knowledge, it was decided by the confraternity that Sthūlibhadra should stay in Nepal as a student under Ācārya Bhadrābahu. Accordingly, he studied and absorbed the entire knowledge of 14 'pūrva' with great care and patience and thus saved and protected the missing link of 'Dr̥ṣṭivād'. He could obtain 'with meaning' 'vācanā' only for ten 'pūrva'. The last four 'Pūrva' he could obtain only the 'verbatim' version. Completed around the year 160 *Vīr Nirvāṇ*, this was the first important 'vācanā'.

After Bhadrābahu, Sthūlibhadra became Ācārya in the year *Vīr nirvāṇ* (300 Before Vikram). He made advancement in Jaina religion in many forms.

He lived a long life. Maurya emperor Candragupta, and, expert politician genius, having faith in Jaina religion, Cāṇakya lived during his life. The most tragic event of fall of *Nanda* Empire also was an important part of the history of that period. After the end of draught, important work of completion of 'Āgama vācanā' was done in the presence Ācārya Sthūlibhadra. Nearly a century of Sthūlibhadra's life is a very important page in history, full of ups and downs. The status of 'Ācārya' itself was elevated because of his extra ordinary achievements. He died in the year 215 *Vīr nirvāṇ* (255 Before Vikram ) on the mountain *Vaibhagaviri*, after doing fast unto death for 15 days.

### Ācārya Mahāgiri

Ācārya Mahāgiri was very learned Ācārya. He was an exceptional 'sādhak' to do 'sādhanā' equal to 'Jinkalpa'. He was born in the year 145 *Vīr nirvāṇ* (325 Before Vikram) in the family of *Elapatya*. Ācārya Mahāgiri also lived a long life, like brilliant Ācārya Sthūlibhadra. He renounced at the age of 30 years. His monkhood period was 40 years long. And his Ācāryahood period was 30 years long. He died in *Gajendrapur* in *Mālava* province in the year 245 *Vīr nirvāṇ* (225 Before Vikram).

### Ācārya Suhasti

Instructor of emperor Samprati, Ācārya Suhasti was from *Vaśiṣṭha* family. He was founder of several spiritual activities. He was born in the year 181 *Vīr Nirvāṇ* (274 Before Vikram ).

From Ācārya Suhasti's time, tradition of three Ācāryās began. 'Gaṇācārya' was responsible for the administration of the confraternity. 'Vācanācārya' was the guide for compiling 'Āgama'. And 'Yugapradhānacārya' was responsible for general spiritual activities.

Ācārya Suhasti was instrumental in spreading Jaina religion far away in all directions. During his rule, *Avanti* and *Saurashtra* also became chief centers of religion like Magadha. He renounced at the age of 30 years. After 70 years of meticulous practicing of true religion, he died in the year 281 *Vīr nirvāṇ* (Before Vikram) in *Avanti*.

### Ācārya Samudra, Mangoo, Bhadrugupta

According to *Himavarita Sthavirāvali* and *Nandi Sthavirāvali* Ācārya Samudra was successor of Ācārya Śāṇḍilya, and Ācārya Mangoo was successor of Ācārya Samudra. But according to *Vālabhī yugpradhān paṭṭāvalī*, Mangoo was successor of ReVātimitra.

The fame of Ācārya Samudra was spreaded up to the coast of ocean. He also was staid like an ocean in unfavorable circumstances.

Ācārya Mangoo was a scholar of *Āgama*, an expert in code of conduct, a meditator of meaning of scriptures, conqueror in debates, a great lecturer, and a steadfast Ācārya.

Ācārya Bhadrugupta was a scholar of 10 *Pūrva*. He was an extraordinary astrologer. Ācārya Vajraswāmi obtained his knowledge of ten 'pūrva' from Ācārya Bhadrugupta.

## Ācārya Śyām (First Kālkācārya)

In Jaina history, there have been several *Kālkācāryās*. The first *Kālkācārya* is more famous as Śyāmācārya. He was a special orator of '*Drvyānuvayog*'. His knowledge about '*nigod*' was very deep. Composition of '*Prajñāpanā*' *Sūtra* is a testimony of his deep erudition. It is said that, once, Saudharmaendra (a god), hearing praise about knowledge of Śyāmācārya from the mouth of Simaṇdhara Swāmī, came to debate with him in the form of a Brāhmīn. Satisfied with his replies he introduced himself; and told the story about hearing the praise from the mouth of Simaṇdhara Swāmī. Listening to own praise, he became haughty. He said, 'how my students will know about your coming here?' Saudharmaendra shifted the door of the building from east to west as a proof of his coming. But he was sad that now onwards capacity of humans to digest praise and knowledge is reduced. From that time on wards gods stopped coming in their original form. Ācārya Śyāma was born in the year 280 *Vīr nirvāṇ* (180 Before Vikram). He remained Ācārya for 41 years. Obtaining much credit about spreading of Jaina religion, he died at the age of 84 in the year 376 *Vīr nirvāṇ* (84 Before Vikram).

## Ācārya Kālak

The second *Kālakācārya* was very revolutionary. To retaliate and to teach a lesson to an unjust king he went across the border of *Bhārat*. There he made friendship with Shah emperors, and returned to *Bhārat* with huge army of Shah noblemen crossing the river *Sindhu* by boats. He invaded *Avanti*, and defeated Gardabhill. Gardabhill was driven out of country, and Śaka were established on the throne. All this was manifestation of the strong will power and forceful personality of Ācārya Kālak. He was the first one to start the tradition of going abroad by an Ācārya. Ācārya Kālak's knowledge in the fields of astrology and '*nimitta*' was very vast. His decision to observe '*Samvatsarī*' on '*caturthī*' (fourth day after new moon), was accepted by the confraternity unanimously. This was also a result of his brilliant personality. 'Śandilya' branch was established during Kālak's tradition. The time of Dethroning of Gardabhill and establishment of Śaka on the throne of *Avanti* was the year 453 *Vīr Nirvāṇ* (Before Vikram 17). On this basis Ācārya Kālak is proved to be a scholar of 5th century after *Vīr nirvāṇ*.

## Ācārya Khapuṭ

Ācārya Khapuṭ was one of the capable *Ācāryās* of his time. In '*Nisūthacūrni*' there is a mention of eight types of persons to be effective spreader of religion. There, Ācārya Khapuṭ's name is mentioned as the one who is effective spreader of religion on the strength of knowledge. Because of his accomplishment in several branches of knowledge, he has been given the title of 'Ācārya Samrāt'. Many miraculous events of Khapuṭ Ācārya are well known. Commentator like Malyagiri has called him 'Vidyā Cakravartī'. His period is believed to be around the year 484 *Vīr nirvāṇ* (Vikram samvant 14). There is no indication available as to which group Khapuṭ belonged to. Mention of Bhuvan and Mahendra as his students are found in some places. Pādalipta

## Ācārya Pādalipta

Ācārya Pādalipta was master of several miraculous skills. He had extraordinary power of commuting to desired destination through sky by applying paste of some medicines to his feet. He was a good poet; and was an outstanding member of assembly of king Śātavāhana of *Hala* dynasty. Pādalipta Sūri by using his skills of '*mantra*' made king Muroond and other kings, co-worker in spreading religion. He was very much respected among scholars because of his poetic talents. He was appointed as Ācārya at the age of 10 years by Nāgahastī Sūri. Therefore his period seems to be earlier part of 6th century of *Vīr nirvāṇ* (later part of 3rd century of Vikram). Prof. Lyson has accepted his period to be 2nd, 3rd century A. D. Based on that also Ācārya Pādalipta, is proved to be a scholar of 7th or 8th century *Vīr nirvāṇ* (3rd century Vikram).

## Ācārya Vajraswāmi

Great orator Ācārya Vajraswāmi was born in the year 486 *Vīr nirvāṇ* (Vikram 26). Even in his childhood

he was reluctant towards worldly pleasures. As a child, he was nourished with nectar (knowledge) of 'Ekadaśāṅgī' together with nourishment of milk. His spiritual teacher baptized him. At the early age of three years, he preferred company of monks instead of mother's attachment. He renounced the worldly pleasures at the age of 8 years. He was the last 'Dasa Pūrvadhara' (to be a holder of knowledge of 10 'pūrva') Ācārya. He was also holder of 'gagaṇa gāmīnī' skill. He lived for 88 years, out of which 36 years he was Ācārya. Ācārya Vajraswāmī was a strong supporting pillar of Jain order. The treasure of knowledge of 'dasve pūrva' (tenth pūrva) was lost by the Jain order with his death. Also *caturth ardhannārāca* was destroyed. Non-analytical style of lectures of 'Kālīka' scriptures also stopped after him. Branch 'Vajīsākha' was created in his name. He died fasting unto death in the year 584 *Vīr nirvāṇ* (Vikram Samvāt 114). *Indra* riding his chariot went round the mountain range where the tomb of Ācārya Vajraswāmī and his 500 *śramaṇas* was situated. Therefore the mountain is named 'Rathavart' mountain.

### Ācārya Kuṇḍakuṇḍa

Several eminent personalities from south have contributed in the progress of Jain literature. Ācārya Kuṇḍakuṇḍa is the foremost of them. He was the chief exponent of spiritualism. His self-experienced sermons had opened a new horizon of spiritualism; and gave a dignity to the spiritual elements of being logical.

Dr. Jyotiprasād has estimated his period to be between 8 BC to 44 AD. Based on this estimate it can be said that he existed between years 518 to 571 *Vīr nirvāṇ* (Vikram Samvāt 48 to 101).

He had composed 84 'Prābhṛta'. But today only 12 are available. 'Darśan Prābhṛta', 'Cāritra Prābhṛta' and 'Bodha Prābhṛta' are the main ones. His main renowned books are 'Samayasār', 'Pravacansār', 'Niyamasār', 'Pañcāstikāya' and others. Ācārya Kuṇḍakuṇḍa was a resident of south Bharat. He belonged to 'Vaiśya' caste. He was born in the town *Kuṇḍakuṇḍapur* in south *Bhārat*. His father's name was *Karmaṇḍu*, and mother's name was *Śrīmatī*. As per a reference available in 'Samayasār', Ācārya Kuṇḍakuṇḍa had acquired knowledge from *Simāṇdharswāmī* in *Mahāvīdeha*. Commentator Jayasen has also made a mention of his journey to *Videha*.

Ācārya Kuṇḍakuṇḍa was a brilliant Ācārya of *Digambara* tradition. Among *Digambara* community, his compositions are considered to be equal to *Āgamas*.

### Ācārya Āryarakṣita

Āryarakṣita was 'Anuyoga' administration Ācārya. He was (*Niryuhaka*) of 'Anuyogadvār'. He has obtained a special place in the series of 'Yugapradhān' Ācārya. He was born in the town of *Daśapur* in *Madhyapradesh* in the year 522 *Vīr nirvāṇ* (Vikram Samvāt 52). His main areas of travelling were areas around *Avantī*, *Mathurā*, and *Daśapura*. Special events of his life are related to these cities. He had lived for 75 years. He held the responsibility of 'Yugapradhān' Ācārya for 18 years. In the town of *Mandasaur* in the year 587 *Vīr nirvāṇ* (Vikram Samvāt 127) revered by god, 'Anuyoga' administrator, a great person, Ācārya Āryarakṣita died. Some historians believe that he lived for 85 years. As per them Ācārya Āryarakṣita was born in the year 502 *Vīr nirvāṇ* (Vikram Samvāt 32), and he met Ācārya Bhadrabāhu in the year 533 *Vīr nirvāṇ* (Vikram Samvāt 63).

### Ācārya Durbalikā Puṣyamitra

Ācārya Durbalikā Puṣyamitra was a special 'sādhaka' of 'swādhyāya' yoga and meditation. He was student of 'Anuyoga' administrator Ācārya Āryarakṣita. He was born in the year 550 *Vīr nirvāṇ* (Vikram Samvāt 80). In the year 567 *Vīr nirvāṇ*, he left worldly pleasures and became a monk. Ācārya Durbalikā Puṣyamitra was the last in the series of 'Pūrvadhara' Ācārya, having knowledge of nine 'Pūrva'. Out of 50 years of monkhood, he held responsibility of Ācārya for 33 years very proficiently. He died in the year 617 *Vīr nirvāṇ* (Vikram Samvāt 147).

## Ācārya Vajrasen

Ācārya Vajrasen was one of the exceptional Ācārya of his time. He was the first Ācārya in the series of 'Yugpradhān' Ācārya, to attain an age of above 125 years, and to be occupying the status of Ācārya with dignity at that age. He was born in the year of 472 *Vīr nirvāṇ* (Vikram Samvant 22). Even before he was 10 years old, he was eager to renounce the worldly pleasures and to enter the hard and difficult life of a monk. He renounced and became a monk in the year 501 *Vīr nirvāṇ* (Vikram Samvant 31). He became a great scholar of Jaina philosophy by doing very deep study of 'Āgama'.

Ācārya Vajrasen lived along life. He became monk at the age of nine years. During the time of 'Anuyogadhar' *Aryaraksahit*, Ācārya Vajrasen was present as 'Vācanā Ācārya'. He took over the responsibility as 'Yugapradhān' from 'Dhyānyogi' Ācārya Durbalikā Pushayamitra in the year 617 *Vīr nirvāṇ* (Vikram Samvant 147). He remained as Ācārya for three years only. But he lived an enthused monk life for about 120 years. He died at the age of 128 years in the year 620 *Vīr nirvāṇ* (Vikram Samvant 150).

## Ācārya Guṇadhara

The composition '*Kaśāya Prābhṛta*' written in *Prākṛita* language, has obtained an original status like that of '*Ṣaṭkhaṇḍāgama*' in the *Digambara* tradition. Ācārya Guṇadhara is the author of this composition. He made this incomparable gift in the form of '*Kaśāya Prābhṛta*' to the world of literature. Exceedingly dignified Ācārya Guṇadhara was contemporary of Ācārya Dharsen and therefore his period should be sixth century *Vīr nirvāṇ*.

## Ācārya Puṣpadaṇṭa and Bhūtabalī

Both, Ācārya Puṣpadaṇṭa and Bhūtabalī were very intelligent and accomplished Ācārya. '*Ṣaṭkhaṇḍāgama*' is very important work of *Digambara* literature. It is also known as '*Ṣaṭkarma Prābhṛta khaṇḍa Sidhāṇṭa*' and '*Ṣaṭkhaṇḍa Sidhāṇṭa*'. The composer of this work Ācārya Puṣpadaṇṭa had written 177 verses of '*Ṣaṭprarupanā*' within '*Bisadi Sūtra*'

And dispatched it through *Jinpālī* to Ācārya Bhūtabalī. Ācārya Bhūtabalī produced 60 thousand verses further to the 177 verses produced by Ācārya Puṣpadaṇṭa, and completed the remaining part of the work. This is the work, popularly known as '*Ṣaṭkhaṇḍāgama*'.

In the preface of the book the period of Ācārya Bhūtabalī is mentioned as later than 663 *Vīr nirvāṇ*. On this basis, the period of Ācārya Puṣpadaṇṭa and Butabali is later part of seventh century *Vīr Nirvāṇ* and later part of second century of Vikram.

## Ācārya Umāswāti

Umāswāti was one of the most brilliant Ācārya. Both *Digambara* and *Śvetāmber* feel proud to believe that he belonged to their tradition. Both the communities respect him equally. In *Digambara* community, he is popular as Umāswami and Umāswāti. But in *Śvetāmber* community he is popular with one name only, Umāswāti.

Ācārya Umāswāti was author of 500 books. This is mentioned in the foreword of Hārībhadriya Vritti of *Praśamoraṭī* chapter. But at present even a complete list of all the books is not available. Ācārya Umāswāti started the era of philosophy in Jaina community, by producing (the book) '*Tattvārtha Sūtra*'. Ācārya Umāswāti was born at the time when Sanskrit language was at its prime. He brought Jaina literature up to date by writing the book, '*Tattavārtha Sūtra*' in Sanskrit.

According to recent researches, Umāswāti lived between CE 350-400, and belonged to *Ucchair Nagara Śakha* and composed *Sabhāṣya Tattavārthādhigama Sūtra* in Sanskrit.

*Digambara* scholars consider Ācārya Umāswātī a scholar of 2nd century of Vikram. He also wrote a 'Bhāṣya' about his own book 'TattawārthaSūtra'. This is an indication of existence of era of 'Bhāṣya'.

'Nayacakra' (a book) by Mallavādi, and its commentary have excerpts from 'TattwārthaSūtra' and its 'Bhāṣya'. Mallavādi was present in the year 884 *Vīr nirvāṇ* (414 Vikram Samvanta). Therefore Ācārya Umāswātī's period was earlier than this.

Paṇḍit Sukhalālji has concluded in his preface to 'Tattwārtha' based on several research points that the latest period of Umāswātī was 5th century of *Vīr nirvāṇ* (1st Vikram) and earliest period as 8th century *Vīr nirvāṇ* (3-4 Vikram).

### Ācārya Skaṇḍila and Nāgārjuna

Owner of deep knowledge, and belonging to 'Vācaka' series of Ācārya, brilliant Ācārya Skaṇḍila and Nāgārjuna are famous as 'Āgama Vācanākār' (researchers of Āgama). Both were 'Anuyogadhār' Ācārya. Second terrible stroke of 12 years of draught, destructing 'Śrut' knowledge, hit Jaina community. After the end of draught, a conference of Śramaṇa was held in Mathurā. Ācārya Skaṇḍila was the chief of the conference. The period of this second Āgama Vācanā is in the middle of 827 to 840 *Vīr nirvāṇ* (357 to 370 Vikram Samvanta). This second Vācanā is called Māthuri Vācanā because it was held in Mathurā. It is also called Skaṇḍilī Vācanā, because it was held under the chairmanship of Ācārya Skaṇḍila. Around the same time another Āgama Vācanā was held in the city of Vallabhī under the chairmanship of Ācārya Nāgārjuna. That is known as 'Vallabhī' and 'Nāgārjunīya'.

Ācārya Merutunga has written on the subject of fixing the period of Ācārya Skaṇḍila in Sanskrit which means, 'Vajra Swāmi died in the year 114 Vikram Samvanta. Ācārya Skaṇḍila's period is 238 years thereafter.' According to the opinion of learned Muri Kalyāṇ Vijayaḥ, period of both Vajra Swami and Ācārya Skaṇḍila is around year 242. After Vajra Swāmi, 13 years of Ārya Rakṣita, 20 years of Puṣpamitra, 3 years of Vajrasen, 68 years of Nāgahāsti, 58 years of ReVāṭimitra, 78 years of Brahmadipaka Sinha, makes a total of 242 years. To this sum of 242, adding 114 years of Vajra Swāmi and 14 years of 'Anuyoga' administrator famous 'Vācanākār' Ācārya Skaṇḍila, his period is calculated as the year 827 *Vīr Nirvāṇ* to year 840. This is also the accepted period of 'Skaṇḍilī Vācanā'.

### Questionnaire

#### 1. Easy-type Question :

1. Describe the Gaṇadhara tradition in detail.
2. Describe the dedication of ācāryās which brought evolution in Jaina religion and philosophy.

#### 2. Short-answer-type Questions :

1. Indrabhūti had which doubt in his mind?
2. Who was the first successor of Lord Mahāvīra ?
3. Who was ruling Magadha during ācārya Yaśobhadra ?
4. Who was the successor of ācārya Yaśobhadra ? Gaṇadhara
5. Under whose guidance the Māthurī vācanā was held ?

#### 3. Objective-type Questions :

1. The disciple of Ācārya Khapuṭa ....

- (a) Muni Bhuvarakha, (b) Ācārya Yaśovijayaḥ  
(c) Āryarakṣita (d) Sthūlabhadra
2. Famous book of Ācārya Umāswāthi is .....
- (a) *Pañcāstikāya* (b) *Anuyogadvāra*  
(c) *Tattvārtha Sūtra* (d) *Bhagavatī*
3. The family in which Ācārya Śaṅkarabhadra was born was ....
- (a) *Prācīna* (b) *Vātsa*  
(c) *Gautama* (d) *Vaiśya*
4. Ācārya sambhūtvijaya was fourth .....
5. Ācārya Kuṇḍakuṇḍa was born in .....
6. .... had composed *Pragyāpanā Sūtra*.

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## LESSON 5

# JAINISM INLAND AND OVERSEAS

## [Jainism in Northern India, Southern India and Foreign Countries]

### 1.0 Jainism in North India

Jaina religion is a religion of sanctity of soul and spiritual development. It has given more importance to self-discipline, restraint, penance, non-violence, observance of vows etc. It does not advocate any material gains as the means of spiritual development. Hence it is not easy to embrace this religion from the point of view of practice and conduct. However, it is instant and parallel in respect to greatness and utility. Of course, it could not achieve the desired expansion due to many reasons including its conduction based rigidity. One should not hesitate to concede this truth. Nevertheless it can be asserted that this religion, which emphasizes on Karmic shedding has expanded in various parts of India and also gained accessibility in many lands and regions abroad.

#### *Bihār*

The Mahāvīra religion in his times was professed not only by the general public but was also recognized by many royal families. King Ceṭaka the leader of the powerful Republic of Vajji was a votary of Mahāvīra. He was traditionally a Jaina follower. He was a devotee in the Pārśvan tradition. Vaiśālī (presently Muzaffarpur district of Bihār) was the capital of the Republic of Vajji. Jainism held a high position there.

Śreṇika the emperor of Magadh, was previously, a follower of Buddhism. He became a follower of Nirgrantha religion (Jainism) after his contacts with the monk Anāthī. All this has been described in detail in the twentieth chapter of the Jaina canon, *Uttarā-dhyāyana Sūtra*. Cellanā, the queen of the King Śreṇika was the daughter of the king Ceṭaka. She persistently tried to influence King Śreṇika to follow the Nirgrantha religion and finally her effort gave fruit. Jainism was held in high esteem in Magadha. King Kunika (Ajātaśatru), the son of Śreṇika was also a devotee of Bhagwan Mahāvīra. There are many references of Mahāvīra and Kunika in Jaina canons.

After the Śiśunāga lineage, the Nanda-lineage gained greater influence in Magadha. According to noted historian H.C. Roychaudhary, the kingdom of Nandās had spread over upto Godāvarī river in the far off south of Mumbai. The Jainism was already in an effective position in Magadha and Kalīnga (Presently Orissa) and its influence was gaining ground in other countries as well.

According to Dr. Radhakumuda Mukherjee, nine Nanda kings are mentioned in Jaina texts by way of introduction (*A āvaśyaka Sūtra*, P. 693). It is reiterated that Nanda was a 'Nāpita-putra' (Son of a barber) born of a prostitute (ibid, p. 890, *nāpita-dāsa... rājā jātaḥ*). But the texts did not mention the names of the kings in between the king Udāyi and nine other Nandās. Possibly, their names have been omitted as being non-entities.

The cause of inclination of Nandās towards Jainism was, possibly, their caste factor. Barring of first Nanda king, nothing is said against them in Jaina texts. The ministers of Nanda kings happened to be Jains. The first of them was Kalpaka who had to take over this position under compelling circumstances. It is said that the emperor Nanda chalked out a plan with the specific help of this minister to get victory over the contemporary Kṣatriya kings through military might. The ministers of later Nanda kings belonged to his lineage only (ibid, p 691-3). The ministers of ninth Nanda king was Śakaḍāla. He had two sons: 1. Sthūlabhadra and 2. Śrīyaka. After the death of his father, Sthūlabhadra was offered the ministership, but he did not accept

it. He got initiated and became a Jain monk. The ministership was, then, bestowed upon his brother Śrīyaka (ibid, p. 693-5).

The *Sanskṛta* drama '*Mudrārākṣasa*' of later period has also admitted the popular tradition about the influence of Jainism on *Narada* kings. In the drama, Cāṇakya had selected a Jain lay follower only as his spy. The social background of this drama is also influenced, to some extent by Jainism in that period.

The inscription of *Hāthī Gūmpha* of *Khāravela* indicates that *Kaliviga* (now Orissa) was also ruled by the *Naradās*. He has been referred to a '*Narada King*' in the text as one who constructed a canal which could not be used for 300 (or 103 ?) years. The King *Khāravela* extended the canal up to his capital in the fifth year of his accession. In the text of another inscription, it is stated that the *Narada King*-1 seized a Jain idol (or foot prints) which was possessed traditionally by *Kaliviga* kings, from them and brought to Magadha as a symbol of victory.

The rule of *Narada* dynasty ended and the Magadhan kingdom came under the rule of Maurya lineage. The first emperor of this lineage was Candragupta. He extended the influence of Jainism in North-India to a large extent. The eastern and western sides of the country were also sufficiently influenced by him. Emperor Candragupta became a monk in the later part of his life and he went to the south India with the Ācārya Bhadrabāhu who is considered to be a *Śruta Kevalī*, i.e. one, who is equivalent to an omniscient as far as the knowledge is considered. Later King Bindusār, son of Candragupta and still later his son, Aśoka the great became the emperors of Magadha empire. It is admitted that Aśoka was a Jain in the beginning and followed the traditional religion. But later on, he became a Buddhist.

Some scholars however admit that he was a Jain upto the end. According to Prof. Kern, the rules of Aśoka with reference to non-violence are more in tune with the Jain doctrines rather than Buddhist doctrines. The heir-designate of Aśoka was his grandson- Samprati. However, some historians are of the view that Aśoka's son Kuṇāla (father of Samprati) was his successor.

According to Jinaprabha Sūri, the royal lineage of Mauryas is as below : (1). Candragupta (2). Bindusāra (3) Aśoka (4) Kuṇāla and (5). Samprati. But according to some Jain scholars, Kuṇāla got blind and he, himself, asked the kingdom for his son Samprati only from his father Aśoka, the emperor.

Emperor Samprati has been called as '*parama Arhat*' (great devotee of the Arhats or Jains). He inspired the *Śramana* ascetics to wander in the non-Āryan countries. The Āryan area of Mahāvīra's time got sufficiently extended due to the wanderings of the monks. It seems that the concept of 25 states to be taken as Āryan area might have, possibly, been developed during the period of Samprati.

Emperor Samprati has been stated as the supreme ruler of three sections of *Bharata Kṣetra* out of the total six sections. Jayachandra Vidyālaṅkāra, a historian has written that Ācārya Suhasti initiated Samprati in Jainism at Ujjayini. Afterwards, Samprati rendered the same service to Jainism as was done by Aśoka for Buddhism. There is no doubt that Jainism was established in the new state of Tamil Nadu (South India), whether it be during the period of Candragupta or Samprati. It is also in the period of Samprati that the Jain preachers (or Saints) were sent in Non-Āryan countries of north-west. Samprati also built many monasteries there for the Jain monks. It is due to the works and efforts of Aśoka and Samprati, that the Āryan culture became a powerful world culture. The impact of *Āryāvarta* (Āryan land) reached beyond the boundaries of *Bhārata-varṣa*. Like Aśoka, his grandson Samprati also got many edifices constructed. Many of the important books are also said to have been written during the period of Samprati.

Some scholars opine that the inscriptions known as 'Aśokan inscriptions' were, in fact, got inscribed by Samprati only. The noted astrologer Śrī Sūryanārāyaṇa Vyās has shown through one of his research articles that the inscriptions said to be Aśokan, in fact, owe their existence to Samprati only.

It is beyond imagination that Aśoka the grand father of Samprati had engraved so many inscriptions and Samprati, who was equally fervent for propagating religion would have remained aloof from inscriptions. Hence there is need to dive deep into this matter to segregate as to how many inscriptions belong to the period of Aśoka and how many of them belong to the period of Samprati.

## 1.2 Bengāl

Politically, the fate of Bengāl, in ancient times was associated with Magadha. The *Nandās* and *Mauryas* kept this lower valley of Ganges intact under them. However, Bengal was off their kingdom during the *Kuṣāṇa* period but the *Guptas* captured the Valley again. After the fall of *Gupta* royalty, many big and small kingdoms crept up in Bengal.

According to Muni Kalyāṇa Vijayaḥ, a Jain historian, the term '*Baṅga*' in ancient times, referred to the south Bengal whose capital was '*Tāmrālipti* – currently called *Tāmluka*.' Later, the boundaries of Bengal expanded gradually and it became famous through five nomenclatures of its five divisions:

- (1) *Baṅga* (Eastern Bengal)
- (2) *Samārtā* (Southern Bengal)
- (3) *Rādhā* or *Karna-Suvanna* (West Bengal)
- (4) *Puṇḍra* (North Bengal)
- (5) *Kāmarupa* (Assam).

Bhagvān Mahāvīra sojourned in the country side of *Vajrabhūmi* (*Vīrabhūmi*). It was included in non-*Āryan* area at that time. Prior to Bhagvān Mahāvīra there was the *Pārśvan* religion in the eastern Bengal. The propagation of Buddhism there is a later development. The entry of *Vedic* Religion there was sufficiently later than this. King *Ādisura* had invited five *Brāhmaṇas* for propagation of the *vedic* religion of ethics.

The seventh *ācārya* in the Mahāvīra lineage was *Śrutakevalī Bhadrabāhu*. He was the son of the priest *Somaśarmā* of the city of *Kottapura* in *Pauḍravaradhana* (North Bengal). The *Godāsa* branch (*gaṇa*) of the Jain order was started by his disciple *Godāsa*. It had four sub-branches.

- (1) *Tāmalittiya* (2) *Koṭṭivarisiya* (3) *Puṇḍa-vaddhanīya* (4) *Dāsi-khabbadiya*.

*Tāmalittiya* was then associated with the main capital *Tāmrālipti* of Bengal, the *Koṭṭivarisiya* with the capital *Koṭi-varṣa* of *Rādhā* area, *Puṇḍa-vaddhanīya* with *Paṇḍra* of North Bengal and *Daasi Khabbadiya* with *Kherabāṭā*. On the basis of this information about these four branches of *Godāsa* we got ample information about the spreading of Jainism in Bengal.

Ācārya Kṣitīmohan Sen has written in his article entitled 'Bengal and Jain Dharma': 'The impact of *Vedic* religion was minimal in countries like *Aṅga*, *Baṅga*, *Kaṅga*, *Magadha*, *Kākatā* (*Mithilā*) and other areas where the impact of the religion of the *Tīrthaṅkarās* was very impressive. That is why, this area was mentioned as a condemned area in scriptures like *Śrutis* and *Smṛtis* etc. Evidently, one had to undertake expiation if one went on pilgrimage to that area (North India).'

'Because this area got values beyond the codes of *Śruties* and *Smṛtis*, this eastern region had developed values of mutual co-operation amity and independent thinking. That is why, many great men like Mahāvīra, Buddha and *Ajīvaka*-teachers etc. took birth in this State only and the great religions like Jainism, Buddhism and others originated and developed here. Though Jainism and Buddhism originated in *Magadha*, their propagation and promotion got an impetus in Bengal only on this basis. From this point of view Bengal and Magadha may be placed in the same category.'

'There was a time when Bengal was much influenced with Buddhism. But prior to this Jainism occupied a specific status there. Whatever evidences of earlier religions we get there-are all Jiristic. The Buddhist period followed it. The waves of resurrection of *Vedic* religion also tossed this area but orthodox Kumārila Bhaṭṭa could not secure any success there. It was only Prabhākara of vedic traditions rather than an orthodox adherent who got eminence therefore Prabhākara was a proponent and writer of independent thinking.'

'After the period of the *Tīrthaṅkara* (Ford-builders), there appeared four scriptural proficient. The fourth among them was Bhadrabāhu.

'Bhadrabāhu was the Guru of Caṇdragupta Maurya. During his period, once he intaited that there would be a fierce famine lasting for twelve years. Ācārya Bhadrabāhu immeditely took decision to leave Bengal and traversed towards south and stayed there. Bhadrabāhu thought that there would be great burden on the people under famine if his big group of monks lived there. Hence he left the place of South. He breathed his last there in a holistic manner. This most eminent place of pilgrimage is now famous as '*Śravaṇa-belagolā*'.

'Bengal seems to be the birth place of Bhadrabāhu. This is not only a plausible imagination. Actually We find a detailed description about it in the '*Bṛihat-kathā-kośa*' (Compendium of Great Stories) of Harishona. Another author Ratnanaṇḍi who was a resident of Gujrat has also reiterated the same fact about Bhadrabāhu. The description of contemporary Bengal given by Ratnanaṇḍi is unique in many respects'.

'According to him, Bhadrabāhu was born in the village of *Koṭivarṣa* in the *Puṇḍravardhana* area of Bengal. Currently, both these places are located under Bankura and Dinajapur districts. The extent of the impact of Jainism in these areas could be ascertained from the fact that all the adjoining areas of *Tāmaluk* and *Rādha* were also under the sway of Jainism. Many Jaina images were found in the districts of *Rādha*, *Medanipur*, *Mānabhūmi*, alongwith eastern and western Bengal. The Jaina images have also been found in *Pātakum* in the district of *Mānabhūmi*. Many Jaina images have also been discovered and colleted from underground deposits in the forests of *Sundaravana*. The *Sarāka* caste of the district of Bankura was known as Jaina *Śrāvaka* (Jaina laity) at that time. Thus, at one point, Bengal was the stronghold of Jainism. Later, when Buddhism effected into Bengal many *paṇḍits* of that area misconceived it as a branch of Jainism.

'The Jaina church was divided into various groups and sub-groups (*gaṇa* and *gacchās*). We can recognise them as *sādhakās* i.e. small groups of specialized spiritual practices. Bengal had many such groups. *Puṇḍravardhana* and *Koṭivarṣa* groups are quite akin to one another. But there also, two independent branches of these groups corresponding to these names existed there. In *Tamralipti* the *Tamralipti* branch was very popular in the area of *KhāraVāta*; there was the *KhāraVāta* branch. Thus many more such branches bloomed there. Accordingly, we can assert that Bengal is the state where Jainism flourished in quite earlier period of history. Here itself the finest composer of the early Jaina scriptures- Bhadrabāhu was born. Many Jina images are still lying underground there and many Jainas reside there in the country side.'

## Orissa

Jainism had a high impact during 100-200 B.C. in Orissa. The *Hāthī-gumphā* inscriptions of *Khāravēla* at Udayagiri mountain is a strong evidence of this fact. This historcal inscription begins with the sentence, '*Namo Arahantānaṁ, Namō Savva Siddhānaṁ*' (Bowings to the Enlightened ones: Bowing to all the liberated souls).

## Uttara Pradesh

Bhagavān Pārśva belonged to *Vārāṇasi*. The two kingdoms of *Kāśī* and *Kośala* were highly influenced by his religious sermons. The king Alakṣya of *Vārāṇasi* was also initiated under Lord Mahāvīra. *Uttarādhyaṇ* has mentioned a list of kings including the king of *Vārāṇasi* but it does not specify the name of this king. The

*Sthānāṅga Sūtra* has enlisted the following eight names of the kings who got initiated under Mahāvīra :

1- Vīraṅgaka 2- Vīra-yaśā 3- Sanjaya 4- Aineyaka (The noble warrior (*sāmarit*) king of Pradeśī) 5- Sēya (King of *Ātmakathya*) 6- Śivā (King of Hastināpura) 7- Udrāyana (King of *Sindhu-sauvīra* Sindha) 8- Śaṅkha (*Kāśī-vardhana*).

Among these kings, Śaṅkha has been identified as promoter of *Kāśī*. It is possible that all these names might related to a single person. Likewise, many other Kings also got initiated by Lord Mahāvīra. In the Past Mahāvīran period *Mathurā* became the stronghold of the Jains.

#### 1.4 *Mathurā*

Dr. Radhākumuda Mukherjee has opined that *Mathurā* was the second important Jain centre next to Ujjain. He has written, 'The second centre of the Jainas was in the making at *Mathurā* where many archives have been discovered which serve as an evidence of the blooming Jain *Śaṅgha* there. The installation of images and temples was accomplished through donations by the devotees of this *Śaṅgha*. All this also indicates that the *Mathurā Śaṅgha* was clearly a *Śvetāmbara śaṅgha* which was divided in many small groups and branches. The earliest archive there belongs to the ninth year of the rule of Kariṣka (87AD). It mentions the consecration of a Jina image by a Jain lay woman named Vikatā through the inspiration of Ācārya Nāganaṇḍi of *Koṭika* group.

According to the *Sthavirāvalī* (The records Elder's), the *Koṭika* group was established by the Elder Ācārya Susthita who expired in 154 BC (214 BC ?) or 313 years after Mahāvīra. Thus according to this archive, the antiquity of the *Śvetāmbara* sect dates back to second century B.C. There is mention of some Jain nuns (*Bhikṣunis*) in some of the archives of *Mathurā*. This fact also indicates that they belong to *Śvetāmbara* sect as no other sect offers the right to women to get initiation in the monastic *Śaṅgha*. According to Dr. V.S. Aggarwāl, 'The Jainism had a large propagation around *Mathurā* in the beginning of Christian era. This is the reason behind many images of Jain *Tīrthaṅkarās* being recovered from the excavation of *Kankālī Tīla* (Kankali ridge). The names of donors are also inscribed on these images. The archives are also inscribed on the votive slabs (*āyāgapatta*) there. In one of such inscriptions, it is stated that *amohini* (a votaress) donated the image for worship. : 'This votive slab has been installed by *amohini* and her sons- Pālaghoṣa, Pothaghoṣa and Dhanaghoṣa.'

This slab also contains the sentence, 'Namo Arhato Vardhamanas(s)a' which denotes the relationship of the devotee with Jainism'.

Dr. V.S. Agarwāl has supported the antiquity of a *stūpas* (Reliquary mound) of *Mathurā* which was admitted by Jain *ācāryas* as to have been built in the hoary past. He has written that Tibetan scholar Tārānātha, author of Buddhist History, has identified the sculptors of Aśokan period as '*yakṣās*' and has stated that Mauryan Art was '*yakṣa sculpture*' (*yakṣa-kalā*). The art prior to this period was believed as divinely shaped (*deva-nirmīta*). The indication of this word can allow us to accept that the divinely sculptured Jain *stūpa* might have been designed early in fifth or sixth century B.C. The Jain scholar Jinprabha Sūri has mentioned the tradition of construction and renovation of this stupa of *Mathurā* in his book named '*vividha-tīrtha-kalpa*'. According to him it was believed that this stupa of *Mathurā* was made of golden material in the beginning. It was believed to have been constructed by the goddess *Kuberā* in the memory of Bhagavan Supārśva- the seventh Jain *Tīrthaṅkara*. Later, it was remodelled with the bricks during the period of twenty-third *Tīrthaṅkara* Parsvanātha. It was renovated by Bappamaha Sūri after 1300 years of the enlightenment of Lord Mahāvīra. This inscription also indicates that Jainism got related with *Mathurā* since the days of Supārśva and the Jains began accepting this land as their holy place. Initially this *stūpa* might have been earthen like the Buddhist *stūpas* prior to Mauryan period. When it was renovated for the first time, it was covered with bricks. According to the Jain tradition, this renovation must have been done prior to the birth of Mahāvīra and during the Pārśvan period'. This statement does not seem to be an exaggeration. The second renovation of this earthen

stupa was done in the second century B.C. during the Śuṅga period. ( *Mahāvīra Jayantī Smārṭika*, April, 1962, P 17-18).

From the description as above, the opinion of Dr. Vāsudeva Upādhyaṃy that Jainism had expanded near *Mathurā* after the beginning of pre-Christian era does not carry much conviction.

The archaeology and inscriptions found in *Uttar-Pradeśa* also give us indication about the wide expansion of Jainism there. We find many inscriptions at the base of the Jaina images (like the Buddha images) ever since the beginning of Christian era. The Lucknow museum has preserved many such images whose bases have inscriptions of 79th or 84th years of *Kaṇiṣka* rule. There was no dearth of such images during the Gupta period also, which have the inscription on their stand-slab. Such an image of Mahāvīra in meditational posture has been obtained from *Mathurā*. We find description of donation of a Jina image by Hari Svamiṇi in an inscription of *Mathurā* of Gupta Year 133 or 243 AD. During the rule of Skandagupta, the inscription of Kahauma (Gorakhpur, U.P.) describes the donation of an image of Ādinātha and a pillar by Bhadra. It reads- 'Śreyo (a) rtha bhūtabhūtyai pathi niyam Vātamārhatamadikārtrīn.'

The inscription of *Pahāḍapura* of Gupta year 159 describes the land gift for the worship of the *Tīrthaṅkara* in a Jaina monastery whose income was spent for the materials for worship. It reads- *Viharebhagawantam arhatam gandha-dhup-sumanadip dyartham.*

There was the second council of Āgamic synod under the leadership of ācārya Skaṇḍila in *Mathurā* in the fourth century A.D.

## Rajasthan

After the salvation of Bhagvān Mahāvīra, the influence of Jainism increased in the current oasis region of Rajasthan. Paṇḍit Gauriśaṅkar Ojhā got a very ancient inscription in the village of Badali near Ajmer. It was inscribed in Vira *nīrvāṇ* year 84 (i.e. 443 B.C.). It contained the following words :

*'Viraya bhaga Vāt chaturasiti vase mamamike...'*

Ācārya Ratnaprabha Sūri came to Ossia or *Upakośa* (Rajasthan) in the first century of the salvation of Mahāvīra. He got 1.25 lac citizens of Ossia initiated into Jainism and named them as Osawal as a caste. This incident dates back to nearly seventy years after Mahāvīra's salvation. (i.e. 457 B.C.)

In the early medieval period, there was large influence of Jainism in the extensive area of *Rājputānā* (Rajasthan). This is learnt through studies of many panegyrics (Prashastis). In the *Chahman* archive, the king has been said to be always engaged in religious acts. There is mention of a donation of 8 coins of 'dramma' (a unit of currency) for the worship of *Tīrthaṅkara* Śāntinātha to meet with the expenses incurred in. There is description of construction of a Jaina temple by the grandfather of King Talap.

The Vijhauri inscription (Epigraphica Indica, p.89.) begins with the words 'O (m) namo vītarāgāya' (Bowings to the Detached Ones). Afterwards, there is a prayer of Lord Pārśvanātha. In the Jalor inscription, there is description of donation for 'Dhvaja utsava' (Flagging festival) of Pārśvanātha (E.I.11, P. 55).

The archive of Rajadeva-ruler of *Mārwāḍa*, describes the donation for the Jaina monk residing in monastery and for the Mahāvīra temple also.

It has been stated on the basis of archives that the worship of Mahāvīra, Pārśvanātha and Śāntinātha was prevalent in the *Rajputānā* (Rajasthan) area. In the archives of *Paramara*, we find mention of the worship of Vṛṣabhanātha. The temple has been stated to be very beautiful and deemed to be an ornament of the earth. (*Prācīna Bhārtīya Abhilekhon Ka Adhyayan*, p.125,4c.6).

## Punjab and Sindhu-Sauvira

Bhagvāna Mahāvīra laid down the limits of sojourns of the monks in all the four directions. The western limit is *Sthunā* (*Kurukṣetra*). From this it is assumed that the area of Punjab up to *Sthunā* was under the influence of Jainism. The name of *Kuru* country is also there among the names of 25 *Āryan* countries. The *Sindhu-sauvira* was already under the influence of Jainism or *Śramaṇa* culture from a remote past. Bhagvāna Mahāvīra had been there to initiate the king Udrāyana.

## Madhya Pradesh

During the 11-12th centuries, Jainism occupied an important influence in Bundelkhand. Many indications of its impact are still found there.

The *Raṣtrakūṭa* kings were followers of Jainism. They had deep relationships with the *Kalācūri* kings. The capitals of *Kalācūri* kingdom were Tripura and Ratnapur where many ancient Jaina images and remnants are still found. The studies on the archives and Jaina images in the main city of *Khajurāho* of the *Candela* kingdom are the source of in depth studies about the spread of Jainism there. The inscriptions on the stand-slab of the images demonstrate that both the rulers as well as the people believed in Jainism.

*Mālwa* was the main area of promotion of Jainism for centuries. There the prominence of Jainism was so strong that the *Vyavahāra Bhāṣya* advised Jains to hold the debates with other religionists in the areas like *Mālwa*. It indicates that Jainism had an upperhand in *Mālwa* since the period of Caṇḍrapradyota the king of Ujjayini and specially the period of emperor Samprati upto the period of the composition of *Vyavahāra Bhāṣya*.

## Saurashtra-Gujrat

*Saurashtra* was the prominent centre of Jainism. The Jaina tradition has been continuing there since the days of Bhagavān Ariṣṭanemi. The Jainism gained in strength there during the period of emperor Samprati. The *Sūtrakṛtāṅga Cūṛṇi* has compared the lay follower of *Saurashtra* as equivalent to that of Magadha. In the Jaina literature, we find the ancient name of *Saurashtra* as *Surastra*.

Two canonical synods were held in the city of *Vallabhī*. When a synod was going on under the leadership of Ācārya Skāṇḍila in *Mathurā* in fourth century AD, another synod was in session in *Vallabhī* under the leadership of Ācārya Nāgārjuna.

In the fifth century AD (454-463 AD), another synod council was organised at *Vallabhī* where in the canonical literature was given the written form. This synod was led by Ācārya Devardhigaṇi Kṣamāśramaṇa. He gave prominence to the council under Ācārya Skāṇḍila of *Mathurā* and considered the *Vallabhī* Council under Nāgārjuna only as a variant reading.

The royal lineages of Gujrat like Calukya, *Raṣtrakūṭa*, *Cavadā*, and Solanki etc. were followers and supporters of Jainism. Ācārya Devardhigaṇi Kṣamāśramaṇa

## Mumbai-Maharashtra

The area of Maharashtra was recorded as a non-*Āryan* country prior to the reign of emperor Samprati. However, the Jaina monks began sojourning in that area during his period. Later, it became a premier area for the sojourns of monks. The language of Jaina canons is highly influenced by *Mahārāstri Prākṛt*. Some linguists have called the *Prākṛt* language of Jaina canons as '*Jaina Mahārāstri Prākṛt*'.

The area of *Vidarbha* was ruled by *Cālukyas* during 8-9th century AD. During the tenth century A.D., it was ruled by *Raṣtrakūṭas*. Both these royalties were promoters of Jainism. Jainism flourished there in their reign.

## ***Narmadā-coast***

The Jaina *Purāṇas* (Mythological texts) mention the presence of Jainism on the *Narmadā* coast. After being defeated by the *Vedic Āryans*, the lay followers of Jainism migrated to the *Narmadā* coast. After some time, they spread themselves in the Northern *Bhārata*. The origin of Haihaya lineage is said to be due to the King Kartavīrya of *Mahīsmatī* situated on the *Narmadā* banks. Ceṭaka, the principal follower of Lord Mahāvīra, belonged to this lineage only.

Thus, we can understand how Jainism gradually expanded right from Bengal (in the East) to *Saurāṣṭra* and *Sindhu-sauvīra* (in the West).

## **2. Jainism in *Dakṣiṇ Bhārata***

After observing the position of Jainism in North India, let us have a glance at the expansion of Jainism in South India. The Jaina Ācārya Bhadrabāhu, along with his large group of monks, had to depart from Magadha towards the *Dakṣiṇ Bhārata*, when there was a 12-year-long famine in North India during the period of Candragupta Maurya. Bhadrabāhu's decision to sojourn in South India makes it clear that Jainism had already had a good hold over there and Bhadrabāhu believed that their group would not face any difficulty there. Otherwise, he might not have ventured to move the whole *saṅgha* towards the south. Due to this migration towards the south, Jainism availed better opportunity for its promotion and development in that area.

The *Śrāmaṇik* culture (or the Ascetic culture) has always been more broad minded than the *Vedic* culture. There has been no hard and fast binding with respect to the language and the region in this culture as was prevalent in *Vedic* culture. The Jaina *Tīrthaṅkarās* have always made the language of the masses the medium of their sermons. The Jaina ascetics are the roaming propagators of Jainism. Whatever rough but pure and permissible foods they got once a day from the society for up keep of life, they basically repay it many fold in value, through their lofty proper teachings and sermons to the people at large. The rest of their time is devoted in writing up of creative literature for the future generation. It is improbable, that the country may not be influenced by the culture where such types of energetic and benevolent monks tread. As a result, the journey of Northern monk group towards the south created a revolutionary change in the life-style of the people of *Dakṣiṇ Bhārata*. There was high enrichment of the literature in the South Languages. In fact, it served as a treasure-house for the Jaina Ācāryās and a strong preserving preserver and promoting force of Jaina culture.

### **2.1 Jainism in Tamil State**

*Dakṣiṇ Bhārata* can be divided into two parts with respect to promotion of Jainism here: (i) Tamilanand (ii) Karmātaka. The *Cola* and *Pāṇḍya* kings extended their helping hands in support for Jainism in Tamil State. It is learnt from the inscription of *Khāravela* that the then *Pāṇḍya* king sent many ships full of welfare materials as a gift on the occasion of his coronation. The emperor *Khāravela* was a Jaina follower and so also was the *Pāṇḍya* king. The *Pāṇḍya* kings not only patronised Jainism but also adopted the Jaina concepts and practices. This led their capital Madurai to become a major centre of Jains in *Dakṣiṇ Bhārata*. The account of how a very popular ancient work in Tamil language titled *Nāḷidiyār* came into existence throws light on the influence of Jains in Tamil State. It is mentioned there that 8000 Jaina monks traversed to *Pāṇḍya* country when there was famine in *Uttar Bhārata*. After the famine was over they opted to return back, but the *Pāṇḍyan* king wanted them to stay there. The monks, however, left the capital one night, but while moving out, each of them wrote a verse on a palm leaf and left the palm-leaves at the place of their sojourn. The compilation of these verses constitute the book of '*Nāḷidiyār*'. The earliest Tamil works like *Silappadi kāram*, *Valayapati*, *Jīvaka-cintāmani*, *Kundala Keṣī* and *Tolkappiyam* are of Jaina affiliation.



Vajranaṇḍī, the disciple of Ācārya Puṣṭapāda, established a large Jain group in Madurai – the capital of Pāṇḍyās. The poetic book of 'Kural' is regarded as a book of ethics in Tamil Literature. This is also popularly known as 'Tamil Veda'. The author of the book (Tiruvalluvar) is also said to be the Jain-ācārya Kuṇḍakuṇḍa. Śivakaṇḍa Varmā Mahārāj, the king of Pallavās lineage was the disciple. The Pallavās kings ruling upto 10th century also had extended generous support for the Jains. The Pallavās capital Kāncī was a religiously cosmopolitan city. The Chinese traveller, Huen Tsang came to Kāncī in the seventh century. He has mentioned the Jains also among the followers of different flourishing religions he observed there. This also proves that Kāncī was a major centre of Jainism during that period. The Jain royalties ruled there for many years. Thus, the Jains had an important participation in different parts of Tamil country. According to Sir Walter Elliot, there is a great influence of Jains on the art and sculptures of the south. More importantly, there is an abiding influence on Tamil literature. Bishop Caldwell holds that the period of the Jains in south is also the golden era of Tamil literature. The Jains had composed a vast literature in Tamil, Kannada and other popular languages of South India. This facilitated the Jain ācāryās to come in contact with the masses and the Jain concepts were also promoted intensively in the public.

There was a time, when the Kannada and Telugu areas even extending upto Orissa were under high influence of Jainism. Śeṣagiri Rāo has compiled the poems in a book named 'Āṇḍhra Karmāṭaka Jainism' from which it is evident that in ancient times, Jainism spread over the areas of current Vizāgāpattam, Kṛṣṇa and Nellore etc. and many Jain temples were built there.

## 2.2 Jainism in Karnataka

It is the history of Karmāṭaka in the south that accords the most important place to Jainism. This State has been the main centre of Digambara Jains since early times. In this province, Āṇḍhra rule followed the Mauryan rule. The Āṇḍhra rulers were also promoters of Jainism. After the Āṇḍhras, its north-west part was ruled by the Kadambās and the north-east part was ruled by Pallavās. There are many inscriptions of Kadambas which mention about the donations (of land etc.) to the Śvetāmbara, Digambara and Vapariya monks. The royal religion of this lineage was Jainism. It is described in the epigraphic report of 1922-23 that the earlier Kadambās and Cālukyas of Vanavāsi who ruled the Tuluva country after the Pallavās were undoubtedly Jains. Moreover, it is also possible that the earlier Pallavās were Jains. It is said that the Pallavās king, Maheṇḍradeva Varmā composed a Sanskrit Satire 'Matta-vilāsa' (Mad Merriment). This Satire is in the form of mockery of some contemporary pseudo-religious systems prevalent in the area where the Pāśupatās, Kāpālikās and even a Buddhist monk have been subjects of mockery. The Jains have not been mentioned there. This indicates that Maheṇḍra Varmā was promoter of Jainism when he composed this satire. Later, he became Śaivite as there is a literary evidence that Maheṇḍra Varmā was Śaivised by the noted Śaiva philosopher, Appar. Like the Kadambas, the Cālukyās were also the main supporters of Jainism. The Cālukyās got constructed and also removed many. They donated lands etc. to them. They also honoured many noted Jain poets like Ādi Pampā and others.

Besides this, we learn from the history that some women also played a great role in the spreading of Jainism. Among them, many were of royal origin while many had origins from common households.

Amongst them, the name of Kuṇḍāccī the wife of Paramagula-1 is noteworthy. She got a Jain temple constructed in the northern part of the city of Śrīpura. On the request of Paramagula, the Ganga king Śrīpuruṣa donated a village and some land for running this temple. Kuṇḍāccī had high influence on the royal family of the Gangas. Another woman worthy of mentioning is Jakkiyabbe. She was the wife of Sattaraśa Nāgārjuna who was the ruler of Nāgara Section. After the death of her husband, the king appointed Jakkiyabbe in his place. She presented herself as a highly adventurous and brave woman. She undertook the 'samlekhānā' i.e. fasting unto death as a holy act.

In the tenth century A.D., Mallappā was the army-chief of the Chalukya king Tailapa. His daughter Attimabbe was an ideally religious lady and she built 1501 *Jinamandīras*. She got 1500 Jina images, made of gold and precious stones at her own cost. Similarly, Pocavvarāsi, the mother of Rajeṇdra Kongalva, got constructed a Jaina monastery (Vasadi) in 1050 A.D. Attimabbe was most respected lady in the *Cālukya* kingdom. Five *cālukya* emperors respected her as the first lady of the Empire and honoured with the title of Dānacintāmaṇi. She patronised poets, philosophers, Dancers, Musicians. In the history of Indian Women, this Jaina lady shines like a polar star.

Malālā devi, the first wife the Later Kadamba king Kirtideva, also holds a high position among the religious women of the area. She got constructed the Pārśvanātha temple inspired by of Padmanandī Siddhāntideva had got it identified as 'Brāhmā Jinalaya' by the *Brāhmaṇa* leaders whom she invited for the function. Cattaladevi also occupies a place of pride in the religious history of Santara dynasty. She belonged to the family of Sāntaras who were followers of Jainism. Their religious dedication is famous. This lady got constructed many Jaina temples in the capital town of *Pombucapura* (current Humcha) and also participated in many philanthropic activities. Pampādevi is another Jaina lay woman noted for her land-gifts for the Jaina Temples. Śāntalā Devi, chief queen of the Hoysala king Viṣṇuvardhana, commissioned Jaina temples and died by the vow of *saṃlekhanā*.

### 2.3 Royal Lineages and States of South India : Their Contribution in the Promotion of Jainism

It will be worthwhile to throw some light on the political history of *Dakṣiṇ Bhārata*. The Ganga kings ruled over a large part of Mysore from the fourth century AD to eleventh century AD. (The establishment of Ganga kingdom was brought about through the help of by *Simha Nandī Ācārya*). The Gangas later became the loyal feudatories of the *Raṣṭrakūṭas*. The Hoysalas established a separate royalty which continued up to the eleventh century.

The earlier *Cālukyās* established their kingdom by about sixth century AD. They succeeded in establishing stringent administration. Later, however, they got split in two sections (i) Eastern *Cālukyās* and (ii) Western *Cālukyās*. The eastern *Cālukyās* ruled from 750 AD to 11th century AD. Later, their kingdom was associated by the *Colās*. In contrast, the Western *Cālukyās* were defeated by *Raṣṭrakūṭas* nearly 750 AD.

The *Raṣṭrakūṭas* maintained their independence up to 973 A.D. Later, they were defeated by the Western *Cālukyās*. They, then, reigned for nearly 200 years. Subsequently, they were defeated by *Kalācūris* who ruled for about 30 years. With this preliminary reference, we will describe the position of Jainism in these areas.

#### 2.3.1 Ganga Lineage

The Gangas were Jains from the beginning to the end. One of their inscriptions clearly states that the Gangas were born to protect Jainism, and they achieved it meritoriously.

This royal lineage was established in the second century AD under the patronage of Ācārya *Simha Nandī*. The first king of this royalty was *Mādhava* who is nicknamed *KonGaṇī Varmā*. During the period of *Muṣkāra* or *Mukhāra*, Jainism had become virtually a state religion. All the Ganga kings were Jains and they were great promoters of Jainism. The successor of *Mādhava* was *Avineeta*. The successor of *Avineeta* was *Durvinita* who was the disciple of Jaina Ācārya *Puṇyapāda* who was also the renowned grammarian.

It is evident from many stone-inscriptions ranging from 4th century to 12th century AD. that the rulers of Ganga lineage erected number of Jaina temples, installed Jaina images, got prepared many caves for Sojourns of the Jaina monks, who undertook penances and gave alms to the Jaina Ācāryas.

Narsimha-II was the name of one of the sojourn Jaina kings of this lineage. His period is famous for his decisive victories over the Kings of *Cera*, *Colas* and *Pāṇḍya* lineages. He was a true follower of Jaina tenets.

As a king, he lived with high degree of grandeur and then renounced the kingdom he went to his preceptor Ajitasena at Bankapura (Dhārwar Dt.) and embraced a holy death through *samādhi maraṇa*.

Cāmuṇḍarāya was an eminent minister of king Narsimha-II. After the demise of Narsimha, Cāmuṇḍarāya, he became the minister and army commander of Rācamalla. Many of the victories of Narsimha are because of the valour of this minister commander. He has been highly eulogized in an inscription of *Śravaṇabelagolā* (Mysore). He had been adored with many titles Viz.

*Dharma-dhurandhara* (Bearer of the Yoke of Religion)

*Vīra-mārtanḍa* (Sun of the heroes)

*Rānarangasimha* (Lion of War-drama)

*Tribhuvana-vīra* (Hero of the three worlds)

*Vairi-kula-kalā-daṇḍa* (Stick of death of enemies)

*Satya-yudhiṣṭhira* (as truthful as Clan Yudhishtira)

*Subhaṭa-Cūdamani* (like a crown jewel of the warriors).

And there are many such epithets which are testimonious to his heroism as well as religiosity. It was Cāmuṇḍarāya who got the colossal image of *Gommateśvara* Bāhubali erected on the Vindhya giri of *Śravaṇabelagolā* (Mysore) in 981 AD. This image is recognised as one of the wonders of the world. During his old age, he spent most of his time in religious activities. Cāmuṇḍarāya was not only a devout Jaina follower, but he was its in depth scholar also. His Kannada '*Tri-ṣaṭhi-Lakṣṇā Mahāpurāṇa*' is famous for his literary fervour. He has also a book in Sankrit, named '*Cāritra Sār*' (Essence of Conduct). Cāmuṇḍarāya is identified as one of the great promoters of Jainism. The Jaina literature was also highly enriched in his time. The eminent book of *Gommaṭa-sāra*, which is the essence of doctrinal texts, was composed by his preceptor Nemichandra ācārya for him. The *Prākṛit* work *Gommaṭasara* is named after his title of *Gommaṭa* - Raaya. It was given nomenclature after his name only. He was also the patron of the noted Kannada poet, Ranna.

The ladies of the royal family of Ganga kings are also noted for their religiosity. In one of the panegyrics, Ganga Mahādevī has been compared to '*Bhrāmari*' (black bee) longing for the lotus-like feet of the Jinendra. This lady was the wife of the king Bhujabal Ganga Hemmādi Māndhātā. The younger sister of the king *Mārsimha* was Suggi-pavva-rasi. She was a great devotee of Jaina monks and she always used to offer food to them.

The splendour of the Ganga lineage suffered a set back when the *Cola* king captured its capital in 1004 AD. Though the Gangas ruled for some more time, but they could not regain their glory. This also had an adverse effect on Jainism in the area.

### 2.3.2 Hoyasala Lineage

A Jaina monk played an important role in the progress of this lineage. The king Sāla was the pioneer of this lineage. Once, while the king was studying under a Jaina monk Sudatta in the temple of his family goddess, a lion suddenly came out of the forest and attacked Sāla. The monk gave a pole to him and said, 'Poya, Sāla', i.e. O Sāla, 'Kill the lion'. The king Sāla killed the lion. In memory of this incident, the king named himself as 'Poyasāla'. Later, the name was changed to 'HoyaSāla'.

Like the Gangas, the kings of this lineage up to Vittideva, (Bittideva) remained followers of Jainism, and they rendered memorable services to the cause of Jaina religion. Divān Bahādur Kṛṣṇasvāmī Ayangar, while describing the religious province of Mysore state, has said, 'At that time, Mysore was almost a Jaina

state. The Gangas were followers of Jainism. However, the atmosphere became antagonistic to this religion by 1000 AD. At that time, the *Colas* made attempts to win over the Mysore state. As a result, a large chunk of the area of *Gangavādi* and *Nolambāvādi* was captured by them. Thus, there was a state of direct conflict between the Śaivism of *Colas* and Jainism of *Cālukyās*. When Viṣṇuvardhana began to participate in Mysore politics, the religious status of Mysore was highly uncertain. Though Jains had a strong position there, there were followers of Śaivism and Vaiṣṇavism also. Rāmānujacārya converted the Jaina king Vitthideva into the followee of Vaiṣṇavism in about 1116 A.D., and he changed his name as Viṣṇu-varohana. His first wife Śāntalā devī was a Jain. Her works have been highly appreciated in the inscriptions of *Śravaṇabelgola* and other places. The father of Śāntalā devī was an orthodox *Śaivite* and her mother was a Jain. When her parents died after her death, his son-in-law became derailed from her religion but he was still sympathetic towards Jainism. To commemorate his victories, he named the Jina Image in the temple of Hallebid as 'Vijaya Pārśvanātha'. His minister Gangarāja was a pillar of strength for Jaina religion. His religiousity and charity is described in many inscriptions. His wife Laxmimatī is also highly noted for promotion of Jaina religion. She got erected many Jaina temples and the Gangas offered liberal land-gifts for running them. After Vitthideva, Narsingh-I became the ruler of the area. His minister Hullappa worked for the progress of Jainism in his time. He tried to regain the lost glory of Jainism in his times. However, many anti-forces like the fast growth of Vaiṣṇavism supported by Hoyasals, or Gañīzed and stepped-up opposition of Rāmānuja and other *Śaivites* and attack of *Lingāyats* resulted in the fall of Jainism in Mysore. But it should never be imagined that Jainism was completely uprooted there. However, its living spirit was lost due to gradual growth of *Vaishnavism* and other *Vedic* systems. Though numerically, the Jains had a large following, but they could never attain the political power again. Later, the Mysore kings did not create any trouble for the Jains. Not only this, they helped them in many ways. Even the Muslim ruler like Haidar offered villages for the Jaina temples, though he suspended the festivals of *Śravaṇabelagola* and other areas.

### 2.3.3. *Rāṣṭrakūṭa* Lineage

The *Rāṣṭrakūṭa* kings wielded great power in their times. The Jaina religion progressed much through their support. Their earlier capital was Ellora near *Nasik*. Later, they made Manyakheta as their capital. Among the Jaina kings of this lineage, the name of *AmOghavarṣa*-I is noteworthy. This king was a great devotee of *Digambara* Jains. At the fag end of his life, he renounced the kingship and got initiated into Jaina monkhood. The noted *Jainācārya* Jinasena was his preceptor. Guṇabhadra, the disciple of Jinasena, has written in his *Uttarapurāṇa* (Later Legend) that the king felt himself sanctified while venerating under his teachers lotus-like feet. This king offered donations to Jaina temples, and the Jaina literature registered notable upsurge in his times. It is understood that the names of the commentaries of *Digambara* Jaina doctoral treatises as *Dhavalā* (Luminous) and *Jayadhavalā* (Victoriously Luminous) are based on the king's name only as he was called *Dhavalā* and *Atiśaya Dhavalā*. The grammarian Śākatāyana composed a commentary named as *AmOghavṛtti* on his *Śākatāyana Grammar*. It is in his time only that the Jaina Ācārya Mahāvīra wrote a mathematical treatise named as *Gaṇita-sāra-saṅgraha* (Compendium of the Essence of Mathematics) which has described in detail the magnanimity of the king *AmOghavarṣa* in the beginning of the text. The king himself authored a book named '*Praśnottara Ratnamāla*' (Gem-garland of Questions and Answers). Svāmi Jinasena also composed many treatises in his period.

*AmOghavarṣa* also supported Guṇabhadra, the disciple of Jinasena. He not only completed the incomplete treatise of *Ādi-purāṇa* (Legend of the First) by his teacher Jinasena, but he also wrote many other treatises. *Akāla-varṣa*, the son of *AmOghavarṣa*, had also a liking for Jainism. During his period, Guṇabhadra completed his *Uttara-purāṇa* (Later Legend). He also offered donations to Jaina temples and showed respect for Jaina principles. When the western *Cālukyās* defeated the *Rāṣṭrakūṭas* and terminated their rulership, the last of the kings of this lineage- *Indra* tried to regain his power but he failed. Finally, he got initiated into Jaina monkhood.

and embraced with a holy death at *Śravaṇabelagola*. *Lokāditya* was his army commander and also the king of *Vanāvāsī* (Banavasi) country. Guṇabhadraśāstra has described him also glorious and promoter of Jainism.

### 2.3.4 Kadamba Lineage

The *Kadambas* came into limelight from the middle of 4th century AD. Though this lineage was the follower of *Brāhmaṇic* religion, some of the kings of this lineage had a highly liberal religious policy while some others were patrons of Jainism also. The fifth King of this lineage, Kakutstha Varmā, offered a land-gift for the Jina temples to Śrutakīrti, a Jaina army general. The grandson of this king – *Mrigeśa Varmā* (5th century AD.) also offered a land-gift for worshipping the Jains in the third year of his reign. Moreover, in the fourth year, he divided a village in three parts, one part being gifted for the temple of Jinendra at *Palāsika*, the other part was gifted to the *Śvetāmbara* order of monks and the third part was gifted to the *Digambara* order of monks. In his eighth year of his reign, he got erected a temple at *Palāsika* and gifted some land to *yāpaniyās* and to *Digambara Kurcakās*.

Among the three sons of Mrigeśavarmā, Ravivarmā was his successor. *Jayakīrti*, the grandson of army commander Śrutakīrti, gifted the village of Purakhetaka to the *iāpariya* monks led by Kumāradatta by the order of Ravi-varmā. His ruled between 475-513 AD.

Harivarmā, the son of Ravivarmā succeeded to his throne. On the basis of teachings of his uncle Shivaratha, he gifted the village of Vasanta-*vājaka* to the *Kurchkās* of Varīṣenācārya group for the services of the temple, created by Mrigeśvarma, son of the army commander Simha, in *Palasika* and for feeding the monks. Similarly, he gifted the village of Marde for the *Ahriṣṭi* order of monks in fifth year of his reign at the instance of the king Bhānuvarma. The period of reign of Harivarmā is taken as 513-534 AD.

### 2.3.5. Cālukya Lineage

One of the branches of this lineage is called Western *Cālukyās*. It ruled from the place called *Vātapi* or *Bādāmi* from 6th century AD to 8th century AD. Two centuries later, it ruled the area from a place called *Kalyāṇi*. The another branch is called the Eastern *Cālukyā*. It ruled the country from Vengi in Āṇḍhra Pradesh from 7th century to 11-12th century.

#### 2.3.5 (a) Western Cālukyās (5-12th century AD)

The oldest land- grant inscription of 481 AD of this lineage has been discovered in *Altern*. This refers to Satyahrāya Pulakeśī. According to it, the King Pulakeśī Subjugated the *Cola*, *Cera*, Kerala, Sinhala and *Kaliṅga* kings and he penalized the kings of *Pāṇḍyan* and other lineages. The main object in the inscription is to indicate that during the reign of Pulakeśī, Sāmiyāra, the general of Sendraka lineage, got erected a Jaina temple in the city of *Alaktaka* nagara, same as Kisvolal or Pattadakal, with the permission of the king and he offered some land and villages for this at the time of a lunar eclipse.

Kīrtivarmā, the son of Pulakeśī-I, was his successor. On the request of some of his army generals, he made some land grant for the services of the Jaina temple. Pulakeśī-II was the son of Kirtivarma. An inscription of his period has been found in Aihole. It has been composed by a Jaina poet Ravi-kīrti (634). This inscription is very important for an insight into the contemporary political history. According to this inscription, Pulakeśī-II was contemporary of Harṣa Vardhan, the Gupta king in North India. He defeated Harṣa Vardhan while he was moving forward towards South India to win over. Ravikirti got patronage of Pulakeśī-II. He got erected a Jina temple in 634 AD (S.S. 556). Vikramāditya-II of this lineage renovated and decorated the *Dhavalā* Jaina temple in Puligere (modern Lakṣmeśvara) and he gifted some land for running the expenses of temple and worship of the Jinas to Vijayadeva Paṇḍitācārya of Deva group of *Mūlasaṅgha*. The famous Śaṅkha-jinālaya at Puligere was the royal temple of the *Cālukyās* of *Badāmi*.

There were bad days beletting of *Cālukyās* after Vikramaditya-2. The Gangas and *Raṣṭrakūṭas* destroyed their kingdom. It could not regain its past glory for about 200 years. During this intervening period, *Raṣṭrakūṭas* replaced them.

By about 974 AD, Tailapa-II revived this *Cālukya* lineage and he made Kalyāna as the royal capital. This King gave patronage to the great Kannada poet Ranna. He was the contemporary of famous kings of Dhara-Munja and Bhoja. Munja was done to death by king Tailapa. His son was Satyāśraya who also became his successor. His teacher was a Jaina monk Vimal Caṇḍra Paṇḍitadeva of Kuṇḍakuṇḍa lineage of *Drāviḍasaṅgha*, Irivavedenga *Satyāśraya* reigned from 997 to 1009 AD.

Jayasimhā-III (from 1009-1042 AD) was the grandson of Tailapa-II and cousin of *Satyāśraya*. This king was the supporter of many Jaina scholars the noted ones among them being Vādirāja, Dayāpāla, and Puṣpaśena Siddhāntadeva. One of the titles of Vādirāja was 'Jagadeka-malla-vādi' (The unique universal debater). This title was awarded to him by Jayasimhā-III alias Jagadekamalla Jayasimhā in his court.

Someśvara-1 (1042-1068 A.D.) was the son of Jayasimhā-III and he succeeded him to the throne. He was titled as Ahava-Malla and Trailokya-malla (Warrior of wars of Three-worlds). He reigned from (1042-1068 AD). Under his queen Ketālādevi, Cāṅkirājā constructed three altars in the Jaina temple, Tribhuvan-tilaka. This king awarded the title of the *Śabda-catumukha* (All-round in Literature) to Ajitasena Bhaṭṭārka. The other titles of Bhaṭṭārka were Vāḍibha-singh (Lion of Debaters) and Tarkika Cakarvartī (Sovereign among the Logicians).

The elder son of this King was Someśvara- who succeeded him to the throne. He also gave sufficient protection to Jainism. In 1074 AD, he offered a land grant for the Śāntinātha temple to Kulacandra Deva belonging to *Kānura gaṇa* and *Mūla-saṅgha* lineage. His reign lasted only for a short time.

The brother of Someshvar-II, Tribhuvana-malla-Vikramāditya-VI ruled for a long period, from 1076 to 1126 AD. He was very brave. The poet Bilhaṇa has composed a poetical work named '*Vikramanka Deva Carita*' on the life and works of this King. One of the titles was '*Ganga-perma-nadi*' because his mother was the princess of Ganga lineage. He erected a '*Chalukya Ganga-Permaanadi*' temple and donated a village for its maintenance to the monk Ramasena, belonging to *Pogari gaccha*, *Sena Gaṇa* and *Mulasanṅgha*. He also got erected many Jaina temples in the Belagola area. Later they were set to fire by the *Cola kings*.

### 2.3.5 (b) Eastern *Cālukyās* (7th-11th century AD)

The tradition of the branch of Eastern *Cālukyās* starts with Kubja Viṣṇuvardhana, brother of Pulakeśi-II. He ruled from 615-623 AD. Some of the kings of this lineage gave protection to Jainism. Ammarājā Vijayāditya gifted a village to a Jaina monk of *Naṇḍi Gaccha*, *Yāpanīya Saṅgha*, for running the temple named as *Kataka-ābharana*. (Bracelet like ornament). In addition, he offered the village of *Kalācumburu* to the monk Arhan-naṇḍī of *Adukali Gaccha* and *Bālahāri gaṇa* for renovation of *Sarva-lokāśraya* Jina-bhavana. (Public Refuge Jina house).

### 2.3.6 *Kalācūris*

The rule of Eastern *Cālukyās* was *eventful* the *Kālāchooris* usurped the kalyāna *Cālukyās* for a short period and they ruled between 1156 and 1180.

The great *Kālāchoori* king Vijjala was a Jain. However, his period is worth mentioning with respect to the growth of *Lingāyat* sect and *renaissance* of Śaivism. The Lingayats, under Basava, the minister of the king Vijjala, inflicted many sufferings on the Jains. It is said that he even tried unsuccessfully to kill the king Vijjala and became a martyr out of frustration.

### 2.3.7 Vijayanagar Kingdom

Though Jainism suffered a loss of royal patronage in South India by about 12th century AD, some magnanimous kings paid due regards to Jaina monks, teachers and leaders. Among these kings, the rulers of Vijayanagar Kingdom deserve special accolades. The state had patronized *Vedic* religion, yet kings had liberal attitude towards other religions. In fact many of the state officers holding high positions were Jains. Hence the kings themselves evinced interest to promote Jainism.

The army commander Irugappā of the king Harihara-II was a staunch Jaina followers. He successfully served the Vijaynagar kingdom for 59 years, in various high positions, and contributed to spread of Jainism in his time. The colleagues of Irugappā had a soft corner for the Jains and assisted him fully in his effort and they contributed largely in the promotion of Jainism there.

The queens of Vijaynagar also observed Jainistic practices. It is clear from an inscription of *Śravanabelagolā* that the queen Bhīmādevī of the king Devārāya (1406-1422 AD) was an ardent follower Jain order.

It is learnt from an inscription of 1368 AD that the Jains appealed to the king Bukkarāya (1356-1377 AD) that the *Vaiṣṇavās* did incur injustices towards them. The king investigated the case thoroughly and got the Jains and reconciled. He also promulgated an order :

'The Jains are given back their right for worship, ringing the bell and crowning the temple as before. If any *Vaiṣṇavās* creates troubles to the Jains in any way, the *Vaiṣṇavās* should deem it as loss of *Vaiṣṇavas*. The *Vaiṣṇavās* should try to inform their followers at different places in this regard. The *Vaiṣṇavās* will protect the Jains until there are Sun and Moon. The *Vaiṣṇavās* and the Jains should be considered as Identical. They should not be taken as separate. The taxes collected from the Jains should be utilized to appoint guards for the *Śravanabelagolā* temple. These guards should be appointed by the *Vaiṣṇavas*. Moreover, the amount remaining after these appointments should be utilized to appoint guards for the *Śravanabelogolā* temple and for the repair and maintenance etc. of the Jaina temples. Both the communities will never skip their duties of yearly gift and they will receive respects and glory. Whosoever this order, will be taken as disloyal to the kingdom and community'.

Another inscription indicates about a dispute between the *Vīrāvās* and the Jains. This inscription belongs to 1638 AD. The agreement on this dispute was made between Śāṅkharācārya and Kalahasti. The inscription begins with the commendation of Jainism and ends with the applaud of Śaivism.

Thus, we see that Jainism faced occasional difficulties, due to the gradual increase and popularity of Śaivism and Vaiṣṇavism. Despite this, the existence of Jainism in South India remained intact.

### 3. Jainism in Foreign Land

The Jaina literature indicates that *Tīrthaṅkarās* R̥ṣabha, Ariṣṭanemi, Pārśva and Mahāvīra undertook wanderings in the non-*Āryan* lands. One of the verses of *Sūtra-kṛitāṅga* indicates that the term 'non-*Āryan*' refers to language different from that of the *Āryans*. From this, we can say that these four *Tīrthaṅkarās* wandered in those areas also where the language of the masses was different from the *Bihār* area.

Bhagavān R̥ṣabha wandered in Bahali (Bactria, *Bālakha*), Adambaila (Attock), Yavana (Greece), *Suvarṇa-bhūmi* (*Sumātrā*) *Panhava* and other countries. It can not be asserted that the term '*Panhavā*' refers to ancient Parthia (a part of the current Iran) or to country of *Pallavās*. Bhagavān Ariṣṭanemi went to Malaya country in the south, when *Dvārakā* was burnt, Ariṣṭanemi was wandering in the non-*Āryan* country of *Pallavās*.

Bhagavān Pārśva wandered in about 27 countries of Kuru, *Kośala*, *Kāśī*, *Sumha*, *Avantī*, *Puṇḍra*, *Mālavā*, *Aṅga*, *Baṅga*, *Kalīṅga*, *Pancāla*, *Magadha*, *Vidarbha*, *Bhadra*, *Daśārṇa*, *Saurāṣṭra*, *Karnātāka*,

*Konkana, Mewār, Lata, Dravida, Kāśmīr, Kacca, Śaka, Pallavās, Vātsa, Abhira* and other countries. In the south, the countries of *Karnāṭaka, Konkana, Pallavās, Dravida* and others being taken as non-Āryan countries. The country of *Śaka* was also a non-Āryan country. This could be identified with *Śakya* country or *Śakya* island. The *Śakya* country is in the valley of Nepal where there are still some followers of Pārśva. The uncle of Bhagvān Buddha was also a votary of Pārśva. It is highly probable that Bhagvān Pārśva might have wandered in this area. *Bhārata* and *Śakya* countries have been related since the hoary past.

Bhagavan Mahāvīra also went to non-Āryan countries like *Vapabhūmi, Sumhabhūmi, Draḍhabhūmi* and others. He also travelled upto the eastern boundary of Bengal.

It is learnt that many Jaina monks wandered through north-west province and Afḡānīstan.

The Jaina votaries went overseas for business. Many evidences are available in literature on their travel across the oceans and foreign trade. Śrīlankā also had many Jaina votaries. It is mentioned in Buddhist literature. According to Mahāvaṇśa, there were Jaina votaries when Anuradhapura was founded in 430 B.C., Paṇḍukabhaya- the king of *Anuradhapura* got a residence erected for the *Nirgrantha* Jyotiṣa. The *Nirgrantha* Giris also lived there. According to Mahāvaṇśa, the king also got a Jaina temple made for the *Nirgrantha* Kumbhanda.

The Jaina monks also travelled in far distant lands. The *Pāṇḍyan* king sent his ambassadors in the court of Augustus Caesar in 25 B.C. Some Jaina monks also accompanied the ambassador. (Indian Historical quarterly, Vol. 2 p. 293).

According to G.F. Moore, the Jaina and Buddhist monks were there in hundreds in Philistine, Thailand, and Iraq in pre-Christian era. An innumerable number of Indian monks lived in the forests and mountains of Ethiopia, Greece, Egypt, and West Asia. These monks were famous for their learning's and renunciation. These monks had even renounced clothes (Hukum chandra, *Abhinandan Granth*, p. 374).

The *Kālandari* sect of Islam was highly impressed by Jainism. The *Kālandarās* followed four rules. (1) Sainthood (2) Purity (3) Truth and (4) Poverty. They believed in non-violence in too.

The Greek authors state that there were *Digambara* monks in existence in Egypt, Abycynia and Ethiopia (Asiatic Researches, 3 P.6). Āndraka- the prince of *Āndra* got initiated in the order of Mahāvīra. The area of Adam port in the south of Arabistan was called '*Āndra* Country'. Some scholars call the *Āndra* country as that area which is situated on the shore of *Adriatic ocean* of Italy. The Jainism was already under propagation in Babylonia prior to advent of Buddhism. This fact is learnt from *Baveru Jātak*. (*Jātak*-339).

According to Ibn-ana-Kazima, Yahya Ibn khalida-Baramaki established good relationship with the court of Calipha and Bharata during the rule of Arabs there. He invited the Hindu, Jaina and Buddhist scholars there with due regards (Hukumchanda Abh. Granth, p. 375).

Thus, there had been good impressions about Jainism or *Śramaṇa* culture in the central Asia. The religions in force there were highly influenced by these religions. According to Van Crammer, the Samaria Sect existing in the middle east is the misnomer of *Śramaṇa*.

Śrī Viśvambharmātha Pāṇḍe has written, 'The Jews were specially influenced by the renunciation of these monks. The Jews had a special sect who followed their model practices. This sect was called 'Essiri'. They renounced the ritualism of the Jews. They began living in forests or mountains away from the habitation. They admitted non-violence as their main religion alike Jains. They were highly averse to meat-eating. They had rigid and restrained life. They refused even to touch the money. They regarded the help and service to the patients the poor or the weak people as the essential component of their daily routine. They recorded affection and service as better than worship. They opposed animal sacrifice tooth and nail. They sustained their lives



through physical labour only. They believed in the doctrine of non-possession. They maintained that all the property and wealth belonged to the society. In Egypt, these austerites were called 'Therapute'. The meaning of this word is 'Silent non-possessed'. (Hukumchand Abh. Grauth, p. 374). Kālakācārya went to *Suvarṇabhūmi* (Sumatra) in first century A.D. His disciple *Śramaṇ Sagar* was already there alongwith his group. (*Uttarādhyayana Nirṇyukti*, Verse 120). The islands of Kraunca, Sinhala and Hansa had foot prints of Lord Sumatinātha. The country of Parakar and Kasanda had the images of Lord R̥ṣabhaDeva. (*Vividha Tīrtha Kalpa*, p. 85). We can infer from the above brief description that Jainism was preached even in countries beyond *Bhārata*, though it could not be stabilised due to negligence by the monks and other unfavourable conditions.

## Questions

### A. Essay type questions

1. Write down an essay on the spread of Jainism in North India.

### B. Short answer-questions

Write down your answer in 200 words:

Jainism in Foreign countries.

Jainism in *Dakṣiṇ Bhārata*.

### C. Objective questions

1. Tick the correct alternative and fill up the blanks.
1. They obstructed the Spread of Jainism -  
(a) Worldly ideology (b) Difficult practices (c) Detachmental thoughts (d) None of the above
2. *Kalpaka* was  
a) *Naṇḍa* king b) *Śiśunāga* king c) Minister of *Naṇḍa* king d) None of the above
3. One has been stated as Parama Arhat  
(a) Samrāt Saṃprati (b) Samrāt Aśoka (c) Samrāt Kunala (d) Samrāt Vindusaara.
4. The mentor of Caṇḍragupta was  
(a) Prabhākara (b) Kumārila (c) Bhadrabāhu (d) Somadeva Sūri
5. The source of information about the spread of Jainism in Orissa is  
Inscriptions of *Hāthīgumphā*, Iron Pillar, Alahabad Pillar, None of the above.
- (1) The *Śvetāmbara* Jaina Synod was or Gaṇīzed in *Vālabhī* in fourth century under the leadership of .....
2. Due to the fierce famine, the *Ācārya* ... moved from north India towards south India.
3. The treatise ... was composed by writing one verse each on one Palm leaf each.
4. The Jaina monk ..... contributed in the progress of *Hoyasala* dynasty.
5. There were followers of .... in *Śakyabhūmi* Nepal.

### Reference Books for Compilation

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## LESSON 6

## SPECIAL FEATURES OF JAINA CULTURE

The ancient history of India as it is known today is quite incomplete. It is surprising to note that some of the facts are prevailing in totally erroneous form. In this respect when we observe the specialities of Jain culture, we realize that Jainism is not represented properly. Some historians believe that *Vaidika* culture was the only one ancient culture of India. Jain, Buddhist, and other religions originated as its branches. Though now it is very well established, with ample evidences that two independent schools of thought viz. *Vaidika* culture and *Śramaṇa* culture have been prevailing since ancient times. *Vaidika* culture has been related to Veda and its associated literature *Upaniṣada*, *Brāhmaṇ*-grantha etc. *Śramaṇa* culture is totally independent of it. One of the branches of the *Śramaṇa* culture is – Jain. Jain culture is one of the developed forms of more ancient *Śramaṇa* culture only. Therefore all the fundamental elements of *Śramaṇa* school of thought are found in Jain culture. The distinct diversity between them comes out very clearly by comparing both the *Vaidika* and *Śramaṇa* cultures. In the earlier lessons you had learned about the historical situation existing during Ṛṣabha-period. The historical research very clearly establishes that Ṛṣabha was the first originator of the *Śramaṇa* culture. The tradition of *Tīrthaṅkara* beginning from Ṛṣabha being in pre-historical period, the information about historical situation of that time can not be known. But it is very clear that this tradition was the carrier of the *Śramaṇa* culture. The original source of *Vaidika* culture was absolutely distinct. The origin of Veda is not more ancient than 4000 B.C. from historical viewpoint. In this situation *Śramaṇa* culture definitely gets proved to be more ancient than *Vaidika* culture. Origin of *Vaidika* culture is connected to the origin of *Āryās* whose arrival in India is possibly from outside as per historical viewpoint. Under any circumstances it is very clear that compared to *Śramaṇa* culture the period of *Āryās* is of much later date. Thus it appears that there is a great difference between the origins of both the *Śramaṇa* culture and the *Vaidika* culture.

There is a big difference between these two cultures on the basis of principles and doctrines also. The primary difference is – While in the area of contemplation, the *Śramaṇa* culture has given significant importance to the identities of '*ātmā*' (soul), '*parṃātmā*' (liberated soul) *karma* etc, the *Vaidika* culture has considered god-goddesses, nature, household discipline etc of prime importance. In this lesson we would very minutely observe the separate characteristics of Jain culture (also known as '*Nirgrantha*'-culture in the ancient period), which are well-developed and flourished branch of *Śramaṇa* culture. And also how relevant these specialties are in the context of present era.

### Definition and scope

The imprint that develops because of regular and ceaseless practice in a society is culture. For this, knowledge of education, morality, sanctity of behavior, literature, science, etc, and a code of conduct in the society are expected. F. J. Brown in his book 'Educational Sociology' defining culture writes, 'culture is the framework of complete conduct of human being that is affected to some extent by physical limitation. This limitation can be of both the types, natural and human-created. Mainly this framework is affected by well-determined thinking, activities, values, and habits. Its development could be done by the society for the fulfillment of its own necessities'. On this basis Edward Tyler the author of '*primitive culture*' has ascertained the culture as, acquired wisdom of knowledge, faith, art, literature, and customs put together. And has said that the man being a member of society attains culture by combining all these. The heart of the Jain culture consists of obstructing element, abstinence of all the desires, destruction of birth cycle, and liberation of soul.

It is necessary to be introvert to make the activities as pure as possible in the social life. Activity and retirement could be reconciled up to a certain limit.

The main aim of Jaina culture is to bestow upon an individual and the society a non-violent, peace loving, fearless, loving and courteous life style. All the scriptures and the preaching of *Jainācāryās* are engaged in establishing equanimity in place of enmity. Tolerance to different thinking is the philosophy of life of this culture. Non-absolutism is its manifestation. We should understand each-other's thinking when we live in a society. We should not consider ourselves as perfect. This is what '*syādavāda*' is. The culture built upon these principles can establish universal love, friendship, and brotherhood. Mutual confidence is the foundation of this culture. Therefore the Jaina religion has withstood the beatings of the time since the ancient time till today, and its culture has remained unsubdued. This is one of the strong supports of Indian culture. The Indian culture could be understood by understanding Jaina culture. The main contribution of Jaina culture can be seen in the fields of literature, religion, philosophy, art, language, history, archaeology etc. There are several crores of followers of Jaina religion in India. The works of this ancient religion are found in almost all languages of India. From these we can understand the comprehensive importance of the Jaina culture.

Jainas have made their culture generous and broad-minded. This is a matter of pride for them and is worth observing by the other societies. The Jaina society has never been a prey to narrow mindedness in the development of its thinking and arrangement of lifestyle. The Jainism have reached of every corner of the country. The reason is that the birthplaces of *Tīrthaṅkara*, the area of their travelling, the places of their *nīrvāṇ* are all wide spread from Bengal and *Bihār* in the east, from UP in the north to Gujarat and *Saurāṣṭra* in the west. In the later period many *Ācārya* made South India also the area of their travelling. There have been several great *Ācārya* and great scholar of Jaina religion in the far interior of Tamilnad. Even today their places and their ancient temples are marked by their remains. The huge artistic idols of Bāhubalī in *Śravanabelgola* and Karkala in Kamataka are making the country proud of its ancient art. It can be said that the whole country, not only from political viewpoint but also according to its the most ancient religious traditions, has become a subject of unity and devotion for Jainas.

It is not that patriotism is limited only up to the land. Jainas have the same generous policy towards the feelings of the people. Consider the question of language. Sanskrit language has been respected very much in *Vaidika* tradition. The literary creations always have been made in it, believing it to be '*daivī vāk*' (language of gods). Jaina *Tīrthaṅkara* Lord Mahāvīra made use of the simple language *Arddhamāgadhī* with a desire to benefit the common people. His Gaṇadhara made compilation of his preaching in that language. Jainas have always respected that language and its literature. Also their feeling has never been obstruction to giving justification to popular languages. Whenever *Jainācārya* went anywhere for spreading the religion, they made the prevailing popular languages of that area as the medium of their literary works. This is the reason why the various languages of different places and different times such as '*saursenī*', '*maharāṣṭrī*', '*apabhraṃśa*' etc *Prākṛit* languages have found full representation in the Jaina literature. Since the first century AD till today thousands of works are composed in Sanskrit by *Jainācārya*, wherein the commentary literature of *Āgamā* is primary. The most ancient literature of Hindi, *Gujarātī*, *Rājasthānī* and such modern languages is found to be of Jainas. Not only that but also the credit of creating literature in the far off southern languages like Tamil and Kannada in ancient times can possibly be given to Jainas. Thus Jainas have never shown partiality to any one provincial language. But they have always adopted with the same honour languages from all over the country. And its vast literature is evidence for this. The Jaina religion has not been indifferent to religious popular beliefs either. But they have been properly included at suitable places within own traditions. People have great reverence for Rāma-Laxmaṇa and Kṛṣṇa-Bāladeo and believe them to be incarnation of god. Jainas have given them place of honour among the '*Trīṣaṭhi Śālākā Puruṣa*' in line with *Tīrthaṅkara* and also have depicted their biographies in Jaina *Purāṇs*.

The importance given to non-violence by the Jaina religion is also a result of this philosophy. There are infinite living beings in the world. There is a soul (life) in each one of them. These souls are seen in various conditions, in various species, in various bodies and at various stages of knowledge as the results of the power of the *karma* they have bound. But all of them have capability to attain the Supreme form of the soul, in other words to become '*paramātmā*' by developing their knowledge. Thus all the living beings are identical in the form of their potential power. Therefore they should have mutual respect, faith and co-operation. This is 'republicanism' of the Jaina religion. But to differentiate it from today's republican philosophy, it should be called 'philosophy for the benevolence of all living beings'. For the concept of republicanism, which is limited to only human society, Jaina religion expands it further to make it vast enough to include all the living beings.

## 1. Origin

Jaina culture is culture of '*vrātya*' (people following vows). Its root is '*vrata*' (vow). Vow means '*samīyama*' (restraint) and '*samīvara*' (inhibition). It is an indicator of proximity to the soul and indifference to the outer world. Prominent element of '*vrata*' is '*tapā*' (penance). The foundation of its origin is dedication to spiritual life.

Jaina tradition accepts penance in the form of non-violence, harmony, friendship, and forgiveness. Lord Mahāvīra has protested against nescient penance in the same proportion as he has advocated the penance with knowledge. Penance to the extent that it should not become obstruction in practicing non-violence is essential for all practitioners of spiritual discipline. Extensive penance is for those who have very strong willpower or who feel intense alienation towards the body. The word '*Nirgrantha*' (without possession) is the symbol of relinquishment of possessiveness. And the word 'Jaina' (victorious) is the symbol of victory over passions. Thus Jaina culture is manifested in different era by diverse names representing spirituality, relinquishment, tolerance, non-violence, harmony, friendship, forgiveness, non-possession and '*ātma-vijaya*' (victory of soul).

In one word Jaina culture is '*tyāga-mūlaka*' (based upon relinquishment). The most valuable gift of Jaina culture is '*samīyama*' (restraint). Do not conceive joy and suffering as progress and regress of life. '*samīyama*' (restraint) is the progress of life, and '*asamīyama*' (non-restraint) is the regress of life. A non-restraint person may give or gain some worldly advantage, but he can not abandon deceit, cruelty, and exploitation. While a restraint person may not give or gain some worldly advantage, but he would be still non-deceit, compassionate, and away from exploitation.

To make one's life highly cultural the following noble traits or attitudes are required.

'*Ārjava*' or '*ṛjubhāva*' that is simplicity or straight forwardness that increases confidence.

'*Mārdava*' that is sense of compassion that increases friendship.

'*Lāgava*' that is tenderness that increases kindness.

Forgiveness that increases tolerance.

Spirituality or freedom from defilement that increases unity.

Truth or honesty that increases fearlessness.

'*Mādhyasthya*' or unprejudiced or open-mindedness that increases the power of acceptance of truth.

All these require restraint. All these are possible if one practices restraint. Jaina culture believes this fact to be the center of perfectness. Non-violence, which is accepted as the supreme boon of Jaina philosophers, is its outcome. Non-violence and salvation ('*mukti*') are the two lines of enlightenment through which the opportunity to observe the true values of life is obtained.

When non-violence, tolerance to hardship and salvation or emancipation become takes shape of life then there is automatic development evolution of an individual, a society, and a country. There is a common belief that Jaina culture is symbol of pessimism or escapism. But this is not a complete thinking. Jaina culture is based upon *tatvavāda* (the philosophy of truth). In '*kalpanāvāda*' (8 megination) there is only optimism, while in '*tatvavāda*' both the optimism and the pessimism are properly evaluated.

*Jainācārya* have been very generous in spiritual thinking. They gave only spiritual leadership to their followers. They were never bound within non-changing social order. The social order was left safely in the hands of sociologists. In the area of unity of spiritual thinking, the Jaina society has its own separate speciality. Otherwise there is no other peculiarity in it as compared to general Indian society. The formation of Jaina culture has always been extensive. Its doors are open for all. The reason for the extensive viewpoint is absence of sectarianism and communalism. From customary viewpoint Jainas have sects, but they have not bound the religion with sect. They give importance to Jainism and not to sect. The meaning of Jainism is to endeavor for '*saṃyak-darśana*', (right faith), '*saṃyak-jñāna*' (right knowledge), and '*saṃyak-cāritra*' (right conduct).

## 2. Non-violence and penance

The specialties seen in the Jaina culture in context with common Indian culture are mostly related to religion and philosophy directly or indirectly. In short the specialties are nonviolence, restraint, and penance in conduct, and non-absolutism in thought. The practice of nonviolence, restraint, and penance is pre *Vaidika*. Modern historians are connecting it with *Hadappa-Mohan-jo-Dero* culture. There is no wonder that the religion that was researched and developed by Mahāvīra during sixth century before Christ, and the tradition of which was nourished by Pārśvanātha during eighth-ninth century before Christ and by Neminātha during *Mahābhārata* period, was present during *Hadappa-Mohan-jo-Dero* culture. There were 23 *Tīrthāṅkara* before Mahāvīra. Historical existence of 23rd *Tīrthāṅkara* Pārśvanātha has been proved. 22nd *Tīrthāṅkara* Neminātha was contemporary of Kṛṣṇa, therefore his historical existence is also possible. There were 21 *Tīrthāṅkara* before him. Story of the first *Tīrthāṅkara* Ṛṣabhadeo is found in *Viṣṇu-Purāṇa* and *Bhāgavāt-Purāṇa*. Here he has been referred to as '*mahāyogī*' and the promoter of the path of '*yoga*' and '*tapa*' (penance). Reference of Ṛṣabhadeo is also found in *Vedās*. Some scholars believe that Vātarāsa Muni of *Vedās* could be of Ṛṣabhadeo's tradition. In spite of his reference in *Vedās*, Ṛṣabhadeo can not be a representative of Veda tradition. Because the path of nonviolence and '*tapa*' of which he is leader is not mentioned in *Vedās*; also because nonviolence and '*kṛicch-sādhana*' can not match with '*pravṛti-mārga*' of *Rgveda*. Later on of course, they are included in *Upaniṣada*. This could be possibly because of influence of Ṛṣabha and his monks.

Lord Mahāvīra established several moral values for the society. Two of them were even more important from socio-political viewpoint:

'*Anākramana*', that is abstinence of willful violence.

'*icchhā-parimāṇa*', that is limitation of possession.

There are the main slogans of democracy and socialism. Śrī Ādityanātha Jhā, vice-chancellor of *Vārāṇasi Sanskrit Vishvaavidyalaya* has expressed this fact in the following words: 'The union of intellect and character in Indian life is a special gift from Jainas and Buddhists'. According to Jaina philosophy, blind following of the tradition is not the right path. Contrary to argument but in agreement with reasoning and intelligently balanced viewpoint is the right path. Achievement of this viewpoint is possible only when the false faith is totally abolished. The right conduct can be established only on this intellectual foundation with the strength of nonviolence, truth, non-stealing, celibacy, and non-possession.

'The code of conduct of the Jaina religion is also identical to the beliefs of a republic. By birth all persons are social beings and each individual can become a monk or a householder as per his capability and liking.'

'The Jaina concept of '*aparigraha*' (non-possession) is also noteworthy. Under present circumstances it is more important to give emphasis to this concept as it was given by Jaina thinkers in the ancient time. Possibly this were the first proclamation of thinkers of socialistic society'.

The seeds of the following thoughts viz. the capability of developing infinite power in each soul, equality of all souls, forgiveness, friendship, non-insistence of own thinking, etc were sown by the Jaina religion. Today, because of *Mahātmā Gāndhī* they are blooming, not only in all India but also in international politics.

Jaina culture in India is very ancient and also very widespread. Then why the population of its followers is very small? The reason may be that, many supporters of Jainism have become followers of *Vaiṣṇava* religion. Because perceiving that nonviolence, restraint, purity of conduct etc have become more popular in that religion, they are intermingled there and have lost their separate identity. In today's Hindu society, compared to rites and rituals of '*yajña*' (sacrifice), and caste system and '*āśrama*' system, more importance and emphasis is on '*vrata*' (abstinence), fast, and rituals of nonviolent thinking. It can be said that it is less '*Vaidika*' but more '*Śramaṇika*'.

### 1. *Anekānta* (non-absolutism)

There are two sides of culture: thinking, and conduct. Jaina culture is having nonviolence on both its sides. In the area of conduct nonviolence, restraint and penance are specialties of Jaina religion. Similarly in the area of thinking, non-absolutism is a special contribution of Jaina religion. Non-absolutism is philosophical or intellectual nonviolence. There is tension between some nations and warnings of war are seen. Terrorism is spread all over the world. The main reason for this is insistence on one's own thinking and total indifference towards the other's thinking. The truth is that noism or no particular thought is completely right or wrong. A thing seen from one viewpoint looks different when looked at from a different viewpoint. Truth has many facets. Giving due consideration to other facets while looking at a particular facet is non-absolutism. This is a path of mutual conciliation. The follower of this path does not get upset because of opposition instead he searches for conciliation. Thus, today in the atmosphere of hostility and opposition in all the direction non-absolutism shows the path of conciliation and co-existence.

### 2. Literature

Together with conduct and thinking, literature is also an important part of culture. Jainas have contributed considerably in the area of literature. Lord Mahāvīra and Lord Buddha observed that the learned people who guide the society have their communication in Sanskrit language, which is not a language of the common people. They wanted to address the masses of people. They wanted the people to turn away from the external rites and rituals and adopt the conduct-based and beneficial religion. For this purpose they made use of '*Prākṛit*' (*Ardhamāgadhi*) the mass-language of that time. Their Gaṇadhara and the later *acāryas* also adopted this tradition. As a result the later generations received a vast religious literary-treasure in *Prākṛit* (*Ardhamāgadhi* and *Śaurasenī*) in the form of cultural inheritance. This literature continued to develop till the medieval time through commentaries and elucidation. This tradition continued even in '*apabhraṃśa*' period after the '*prākṛit*-period'. It influenced the later thinkers and poets.

Together with the creation of literature, the protection of literature is also a strong side of Jaina culture. Writing the books in beautiful scripts, making beautiful drawings in the margins of the manuscripts and storing and protecting the manuscripts are given special importance by Jainas. Even today plenty of manuscripts are lying in many stores and libraries. Many of the manuscripts are awaiting their restoration by some scholars.

### 3. Art

Art, like literature, is also an indivisible part of culture. Jains have made special contributions to the arts of painting, idol making, and architecture. A list of 72 arts is found in Jaina literature. The beginning of the list is with the art of handwriting and it ends with 'śakunāruta' the art of interpreting the sounds of birds for good or bad omens. Arithmetic is also on this list. In short 'the arts' can be described in the following one sentence only. 'That which begins with script and ends with 'śakunāruta' and has arithmetic as principal'.

According to Jaina tradition the beginning of script was done by Lord Ṛṣabhadeva. First of all he gave the knowledge of script to his daughter Brāhmī. In *Bhagavatī Bhāṣya* Ācāryaśrī Mahāprajñāji writes: 'As per the references in context with prehistoric Jaina literature, the Brāhmī script is connected to Lord Ṛṣabha. He taught Brāhmī eighteen scripts by right hand and by his left hand he taught arithmetic to Sundarī'. *Digambar* Ācārya Jināsena has also mentioned this. It is believed that because the script was taught to Brāhmī its name became 'Brāhmī'. This is a debatable point. Brāhmī was taught 18 scripts, out of which only one is called as Brāhmī. All the rest have their independent names. In *Samavāo* 18 types of *Brāhmī* script are mentioned. Viz. 1. *Brāhmī*, 2. *Yavanānī*, 3. *Dosauriyā*, 4. *Kharoṣṭrikā*, 5. *Kharasāhikā*, 6. *Prabharājikā*, 7. *Ucchatarikā*, 8. *Advaripriṣṭikā*, 9. *BhagaVāti tikā*, 10. *Vainatiki*, 11. *Ninhavikā*, 12. *Ankalipī*, 13. *Gaṇitalipī*, 14. *Gaṇḍharvalipī*, 15. *Ādarśalipī*, 16. *Maheśvarī*, 17. *Draviḍī*, 18. *Polinḍī*.

It can be concluded from the above that Brāhmī is the first or the most ancient script. Other scripts are developed on the basis of Brāhmī script. Therefore the rest 17 scripts are called the family of Brāhmī script. The Lord taught 18 scripts to his daughter and therefore to say that because of that the name 'Brāhmī script' became prevalent does not seem logical.

Several suppositions about the naming of Brāhmī script are found. But it is difficult to say anything on historical basis. But at least it can be said that the *Prākṛit* language and Brāhmī script have been mutually related. 'Bhaṣā-Ārya' (master of language) are those who speak *Ardhamāgadhī* (*Prākṛit*) and whose script is Brāhmī. Like Jaina Ācāryās have made *Prākṛit* their medium. In the background of this belief there could be the close relation between the scripts and the writings and the Jaina tradition. Even today at several places the teacher while teaching the first alphabet to a child holds his hand and writes 'om namo siddhāṇam'. This could be the derived form of 'om namaḥ siddhebhyaḥ'. To begin with prayer to Siddhas proves the close relationship between the scripts and the writings and the Jaina tradition.

In Āgamas references are found to wall paintings and paintings on board in different colors expressing movements and feelings. The very finest of Jaina art of painting is found in the miniature paintings made in the margins of the manuscripts. These types of paintings are found on palm-leaves, in the margins of manuscripts, and in the blank space left for the binding. And also specimens of paintings on wooden boards and clothes are found.

Jaina society has created temples and idols on a very large scale and continues to do even today. Jains, like Buddhist have an ancient tradition of creating 'stūpa' and 'caitya'. The Jaina stūpa found in Mathurā is a very ancient one. There is a 57 feet tall, huge, and majestic idol of Gommateśvara in Śramaṇabelgolā in the state of Karmājaka. Jains also have carved caves in the mountains. One of the examples is Hāthigumfā cave (2nd century BC) in Orissa. There are also caves made by Jains in Nāgārjunī Mountains in Bihār.

### 4. Vrata (Religious vow)

'Vrata' has been given much importance in the Śramaṇa tradition. All the human beings are divided into three categories viz. *bāla*, *pañḍita*, and *bālapañḍita*. The one who does not observe any 'vrata' is called *bāla*. The one who observes the 'mahāvratā' (great vows) is called *pañḍita*. And the one who observes 'anuvratā' (small vows) meaning partial 'vrata' is called *bālapañḍita*.

Dr. Herman Jacobi has proposed a possibility that Jainas have borrowed their 'vrātās' from 'sariyāsī' (*Brāhmaṇas*). *Brāhmaṇa sariyāsīs* were observing mainly the following five 'vrātās': nonviolence, truth, non-stealing, contentment and bond-free. Dr. Jacobi thinks that the concept of Jaina-'mahāvratā' is based upon the said five 'vrātās'. This possibility is based upon only imagination. There is no real base. If we make a historical study of the tradition of 'vrata', then we will not find the roots of nonviolence etc 'vrata' in *Brāhmaṇa*-tradition. Dr. Jacobi has proposed this possibility on the basis of 'vrātās' referred to in *Baudhāyana*. But the question is how can 'vrātās' be there in it?

Before we look for an answer to this question, it is necessary to contemplate over 'śaṁnyās āśrama'; because there is an unbroken relation between 'vrata' and 'śaṁnyās' (renouncing worldly life). Among *Vaidika* literature the most ancient work is Veda. The word 'āśrama' is not used there. It is also not mentioned anywhere in *Brāhmaṇa* and *Āraṇyaka* works. In *Bṛihadāranyaka Upaniṣada* 'śaṁnyās' is described as the stage after 'ātma-jijñāsā' (inquest for the soul). There it is written: 'Brāhmaṇs desire to know this soul through the study of *Vedās*, *yajñas* (sacrifice), charity and 'niṣkāma-tapa' (penance without expectation of returns). After knowing all these, they become monks. The recluse desiring this knowledge of soul renounces everything and goes away to become a 'śaṁnyāsī' (monk). Because of this 'śaṁnyāsa', the earlier scholar did not desire for progeny (and also for penance etc with expectation of returns). They thought, 'we, who have desired 'ātmaloka' (enlightenment of soul) have nothing to do with progeny'. Thus, they going away from 'putraīṣaṇā' (desire for son), 'vittaiṣaṇā' (desire for wealth), and 'lokaīṣaṇā' (desire for worldly pleasures) live a life of a recluse (go for begging)'.

In the above quotation the last sentence draws attention to *Nivartaka* tradition. *Vaidika* tradition has never been against 'lokaīṣaṇā'; and 'putraīṣaṇā' has been its prime theme. Here it is indicated that what is 'putraīṣaṇā' is 'vittaiṣaṇā', and what is 'vittaiṣaṇā' is 'lokaīṣaṇā'.

One of the main slogan of *Śramaṇa* tradition is, 'no logassasesaṇam chare' meaning do not have 'lokaīṣaṇā'. In *Uttarādhyaṇ Sūtra*, follower of *Brāhmaṇ* tradition Bhṛgu Purohit told his sons, 'first produce sons, then become a hermit'. But his sons were already acquainted with *Śramaṇa* tradition. Therefore they replied, 'father! A son is not a protector therefore producing a son can not be an essential duty'. *Vaidik* concept is exactly opposite of this. In *Taittirīya Saṁhitā* it is said that, 'A *Brāhmaṇa* acquiring a birth is born with three obligations. These three obligations are - 'ṛṣiṇa', (obligation to *Ṛṣis*) 'deṃna' (obligation to gods) and 'pitṛṇa' (obligation to ancestors). The first obligation is satisfied by celibacy, the second by sacrifice, and the last by progeny. One who is a father of a son and a performer of sacrifice and observer of celibacy is free from the above three obligations'. Similarly in *Aitareya Brāhmaṇ* it is said, 'King Harīṣcaṇḍra, son of king Vedhasa of *Ikṣvāku* dynasty had no children. He had hundred wives but no child. Two *ṛṣis* viz. Para *Vāta* and *Nārada* were staying in his house. He asked *Nārada*, 'everyone, learned or not, desires a son. Oh *Nārada*! Tell me what is the advantage of having a son?' *Nārada* replied to this one question in ten stanzas. The first stanza is as follows: 'If the father when alive sees the face of his son then he is free from his obligation, and becomes immortal'. (*Aitareya Brāhmaṇa*, part 7, chapter 3).

From the above quotations, it is clear that in *Śramaṇa* tradition 'śaṁnyāsa' is the prime aspect and in *Vaidika* tradition the main aspect is to produce a son. In this context this particular sentence in *Upaniṣada* is very important. 'tatpurve putra kāmaye'.

'Śaṁnyāsa' in Jaina philosophy is totally and completely based upon spirituality. Without 'ātma-jijñāsā' (inquest for the soul) there is no question for 'śaṁnyāsa'. In the light of this concept we can see that 'śaṁnyāsa' based on 'ātma-jijñāsā' is a very old *Śramaṇa* tradition. (This is indicated in *Bṛihadāranyaka Upaniṣada*).

*Śramaṇa*-confraternity was very well or Gaṇīsed during Lord Pārśvanātha's period. *Upaniṣadas* were not created before that. Lord Pārśvanātha period was 10th and 9th century BC. While the creation of *Upaniṣadas* was probably between 800 BC to 300 BC.



Under this circumstances it is not difficult to believe that *Śramaṇa* religion is not indebted to *Vaidika* religion.

There is no reference of '*mahāvratā*' in Veda, *Brāhmaṇ*, or *Ārṇyaka* literature. Those *Upaniṣadas* *Purāṇa* and *Smṛtis* where it is referred to are all the works of later period than Lord Pārśvanātha. Therefore to believe that the earlier '*Vrata*' concept was influenced by the later one is not natural or proper. Lord Mahāvīra was later *Tīrthaṅkara* than Lord Pārśvanātha. He had developed '*vrata*' of Lord Pārśvanātha only. He did not follow any other tradition in this subject. After him '*mahāvratā*' became so much wide spread that it is a problem to look for its main source. There have been some attempts in this direction. Their findings are as follows. Lord Pārśvanātha's religion resulted into five '*mahāvratās*' of Lord Mahāvīra. The same religion appeared in '*aṣṭāṅgika mārga*' of Buddha, and in the '*yama-niyama*' of Yoga in Gandhiji's '*āśrama-dharma*' hence mainly '*cāturyāma*' (four great vows) religion is seen.

Today Hindutva and Jaina religion are so much inter-mingled and became uniform that a common Hindu does not even know that nonviolence, truth, non-stealing, celibacy and non-possession are preaching of Jaina religion and not of Hindutva.

### 5. *Saṇyāsa* and *Śramaṇya* (monkhood)

'*Saṇyāsa*' has been a very important element of *Śramaṇa* tradition. Destructive *Śramaṇa* like *Ajitateśakambāla* was also a '*saṇyāsi*'. Institution of '*saṇyāsa*' in *Vaidika* tradition was accepted in the time of *Upaniṣada*. In the time of Veda, celibacy and householder were the only two institutions. During '*Ārṇyaka-kāla*' '*nyāsa*' ('*saṇyāsa*') was said to be the cause for emancipation and it was considered to be superior to truth, penance, '*dama*' (enduring pain), '*śama*' (control over senses), charity, duty, progeny-production, offering oblations to the consecrated fire, sacrifice and monthly prayers (*Taittirīyārṇyaka* 1, Anuvak 62, pp.766). But there is no mention of the people who accepted it. Some vague description of institution of '*āśrama*' is found in '*Chāndogya Upaniṣada*'. There it is written There are three pillars of religion, – sacrifice, learning, and charity.

'*Saṇyāsa*' is mentioned in *Bṛihadārṇyaka Upaniṣada*. In *Jabalopaniṣada*, we find a clear arrangement of four '*āśramās*'. There it is clearly explained that after completing the first celibacy *āśrama*, next one is householder then '*vāṇprastha*' and then the last is to renounce the worldly life completely. This is the conventional arrangement. But if the desire of renouncing is very strong in early life then '*saṇyāsa*' can be accepted during any of the earlier three '*āśramās*'. This is an optional arrangement.

Even though there exists, the arrangement of four '*āśrama*' the authors of religious and ethical books have given importance to the third householder's *āśrama*. (See *Vaśiṣṭa Dharmaśāstra* 7/1/2 and 8/14-15)

The belief that in fact there is only one *āśrama* - *grihasthāśrama* (householder), is stable at the root of the *Vaidika* tradition. In Baudhayana *DhamaSūtra* it is written, 'The son of Prahālād has made the arrangement of different '*āśramas*' because of the competition with gods; therefore wise people should not accept it'. In *Uttarādhyaṇa*, 9/42-44 in a dialogue between *Indra* and Rājṛṣi namī, *Indra* is a spokesman of *Brāhmaṇ*-tradition and Nami is that of *śramaṇa*-tradition. In this background *Indra* in guise of a *Brāhmaṇa* told Neminātha, 'Rājṛṣi! Householder is a complete '*āśrama*'. Your leaving this and going to another '*āśrama*' is not proper. You stay here and do religious activities'. The reply to this given by Rājṛṣi Nami is the thinking of *Śramaṇa* tradition. He said, '*Brāhmaṇa*! A house holder who is regularly fasting for one month repeatedly after ending each fast with food equal to the quantity of food that can be put on the point of a pin, is not even comparable to sixteenth part of the religion of a monk.'

Only two options of living a life are acceptable in *Śramaṇa* tradition - Householder and *Śramaṇa*. Only a householder can become a *Śramaṇa*. The beginning of life is always in the form of a householder. The

monkshood is the form that is accepted by discretion for achieving a goal. 'All the 'āśramī' get settled in 'grihastha āśrama'. If this statement of Vaśiṣṭha means that 'grihastha āśrama' is the root of all 'āśrama', then it is acceptable in Śramaṇa tradition also. Vaśiṣṭha has further written, 'Like all living beings live with the support of mother, similarly all the monks live with the support of householders.' This fact is accepted in Uttarādhyayana in the form of 'yācanā pariśaha' (hardships of begging). 'Oh! How difficult is the daily routine of a monk. That he has to get everything by begging; he does not have anything without begging'.

But Śramaṇa tradition does not agree with Vaidika tradition's opinion that 'grihastha āśrama' is superior to 'śaṇyāsa' in comparison. Therefore it is said in Uttarādhyayana (2/29), 'For a monk who has entered the life of non-possession, it is not easy to beg from a householder. Therefore the monk should not think that household is superior'. The basic belief of Jaina religion is that, though 'avrata' (non-vow) is enticing but it is bondage; and 'vrata' is benedicting and emancipation. A person with vows attains heaven, he may be a monk or a householder. (Uttara. 5/22) 'A devotee householder should observe the rites of 'grihastha sāmāyika'. He should not leave even one day-right observing 'pauṣadha' which should be observed once in every 15 days. In this way a properly educated person who is observing vows, would go to heaven even from his position as a householder, getting free from the (existing) 'audārika' body.

'A monk who has observed vows properly, would either achieve total emancipation from all miseries and unhappiness or would become a very prosperous god' (Uttara. 5/23-25).

These stanzas very clearly state that both, a householder who is properly observing vows and a monk who has properly observed vows would achieve the best destination after the death. Till or before the vows reaches the climax, he would go to heaven after the death and when the vows reaches the climax, he would achieve 'mokṣa' that is total freedom from birth-death cycle.

Superiority of a monk is definitely not since the birth nor it is because of his dress. The only reason of his superiority is his discipline of vrataś (vows). That is why it is said, 'A householder's life of discipline of vows may be better than a few monks; but the discipline of vows of monks is better than all the householders'. A tattered dress, leather, nudity, sporting long hair, only one cloth covering, and shaving of head do not protect a monk of evil conduct.

'If one, living life by 'bhikṣā' (disciplined begging for food as per certain rules for Jaina monks) is of evil conduct, then he can not escape from the hell.'

The meaning of the word 'bhikṣu' is 'vrati' (one who observes vows). An incomplete 'vrati' or one, who could not reach fulfillment of his resolution of 'vrata' fully, can attain heaven only and not 'mokṣa'. Only the one who reaches the climax of fulfillment of his resolution of vows can achieve mokṣa. This can happen even if one is in householder's guise. A person outwardly may be in householder's guise, but inwardly if he reaches this position of climax then in reality he is a 'bhikṣu'. Therefore the two options 'total emancipation from all miseries and unhappiness or become a very prosperous god', are available to 'bhikṣu' only.

A householder is the one who can not fulfill great-vows or reach its climax. According to Śramaṇa-tradition it is not necessary to become a householder before becoming a 'Śramaṇa' (monk). A person can become a 'Śramaṇa' even in childhood or in youth or old age.

Bhṛgu Purohit told his sons, 'Sons! First we all stay together and observe 'saṃyaktva' and vows (of householder only). Then, when your youth is over we will move about taking 'bhikṣā' from house to house'. Then the sons replied, 'Father! The one who has friendship with death or the one who can escape death or the one who knows that he will not die, can only think of tomorrow'.

In Buddhist confraternity there are two stages of monkshood, 'śramaṇera' and 'upasaṃpanna'. In the

first one, only ten rules are to be observed. 'Upasampanna bhikṣu' also has to observe 227 rules during 'pratimokṣa'. Any one can become 'upasampanna' after the age of 20 years.

The summary of the above discussion is :

In Śramaṇa tradition, a life of a Śramaṇa (monk) is considered better than that of a householder.

Three stages are considered proper for being/ becoming a Śramaṇa.

Achieving mokṣa is possible only through Śramaṇa life.

## 6. Sense of Equality and Nonviolence

Equality is the identity or the fundamental cause of Śramaṇa tradition. The word 'Śramaṇa' has been very widely used. That is how this equality-based culture is called 'Śramaṇa culture'. We have also used the word 'Śramaṇa' in many places. But from reality viewpoint its name is 'samana culture'. The word 'samana' has come from the word 'sama' (equal). The one who considers all living beings as equal is 'samana'. 'Samana' viewpoint is, 'in the manner in which I do not like grief, in the same manner all the living beings do not like grief'. From this viewpoint he would not kill or get killed any living being. Because of this thinking of equality he is called 'samana'.

It is said in *Daśavaikālika Nirṣukti* :

'As I do not like unhappiness, in the same way all living beings do not like unhappiness'. From this equality viewpoint, the one who does not kill or get any living being killed is called 'samana' because of his sense of equality'. (154)

'The one who has equality in mind, for whom no living being is loved one or hateful, he is called 'samana' because of his equal state of mind'. (155)

'The one who is, from various specialties view point is like a snake, a mountain, the fire, the sea, a tree, a wasp, a deer, the earth, a lotus, the sun or the wind is 'samana''. (156)

'The one who is equal among own people and outsiders and is equal to honour and insult is 'samana''. (157)

Based on this sense of equality it is said that just by shaving off the head one does not become a 'samana' (Uttar. 25/9-30).

The word 'samana' also means 'tapasyī' (one who performs penance). In *Sūtrakṛtāṅga* both these words are used in the same stanza (1/2/16). If 'samana' only means 'tapasyī' - then it would not be necessary to use the words, 'samana' and 'tapasyī' at the same time.

In the same *Sūtra* (1/2/23-25, 28) equality of a 'samana' ('samabhāva' or 'samatā') is defined in different forms. One of the forms of inequality is arrogance. Therefore it is said that a monk should not be arrogant about his status or family and abhor others but should remain in equality.

One who hates others remains in the cycle of birth and death for a very long time, therefore a monk should not be arrogant but remain in equality.

Even an emperor after renouncing and becoming a monk should not hesitate to bow down before a monk, who has become a monk earlier than him but who was once a servant of his servant and thus observe the sense of equality.

A wise monk would win over anger and other passions and ascertain the sense of equality.

In this way in many places the relation between 'samana' and 'samatā' (equality) is found.

In Buddhist literature 'samatā' (equality) has been given a place of importance. But we can not find anywhere it is said that the word 'samana' is derived from it. Even then, the definition of the word 'Śramaṇa' indicates the sense of equality in him.

Lord Buddha replying to a question of Sabhīya Parivṛājaka said:—'One who has become calm by getting away from 'puṇya' and 'pāpa', who has become without dirt (clean) by knowing about this world and the world after death, who has gone beyond birth and death who has become steady is called Śramaṇa' (*suttanipata*, 32/11).

'Samana' also has a relation with the word 'sama' ('upaśama' meaning suppressed or under control). In *Dhammapada* it is said, 'The one who is completely controlling the sins big or small is called 'Śramaṇa' because of suppression of sins' (*Dhammatthavagga* 19).

Only on the basis of equality persons from all community were being initiated in 'Bhikkṣu-saṅgha'. Explaining the origin of 'Śramaṇa', Lord Buddha had said in *Dirghanikaya*, 'Vaśiṣṭha! There was a time when even a 'kṣatriya', aspiring to become a 'Śramaṇa', saying, 'I will become a Śramaṇa' and denouncing his religion, and becoming homeless would get initiated; also a *brahmana*, also a *vaiśya*, also a *Kṣudra*. Vaśiṣṭha! Thus the institution of 'Śramaṇa' is originated from these four institutes. It is made up of the same living beings not others. It is made up of 'dharma' (religion) and not 'adharma' (non-religion). The religion is supreme for the people, in this birth and in the next birth also.'

Among the chief personalities described in *Uttarādhyaṇa* there were monks initiated from all the four communities. Nami Rājārṣi, Sanjaya, Mrgāputra, etc were 'kṣatriya'. Kapila, Jaighoṣ, Bhṛgu, etc were 'Brāhmaṇa'. Anāthī, Samudrapāl etc were 'vaiśya'. Harikeśabala, Citrasambhūta etc were *cāndāls* (*śudra*).

This equality of 'Śramaṇa' was based upon nonviolence. Thus these two elements equality and nonviolence are two main seeds of 'samana' (or 'Śramaṇa') culture.

### 1. Opposition of yajña (sacrifice), Invalidity of Veda, and fallaciousness of casteism (system)

It is a natural conclusion of our cultural study that, 'yajña' is the center of *Vaidika* culture and monkhood is the center of *Śramaṇa* culture. According to *Vaidika* theory the root of 'yajña' is the support of universe. Destruction of sins, annihilation of enemies, killing demons, remedy for maladies, all these can be achieved only by 'yajña'. 'Yajña' is believed to be the means to long life, prosperity, and even immortality. In fact the complete philosophy of life for *Vaidika* people is comprised of 'yajña' only. This element of 'yajña' is manifested in *Rigveda* in the following form. 'Yajña is the center of this universe. It is the cause of production of everything in this world. Yajña was born because of gods and 'ṛṣies' (sage). The world of animals in forests and in towns was created only because of 'yajña'. Horses, cows, goats, sheep, Veda, etc are produced only because of 'yajña'. This was the first religion of gods'.

The first religion of the tribes, (who were followers of *Śramaṇa* tradition) were prevalent before *Ārya*, was nonviolence. That is why, they were never impressed by the institute of 'yajña'. The disrespect towards 'yajña' found in the Jaina and Buddhist literature is the result of their long time anti-yajña thinking. *Indra* in disguise of a *Brāhmaṇa* told Nami Rājārṣi, 'Rājārṣi! First you perform a huge 'yajña', then become a *Śramaṇa*.' To this Rājārṣi replied, 'saṃyama, that is monkhood is better even for a person who is giving a million cows in charity every month; even he may not give anything in charity then after.'

There has been opposition to the institution of 'yajña' right from the beginning- A reference to 'agni-keen' (fireless) persons is found in *Rgveda*. They have been also called 'deva-virodhī' (opposing gods) and 'yajña-virodhī' (opposing sacrifice). Yati community was 'yajña-virodhī'. And there were several such

communities. They had influenced the *Vaidika* tradition. According to Laxmana Shastri, 'these non-*Vaidika* and not believing in *yajña* activities influenced *Vaidika* philosophy also. A concept giving more importance to rites in the form of mental worshipping in place of external rites and rituals appeared in *Yajurveda*. There it is mentioned as follows. 'Like it is possible to be free from the sin of killing a *Brāhmaṇa* and other sins, on the strength of *Aśvamegha yajña*; in the same way it is possible to become free of these sins on the strength of pure mental exercise of *Aśvamegha* worshipping. (*Taittirīya Samhitā* - 5/3/12). Several such *Vaidika* references making statements about mental worshipping are available.

Not only '*Śramaṇas*', but influenced by them, *āranyaka* and *upaniṣadika* sages also were protesting against the institution of '*yajña*'. Some signs of protest were seen even in *Brāhmaṇa* period. Author of *Shatapatha Brāhmaṇa* has said, 'it is possible with the help of learning only to reach the destination where desires are fulfilled. There neither charity can reach nor an illiterate ascetic can reach'.

Ṛṣi Kavaśeya has said, 'why should we learn *Vedās* and why should we perform *yajña*? Because, when the (activity of) speech begins, the activity of soul disappears and when the (activity of) soul is suppressed, the activity of speech begins. When the soul is actiVated, the activity of speech disappears.'

In *Mundakopaniṣada* it is said, 'the 18 instruments (16 sacrificial priests, the host, and his wife) of *yajña* who are taking the shelter of ignorant '*karma*' (activity) are destructive and unsteady. The fools who believe 'this is beneficial' are subject to repeated old age and death'. In spite of this line of thinking the institution of *yajña* did not become strengthless. It was continuing even up to the Lord Mahāvīra time. There are discussions about it in four chapters (9,12,14,15) of *Uttarādhyaṇa*. Whatever the sons of Bhrugu said was almost the same as what Ṛṣi Kavaśeya said. Bhrugu said, 'Sons! First learn the *Vedās*, then become hermit'. They replied, 'Father! Even after learning *Vedās*, they can not protect'. The idea behind this reply has relation with desire and *yajña*. *Vedās* can not protect because they are propounder of fulfillment of desires and *yajña*. A clear description of this inability to protect is found in the dialogue between Prajāpati Manu and *Brhaspati*. Manu said, 'Most of the exercises of rites and rituals prescribed in *Veda* are for rewards and fulfillment of desires. The one who gets free from these desires can only acquire the supreme God. The one who is active in the path of rites and rituals with a desire for happiness can not acquire the supreme God'.

It is also understood from *Uttarādhyaṇa* that at that time '*Śramaṇa*' of '*Nirgrantha*' tradition were visiting the *yajña*-yards for '*bhikṣā*' (begging for food) and were propounding the futility of *yajña* and success of spiritual-*yajña*.

Lord Buddha also had propounded the great '*yajña*' of few requirements. He had visited the place of *yajña* for the food required for '*bhikṣu-saṅgha*' (confraternity). Replying to a question raised by Kūṭadanta *Brāhmaṇa*, he had mentioned about five very fruitful '*yajña*'. Viz. 1. *dānayajña*, 2. *triśaraṇayajña*, 3. *śikṣāpadayajña*, 4. *śīlayajña*, and 5. *samādhiyajña*.

*Sāṅkhya* philosophy was opponent of *yajña*. This was a very reason to consider *Sāṅkhya* as an '*avaidika*' (non-*Vaidika*) philosophy or belonging to *Śramaṇa* tradition. An opponent of '*yajña*' can not be a *Vaidika* tradition. Therefore it is more appropriated to call the protest against '*yajña*' in the *Upaniṣada* writings as the development of thoughts of '*avaidika*' tradition.

The *Vaidika* people considered community ('*jāti*') as real or authentic. According to *Rigveda*, *Brāhmaṇ* was born through the mouth of Prajāpati (God), *Kṣatriya* through his arms, *Vaiśya* through his stomach and *Kṣudra* through his feet. *Brāhmaṇs* were supporters of '*jāti*' by birth. While at that time *Śramaṇa* were propounding the theory of '*jāti*' by deed. Lord Buddha was establishing the unity of mankind in a very brilliant way.

'No one is *Brāhmaṇ* by birth or non-*brāhmaṇ* by birth. *Brāhmaṇ* is by deed, and non-brahman is by

deed. A farmer is (a farmer) by deed. An artist is by deed. A businessman is by deed, and a servant is also by deed. A thief, a warrior, a beggar, or a king is by deed'.

Two occasions described in *Uttarādhyaṇa*, one of Harikeśabāla and another of Jayaghoṣa throw light on Lord Mahāvīra's viewpoint related to casteism. Harikeśabāla was a '*cāṇḍāla*' ('*śūdra*') by birth. And Jāyaghoṣa was a *Brāhmaṇa* by birth. Both had gone to the place of *yajña*. Both had criticized the casteism in very clear terms.

A dispute was going on two thousand years ago. There was a dual going on in the society. On one side there were supporters of casteism and on the other side there were those who were refuting the casteism. One scholar of *Śramaṇa* tradition says that the following five characteristics are indicators of stupidity of those who have lost their wisdom. 'To accept the validity of Veda, to accept authority of someone (God etc), to believe that to take a bath is a religious rite, arrogance of casteism and to believe that sins could be destroyed by harming animals or by violence'.

One of the reasons for the origin of casteism is arrogance. An arrogant person wants to show off his arrogance. One of the ways to manifest arrogance is casteism.

Today the issue of human rights has become very powerful. Freedom, education and employment are considered basic human rights. Many human problems are solved on the basis of today's definition of human rights. Today even the most powerful state or country can not violate the human rights.

Today it is very clear that to abhor a person or to take away a person's social rights on the basis of casteism or apartheid is violation of human rights. Such violations were prevalent earlier and exist today also. The question is why? The inspiration or the force behind it is not of intelligence but of arrogance. Only the arrogance is in the background of these violations. A live illustration of this is the story of Harikeśa Muni.

## 2. Victory of renunciation and defeat of arrogance

Harikeśa Muni was a '*Cāṇḍāl*' (untouchable) by caste, a '*śūdra*'. He was performing great penance. Once he was observing monthly fasts (fasting for 30 days continuously). On the day of ending his fast he arrived at a place where ceremony of *yajña* was in process. Many great pandits, purohīts, teachers and students were engaged in the *yajña*. Muni stood before the place of *yajña*. Some sons of *Brāhmaṇas* saw him. Looking at his strange dress they started ridiculing him. Muni was not properly dressed. They asked, 'who are you?'

'I am a *bhikṣu*'

'Why have you come here?'

'For '*bhikṣā*' (to get food).'

'Would you take '*bhikṣā*'?'

'Yes'.

The devil of casteism got provoked. The *Brāhmaṇas* got very excited. They said, 'go away from here. You have come here for '*bhikṣā*', do not you know that *Brāhmaṇas* are performing *yajña* here? This food is only for the higher caste *Brāhmaṇas*. You shall not get food.'

Muni said, 'I have seen, a lot of food is being naturally cooked here. A little out of that I may get. That is all, nothing else'.

*Brāhmaṇa* said, 'No! You can not get. This food is given to those who belong to higher caste only. This food is only for those who are very learned'.

Muni said, 'you are ignorant. In fact you are not great. You are excited and arrogant. Also you are committing low sin of violence. You can not be great even in learning. You are simply bearing the burden of speech. The religious books have become burden for you. You are not able to understand their significance'.

There was a long dialogue between the monk and *Brāhmaṇas*. On one side there was the strength of renunciation and penance. On the other side there was arrogance of caste. At the end the arrogance was defeated, and the strength of renunciation and penance won. *Brāhmaṇas* bow down at the feet of the monk.

Lord Mahāvīra has put up the principle of self-equality. He said, 'consider all living beings equal to yourself'. Fallaciousness of casteism is development of this principle. This issue became more prominent because of social circumstances of that time. If we analyze the circumstances of the society and the social customs of that time then we can understand the support and the opposition of casteism in that background.

*Vaidika* scholars divided the society into four divisions on the basis of '*karma*' (deeds, type of work being done by an individual). R̥ṣabha had divided society in three divisions. The three divisions that Plato had thought of are very similar to those imagined by Jaina *acāryas*. The concept of '*asi-masi-kṛṣi*' meaning sword, ink and farming could be compared with adventure, intelligence, and need. This was a flexible concept. Its aim was to fulfill the requirements of the society without changing the structure of society. When there was a wide spread influence of Jaina and Buddhist philosophies on the society, then the talk of caste by birth became subdued and the issue of caste by deed became very popular. Even in Gīta it is said, 'my world is divided four-fold based upon '*guṇakarma*''.

A person becomes a *Brāhmaṇa* by his quality or by his deeds. A *Brāhmaṇa* is not by birth but is by deeds. No one becomes a *Brāhmaṇ* just by chanting 'aum'. *Brāhmaṇa* is the one who knows the skills of a *Brāhmaṇ*. Jaina and Buddhist religion brought a sharp revolution of caste by deed. This had wide spread influence on the society. Even in *BhagaVāta-Purana* and *Mahābhārata* it is said that the same person can be a *Brāhmaṇa*, a *Vaiśya*, a *Kṣatriya* and a *Kṣudra* in the same birth.

### Revolutionary thinking of Mahāvīra

The work Mahāvīra did to break this insistence was a big revolution. Instead of depending upon the validity of books, he showed the validity of a person. If there was any validity in the books, then there would not have been any harm to the casteism. If we follow the definition given in the books, then casteism can never be demolished. Experience of a person is valid. His instincts are valid. His character and extra sensory perceptions are valid. This revolutionary thinking established a new philosophy. A person is *Brāhmaṇa*, *Kṣatriya*, *Vaiśya*, and *Kṣudra* by deed.

Mahāvīra gave a new dimension to the prevalent belief of casteism. An intellectual revolution occurred. If this intellectual revolution were transferred from one place to other in the human life then the problem of casteism and apartheid would not have originated at all. This vision of Mahāvīra can become a slogan for the solution of the problem of casteism.

### 3. Two branches of Religion

There have been two branches of religion - religion of activism and religion of withdrawal. The goal of activist religion was attainment of heaven. *Mīmāṃsaka* philosophy is the leading philosophy of activist religion. The main goal of *Mīmāṃsaka* religion has been attaining heaven. The concept of soul or '*mokṣa*' (emancipation) came later. *Mīmāṃsaka* philosophy accepted '*mokṣa*' and also believed it to be the ultimate goal. But its main object remained attaining heaven. The question was how could the heaven be achieved? How can the hell be avoided? The reply was, '*yajña*' should be performed for achievement of the heaven.'

In activist religion '*karma*' (rites and rituals) is prime. In withdrawal religion knowledge is prime. The

chief of *Mīmāṃsaka* philosophy Ācārya Prabhākara is '*karmavādi*' (exponent of '*karma*'). For him '*karma*' is prime and the knowledge is secondary. He does not consider knowledge is independent. Ācārya Śaṅkaris '*jñānavādi*' (exponent of knowledge). In his viewpoint the value of knowledge is much more and that of '*karma*' is negligible. For him '*karma*' is only a part of knowledge. Kumārila Bhaṭṭa accepts both knowledge and '*karma*' equally. These three Ācāryās of *Mīmāṃsaka* had these types of schools of thought. Ācārya Prabhākara gave maximum support to '*yajña*' etc. Provision, method, and support to '*yajña*' is given in the first part of *Mīmāṃsā*. Therefore the first of *Mīmāṃsā* is called '*karmakāṇḍa*'. In the later part there is no supporting to *yajña* etc therefore it is called '*jñānakāṇḍ*'.

#### 4. Why '*Yajña*'?

One belief was that a person would go to heaven by performing *yajña*. *Yajña* became the supreme religion of the followers of this belief. Big ceremonies were taking place at various places. Thousands of people would participate in such performances. The tradition of *yajña* developed and spread wide and far. When Lord Mahāvīra became omniscient, Īndrabhūti Guatama etc eleven great scholars were arriving to participate in a *yajña* function. Eleven great scholars came for the same one function. 500 disciples accompanied each one of them. At that time thousands of people were present at that *yajña*. The eleven scholars incidentally met Lord Mahāvīra; and their direction changed. They withdrew from '*yajña-karma*' and became disciple of Lord Mahāvīra.

Muni Harikeśabala told the *Brāhmaṇas* who were performing *yajña*, 'how could you ask for purity by water when you are utilizing fire? Wise people do not call that as right faith'.

Muni further said, 'you are repeatedly committing sin by killing animals and other living beings by utilizing fire. There is violence whenever the fire is utilized. And commitment of '*pāpa-karma*' is connected with violence'.

The *Brāhmaṇas* asked, 'Oh *bhikṣo*! Tell us how should we perform *yajña*? So that we can destroy sins? Please tell us what is the procedure prescribed by wise people to perform the best *yajña*?'

Muni Harikeśabala said, giving a very meaningful reply to the question, 'one who is observing five great vows, one who does not desire non-restrain life, one who considers himself as separate from the body, one who is pure, and one who abandons the body, that great victorious performs the best *yajña*'.

#### 5. *Yajña* and place of Pilgrimage : A spiritual viewpoint

*Brāhmaṇa* Somadeo asked with much curiosity, '*Bhikṣo*! What is your fire?'

The monk replied, 'Penance is the fire'.

'What is your fire-place?'

'*Jīva* is the fire-place'.

'What is your spoon to add ghee?' (Cooked butter)

'Yoga, the auspicious activities of mind, speech and body are the spoons for adding ghee'.

#### 5. Viewpoint of Lord Mahāvīra

The viewpoint Lord Mahāvīra had expressed in context to *yajña* and place of pilgrimage is indicative of non-absolutism. Lord Mahāvīra propounded the principle of non-absolutism. Equanimity, non-absolutism, and total detachment from all emotions, these three converge at a point. There were three kinds of problems during Mahāvīra's time, viz. relating to gods, ('*ādhidaivika*') relating to material world ('*ādhibhautika*'), and relating to soul that is spiritual ('*ādhyātmika*'). Many philosophies had put forward their contemplation. It was possible only for a competent person like Mahāvīra to rise above the situations of '*ādhidaivika*' and '*ādhibhautika*' and give solutions for all problems by converting them into spiritual situations. This was possible because Mahāvīra was promoter of abstinence from all sinful activities, and propounder of equanimity.



Casteism, 'yajñiaism', and place of pilgrimage, were the three intricate questions of that time. Thousands of people were following these popular beliefs. In such situation to offer a new thinking and a new philosophy was a deed of great bravery. He established a theory opposing the prevalent tradition. He had the viewpoint of total detachment from all emotions, and the philosophy of non-absolutism. Therefore converting the problems of 'ādhidaivika' and 'ādhibhautika' into spiritual situations was easily possible for him. Conversion of problems of yajña and place of pilgrimage into spiritual situation was his guidance and direction.

Nirgrantha (Jaina monk) Jayaghoṣa went to the place of yajña of his brother Vijayaghoṣa. There the author of yajña told the monk in a negative tone, 'Bhikṣo! I will not give you 'bhikṣā'. Beg somewhere else. Oh Bhikṣo! This food is not available to all. This is to be given to only those Brāhmaṇa, who have learnt 'jyotiṣa' (astrology) etc, all the six parts of vedas, who are expert in religious works, and who are capable of liberating themselves and others.'

The great monk who was searching for the best meaning was neither aggrieved nor pleased by the prevention of the author of the 'yajña'. Not for food, or water, nor for anything to support life, but for his salvation the monk said, 'you do not know the basis of Veda. You do not know the basis of 'Yajña'. You do not know the basis of astrology. And you do not even know the happiness of religion. You do not know him, who is capable of salvation of self and others. If you know then tell me'.

Finding himself incompetent to reply to monk's question, the Brāhmaṇa together with the assembly bowed down and asked the great monk, 'You tell us what is the basis of Veda? What is the basis of 'yajña'? What is the basis of astrology? You tell us what is the basis of religion? You tell us about him who is capable of salvation of self and others. These are all my queries. You may please resolve them'.

'The basis of Veda is oblation. The basis of yajña is the performer of the yajña. The basis of astrology is the moon. And the basis of religion is Kaśyap Ṛṣhabdeo'.

'Like, all the planets bow down before the moon with folded hands and politeness, similarly all the people presented them before Lord Ṛṣabha'.

'The performer of yajña is ignorant of the wealth of a Brāhmaṇa. He is covered under superficial study and penance, like fire is covered under ashes. We call that one, who is always worshipped like the fire, by people, a Brāhmaṇa as identified by the wise men. We call him a Brāhmaṇa, who is not fascinated by gains and is not grieved by losses, and who follows the teachings of Ārya. We call him a Brāhmaṇa who is like polished gold, which is made pure by heating in the fire. And who is beyond attachment-aversion and fear. We call him a Brāhmaṇa who knowing very well the mobile and immobile living beings, do not kill them. We call him a Brāhmaṇa who would not tell lie because of anger, greed, fear, or humor. We call him a Brāhmaṇa who would not take anything, living or non-living in whatever quantity large or small, when not given by its owner. We call him a Brāhmaṇa who would not indulge in sexual activities with gods, humans, and animals, mentally, physically, and verbally. We call him a Brāhmaṇa who would not get smeared with sensuality even though he being a product of sensualism, like a lotus that does not get smeared with the water in which it is produced. We call him a Brāhmaṇa who is not greedy but sustains the life with harmless 'bhikṣā' (begging for food); who has renounced his home; who is penniless; and who is detached among the householders.

All those Vedās whose lessons are cause of tying up of the oblation animals with the pillars of sacrifice and the yajña performed with sins of animal-oblation etc can not protect the immoral 'yajñakartā' (author or performer of yajña); because 'karma' are very strong'.

No one becomes a Śramaṇa just by shaving off his head. No one becomes a Brāhmaṇa just by chanting 'aum'. No one becomes a monk just by staying in the forest. And no one becomes a 'tāpasa' just by putting on tattered clothes. The one who practices equanimity becomes a Śramaṇa. The one who practices celibacy becomes a Brāhmaṇa. The one who endeavors for knowledge becomes a monk. The one who performs

penance becomes a 'tāpasa'. A person becomes a *Brāhmaṇa*, a *Ṛṣatriya*, a *Vaiśya*, and a *Ṛṣudra* by his deeds.

'Arahat' (Omniscient) expounds these truths. We call him a *Brāhmaṇ*, who graduates in these truths, and is free from all 'karma'. Those who are virtuous as said above, and the best among the *Brāhmaṇas* are competent for their own salvation and salvation of others'.

Thus, as all the doubts being removed, Vijayaghoṣa understood the speech of Jayaghoṣa and was satisfied.

Then with folded hands he told the great monk Jayaghoṣa, 'you have explained to me very well the meaning of being a true *Brāhmaṇa*.'

'You are the real performer of *yajña*. Therefore oh great Bhikshu! You oblige us by accepting 'bhikṣā' (food).'

The monk said, 'I have no use of 'bhikṣā'. Now very soon you renounce (this worldly life of yours) and get initiated into a monk-life. So that you do not have to go round and round in the deep sea of worldly life full of whirlpools of danger.' (*Uttarādhyayana*, 12/5-37)

The theory of caste by deed of *Śramaṇa* culture influenced the *Vaidika* *Ṛṣis* also. And the theory of caste by deed was being established during time of *Mahābhārata* and *Purāṇas*. In *Mahābhārata* (*Shantiparva*, 245/11-14, 22-24) characteristics of a *Brāhmaṇa* are explained as follows:

'Gods believe him to be a *Brāhmaṇa* (*Brāhmajñāni*) who being steady in his universal posture, all alone fills up the whole space, and who being totally detached, experiences loneliness in the place full of people.

'Gods believe him to be a 'brahmavettā' (*Brāhmaṇa*) who is living like a monk free from all attachments, and who is steady and pure like the sky, and does not contend anything to be his, and travels alone, and maintains equanimity.'

'Gods believe him to be a 'brahmavettā' (*Brāhmaṇa*) whose life is for Lord Shrihari, and who spends his day and night in religious performance.'

'Gods believe him to be a 'brahmavettā' (*Brāhmaṇa*) who is beyond all types of lusts and rituals, and who stays away from praise and prayer, and who is free from all sorts of bondage.'

'According to *Brahmapurāṇa* (223/32) a 'Ṛṣudra' can become a *Brāhmaṇa*, and a 'Vaiśya' can become a 'Ṛṣatriya'. Criticism on casteism is also found in *Vajrasuchikopaniṣad* and *Bhaviṣyapurāṇa*. But this viewpoint was not fully spread in the heart of *Vaidika* culture.'

#### 14 Virtue Worshipping

A person is fit for worshipping only because of his virtues and not because of his age or external appearance. Jaina culture has full faith in every word of this saying. In *Vaidika* culture mainly the faith is only in 'person-worshipping'. In 'person-worshipping' the person who is worshiped is accepted as a fully virtuous person. While worshipping him, his personality is given all importance and not his virtues. A person is worth worshipping as an individual and not because of his virtues. In *Vaidika* culture a *Brāhmaṇa* is considered fit for worshipping because he is born in a *Brāhmaṇa* family; even if he is a person without any virtues. On the contrary Jaina culture has been always in favor of virtue worshipping. No importance is given to a person because of his caste, family, color, or external dress. Jaina culture can not accept that a vicious, atrocious, or immoral is considered fit for worshipping because he is born in a higher caste or family; and a virtuous, beneficent, and a compassionate person is considered fit for hatred because he is born in a lower caste or family. In addition, by encouraging 'person-worshipping', vice instead of virtue, ignorance instead of knowledge and wickedness instead of righteousness will become more powerful. In *Daśavaikalika Sūtra*, (9/3/11) defining 'who should be considered fit for worshipping', it is said as follows:

'A person is considered a 'sādhū' (good man or monk) because of his virtues; and is considered an 'asādhū' (bad man) or wicked because of his vices. One who can recognize the virtues of soul by soul, and is equal and balanced in attachment and aversion, is the person fit for worshipping.

In the Jaina religion there is no name of, and importance to any particular person in the prayer of 'five supreme gods' ('*pañcaparameṣṭhi*') because of the faith in virtue-worshipping. Instead the prayer is addressed to those great people who have spent, and who are spending their lifetime for own salvation and for the good of every living being.

In Jaina culture the word 'deva' is used to signify two types of persons, an owner of physical wealth, and an owner of spiritual wealth.

In Jaina culture the 'deva' with spiritual wealth is the one fit for worshipping. This spiritual '*devātva*' (godhood) is not obtained by birth. The soul, which by observing the five great vows of nonviolence, truth, non-stealing, celibacy, and non-possession, and by renouncing attachment etc, attains the stage of complete self-development by penance, is considered fit for worshipping. The purpose of worshipping the venerable in Jaina religion is different than that in the *Vaidika* religion. In *Vaidika* culture the non-virtuous devotee worships his revered one so that the revered one being pleased, should bestow upon him the materialistic physical wealth. Contrary to that, the follower of Jaina culture worships his revered one so that he could adopt the wealth of virtues of his revered one.

## QUESTIONNAIRE

### Essay

1. Clarify the specialties of Jaina culture  
Or  
Discuss the fundamentals of Jaina culture.

### 2. Answer in brief

1. What is the main difference between the *Śramaṇa* culture and *Vaidika* culture?
2. What type of atmosphere is congenial for the development of sense of equality?

### 3. Fill in the blanks

1. \_\_\_\_\_ is the philosophy of life of Jaina culture.
2. Lord Mahāvīra made use of the *Prākṛit* language with a desire to \_\_\_\_\_.
3. The word '*Nirgrantha*' is symbol of \_\_\_\_\_, and the word 'Jaina' is symbol of \_\_\_\_\_.
4. '\_\_\_\_\_ in Indian life is a special gift from Jainas and Buddhists'
5. \_\_\_\_\_ are two sides of culture.
6. A list of \_\_\_\_\_ arts is found in Jaina literature. (72 / 64 / 55)
7. '*om nama siddham*' is a deviation of \_\_\_\_\_ mantra.
7. *Satyāsa* of Jaina philosophy is based on \_\_\_\_\_.
8. The only one cause of the greatness of a '*bhikṣu*' is \_\_\_\_\_.
9. The center of *Vaidika* culture is \_\_\_\_\_, and the center of *Śramaṇa* culture is \_\_\_\_\_.

### References

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## LESSON-7

**THE LIFE-STYLE OF NON-VIOLENCE (IN CONTEXT OF FOOD)**

When we discuss about conduct according to the Jaina Philosophy, it is but natural that we should know the Jaina point of view regarding food. Food and conduct are deeply co-related with each other. Non-violence, health, emotions, attitudes, behaviour and conduct etc. are the points that are directly related with food. So, in this lesson we shall discuss what eating habits and style a sensible and prudent man should adopt according to the Jaina ideology and on what basis we should decide as to what things are eatable and what are non-eatable.

In the present age non-vegetarianism is being strongly opposed not only from the religious and cultural point of view but also from the scientific point of view. It has been scientifically proved that human beings are not meant for eating the meat of the animals and that doing so is not good for them. Let us ponder over this serious and very important matter wholly and in detail.

Bread (food) is the first and foremost necessity of man and therefore it is the most important. Nobody can live without eating and when there is no life, no question arises of doing anything. Survival is the primary requirement. We can do something worthwhile only when there is no problem of food. The first duty of the government all over the world is to provide food to the masses. Shelter and clothing come next. They and the other things like education and medical facilities are required only when there is life. And to sustain life, food is the primary requisite. Even in religion food has been given the top priority. Just as cloth owes its existence to thread, in the same way salvation can be attained by a person who pursues in his life knowledge, philosophical ideas and good conduct and such a life owes its existence to food. There can be no life without food and without life there can be no knowledge and no philosophy of any kind and without knowledge and noble conduct salvation cannot be attained. All this analysis shows that food is the first and the topmost need and necessity of man. So the importance of food can never be forgotten and the questions and problems relating to food cannot be neglected.

**The meaning of the word 'food'**

The word 'food' means 'to take something from outside'. It has been so arranged by Nature that each and everybody has to take, to receive something from outside. Not only the living beings but the non-living beings also take something or the other from outside.

It is a rule with every object- whether it is living or non-living and whether it is conscious or unconscious- to get, to receive something new and to leave out and give up the old. This process of taking in and taking out goes on constantly. Every creature takes food in and will continue to do so. There is not a single moment when a creature may go without food.

A person has been taking food ever since he/she has been conceived. A person dies and takes another birth. The condition in-between is known as the period of interval. Even during that period a person does not go completely without food. Sometimes when the period is long, he takes food in-between. To be without food is not possible for a body. We intake food from every particle of the body. We see with our eyes. This is the food taken by the eyes. We hear with our ears. This is the food taken by the ears. Every sense-organ has got its own food. We make options with our mind. This is the food taken by our mind. We receive language as food and then we speak out. Not a single speech of ours can do without having food. Every word is first listened to, then it is thought over, then it is spoken out. This cycle goes on and on. Our speech requires food, our thinking and contemplation require food.

## The purpose of Taking Food

Food is an absolute necessity of life. The soul never needs food. Food is needed only by the body, by the *Jīva*. A living being has a body, so there is hunger and as there is hunger, there is food. Food is the disease of our daily life. We know how to cure this disease. We take food and the disease is cured. As the cure of this disease is in our reach, we do not consider it as a disease. An Ācārya has written, 'There is no pain that can be compared to that of hunger.' The question arises, 'Why should we take food?' The answer is, 'To subside the pain of hunger.' This is the simple and the natural purpose of taking food. All the other purposes that have been told and are told regarding taking food, besides this one, are only theoretical and not practical. The life of a man is bound by food. Hospitality too is observed by asking the guest to have food. Whenever two men or women meet, they invariably talk about food. No other talk is as wide as that of food.

In the Jaina literature four types of tales are told-The tales of the women, the tales of the devotees, the tales of food. Such a tale never goes without a purpose. A man is not so much bound by anything else as he is bound by food. The body, blood, flesh and all the constituent elements of the body are formed by food. The prowess or the vigour that is beyond the seven constituent elements is also formed by food. The prowess, in the present language, is called electricity. All the chemicals are derived from food. The whole cycle of life is conducted by food. All our attitudes are guided by food. The personality of a person may be evaluated on the basis of the food taken by him. How can a person who has not made a real evaluation of food, understand his personality? Such a man cannot analyze or transform his habits.

## Types of Food

There are three types of food- The food that provides vigour (*'Ojas food'*), the food that we take with the pores of our skin and the *'Prakṣepa'* food i.e. the food that we take with our mouth. The food that we take first of all when we are born is known as the *'Oj food'* (the food that provides vigour). Vigour is the basic and fundamental strength of our body. A man lives so long as there is vigour in him. So many times we hear about some surprising incidents-a man being buried in a deep ditch or under debris and yet, not dying, remaining alive for ten or say, twenty days. There is a simple answer to it-so long as there is this *'Ojas'* food in him, he does not die. He survives even after a major accident. When this *'Ojas'* food is finished, a man dies even at a light stroke of foot.

The second type of food is the food that we take with the pores of our skin. Every pore of the skin of our body takes food. We take food with our mouth from time to time, occasionally, but we take food with the pores constantly, our life depends very much on the pores. A man cannot live if the pores are blocked even for three hours. The people performing plays, apply make-up and colour to their faces and the other parts of the body. The colour blocks the pores. Sometimes when such people go to sleep without removing the make-up, major accidents are caused and they die. Blockage of the pores is an invitation to death.

The third type of food is the *'Prakṣepa'* food i.e. the food taken in morsels with mouth or supplied to the body by any other means. We are all familiar with this type of food. We mainly consider this type of food as food. Very few people are aware of the fact that oxygen as well as the heat of the sun is our food. Most of the people consider only grains etc. as food.

There is a fourth type of food as well-the food that we take just with our thinking. We just think that we have to take food and we feel as if it has been taken. All the elements of food are present there in the atmosphere. Everything that is available there in the material world is also there in the subtler world. That, which is subtle, gets massive. The thing, the source of which is not there in the subtler world, cannot be there in the material world also. Everything that is required for the safety of our body, is present there, near about us. Only that our faculties are not so developed as to take this type of food.

The '*Ojas*' food is the natural food. We have got no control over it. The capacity of the food that is taken with just our thinking can be developed by practicing some specific mental training. For the food taken with the pores of the skin, it is necessary that we live in a pure and holy atmosphere. A detailed description about the '*Prakṣepa*' food, i.e., the food taken with mouth, will be useful to us.

### Of what type the food should be?

When food is absolutely necessary for us, the question arises-What type of food should we take? There are some foods that defile our thinking, our language and our soul. There are some other foods that make all of them healthy and pure. Then what type of food should we take? The question has been discussed from many points of view all over the world. The discussion has been made taking into consideration many factors viz.-1. The physical health, 2. The mental health, 3. Non-violence, 4. Celibacy, 5. The purging of attitudes.

The first point to be considered regarding food is the physical health. It is food that we take that makes us healthy as well as unhealthy. Food causes diseases and also makes us free from them. In Ayurveda, there are three important formulas regarding food. The food that is beneficial to us, the food that is taken in limited quantity and the food that is related to purity and feelings. All three of them have their own importance. '*Hībhoji*' is the person who takes food that is conducive to his health. '*Mūbhoji*' is the person who takes food moderately and does not eat excessively and therefore, has not to pay the doctors. It will be interesting to know here what a doctor said, classifying food in four parts. He said, 'People eat one part of food for himself, to sustain his body, and the rest of the three parts for we people, the doctors. If they do not do so, the very existence of the doctors will come to an end.' If all the people become '*Mūbhoji*' i.e. start eating moderately, the doctors will have to go away, the source of their income and living will be finished. '*Ritabhoji*' is the person who does not exploit others and who eats the food earned by the sweat of his brow.

'*Ri*' food is connected with our subtle emotions, with our mental ideas. The feelings that are there in the mind of the person at the time of growing it or cooking it, affect the food. Suppose one person grew the corn and another person cooked the food with the feeling of cruelty in his mind, the person, eating that food, would certainly be affected. He might be eating that food with good feelings in his mind, but such type of food will convert even a kind man into a cruel person. We all know what a have food may cause.

Once there was a Sanyasin. The sanyasins are normally kind-hearted persons. But it so happened that the feelings of committing crime grew in the heart of this *sanyāsin*. Why did it so happen? The reason discovered was that it was due to the food that he got. Such feelings remained in him so long as that food remained in his body. When the food came out, those feelings also disappeared. In this context we wonder what the importance of '*Ritubhuk*' (the food earned by labour) is. It is the food with which truthfulness is connected, the purity of consciousness is connected. That is the reason we should not have each and everybody to grow and to cook food. The persons who perform these tasks should be pure-hearted, having good feelings. The principle of '*Ritubhuk*' that we should feel happy while having food is very important.

### Balanced food

Nutritionists and doctors say that Balanced food is the basis of physical health. Balanced food means the food having all the ingredients that are necessary for the proper functioning of the body. The food containing proteins, carbo-hydrates, fats, mineral salts, iron and vitamins in proper quantities is considered to be balanced food. By eating such food we feel healthy and our body can function properly. The opinion of the Yogis regarding balanced food is different. According to them Balanced food is the food that contains eatables, oil, air and light. In the periphery of Balanced food presented by physiologists come only the eatables and oils. The last two are excluded. In fact the food in which air and light (the sun) are not included, cannot be said to be Balanced.

One may say that the eatables and oils satisfy hunger, what air and light have to do with food? Will they satisfy hunger? If so, a great problem of the world may be solved. All the wants may be satisfied.

The sun or light is derived from the sun. Our body has a great requirement for Vitamin-D. The sun-rays are the best source of Vitamin-D. We cannot get such a good Vitamin from any other source. Our skin has got such a substance upon which when the sun-rays fall, Vitamin-D is automatically produced. The sun rays supply Vitamin-D. They supply calcium and phosphorus too. According to Naturopathy, a man should spend some days living in a forest. There he should remain nude for sometime in the day and let the sun-rays fall on his naked body. This will make up many deficiencies in our body. The provision of discarding clothes and remaining nude in the process of penance was not without some reason. It was very important and necessary and it was laid down after a careful thinking. From the point of view of physical and mental training, wearing clothes is not as beneficial as remaining without them (nude).

Let us now think from physical and scientific point of view. In the condition of remaining nude, the sun-rays fall on the whole of our body. That sun supplies food to us. This is so, from the scientific point of view too. The sun is a supplementary element of food. The quantity of the food taken by the man who makes a regular use of the sun-rays, gets lessened. We don't get as many facts about the use of the sun-rays anywhere else as in the Jaina literature. There, this topic has been dealt in great detail. We find the description there of this sort. The quantity of food taken by the man who uses sun-rays regularly, gets lessened. His need for food also gets lessened. He cannot take too much food because most of his want of food is satisfied by sun-rays. But we have now forgotten and neglected the value and benefit of the use of sun-rays. Even the dieticians too are of the opinion that the person who is deprived of the sun and the air, creates problems for himself. They say, 'Go into the jungle. Take all of your clothes off. Not even a loin cloth should be there on the body. Now, lie down on the ground. Let your body burn if it is burnt by the sun-rays. There will be no harm. If you want to avoid the burning sensation, cover your body with a thick cloth or with the earth. There should be a direct connection with the sun and with the earth.' This is the procedure of the use of the sun. It is foolish to think of it as an activity of the *Hathiyoga*. Making use of the sun-rays is a very important activity for the sustenance of our life.

Let us now think about air. The utility of what we eat gets lessened if we don't get oxygen. The person who does not take sufficient oxygen, has to take food in a greater quantity. The quantity of the food of the person who gets oxygen in a sufficient quantity, gets lessened.

If we ponder over this matter seriously, we find that our body is composed mainly of four elements earth, water, fire and air. Our body needs all the four of them. The deficiency of these elements has to be made up. We require the element earth in the form of minerals. Iron, silver, gold and lead, all the metals are essential for us. We take milk that contains mica; we take cumin that contains iron. Mother's milk contains silver of very good quality. We take vegetables that contain many of the minerals. Man takes medicinal power obtained by burning metals like gold, silver and iron but it is not very useful as a greater part of it goes waste. That is why it is suggested that these minerals should be taken in the form of natural food and not in the form of metals.

The reason behind it is that the minerals taken as they are obtained from the mines, do not get absorbed and integrated in our body. Instead, anything taken in the form of mineral food, anything developed by our resolution, will be easily absorbed. These things need experimenting which may take a long time. The idea of the food taken by our resolution is very important. It is very subtle. But if it can be developed, we will be able to make up the want of so many elements merely by our resolutions. Making up the deficiency by resolution is difficult, doing so by air is easier.

In the *Bhagwati Sūtra* it has been said that a living creature gets food from six directions east, west, north, south, up and down. In the modern times such things have been confined only to books, meant only for

reading. Without making proper researches and trying to discover things, their true meaning cannot be understood. Well, we take food from every side. Do we not take food with our feet? We certainly do. It has been advised that we should walk bare-footed, and that too on the earth and not on the road. When the shoes and the road come in between, we cannot get the food that we get directly from the earth. By walking bare-foot on the earth, we get all of its elements. We should make use of our head too. We intake all the elements that stimulate the life-force or that are radiated from the solar sphere with our brain. The sleeping, keeping our head in a particular direction is useful, proves this fact. Earlier, the idea of sleeping, keeping our head in a particular direction was supposed to be a convention and a matter of blind faith, but the scientific experiments carried out in the modern times have proved its reality and utility. Many doctors today, are treating various diseases by changing the direction of the head of the bed and they have been successful in their attempts to the extent they had not expected. There is a scientific reason behind this. The streams of elements coming from the Solar Zone attract and draw our brain to them. The elements of the stream in the direction of which the brain falls, get into it. This thing, therefore, is of great importance.

The meaning of taking food is not eating only. Its actual meaning is to take, to draw, to stretch. Anything that we take from outside, either with the mouth or with the feet or with the nose or with the head or with the whole body, is food. In this way we take food from up-side, from down-side, from the left or the right-side, or from our close vicinity. We take food from all the directions and from every sphere. We take air as food through the medium of air. We can get from air the elements that we get from the vegetables if proper researches are made in this field as the atoms of all the elements are there in the atmosphere.

Thus we find that there are four main parts of our food-the eatables, oils, air and the sun. From the point of view of penance, the balanced food is the food that contains all these four things. The food that contains only the eatables and oil and does not contain air and the sun, cannot be said to be balanced food.

There are two things more which do not fall into the category of balanced food but as supplements to the balanced food their mention must be made. These two things are-fast and mental happiness. In the absence of these two the food taken is of no use. You take food, alright, but if you do not know how to observe fast or to go without having food, your food will be a problem for you. Food creates complications. We take food to satisfy our hunger and that very food creates many problems. The people, who go on having food and do not observe fast, do not really know the meaning of fast, they cannot decrease their problems. It is very necessary to connect having food, to having no food and to observing fast. The word 'fast' has got many meanings-to have no food at all, to have food moderately and to lessen the quantity of food.

The digestion of the food taken is proper when the mind is free from worries while having food. Happiness does not mean joy. Joy is an intense emotion like grief. Happiness is not just a passing emotion, it denotes the purity and clarity of heart. A clear sky means the sky that is not blemished by or covered with clouds. The heart that is not affected by emotions like joy, grief, fear etc., is a happy heart. In such a heart the attitudes are at peace. The whole attention is paid only to eating, the happiness of heart is therefore an important part of food.

### **Food and Mental Health**

Another aspect of the deliberation about food is that of mental health. We should be mentally healthy-that is very important for us. Food has a great effect on the mental activities. Our mind is affected by the chemical processes and vice-versa. Thus food gives nourishment not only to the body but to the spirit also. It conducts the activities not only of the body but of the spirit also. As spirit or soul is connected with body, it is, from the point of view of chemical action, a part of the body. The spirit should be strong, this is not the only purpose of taking food, the purpose, in its entirety is that the spirit or soul should not be perverted, excited or annoyed.



There is an incident from the life of Lord Mahāvīra. Once he was staying with some aboriginal people. The people of that region were very furious and quarrelsome. They took pleasure in annoying others for no reason at all. A man was curious to know why all the people of that region were ill-tempered and quarrelsome and why they enjoyed teasing and inflicting pain on others. The answer he got was that they took rough food. The people who always take dry and rough food, get irritable and quarrelsome by nature. One gets irritable if one does not get protein in sufficient quantity. Food is responsible for many mental perversions. A great deal of discussion has been made about food in context of physical and mental health. We get a lot of information from the medical science and dietetics. The standardized tables about food have been determined taking physical and mental health into consideration. The dieticians and the doctors give instructions about the elements and the quantity of food on the basis of those tables.

### **Food and Non-violence**

There is another aspect of the discussion about food and that is non-violence. When we think as to of what type our food should be from the point of view of non-violence, the aspects of physical and mental health are not overlooked, they are kept in mind. But we have the information that health is not our ultimate truth. There is something beyond that, and that is related to all the living-beings. That 'something' is the basis of the equality of the whole of the human race. From the point of view of non-violence, the first precept regarding the real knowledge about food is the principle of the absolute necessity. We should take food that is necessary for the sustenance of life. We should not take anything that is not necessary for us. We should not take anything simply because it is tasty.

We should make an Observation of life from a wider angle and look at it from all the aspects. Our life is not simply a combination of body and soul, it is something wider and goes beyond the boundaries of body and soul. Food to be taken, therefore, cannot be determined only from the point of view of physical and mental health. The part that food plays in the purification of the feelings of non-violence (love, affection, mercy) celibacy (the feeling of detachment, should always be kept in view.

### **The importance of having no food (going without food)**

There is another aspect of food to which attention should be paid, 'Not to have food' is as important for us as 'to have food'. 'Not having food' is no less important than 'having food'. The topic of food cannot be completely discussed unless and until we take 'not having food' into consideration. To go sometimes without food is as necessary for health as the balanced food. Mahāvīra has suggested three ways of not having food i.e. keeping a fast, eating moderately and resisting the temptation of tasty food. These three are the important principles of food, so they cannot be different from food. To consider food without taking 'not having food' into consideration, is to be confused about food and an injustice to our health too. The people who think only having food to be important and do not realize the importance of 'not having food' suffer not only from obesity but from many other diseases also.

Mahāvīra said, 'Observe fast; do not have food'. The question arose, 'How long should we observe a fast? How long should we not have food?' Mahāvīra said, 'There is no limit for a day or two. Do not have food as long as your soul remains healthy. If you can manage, do not have food for even six months.' To do so may not be possible for each and everybody. There may be a person who may go without having food for such a long time, but he too will ultimately have food. Then Mahāvīra suggested, 'Try something by which you feel that you have taken food, but not to the fill. Eat moderately.' The principle of '*Oonodari*' is the principle of eating moderately. It is eating only a limited quantity of food. This is also treating the self by the self. An Ācārya has written.

(The people who take food that is conducive to health and take it moderately and in a limited quantity, do not need a physician to treat them, they are their own physicians.)

A great cause of diseases occurring is the food taken in large quantity and the food that is harmful. Disease will never attack a person who eats moderately and takes food that is conducive to health. Eating moderately means to eat less, to eat less things and to eat only at limited times. To eat less means that no heaviness should be felt in the stomach even after one hour of taking food. A man, on the basis of his experience, can decide the quantity of food he should take. Then, not many things should not be eaten at a time. The secretion of the gall-bladder, that is responsible for the digestion of food is limited. If we eat things more than those that can be digested, the food itself, in such a case, presents a challenge to our health. To eat more than three times is to eat much. Lord Mahāvīra himself ate moderately. It is said that the other people also eat less after they have fallen ill. Mahāvīra was not ill, yet he ate moderately. He ate moderately and that is why he did not get ill. The lust for food should not grow so intense that we are so overpowered and overwhelmed by taste that we cannot resist it. From this point of view, the principles regarding renouncing taste are very important.

### **Having Food and Having no Food**

Having food and having no food should go together. The principles of having food should remain related to the principles of having no food. Then only we can understand the meaning of food from spiritual point of view. We have given the greatest importance to food because it is the foremost requirement of life. And it is the foremost requirement because it is an important source of our physical and mental strength.

The food that is useful or beneficial, the food that is taken in a limited quantity and the food that purifies attitudes and instincts. The purity of food lies in the food that has three qualities i.e. usefulness, limited quantity and purification of attitudes and instincts. That food is pure which is useful, and which is taken in a limited quantity and which purifies attitudes and instincts. This is known as the purification of food.

The explanation of what is usefulness is very lengthy. The brain, the heart, the liver, the lungs, the spleen and the kidneys are the important parts of our body. The eyes, the ears, the nose, the tongue and the skin- they are also very important. The nervous system has got its own importance. What is useful, cannot be decided taking all these parts together. Some things may be useful for the brain, some for the nervous system. What is useful for the sensory nerves may not be useful for the motor nerves. One thing may be useful for the heart, but some other thing for the eyes. We should have a great knowledge to find out what thing will be useful for which part of the body.

Some people have a very narrow view-point and doggedly confine themselves to the word 'usefulness'. There are some physicians who declare, 'The long pepper is very useful.' If a person is suffering from indigestion or lack of appetite, long pepper may be useful. It is alright, but it has got its limits. It may be useful if one is suffering from lack of appetite, but if a person goes on using it daily even after the disease has been cured, it may also prove harmful. The term 'usefulness' is connected with place, time and quantity. Ignoring these three, we cannot think of the usefulness of a thing.

What is useful and what is harmful cannot be explained taking a one-sided view. It is to be explained taking so many things into consideration, taking into consideration place, time and quantity. A child requires protein and milk too. But if a person crosses childhood and grows young and takes protein in excessive quantity, he will be inviting many diseases. The food proves to be useful when a thing is consumed taking place, time and quantity into consideration. Milk is a food but taken without having a subjective view-point and without thinking when and in what quantity it should be taken, it proves harmful, even the nector turns into poison. The next question is what is moderate food? The word 'moderate' is closely related to the word 'usefulness'. It indicates quantity. We should know well as to what thing should be taken and in what quantity. Overeating has been said to be a demerit of an ascetic. He will be said to be having this demerit if he eats more than the quantity that has been measured or fixed for him. According to the Ayurveda, overeating is a demerit regarding food. The person who overeats, involuntarily invites many diseases.

Food is of two types-light food and heavy food. Light food mainly contains air. The element of fire is more in it, so it is easily digested. Heavy food mainly contains water. Neither the element of air nor that of fire is dominant in it, it is therefore hard to digest. On eating in a greater quantity it creates diseases. Some of the people of Rajasthan eat a lot of sweets. It seems food and sweets have become synonyms here. There can be no hospitality, no invitation without sweets. The people ate sweets in excess and took milk and curd and butter as well. All these things are heavy. The result was that they began to look old even at the age of thirty or forty. They began to feel old and weak. The death of someone at the age of forty was considered to be a normal event. The people thought that the person who died was old enough. This assumption is changed today. Now a person of the age of forty to sixty is considered to be young. Heavy food makes a man old. Such food is good to look at, delicious to eat but as the element of fire is not there in sufficient quantity, it is not digested fully. The half-digested food causes diseases and a man meets an untimely end.

To take care of quantity is very important in dietics. The quantity of even the light food should not be greater than needed. The quantity of the heavy food should be more less. But strange is our social behaviour. When some friends meet and sit together to have food, no one thinks of the quantity. The person who serves goes on insisting on having more and more and the stomach that is already filled, is filled even more. A person withdraws from eating only when he has eaten much more than the fill. This is so because man does not have a complete knowledge as to in what quantity food should be taken. By insisting on having more and more food, we knowingly or unknowingly cause greater harm to our dear and near ones than our enemies do. The enemy cannot cause so much harm as every activity of his is perceived with suspicion. But we do not suspect our friends or dear ones. We like their insistence. Insisting on having more and more invites disease on the one side and seems to be a token of love on the other. The person having food thinks that he had never before been received with such warmth, that he had never before enjoyed food so much. He keeps thinking about the food served- how delicious it was or how many items were there. He forgets the fact that through the medium of food he has invited so many diseases. The knowledge of quantity is, therefore, very necessary.

The third thing is that the food should be purifying. This fact has been found out after a deep and long research. The food that does not cause perversions in the attitudes is purifying food. The food, by the intake of which good and noble feelings are aroused is purifying food. The food by the intake of which our soul or spirit gets blemished, bad ideas come into mind, causes excitement and lust, the feelings of anger, avarice and violence arise, is the *rājasik* or *tāmasik* food. The food that provokes evil feelings is not the *sātvik* (purifying) food, that is *tāmasik* food. Such food actiVātes the lower zones of the body. The purifying food arouses and actiVātes the zones above the naval. Such food actiVātes the zones of pleasure, complete purity, knowledge, sight and light. It is very necessary to know the relation of food with the body, the zones of consciousness and the attitudes.

The practice of the purification of food is very necessary for transformation. By the practice of taking useful and purifying food in limited quantity, transformation begins to take place. With the increase of the practice, the electricity of the body and the chemicals change and the activity of the zones of consciousness increases. The zones that should go to sleep, do so and the zones that should rise, do so. The lower zones are lulled to sleep and the upper zones are aroused. The day this awakening takes place, one feels that one has come to a new world and experiences a new life and then one exclaims, 'Today I have got the wealth that I had got never before! Today the awakening has occurred that had occurred never before!'

### **Prohibition of Non-vegetarianism**

From the point of view of non-violence, the second precept regarding discussion about food is- to reduce violence to the minimum. Our life begins with food. The other tendencies and activities take place only when we have taken food. Our behaviour is the outcome of our thoughts, our thoughts are the outcome of our culture, and our culture is the outcome of our tendency. Our behaviour is the touchstone. We are not able to

know what sort of a man internally is. A man is judged and evaluated on the basis of his image that is formed by his behaviour. One cannot have good behaviour, good thoughts and a fine culture without good food. That is why our religious teachers have given top priority to the purification of food. We should start goodness by taking a vow of the purification of food. Not to eat at all is the best thing, but it is not possible to do so. Food is the absolute necessity of our life. But we can at least do one thing that we do not eat what is not necessary for us. Vegetable has been recognized as a necessity of food. The idea behind it - to reduce violence to the minimum, to promote health, satvik culture and thoughts is very clear. Non-vegetarianism is not supported by all of these three view-points. Therefore, from all these view-points, non-vegetarianism is not considered as a necessity. The modern physicists and the dieticians, on the basis of their researches find non-vegetarianism faulty from both the physical and mental points of views. Non-vegetarianism causes unnatural stimulation, reduces tolerance and lessens the span of life by destroying the arteries and the tissues of the body.

Cruelty, momentary frenzy and impatience are the natural outcome of non-vegetarianism. A man can live by eating meat and also by eating grain. We should make a choice between the two and decide whether meat is necessary or corn. We have to think whether the possibility of violence is greater in eating meat or in eating grain. The answer definitely will be that eating meat is not necessary, eating grain is necessary because there is no alternative to vegetarianism that may keep a man alive. Non-vegetarianism has got an alternative-vegetarianism. A man who gives up eating meat may live on vegetable. A vegetarian does not eat meat, but a non-vegetarian eats grain, fruits and vegetables because in spite of eating meat, he cannot deny the necessity of vegetarianism. Vegetarianism is the minimum that can be expected to live. It cannot be given up. One cannot do without it. This is the principle of necessity. Non-vegetarianism makes a man more cruel in comparison to vegetarianism. A man does not have to be so cruel in obtaining grain as in obtaining meat. Even the non-vegetarians do not go to the slaughter-house where animals and birds are killed. If they go there, it will be difficult for them to eat meat. There is violence in vegetarianism but much lesser. From the point of view of necessity and the minimization of violence-eating meat cannot be recommended. The people, who were overwhelmed by pity and mercy, declared unanimously, 'Man is a discreet creature. He makes a choice from different alternatives. He, therefore, should not eat meat.' While thinking about food from the point of view of violence, we cannot consider only meat that should be prohibited, but all the things obtaining of which requires greater violence and which satisfy the necessity to a lesser extent, should be considered to be prohibited.

### **Food and celibacy**

The fourth aspect of the discussion about food is-celibacy. What type of food a celibate should take is a point that goes beyond even non-violence. Even the food that is suggested for a person practicing non-violence, is sometimes prohibited for a celibate. For him there is a provision of Balanced food. Balanced food is suggested from the point of view of health too. But the meaning of both of them is not the same. A celibate should take nourishing food, containing fats, but he must sometimes take rough food also. He should maintain a Balance between the two. If he takes rough food only, the feeling of anger increases, he gets irritable and his capacity for mental work is lessened. If he takes nourishing food containing fats only, lust is provoked. A celibate, therefore, should make a compromise in the two types of food. He may take oily food, but he should take care that the additional increases in blood and flesh do not stimulate lust. He may take rough, dry food too, but he should take care that he does not get irritable and excited. He should maintain Balance in such a way that his mental capacity is not lessened and lust is not stimulated; he does not get unrestrained. Only the discrimination and awareness of a man may be helpful in maintaining this Balance.

### **Food and Attitudes**

The fifth aspect regarding the discussion about food is the purification and refinement of the mental attitudes. The effect of food is confined not only to the outer elements of the body but it affects our mental

attitudes, the subtle elements of the body and the subtle body also. We should, therefore be very careful about food. This carefulness on our part is the main basis of the prohibition of intoxicating substances. Some people think that drinking in a limited quantity is not harmful. Doing so helps in the digestion of food and increases the agility of the body. But drinking has been forbidden not only from the physical point of view but there are other reasons also and they are more important. It is true that anything taken in excess causes harm. This rule applies to wine as well. If it is taken in excess, it will prove to be harmful. The excessive quantity of wine being harmful is not the only reason behind its prohibition. The important thing is that our consciousness should ever remain aware, alert and careful and attentive. Wine and such other intoxicating things break our awareness, faint our consciousness and cause intoxication. That is why wine and all the other intoxicating substance have been forbidden. We should not use anything that stimulates our attitudes and defiles our sense of knowledge. By using intoxicants a man gets senseless and no one can imagine how such a man will behave. All the rules and regulation in the world are meant for the people who are conscious and in their senses. Intoxicating substances are prohibited for us. This is the basic reason for not using wine and the other intoxicating substances. Non-vegetarianism also stimulates and defiles our attitudes and instincts.

The Tamasic attitudes are pre-dominant in the birds, animals and aquatic creatures whose meat is eaten. Meat is an integral part of an animal and tamasic attitudes are there in every particle of it. Will the person who eats such meat be saved and free from the feelings of brutality? It can never be possible. Non-vegetarianism is a big cause in increasing brutality, ignorance, insanity and cruelty in man. It has certainly changed to some extent a man into a beast, otherwise man would not have done things that only an animal can do, not man.

The discussion regarding prohibition of non-vegetarianism was done from the point of view of non-violence, now we shall do so taking instincts and attitudes into consideration. Everybody wishes that our society should not be flooded with crimes; but this cannot be stopped unless our instincts and attitudes are refined and purified. They cannot be purified unless the use of the substances that defile and corrupt them is stopped. From this point of view, the issue of non-vegetarianism needs much discussion and thinking. This is a problem that man wishes to avoid by presenting other problems. But in spite of being out of sight and being avoided, it does make its impact felt and is not solved on its own. It is expected of a man that his soul is calm and at ease and there are few stimulations. To attain this equanimity, proper knowledge of food is very necessary. To slaughter a mute and bitterly crying creature for our own interest is a task of great cruelty. A great cause of doing so is non-vegetarianism. The forbiddance of non-vegetarianism from the points of view of necessity, instinct and pity, therefore, is an important part of the real knowledge of food. From every nook and corner of the world the doctors and the scientists are giving the warning that non-vegetarianism is a great cause of cancer and such other incurable diseases and thereby decreases the life-span and the vegetarianism provided greater nourishment and resistance.

Before slaughtering the animals, proper examination is not made of the creatures flourishing in their bodies; and the diseases from which they might be suffering are transmitted into the bodies of the persons who eat their meat. Then, the way the animals are slaughtered is very painful and horrible and the tension, the fear, the anger and the restlessness arising from such an atmosphere, makes the meat of the animals poisonous. The person who eats this poisonous meat, becomes a victim of so many incurable diseases.

The natural constitution of the body of man is like that of the creatures who live on vegetable

There are innumerable species, big and small, of both the types of animals-that live on vegetable and that eat meat. But the constitution of the body and the structure of hands, feet, teeth, intestines etc. of the creatures who live on vegetable, their capacity of seeing and smelling and the way of eating, all these things are quite different from those of the animals that eat meat. This will be clear from the table that is given below-

| S.No.. Part of the Body                      | Non-vegetarian  | Vegetarian   |
|--|---|--|
| 01. Teeth                                    | Sharp   | Flat molar   |
| 02. Paws                                     | Having sharp nails  | Nails not sharp  |
| 03. Motion of the jaws                       | Move only up and down   | Move to all the sides-up   |
| 04. The process of chewing                   | Devour food without chewing   | Swallow food after chewing   |
| 05. Tongue                                   | Rough   | Smooth   |
| 06. The way of drinking water                | drawing tongue out, drink with lips   | Without drawing tongue out   |
| 07. Intestines                               | Short length, equal to the size of the body, six times longer than the trunk, the intestines being short, throw the meat out before it gets rotten or poisoned. | Length greater, 4 times the length of the body, 12 times the length of the trunk, length being greater, cannot throw the meat out early. |
| 08. Liver and kidneys                        | Larger in proportion, so that may throw out the waste part of the meat easily.  | Smaller in proportion, cannot throw out the waste part of the meat easily.   |
| 09. Hydrochloric Acid in the digestive parts | Ten times more than found in man so that the meat may be digested easily.   | Quantity less, cannot digest meat easily   |
| 10. Saliva                                   | Acidic  | Alkaline, ptyaline in Saliva   |
| 11. Blood-PH                                 | Very little, inclined towards acidic  | Greater, inclined towards alkaline   |
| 12. Power of smelling                        | Very keen   | not so keen  |
| 13. Eyes                                     | can see even at night, shine at night   | cannot see at night  |
| 14. Sound                                    | Harsh   | Not harsh  |
| 15. Young ones                               | cannot see for a week after birth   | Can see since birth  |

Dr. Allen Walker of the John Hopkins University has found out from the microscopic analysis of teeth that man is the descendent of the fruit-eating creatures and not of the meat-eating ones.

From the facts given above we come to know that Nature has made man like cow, horse, camel, bull and giraffe and has provided him the capacity to get and digest only vegetables. No creature in the world, except man, acts contrary to the structure of the body and nature, provided by Nature. A lion will not have vegetarian food and a cow will not eat meat even if they are hungry because that is not their natural food. The beasts of prey live all their life on meat, it is complete food for them. But no man can live on meat for more than two or three weeks because by taking only meat for a long time will produce so much acid and toxins that all the functioning of his body will be disordered. Even the people, who take food contrary to nature, have to take some vegetable or the other because a non-vegetarian food is not a complete food for man and it lessens the life-span too. The average life-span of the Eskimos, who are compelled to live on non-vegetarian food due to their living conditions is only 30 years, whereas on vegetarian food a man can easily live a full and a long life. All the facts given above prove that Nature has made man in such a way that he should have vegetarian food.

## **Non-vegetarianism–The cause of diseases**

Lord Mahāvīra has vehemently made an attack on non-vegetarianism. Jaina religion has considered it heinous from the point of view of violence and impurity of attitudes, emotions and feelings, but all the scriptures and the great men of the world have pleaded the presence of Almighty God in each and every creature and have regarded non-violence as the greatest religion. In most of the religions, the demerits of non-vegetarianism have been dealt in great detail and it has been told that it decreases the life-span and leads a man to his fall. The killing of any poor mute creature has been forbidden by all the religions. Some people, out of selfishness and for the pleasure of the organs and taste, say that their religion does not prohibit non-vegetarianism; but it is not true. It has been discussed in detail from the point of view of body and soul too. It has been proved from the scientific researches that non-vegetarianism is harmful in many ways. Vegetarian food contains fibrous substance in great quantity and they help in clearing the bowels. With their help the poisonous substances are excreted. If there is a shortage of such substances in the food, cancer of intestines and other diseases may be caused. Solid conclusions have been drawn by great doctors and scientists as to how harmful non-vegetarianism is to us. It invites incurable diseases.

From the research carried in the State University of New York, Buffalo, it has been found out that in America, more than 47,000 children are born every year, who, their parents being non-vegetarians, are born with many diseases. These children cannot get completely healthy even after they have grown up.

## **Non-vegetarianism–Heart-disease and High Blood Pressure**

Accumulation of the layers of cholesterol on the inner walls of the arteries is the main cause of these diseases. The American doctor Michael Brown, who won the Nobel Prize in the year 1985, and Dr. L. Goldstein have proved that the prevention of cholesterol is very important to avoid heart-disease. In vegetables, the quantity of this element is very little, almost nil. Its quantity in the eggs is maximum. It is found in a great quantity in the fats obtained from the animals. Taking 100 grammes of egg daily means taking cholesterol more than two and a half times the quantity that is required. The number of the respirators, is decreased in the bodies of the persons who eat meat or eggs, with the result that the quantity of cholesterol in the blood increases. This increase causes the diseases of heart, kidneys and stone and the likelihood of the diseases of intestines, breasts and ovary.

Dr. M. Rock of Britain, after a survey, found out that the vegetarians get lesser infectious and fatal diseases in comparison to the non-vegetarians. They are healthier, slimmer, more thoughtful and have a calmer disposition.

The B.B.C. has been giving a warning to the non-vegetarians by telecasting a weekly programme on vegetarianism that they may catch fatal diseases.

Heart-attack, cancer, blood-pressure, obesity, constipation, infectious diseases and the diseases of kidneys, liver and stone affect much more the people of the western countries where non-vegetarianism is widely prevalent. In India, Japan and South Africa, where non-vegetarianism is not so much prevalent, these diseases are caused less.

## **Cancer may be caused by Non-vegetarianism**

Many poisonous substances are produced in the bodies of all the creatures. They are taken out of the body only in the form of urine and stool. When an animal is slaughtered, and such substances remain in its body, there is no way of their getting out. When the action of the heart is stopped, all the organs of the body get inactive. Thus, the poisonous substances remain accumulated in great amounts in the bodies of the animals slaughtered. All these poisonous substances get into the body of the person who eats their meat.

The animals that are slaughtered, are definitely given hormones, antibodies and many other medicines of this type. These poisonous things get into the body of the person who eats their meat. B.E.S. (a medicine) is given to the animals like cows to make them fat. The persons, eating the meat of such animals, may develop cancer. The symptoms of cancer have been found in the women (and even in their daughters) who were given B.E.S. twenty-five years ago. The increases of cancer in the non-vegetarians is not surprising. It has been found out from a survey that the death-rate in 19 out of 25 countries where the people are non-vegetarians, is very high. It is low in 5 countries.

Cancer is very scarce in the countries where the people are vegetarians. In the years 1975, the number of the people having cancer was one out of 10,000 in Mumbai whereas it was 5.5 percent in England. In Egypt, the number of the black vegetarians having cancer is very little, almost nil, while the number of the non-vegetarians having cancer was as much as that in England. No case of cancer has been found in the monastery of Kopt, where the people do not take tea and coffee and do not eat meat. A committee of the American senators, presenting its report on the topic 'The aim of America regarding food' says, 'The possibility of cancer and heart troubles from eating meat cannot be denied.'

In Australia, where meat is eaten more than in any other country and where 130 kilos of beef are consumed everywhere, cancer of intestines is found most of all. Dr. Andrew Gold has, in his book 'Diabetes : Its causes and Treatment' has advised to take up to vegetarianism.

The diseases like ulcerative colitis, appendicitis, carcinoma of colon and rectum are found more in the non-vegetarians than in the vegetarians.

### **Non-vegetarianism and other diseases**

The urine of the non-vegetarians is generally acidic. To maintain the ration of urine and alkali in the blood, the alkali from the bones keep on mixing in the blood. On the contrary the urine of the vegetarians is alkaline in nature. The alkali from the bones of their bodies is, therefore, not get mixed in the blood. So their bones remain strong. In the report of Harvard Medical School (1969, p. 458). Dr. A. Watchman and Dr. C.S. Burnseen have given a list of some of the diseases caused by non-vegetarianism. They are as follows-

Epilepsy-may be caused by having infected meat.

The diseases of the kidneys-Meat, containing protein in a great quantity, damages the kidneys.

Rheumatoid arthritis, gout etc.-Eating meat increases the quantity of uric acid in the blood that may cause these diseases.

Etherosclerosis-Thickening of the arteries-This disease is caused by the poly saturated fats and cholesterol that is there in the meat.

The rotting of the intestines-Disease like diarrhoea and lack of appetite are caused by eating meat and eggs. The stomach gets weakened and the intestines are rotten.

Loss of resistance-Eating meat and eggs causes loss of resistance and the body cannot resist even a minor disease. It also causes loss of memory. Growth is hampered. In the opinion of some of the American and the English doctors, eggs are poison for man.

Skin diseases-eczema, pimples etc.-Vitamin A is very necessary for the protection of the skin. It is found in abundance in carrots and green vegetables. These vegetations give protection to the skin. On the contrary, meat, eggs and wine etc. encourage skin diseases. Most of the patients feeling a burning sensation in the skin have been found to be non-vegetarians.



Other diseases such as migraine, infectious diseases, diseases pertaining to the monthly course in women have been found more in the non-vegetarians.

In short we can say that vegetarian food prevents almost every diseases whereas non-vegetarian food encourage diseases. The former increases the life-span whereas the latter decreases it.

Some important scientific facts about non-vegetarianism

Two researchers of Gwalior-Dr. Jasraj Singh and Dr. C.K. Dewas conducted a research on 400 prisoners of the Gwalior prison and came to the conclusion that 85% of the 250 non-vegetarian prisoners were found to be irritable and of quarrelsome nature whereas 90% of the rest of the 150 vegetarian prisoners were to be found having a calm and cool nature and a cheerful disposition.

Dr. William C. Roberts, an American specialist, says that in America, a greater number of the non-vegetarians are heart patients, whereas very few vegetarians contract this disease.

According to another report there is an insect Brain-bug, by the bite of which an animal gets mad. But this madness takes almost ten years to develop fully. In the meanwhile, if someone eats of the animal bitten by that insects, the diseases is transmitted into his body.

It is a well-known fact that before being slaughtered, the animals, birds and fishes are not examined carefully and the diseases from which they might be suffering from are not found out. The animals and the fishes also may be infected with so many diseases like cancer, tumour etc. and by eating their meat, these diseases are transmitted into the bodies of the persons who eat their meat.

In America, more than 40,000 cases, caused by eating infected eggs and meat are reported every year.

According to the Health Education Council, the cause of 90% of deaths is food-poisoning caused by non-vegetarianism.

When the animal, about to be slaughtered in the slaughter-house, finds death approaching to it in the form of the butcher, it begins to tremble with fear. It anticipates death and gives up eating and drinking water a day or two earlier. Out of fear, some of its faces is also excreted. The meat contains so many elements-blood, semen, urine and stool etc. Before being slaughtered, the helpless creature struggles hard to save its life. When this struggle proves futile, it gets furious and excited. It gets mad with anger, foam comes out of its mouth. Its blood-pressure gets high and makes its meat poisonous. When a man eats this meat, the adrenalin is transmitted into his body and leads him to various fatal diseases. Chlorinated hydrocarbon, taken along with adrenalin, produces a serious danger of heart attack.

In order to preserve fish and eggs, boric acid is used. It presents a serious threat to health. How harmful, polluted, dirty and infected with diseases is the meat obtained from the slaughter-houses, can be imagined by the facts that even the Ultra-modern slaughter-house of Europe, that are equipped with the latest instruments and technique, cannot be said to be ideal from hygienic point of view, what to talk of the Indian slaughter-houses.

Dr. B.B. Amari of America and Dr. Inhan of England, have in their world famous books, 'The latest knowledge about nutrition' and 'The nature of the patients' have clearly recognized the fact that eggs are as harmful to man as poison.

Dr. R.J. William of England says, 'A person having eggs may feel active in the beginning, but later on he may contract serious disease like eczema, paralysis and heart trouble.

## **Vegetarianism—More nourishing and beneficial**

That we do not get sufficient protein or nutrition from vegetarian food is a wrong notion. It is clear from the researches made by scientists that from vegetarian food we get protein of very high quality. Soyabean and groundnut contain more protein than meat and eggs. No less protein is found in the pulses also. If pulses and green vegetables are taken in proper quantities along with wheat, rice, bajra and maize, we get not only protein but also a more Balanced food which makes a man healthy and stronger and enables him to enjoy a longer life span than a non-vegetarian.

Many researchers have found out that the vegetarians are stronger and more laborious, can carry greater weights and have a calm, cool and happy disposition. The studies carried on in Japan prove that the vegetarians are not only healthy and free from diseases but enjoy a longer life-span also and possess a keener intellect.

Hence to say that non-vegetarianism provides greater strength is a wrong conception. A comparative table of various food materials has been given in the book 'Nutritive value of Indian food' published by the National Institute of Nutrition, Hyderabad. From this table it is clear that there is no shortage of protein and other elements that are conducive to health in the vegetarian food.

This table also shows that non-vegetarians food contain no fibrous substances and it has been proved that these substances play an important part in the prevention of diseases. Vitamins too are necessary for our health. Vegetarian food is the source of these vitamins too.

Having come to know the virtues of the vegetarian food, the campaign in its favour is getting stronger in the western countries. More than 10 lacs of people in Britain have totally taken to vegetarianism and there is an astonishing increase in the number of such people.

## **Vegetarianism-The Financial Aspect**

From monetary point of view, non-vegetarian food is costlier than the vegetarian food. One pound of meat is obtained from a he-goat after it has consumed 7 pounds of grain.

It is often said that we get protein and nutrition from eggs at a very low cost. But it is simply a misleading propaganda. The following table shows the cost of one gram of protein that we get from different substances

| <b>Substance</b> | <b>The cost of one gram of protein</b> |
|------------------|--|
| Eggs             | 14 Paise                               |
| Wheat            | 04 Paise                               |
| Pulses           | 03 Paise                               |
| Soyabean         | 02 Paise                               |

The following table shows the cost of 100 grams of calory that we get from different substances

| <b>Substance</b> | <b>Cost of 100 grams of calory</b> |
|------------------|------------------------------------|
| Egg              | 90 Paise                           |
| Wheat            | 09 Paise                           |
| Pulses           | 08 Paise                           |
| Soyabean         | 05 Paise                           |

It is clear from the above tables that we get protein from grain and pulses at a lower cost than we get from eggs. Besides we also get the other important substances like vitamins, fibers, minerals and carbohydrates etc. that are found in a negligible quantity in the non-vegetarian food.

Considering from monetary point of view, it has been found out that in order to obtain one kilogram of protein from meat, the particular animal has to be fed seven or eight kilograms of protein. It has also been estimated that in order to obtain one calory from meat, seven vegetable calory is to be spent. The figures of the Agriculture Department of America show that five average families can be accomodated on the land that is required to feed only one animal. An American consumes, on an average, 120 kilograms of meat every year. One ton of grain is required to obtain it. Eight persons can be fed for the whole year if he takes 120 kilograms of grain directly, instead of eating meat. Prof. George Borgstorm is of the opinion that half the population of the world can be fed with the vegetable food that is spent on the animal world is America alone.

If we take into consideration the additional benefits that we get in the form of manure and the gas energy from the cowdung, it gets clear that by slaughtering such animals we get as much gain as one may get by burning currency notes for making tea. There is no sense in cutting open the stomach of a hen that lays a golden egg daily.

According to Dashrath Bhai Thakkar, the Honorary Secretary of the Bombay Humanitarian League, the animal world adds Rupees 25,500 crores every year to our national income in the form of milk, manure, energy and toiling and carrying weights. Besides, after death, their hides and bones are also used. We should feel grateful to these animals that provide us so much wealth and serve us. It is our ungratefulness that in the return of their doing so much for us, we send them to the slaughter-houses.

By forbidding animal-slaughter, we get no less indirect benefits than the direct ones. When manure is obtained at a cheaper rate, the cost of food grains will be lower and then even the poor people will be able to have food to their fill. The diseases arising from mal-nutrition will be decreased and the money spent on them will be saved. When the cost of the food grain is low, the index of dearness will fall down with the result that the money that is given as dearness allowance, will be saved. There will be fewer labour movements and strikes, the production will increase and the prices will come down with the increase in production there will be an increase in the national income and our country will not have to borrow from the other countries. To stop animal-slaughter is not a matter of religion, morality or mercy but also a matter of great importance from the financial and health point of view.

### **Food and change and modification in habits**

Besides the facts given above, the purification of food is necessary for the modification of habits too. The person who has not purified his food, can never change and modify by our zones of consciousness and awareness. There are many points, many ones in our brain. They conduct our attitudes. A man gets sleep. There is a controlling zone in the brain. There are different zones for the different actions like laughing, crying and thinking. There are also zones that are responsible for memory and for imaging. A man acquires the personality or the habits in accordance with the zone that gets actiVāted or awakened. All the activities of life are conducted by the zones of the brain. These zones are actiVāted and awakened by the electric current and by different chemicals. The brain has got its own chemicals. The brain needs food just as the body needs food. The brain needs tonic just as the body needs tonic. The scientists today are trying to find out the tonics for the brain. In the olden times, the persons having transcendental knowledge too had made many researches in his field. The books of Ayurveda are full of the descriptions of such researches. We find a long discussion on the tonics of brain and on the substances that strengthen or weaken the nervous system. There is a close relation between the electric currents and the chemicals and the brain. Chemicals are formed by the food that we take. Thus food, too, is related with the brain. Chemicals are formed by the food that we take. Thus food, too, is related with the brain. The chemicals will be formed in accordance to the food taken and the brain will function in accordance to the chemicals and our conduct and behaviour and ideas and habits will be formed in accordance to the chemicals. In this way the cycle goes on.

Without having a proper knowledge of food we cannot mould or modify our habits. Without the purification of food we cannot change or modify our nature. A man may change so many things, but habits and nature cannot be changed unless he makes changes in the order of food. There is a close relation between the two. Our attention, first of all, should be centred on the food. The meaning of food is very wide. Only eating with the mouth is not food. Everything that we receive from outside is food. The air that we breathe will out nostrils is food. The atoms that we receive from outside atmosphere in order to make a speech are also food. The mental atoms that we collect for contemplation are food too. All these come into the category of food. We should take food in this wider context. When we do so, all the problems will be solved. If the part of the brain that is responsible for the control of food loses its control, a man goes mad. The question arises who is responsible for maddening him. The answer, obviously is-food. Wine and intoxicating hemp are also food. Just take hemp; everything will be in topsy-turvy; the whole world seems to be whirling. All this happens because of taking hemp - a kind of food. We are familiar with the effect of intoxicants. Suppose a person has got a weak memory. He takes *Brāhmī*, a herb, and his memory is enhanced. The scientists of today are trying to find out chemicals that may enhance - and decrease-memory. They think that memory is not necessary for each and everybody. The memory of the persons who are thieves and dacoits and murders and who are violent, should be weakened so that the number of crimes may be decreased. Attempts are being made to find out substances that may increase and enhance memory. According to the Ayurvedic concept, the substances that enhance memory are - Gorakhmundi Shatavari, *Brāhmī*, Shankha Pushpi etc. The scientists today are fully absorbed in trying to find out what the functions of different chemicals. They are preparing different chemicals on the basis of their findings and researches. The *Ācāryās* of the Ayurveda discovered substances and explained the way to prepare chemicals from those substances. There is no difference in the procedure. The main thing is to produce a particular type of chemical in the brain with the help of those substances and to enhance or to weaken the capacity of the brain. Both of these tasks can be accomplished. The power and the capacity of the brain may be developed as well as decreased. Both in Ayurveda and in Allopathy, not so much researches have been made in the direction of modifying the nature and the habits of man as have been made regarding the effects of food from physical point of view. The *Ācāryās* of the Ayurveda have told about different types of food, providing life and vigour, conducive to stimulating appetite and providing nutrition and strength.

There is a type of food that increases and enhances the life-force and also maintains it. There is another type of food that nourishes and strengthens the body. A third type of food stimulates the fire in the body. There is yet one more type of food that increases and enhances strength. There are many other types of food as well.

There are three types of elementary substances- that suppress and subdue, that stimulate and that maintain a balance. There are some substances that suppress and subdue *vāt*, *pitta* and *cough*.

The substance that stimulate *pitta*, stimulate anger. There is a close relation between *pitta* and anger. The feeling of anger of the person whose *pitta* is stimulated, will be stimulated. The greed and avarice of the person whose cough is stimulated, will increase. The substance that stimulate cough, also stimulate greed. Some people are greedy. In spite of listening to the sermons hundreds of times and being told not to have the feelings of greed, no change is brought about in their mentality. But then what can the poor fellows do? They are always suffering from cough. How can they get rid of the mentality of greed? The moment their cough is brought under control, there will be a change in their greedy mentality. There is a close relation between cough and greed. The substances that stimulate the element of *vāt* cause depression and the feelings of hopelessness. The person who is suffering from *vāt* also suffers from depression and mental strain. There is a close relation between *vāt* and depression and tension.

## QUESTIONS TO BE ANSWERED

### 1. Easy-type question

1. Write a short essay on the consciousness regarding food and prohibition of non-vegetarianism.

### 2. Short-answer-type questions

1. What type of food should be taken by us?
2. For what purpose is food taken?
3. What is the importance of fasting?
4. What type of food should be taken for the purification of feelings?
5. Why should non-vegetarianism be prohibited?
6. Write a short essay on the utility of vegetarianism.
7. Write a short note on Balanced food.
8. How is food related to mental health and celibacy?

### Acknowledgement

1. '*Āhāra aur Adhyātma*' by Ācārya Mahāprajña, Tulasī Adhyatam, Jaina Vishva Bharati, Ladnun, 1996.
2. '*Jaina Darśan Aur Vigyān*' by Muni shri Mahendra Kumārji & Śri Jethalal S. Jhaveri, Jaina Vishva Bharati Institute, Deemed University, Ladnun, 1992.

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## LESSON- 8

## Part-B : Jaina Culture and Art

## JAINA PLACES OF PILGRIMAGE

Places of pilgrimage in India are related historically with the religious tradition. They are symbols of non-aggressive Indian culture. They are considered to be sacred places which strengthen the religious faith of the devotees. In reality, a place of pilgrimage is a special spot where some great follower of spiritual discipline has achieved self-realisation and in the process has sanctified that place with his sacred vibrations. In the Jaina canonical texts (*āgamās*), the word '*tīrtha*' was originally used to denote pravacana which means the twelve original primary canonical texts called *Dvādaśāṅga* and the fourfold religious order (the *caturvidha saṅgha*). This word '*tīrtha*' literally means to cross a river safely. It is in this sense that the Jaina '*āgamās*' and Jaina '*śramaṇa saṅgha*' which help the soul to cross safely the ocean of worldly existence have been called '*bhāva* (spiritual) *tīrtha*'. Etymologically, the word has been explained as - that which helps to swim across the ocean of worldly existence is a '*tīrtha*', and thus those places of pilgrimage which become instrumental for crossing over the ocean of worldly existence are 'called *dravya* (material) *tīrtha*'.

In addition to the above mentioned *tīrthas*, some places of pilgrimage have been mentioned in the Jaina works. They are designated as '*sthāvara*' (immobile) *tīrthas* or permanent places of pilgrimage. They are believed to purify faith. The mention of these places of pilgrimage is found in the *Niryukties* (Commentaries) of *Ācārāṅga*, *Āvaśyaka* and other *Sūtrās* (Scriptures). These treatises are believed to belong to the Maurya period of Indian history. Well known among the Jaina '*sthāvara tīrthās*' are *Aṣṭāpada*, *Ujjayanta*, *Gajagrapada*, *Dharma-cakra*, *Ahicchatra*, *Pārśvanātha*, *Rathāvarta Parvat*, *Camrotpāta*, *Śatruñjaya*, *Sammed Śikhara*, the pillar created by a '*Deva*' (a god) in *Mathurā*, etc. Amongst the ancient places of pilgrimage are included *Hastināpura*, *Sauripura*, *Mathurā*, *Ayodhyā*, *Kāmpilyapura*, *Vārāṇasi* (Kāśī), *Śrāvastī*, *Kṣatriyakunda*, *Mithilā*, *Rājagṛha*, *Pāvāpuri*, *Bhaddilpura*, *Campāpurī*, *Kauśāmbī*, *Ratnapura*, *Caṇdrapurī* etc. Many of these places were famous as the places where the *Tīrthāṅkarās* were born or their ceremony of renunciation was performed or where they attained omniscience or where they achieved '*nirvāṇa*'. But most of them are now extinct. These places are called '*kalyāṇaka*' (Propitious). Some other ancient places of pilgrimage which are famous are listed here : *Prabhās Pāṇan* - *Caṇdraprabha*, *Stambha tīrtha*, *Stambhanaka Pārśvanātha*, *Bhṛgukaṭṭha*, *Aśayāvabodha*, *Śakunika Vihāra*, - *Muni Suvrata*, *Soor-Park*, *Śaṅkhapura* - *Śaṅkheswar Pārśvanātha*, *Carup* - *Pārśwanātha*, *Taranga hill-Ajitrātha*, *Arbud Giri* (Mt. *Ābu*), *Satyapuriya* - *Mahāvīra*, *Svarna Giri* - *Mahāvīra*, *Karhetaka-Pārśvanātha*, *Vidiśā* (*Bhilāsā*), *Nasikya-Caṇdraprabha*, *Āntrikṣa-Pārśvanātha*, *Kulpāk-Ādinātha*, *Kharidagiri* (*Bhuvaneśwara*), *Śravaṇ Belgolā*. These places of pilgrimage are also known as *Paurāṇika* (Mythological) *tīrthas*. Although the description of these places is not to be found in ancient Jaina works, their glory has been eulogised in some '*kalpas*', Jaina Biographies, ancient Hymns and Psalms. Most of these places have now become extinct, except a few one which are still existing. We find the mention of some places of Jaina pilgrimage in the verses 329-332 of the *Ācārāṅga Niryukti*.

The meaning of the above verses is as follows :

'I shall now relate the causes and their characteristics which purify the feelings associated with '*darśana*' (right faith), right knowledge, right conduct, penance, detachment and modesty.' (Verse 329)

'The Lord *Tīrthāṅkarās*, their religious scriptures, the great *Ācāryās* who spread the glory of *pravacana*,

and the muris (ascetics) who have made special attainments like omniscience, mind-reading knowledge, clairvoyance, supernatural powers like protean, etc. are worthy of being welcome, paid obeisance to, being seen, eulogising, worshipping with food, clothing etc. By doing so, the virtues related with faith, knowledge, conduct, penance, and non-attachment get purified.”

“I bow down to the following sacred places related with the *tirthankaras*’ birth, birth-consecration, renunciation, sojourn during *sādhana*, omniscience, and ‘*nirvāṇa*’. I bow down to the Jaina idols at the mansions of heaven, the mountain called Meru, the temples of *Naṇḍīśwara* and the cities of the *Vyantar-Devas* which are beneath this earth”. (331)

“I bow the holy places of pilgrimages viz., *Aṣṭāpāda*, Ujjayanta, Gajagrapada, *Dharmacakra*, *Ahicchanavasthita* Pārśvanātha, Rathavart-*Padatīrtha* and *Cāmarot pāta*’. (verse 332)

These verses prove beyond doubt the ancientness of the sacred places of pilgrimage of the Jains. Although only a few of these ancient places of pilgrimage exists now, most of them having been swallowed up by time, their importance can be gauged from the description in the ancient literature. It is not possible to describe all the ancient and modern places of pilgrimage of the Jains in one single lesson and therefore we shall only mention a few of the important ones here.

### 1.1 *Śatruñjaya*

This place of pilgrimage is known after a cluster of hills known by the same name. It is a couple of miles away from *Pālītānā* railway station in *Saurāstra* (Gujrat). On one of these hills stands the imposing temple of Bhagwān Ṛṣabhdeva. Of all the Jaina places of pilgrimage, now existing, this is considered to be the most ancient. The hills of *Śatruñjaya* are believed to be the place of Bhagwān Ṛṣabhadev’s sojourn and is also believed to be the site where Bharata Cakravartī had created a *Caitya* (temple) studded with gold. However, not much is written about it in our ancient literature. In the 16th Chapter of *Jñātādharma Kathā Sūtra* it is mentioned that the five *Pāṇḍavās* had achieved *nirvāṇa* by fasting on Mount *Śatruñjaya*. In addition, a description of several monk-disciples of Bhagwān Neminātha having achieved liberation by performing penance on Mount *Śatruñjaya* is found in *Antakriddasāṅga Sūtra*. This at least proves that this place has been a Jaina place of pilgrimage for thousands of years. It has been renovated again and again. According to Jaina sources renovations were carried out by the Kings of the mythological age. The chief among them are Bharata Cakravartī, *Daṇḍavīrya*, *Isān Indra*, Sagar Cakravartī and the *Pāṇḍavas*. During the historical times, they were rebuilt by Javadśāh, Śeelāditya, Javad Maṇṭrī, Samaraśāh (Vikram Samvat 1371) and *Karmaśāh* (V.S. 1587). In ancient treatises called ‘*Tīrthoddhāra Kalpa*’ and ‘*Nābhi naṇḍana Jinoddhāra Prabhāṇḍha*’, the work of renovation carried out by Bharata Chakravarti, Sagar, the *Pāṇḍavas*, Javadshah and VāgaBhaṭṭa are given prominence. The renovation, alluded to by ‘*Śatruñjaya Tīrthoddhara Prabhandha*’ in V.S. 1587, is believed to be the seventh one. According to various other sources of information, two very violent invasions were carried out by the Mohammedans on *Śatruñjaya* which caused a lot of damage to the temples; some temples were completely destroyed. An elaborate description of this place of pilgrimage is available in some historical and literary sources available in Gujarat. Among them, mention should be made of ‘*Prabaṇḍha Cintāmaṇi*’, ‘*Prabaṇḍha Koṣa*’, ‘*Purātana Prabaṇḍha Sangraha*’, ‘*Vividha Tīrthakalpa*’ and ‘*Kumārpāla Prabhaṇḍha*’. It is easy to deduce from this that this particular *tīrtha* had become very popular in *Gujarata*, *Rājasthana*, *Madhya Pradesh* etc. This temple was built out of wood upto the time of King Kumārpāla. It was renovated by VāgBhaṭṭa, the son of minister Udayan. Vastupāla and Tejapāl had built several temples at *Śatruñjaya*. During the invasion of Alla-ud-din Khilji, these temples were desecrated and destroyed. He had caused similar damage to temples in Chittor, Jalore and other places. Now, on account of all such reasons, only a few ancient monuments are still preserved.

At present, the oldest idol available here is that of *Sīmandhara Swāmī*. The edict engraved thereon

mentions its date as V.S. 1064. A glass encasing has been fixed on this idol and it is covered with black paint. As a result of this, most of the common people visiting the place, can not affirm its date. The writing here mentions the name, of a Jaina ascetic by the name of Sangam Siddha. He belonged to *Vidyādhara Āmnāya* (Sect). He bowed before the idol of Pundrik Ādinātha which existed here and began a fast unto death. After his attainment of auspicious death, *Śreṣṭhi Āmnāyak*, the son of Radheyak, erected this idol here.

There are about 150 *dharmasālās* (public rest - houses) on the road stretching from *Pālītānā* to *Śatruṅḡjaya* which is about 1- Km. long. The Climb on the hill is about 4 Km. There is a tar road. The number of steps are about 3700. Climbing up of Mount *Śatruṅḡjaya* is considered by the *Śwetāmbara* sect of the Jains to be more auspicious than climbing up of any other places of pilgrimage. There are about 3500 temples on this hill. It is a veritable fortress of Jaina temples. Some of these temples are incomparable examples of sculpture and architecture. This hill has two main peaks. There are only temples of the *Śwetāmbara* sect on the first peak. On the second peak, there are also temples of other sects. In one of the *Śwetāmbara* temples, there is an ancient idol of Bhagwān Śāntinātha with nine alters. Amongst the *Śwetāmbara* temples on the *Śatruṅḡjaya* hill, those of *Adiśvarjī*, Kumārpāl, Vimalśāha and King Samprati deserve to be mentioned as most popular. Thousands of worshippers of both sexes who have performed '*varṣi-tapa*'. (undertaking fasting continuously on every alternate days for a year) come here to end their vows on the '*Akṣaya Tṛtīyā*' i.e. 3rd day of the bright fortnight of the lunar month of *vaiśākha* (May). The view of this festival is magnificent. This centre is incomparable both from the points of view of popularity and art.

## 1.2 Sammeda-Śikhara

*Shree Sammeda-Śikhara* is a very sacred, ancient and miraculous centre. It is situated at Pāraśvanātha hills in *Bihāra*. This place is also called Isari. It is 152 K.M. away from *Gayā*. For pilgrimage of this place, it is best to alight at 'Parasnāth' Rly. station (on the *Dhanbād* and *Hajāribāg* line of the Eastern Railway). There are two Jaina Temples in the vicinity of the station itself and *Sammed-Śikhara* is clearly visible from there.

*Sammeda-Śikhara* is the foremost of all the Jaina sacred places of pilgrimage. That is why it is called '*Tīrtha-rāja*' (i.e., the king of holy-place'). It is also called '*anādī-tīrtha*' i.e. a holy-place from time immemorial. Every Jaina believer in idol-worshipping considers it his great good fortune to visit it and pay his obeisance. *Sammed-Śikhara* and Ayodhyā are believed to be two eternal holy places. It was predestined that all the *Tīrthanīkarās* shall be born in Ayodhyā and be liberated from *Sammed-Śikhara*, but due to the effect of *hundāvasarpinī kāla doṣa* (defective time-cycle), only five *Tīrthanīkarās* were born in Ayodhyā and only twenty achieved liberation at *Sammed-Śikhara*. In spite of this, many Lord *Tīrthanīkarās* have made it sacred with the nectar of their speech and their divine appearance. A large number of monks have achieved their liberation from here. Even so evil a man as Madhukaitavam was turned into a kind gentle man in the sacred atmosphere of this place and got rebirth in the heaven. It is believed that any holy person who visits this place with reverence and pays obeisance with genuine feeling does not have to undertake more than fifty re-births.

According to a traditional belief, *Saudharmendra* had created a *swastika* mark at the spot from which the Lord *Tīrthanīkarās* had attained liberation. The pious souls used to undergo any hard- ships for coming there for holy view of that spot and to meditate. After a long time, 'engraving' were created on these spots, but later on they also got annihilated. Again, they were re-created. Evidence is available to show that such re-creation took place in the time of King Śreṇika. The muslim aggression caused much damage to the temples here, but large hearted philanthropists resurrected them in course of time and preserved the importance and dignity of this place from ancient time upto this day. Worshippers visit this place with the sacred purpose of concentrating their mind in conduct of twenty *Tīrthanīkarās*.

## 1.3 Caṃpāpurī

Caṃpāpurī which is now known as Nāthanagara is situated at a distance of 5 Km. from Bhāgalapura in



*Bihāra*. All the five propitious events of the life of Bhagwān Vāsūpūjya, the 12th *Tīrthaṅkara*, took place here. This is the only place which has the distinction of all the five propitious events of a *Tīrthaṅkara*'s life taking place in the same town. On account of this event, this place has a reputation of its own. There are two majestic and worth-seeing columns in an ancient temple of this place.

It is said that out of the fifty-two states (or provinces) established by Bhagwān Ṛṣabhadeva, the state of *Aṅga* had its capital here. It was also famous for its culture. Even during the Buddhistic era, it was considered among the six great metropolis in the country. It is said that '*Harivaṁśa Purāṇa*' was also composed here. This city flourished on the bank of the Ganges where Dharmaghoṣa Muni attained his auspicious death wilfully. Here, on the banks of *Campā*, a tributary of the Ganges, is situated a worth-seeing ancient Jain Temple. This is a miraculous centre where Padmasta, Āncala, Aśoka and many other ascetics attained liberation. On the 14th day of the bright fortnight, in the lunar month of *bhādrapada*, a great number of worshippers arrive here to celebrate the *nirvāṇ* of Bhagwān Vāsūpūjya.

Thus, we may conclude that places of pilgrimage are the sites sanctified by the practitioners of spiritual *sādhana* through their devotion to '*sādhana*' and their wisdom, knowledge, meditation, penance and attainment of auspicious death. By going close to these places people make efforts to swim across the ocean of mundane existence. This is why the sacred places of pilgrimage have retained their importance from ancient times.

#### 1.4 *Gīrnārājī*

Ācārya Vīrasena has considered this a propitious centre in his treatise called *Dhavalā Tīkā*. This centre is known for three propitious events in the life of Bhagwān Neminātha the 2nd *Tīrthaṅkara* - his renunciation ceremony, his achievement of *kevalajñāna*, (omniscience) and *nirvāṇ* (Liberation). Also his Gaṇadhara Varadatta and many other disciple-monks attained their liberation at this centre.

This centre is situated at a distance of 170 Km. from *Śaurijaya (Pālītānā)* and 149 km. from Sonagarh. For reaching *Gīrnārā*, one has to first reach *Junāgarh* which is 51 km. from there. The steps to climb the mountain begin from *Junāgarh*. One reaches the first peak after climbing 4400 steps. Besides Jain temples, there is a dark cave here which has to be crossed in the sitting posture. This cave is known as Rājula cave, and it is in this place where Jain nun Rājamatī performed her penances. After this, one has to climb 109 steps to reach '*Gomukha Kuṇḍā*'. Here there is a well in which there are 24 steps. Ahead of *Gomukha Kuṇḍā* is the fortress of 'Khengar' and many Jain temples. After climbing a few more steps, one reaches the peak of Aniruddha Kumāra. Close to this is the temple of *Ambā Devī* which is a place of pilgrimage of the Hindus. After climbing 700 more steps, one reaches the peak called '*Śaṁbu Kumāra*'. After this the fourth peak is '*Pradyumna Kumāra*'. There are no steps here hence, the climbing is very difficult. One has to climb 2500 steps to reach the fifth peak. This is the place where Bhagwān Neminātha attained the liberation. For reaching here, one has to climb 9999 steps; of all the sacred places of the Jains, this centre is the most difficult of access.

#### 1.5 *Rājagrha (Rājgir)*

This place is situated some 13-14 miles to the south of *Bihār-śarif*. It is also called '*Gīrvrāja*' because it is surrounded by five hills. This place has been a favourite centre for the Jains, Hindus and Buddhists from olden days. We find many names for it in the Jain Literature, such as *Vasumatī*, *Canakpur*, *Ṛṣabhapur*, *Kṣitipratishthān*, *Gīrvrāja*, *Rājgrha*, *Rājgir*, *Pañca-śaila* etc.

It has been accepted as a place of pilgrimage even before the times of Lord Mahāvīra. Such auspicious events as conception, birth, renunciation, and attainment of omniscience in the life of Muni Suvratānātha, the 20th *Tīrthaṅkara*, took place here. Muniṛāj Jīvandhar, Śwetā Sudarva, Vaiśākha, Viduccar, Gaṇḍha Madan, Pritikar Dhanadatta and many other ascetics attained their final liberation on the five mountains, surrounding this area, which are called - *Vipulācala*, *Ratnagirī*, *Udayagirī*, *Arunagirī (Svarnagirī)* and *Vaibhāgirī*. It is

considered to be a miraculous centre on account of these important events. Lord Mahāvīra sojourned here for a number of times, and it was here that the doubts of King Śreṇika were resolved. This place is considered important also for these reasons. Sulasa Kumāra (Kālasaukari-Putra) who was the son of a butcher sought the shelter of Mahāvīra at this place and became his great worshipper. Great importance is given to this place for it is deemed to be a redeeming place for sinners. It is said that during the first century A.D., a 'saṅgha' of lady pilgrims arrived here from Sopara (Surat). A fisherwoman by the name of Pūtigandha had visited these pilgrims. She became a mendicant later on. She performed penance in 'Neela Guhā' or Blue Cave here and attained the auspicious death through fasting unto death.

There are four Jaina Temples on the first mountain, viz., *Vipulācala*. There is also a monument commemorating the four propitious events of 20th *Tīrthāṅkara* Muri Suvratānātha. A 'Samavasārana Maṇḍira' (Temple of congregation of *Tīrthāṅkara*) of great size was built here in 1986 A.D. which is worth seeing. It is built on the same spot where earlier there was a small but ancient monument in the form of a column. The second mountain is called 'Ratnagiri'. A black idol of Muri Suvratānātha adorns the temple on this mountain. On this mountain, you can also see the marks of both the feet of Sumandar, Megharatha and Dhanadatta *kevalī*. All the three of them had attained their liberation here. There are 1300 steps to climb this mountain.

Udayagiri, the third mountain is the best and most beautiful of all the five. You can reach the top of this mountain by climbing about 786 steps. About 50 years back, an ancient temple in ruins was excavated on this mountain. The idols of this temple now grace the *Lāl Mandir* situated at the foothill. The fourth mountain called *Swarnagiri* is also known as Arunagiri or *Śramaṇa Giri*. The fifth one is called *Vaibhāra Giri*. 565 steps lead to the top of this mountain. There is a cave named Sonbhandar on the way up. Many idols are carved on the walls of this cave. There are five temples on the top of this mountain. A 1200 years old temple with 24 rooms has been discovered here. Many idols grace this temple, but some of the altars are empty of idols. There is enough evidence that there were idols in them formerly. There is a reservoir of hot water at the foothill of *Vaibhāragiri*, which has been alluded to in the Jaina *Āgamā*, *Bhagavati Sūtra*. Even to-day a spring of hot water is to be found here. It is believed that this water can cure skin-diseases and so thousands of people come to bathe here. A Jaina cultural Institute named *Vīrāyatana* has been started at the foot of these mountains under the inspiration of a *Śkthānakwāsī* Saint - Upādhyāya Amara Muri. There are paintings based on the life of Bhagwān Mahāvīra on the walls of the building of the Institute, which are worth seeing.

Both Bhagwān Mahāvīra and Mahātinā Buddha spent many a *cāturmās* here. Mahāvīra usually stayed in a park (*caitya*) called 'guṇaśeela'. It is possible that 'guṇavā' which is now situated at a distance of about three miles from Nabadā Rly. station was *guṇaśeela caitya* in the ancient times.

## 1.6 Pāvāpurī

*Pāvāpurī* is a miraculous sacred place of pilgrimage where Bhagwan Mahāvīra, the last *Tīrthāṅkara*, achieved his liberation. It is situated 11 km. to the south-east of *Bihār-Sharif*. It is a sacred place which was known as 'Apāpāpu' in ancient times. The literal meaning is 'free from sin'. There is a vast and beautiful lake called 'Padma Sarovara' at the spot where Lord Mahāvīra achieved his liberation. Originally, this lake occupied an area of 84 'bighās' of land, but now it only occupies an area of 2 furlongs x 2 furlongs. According to a hearsay, it was formerly an even plane. Numerous gods and goddesses and men and women had come to remain present at this spot to mark this 'kalyāṇaka' or propitious event of the great *Tīrthāṅkara*'s life and when the event took place, they were moved to such ecstasy of devotion that they put the dust of this place on their heads and although each took only a small pinch of dust, there were so many of them that it created this vast lake! In the middle of this lake is a Jaina temple of white marble which is known as 'Jalamandira'. It is imagined that this temple was built by a king, named *Nandīvardhana* some 2000 to 2500 years ago. Because of his deep faith, *Nandīvardhana* laid the foundation of this temple with bricks of gold. Some years ago, when

this temple was being renovated, very large bricks were found to have been used in its construction which proves its antiquity. It seems that the marble slabs were plastered on the original construction in later times for the purpose of beautification. A lovely bridge of red stones has been made to reach the temple. At the sanctum sanctorum of the temple, there are three pairs of foot-marks, the middle ones are said to be of the Lord Mahāvīra's and on the left side are those of Gautama Swāmī, and on the right side are those of Sudharmā Swāmī. Around sanctum sanctorum is running a corridor. There is a 'Samavasaraṇa Mandira' opposite the Jala Mandira (water-temple).

A fair is organised here from the 13th day of the dark fortnight of the lunar month of *kārtika* (November) upto the bright fortnight of *kārtika* to celebrate the day of Lord Mahāvīra's liberation. A chariot procession starts in the morning of the last day of the dark fortnight at 3.30 A.M. from the office building and goes upto the water temple. Here after the 'Poojan' (worship), a sweet in the form of a 'laddu', is offered at the feet of the idol of the Lord. There is enormous crowd at the time of this function.

### 1.7 Śravaṇbelgoḷā (Gommaṭeśwara)

Śravaṇbelgoḷā, the land of penance of Jain penancers, is situated in Hasan District of Karmāṭaka. It is at a distance of 140 km from Bangalore, 83 km. from Mysore and 52 km. from Hasan. It is at the base of two mountains named *Caṇḍragiri* and *Vindhyagiri* on the banks of a lake. It is also referred to as the 'Jaina *Badrī*' or 'Jaina *Kāśī*' of South India. This is an ancient, beautiful and supremely sacred place of pilgrimage. The inscriptions, the majestic and holy sacred temples, the ancient caves and the huge idols of this place are not only significant from the point of view of Jain archeology, but also from that of Indian spirituality.

References are available to the effect that the last Śrutakevalī Bhadrābahu had performed his penance in this place. He had come to South India to give protection to the Jain populace from a famine which lasted for twelve years. His foot-marks are impressed in Bhadrābahu *Gufa* (cave) where he performed his penance. Emperor Caṇḍragupta Maurya who had accompanied him as a muni (monk) served him in this place. A temple and series of paintings have been made here in memory of Caṇḍragupta Maurya.

The word 'Śravaṇbelgoḷā' is made up of three words. 'Śramaṇa' means a Jain muni, 'bela' means 'white' and 'goḷa' means a lake. Thus 'Śravaṇbelgoḷā' means the 'white lake of Jain *sādhus*'. It is this place where, under the leadership of Bhadrābahu Swāmī, the Jain muni's performed penances. Beyond doubt, this place is a very sacred place of penance. The tradition of Jain *acāryas* who lived here is also renowned. The *acāryas* of this place had preached Jainism to great kings and initiated them into Jain-saṃgha. People from all strata and classes of society came here for undertaking spiritual *sādhanā* and the vow of penance unto death for enhancing their spiritual power. There are about 565 inscriptions of historical importance which stand as a testimony to the glory of the Jains. The importance of this monumental place gives a message of courage to every Jain.

This place is also known as *Gommaṭ tīrtha*. There is a gigantic and unparalleled 58.8 feet tall image of Gommaṭeśwar Bāhubalī. This glorious sight can be viewed from a distance of 15-20 km., which is an unparalleled monument in the whole world. As soon as a pilgrim would see this sight, he would begin to experience great peace. The word *Gommaṭeśwara* is made up of *Gommaṭa* + *Īśwara*. In Sanskrit, *Gommaṭa* is indicative of beauty and *Īśwara* denotes the very best. So *Gommaṭeśwara* means the very best beautiful man. That is why Kāmadeva was known as *Gommaṭeśwara* in the beginning. This idol was ordered and established by Cāmundarāya, the Minister and the General of the Ganga king, under the guidance of Ācārya Nemicaṇḍra, who was a great master of religious doctrine. Cāmundarāya was the Minister of Karmāṭaka, and in view of his virtues and deeds of valour, he was honoured with titles like 'Mahābalādhīpati (Lord of great strength)', 'Samaradhuraṇḍhara' (Great in battle), *Satya Yudhiṣṭhira* (Truthful like *Yudhiṣṭhira*) etc. His pet name was *Gommaṭa* (lit. it means beautiful) Ācārya Nemicaṇḍra, the great master of doctrine, has referred to him as

*Gommaṭa* and has treatise '*panc-sangraha*' (fivefold collection) was named '*Gommaṭasāra*'. Possibly for this reason, the idol created by his order is also named '*Gommaṭeśwara*', after him. This idol faces the north and is in the posture of meditation. It always becomes the centre of attraction for tourists. It can easily be recognised as the eighth wonder of the world. It is a monolith. It has small ringlets of hair on the head, big ears, broad chest, very long and big arms hanging down. The eyes, lips, chin, eye-brows-every limb and organ is incomparably graceful and beautiful. The image radiates peace. This idol is anointed once in every twelve years. It is called '*Mastakābhīṣeka*'. The multitudes that gather here from far and wide on this occasion prove the greatness of this wonderful place of pilgrimage.

### 1.8 Mount *Ābu*

The lovely hills of Mount *Ābu* are situated in the Sirohi District of South Rajasthan. *Ābu Road Rly.* station is at a distance of 186 km. from Ahmedabad on the Delhi-Ahmedābāda railway line. Its ancient name is Arbud. Mount *Ābu* is 28 km. away from *Ābu Road Rly. Station* and is 600 meters above the sea-level. Mt. *Ābu* is a part of the south-western range of *Arāvalli* Mountains. It is surrounded on all sides by huge rocks of wild and strange shapes. Its great natural beauty and the fact that it is a place of pilgrimage for both Hindus and Jains has probably prompted the *Rājasthāna* to give it a place of pride on its list of tourist spots of the state. The only mountain-resort of *Rājasthāna*, Mt. *Ābu* is well known because of its world-famous *Dilwārā* Jaina temples. There are five of these temples, two of which called *Loon Vasahi* and *Vimal Vasahi* are most fascinating for their fine and artistic carvings. The carvings on the walls, pillars and ceilings of these temples are fascinatingly beautiful. There is a temple of Bhagwān *Ṛṣabhadeva* in *Vimal Vasahi*. It was built in 1032 A.D. at the cost of Rs. 1853 lakhs by the king of Solanki Dynasty and his minister *Vimalśāh*. This cluster contains 52 temple-lets. In *Loon Vasahi*, there is the temple of Bhagwān *Neminātha*, which was built by two brothers named *Vastupāla* and *Tejpāla* in 1232 A.D. at a cost of Rs. 1253 lakhs. It is said that they encouraged the stone/carvers by paying them as much silver as the weight of stone that fell out upon carving. The carvers were enthused to put life in their carving and till to-day these carvings stand as excellent examples of the art of our stone-carvers. There are 48 mini-temples in this cluster. Over and above these, the temples of *Ṛṣabhadeva*, *Pārśvanātha* and *Mahāvīra Swāmī* are also worth-seeing. The Bhagwān *Kunthunātha* Temple of the *Digambar* Jaina Sect on the left of these temples is also famous among the faithful believers.

There is a Jaina temple at *Acalagarh* on a hillock which is situated at a distance of 6 km. from *Dilwārā*. Bus-service is available to travel to this place and back upto the temple of *Mahādeva*. From thereon one has to climb on foot. Amongst the Jaina temples, the one of *Śrīmukha* is very famous. There are 14 idols of Bhagwān *Ādinātha* here, which are made of an alloy of eight metals which totally weigh 1444 monds. They are believed to be more than 500 years old. Any tourist to Mt. *Ābu* invariably visits the *Dilwārā* temples and having seen them, praises them unreservedly.

### 1.9 *Raṇakapura*

**Raṇakapura** is a village in the midst of the *Arāvalli* mountain range. It is in the *Pālī* district of *Rajasthan*. It is an art-pilgrimage situated at a distance of 22 km. from *Jhālanā Rly. station* and 10 km. from *Sādari* by train and 96 km. from *Udayapura* by road.

It is believed that *Dharanaśāha* of *Narādīpura* village was a great devotee of the *Jineśwara*. One night, he saw '*Nalini Gulma*', a flying vehicle, in his dream. He was so impressed by its shape that he vowed to have a Jaina temple of the same shape. Sculptiers were invited from far and wide. They made some sketches to start with. From these, the sketch of a sculptor named *Depāka* from *Mundara* village was selected. On the basis of this sketch, the foundation of this temple was laid in V.S. 1495 and the construction was completed in 1498. It costed about a crore of rupees. The placing of the idol of *Ādinātha* is such that no matter where a person stands and from whatever angle he looks, he can see the idol. Its stone sculpture is unique and fascinating.

There is a story current about this Dharanaśāha who had promoted to build this temple. One day Dharanaśāha went to see how the work of construction was going on. He saw a small lamp burning. A fly had fallen into the oil of the lamp. Dharanaśāha quickly picked up the fly and put it on his shoe so that the oil on the body of the fly would transfer itself on his shoe. The workmen who saw him in this act were stunned. A doubt entered their minds as to how such a miserly person will ever complete the construction of such a huge temple? For testing him, they told him that they will have to use all metals for laying the foundation of the temple, because such a huge edifice cannot stand on the foundation of stones alone. Dharanaśāha stunned them again by acquiring all metals for the construction. Dharanaśāha firmly believed that not a copper coin should be wasted without purpose, but no expense should be spared on essentials. This temple which stands on 1444 pillars and has 24 huge halls is an astonishing example of architecture. The wonderful thing is that though there are so many pillars, no two of them are the same and inspite of there being so many pillars, the view of the idol is not obstructed by any of them!

### 1.10 Śrī Mahāvīrajī

The extraordinary and world-renowned place of pilgrimage known as Śrī Mahāvīrajī is situated in 'Caṇḍanpura Grāma'. Caṇḍanpura grāma itself is now known as Śrī Mahāvīrajī. Śrī Mahāvīrajī Rly. Station is on the Western Railway between Bharatapura and Gangāpura stations and is about 7 km. away from the temple. It falls in Savāi-Mādhopura District and is 175 km. away from Jaipur and 170 km. from Agrā.

This pilgrimage centre has a wide popularity. Almost throughout the year, pilgrims arrive here in great numbers. It is learnt from the people that one Śrī Amaracaṇḍa Vimala made this temple built around the 17th century A.D. The temple stands in the middle of a market. It is a grand edifice beautified with three tall pinnacles reaching for the skies. There are several altars in the temple. In the middle of one of the altars in the hind part of the temple is a captivating idol of Lord Mahāvīra sitting in the lotus-posture. It is made of wheat-coloured stone. This idol was found buried under a nearby mound. A cow belonging to a certain cowherd used to go there and drop all its milk by itself at this spot. Getting hint in a dream he saw one night, he dug out this noble and charming idol. Under a canopy where this idol was found, the spot is graced by ancient foot-prints, and milk is offered there still.

There is another temple near the main temple which is graced by a white idol of Lord Mahāvīra, which is known as 'Naṇḍīśwara'. There is another temple to the east of the main temple. This is Pārśwanātha's temple. The glasswork of this temple is worth-seeing. Pilgrims find great peace here. At a little distance from this temple is a river. On the eastern bank of this river is a town called Śānti Nagar.

In this town, there is a huge temple which is graced by a meter tall idol of Śāntināthajī, the 16th Tīrthanikara. The idols of all 24 Tīrthanikarās are also worth-seeing. There is a 'Sahasrāra-kūṭa caityālaya' (a temple having 1000 peaks) here. There is another caityālaya (temple) opposite this temple. A public fare is arranged here on occasion of "Mahāvīra Jayantī" (birth-anniversary) ever since the establishment of this centre. It is considered among the great-fares of Rājasthāna. It is very difficult to make arrangements for the pilgrims who attend this fare held between caitra śukla 13th to vaiśakha Kṛṣṇa 2nd. On the day of Mahāvīra nīrvāṇotsava (Dipavali), Pilgrims flock here in great number to offer 'Laddus' at the feet of the Lord's idol. Besides Jains, people of other communities like Meenā, Gujar, Jatava etc. gather there for Darśana of the Lord.

### 1.11 ṚṣabhaDevajī

There is a small town called Dhulerā at the south end of Rājasthāna at a distance of 64 Kms. from Udaipur, and covered by the hills. Nearby flows a river named Koyad. There is a huge temple of Ṛṣabhadeva here; it has spread out in an area of 1 Km. The temple is made of solid stones. It is believed that originally this

temple was built with bricks, but it broke down. Then, in the era 14th or 15th century A.D., this temple of stones was re-built. An imposing black idol of Ṛṣabhadeva sitting in the lotus posture graces sanctum-sanctorum of the temple. It is three and a half feet in height. The use of 'keśar' (Saffron) is in much vogue in the worship of this idol and therefore, it is also called *Kesariyāji* or *Kesariyānāthaji*. This idol is considered to be very miraculous. Therefore, Jains and non-Jains including Bheels and other communities flock here in thousands to propitiate the deity. The Bheels call this idol 'Kālāji' (or the black God). They have such deep belief and faith in 'Kālāji' that an oath in his name is considered to be the ultimate.

## QUESTIONNAIRE

### 1. Essay-type

What is the meaning of 'tīrth'? Discuss in detail the important places of Jaina pilgrimage.

### 2. Short-answer questions.

(a) Establish the importance of pilgrim centres in Jaina culture.

(b) Write short notes on three of the main pilgrim-places of *Rājasthān*.

### 3. Objective questions

- 1) With which *Tīrthanāth* *Campāpurī* is related?
- 2) Where is the pilgrim-place called *Śatrunjay* situated?
- 3) Who got the Bhagwān Neminātha's temple of *Delwārā* built?
- 4) Where is the Bhadrābāhū's cave situated?
- 5) How many pillars are there in *Raṇakpur* temple?
- 6) Which place of pilgrimage is famous by the name of *Kesariyānāthaji*?
- 7) Which place of pilgrimage is surrounded by five mountains?
- 8) With which place of pilgrimage is *Padma Sarovar* associated?
- 9) From which place of pilgrimage did twenty *tīrthanāthas* attain liberation?
- 10) Which place of pilgrimage has been called auspicious in '*Dhavalā Tīkā*'?

### Recommended Books

- 1) *Vividh Tīrthanāth* - Śrī Jin Prabha Sūrī,  
Published by :- Jaina śwetāmber Nākoda Pārśwanātha Tīrth.
- 2) *Ācārya Bhikṣu Smṛti Granth*, Second Part, Essay on Ancient Jain-Tīrth, Published by Jaina śwetāmber Terāpanthī Mahāsabhā by Pundit Kalyān Vijay Gaṇi.
- 3) *Jaina Tīrth Darśan*, Published by :- Lālchand & Sons, 16 Dariya Ganj, New Delhi.
- 4) *Jaina Darśan aur Sanskriti* by Muri Mahendra Kumār and Bhavarlal Joshi,  
Published by :- Jaina Viśwa Bhāratī, Ladnun.  
Compiled by : Dr. Anand Prakaś Tripathī

## LESSON-9 &amp; 10

**JAIN RITUALS (*KARMAKĀṆḌA*) & FESTIVALS (*PARVA*)****(A) JAINA RITUALS****1.0 Purpose of Rituals**

Jainism accepts in principle that all fundamental substances have separate and individual existence and for this reason it is also accepted that each fundamental substance has its own real identity. Therefore, Jainism also accepts that each substance in its own form of four facets viz. own substance, space, time and mode, has its independence. Therefore, from the transcendental point of view, each thing exists without dependance on other things. The *acāryas* have therefore clearly expounded that from a purely transcendental point of view, each and every soul is pure, enlightened, eternal, untainted, not amenable to any transformation, and owner of its absolute independent four-faceted form. All living beings are equal - none is bigger or smaller than other. Thus, speaking from a purely transcendental point of view, there is no such relation existing as worshipped and worshipper, because the worshipped and worshipper can exist only when one soul is a master and the other one is a servant. However, from the empirical point of view, many inequalities or disparities are observed between one living-being and another one, arising out of their *karma*. A '*Jīva*' (i.e. a living being) bound by *karma* is under bondage; on the other hand, a *jīva* without the bondage of *karma* is free. The *siddha* is free from *karma*, while the worldly soul is bound by *karma*. Thus, a *jīva* bound in the worldly life takes recourse to many such rituals as to achieve the ideal qualities of those who have reached God-hood. During his daily routine a '*śrāvaka*' (a follower of Jainism) gives a pride of place to the formal worship of paramatma. Ācārya Jinasen has written :

“The glorification of merit-giving and ideal virtues is called '*stuti*' (eulogy). A noble and pious soul inclined towards salvation and ideal virtues is '*stōta*' (worshipper), The soul which has eliminated his '*karma*' and with great effort achieved eternal perfection 'is the *paramātmā*', such one is the supreme soul and he is '*stutya*' (worthy of worship). The ultimate result of '*stuti*' or worship is the bliss of beatitude.”

**2.2 Ritual of Obeisance (*Kṛti-karma*) and Worship of Adorables (*Devapūjā*)**

Paying obeisance through the prescribed ritual (*kṛti-karma*) is amongst the most essential acts of both a householder or a lay follower and an ascetic (one who has renounced householder's life). A monk is expected to remain free from worldly motives, yet inadvertently his mind may be attracted by worldly acquisition, credit or fame or aspiration of being worshipped. To avoid any such fault or any other lapse that may be committed while coming or going or accepting food or to cleanse them, the monk performs the ritual of *kṛti-karma*. A householder's daily routine is such that there is always the liability of committing some lapse, and therefore, he is advised to practise '*kṛti-karma*'. In the '*Mūlācāra*', a treatise on conduct, four synonyms of *kṛti-karma* have been given - (1) *kṛti-Karma*, (2) *citi-karma*, (3) *poojā-karma* and (4) *Vinay-karma*. The detailed explanation of these four is given there :

**(1) *Kṛti-karma***

The meaning based on its etymology is as follows : by performing mental act of purification of inner consciousness, vocal act of pronouncing syllables of mantra, and physical act in the form of bowing down etc. The eight types of *karma* such as *Jñānāvarana* (Knowledge-obscuring), etc. are annihilated (lit. *kṛtyate* means chidyate), and therefore it is called *kṛti-karma*.

## (2) *citi-karma*

It causes to pile up (lit. cinoti) *puṇya* (meritorious) *karma*, and so it is called *citi-karma*

## (3) *Pūjā-karma*

It includes the worship (*pūjā*) of the twenty-four '*Tīrthaṅkarās*' as well as the *pañcaparameṣṭi* (the five types of noble souls). On account of this, it is known as *pūjā-karma* (worship-ritual).

## (4) *Vinaya-karma*

It embellishes '*Vinaya*' (humbleness or modesty) and for that reason it is known as '*Vinaya-karma*'. Here the etymology of '*Vinaya*' is given as *vineeyate nirakriyate* i.e. that which removes (the *karma*). This means that it results in the destruction of *karma* through its natural realisation (or rise) or premature rise brought about for its annihilation. This means that *krīti-karma* is the cause of destruction of *karma* on one hand, and that of collection of auspicious or meritorious *karma* on the other. Modesty being the root of virtue, both the monks and lay-followers, giving up the negligence, should perform it properly according to the prescribed methodology.

### 2.3 '*Krīti-karma*' for Lay-followers

In the explanation of *krīti-karma* given in *Moolācāra*, *vinaya* (modesty) has been classified into five types : (1) *Lokānuvratī kinaya* (modesty as formality), (2) *Artha-vinaya* (modesty for monetary gain) (3) *karma-vinaya* (modesty for sex-actinrity), (4) *Bhava-vinaya* (modesty due to fear), (5) *mokṣa-vinaya* (modesty for soustion)

*Lokānuvratī-vinaya* is further divided into two types: one which is observed in respecting and welcoming every one according to the occasion, and the other is '*vinaya*' observed in the worship of adorables. Here, it has been said that the worship of adorables should be performed according to one's resources. This clearly shows that a householder should use materials like rice, etc. while performing *krīti-karma*. Ācārya VasuNaridī has thrown light on what kind of material might be used. He states that whatever are materials like perfumes, flowers, incense etc., used for the worship of Lord Tirthakanra should be lifeless and without any kind of blemish.

### 2.4 Types of Worship (*Pūjā*)

*Yāga*, *Yajña*, *Kratu*, *Saparya*, *adhvāra*, *Mukha*, and *Maha* are various synonyms of the term *pūjā* or worship. *Mahāpurāṇa* has classified *pūjā* as under -

This means - 'worship is classified into four types :

- |  |   |
|--|---|
| 1) <i>Sadārcanā</i> ( <i>Nityamaha</i> ) | 2) <i>Caturmukha</i> ( <i>Sarvatobhadra</i> ) |
| 3) <i>Kalpdruma</i>                      | 4) <i>Aṣṭāhnikā</i> .                         |

Over and above these, there is one *Aindrādhvaja Mahā-Yajña* which is performed by *Indra* - the king of gods and some other kinds of *pūjā*, all of which fall under the above four types. Although actually worship is nothing but spiritual worship (*bhāva pūjā*) which comprises the respectful welcome, honour, humble and modest behaviour and spirit of dedication, yet different perspectives and standpoints give rise to different forms and methods of worship viz. *nām-pūjā* - worship as nomenclature, *sthāpanā-pūjā* - worship of an image, *dravya-pūjā* - formalistic worship, *kṣetra-pūjā* - worship related with place, *kāl-pūjā* or worship related with time, *Bhāva-pūjā* - spiritual worship with inner feeling. The worship as prescribed by tradition is of two types - (1) *bhāva-pūjā* and (2) *dravya-pūjā*. *bhāva-pūjā* is normally to be offered only by Jain monks or learned and noble lay followers of Jainism. According to some idol - worshippers, the common lay followers of Jainism who are still attached to worldly life must offer only *dravya-pūjā* for which they have to first prepare certain materials. It may be noted here that all sects of Jainism do not believe in *dravya-pūjā*.



## 2.5 The Form of Eight Kinds of Materials.

In the formalities of the worship of the Jina (in the sects believing in *dravya-pūjā*) there are prescribed eight kinds of materials for destroying eight types of *karma*. These eight materials should be arranged in one large dish systematically. Thus :-

1. Water : Clean water should be filled in the type of utensil which is allowed.
2. Sandal Wood : Paste of sandal wood and saffron should be mixed in clean water and filled in another container.
3. *Akṣat* : Unblemished white rice should be washed and kept in a big dish or plate.
4. *Puṣpa* (Flowers) : White and well-washed rice should be coloured with sandal-wood and saffron, and then kept in the platter.
5. *Naivedya* : Well-washed pieces of coconut or the same dipped in sugar-syrup should be kept ready.
6. *Deep* (Lamp) : Pieces of coconut coloured with a saffron and sandalwood or a lighted lamp of 'ghee' and camphor should be put in the platter.
7. *Dhoop* (Incense) : A mixture of sandalwood dust and powder of incense or the same mixed with rice (*akṣat*), if the former is found insufficient should be kept ready.
8. *Fala* (Fruits) : Almonds, cloves, cardamom, pepper, lotus-seeds and such other dry-fruits should be washed and put in the platter.

## 3.0 Mahārghya (The great thing to be offered)

The collection of these eight materials in a platter takes the form of '*mahārghya*' or great offering.

The description of how to perform *pūjā* or worship with the above mentioned eight materials is given in various sacred texts.

### 3.1 Pūjā-vidhī (Ceremony of Worship.)

Ācārya Somadeva in his *Yāśastilaka Campu* writes -

The worship of God is of six types '*prastāvanā*', '*purākarma*', '*sthāpanā*', '*sannidhī āpanā*', '*pūjā*' and '*pūjāfala*'. Explaining these six types facts he writes : (1) To perform the anointing ceremony while praising the Jinendradeva as the beginning is known as '*prastāvanā*'. (2) To put four pitchers fill with water on the four corners of the pedestal is called '*purākarma*'. (3) To establish JinendraDeva ceremonially on the pedestal is known as '*sthāpanā karma*'. (4) To believe that this is truly 'Jinendradeva', this pedestal is really the sacred mountain known as '*Meru*'. These pitchers are filled with the water of '*kṣīrodadhi*' (a mythical sacred ocean), and I who am now about to perform this '*pūjā*' am '*Indra*' (the king of the Gods) is a belief called '*sannidhī āpanā*'. (5) To perform worship after ceremonial anointing is called '*pūjā*' and (6) to pray, for the good of all is named '*pūjāfala*'.

Over and above this regular worship, there are other forms of *pūjā* as stated above. They are explained as below :

### 3.2' Caturmukha-pūjā'

To worship the Jina by standing on all his four sides like crowned kings is called '*caturmukh-pūjā*'. It is also called '*sarvatobhadra*.'

### 3.3 'Kalpadruma-pūjā'

This *pūjā* is performed by kings. In this type of *pūjā*, the king gives away whatever a person asks for ('*kimichhak-daan*'). In this worship, jewels etc. are given away to fulfill the wishes of the person asking for it. This *pūjā* is also known as the *yajña* of *kalpadruma*.

### 3.4 Aṣṭāhnikā-pūjā

This worship is performed three times in a year. The 'gods' perform this '*pūjā*' with great devotion. The *Devas* (gods) born in the Indian months named *āṣāḍha* (June), *kārtika* (November) and '*fālgun*' (February) go to *Nandiśwar dvīpa* - a certain sacred island to perform this *Pūjā*. This is known as the eighth island. The '*Devas*' (gods) carry flowers and fruits from their '*Naridanvan*' (divine garden) and perform this *pūjā* with great devotion. This *pūjā* is performed by all the four types of '*Devas*' - the mansion, the forest, the luminous and the empyrean. They devote their thoughts to worship and with complete concentration perform this *pūjā* from the eighth day of the bright fortnight to the full-moon day, for two '*praharas*' (One *prahara* is one quarter of the day's length) in the first part of the forenoon, then the later part of the afternoon, then the first part of the night and finally the last part of the night. This is how they worship the sacred mountain of '*Meru*'.

Human beings cannot go beyond the region of two and a half islands, not even the masters of knowledge nor saints who have achieved miraculous powers. Therefore, human beings perform this form of worship in this world only by creating *Nandiśwar dvīpa* by their feelings during the three *aṣṭāhnikā* periods of the year.

### 3.5 Indradhvaja-pūjā

This *pūjā* is performed by the gods of heavens. Indra, the king of gods, goes to an artificial or natural temple, performs *pūjā* there and offers a banner. During this *pūjā*, he worships the Jaina idols established on all the five '*Merus*' as well as the Jaina idols established at '*Bakṣara*' etc. He also worships those Jaina idols which exist in the thirteen islands called '*Rucāka Giri*' etc. Even the *pūjā* performed during the five '*kalyāṇakās*' are included in this *pūjā*. Description of the rituals of a '*havana*' (sacred sacrificial fire) to be performed after the availability of other rituals is also found. This is performed with a desire for world-peace.

## (B) JAINA FESTIVALS (*PARVA*)

### 1.0 Introduction

There is an inseparable connection between the festivals and human society in Indian culture. From the very beginning, the Jaina thinkers have given guidance for religious activities in the context of social structure. The great importance given to the value of *ahimsa* in the Jaina ethics has tremendously influenced the social structure. In this way, the structure based on values helps in development of the individual in society. The days of *parvas* of religious festivals are an important facet of social order. One can easily evaluate the culture, civilization standard of living and the special features of any community, religion or society, by observing its festivals. Just as the body remains incomplete without any part of it, so also a society and the life remains incomplete without its festivals. Festivals, on one hand are the excellent occasions of self-development, while on the other they enhance the influence of the religious and moral values in the social pattern. There are two types of festivals - temporal and eternal. Those events which are related with an individual personality or happenings can be termed as temporal festivals e.g. *Akṣaya Trītiyā*, the five auspicious festivals related with the 24 *Tīrthaṅkarās*, *Deepāvalī*, *Mahāvīra Jayantī*, *Ṛṣabha Jayantī*, *Ṛṣabha Nirvāṇotsava* etc. The eternal '*parvās*' or festivals are believed to be in vogue from time immemorial e.g., *Aṣṭāhnikā parva*, *Ratnatraya parva*, *Paryuṣana*, *Saṁvatsarī* and *Daśa-lakṣaṇa parva*.

## 2.0 Meaning of *Parva*

The word '*parva*' means a festival related with an event or happening. *parva* gives us a signal to shift from routine chores of life to something higher or of greater importance. Such shift gives us a new direction, new awakening, and new inspiration. In other words, *parva* is a guiding force, it acts like a mariner's compass. It is a symbol of change and sometimes even becomes a strong instrumental to take an altogether a new turn in life. The general message of the 'Jaina Festival' is 'we have repeatedly journeyed infinite times in the labyrinth of 84 lakhs life-forms (*yonis*); now it is the time to turn away from it, it is time to give up the path of perversion and straightaway march on the royal road of equanimity. Life so far was on the wrong track, moving in circles like a bullock in a oil press; the soul went round and round in this material world, it had no motivation to achieve the incomparable happiness of liberation; now the motivation has changed; the course of life has taken a turn, it has moved away from its previous position, and it has to tread in the innovative direction of spiritual awakening.' This moment of perfection is '*parva*.'

Really speaking, the whole theme of the (spiritual) '*parva*' is not with the material world but with the soul. To know the true form of soul, to understand it and experience it makes the '*parva*' meaningful. It requires gradual practice to attain perfection in this matter. Just as a person reading a book reads one line and then goes on to the other till he finishes the page and turns to the next page and reading progressively finishes the entire book someday, so also the gradual practice performed leads to perfection. Just as climbing a ladder step by step leads us to the ultimate resting place, So also the various disciplines and penances practised during the '*parva*' lead us to the ultimate goal of self-realisation.

## 3.0 The Special Feature of Jaina *Parvās*

The Jaina (spiritual) *parvās* have many special features. Generally, the *parvas* are meant for new enthusiasm, joy and liveliness in life. Man resorts to various things to experience and express his joy, such as - participation in various games and entertainments, eating sweets and tasty foods, touring lovely places, viewing the objects of beauty and natural scenes, narration of tales or stories, or Gaṇīsing relevant dramas and plays, arranging competitions etc. By and large, these activities are related to material world. Jainism is a spiritual religion and all its attempts are to lead towards beatitude and spiritual progress. Therefore, the Jaina *parvās* have their own special message which may be summarised as follows :

### 3.1 Self-Purification

Self-purification is the prime speciality of Jaina '*parvās*'. For this reason, one must get rid of '*kaṣāyās*' (passions) like anger, honour, illusion and greed, adopt equanimity, faith, wisdom, and good conduct in one's life. One can cleanse one's self by means of non-aggression, truth, non-stealing, celibacy and non-possession. One should put into practice the theory of *syādvād* - relativity in speech, the theory of *anekant* i.e. multi-faceted nature of truth in thought and non-aggression in behaviour. In the course of spiritual *sādhana*, one should try to develop the noble virtues like forgiveness, gentleness etc. and to eliminate such vices as anger etc. For this, one should resort to *vrātās* (vows), fasts, not eating more than once a day, sacred perception of the adorables, worship, devotion, spiritual study, listening to religious discourse, etc. It is by such means only that one can remove such blots on the soul like attachment and aversion and gradually increase one's equanimity.

### 3.2 Message of Righteousness

The religious *parvās* impart the message of good behaviour to all living creatures. The Jaina religion has prescribed the norms of assessment and the rules and regulation for every conduct and behaviour of both the householder as well as the monks. The message of righteousness given by the festivals is : 'Knowledge without conduct (i.e. practice) is futile. Unrestrained actions lead the mind astray. A person without morality can never acquire spiritual peace. Only a person who has restrained his body and mind leads a successful life.'

### 3.3 Turnig Towards Nature of the Self

The root cause of man's miserable wanderings in the material-world is his lack of attention towards the nature of his self. A man who hankers after material objects in the false belief that they can yield happiness to him is like the musk-deer which wanders through the forest in search of the source of fragrance, not realising that it is lying inside his own navel. Such a man is completely ignorant of the eternal bliss of the soul. The Jaina *parvās* inspire man to turn away from the outside objects and to introspect his own self.

### 3.4 Showing the Path of Detachment

The Jaina *parvas* are not occasions for eating, drinking, enjoying and entertainment. They withdraw a man's mind from material enjoyments and turn it towards detachment. The ideal of festivals is detachment. Most of these *parvās* fall on the eve of important dates connected with the detached saints. Just as the Lord *Tīrthāṅkarās* etc. freed themselves from attachment and aversion, and ultimately reached liberation, we also should detach ourselves from the material things, accept the path of detachment, and make continuous efforts to achieve liberation. This is the message of these '*parvās*'.

### 3.5 Preaching of '*Bhed-vigyāna*' or the Science of Separation (of body from the soul)

All those who have achieved monkhood have done so by the help of *bheda-Vigyāna* or the realisation of separation of the body from the soul. The fettered beings in this world are in bondage because of the lack of such realisation. The mind of a person who in the heart of heart realises '*bhed-vigyāna*' achieves the coolness of sandal wood. The true nature of the self gets manifested and the perversion is destroyed, and a peaceful condition prevails deep inside in the consciousness. The realisation of the *bhed-vigyāna* is strengthened by observing '*parvās*' without ostentation and meditating on the true nature of the soul and futility of the material pleasures.

### 3.6 Victory over the Self

Lord Mahāvīra said that victory over one's own soul is greater than one over millions of unconquerable warriors. The Jaina *parvās* inspire us to win a victory over one's ownself (soul). Any man who has conquered his own self can achieve liberty by following the path of its original nature. The soul itself can be transformed into the liberated soul free from all restlessness, but first of all it has to conquer itself.

## 4.0 Eternal *parvās*

According to the Jaina tradition the eternal *parvas* observed are described thus.

### 4.1 *Daś Lakṣaṇa & Paryuṣaṇa Parva*

The *Daślakṣaṇa* and the *Paryuṣaṇa parvās* are the most sacred *parvās* observed by the Jaina community. In the *Digambara* tradition, the *Daślakṣaṇa* festivals comes round three times a year but the one which falls in the Indian calendar's lunar month of *bhādrapada* is considered more important. In the *Śvetāmbara* tradition, the same is the month for the *Paryuṣaṇa parva*. These are considered to be the best days for observance of religious activities of penance etc.

The '*Paryuṣaṇa parva*' is fundamentally associated with the everchanging wheel of time (*kāla-cakra*), which has no beginning. Thus, this great festival is closely associated with the time-cycle.

In the Jaina cosmogonical concept, the time-cycle is divided into two halves - ascending and descending. Each semi-cycle is sub-divided into six spokes (*ārās*) when the third *ara* viz., the period of plenty-cum-penury, of the present descending semi-cycle was going to end after 1/8 *paḷya* (a time-period defined as a pit-measuring unit consisting of innumerable years), the era of enjoyment in the region of *Bhārat* was also near its end, as a result of which the era of action (profession for livelihood) was going to start. The brilliance of the

(all-wish-fulfilling) trees (*kalpadruma*) was fading away. It was the evening of the full-moon day of the lunar month of *āṣāḍha* (June), with which ended the '*bhoga-yuga*' (era of entertainment). At that juncture of time, the humans show a unique natural scene at the horizons - there was setting of completely spherical red-coloured sun in the west and at the same time the rise of completely spherical full-moon in the east.

The whole mankind went into a state of panic at this strange natural scenery. The Kulkara or Manu Mahārāj (i.e. the chief of the then human society) explained the mystery of this phenomenon to people. This brought back solace to the mankind. The next day to this full-moon day was the first day of the dark fortnight of the Indian lunar month called '*śrāvaṇ*'. This was the first day of the first week of the first fortnight of the first month of the first '*āyana*' (summer solstice i.e. 16th July) of the first year of the first '*yuga*' of the first century. It was on this day that the behaviour and culture of '*karma Yuga*' (Era of professional livelihood) started.

Another version of this event is also available. It runs thus : At the end of '*avasarpinīkāla*' (the descending time-cycle), a rain of fire falls upon the religions of '*Bharata kṣetra*' and '*Airavat kṣetra*' and intense destruction takes place between the eleventh day of the dark fortnight of the lunar month called '*jyēṣṭha*' (June) and the full-moon day of the bright half of the month of '*āṣāḍha*' (July). Most of the living beings are destroyed during this period. Only 72 couples would remain safe in the cave of Mt. '*Vijayardha*'. After this begins the '*utsarpinī kāla*' (the ascending time-cycle). At the start of this period, beginning from the first day of '*śrāvaṇa*' (July) and lasting upto the fourth day of the bright fortnight of the lunar month of '*bhādrapada*' (September) - during a period of 49 days, there will be rain of '*ghṛīta*' (ghee, a product of butter), milk, curds, which would cool down the fire of destruction. With the cooling down of the earth, greenery vegetables, fruits and flowers would bloom. The human couples who had hidden themselves inside with caves - would come out one by one and inhabit the earth. Thus the universe would be recreated. The mankind started observing the '*Paryuṣaṇa*' as a symbol of the happy days of creation.

#### 4.2 A '*Parva*' of Both traditions

This *parva* is observed with boundless enthusiasm by both the *Śvetāmbar* and *Digambar* factions of Jains. All the three subsections of the *Śvetāmbar* sect (i.e. *Moorti Pūjak*, *Sthānakvāsī* and *Terāparihī*) celebrate *Paryuṣaṇa* '*parva*' from the 12th or 13th day of the dark fortnight of '*bhādrapada*' to the 4th or 5th day of the bright fortnight. These eight days are observed as '*aṣṭahnika*'. On the other hand, the '*Digambar*' Jains observe it from the fifth day of the bright fortnight of *bhādrapada* to *anant cuturdaśī*, the fourteenth day of bright fortnight. These ten days are observed as *Daś-lakṣaṇa parva*. Both the sections offer their own explanation concerning their beliefs. According to the '*Śvetāmbar*' tradition, the last eight days of destruction of the '*Duṣma-Duṣmā*' (the fifth penury-spoke) age should be used to create a holy and religious atmosphere through penances, while the *Digambar* Jains hold the opinion that after the end of '*Duṣma-Duṣma*' age, a holy and religious atmosphere should be created to begin a new-era. Realistically speaking, the goal of achieving purity and holiness for the happiness, prosperity and purity of mankind is what each sect is aiming at. Amongst the '*Śvetāmbar*' sect, the '*Sthānakvāsīs*' and '*Terāparihīs*' start the observance one day after the *Moorti-Pujakas*, that is from the thirteenth day of dark fortnight to the fifth day of the bright fortnight.

#### 4.3 Nomenclature and Significance of The *Mahāparva*

The Jaina scriptures and works mention many names of these *parvās*, which show its prime importance:

(1) *Parvarājā* (King of *parvās*) : It has more importance than other *parvās*. It is an operator of time, goal and revolution.

(2) *Mahā parva* (The Great *parvā*) : Extremely ancient and the most important among all the *parvās*.

(3) *Daśa-lakṣaṇa parva* (The *parva* of Ten Characteristics) : The ten principal virtues which are the characteristics of Dharma viz. forgiveness etc. for the benefit of the soul are observed during this *parva*.

(4) *Paryuṣaṇa parva* (literal meaning of paryuṣaṇa is to sojourn at one place in the monsoon for the monks) : A '*parva*' in which the passions (viz. anger, pride, conceit and greed) are uṣaṇa i.e. combusted and burnt through the religious activities of the body, mind and speech.

(5) *Paryupāsānā Parva* : Wherein forgiveness, etc. are appropriately practised for self-purification (spiritual cleansing).

(6) *Paryupāvas* : Wherein meditation is practised through body, mind and speech on the qualities of the soul or the spiritual peace is achieved.

(7) *Paryuṣaṇa* : Wherein by means of many sources of enlightenment, the passions are abandoned and peace is attained. Practice of self-study is used to achieve equanimity.

(8) *Paryuṣaṇa parva* : In the *Apabhraṃśa* dialect, etymologically it means that it is a *parva* during which acts of attachment, aversion etc. are combusted (uṣyante) i.e. burnt away - thoroughly (*pari-samantāt*).

(9) *Sāṃvatsarī parva* : The *parva* in which the sensuality and passion which have crept in the soul during the whole year are brought to an end by means of *sāṃvatsarīkā pratikramaṇa*.

Such words in vogue by themselves point to the greatness of this *parva*.

There is a difference in the ways of observance of the *parva* in both traditions (viz. *Śvetāmbara* and *Digāmbara*) but both have the common goal of self-purification. The life of the great spiritual hero (i.e. Lord Mahāvīra) is presented. In some sects, more importance is given to *caitya-vandana*, *pratikramaṇa*, etc. In all of them, however, all the lay - followers of Jainism observe fasts, pacification of anger, etc.

During the ten days of '*Daśa-lakṣaṇa*' *parva*, the ten chapters of '*TattvārthaSūtra*' are self-studied by the *Digāmbara* Jains. The ten principle qualities of the soul viz. noble forgiveness, noble gentleness, noble straightforwardness, noble purity, noble truthfulness, noble self-discipline (self-control), noble penance, noble renunciation, noble non-possessiveness, and noble celibacy are given prime importance. A huge number of people undertake worshipping and washing in the temples.

All young and old lay followers observe vows and fasts with deep faith. Along with observance of '*sāmāyik*', *pratikramaṇa*, '*svādhyaṇa*', Sermons, *caitya* Vandana etc. special vows of the *dashmī* and *anantacaturdaśī* are also performed. '*Ratnatraya vrata*' (vow of three jewels, viz. knowledge, faith and conduct) is also performed between the thirteenth day and full-moon. Mostly every day, various rituals and ceremonies are performed in the temples. Some people perform worship through the entire month of *bhādrapada* which is known as '*Ṣoḍaśa karana vrata ārādhana*' (performance of vow for sixteen reasons).

This *parva* is a festival of universal friendliness which develops peace and friendliness everywhere.

#### 5.4 *Aṣṭāhnikā Parva*

In the *Digāmbara* tradition, *Aṣṭāhnikā parva* is celebrated with great funfare by all the followers of the *Digāmbara* sect, every year in the lunar months of *kārtik*, (November), *fālgun* (February) and *āṣāḍha* (June) during the bright fortnight from the eighth day to the full-moon day. As per the Jaina Cosmographical belief, *Naradiśwar* is the eighth consecutive island around the Mt. Meru. Its diameter is 16224 lakhs of '*yojanas*'. There is a traditional belief that there are 5616 Jaina idols in 52 natural '*caityas*'.

The *Kalpavāsī Indras* and other gods upto the 12th heaven, possessed of right faith go to '*Naradiśwara*' island and stay there for eight days and celebrate the '*Aṣṭāhnikā parva*' with great spirit and devotion and earn

thereby enormous merit. Humans, due to their limitation, can go only to the Jaina temples situated on the earth. They imagine (visualise mentally) the *Nandiśwara* island as well as the temples and the idols situated there, and worship them here with faith and devotion during the very days of '*Aṣṭāhnikā*', when the gods also go to *Nandiśwara* island. It is mostly during these days that people undertake the ritual of creation of *Siddhacakra*. Also the *Śvetāmbara* sect considers the creating of '*Siddhacakra*' according to the prescribed instructions and worshipping it as the second-most important *Parva*, but they observe it only twice a year in the lunar months of *caitra* (March) and *āṣauja* (October). Another difference is that they observe it for nine days from the seventh day of the bright fortnight upto the full-moon day. During the days of *Aṣṭāhnikā parva*, one should observe fasts, religious observance, self-control with greater zeal and contemplate of one's soul through the practice of renunciation and penance according to one's capacity.

## 6.0 *Naimittika Parvās* (parvas based on Occasion)

*Naimittika parvās* are those which have become prevalent in the society due to the occurrence of some special happening. Alternatively, the *kalyāṇaka* (auspicious days related with the life) of '*Tīrthaṅkarās*' is considered to be *Naimittika 'parvās'*. There are such five '*kalyāṇakas*' (auspicious days) in the life of each '*Tīrthaṅkara*' but it is not customary amongst society to observe all of them as '*parvās*'. Mostly the birthday of Lord Ṛṣabhadev and his day of liberation, the day of attaining omniscience and the day of liberation of Lord Pārśvanātha and the days of birth and liberation of Lord Mahāvīra are observed as '*parvās*'. We shall now describe the main '*Naimittika parvās*'.

### 6.1 *Bhagwan Mahāvīra's Jayaṅtī* (Birth-day Celebrations)

The birthday of Bhagwān Mahāvīra is known as Mahāvīra Jayantī. He was born in a place called *Vaiśālī* in the house of King Siddhārtha who was the ruler of the place (*Gaṇa-Nayaka*) on the 13th day of the bright fortnight of the month called '*caitra*'. His birth as a *Tīrthaṅkara* was the result of his ceaseless practice of religion in his past births. He was known as Vardhamāna, Vīra, Saṃmati, Mahāvīra etc.

Ācārya Samantabhadra has described the *tīrtha* (i.e. the religious order) of the Lord Mahāvīra as a '*sarvodaya tīrtha*' (i.e. the *tīrtha* wherein lies the spiritual upliftment of all). Mahāvīra's preaching included the good of the society along with the good of the individual. His preaching was aimed at the good of all living beings. He preached the lofty principles like non-violence, non-possession and *anekant* (non-absolutism). By propounding these principles, he established the supremacy of equality in social relation. His preachings are fully beneficial for all even today. On the eve of Lord Mahāvīra's birth-day, programmes and public meetings including symposiums on the principles preached by Lord Mahāvīra and early morning processions with songs etc. are arranged every where.

### 6.2 *Vīra Śāsan Jayaṅtī* (First day of establishment of Lord Mahāvīra's order)

The first divine preaching of Lord Mahāvīra bloomed on the first day of the dark half of the month of '*śrāvaṇa*' (July). Each of the preceding twenty-three *Tīrthaṅkarās* right from Lord Ṛṣabhadev upto Lord Pārśva had also established in the same way his own religious order or *tīrtha* in his time, after having achieved '*keval jñāna*' omniscience and each of them had spread his own spiritual message and created his own religious system by steering the wheel of *dharma*. Thus, one after the other all Jinas had repeatedly showed the same path of liberation which is in fact the path of true and ultimate happiness. From the time one '*Tīrthaṅkara*' has established his spiritual rule upto the time the next '*Tīrthaṅkara*' starts spreading his message, the religious jurisdiction of the previous one continues to be accepted by the people. Accordingly, the rule of Bhagwan Pārśvanātha' (B.C. 877 to 777) prevailed from B.C. 846 to 557. After that, the rule of the Jñatraputru Vardhamāna Mahaveera spread.

Some sects of Jaina community celebrates the *pratipadā* (the first day) of the dark fortnight of the lunar

month of *Śrāvaṇa* (july) with great enthusiasm as the day of the beginning of the *Tīrtha* of Bhagwān Mahāvīra whose preaching was universally beneficent.

### 6.3 *Akṣaya Tṛtīyā Parva*

Every year the *Akṣaya Tṛtīyā parva* is celebrated on the third day of the bright fortnight of the lunar month of '*vaiśākha*' (April). It is a historical '*parva*' of the Jains. On this day, the first '*Tīrthāṅkara* Bhagwān Ṛṣabhadev had accepted the '*pāraṇā*' i.e. accepting the food, on completion of one year long fasting, at the hands of King Śreyāṇsa (who was the grand-son of Lord Ṛṣabha) of 'Hastināpura'. This '*Parva*' started from this day as marking the day of his '*pāraṇā*'. According to the Jaina tradition, Bhagwān 'Ṛṣabhadev' was the originator of human civilization. It was Bhagwān Ṛṣabhadev who taught to mankind how to perform three types of professional activities such as *asi* (lit. sword i.e. the profession of a *kṣatriya* soldier), *masi* (lit. ink, i.e. the profession of *vaiśya* i.e. a businessman) and *kṛṣi* (agriculture). When Ṛṣabha became detached to worldly pleasures and accepted renunciation, it was the ninth day of the dark fortnight of *caitra* (March). After undertaking the spiritual *sādhana* which included penances and meditation, along with observance of silence, he went out to beg the alms. At that time people knew nothing about the monastic discipline. Therefore, when they had a glimpse of the Lord, they were overwhelmed with the emotion and devotion and started offering him their beautiful daughters, lovely clothes, priceless jewellery, elephants, horses, chariots, thrones etc. No one knew anything about the methodology of offering food as alms. Thus, he fasted for six months and remained practising meditation. Then again he came out to Hastināpur to beg alms. King Śreyāṇsa Kumār spontaneously got the *jāti-smṛiti-jñāna*. He recalled his previous birth and came to know how to offer alms to the Jaina ascetic. He offered as alms '*ikṣurasa*' (Sugar cane-juice) in proper manner to Bhagwān Ṛṣabhadev. As the miraculous effect, the food in the kitchen of King 'Śreyāṇsa' became '*Akṣaya*' (i.e. inexhaustible). That is why the day is known as '*Akṣaya Tṛtīyā parva*'. The religious custom of offering alms began on that day. In the *Digambara* tradition, the people celebrate the *parva* by offering alms, undertaking worshipping, welcoming the guests, etc. In the *Śvetāmbara* sect, people observe this '*parva*' by performing varshi Topa one year long penance of 'fasting on alternate days'. The completion of this penance is observed ceremoniously. Some people go to places of the Jaina pilgrimage Like '*Śatruñjaya*' to complete this celebration, while others like to complete it in the presence of their religious *Ācāryās*.

### 6.4 *Śruta Pañcamī Parva*

In the *Digambara* tradition, when there came a time when gradually the memory of *Aṅga jñāna*, (the scripture in the form of inner corpus) which was passed on orally by a master to his disciples started to get lost, Ācārya Dharsena was meditating in a cave known as *Candra* on Mt. *Gīrnār* in *Saurashtra* (Gujrat). He knew a certain part of these '*Aṅgas*' and '*pūrvas*' - (The earlier lore). He realised that this orally imparted knowledge will be completely lost after him. At that time, there was going to be an assembly by of Jaina monks in a place called *Mahimā Nagarī*. He sent a message to the monastic assembly to send two monks who can remember the scriptures. As a result, two monks named Puṣpadaṇṭha and Bhootabālī were sent to acharya 'Dharsena, who put them to test and then at an auspicious hour started teaching them. When he finished teaching them all that he knew, he bid them farewell and sent them on their way, because he knew that his life was drawing to its end. Both the disciples touched the feet of the master and departed from him. They stayed at *Ankalāśvara* for the monsoon and when the monsoon was over, Puṣpadaṇṭha retired to a forest with 'Jinapālita' and composed the *Sūtras* (aphorisms). They contained the matter of 20 topics in the '*Satprarupanā*'. These were taught to Jinapālita. Then Jinapālita was sent over to his brother-disciple Ācārya Bhootabālī. Bhootabālī could understand that his brother-disciple was nearing the end of his life. He took the matter on metaphysics from Puṣpadaṇṭha's work and composed the scripture called '*Śaṅkhaṇḍāgama* (the canonical text in six volumes), and wrote it in a book form. This great canonical text (in the form of scriptural knowledge) was then worshipped in the *caturvidh saṅgha* (the four-fold religious order). Then he sent it back to Puṣpadaṇṭha through Jinapālita.



He also worshipped it in the *caturvidha-saṅgha*. This worship was performed on the fifth day of the bright fortnight of the lunar month of *jyēṣṭha* (June). From then on, this sacred day is celebrated as '*Śrūta pañcāmi parva*'

### 6.5 *Deepāvalī*

The *parvās* described above are observed only by the Jains. However, there are some *parvas* which are also observed even by the Hindus. *Deepāvalī* (or *Divālī*) may be mentioned as the most important of such *parvas*. This '*parva*' is observed on the '*amāvasya*' in the 15th day of the dark fortnight or the new-moon day of the month of *kārtika* (November). On this day neat and clean houses are all aglitter with the light of lamps lit everywhere. The goddess of wealth is worshipped in every house. This festival is observed for the last several centuries. But no one knows when and why did it start or who started it. Some people relate it to RāmaCandraji's return to Ayodhyā. Some assert that it is suggestive of Emperor Aśoka's victory over all nations. But there is neither any mention of it in the Rāmāyana (the great epic) nor in *Purāṇas* etc. The Buddhists do not observe this festival at all. Now there remains only the Jaina sect. There is a text called '*Harivaṁśa Purāṇa*' (783 AD) belonging to the Jains. It was written in shaka 705 i.e. 840th year of Vikrama Samvat calander. The following description of the liberation of Lord Mahāvīra is found in it. 'Lord Mahāvīra came to *Pāvā Nagarī* preaching his message on the way to all noble souls. Here he lived in a lovely garden and when there were three years, and eight and a half months left for the fourth spoke of the time-cycle to end, he attained liberation on the new-moon day of *kārtika* at the dawn by suspending the use of all mental, vocal and physical activities and having dissolved all his '*karmās*'. All the four types of gods came down and worshipped him. They lighted the lamps. The sky of *Pāvā Nagarī* was bright with the light of these lamps. Ever since that day, people celebrated the Lord's day of liberation by lighting up the lamps.

Looking at the state of Jaina religion in these modern days, no one can believe that *Deepāvalī* is observed in our country to celebrate the day of liberation of Lord Mahāvīra. But considering the relations of Mahāvīra with the famous royal families of those times to whom he was related by birth and the great respect in which he was held by them, such a happening is not unbelievable. It is stated in '*Samgam Sutta*' of *Majjhimanikāya* of the Buddhist scriptures that *cuṇḍa* gave the news of the liberation of Lord Mahāvīra to the long-lived disciple of Bhagwān Buddha, named Ananda, he exclaimed. 'O Cuṇḍa, this is a great-gift for the vision of Lord Buddha.' This incidence shows how great was the glory of Mahāvīra in those days.

Apart from this the traditional form of worship performed on the occasion of *Deepāvalī* also throws some light on it. There is no satisfactory answer to the question as to why there is worship of goddess Laxmi (goddess of wealth) on this day? On the other hand, it was at the same time as the liberation of the Lord Mahāvīra that his chief disciple Gautama Gaṇadhara achieved omniscience. Gautam Gaṇadhara was originally a Brāhmīn. Jainism has always considered liberation and knowledge to be true wealth and referred to these attributes as *mukti-laxmī* (Wealth of liberation) and *jñāna laxmī* (Wealth of knowledge). Therefore, it is possible that the original worship of spritual wealth later turned into worship of worldly wealth. Such a thing is often found to happen in a human society which is ruled by outward vision. A toy house of clay and some toys are also included along with *laxmi* (wealth) at the time of *pūjā* (worship). Our elders used to say that this toy-house is a reminder of the preaching place (*Samavasarana*) of Lord Mahāvīra or his disciple Gautama, and as not only human-beings but also animals and birds used to attend such assemblies. The toys of these are also placed in the worship. Thus, our worship on *Deepāvalī* day is the worship of the Lord's liberation (wealth) and we put up those decorations which represent the Lord's preaching-assemblies.

In the Jaina sects of idol-worshippers, there is a tradition that on the day of *Deepāvalī*, a great festival is celebrated to commemorate the Lord's day of liberation and he is worshipped with offering (*naivedya*) of laddus (a kind of sweet). This kind of worship is performed only on this day which also explains the making of sweets in every house.

## 6.6 Sabono or Rakṣā-bandhan

Another festival which is commonly observed in Jaina and Hindu is called 'Saloono' or 'Rakṣā-Bandhan' (Tying a protective thread). Normally 'seemiya' (vermicelli) is prepared in the home on this day and Brāhmiṇas on this day tie a protective thread on the wrists of people and take alms from them. They recite the following 'Śloka' (couplet) at the time of this ceremony.

'I now tie you with the same thread with which King Bālī who was the 'Indra' of the Dānavas (Demons) was tied. Protect me and do not move away from this resolve.'

Along with this, there is another tradition associated with this festival amongst Hindus of North India. On each side of every Hindu house, a picture of a human-being is drawn which is known as 'saun'. First, food is offered to them and 'rākhi' (protective thread) is tied to them and then only the members of the household can take their food. We tried to find out about this festival from many learned people and others well-versed in ancient lore as to when and how this festival was started. But we could not get any information regarding these matters. The Jaina Purāṇas narrate a story.

According to this mythological story, one muni, Viṣṇu Kumāra, averted the trouble given by King Bālī to 700 Munis including Akampana on the day of Śāvaṇa poornima i.e. the full moon day of the lunar month of Śāvaṇa (July).

Bālī's evil behaviour had created havoc all around. People had vowed that they would eat no food till the 'upasarga' of the sages was over and they would be given alms first. When the danger of the Muni's was over, people prepared a light dish of 'simiya' of milk. There were only seven hundred monks and they could only reach 700 houses. In the rest of the houses, their images were made and food was offered to them to fulfill the vow. People tied protective threads on one another's wrists and swore to protect one another. It is in the memory of this act that this festival is celebrated unto this day. The paintings created on the walls of houses are known as 'saun'. This word seems to be a derivative of the word 'Śramaṇa'. The Jaina munis were known as 'Śramaṇa' in the old days. This is how the Jains observe the festival of 'Saloono' or 'Rakṣā-Bandhan' till today. On this day Viṣṇu Kumār and the seven hundred Munis are worshipped first, then the protective thread is tied to one another, then food is offered to the 'Saunas' painted on the wall. Afterwards, every one accepts food and gives charity to the poor and to the Brāhmiṇas. In Śvetāmbar Jains, this kind of celebration is not available.

## QUESTIONNAIRE

### 1. Write essay on one of the following :

Jaina methods of worship - their special qualities and their classifications.

or

The common special features of Jaina festivals (*parvas*) describing any two of them.

### 2. Write short notes on :-

- (a) Is it possible to achieve worldly happiness through glorification of God, *pūjā* (worship) or prayer?
- (b) Describe how 'Paryuṣaṇa' is a *parva* of self-purification?

### 3. Fill in the blanks.

- 1) Tīrthaṅkara Mahāvīra was born on.....
- 2) Bhagwān Mahāvīra gave his first sermon on.....

- 3) *Śruta pañcamī parva* is observed in.....tradition.
- 4) *Kalpakāl* is divided into.....two parts.
- 5) Bhagwan Ṛṣabha took.....for his first '*pāraṇā*' (completing a fast)
- 6) *Rakṣābandhana* is.....'*parva*.'
- 7) The fifth lakṣaṇa of the *Daśalakṣaṇa* is.....
- 8) *Nandiśwara* island is the.....island.

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## LESSON -11 (A)

ART OF IDOL MAKING (*MOORTIKALĀ*)

Reference to idol worshiping is found since very ancient time in Jaina religion. This is certified by the following inscription, that Jina-idols were being consecrated in fourth and fifth centuries BC during the rule of *Narada* dynasty. This inscription, which gives quotation of '*Jaināgama*' (ancient Jaina scriptures) with reference to the idols of Jaina *Tīrthāṅkara* and '*yakṣa*' (angels or demigods), was found in *Hāthīgumfā* caves, and was made by *Kalīṅga* king Kharavel in second century BC. King *Narada* from *Kalīṅga* had abducted one such Jina-idol. And king Kharavel had brought it back after about two-three centuries. Several Jina-idols belonging to Kuṣāṇ period are obtained from the excavation of *Kankālī* Tila near *Mathurā*. These are now housed in the museum of *Mathurā* and Lucknow. One headless Jina-idol, obtained from *Lohāṇipura*, is preserved in the museum of *Patanā*. It belongs to Maurya period because of its shining polish. Jaina idols, more ancient than these, are not found any more in India. But the idols found from the excavations of *Mohan-jo-dero* and *Harappā* in *Sindhughātī* have changed the history of Indian art of idol making. These idols have proved and pushed back the tradition by thousand years. There is no definite conclusion about the culture of the *Sindhughātī* because till now the script of the extant inscriptions there, is not deciphered. But a comparative study much similarity between the said headless nude idol of *Lohāṇipura* and the headless nude idol obtained from Harappa ruins. And based upon the northeast traditions, the Harappa idol is totally different from *Vaidika* and *Bauddha* system of idol making; but is completely compatible to Jaina system. In *Rgveda* a prayer is made to *Indra* to keep away and to kill the nude gods or their followers from the ceremonial sacrifice. (*Rgveda* 7,21, 5 and 10, 99, 3). The manner in which this idol has similarity with '*khaḍgāsana*' (a sitting posture for meditation), in the same manner several other postures for meditation are similar to Jaina idol in '*padmāsana*' (a sitting posture for meditation). In one posture, elephant, bull, lion, deer, and other such wild animals are shown around the idol. From this it can be presumed to be an earlier idol of *Paśupati*nātha. Whatever it is, we can clearly see the earlier version of meditating idols of Jaina, *Bauddha* and *Śaiva* in this idol. In fact due to this type of postures, the meditation is much more related to *Śramaṇa* tradition and not so much to *Vaidika* tradition. And *Śramaṇa* tradition is much more ancient in Jaina religion than in *Bauddha* religion. The trident marked on the head of the idol is comparable with the trident that is found on the hand and feet of the very ancient Jaina-*Tīrthāṅkara* idols. A '*dharma*cakra' (wheel of religion) is found marked on it; and particularly it is drawn on one of the festoon of *Rānī-gumfā*. It is also noteworthy that a very ancient relationship of the Jaina religion is found with west India. References are found of protecting the Jaina religion and the monks in the time of distress by the '*asura*' tribe, '*nāga*' tribe, and '*yakṣa*'. This is the same '*asura*' tribe with whom the relationship of the civilization of *Sindhughātī* is assumed.

## 2. Introduction to some idols

(1) Idol of *Ādinātha* (B 4) of king *Vāsudeo* period of '*Samvatser*' 84, is an idol in meditating posture of '*padmāsana*'. Though the head and arms are broken, the scratched halo with marked border is very much safe. There exist a figure of calf on the chest and the marks of '*cakra*' on the palms and soles. There is a '*dharma*cakra' (wheel of religion) on one of the pillars of the seat. There are ten male-female worshipping it. Two of them are sitting on their knees in front of the '*dharma*cakra' and the rest are standing. Some of them have flowers in their hands, while others are with folded hands. Their facial postures show the expression of reverence. It is very clearly stated in the inscription of this idol that it is the idol of Lord *Arahanta* *Ṛṣabha*.

(2) The head and the cobra hood over it of a beautiful idol (B62) of Lord *Pārśvanātha* are found complete

and safe. Over the hood are the signs of good omens like *swastika*, '*ratnapatra*', '*triratna*', '*purnaghata*', and '*meenyugala*'. There are curly hairs on the head. The ears are slightly longer; the eyebrows meeting in sharp points; and the cheeks are plump.

(3) The stone pillar (B 68) is 3 feet and 3 inches high, and around it there are four naked Jina-idols. The symbol of calf is on the chest of all the idols. Three of them are with halo, and one of them has long hair curls spread over the shoulder. The fourth idol has a cover of seven-hooded cobra over its head. Out of these idols the last two are clearly of Lord Ādinātha and Lord Pārśvanātha.

(4) From the historical point of view, the pedestal of the pillar is noteworthy. Though its upper portion where Jina-idols were all around it is broken, the lower part with markings on feet is saved. On one side of the pedestal a '*dharmacakra*' is engraved. Two men and two women are worshipping it and two children are standing with flower garlands in their hands. An inscription is also engraved on this stone pillar. According to this inscription, this is a donation given by Bhattidama a resident of Abhisara, after listening to the preaching of Ārya R̥ṣhidāsa. According to Dr. Agrawal's opinion, this religious man should be a resident of the same Abhisara region of which the Greek writers have also made mention. This is proved to be the Hajara district in the westnorth part of Present City of *Peśāvar*. He might have come to *Mathurā* and accepted Jaina religion. But it is more probable that this person who was resident of Hajara could be a follower of Jaina religion from the beginning, and had come to *Mathurā* for pilgrimage. Then, there he could have got the '*sarvatobhadra*' idol consecrated. The existence of Jaina religion in that westnorth region during the first century is not improbable.

(5) There is one more noteworthy idol (2502), that of *Tīrthanātha* Neminātha. On its right side there is an idol of '*nāgarāja*' with four arms and seven cobra hoods. And because there is a symbol of a plough in its upper left hand, this is believed to be of Balarāma. On the left there is an idol of '*caturbhuja*' (four hands) *Viṣṇu*. There is a mace in his upper right hand, and in the left hand there is a '*cakra*' (a special weapon). There is an engraving of leaves of '*vetas*' tree over the *Tīrthanātha* idol. According to '*Samavāyāṅga Sūtra*' the '*vetas*' tree is the tree under which Neminātha obtained his salvation. According to *Hindupurāṇa*, Balarāma is believed to be '*avatāra*' (another birth) of *Śeṣnāga*. Several more idols of this type similarly marked with images of Balarāma and Vāsudeo are obtained, (Jaina Enti. Part 2, page 91). There is one more similar idol (2488) wherein hooded '*nāga*' with folded hands is standing on the right side of *Tīrthanātha*. This is also believed to be an idol of Neminātha together with devotee Balarāma.

### 3.1 Jaina Idols of *Kuṣāṇa* period

We obtain abundant material for the study of historical Jaina idols, from those 47 collected idols in the museum of *Mathurā*. Dr. Vāsudeo Śaraṇa Agrawal does a systematic introduction to this in the third part of the museum's inventory statement. Several inscriptions engraved on the seats of the idols are also obtained. From this the fixing of its time period becomes easy. There are mentions of, from 5th to 90th years, on the idols belonging to *Kuṣāṇa* period. It is assumed that, these years are of the '*Śaka Samvata*'. In some of the inscriptions there are mentions of Kariṣka, Huviṣka, and Vāsudeo, the kings of *Kuṣāṇa* dynasty. All the *Tīrthanātha* idols can be divided into two types, one, the standing idols, which are called '*kāyotsarga*' or '*khaḍgāsana*' and the second, seating idols in '*padmāsana*'. All the idols are naked and in the meditation posture of '*nāsāgra-dṛṣṭi*' (both eyes looking towards the tip of the nose). Distinguishing marks such as bull etc of different *Tīrthanātha* are not found on them. But these are found on idols of later period. Mostly a sign of calf is found on the chest. And signs of '*dharmacakra*' on palms, soles and thrones, and '*uśnīya*', and '*oṃṇa*' (hair between the eyebrows) are found on many idols. Other appendants like '*prabhāval*' ('*bhamandal*' halo), '*camaravāhaka*' (flap bearer) on both sides and signs of lions on both sides of the throne are also engraved. Some times these lions are shown as holding the throne. Thrones of some idols are shown in the

form of bloomed lotus flower. In some there is an umbrella engraved over the idol. And on one throne there is also an image of goddess *Ambikā* with a child in the lap. These seem to be probably the common characteristic of Jaina-idols of that period. Idols of only two *Tīrthāṅkara* are found with their own special characteristic. They are of Ādinātha, whose hairs are shown scattered behind below the shoulders, and over whose head there is a cover of seven-hooded cobra. Mention and description of long grown hairs of Ādinātha, during his penance period is found in many places in ancient Jaina literature. For example *Padampurāṇ* written by Raviṣenācārya (676 A.D.) stanza 3, 288, and 4, 5.

Similarly there is a history about the umbrella in the form of cobra hood above Pārśvanātha *Tīrthāṅkara*. A fine concise description of this is found in *Svayambhustotra* written by Samaṇtabhadra in stanza 131 and 132. When Pārśvanātha was fully engrossed in meditation of his process of penance, his enemy of the previous birth, Kamaṭhasur made efforts to distract him from his meditation by creating different types of disaster. He blew very strong wind, created very heavy rains, struck lightening from clouds, but Lord did not get distracted from the meditation. Dhamendra cobra who was much impressed by Lord's concentration and penance came there and protected him by covering him under his enormous expanded hood. We find this as a symbol of this occurrence in the cobra-hood sign of Pārśvanātha.

### 3.2 Jaina idols of Gupta period

After Kuṣāṇ period let us pay attention to *Tīrthāṅkara* idols of Gupta period. This era begins from the 4th century AD. 37 idols of this period are introduced in the above referred inventory statement of *Mathurā* museum. From this, the following specialties of this period are known. The common characteristics are the same, which were developed during the Kuṣāṇ period. But now some variations can be seen in the appendants. These are now found to be more beautiful. There is more decoration in the halo (B 1, B 6, etc). Even though the picture of '*dharma cakṛa*' and its worshippers is the same as before, in some places deer are seen engraved besides them. This type of picturing of deer in Buddha idols is first time believed to be a symbol of religious sermon in '*Mrgāḍava*' of '*Sāranātha*' of Lord Buddha. It is possible that the same style of decoration has found its place and acceptance here also. Later on we seem to accept the deer as a special symbol of Lord Śāntinātha. On the throne of one of such idol, on one side an image of the Kubera with his purse, and on other side an image of 'matrudevi *Ambikā*' with a child sitting on her left lap are seen. Above this, four images on each side on both the sides, sitting on lotus are shown. These are believed to be signs of eight planets namely, '*sūrya*' (sun), '*caṇḍra*' (moon), '*mangala*' (mars), '*budha*' (mercury), '*brihaspati*' (Venus), '*śukra*' (Jupiter), '*śani*' (Saturn), and '*rāhu*'. Based upon these decorations, this idol is believed to be of the bordering period between the ancient period and the middle period, because this style of idol making was developed during that period (B 65, B 66). One Jaina-idol with nine planets and eight doorkeepers was obtained under a tree in Salimanabad near Jabalpur in Madhya Pradesh. This is worshipped by the local people as Khairamai (see '*Khandaharon ka vaibhava*' p. 180). This type of another idol (1388) of the bordering period has on its throne lions on both sides with a fish couple in between having their mouth open and a precept hanging from it. Later the fish seems to become the symbol of Lord AraNātha. Till this time idol of Lord Ādinātha was seen with long hair scattered over the shoulders. His symbol bull, and other different symbols of other *Tīrthāṅkara* seem not to be very much in use till that time. But it could be inferred that the use had begun. In this context an idol of Neminātha found in *Vaibhāra* mountain in *Rājagiri* is noteworthy. In the center of its throne one male with '*dharma cakṛa*' mounted on his back and images of conch shells on both sides are seen. The name of Caṇḍragupta is found in the broken inscription of the idol. On the basis of its script it is assumed to be of king Caṇḍragupta the second of Gupta dynasty. The idol of Pārśvanātha engraved in the cave of Udayagiri at the time of Gupta emperor Kumārgupta the first, in the year 106 of Gupta '*sāmvanta*', is also worth giving attention. Unfortunately the idol is broken. Even then the cobra hood with its fearful teeth is very impressive, and it seems ready to protect its master. Also a pillar found in a place called '*kahauon*' in Uttar Pradesh with

inscription is also worth mentioning here. There are idols of Pārśvanātha and four other *Tīrthaṅkara* engraved on it. Several Jaina idols of this period are found from the fort near Gwalior, Besnagar, Butthi, Canderi and Devagarh and other places. Some of the idols from Deogarh have been mentioned with temples of that place. Abundant material for study of Jaina art of making idols during and after Gupta period exists in these idols.

By paying attention to the construction of two to four idols, the variety of styles of this place can be clarified. Observe the Jina-idol placed in the '*mandapa*' of the 12th temple there. One can observe broad forehead, lips are stout and properly pressed, and the eyebrows raised. Here the expression of meditation and concentration is very much clear. But the expression of sensuous beauty and adornment are missing. Observe the big standing idol of Śāntinātha in the '*garbhagriha*' of this temple. It is more eminent because of its artistic qualities. The decoration of halo and the beauty and gestures of the doorkeepers are in tune with the art of Gupta period, but even then the identity of the decoration with the idol is not obtained. The center of attention of the looker is the idol, which with its serious and detached hard impression creates a feeling of reverence mixed with awe. Of totally different style from these two idols is the '*padmāsana*' idol sitting in the '*garbhagriha*' of the 15th temple. In this idol the virtues of beauty, grace, compassion etc are equally distinct as much as the expression of concentration and detachment. The enlightenment (knowledge), contemplation ('*dhyaṇa*'), and sentiment of welfare of the people radiate from every part of this idol. The type of decoration is also conducive. The halo is also fully decorated. The images of, doorkeeper on both the sides, the triple umbrella above, and the goddess *laxmi* with elephant, etc are also beautiful and attractive. These qualities are seen even more developed in the idol placed in '*deokul*' of south room of 21st temple. Here the images and the decorations are so rich that their attraction to onlooker is not less than that of the main idol. Because of that the main idol has become only a part of the whole scene. This wealth of decorations is the speciality of the mid-Gupta period.

### 3.3 *Tīrthaṅkara* idol of middle period

From the bigness point of view, there is an 84 feet high standing idol engraved at the bottom of *Culagiri* Mountains near Badvari nagar in Madhya Pradesh. This is popular with the name of '*bāvanagaja*'. On its one side a male '*yakṣa*' (demi-god) and on its other side a female '*yakṣini*' are also engraved. There is a mention of 'Samvat 1380' on 3-4 idols in two temples on the peak of *Culagiri* mountains. This proves the existence of this place of pilgrimage at least since 14th century. Such Jina-idols are found in *Digambar* temples in mostly all parts of the country in which the following references are found. That these Jina-idols were consecrated by Śāha Jīvarāja Papadivāl in 'Samvata 1548 (1490 AD)'. And that the place of Bhaṭṭāraka Jina *Caṇḍra* or Bhānucaṇḍra is Mudasa, and reference to the name of '*rājā*' (king) or '*rāval*' Śivasinhā. Mudasa is a town 5-6 miles away from Idar in west Rajasthan. There is a popular hearsay that sheth Jīvarāja Pāpadivāl had consecrated one-lakh idols and had distributed them everywhere for worshipping.

### 3.4 Idols made of metal

Till now we have discussed idols made of stones. Idols made of metal were also in use since very ancient time. There is an idol of Pārśvanātha made of bronze (alloy of copper and lead) in Prince of Wales museum in Mumbai. Unfortunately its pedestal is destroyed. And also it is not known from where it is found. The idol is in '*kāyotsarga*' posture, and its right hand and the cobra hood are broken. But the curves of the cobra body are clearly seen from behind the feet upward, till the top. Its shape/figure is very much similar to headless idol of *Lohānīpur*, and the headless red-stone idol of *Harappā*. According to expert's opinion this idol should be of Maurya period. And this can not be of period later than 100 B.C.

Second metal-idol of this type is that of Ādinātha *Tīrthaṅkara*. This was obtained from a place called *Causā* in Āra district of *Bihār*, and is now safe in *Patanā* museum. This is also in sitting posture and is similar in shape and figure to the above-referred idol of Pārśvanātha. On the basis of the shape of the organs, hairstyle and the decor of the halo it is assumed to be of Gupta period. Other idols obtained along this one are also in

*Patanā* museum. They manifest by their style of construction an intermediate series between Maurya and Gupta periods.

A clothed Jina-idol made of metal is found in a place called Vasantagarh in Sirohi district of *Rājputānā*. This is a standing idol of *Ṛṣabhanātha*, on which there is an inscription *Samvata* 744 (687 A.D). The idol is shown as wearing a 'dhōti'. The pleats of its 'dhōti' are specifically shown more on the left leg. Five metal idols were found in *Valabhī* which are possibly of some earlier period and are now safe in Prince of Wales Museum. These are also clothed idols. But here the display of 'dhōti' is not as sharp as it is seen in the idol of Vasantagarh. This type of display of 'dhōti' is also found in stone idols. One example of this, is a sitting idol of *Pārśvanātha* in Rohataka (Punjab). An idol of *Ādinātha* in Prince of Wales Museum, found from *Chakaradi* (*Khāndeśa*), is a good example of metal idol of the 10th century.

Among such types of metal-idols, those idols, which are called 'jīvanta Swāmī' (live sage) are also worth mentioning. The following reference is found in *Āvaśyakacūṛṇi*, *Niśūthacūṛṇi*, and *Vāsudeohindī*. A sandal wood idol of Lord Mahāvīra was made when, during his boyhood, he was doing his religious chores in his palace. This came into possession of king Udayan of Vitibhaya Pattan (*Sindhu-Samvāt*). From there, king Pradyot of Ujjain took it away to his kingdom, leaving in its place a replica made of ordinary wood. He got it consecrated in *Vidīśā* where it was worshipped for a long time. This literary narration obtained historical support from two 'jīvant-swami' bronze idols found in Akota (near Vadodara, Gujarat) recently. There is an inscription on one of them in which it is called 'jīvant-sāmī-pratimā'. Also it is mentioned that it was given as donation by Nageśvarī 'śrāvikā' of *Cāṇḍrakula*. From the script it is assumed that they are of the middle part of the sixth century. These idols are in 'kāyastarga' meditation postures. But the decoration on the body is appropriate for a prince. There is a tall crown on the head. Long hairs are spread over the shoulders below the crown. There are ornaments all over the body such as, necklace in the neck, earrings in the ears, wide bands on the arms, bangles on the wrists, and girdle on the waist. Expression of smile and grace radiates from the face. Influence of style of Gupta period and of later period is clearly seen in the style of manifestation of expression and decoration.

The usage of Jina-idols made of brass seems to have begun from 14th century. In some places very big heavy solid idols made of brass are consecrated. According to the inscription the brass idol of *Ādinātha* installed in '*Pitalahara*' temple in *Ābu* is weighing 108 'mana' (about 1500 kgs.). This was consecrated in V. S. 1525. The idol with all its accessories is 8 feet tall. This was produced by *Deva* son of artisan Mandan of Mehasana (north Gujarat).

### 3. 5 Idols of Bāhubalī

Among the bronze idols, that idol of Bāhubalī, which was brought to Prince of Wales museum in Mumbai some years ago is especially noteworthy. Bāhubalī was son of the first *Tīrthanikara* *Ṛṣabhadeo*, and brother of Bharat 'Cakravartī'. He was given the kingdom of *Takṣaśilā*. Bhārat became a 'cakravartī' after his father renounced the world. He then wanted to compel his brother to accept his subjection. On this issue a war began between the brothers. And, when during the battle the victory of either side was doubtful, at that moment Bāhubalī got detached from all worldly possessions and relations. He renounced the world. He renounced all his wealth, the whole kingdom and land, keeping only one foot of land for him to stand upon. There in Potanpur, he did very harsh penance standing steady. His penance was so severe that molehills grew at his feet and vines and snakes encircled his body. A description of this severe penance of Bāhubalī is given in *Mahāpurāṇa* (36, 104-185) written by Jināsen. Raviśenacārya has described this in brief in his *Padamapurāṇ* (76-77). The description of the molehills and the vines encircling the body is so very vivid, that the reader feels that there was an idol of Bāhubalī with all these details in front of the author. By that time, that is before this was written, the idol of Bāhubalī was made in the *Bādāmī* cave. There can not be any surprise if



Raviśenācārya was acquainted with it. That idol of *Bādāmī* is seven and half feet tall and was made in the 7th century. Another idol is engraved in the south wall of *Indrasabhā* of Jaina-*śīlāmandira* called '*Coṭe Kailās*'. The construction time of this cave is estimated to be around 8th century. The third idol is in the Śāntinātha temple of Deogarh (862 A.D.). The speciality of these idols is as follows. Together with the snakes and the creepers, scorpion, lizard, and such animals are also engraved as crawling on the idol. And one angel-couple is shown as removing these troublesome animals. But the idol situated in the mountains of Vindhya giri of *Śravaṇabelagola* in Mysore State is much more large and famous than all these. This idol was consecrated by the chief minister Cāmuṇḍarāi of Gang dynasty king Rājamāll in 10-11th century. This idol is 56 feet and 3 inches tall and can be seen on the mountain from far away. It is so very much beautiful because of the harmony of its limbs, delightful and serene facial expression, and elegance of winding creepers like '*Valmīk*' and '*Madhavi*', that its equal can not be found anywhere. Imitating this idol, in 1432 A.D. in Karakal a 41 feet and 6 inches tall, and in 1604 AD, in Venura a 35 feet tall, two rock idols were consecrated. Gradually, usage of this type of Bāhubalī idols came to north India also. Here since many days, idols of Bāhubalī have been consecrated in many Jaina temples.

But the bronze idol which has come to light now is estimated to be more ancient than all the above mentioned idols. Its construction period seems to be 7th century or even some years earlier than that. This idol is standing on a circular pedestal and is 20 inches tall. The creeper '*madhavi*' with its leaves clings around the feet and arms. The hair look combed backward and the locks of hair are spread on its back and shoulders. The eyebrows are drawn high and are shallow. The ears are drooping down and pierced. The nose is sharp and pointing downward. The cheeks and the chin are plump. The shape of the face is oval. The chest is smooth because of its width. The nipples are shown just as points. The hip portion is rounded. The legs are straight and knees are shown graphically. The arms come down from broad shoulders following the curves of the body. The palms are connected to thighs with bands through which the arms get support. The over all production of the figure of the idol is very beautiful. The grandeur of meditation and the spiritual splendor are very well exhibited on the face. Mr. Umākānt Śāha has compared the production of this idol with that of Bāhubalī idol found in *Bādāmī* cave and the idols of Bihol whose production period is 6th-7th century.

### 3. 6 Idols of *Cakreśvarī* Padmāvatī and other '*yakṣini*' (female demigods)

In the Jaina art of idol making, besides the *Tīrthāṅkara*, form and figure are given to other gods and goddesses. Among them the idols of '*yakṣa*' and '*yakṣini*' are also noteworthy. One '*yakṣa*' and one '*yakṣini*' are believed to be associates of each *Tīrthāṅkara*. The name of the associate '*yakṣini*', of the first *Tīrthāṅkara* is *Cakreśvarī*. One two and half feet tall rock idol of this goddess is there in *Mathurā* museum. This idol is sitting on a seat supported by an eagle. Its head and arms are damaged, but its halo is safe in the shape of a well-decorated bloomed lotus. It has ten arms. There is a '*cakra*' in the hand. There are two female doorkeepers one on each side of the idol. The one on right has a flapper and the left one has a flower garland in her hand. All these three idols are somewhat damaged. Above the main idol is the sitting and meditating Jina-idol, on whose both sides are flying idols with garlands. This idol is also obtained from *Kankālī* Tilla. And Mr. Curindham believed it to be ten-armed goddess of *Brāhmaṇa* tradition. This is not surprising. *Cakreśvarī* idol in one temple on the bank of *Lakṣmanasāgar* in Vilaharī town near Katari also in Jabalpur district of Madhya Pradesh, is being worshiped as Khairamai. But there is an image of Ādinātha on the head of the idol that clearly proclaims it to be of Jaina tradition. Idols of *Cakreśvarī* are also found in temples of Deogarh. There are beautiful idols of '*Gomukha yakṣa*' (cow face god) and *Cakreśvarī* '*yakṣi*' on both sides of the gate of the temple of Ādinātha known as '*Śāsan-vasti*' on *Caṇḍragiri* mountain of *Śravaṇabelgola* (Mysore). According to the inscription this temple was built before Śaka 1049 (1117 AD). Here in several other temples, idols of '*yakṣa-yakṣini*' of various *Tīrthāṅkara* are found (see '*Jaina Śīlālekha Sangraha*' part one). Among them three and half feet tall idols of Dharanendra *yakṣa* and Padmāvatī *yakṣi* in Pārśvanātha temple called

Akkana-vasti' are especially noteworthy. The construction period of this temple according to its inscription is Śaka 1103 (1181 AD). This idol is there in Katale-vasti also. The idols of Padmāvati of later than this period and earlier than his period are found in plenty in Jaina temples. Among these, the idol in one of the caves of Khandagiri (Orissa) seems to be the most ancient. Idols of *Nālandā* and Deogarh are of 7th and 8th century. Worshipping this goddess seem to have become especially popular since middle period.

### 3.7 Idol of Goddess *Ambikā*

The prevalence and the reputation of 'yakṣini' *Ambikā* of Neminātha is found to be more than any other 'yakṣa-yakṣini' of *Tīrthanikara*. The most ancient and reputed idol of this goddess is in the corner temple named *Ambādevī* on the mountain *Gīranār* (Oorjayanta). This is referred to by the name of '*Khacarayoṣit*' (vidyadhari) by Samantabhadra in his '*Bṛhatsvayambhūstrotra* (stanza 127, p339). Jinsen has also referred to this goddess in the form of a prayer in his *Harivaṃśa-Purāṇa*' (shaka 705).

One noteworthy stone idol of this goddess, which is 1 foot and 9 inches tall, is in *Mathurā* museum. *Ambikā* is sitting on a lotus throne fixed on a lion below a tree. The left leg is lifted up and the right one is on the ground. In the right hand there is a bouquet of flowers and the left hand is holding the child sitting on the left lap. The child is playing with the necklace hanging on the bosom. The lower body is clothed and the upper part is covered with a cloth over the breast stretched over the shoulders going up to the back. There is an elegant crown on the head behind which there is a lovely halo. In the neck there is a two-strand necklace, the bangles in both the hands, a waistband, and the anklets in the feet, are the ornaments on the idol. The child is nude but has put on ornaments like, necklace, armlets, armbands, and waistband. Another child is standing on the side of *Ambikā*. His right hand is on the right knee of *Ambikā*. On the other side of this standing child there is a small idol of *Ganeśa*, in whose left hand there is a '*modak*' (a favourite sweet of *Ganeśa*). And his trunk is touching it. Exactly on the other side there is a sitting idol in whose right hand there is a bowl and in the left there is a purse of coins. From this it can be assumed to be idol of '*dhanād-kubera*'. Both idols of *kubera* and *Ganeśa* have their oval halo.

On both sides of all these, there are idols with umbrellas. On the band below the seat, there are eight female dancers. Above, there is a flower canopy in the center of which, there is a Jina-idol sitting in meditation. On its both sides there are two idols with four arms standing on lotus in awry posture. The right idol has a plough and a pounder or a rammer in his hands. This makes it clear that it is an idol of *Bālaram*. And the left four armed idol has a '*cakra*' and a conch shell in left hands and a '*padma*' (lotus) and a mace in his right hands identifying it to be an idol of *Vāsudeo*. Both have victory garland in the neck. Independent idols of Neminātha together with Balabhadra and *Vāsudeo* are existing in *Mathurā* and Lukhnow museums. In the above-mentioned idol of *Ambikā* we find a fine equation of several gods and goddesses of Jaina and *Vaidika* traditions. Descriptive or literary version of this we find in Jaina *Purāṇs*.

Similar idols of *Ambikā* are found 'Navamuni' caves and Caves of 'Dhanka' in Udayagiri-Khandagiri. Here the idols have only two hands, like it is in Gupta period idols of *Mathurā*. But in south in *Jinakancī*, *Ambikā* painted on the wall of a Jaina *Maṭha* is four-armed. She has a fetter and a prod in two hands and the other two hands are in '*Abhaya*' and '*varada*' postures. She is seated below a mango tree, with a child beside her. A two-armed standing idol of *Ambikā* in a Jain-temple in a place called *Arigadi* in Mysore State is very beautiful. Its twisted body-figure is very artistic and harmonious. Idols of *Ambikā* in Deogarh temples and Vimal-Vasahi in *Ābu* are also worth seeing. Recently added (3382) to *Mathurā* museum is an idol of fore-middle period wherein the goddess is seated on a smooth throne in between two pillars. The right foot is on a lotus. She is holding the child in her lap with her two hands with utmost affectionate expression. The hairstyle, the necklace, and the shape of earrings are very pretty. A lion is sitting on the left side.

### 3.8 Idol of *Sarasvatī*

Idol of *Sarasvatī*, which is one foot, nine and half inches tall, obtained from *Kankālī tilā* of *Mathurā* is in Lakhanow museum. The goddess is sitting on a square seat. The head is broken. There is a book bound with thread in the left hand. The right hand is broken, but it seems that it could be in 'Abhaya' posture. The cloth looks like a sari, and its 'āncala' (the end) is covering the shoulders. On the wrists of both the hands there is one bangle on each one. There is a rosary hanging over the bangle on the right hand. There are two worshipers standing on the both sides of the goddess. The right hand worshiper has a 'kalaśa' (jug) in his hand, and the left side worshiper is standing with his hands folded. The right side one has put on a coat, which looks like a tunic of *Śaka* tribe. There is an inscription on the pedestal. In that it is mentioned that this idol of *Sarasvatī* was donated by a blacksmith artisan called Singhputra Sobha, for the well being and happiness of all living being, and consecrated it in a Jaina temple. This donation was given to Vacakācārya Āryadeo of *Koṭika* sect in the year 'Samvat 54'. From the script etc this year seems to be of *Śaka* 'Samvat'. Therefore this time period is  $78 + 54 = 132$  AD, the period of *Kuṣāna* king Huviṣka. The other names, which are included in the inscription, all of them, are also included in the inscription of the Jaina idol of Samvat 52, obtained from *Kankālī tilā*. This idol and its inscription establish how old is *Sarasvatī* worshiping in Jaina tradition. So very much ancient idol of *Sarasvatī* is not found in any other place. Hindu idols of this goddess, of period before Gupta period are not found. That means they are of two-three centuries later than that. The idols of *Sarasvatī* are found consecrated in Jaina temples of many places, but most of the known idols are produce of middle period. For example, the period of the four-armed standing idol in the outer porch of the 19th temple of *Deogarh*, is approximately reckoned to be Vikram samvant 1126. 'Vikram samvant 1269' is engraved on the seat of the consecrated idol in the Jaina temple in a place called *Ajari* in the town of *Sirohi* in *Rājaputānā*. These idols are found to be two-armed in some places, four armed in some places, riding a peacock in some places and riding a swan in some places. There is always a book in one hand for sure. In other hand or hands, a lotus, a rosary, a 'veena' (a musical instrument), or one or two of them are found. Or the other hand is found in 'Abhaya' posture. These characteristics of this goddess are found in different versions in Jaina consecration-books. Also references are found to its hairstyle and 'candrakālā'. Veerasenācārya the author of *Dhavalā ...ikā* has bowed down to this goddess in her guise of 'śrī-*devatā*' who has twelve organs in the form of 'Dvādaśāṅga vāntī', a 'tilaka' in the form of 'saṃygdarśana', and ornaments in the form of the most noble character. A metal-idol of *Sarasvatī* obtained from *Akota* is a standing one with very pleased facial expression. It has a crown as well as a halo. A very similar idol is obtained from *Vasantagarh* also. The tradition of goddesses worshipping is very ancient. But their names, forms, and the types of consecration and the style of worshipping have been changing continuously. There is a reference in *Bhagavatī Sūtra* (11, 11, 429) that, prince Mahabala at the time of his wedding was given, together with abundant clothes and ornaments, eight idols of 'śrī', 'hri', 'dhṛtī', 'kṛtī', 'buddhi', 'lakṣmī', 'nanda' and 'bhadra' in the form of gifts. From this it can be assumed that in every well off family, after the wedding these idols were consecrated in the form of 'kuldevatā' (family god).

### 3.9 Idol of goddess *Acyutā* or *Achehhapta*

One idol of goddess *Acyutā* is obtained from *Badanavār (Mālwa)*. Goddess is mounted on a horse. It has four arms. Both right arms are broken. A shield is seen in the upper left hand, and the rein of the horse in the lower hand. The right leg is in the stirrup and the left one is on the thigh of that leg. In this way the face of the idol is in the front and that of the horse is on its left side. There are ornaments in the neck and the ears. Above the idol there is a formation of canopy. In this there are three Jina-idols. In all four corners there are very small Jaina images. This room is 3 feet 6 inches high. There is an inscription on it. According to it, some families had consecrated the idol of *Acyutā* goddess in year 'samvant' 1229 (1172 AD) in Śāntinātha 'caityālaya' (temple) in *Varddhāmānapur*. From this inscription it is evident that modern '*Badanavār*' is literal degeneration

of 'Varddhamānapur'. Possibly this is that temple of Varddhamānapur, where Ācārya Jinan had completed his book Harivansh-Purān in Śaka 'samvāt' 705 (783 AD).

The above given exposition is very concise. From this we acquire only a brief introduction of idols of Jaina Tīrthāṅkara and god-goddess found in museums and ruins, and consecrated and worshiped in temples. If a chronological study of the idols obtained from ancient times is done, then complete knowledge of its commencement and development can be obtained. Mostly the references obtained in the Purāṇa literature are expressed and manifested through idols. According to KalpaSūtra, a god by name of Harinaigameṣa had abducted Lord Mahāvīra from Brāhmaṇī Devānandā's womb and put him in to the womb of queen Trisālā.

There is a 'toran-khanda' (arched gateway hall) in the ruins obtained from Kankālī Tilla in Mathurā. There is an idol of a god on it. Under this idol words 'bhagav nemeso' are written. Based upon this it is clear that it is the idol of god Hari Naigameṣa. This is supported by the form of the face like that of a goat or a deer. Several such idols are found. A child is shown on the shoulder or on the side of the idol. Later on, in place of a face of a goat or a deer, female faces were being made. A child is also shown on the shoulder or on the side of these female-face goddesses. From this it can be assumed that these goddesses were also made in the same tradition as that of Harinaigameṣa.

From these examples it is very clear that our ancient pieces of arts are supplementary to the literature in the manifestation of literary and 'paurāṇika' narrations. Their proper evaluation can be done only on the basis of the essential knowledge of literature.

## QUESTIONNAIRE

### Essay

1. Describe the development process of Jaina art of idol making.

### Reply in brief

1. Describe a few specialties of Jaina idols of Kuṣāṇa period.
2. Show specialties of idols of god-goddesses in Jaina art of idol making.

### Fill in the blanks

1. An idol engraved at the bottom of the mountains near Badvari Nagar in Madhya Pradesh is famous by the name of \_\_\_\_\_.
2. Mostly the sign of \_\_\_\_\_ is found on the chest of Jaina idols.
3. The world famous idol of Lord Bāhubalī is situated at \_\_\_\_\_.
4. The name of 'yakṣini' of the first Tīrthāṅkara is \_\_\_\_\_.
5. Many Jina idols belonging to Kuṣāṇa period are obtained from excavations at \_\_\_\_\_.
6. Jaina idols of Gupta period are obtained from \_\_\_\_\_ etc places.
7. Clothed Jaina idol made of metal is found from a place called \_\_\_\_\_.
8. Idols of Nālandā and Deogarh belong to \_\_\_\_\_ century.
9. Virsenacharya has worshiped goddess \_\_\_\_\_ in the guise of Śrutadevata.
10. Idol of Acyutā goddess is obtained from \_\_\_\_\_.

Book reference:

'Bhāratīya saṁskṛiti men Jaina dharma kā yogadān', by Dr. Hirālāl Jain. Bhopal.

## LESSON 11(B)

**JAINA CULTURE AND ART****Art of painting (*Citrakalā*)**

There is a very ancient history of art of painting in India. Very ancient references to this art are found in literature. Also, we get the most beautiful examples of this art in the Bauddha caves of *Ajanitā* of Gupta-period. Here we see this art in full bloom. This itself shows that Indian painters should have made many such wall paintings for a long time in past. Then only they could achieve this degree of expertise and practice, the exhibition of which we can see in those caves. The necessary materials and equipment for the art of painting are also very exquisite and delicate, similar to the nature of the art. The plaster on the wall and the hand-drawn lines of the ink by the artist, and the composition of colors can not bear the harshness of the time and natural affliction of sun-shine, rain, wind etc as much as the creations of rock or stone idols made by the art of idol making can bear. For this reason the samples of the art of painting of the period earlier than Gupta-period are either destroyed or are in such ruined condition that it is impossible to get any clear knowledge of their original form.

Many references to the art of painting are found in the most ancient Jaina literature. There is a beautiful description of the bedroom of Dhāraṇī Devī, in the sixth Jaina *Sūtra Nāyāḍhamma-kahāo*. It is described that the ceiling of the bedroom was decorated with the paintings of creepers, flowers, and such beautiful pictures (*Nāyāḍhammakahāo*). In the same *Śrutāṅga* there is a description of making a painting studio in his recreation center by prince Malladin. He called a team of painters (artists), and told them to make a picture gallery and furnish it with coquetry, sensuality, and illusions. The team of painters accepted this, and engaged them in making pictures after bringing brushes and paints from their residence. They divided the walls and floors and prepared the surfaces with plaster etc, and began making the above mentioned pictures. One of the painters had achieved such a faculty that he could produce a complete picture of a person or an animal after observing only one of his or her organ (a part of the body). He drew a complete precise picture of princess Malli after seeing only her toe when she was behind a curtain (vahi 8, 78). In some other place in the same *Śrutāṅga*, there is a mention of constructing a '*citrāsabhā*' (picture gallery) by a rich jeweler by the name of Naṇḍa in a garden in *Rājagrha*. There were hundreds of pillars in it. There were various types of wooden artifacts, artifacts of lime and cement, paintings, idols made of earth, and different types shapes and images made by weaving, knitting, binding and joining, were produced. In *BṛihatkalpaSūtra Bhāṣya* (2, 5, 262), there is a story of a dancer who was expert in 64 arts. She had got drawn pictures of man of various types, of various tribes, and of various professions in her '*citrāsabhā*' (picture gallery). Whoever came to see her, she would show him the pictures in her picture gallery and watch his reactions. From his reactions she would know the nature of the visitor, and accordingly would treat him. It is said in one stanza of *Āvaśyaka Tīkā*, giving an example of a painter, that, practice of a profession only could bring the perfect expertise. *Cūrnīkāra* (the author) has said explaining this matter that, the painter conceives all the dimensions of a form or an image without measuring because of his continuous practice. One more example of dexterity of hand of a painter is given in this *Āvaśyaka Tīkā*. One artist painted a feather of a peacock with such dexterity that the king tried to pick it up thinking it to be a real thing. In this manner, it is well established by Jaina literary references that the usage of art of painting in Jaina tradition was there since very ancient time. And this art was well developed and well or Gaṇīsed.

**Wall paintings**

The most ancient illustrations of Jaina art of painting are found in the caves of *Sittannvāsala* near Tanjore

in *Tamīlnāḍu*. At one time all the walls and the ceilings were decorated with paintings. And this decoration of caves was done during the rule of king Maheṇḍravarmā the first (625 AD). This king was a follower of Jaina religion before he embraced *Śaiva* religion. He was such an intense lover of the art of painting that he got compiled a treatise called '*Dakṣiṇa-Citra*'. Most of the paintings in the cave are destroyed, but even now some are so well preserved that their original features come out clearly. Images of angels dancing among the clouds and images of king-queen are clear and beautiful. Two of the ceiling paintings are of lotus-ponds. There is a picture of a couple in the middle of the pond. In it the female is plucking the lotus flower with her right hand, and the male is standing, sticking to her and is holding stalk of lotus in his left hand over his shoulder. This picture of the couple is very beautiful. It is also assumed that this picture is of king Maheṇḍravarmā and his queen. On one side an elephant is rooting up several stalks of lotus by rolling them in its trunk. Somewhere a cow is grazing the stalks of the lotus. A swan couple is dallying. Birds are sitting on the buds of lotus. Fish are swimming in the water. The other picture is a sequel of this. There, a man is having a basket full of plucked lotus, and an elephant and a bull are playing. The elephants are of grey color and the bull is of earthen color. Expert's opinion is that, these pictures are of '*khatika-bhūmi*' of '*samavasaraṇa*' of *Tīrthaṅkara*, where devotees pluck lotus for the sake of prayers.

An imitation of this picture is found in a picture in the temple of *Kailāśanātha* in Ellora. Though this is a *Śaiva* temple, even then with this picture there is another such picture where a procession is shown with a '*digambar*' monk sitting in a palanquin. The palanquin is lifted by four men behind and one man in front. There is an umbrella over the palanquin. Ahead five soldiers equipped with spears and shields are walking. The facial expressions, the hairstyle, the eyes, the moustache, and the earrings are all very much alive. On the left side there are seven ladies coming to welcome them. Ahead of them seven soldiers equipped in the same manner are seen. There are umbrellas over the soldiers also. The ladies are holding '*kalaśa*' and such other good omens on their head. The style of their sari is similar to southern style, and the '*uttarīya*' (the end part of sari) is taken from right side and put on left shoulder. '*Vaṇḍanavār*' are seen behind them. In this way this picture seems to be of welcoming of a Jaina monk of Bhaṭṭāraka sect at the royal gate. According to the opinion of Dr. Moticanḍī, the existence of a Jaina scene in a Hindu temple suggests a possibility of taking over the temple by force by Jains in the 12th century. But looking at the complete history of Jaina religion, this surmise seems impossible. Possibly this picture is a symbol of religious generosity of the producer of the picture or of the influence on him of a Jaina monk. In *Śaīlmandir* called *Indrasabhā* (8th to 10th centuries) of Ellora, some signs of wall paintings are seen. But they are so much scattered and hazy that it is impossible to obtain more details about them.

Jainās have strengthened the art of painting in southern area by creating paintings in their Jaina temples during 10-11th centuries. For example even now there are beautiful illustrations of the art of painting existing in Jaina temple of *Tirumalai*. Gods and angels are seen flying between the clouds in the sky. Gods are seen going in a line towards the '*samavasaraṇa*' (congregation). One god is standing among the flowers. Goddesses in white clothes are standing in rows. In one picture two monks are sitting facing each other. One *Digambar* monk is seen giving sermon to a lady who is giving food. One god possibly *Indra* is shown with four arms and three eyes. All these pictures are made on walls in several colors. The brightness of the colors is similar to that of pictures of *Ajantā*. In the pictures of '*devo*' (gods), '*Āryo*', and '*munio*' (monks) the shape of the nose and the chin is angular. And the other eye is seen to be coming out of the face. The later art of painting is much influenced by this style.

There exist many beautiful wall paintings in Jainamaṭhha of *Śravaṇabelagola*. In one of them Lord Pārśvanātha is seen seating in the '*samavasaraṇa*' (congregation). The painting of divine sound of Lord Neminātha is also done beautifully. Six '*leśyā*' of Jaina religion are explained in a painting by an illustration of one tree and six men. As per this illustration, the man with '*kṛṣṇaleśyā*' cuts down the whole tree to eat the fruits of the tree. The person with '*nīlaleśyā*' cuts the big branches; the one with '*kāpotaleśyā*' cuts the twigs,

the one with '*pūṭaleśyā*' plucks all ripe and unripe fruits, a person with '*padmaleśyā*' eats plucking up those ripe fruits. And the person with '*śuklaleśyā*' eats picking up those ripe fruits, which have fallen down, without damaging the tree. Such other illustrations of religious preaching are found in the paintings of the '*maṭhka*'. There is also a painting wherein the royal court of the king Kṛṣṇarāja Odiyara (third) is exhibited as on a '*Daśaharā*' day.

### Paintings on Palm leaves

The development of art of wall paintings in Jain temples is found especially up to 11th century. Thereafter the palm-leaf became the basis of the art of painting. Hand written palm-leaves books of, from that time up to 14-15th century are found in Jain '*śāstra bhandāras*' (manuscript libraries) in thousands. The paintings are mostly made above or below the text, or in the right or left margins, or some times in the center of the paper. Most of the paintings are made for decoration or to increase interest in religion. Only very few paintings have direct relation with the subject of the book.

The most ancient palm-leaf-books are found in Jain libraries, in south, in *Moodgiri* in the state of Mysore, and in north, in *Pāṭan* (Gujarat). Palm-leaf editions of '*Śaṭkhaṇḍāgama*', are very important from both the point of views, its books and paintings. According to *Digambar* traditions these are the most ancient creations in the protected literature. It is proved that the original was written in 2nd and its commentary was written in the 9th century. The last edition out of the three editions of this book of *Moodgiri* was written somewhere in 1113 AD. In this, there are five palm-leaves with paintings. Two of them are full of paintings. The other two have writing in the center and paintings above and below. The third one is divided in three parts. All the three parts have writing all over, but there is one circular diagram of '*cakra*' on both the ends. Within the circumference of the '*cakra*' there are several angular diagrams, and in the center again there is a small '*cakra*'. In the ring formed in between them, there are six square diagrams. Out of the two having writing in the center and the paintings on both sides, one has a border of flowery decoration and also two each, beautiful circular diagrams of different types. In the other one, on the right side, there are nude sitting idols, in front of which two females are standing in dancing posture. Their braid of hair is in the form of a '*cakra*' with flowers. They have their '*uttariya*' spread from below the right shoulder to above the left one. On the left side, there is a sitting Jina-idol with halo. There are some figures of animals on the throne of the idol. On both the sides of the idol there are figures of two men. And adjacent to that there are two independent idols of goddesses, one standing and another sitting on a lotus with swan. One of the palm-leaf out of the two full of paintings, has in its center, a sitting Jina-idol having one god each standing on both the sides. On both the sides of this picture, there are two each similar looking sitting Jain-idols. They have a halo behind, flappers on sides, and figures of '*cakra*' above. Thereafter, there are one each on both sides, idols of four-armed goddess in '*bhadrāsana*' posture. They have a prodder in the right hand, and a lotus in the left hand. The other two hands are in posture of '*varada*' and '*Abhaya*'. In the pictures on both the borders the '*guru*' is giving sermon to the '*śrāvaka*' sitting in front with folded hands. A '*sthāpanacārya*' is kept in the center. In the other palm-leaf, there is a sitting Jina-idol. On its both the sides there are seven monks sitting in different '*āsana*' with different postures of hands. All the figures of these palm-leaf paintings are very alive and full of art. One special point to note is that nowhere in these pictures the eye is seen going out of the facial lines. The shape of the nose and the chin are not angular, which we find in the later developed western Jain style.

We find contemporary illustrations of western art of painting in the palm-leaf facsimile of *Niṣṭha-cūrṇi* in the safe custody of library of *Sanighavi-pada* in *Pāṭan*. This copy was written during the rule of *Soroonki* king *Jaisingh* (1094 to 1143 AD) in *Bhṛgukutchchha* (Bharuch) as per its foreword. There are many decorative '*cakra*' (circular) diagrams in it. Mostly they are of the same style, as that of *Śaṭkhaṇḍāgama* as described above. In one of the '*cakra*', a picture of an elephant rider and in another one a picture of two fairies holding flower garlands are especially noteworthy. Like pictures of *Śaṭkhaṇḍāgama*, here also the lines of first eye do

not go out the facial lines. The picture of Lord Mahāvīra in sitting 'padmāsana' posture together with 'cauri vahaka' (palanquin bearer) and a picture of goddess Sarasvatī in 'tribhanga' are especially noteworthy in palm-leaf copy of 'JñātadharmaSūtra', written in 1127 AD now existing in Nāginadās Śaṅkharīdāgama library in Śāntinātha Jaina temple in Khambhāt. The goddess is four armed. In the upper two hands there are lotus flowers and in lower hands a rosary and a book. There is a swan in front. The happiness on the face, and the disposition and the charm of the organs of the body are beautifully inscribed.

The paintings of palm-leaf copy of 'Oghaniyurkti' (1161AD) in Jaina library of Cani in Vadodara are of special importance, because beautiful paintings of 16 'vidyādevī' and other goddesses and 'yakṣa' are available in them. The names of the 'vidyādevī' are 'Rohiṇī', 'Prajñapti', 'Vajraśrīkhalā', 'Vajramkuśi', 'Cakreśvarī', 'Puruṣadattā', 'Kālī', 'Mahākālī', 'Gaurī', 'Gāndhārī', 'Mahājvalā', 'Mānāvī', 'Vairotya', 'Acchupta', 'Mānasī', and 'Mahāmānasī'. The other god-goddesses are Kapardiyakṣa, Sarasvatī, Ambikā, Mahālakṣmī, and Brahmaśānti. All the goddesses are in 'bhadrāsana' posture and are four armed. There are symbols of 'śakti', 'ankuśa', bow, arrow, 'śrīkhalā', 'śarīkha', 'aśi', shield, flower, fruit, and book, in the hands with postures of 'varad' and 'Abhaya'. There are, halo behind the head, throne on the head, earrings in the ears, and necklace in the neck. Ambikā has only two hands. She has a child in her right hand and a branch with bunch of mango fruits in her left hand. In all these figures, the other eye is out, and the shape of nose and the chin is seen clearly angular. All the decorations are traditional. The existence of these paintings show that during that period, in some of the Jaina procedures of worshipping, several Śaiva and Vaiṣṇava god-goddesses were accepted.

There are 23 paintings in the palm-leaf edition of 'Subāhu-kathādi kathā-saṅgraha' written in 1288 AD. Many of them have their own speciality. In one of them, there is a beautiful illustration of Lord Neminātha's bridegroom procession. The bride Rājimati is sitting in the wedding pavilion. At the door of the pavilion a man with folded hands welcomes Neminātha riding on an elephant. On the lower side there are figures of deer. There are two paintings of the monk Baladeo. In one, deer and other animals are listening to the sermon of the monk Baladeo. In the other one, he is accepting food from a charioteer standing with a deer below a tree. According to Dr. Motichand's opinion pictures of animals and trees are depicted for the first time on a palm-leaf in the paintings of this book. Also the painting style of the western India is seen stabilized in these paintings. Here the angular shape of the nose and the chin, and the lines of the eye going out of the border of the face, are seen to become traditional.

There are differences of opinions about the name of this style of painting. Norman Brown has called this as 'Śvetāmbar Jaina style'. Because, according to his opinion this style is used in Śvetāmbar Jaina books. And the lines of the eye going out of the facial border is probably due their tradition of fixing artificial eyes on Tīrthaṅkara's idols. Dr. Kumār Swāmī has called it 'Jainakalā'. Mr. N.C. Mehta has called it 'Gujarati Śailī'. According to the opinion of Śree Rāikṛṣṇadās we see derision of the Indian art of painting in this style. Therefore it will be proper to call it 'corrupted style'. But centuries before all this, East Tibetan historian Tārānātha (16th century AD) has referred to 'Paścima Bhārtīya Śailī' (Western Indian Style). And Dr. Motichand has accepted its propriety, because the commencement and development of this style, as per the available evidences, are proved to be in west India and particularly in the region of Gujarāt-Rājaputānā. According to Tārānātha's opinion, the Western art style was started by an expert painter called Śrīṅgadhara of Maru (Maravar). And it was during the period of Harṣavardhana (610 to 650 AD). Gradually this style reached up to Nepāl and Kāśmīr. From the available evidences it is clear that if not the beginning, its growth is certainly nourished within Jaina tradition. Therefore its name as 'Jainaśailī' is not improper.

The following are the common characteristics of the palm-leaf paintings presented above. From the subject point of view they are limited to only the pictures of Tīrthaṅkara, god-goddesses, monks, and patrons of religion. The artist has not faced the problems of composition and background. The postures of the above



said figures are much limited and traditional. The graphics are only linear and therefore do not have the three dimensional depth. Usage of colors is also very limited. Mostly the ground is red like fire baked bricks. The figures are of yellow, vermilion red, blue, and white, and sometimes of green colors. But in the illustrations, obtained of the palm-leaf paintings made during the century 1350 to 1450 AD, we see some speciality from the technical and beauty point of view. The drawings of images are more minute and with more craft. From the subject point of view, the events of *Tīrthaṅkara*'s life are more illustrative, and efforts to make them descriptive are seen. Also more varieties and special shining are seen in the coloration. The use of golden color is seen for the first time during this period. All this is believed to be influence of Irani art of painting, which came here with Muslims. Later during the period of Akaber (16th century) this got developed as Indian-Irani art of painting, this then became popular and famous as '*Mugal śailī*'. Representative paintings of this art are found more in editions of *KalpaSūtra*. Among them, the edition of '*Ānandjī Maṅgaljī Peḍḍhī*' library in Idar, in which there are 34 paintings related to life-events of Lord Mahāvīra, Pārśvanātha, and Neminātha, is the most important. The first use of golden color was made in this edition. Later on we find some paintings wherein gold-color is not only used in the pictures in large quantity, but the whole book is written with golden ink. And also in some of them the whole background is of golden color on which the writing is done with silver ink. A *KalpaSūtra* is published with 374 paintings taken from eight palm-leaf and twenty paper editions of *kalpaSūtra* ('*Pavitra KalpaSūtra*', Ahmedabad). Professor Norman Brown has in his book 'The story of Kalak' (Washington, 1933) described 34 paintings. Nawāb Sarābhāi has in his book, '*Kalak Kathā Sangraha*' (Ahmedabad) presented 88 paintings from 6 palm-leaf and 9 paper editions. Dr. Motichand has in his book, '*Jaina Miniature Paintings from Western India*' (Ahmedabad) presented 262 paintings. And also based upon it, he has presented a very important critical review of Jaina art of painting.

### Paintings on Paper

It is believed that the invention of paper was done in China in the year 105 AD. In 10-11th century it was produced in Arab countries and from there it came to India. Muri Jinavijayaājī has found the last page of that copy of '*Dharmyaloka-Lochana*', which was written for Jinacandraśūrī. As per Muriājī, the time of its writing is approximately 1160 AD. The writing time of paper edition of *Upāsakacāra* (Ratnakaranda Śrāvaka-cāra) of Karanja Jaina Library, together with its commentary written by Prabhācanda is V.S. 1415 (1358 AD). But the most ancient paper edition with paintings is that of *KalpSūtra*, which is written in 1427, and is safe in the India office library of London.

There are 31 paintings in it and another 13 are in *Kālakācāryakathā* that is grouped together with it. All the 113 pages of this book are written with silver-ink on black or red background. Some pages are also written with gold-ink on red or plain background. There are pictures of elephants, rows of swans, flowers and leaves, and lotus etc are drawn in the margins of the book for decoration. One edition with paintings of '*Supāsnaḥa-Cariyam*' originally written by LaxmāṇaGaṇī, in Hemacandra-cārya Jaina-jñāna library of Patan is written by Muri Hirānanda disciple of Paṇḍit Bhāvacandra in V.S. 1479 (1422 AD). There are total 37 paintings in it. Six of them are in full pages, while on other pages some are in half or one-third part of the page drawn in the margins. Among them the paintings of Tīrthaṅkara Supārśva, *Sarasvatī*, '*mātrusvapna*' (mother's dream), '*vivāha*', (wedding), '*samavasaraṇa*', (congregation), '*deśanā*' (sermon), etc are very beautiful. Several editions of the later period of *KalpaSūtra* with paintings are found in different Jaina libraries. Among them the noteworthy is in *Narasīnghājī jñāna-bhaṇḍār* library in Vadodara. This edition was written on the order of Harṣiṇī Śrāvika in V.S. 1522 in *Yavanapur* (Jaunapur, U.P.) during the rule of Husainśāha. There are 86 pages in it. All the writing is in gold-ink. There are eight paintings in it. In them there are pictures of coronation of Rṣabhdeo, duel of Bharat-Bāhubalī, dreams of Lord Mahāvīra's mother, dance of Kośā, etc. In these pictures yellow, green, blue, etc colors, together with gold color in large quantity, are used on red background. The characteristics of western style are very clear. The faces of women look more sophisticated and the lips are shown painted with lipstick. Another especially noteworthy edition of *KalpaSūtra* is that of

Deosen Pada of Ahmedabad. This was written on the instructions of descendants of Sana and Juda businessman of *Gaṇḍharbandhāra* near *Bharuch*. This is also written with gold ink. Some 25-26 of its paintings are believed to be the best from the art point of view; because various dancing postures as described in *Bharat-Natyam* are inscribed in them. In one painting the event of subduing of cobra Caṇḍakauśika by Lord Mahāvīra is shown. The paintings of its borders are beautifully done. This is believed to be the influence of Irani art. One can see the glimpses of *Mughal śailī* of Akabar period in it.

All the above-described editions with paintings are of *Śvetāmbar* traditions, and the experts have already studied their paintings. Unfortunately research in the *Digambar* libraries is still not done. It is known that there are editions with paintings in many *Digambar* '*śāstra-bhaṇḍāra*' (libraries). For example, in one such library in Delhi there is an edition of corrupt Mahapurāṇ written by Puṣpadaṇṭ. There are hundreds of paintings exhibiting events of *Tīrthaṅkara*'s life in them. There is an edition of *Yaśodharā Caritra* in a library in Nagaur, the paintings of which are very much appreciated by the people. An edition of *Suganāhadasami Katha* is found from a library in Nāgapur. In this there are more than 70 paintings to illustrate the story. There is one pictorial edition of *Bhaktāmar Stotra* in Ailaka Pannālal *Digambar* Jaina *Sarasvatī Bhavan*, of Mumbai. In this, there are about 40 paintings. In one painting there is an image of four-faced Ādinātha on lotus throne. On its one side there is a *digambar* monk, and on the other side a king wearing a crown, is standing. Pictorial editions of *Trīlokaśār* written by Nemicaṇḍra are available. In this pictures of Nemicaṇḍra and his student chief minister Cāmundaṛāi are found. There is a big necessity for an artistic study of these paintings. It is expected that it will throw more light on the Jaina art of painting.

Obtaining the support of paper as the base, there were some changes and development in the method of art of painting. Owing to limitation of dimensions of the palm-leaf, the painter was restrained. He could not get any space more than two-two and a half inches wide. This limitation disappeared on paper, and he could obtain required length and width for making a picture. This gave a lot of facility to create different sizes and compositions of the pictures. There was also a big increase in the choice of colors. Proper settling of colors on the palm-leaf was a difficult task, while the paper would very easily absorb the colors. With this, the use of gold-silver colors also begun. Before this, the use of gold color was very limited. It was used to paint some ornaments by dipping only the tip of the brush. Possibly the high cost of gold at that time may be one of the reason. But then it seems, later the gold was easily available. Or the attention of rich people was attracted towards the art of painting. As a result of which not only in the paintings, but also in writing the text of the book, the gold and silver ink was very widely used. The painters are seen so very much impressed by the shine of the gold that, mostly the whole background of the picture was painted in gold. Even the clothes of Jaina monks were exhibited in gold color. The tendency of believing that more gold means more beautiful should be considered as a perversion of the interest in the art of painting. But there is no doubt that the comprehensive use of gold among the different colors has created an incomparable beauty.

### Wooden Paintings

Some specimen of paintings made over wood are also found in Jaina '*Śāstra-bhaṇḍāras*'. Formerly these wood-planks were kept above and below the palm-leaf edition for its protection. One such wooden painting is found by Muri Jinavijayajā from the '*jñāna-bhaṇḍār*' of Jaisalmer. This is 27 inches long and 3 inches wide. The colors are so strong and lasting that they can not be washed away with water. In the center of the board there is a picture of a temple, in which there is a *Jina-idol*. Attendants are standing on both the sides of the idol. In the right corner two devotees are standing with folded hands. Two persons are enjoying playing drums. And two dancers are dancing. Above in the sky a fairy is flying. In the left corner, three devotees are standing with folded hands, and one angel is flying in the sky. On both the sides of this central picture, there are two sermon meetings in process. In one of them Ācārya Jinadattasūri is sitting. His name is also written there. In front of him Paṇḍit Jinarakshit is sitting. There are other male and female devotees. In

front of the monks the '*sthāpnācārya*' is kept, on which name of Lord Mahāvīra is written. In the left side sermon meeting, Ācārya Jinadatta is having a discussion with Gunacaṇḍracārya. The '*sthāpnācārya*' is kept in between them. Muri Jinavijayaḥ's surmise is that; it may not be surprising if the picture was made during the lifetime of JinaduttaSūri. It is established that his birth was in V.S. 1132 and his death was in V.S. 1211. Possibly the above said picture was made at the time of his initiation in the temple of Vikramapur in Marwar. One more wood painting is found by Muri Jinavijayaḥ from the same '*jñāna-bhaṇḍara*' of Jaisalmer. This is 30 inches long and 3 inches wide. In this, several events related to '*śāstrārtha*' (technical discussion) between Vādideosūri and Ācārya Kumudcaṇḍra are painted. There is a wood-painting of 12th century in the collection of Śree Sarābhāi Navāb, that is 30 inches long and two and three quarter inches wide. In this the picture of the duel between Bhārat and Bāhubalī is painted. There are pictures of elephant, swan, lion, lotus, etc beautifully made. The wood-board of palm-leaf edition of *Sūtrakṛitāṅga vṛtti* written in V.S. 1456, is 34 inches long. This is painted with pictures of the events of Lord Mahāvīra's life. Like that, the wood-board of *Dharmopadeśmālā* written in V.S. 1425, is 35 inches long and 3 inches wide. On this, events of Pārśvanātha's life are depicted. In general all these wood-paintings are in '*paścimī*' (western) style.

### Paintings on cloth

The art of painting on cloth is very ancient in India. Many references to this are found in *Pālī* books and Jaina Āgamā (scriptures). Maṅkhalī, once a disciple of Lord Mahāvīra, and then an opponent, the father of Gośāla, and Gośāla himself before his initiation, were earning their livelihood by showing pictures. But the cloth is a perishable material. And possibly because of that, not any ancient samples are available. Even then many Jaina paintings on cloth, of 14th century and thereafter are obtained. One cloth painting, 19 1/2 inches long and 17 1/2 inches wide, titled '*Cintāmaṇi*', made in V. S. 1411 (1354 AD) is in collection of Śrī Agaracaṇḍra Nāhatā of Bikaner. Pictures of Pārśvanātha in '*padmāsana*' pose, his '*yakṣ-yakṣiṇī*' Dharmendra and Padmāvatī, and the palanquin bearers are seen in it. Also on the upper side, there are pictures of Pārśvayakṣ, and *Vaiṛatyā devī* and two angels. Down below there is a picture of Tarunaprabhacārya and his two disciples. A similar canvas is in Śrī Sarābhāi Navāb's collection. In this, chief Gaṇadhara of Lord Mahāvīra, Gautama is sitting on a lotus throne and two monks are standing on his both sides. Also outside the canopy there are pictures of Kali and Bhairava riding a horse, and also of Dharmendra and Padmāvatī. This canvas was made for Bhavadeosuri in V.S. 1412. One cloth painting is in Dr. KumārSwāmī's collection, which according to his opinion, is of 16th century. But according to Dr. Moticaṇḍa's opinion, it is of early 15th century. On the left side of canvas, there is a picture of congregation of Pārśvanātha. All around it there are pictures of '*yakṣa-yakṣiṇī*', together with five pictures of '*Omakāra*', pictures of five '*siddha*' idols sitting on the shape of moon, and SudharmāSwāmī, and '*navagraha*'. In the center of the canvas, the idol of Pārśvanātha is painted sitting in a temple with a '*śikhara*' (peak) and a flag. It is presumed that the temple is '*Śatrunjaya*' temple and those five '*siddha*' idols are of five '*Pāṇḍava*' who attained the salvation in *Śatrunjaya*. Many such other canvases are found. These were probably used for worship and for prosperity. But from the art point of view also they are very important.

(Collected with thanks from the book, '*Bhāratīya Sanskrīti Mein Jaina Dharma Kā Yogadāna*' by Dr. Hīrālāl)

## QUESTIONNAIRE

### Essay

1. In what different forms the Jaina art of painting is found? Throw light on specialties of the Jaina art of painting based upon palm-leaf and paper.

### Brief notes

1. Explain in brief. What goal was achieved by painting in *Pāṇḍu* scripts?
2. Describe in brief the specialties of wood-paintings or paintings on cloth, within the Jaina art of painting.

### Objective Questions

1. How many types of arts are defined in Jaina book *Bṛhatkalpabhāṣya*?  
a) 52                      b) 64                      c) 108                      d) 360
2. In which Jaina book there is the most ancient palm-leaf edition?  
a) *Jñātādharmakathā Sūtra*                      b) *Kaṣāyapāṇḍa*  
c) *Āvaśyaka Tīkā*                      d) *Śaṭakhaṇḍāgama*
3. In which book there is a reference to a picture gallery made in a garden by Marikar Śreṣṭhināṇḍa?  
a) *Bṛhatkalpabhāṣya*                      b) *Āvaśyaka Tīkā*  
c) *Jñātādharmakathāṅga Sūtra*                      d) All these
4. From where the samples of wallpaintings of the Jaina art of painting are found?  
a) Tanjore                      b) Ellora                      c) Śravanabelagola                      d) All these
5. Where do we find the paintings on the subject of acceptance of many *Vaiśnava* and *Śaiva* god-goddess in Jaina worship?  
a) Palm-leaf edition of *Ogha Niryukti*                      b) Edition of *Upāsakācār* painted on paper  
c) Palm-leaf edition of *Sūtrakṛtāṅgavṛti*                      d) Edition of *Bhaktāmar Stotra* painted on paper
6. Where the nature of *leśyā* as defined in Jaina religion is explained on wall painting?  
a) Caves of *Sittanavāsai*                      b) *Jainamaṭha of Śravanbelgola*  
c) Jaina temples of *Tirumalai*                      d) *Kailāśanātha* temple of Ellora
7. Which is the palm-leaf edition where the wedding procession of Neminātha is painted?  
a) *Subāhukathāḍisaṅgraha*                      b) *Ogha Niryukti*  
c) *Niṣṭhacārni*                      d) *Jñātādharmakathāṅga*
8. When did the development of art of painting on paper possibly begin in India?  
a) Earlier than 10-11th century                      b) After 10-11th century  
c) From 14-15th century                      d) After 15th century
9. Whose life events are painted on the wood board of *Dharmopadeśamāla*?  
a) Ṛṣabhadeo                      b) Neminātha                      c) Pārśvanātha                      d) Lord Mahāvīra
10. Which is the most ancient form of art of painting?  
a) Palm-leaf painting                      b) Painting on paper                      c) Wall painting                      d) Painting on wood-board

Edited by: Prof. (Dr.) Kamal Caṇḍa Sogāni

## LESSON 12:

**STMPA (TOPE), GUFĀ (CAVE) AND MANDIRA (TEMPLE)**

Composition of 'caitya' - Reference to 'caitya' is found often in Jain scriptures as a part of description of a city and also as an independent prominent place. Here a description of a 'caitya' by name 'Poornabhadra', situated outside *Campānagarī* in northeast direction is given as an example. The 'caitya' was built by ancestors in ancient time, and was very well known and famous. It was decorated with 'chhatra' (umbrella), bells, flags, and banners. 'Cāmara' (decorative brushes) were hanging on the walls. Illustrations of cow heads and forms of palms of hands made in red color were adorned on the walls. Several beautiful sandalwood pots were placed. Very big round garlands were hanging. There were decorations of beautiful aromatic flowers. The air was full of fragrance of many scent and perfumes. There were crowds of actors, dancers, acrobats, musicians, bards, and such people. Many people were coming there. People were declaring donations. People were praying, worshiping, respecting, bowing, and welcoming. Such was this auspicious godlike 'caitya' which was fit for all the respect. It was divine and was true instrument to fulfill one's all wishes. There were several doorkeepers. Many people visited this 'Poornabhadra caitya' for worshiping.

**Jain 'Caitya' and 'Stūpa'**

There is a description of Lord Mahāvīra when he was not omniscient, doing meditation under an Aśoka tree in the garden of city of Sumsumarpura, in *Bhagavati Vyākhyāprajñapti Sūtra* (3, 2, 143). It is also said in *Tīloya Paṇṇatti* that, each tree under which different 'Kevalī' became omniscient, is called his Aśoka tree. This way, Aśoka is a name of a particular tree and also is a symbol of all trees related to 'kevaljñān' (omniscience). Possibly because of this reason the tradition of setting up of idols under the trees might have started. Naturally it became necessary to build a platform around the tree to set up the idols. This platform was built by arranging heaps of bricks. The arrangement of heap up of bricks is called 'cīti'. Therefore the tree with such platform was called 'caitya'. This tradition of building 'cīti' is very ancient. In *Vaidika* literature also the altar of sacrifice is given this name. In this manner the 'stūpa' constructed by 'cīti' is called 'caitya stūpa'.

In *Āvaśyaka Niryukti* (ga 435) there is a mention of constructing 'stūpa', 'caitya', or 'jīnagriha' when a *Tīrthāṅkara* attained *nirvāṇ*. While writing commentary on this Ācārya Haribhadra Sūrī has mentioned the following. "On death of Lord Rishabhdeo his son Bharat had constructed a 'caitya' and a 'śinhanishadyāyātana' at the place of his 'nirvāṇ' on mount *Kailāśa*. In *Ardhamāgadhi Jambudīvapaṇṇatti* (2, 33) a detailed description of obsequies and construction of 'caitya stūpa' over the physical remains of the body is given. This makes it very clear that there was a tradition of constructing 'stūpa' over the pyre of great persons. Existence of this tradition is also corroborated by the description given in Pali books of 'nirvāṇ' of Buddha and the obsequies of his body.

There is a dialogue in *Mahāparinibbānasutta* where in disciples of Lord Buddha asked him as to how should his body be honored after his 'nirvāṇ'. In reply to that Buddha said, "Oh Ānanda! As the body of an emperor is lapped up with clothes, put into a wooden trough filled with oil, and covered up with a 'stūpa'; my body may be honored in the same manner. This makes it very clear that in ancient times there was a tradition of constructing 'stūpa' on the pyre or at some other place in the memory of kings and great religious persons. Also the circular shape of the 'stūpa' which is similar to circular shape of cemetery confirms this.

Unfortunately Jaina 'stūpas' are not found among the known ones. But there are ample evidences

available to show that many Jaina 'stūpa' were also constructed. There is a reference in *Āvaśyakacūṛṇī* written by Jindāsa that a 'stūpa' was constructed in *Vaiśālī* in very ancient period as a memorial to 22nd *Tīrthaṅkara* Muni Suvrata. But till now no signs or relics are found. But relics of a very ancient Jaina 'stūpa' are found in large quantity near *Mathurā*. According to *Brihatkathakośa* written by Harishena (12, 132) in very ancient times five 'stūpa' were constructed by Vidyādhara. The popularity and memory of these five 'stūpa' are found in genealogy of several monks. The '*Tāmrapatra*' (ancient writings on copper plate) belonging to fifth century Ācārya Guhāṇahādī found in *Pahādapurā* (West Bengal) has a reference to these five 'stūpa'. The author of *Dhavalāṭikā* Vīrsenācārya and his disciple and author of *Mahāpurāṇa* Jinasen had identified themselves as '*Pañcastūpanvayī*' (belonging to lineage of *Pañcastūpa*). It is found that following this lineage the name of '*Senanvaya*' has become popular. The book *Vividha' Tīrtha' Kalpa* written by Jinaprabhasuri has a reference to a 'stūpa' constructed in the memory of *Tīrthaṅkara* Supashvanātha by a goddess in very ancient times and restoration of this was done during the period of *Tīrthaṅkara* Paśvanātha and that it was again restored after one thousand years by Bappabhatti Sūrī. According to the book *Jambuswamicharit* written by Rajamalla tha, in his time (the period of Mogul emperor Akbara) 515 'stūpa' were existing in ruined condition near *Mathurā*. These were restored by a wealthy business man by the name of Todar by spending much money. There is a reference in an inscription made on a throne (2nd century) found from the ruins obtained while digging *Kankali Tilla* near *Mathurā*, to a 'stūpa' constructed by a god. This is also corroborated by the earlier referred writing of Harishena and Jinaprabha. The descriptions of the same god-constructed 'stūpa' in *Mathurā* are also found in *Āvaśyaka-Niryukti Vṛti* written by Haribhadrasuri and *Yaśastilaka-champoo* written by Somadeo. Very ancientness of this 'stūpa' is so established by all these references.

### 1.1 '*Stūpa*' of *Mathurā*

The original layout of the 'stūpa' of *Mathurā* can be clearly visualised from the relics obtained from the ruins. The base of the 'stūpa' was round with 47 feet diameter. Walls were constructed on radius going towards the circumference from the center. The portion between the walls was filled with earth to make the towards the circumference from the center. The bricks were found of unequal size. Jaina idols were made on the outside of 'stūpa'. How the whole 'stūpa' looked like could be visualized from the relics of the ruins. Several types of stone-pillars with paintings were found. From these pillars it could be imagined that there was an enclosure and some decorative gates around the 'stūpa'. Also two long stone slabs were found on which complete figures of 'stūpa' were drawn. These could be possibly of the same 'stūpa'. The 'stūpa' was surrounded by railings. There were 7 or 8 ladders leading to the decorative gate. The gate was made of two vertical columns and three horizontal columns placed at some distance. Both the lower parts of the lowest column were supported by fish shaped lions. On the right side and the left side of the 'stūpa', there were two beautiful pillars on which there were figures of sitting lions and the religious-wheel in series. There were fifth the sides of the dome of the 'stūpa' there were figures of amorous females possibly of '*yakṣinīs*' (lower types of gods). Below the enclosure on both the sides of ladders there were small recesses in the wall. In these recesses on the south side a male with a child and on the other side a female figure were seen. There is an inscription of six lines written in *Prākṛit* language on the dome of the 'stūpa'. In this, first there is a bowing-down prayer to 'Arhanta Vardhamana' (Lord Mahāvīra). Thereafter it is said, "Śramana-śrāvikā Vasu-Gaṇikā, daughter of a *gaṇikā* named Śramana-śrāvikā Āryā-Lavanośobhikā has installed and established for worshipping Arhanta in Jaina temple together with her mother, sister, and on son of her daughter, a temple of Arahanta, a meeting hall, a place for providing drinking water, and this inscription plate". The size of the inscription place is 2 ft. x 13/4 ft. x 1 inch. This size, the type of alphabet and the kind of paintings of the inscription identify itself to belong to the period of '*Kuṣāṇa*' (ca 2nd century B.C.).

One more painted some structure, which is even more ancient than the described above is found. Its upper portion is broken. But its arched gateway, the enclosure, the staircase, and the two idols of '*yakṣinī*' are

even more distinct than the other one described above. On this one also in the writing first there is a bowing-down prayer to Arhanta and then it is said, "Śivayaśā wife of dancer *Faguyaśā* has built this 'āyāgapata' (structure) for worshipping Arhanta". According to V. Smith, the type of alphabet of this inscription looks even more ancient than the inscription made on the gateway of Bharahuta 'stūpa' of Śuṅga period of 150 B.C. In this manner this structure of 200 B.C. proves that the types of 'stūpa' in Jaina tradition were even more ancient than this. And also there are several reasons for not finding any Jaina 'stūpa' in protected condition. One of them was new production of 'stūpa' stopped with increased usage of cave-caitya, and temples. And no proper attention was given to the protection of the old and ancient 'stūpa'. And also it is now very clear that, the art of Buddha and Jaina 'stūpa' was very similar or almost the same. In fact this art was a parallel flow of Śarmaṇa culture.

One more ruins of 'āyāgapata' is obtained near Mathurā. In this there is a Jina idol with 'chhatra' and 'cāmara'. Around this there are decorative pictures of 'triratna' (jewels), 'kalaśa', (a pitcher), 'matsya yugal' (a fish couple), elephant and such other good omens. "Ayagapata" were plates of stone with inscription. They were even worshipped.

### Jaina caves

It has been ordained for Jaina monks since very ancient times that, they should reside in lonely caves of mountains or forests away from city, towns and such thickly populated places. Living in solitary place is an essential part of their religious practice for salvation. (*TattvārthaSūtra* 7.6 *Sarvārthasiddhi*). And wherever Jaina monks reside there would be establishment of Jain idols for worshipping and meditation etc. In the beginning the natural caves supported by rocks were being used. Such caves are found at the base of mountains in many places. These are the caves which could be called natural 'caityālaya' as believed by Jain tradition. Subsequently these caves were being developed with artificial tools. And wherever suitable rocks were found they were cut into cave dwellings and temples. Among such caves the most ancient and famous Jaina caves are situated in the mountain ranges of *Bārabarā* and *Nāgārjuni*. These mountains are about 15-20 miles away from the railway station Gela on the Patana-Gayā railway line. There are four caves in *Bārabarā* mountains and three caves in *Nāgārjuni* mountains about one mile away from there. The caves at *Bārabarā* were built by Aśoka, and the caves at *nagarjuni* were built by his son Daśaratha, for the monks of 'Ājīvaka' sect. At that time (3rd century B.C.), though 'Ājīvaka' sect was a different sect, yet from historical evidences it is established that its origin and end was within Jaina sects.

Two caves of *Bārabarā* mountains were built by king Aśoka during the 12th year and the third one was built during the 19th year of his rule. There is a clear reference about giving charity to 'Ājīvaka' in the inscriptions found in the caves named 'Sudāmā and 'Viśva zopadi'. In the inscription found in the 'Sudāmā cave, the cave is called 'Nyagrogha cave'. There are two halls in it. The outer one is 33 ft. x 20 ft. and the inner one is 19 ft. x 19 ft. in length and breadth and the height is about 12 ft.. In the inscription found in 'Viśva zopadi' this mountain is referred to as 'Khalatika' mountain. The remaining two caves are named as 'Karaṇa Caupara' and 'Lomasariśi'. But in the inscription "Karaṇa Caupara" is called 'Supiyagufā' and 'Lomasariśi' is called 'Pravaragirigufā'. All these caves are built hard black rocks. And they are given the same shining polish, which is considered a speciality of Maurya period.

The names of the three caves in 'Nāgārjuni' mountains are, 'Gopigufā', 'Bahiyaki gufā', and 'Vedathika gufā'. The first cave is 45 ft. long and 19 ft. broad. In one of the articles of Ananta Verma this cave is called 'Vindhya bhudhara guhā'. Even though in the inscription of Daśaratha the name 'Gopikā guhā' is very distinctly inscribed. And there is also a reference to the charity made to Ājīvaka monks. Similar inscription is found in the rest of the two caves mentioned.

Secondly at that time there was a famous Jaina temple and an idol, which were sacred for all the people

of that area. Thirdly the Nanda-emperor who took away this Jaina idol and kept it safe at his place must be a believer of Jaina religion. And also that he would have built a Jaina temple for the idol at his place. The fourth is that there would have been a regular competition between the people of Kalinga and that of Magadha for about two-three centuries for that famous Jaina idol. Therefore the Kalinga emperor thought it essential to bring it back and establish it in his place. This way, these caves, and the inscriptions are very important things for Indian history and particularly for Jaina history.

A Jaina cave named *Sonabhandāra* near *Maniārā Maṭha* in one of the mountains of *Rājagiri* is also worth mentioning. This could also be a very ancient one. There is an inscription in Brāhmī script of the first second century. According to that Ācāryaratna VairaDevamuri had got built two caves for the dwellings of Jain monks, and also established idols of Arahants in them. One Jaina idol and a pillar with four-faced Jain idol still exist there. The second cave for which there is a reference in that inscription must be the one, which exists next to it, but has now become a cave of *Viṣṇu*.

There are two caves in a place called Pabhosa near *Prayāga* and *Kausama* (ancient *Kauśāmbī*). There are inscriptions in *Śuṅga*-period script (2nd century B.C.). There it is said, that these caves were donated by Āśadhhsen of Ahicchhtra for Kāśyapīya Arahanto. It should be noted that Lord Mahāvīra belonged to *Kāśyapa* 'gotra' (dynasty). Possibly his follower monks were known as *Kāśyapīya* Arahant. From this it can be surmised that at that time there was existing some other sample Jaina monks possibly that of the followers of Lord Parśvanātha. Gradually this seems to have merged into the sample of monks of Lord Māhāvīra.

There are some caves near *Bābā Pyārāmaṭha* of *Junāgaḍhka* (*Saurāṣṭra*). They are situated in three rows. One extends towards north, the second towards east and the third beginning from behind the second extends towards west-north. All these caves can be divided into two groups. One group is that of those caves which are 'caitya' caves and the small rooms related to them. According to Mr. Varjesa, these are of 2nd century B.C. period when the first time Buddha monks reached Gujarat. In the second group are those caves and classrooms, which are constructed, in a better style than the first group. And in which Jaina symbols are found. These seem to belong to the period of *Kṣatrapa* kings in the 2nd century AD. One of these Jaina caves is especially noteworthy. The broken inscription found from this cave, has a reference to the *Kṣatrapa* dynasty and to the great grand son of *Castana* and grandson of Jayadaman, Rudrasinha the first. Even though the inscription can not be read completely, it could be surmised from the following facts that they were related to the last 'Aṅga-janta' Dharsenācārya of *Digambara* tradition. There are words like 'kevaljñān', 'mukti se jaramarana', etc. used in the inscription and there are paintings of famous Jaina good omens such as 'swastika', 'bhadrāsana', 'minayugal' found on the walls. Vīrasenacharya the author of *Dhavalāṭikā* has called Dharsenacharya as resident of *Canḍragufā* (see *Mahabandha* part 2 foreward). One of these caves is annexed with a half moon shaped backyard. In this respect because of its similarity to Bhaja, Karla and Nashika Buddha caves, this is assumed to be a Buddha cave, even then it may not be surprising if this itself be the *Canḍragufā* of Dharsenacharya as referred to by Dhavalākāra. (See *Antiquities of Kutchhka* and *Kāṭhīwāda* 1874-75, p. 139, by Verjesa, and *Archeology of Gujarat*, by Sankalia). In this area there are also caves in a place called *Dhanaka*. There are idols of *Ṛṣabha*, *Parśva*, Mahāvīra and other *Tīrthanikarās* in these caves. All these caves are proved to be of *Kṣatrapa* period meaning the first and second century AD. The reference to *Dhanaka* Mountain is found in many places in Jaina literature. Nāgārjuna, disciple of Pādaliptasūrī is said to be a resident of this place. (See *Prabandhakośa* and *Vividhatīrthakalpa* by Rājasekhara).

After Udayagiri Khandagiri in the east and *Junāgarha* in the west, caves situated in Udayagiri in the central part of the country are famous. This Udayagiri is situated two-three miles away in northwest of historically famous the city of *Vidīśā* on the opposite bank of the river Vetava. On these mountains there are 20 caves and temples marked and numbered by the archeological department. Among these the first one on



the west side and the 20th on the east side are clearly Jaina caves. The first cave is named '*Jhujhi gufa*' (false cave) by Cunningham, because it is not carved out of rock but is a natural cave. There by making ceiling out of the upper rock and placing four pillars, it is made to look like a cave-temple. The pillars are solid and made as per '*patrāvlī*' style. As said earlier, the Jaina monks were making such natural caves their dwellings. In this respect this cave also would be a Jaina monks' cave since B.C. period. But it could have been formalized in Gupta period as is evident from the art of the pillars etc. and an inscription dug out from this cave. In this inscription there is a reference to Caṇdragupta. This could be understood as Gupta emperor Caṇdragupta the second. From this its time can be fixed as the end of the fourth century A.D. A very auspicious and beautiful idol of Lord Parśvanātha *Tīrthaṅkara* is sitting there in the east side of 20th cave. Now it is much broken. But its expanded hood of cobra still manifests the art in it. Here also a Sanskrit inscription written in poetry has been dug out. According to which the consecration of the idol was done by Śaṅkara the disciple of Bhadrānvi Ācārya Gośarmā muni in Gupta Samvat 106 (426 A.D. Kumārgupta period) on the fifth day of the dark fortnight of *kārtika* month. This Śaṅkara has mentioned *Kurudeśa* in north India as his birthplace.

According to the Jaina historical tradition the last '*śrutevalī*' (omniscient) Bhadrabāhu lived during Maurya emperor Caṇdragupta's period (fourth century B.C.). And when there was a horrible famine for 12 years in north India, he went to south India taking the Jaina community with him. There he established a Jaina center in *Śravaṇabelagolā* in the state of Mysore. That time the emperor Caṇdragupta renounced his kingdom and became his disciple; and he did penance on that mountain of *Śravaṇabelagolā*, which is known *Caṇdragiri* after his name. There is also an ancient temple on this mountain which is called Caṇdragupta Basti after his name. On this mountain there is an ordinary small cave which is famous as 'Bhadrabāhu's cave'. It is said that, Shrutkevali Bhadrabāhu Swami died in this cave. His footprints are marked there and are worshipped. This is proved to be the most ancient Jaina cave in South and prevalence of Jaina religion is found there since very ancient times. 'Sangama Yuga' is considered to be the most ancient part of the Tamil literature. Almost all the principal and leading works like Tirukurul and others in the Tamil literature of that period are greatly influenced by Jaina or Jain literature. Association of Jaina *Draviḍa* Snagha is also a very ancient organization. So it is natural that remains of ancient Jaina culture are also found in this area. One ancient center of Jaina monks called '*Sittannavāsala*' is a place situated in northwest direction 9 miles away from *Pādukottai*. This name of the place seems to be a derivative of the name '*Siddhanam Vasah*'. Here one Jaina cave situated in the large rocky hills is very important. One inscription written in Brāhmī script is also found here. This could be of 3rd century B.C. (Aśoka period). It is clearly mentioned in the inscription that the cave was made for the purpose of Jaina monks. This cave is very large. It is 100 x 50 ft. There are several cells in it in which '*samādhi-śilā*' (rock slabs) are made. These slabs are 6 x 4 ft. This cave is important from architecture point of view. Its art of painting is even much more important. The cave was formalized during the period of Pallave king Mahendravarman (8th century A.D.).

The Jaina caves of *Bādāmī* in south India are worth mentioning. Its construction period is approximately middle of 7th century. This cave is 31 ft. long and 19 ft. broad. In the center of back portion there is a temple. And cells for residing for monks are made in the walls of the three sides. The shapes of pillars are similar to those of Elephanta caves. Here together with main idol of Lord Mahāvīra in '*padmāsana*' posture several other Jaina idols are sculptured in the walls and the pillars. It is believed that the king of *Rāṣṭrakūṭa Amogavarṣa* stayed in this cave after renouncing his kingdom and becoming a Jaina monk. In the corridors of the cave there are 7 1/2 ft. tall images of Lord Parśvanātha and Bāhubalī carved on either side.

There are some caves in the east and the north near the village Eholā in *Bādāmī* district. Jaina idols are also found here. The construction of the main caves is similar to those of *Bādāmī* cave. The cave is divided into '*barāmadā*' (corridors or galleries), '*maṇḍapa*' (hall), and '*garbhagriha*' (the central hall with the idol). There are four pillars in the corridors and shapes of fish, flowers etc. are sketched on the ceiling. On the right

wall there is an idol of Lord Parśvanātha and on one side of the idol there is a male cobra and on the other side a female cobra. On the left wall a Jaina-idol is made under a 'Caitya'-tree. The Parśvanātha idol with thousand cobra hoods of this cave is important from the art point of view. Other Jaina shapes and symbols also exist there in large quantity. The shapes of lion, fish and doorkeepers are also artistic and remind us of those of Elephanta caves. In the east of the caves there is a Jaina temple called Meguti, in which there is an inscription with reference to Cālukya king Pulakeśī and Śaka samvanta 556 (634 A.D.) This inscription is of special importance with reference to the development of Sanskrit poetry style. The author of this inscription Ravikirti has compared himself with Kālidāsa and Bhāravī in the field of poetry. This inscription, in fact, is very helpful in determining the period of Kālidāsa and Bhāravī, and because of this the final decision of their time is determined. Perhaps 'Ehole' namely 'Cotā Kailāśa', 'Indrasabhā', and 'Jagannātha sabha' are more important from art point of view. The cave 'Cotā Kailāśa' is carved out of one single rock. Its construction is a replica of the original Kailāśa temple on a smaller scale. The whole temple is 80 ft. broad and 130 ft. high. The 'mandapa' (hall) is about 36 ft. in length and breadth, and there are 16 pillars in it. The construction of Indrasabhā cave temple is of the following type. Entering the gate made out of the rocks one comes into a 50 x 50 ft. courtyard. In the center of the courtyard there is a 'caitya' temple made of rocks constructed in 'drāviḍi' style. In front of it on the right side there is an idol of an elephant, and on the left there is a 32 ft. tall flag-post. Turning from here and going towards the backside, one finds a two storied assembly hall, which is famous as Indrasabhā. Plenty of paintings are made on both the stories. The lower story seems to be incomplete. This proves that the engraving in the caves proceeded from above to below. The upper hall is decorated with 12 nicely engraved pillars. Large idols of Lord Mahāvīra are on the both sides of the hall. And idols of Indra and elephant are at the back of the hall. On one of the outer wall of Indrasabhā there is a beautiful and lively engraving of Parśvanātha, depicting his penance and the obstacles created by Kamaṭha. Parśvanātha is meditating in 'kāyotsarga' posture, above him is a shade of seven-hooded cobra and a female cobra is holding an umbrella. Two other female cobras are seen with expressions of surprise and sadness. On one side the demon with fearful expression and weapons riding on a buffalo is ready to attack. On the other side one man and a woman are seen in worshipping pose with folded hands. On the south wall a Bāhubalī idol surrounded by vines is engraved. All these and several other decorative figures are beautifully artistic. Presumably the construction of Indrasabhā is made in the memory of the celebration of birth of Tīrthāṅkara when Indra comes riding on his Airavata elephant to give holy bath to the Lord. Mr. Percy Brown has remarked that the construction of this cave is so perfect and exhaustive and the dexterity of art is so supreme that comparable is not found in any other temple of Ellorā. The engraving of figures on the walls and the settings of pillars are so skillfully done that its parallel can not be found in any other place.

Near Indrasabhā there is a 'Caityālaya' called Jagannātha Sabhā whose setting is similar to Indrasabhā, but smaller in proportion. The arched gateway is artistic. Lord Mahāvīra idol in 'padmāsana' posture is placed on the throne. Plenty of various kinds of beautiful images are made on the walls and pillars. Even being beautiful in its own form, the supreme elegance, and the harmony seen in Indrasabhā is not seen here or anywhere. These were made in about 800 A.D. By this time reaching its climax, the development of not only constructing independent temple took its place.

### Jaina Temple

The development of 'vāstukalā' (Indian art and technology of architecture) is found first in the construction of 'stūpa' then in caves, 'caitya' and 'vihāra' and then after in the construction of temples. Above we saw how the development of 'stūpa' and caves took place in the Jaina tradition. But the 'vāstukalā' obtained its climax only in the construction of temples. The outstanding examples of these temples are found during 11th century and thereafter. Noticing the manifestation of the skill of the design and the sculpture it becomes clear that without its longstanding earlier tradition the production of these temples was not possible. We have seen the climax of the art of making cave-temples by carving out of rocks in the caves of Ellorā. It

can be said that the tradition of building independent temples begun based on this. But there is a big difference between that art and the sculpture of independent structural temples. Several centuries must have passed in its development. In this respect lack of availability of temples built before this period is painful.

Plenty of references to Jaina 'āyātana' (place of worship), 'caityagriha', 'bimba' and 'pratima' (images and idols), and 'tīrtha' are found in Jaina scriptures (Kundakūṇḍa: *Bodhapāhuḍa*, 62 etc.). It is customary as per *Digambara* tradition to worship in their daily routine prayers these 'siddha' (sacred) places from where the Jaina *Tīrthāṅkara* and other monks have obtained 'nirvana'.

Indication or marks of the most ancient Jaina temple are found in *Lohānīpura* near *Patanā* in *Bihār*. Here evidences of artifacts of Kumhār and Bulandibāga of Maurya period are found. Here a foundation of Jaina temple is found. This temple had area of 810 sq.ft. The bricks used here are proved to be of Maurya period. Also a silver coin belonging to Maurya period, and two headless Jaina-idols are found. These are not lying safely in *Patanā* museum.

The most ancient Jaina temple outline is safe at present and whose time of construction is also definite is a Jaina temple called Meghuti in Aihola near *Bādāmī*. According to the rock inscription obtained from there, it was built by Raokirti in *Śaka* samvat 556 (634 A.D.) during the reign of western *Cālukya* king Pulakeśī the second.

Three styles of architectural art are mentioned in the technical books of architecture of the time after the period of Gupta and *Cālukya*, viz. Nagar. *Draviḍa* style in south from river *Kṛṣṇā* to *Kanyākumārī*, and the Vesar style in central India between Vindhya mountain and *Kṛṣṇā* river. But this geographical rule is not strictly adhered to. Almost temples of all styles are found in all the regions. Even then to understand the speciality of paintings etc. these divisions of the styles are proved to be helpful. Even though in the technical books very minute details of settings, construction and decoration are mentioned, their clear and distinct division is found in the construction of the dome. The dome of Nagar style is of circular shape and a figure of 'kalaśa' (jug) is made at the top. In the beginning possibly this type of dome was made only on a 'vedī' (place to offer sacrifices) but gradually it extended even up to the ceiling of the whole temple. This shape of dome is considered more ancient and more important than the others. Different from this, the temple of *Draviḍa* style takes the shape of a pillar and gets thinner all around and at the top takes a shape of a mini 'stūpa'. Such mini 'stūpās' and peak like shapes are made in the corners of the lower floors also. Because of this the outer shape of the temple is seen full of peaks. The shape of the peak of the Vesara style is circular and remains flat at the top. This makes it look like a barrel. This style clearly follows the shape of ancient shapes of the 'caitya'. Hindu and Jaina temples of the succeeding period are made as per these styles, and particularly as per Nagar and *Draviḍa* styles.

Meghuti Jaina temple of Aihola can be said to be the most ancient temple of *Draviḍa* style. Another Jaina temple of this style is situated one mile away from the town of Pattadakala in the west. There is no engraving of any kind in it and the courtyard is also not complete. But the construction of the peak is clearly of *Draviḍa* style in which, it gets smaller in stages as it rises higher. The same type and shape of the border is manifested in each of the gradually higher going stage. A beautiful 'stūpikā' (mini 'stūpa') is made at the top. The time of the construction of this temple is also 7th/8th century. The same style is also found in the construction of the famous chariots of *Māmallapura* situated on the seashore 32 miles south of Madras. These are also the production of this time.

Further progress of *Draviḍa* style is seen in complete or ruined state in many Jaina temples in several places in south at present. *Huvanā* near *Tīrthahally* has been an ancient Jaina center. There is a mention of a Jain temple of that place in an inscription of 897 A.D. But many temples of that place are found to be constructed by Virasanter and other kings of Santer dynasty during 11th century. There the powerful effect of

the same *Draviḍa* style, the same type of decorative skill and beautifully engraved pillars, which were the speciality of that time, is seen. The temple of Ādinātha near the Jaina *maṭha* is especially noteworthy. It is a two storied building. At present for some time the upper portion is covered with sheets. Very superior images are engraved on the outer wall. But they are very much worn out and broken. Even now the dome of the temple can be seen by going to the second floor. There is a good collection of bronze idols made in South Indian style, in this temple. A Bāhubalī temple is situated in dilapidated condition in the hill near this temple. But even now the 'garbhagriha' (central hall), 'sukhanasi', 'mandapa', the beautiful stair-way, and the beautiful idol inside the temple are worth seeing. Outside the town in the north there is a temple called 'Parichakoot Basti' that gives full presentation of the art of that time. Reaching the countryard through a small door we see a huge pillar. Beautiful paintings are made on it in large quantity. Further one can reach the central hall of the main temple through a 'mandapa' full of pillars. Paintings and images of Jaina goddesses are also found in this 'mandapa'. There are two comparatively small walls in the central hall on both the sides. In the north of this temple there is a small Parśvanātha-temple. There we can see the wonderful and the most superior form of the paintings of the South Indian style. In the front of this temple there is a Candranātha temple. Comparatively this was built later.

On the road to *Tīrthahalli* from Agumbe there is a more than 3000 ft. high mountain called Gudda. Many ruins are seen on its top. These ruins prove that it was an ancient place of Jaina pilgrimage. Even now there is a beautiful Parśvanātha-temple on the hill. This temple gives an air of grandiose to the extensive mountains and the fertile ravines in the surroundings. This temple is situated on the bank of a natural water reservoir. The gate is beautifully engraved. In the front is the main pillar. The pillars of the central hall are also with paintings. There is a big idol of Parśvanātha in 'kāyotsarga' posture in the main hall. A huge cobra entwines the idol and makes a shade of seven-fold hood over it. Two of the cobra's encircle over the body of the idol are seen very distinctly. Such is not seen in other places. Going down the mountain we come across ruins of Jaina temples. Pretty idols of *Tīrthanikara* and broken rocks with paintings and engravings are found scattered all over. This gives an overview of the ancient rich history of the place.

There is a town named Lakundi (Lokki Gundi) seven miles away in southeast from Gadag railway station in Dharavada. There are two beautiful Jaina temples in the town. There is an inscription of 1172 A.D. in the bigger temple. Like the temples of Aihole and Pattadakala these are also built with big rocks, without lime and cement. The *Draviḍi* style peak rising higher in several stages is very clear. Here instead of rough sandstone, smooth black stones are used. And because of this change there is more subtlety and elegance in the sculpture. The boundaries of the gradually rising higher terraces are also with more subtlety and elegance. The construction of topes on the corners in between has added a new phase of art, which has gradually developed very much in the coming time. There is an idol of *Tīrthanikara* on the upper floor also in the central hall. And the peak portion is very high creating a special effect of grandeur. A special harmony is seen in the making of the 'stūpa' of the peak. Special paintings are seen on the walls. Creation of masked faces on small-arched recesses is a new art, which was probably not seen, in the earlier creations. In each recess, there is one engraved 'Jina' idol in 'Padmasana' posture. Walls are separated by shapes of pillars. Among them at certain interval, shapes of small 'mandapa' are made. There was a very beautiful idol of Lord Mahāvīra sitting in here. Unfortunately this is lost in some recent years. On the wall of inner 'mandapa' an inscription is engraved. Above that there is a 'Jina' idol in 'Padmāsana' posture, and on its both sides moon and sun are shown. This Jaina temple of Lakundi has greatly influenced the *Draviḍa* architecture.

We have seen how the *Draviḍa* architecture developed in *Cālukya* period. Then after, during the period of Hoysala dynasty more speciality and elegance were produced in it. And its characteristic is eminence in the style of decoration. The architecture of this period has not only extended the earlier art of rock engraving but also is influenced by the contemporary south Indian art of producing artifacts of sandalwood, ivory and metal. As a result of this influence the chisel of the artisan has worked with more dexterity. This dexterity can

be clearly seen in the Jain temples of Jinanāthapura and Halebida. Jinanāthapura is one mile north from *Śravanabelgola*. The name of the town signifies that it is popular for the Jain temples. Here the temple of Lord Śāntinātha is noteworthy. This was built by a gentleman by the name of Rechimayya in the year 1200 A.D. (approx.), and was given to SāgarNandī Siddhāntadeo. The status of the doorkeepers in the main hall are also worth seeing. Very beautiful and fine paintings are seen on the pillars. Engravings on the ceilings are also worth seeing. Sketches of flowers and leaves are engraved in abundance on the outer walls. And also the images and deities of *Tīrthankera* and angles are made very pretty. Also the idol of Lord Śāntinātha seating on the throne is made very skillfully.

There are three Jain temples in one courtyard in the village named Halli near the temple of Hoysaleswara in Halebida. Here the temple of Parśvanātha is noteworthy. Very beautiful sketches are made on the inner and outer walls of the temples. There are several small altars complete with peaks in the main 'mandapa'. The idols of 24 *Tīrthankara* might be seating there earlier. The paintings of the ceiling are so beautiful that possibly such can not be found anywhere in the whole of Halebida. This ceiling is supported by 12 very beautifully shaped black stone pillars. The construction, engraving, and neatness of the pillars are worth observing. The polishing is so good that one can see one's own face in it like a mirror. The idol of Lord Parśvanātha is 14 ft. high and is covered with seven-fold cobra hood. The facial expressions of the idol are those of a true meditating monk radiating blissful peace. The other two temples also have their own beauty. All these temples are creations of 12th century.

After the Hoysal period, the period of Vijayanagar kingdom begins during which the *Draviḍa* art of architecture developed further. specimens of Jain creations of this period are found in plenty in the places like Gaṇḍigitti, *Tirūparutikundarama*, Tiruppanamura, Mudabidri and others. Out of them Caṇḍranātha temple of Mudabidri is the most famous at present. This was created in the 14th century. This temple is within a courtyard. As soon as you enter through the door, you see the very beautiful pillar of honour. There are three continuous 'mandapa' halls, through which one can enter the main hall with the peak. The three 'mandapa' are named *Tīrthankara mandapa*, *Gaddi mandapa*, and *Citra mandapa*. The outside shape of the temple reminds you of wooden construction, but the whole inner fabrication is of stones. The pillars are very thick and some are even 12 ft. high. The lower parts of the pillars are square but the upper parts are circular (round) and spiral and decorated with figures of lotus petals. The pillars of *Citra mandapa* are specially engraved. On them the group of lotus are engraved with extraordinary skill and care.

The first mention of a Jain 'vihāra' (a place of learning and worshipping) is found in a copper of Gupta period (Vikram year 159, 472 A.D.) found in *Pahāḍapura*, in district Rājashāhi, W. Bengal. There is a mention of a permanent or eternal donation made for the purpose of worship and adoration in a 'vihāra' temple governed by the family Guru Shramanācārya GuhaNandī and his disciples and students. As per the inscription the location of this 'vihāra' is in Bat-Gohali. It can be concluded that it can be the same 'vihāra' that came to light during excavation in *Pahāḍapura*. Some time after 7th century the control of this 'vihāra' was taken over by Buddhists. And it became famous in the name of Somapura *Mahavihāra*. But no mention of this 'vihāra' is found in the travelogue of 7th century Chinese traveler Hu-En-Tsang. So it is clear that it did not become a Buddhist center till that time. It is proved by the said copper inscription that a Jain 'vihāra' existed there in the 5th century, and its ancient name was *vaṭ-Gohali*. It is possible that at time there was a huge Banyan tree (*vaṭ*), and around it there could have been rows (*avali*) of caves (*gufā*) suitable for Jain monks to stay. Based on this combination (*vaṭ-gufā-avali*), the place was named as *vaṭ-Gohali*. Very learned commentator of *Śaṭkhaṇḍāgama* Virasen and Jinasen were Ācārya of this *vihāra*. Therefore this Jain 'vihāra' could have been a great center of learning.

There are more than 175 cave shaped rooms in all the four directions. There is a big door in each of the four directions of the courtyard. And right in the center there is a 'sarvatoḥadra' temple in *swastika* shape.

This is about 350 feet long and broad. There is a path going round the temple. Temple has three floors out of which two floors are clearly seen. Experts believe that the construction of this temple is unique. It is compared with pagoda of Burma and Loro Jongrang and other temples of Java. But it is very clear that there is a regular Jaina tradition of four faced temples. This can be seen in the 'Cowmukhi' (four faced) temple in Ābū.

In central India we can see two ancient places of Jaina Tīrtha. These have been famous for centuries. Progressively more and more temples have been constructed and idols have been established, and the towns have become 'Deonagara' (city of God). The first place is Deogadha. It is on the bank of river Betava, 19 miles from railway station Lalitpura and 9 miles away from station Jalaona in the district of Jhansi. The mountain range of Deogadha is about one mile long and six furlongs wide. Climbing up the mountain one can see the ruins of the fort. The stonework of this is worth seeing. In the fort there are two more courts. In these one can see several temples in ruin condition. Some are Hindu temples but more are Jaina temples. 31 have been counted. Inscriptions have been found on the idols, pillars, walls, rocks etc. Based on these inscriptions the construction period of the temples is established as 8th to 12th centuries.

The other temple city of central India is *Khajurāho*. It is situated 27 miles north of Panna and 34 miles south of Mahova in the district of Chhatarpura. The number of Śīva, Viṣṇu, and Jaina temples is more than 30. Among the Jaina temples three are especially noteworthy. They are Parśvanātha, Ādinātha, and Śāntinātha. The first Parśvanātha is the biggest among them. It is 68 ft. long and 34 ft. wide. Its front 'maṇḍapa' is ruined. But its 'mahāmaṇḍapa', 'antarala' and the 'garbhagriha' (main hall) are saved and are surrounded by the same road for 'pradakṣiṇā' (walking round a revered place or idol). At a little distance behind the main hall a separate 'devālaya' (small temple) is made. This is a peculiarity of this temple. In the inner side of the same road for 'pradakṣiṇā' wall there is a pillar that supports the ceiling. There is a small lattic window in the wall for light. The perforations in the ceiling are of very superior style. There pendant in the center of ceiling is decorated with flowers, leaves, and flying human images. A beautiful idol of goddess *Sarasvatī* with ten arms and riding an eagle is placed in the entrance. The images of fairies on the outer walls of the main hall are so beautiful that they are considered the best in the category. On the north side, the female images in action of nursing a child, writing a letter, taking out a thorn from the sole, and doing make-up are so very lively and artistic that it is difficult to find similar art in any other place. All these depictions are of common day to day happenings of life and are not religious. This is the peculiarity of the artifacts of this temple. On the lower part of the outermost wall there are some artistic inscriptions and on the upper part very beautiful images of Tīrthāṅkara and Hindu god and goddesses are made in several lines. In this way we find a wonderful coordination of different religions and of religion and day to day worldly life in this temple. The altar in the main hall is made in a very pretty shape and is inscribed with an image of a bull. From this it can be believed that the original chief of this temple should be Tīrthāṅkara Rṣabhanātha, because 'vṛiṣabha' the bull is his insignia. It can be surmised that the original idol was destroyed some time and thereafter the present idol of Parśvanātha was established in its place. Compared to the superior artistic construction of the temple and the throne the idol is lesser artistic. This also proves the above assumption. Similar condition is that of the Ādinātha temple. There also the existing idol of Ādinātha is smaller compared to the throne and is ordinary from the art point of view. This temple is situated in the north near the Parśvanātha temple. Here also there are halls as described earlier. One of the halls 'arddhmaṇḍapa' was constructed much later. There is an idol of a goddess with four arms in the entrance. And there are symbols of 16 dreams inscribed above it. The 15 feet high idol of Tīrthāṅkara Śāntinātha is the peculiarity of Śāntinātha temple. Its establishment year Vikram Samvat (1028 A.D.) is inscribed there. The temple could have been constructed a little earlier than that. The construction period of remaining temples also could be around that time. Apart from this idol, other idols of Tīrthāṅkara and god and goddess are also artistic. Mostly on both the sides of Tīrthāṅkara idols, images of two flapper bearers, in the front, images of two female worshipers, and a little above the idols on both the sides, images of Indra and *Indrāni* riding on elephants are seen. And on the back on the both sides images of lions are seen.

This whole complex of temples of *Khajurāho* is fully decorated from bottom to the peak by varieties of artistic engravings of images. The peculiarity of Jaina temples of *Khajurāho* is that, the construction of the '*śikhara*' (the peak) is given more importance than the '*mandapa*'. There are no other distinguishing features in the construction and decoration apart from the Jina idols that makes them different from the other Hindu and Buddha temples. It seems a thoughtful similarity is maintained because of being constructed under the protection and patronage of a generous and tolerant king. But the opinion of Mr. James Ferguson with respect to two other temples in this area is worthy of taking note. He has said the following about '*bhāmī*' and '*deokulika*' of the temple of 64 '*yogini*'. "I have no doubt about Jain origin of this temple considering the extent of Jain attributes in the construction of the temple". Now this central temple is not there. And there can be no surprise, if it was made of wood similar to ancient Buddha '*caitya*', as per the opinion of Mr. Ferguson. And if this is true, then this will be proved to be the most ancient Jaina temple. Similarly he also accepts the remaining '*mandapa*' of *ghantāi* temple as Jain, based on its construction style. Based upon the script of the broken inscription obtained from there, Mr. Curindham has estimated it to be of 6-7th century. And Mr. Ferguson also concludes the same period based upon its style.

There is a '*mandapa*' of a broken Jain temple in Gyarasapura 140 miles southwest of *Vidīśā* in Gwalior State. This is very similar to *Ghantāi* '*mandapa*' of *Khajurāho* in its layout and construction of pillars etc. Mr. Ferguson has estimated its construction period as 7th century or definitely before 10th century. There is one more temple possibly of the same period in this town of Gyarasapura. This is in such dilapidated condition, and its restoration is done in such a way that its total originality is covered. In this town, also there is a very beautiful stone arched gateway, possibly of 11th century. Very precisely as per opinion of Mr. Ferguson, there exists in that whole area so many ruins, that a methodical compilation and research can bring about fulfillment of large gaps in the history of Indian architecture and especially of Jaina architecture.

There are three more Jaina places of worship and pilgrimage in Madhya Pradesh, where in several ancient temples have been built on hills. And even till today the activity of building new temples is continuing uninterrupted. One such '*tirth*' is Swarnagiri or Sonagiri near Datia in Bundelkhanda. Here on a lower hill about 100 Jaina temples of small and big and of various sizes are built. They do not seem to be very ancient from the condition in which they exist today. Effect of Muslim style on them is clearly seen. Their peaks are mostly of the dome shape of Mogul period. Rarely a peak of ancient indigenous form is seen. The open parts look like the Muslim style angular arched gateway. Although its history is not clear as to when, why and how the ancient temples were constructed; some of the facts can be compiled from the studies of these temples, idols and inscriptions.

The second place of pilgrimage is Muktagiri in Beitol. Here on a plateau of a very beautiful mountain range there are some 20-25 Jaina temples. In the middle of these temples there is a 60 feet high waterfall. Particularly in monsoon this scene is very beautiful. These temples also like Sonagiri are not very ancient. And they also follow the Muslim style with respect to the peaks etc. But from the inscriptions on the idols it can be known that there must be some temples here in 14th century. In his book history of Indian and Eastern Architecture (London, 1876), Mr. James Ferguson has said, "It is difficult to find another such beautiful place in the whole of India, where the architecture and the elegance of nature are in perfect harmony with each other".

The third Jaina '*tirtha*' of Lord Mahāvīra built in a valley in the middle of the particularly famous for its greatness, ancientness, and reverence. It is called temple of "*Baḍe Bābā*" because of the very big idol of Lord Mahāvīra known as '*Baḍe Bābā*'. The first temple on the hill is also important from the point of view of its beauty and architecture. It is called '*chaka dhārīā*' (six leveled) temple because of six floors of its peak. Similar to earlier mentioned places of pilgrimage, here also the effect of Mogul style is seen. The splendor of the lake in the foothills and the new temples built on its bank is also worth seeing.



There are three-four Jain temples in a town named *Oona* ten miles west of district town Kharagauna in Madhya Pradesh. One of them is on a hill. This has been properly restored and has become a good pilgrimage place. The remaining temples are in the state of ruins and are in the care of department of archeology. Temples are completely built with stones, having flat ceiling and main hall and '*sabhāmandapa*' but without '*pradakṣina*'. This proves its ancientness. The exhaustive engraving on the walls and pillars is similar to the art of *Khajurāho* temples. Two temples having four doors are called '*caubara derā*'. Some of the male-female images are very beautifully embellished and are completely safe. In inscriptions on some of the images mention of the Vikram year 1258 is found. Therefore this '*tīrtha*' belongs to 12-13th century.

After Madhya Pradesh, our attention goes to the temples of Rajasthan. A broken part of a pillar is found in the village of Badli near Ajmer. This was used by a '*pujārī*' (priest) of a temple of Bhaironji for crushing tobacco. This is a piece of an octagonal stone pillar of which three sides are safe. On this there is an inscription engraved in an area of 13 x 10 inches. As per experts opinion its script is even ancient than the scripts used during Aśoka period. It is in *Prākṛit* language. The following can be clearly read. "For Lord Mahāvīra or of Lord Mahāvīra after 84 years something was constructed in *Madhyāmikā*". From this it can be deducted that 84 years after *nirvāṇ* of Lord Mahāvīra (443 B.C.) a '*mandapa*' or a '*caityālaya*' (temple) was built in that very ancient and historically famous city of *Madhyāmikā*.

There are several ancient Hindu and Jain temples outside the town of Osian near the railway station, 32 miles west north from Jodhpur. Among them temple of Lord Mahāvīra is considered even now a place of pilgrimage. This temple is built inside a courtyard. Along the courtyard there are several rooms. The shape of the temple is very beautiful. Especially the workmanship of the pillars of the '*mandapa*' is worth seeing. The construction of the peak etc. is that of '*nāgara*' style. There is a stone inscription that gives the following information. The temple of Lord Mahāvīra existed during the time of king Vatsaraja (father of NāgaBhaṭṭa the second, 770-800 A.D.). Its '*mahāmandapa*' was built in 926 A.D. Some construction went on even after that time, but it did not destroy its original form. Its artistic equilibrium is maintained and is of historical importance.

There are two more places worth noting in *Mārawār*. There are several Hindu and Jain temples belonging to 11th to 16th century in the village of *Sādadi* near *Fālanā* railway station. At present the more important Jain temple is surrounded by several Jain '*dharmaśālā*' (free or cheap lodges). This temple is also of the same earlier said style and the peaks are also made in '*nāgara*' style. There is a Jain temple called *Naulakha* near *Mārawār* Pali station on *Mārawār*-Jodhpur railway line. This was built by Alhanadeo in Samvat 1218 (1161 A.D.). But inscriptions dated Samvat 1144 to 1201 are found on the idols of *Tīrthanikara* in this temple. This proves that there should have been an older temple earlier than this temple in the same place.

Next we come to the Jain temples of *Ābū*. Here we can see not only the Jain art but also the Indian art of architecture in its paramount developed form. These Jain temples are situated in Dilwada about one mile from *Ābū* and about 18 miles from *Ābūroad* railway station. There are five temples built within a rampart on a mountain 45 thousand feet above the sea level near the town. They are called Vimal Vasahi, Loon Vasahi, Pitalanara, Caumukha, and Mahāvīra Swami temples. On the other side of the road leading to these temples there is a *Digambar* Jain temple. The first two among all these temples are the most superior from the point of view of art. The producer and author of the temple Vimal Vasahi was Vimalśāha Porawār, who was the first minister and army commander of the king Bhimadeo the first of *Cālukya* dynasty. He had no son. As per ancient records he spent colossal amount of wealth and covered that land with gold coins to purchase it. He built *Tīrthanikara* Ādinātha temple on this land. This temple is fully built with white marble. As per bottom to the top of the high mountain by elephants. A four feet three inches big idol of *Tīrthanikara* Ādinātha in '*padmāsana*' posture was cast in gold mixed brass alloy was established. This was done in *Somanātha*.



This idol is found to be famous as '*Praudha Dādā*' (adult grand father). The temple was damaged twice, which was restored by descendant of Vimalshāha, in Vikram Samvat 1206, 1245, and 1368.

In front of this temple is the temple of Loon Vasahi. This is also called Temple of Neminātha, because Neminātha being the chief idol in this temple. This was built by two brothers Tejpal and Vastūpal who were ministers of the king Vir Dhavala of vaghela dynasty of Dholka in the year 1232 A.D. Because it was built in the memory of Loonsingh, the son of minister Tejpal, it became famous in his name. The layout and the construction of this temple are very similar to the temple of Ādinātha. Here also exist the similar type of courtyard, pantheon, and rows of '*mandapa*' and pillars.

Great experts and art critics are flabbergasted seeing the artistic workmanship of the marble in these two temples. India will always hold its head high with pride in the field of art because of the superlative quality of art exhibited here by the Indian craftsmen. Here chisel did not work. All the work was done by rubbing and polishing the marble to bring about the fineness and glasslike transparency and polish, which was not possible by chisel. It is said that the craftsmen were paid on the basis of the marble powder they created. In words of Mr. H. Zimmer, "the mansion has taken the form of the jewelry that is not possible to explain in words". Only after looking at these temples one can experience the beauty of the wonderful art in it. It is not possible to imagine it without seeing it.

Behind Loon Vasahi there is a Jaina temple called *Pitalahara*. This was built by Bhimashah of Gurjar dynasty in the middle of 15th century. In one inscription dated V.S. 1483 there is a mention of some land and villages given in charity. In another inscription dated V.S. 1489, it is said that king of Ābū, Rajadhara Devada Chunda had for ever set free the pilgrims coming for pilgrimage to these three temples viz. Vimalvasahi, Loonvasahi and Pitalhara, from paying taxes. This temple is called Pitalhara because the idol of the chief god Ādinātha *Tīrthanikara* is made of metal '*pitala*' (brass) weighing about 1600 kilograms. This idol was established in V.S. 1525 by two persons named Sunder and Gada. According to the poem *Guru-guna-ratnak* these two were ministers of that time Sultan Mahamuda Begada of Ahmadabad. For some reasons the previously established idol was shifted from here to a place called Kumbhala Meru in Mevar. The construction of this temple is similar to that of the earlier said two temples. The original '*garbhasangraha*', '*gudhhamandapa*' and '*nav-chowki*' are complete, but '*rang-mandapa*' and '*bhāmī*' are left somewhat incomplete. There is a '*panctīrthaka*' stone idol of Ādinātha, and some idols of other *Tīrthanikara* in the '*gudhhamandapa*'. Particularly noteworthy is a yellow stone idol of Principal Ganadhara Gautama.

And on each floor there is one '*chaturmukhi*' idol of Lord Parśvanātha is seated. The fifth Mahāvīra temple is three and half miles away in east north direction from *Dilwārā*. This was also constructed in the 15th century. At present its chief god is Lord Ādinātha. On both its sides there are idols of Lord Parśvanātha and Lord Śāntinātha. But the temple is famous with the name of Lord Mahāvīra. The temple is situated in the center of a rampart. There is also a '*gudhhamandapa*' with a peak in front of '*garbhagriha*'. There is an open platform in front of it. Either, a '*navacowki*' and a '*sabhāmandapa*' could not be built on this platform or were made but subsequently destroyed.

The *Digambar* Jain temple of *Dilwārā* is on the main road going to *Acalagadh*. According to an inscription of this temple in V.S. 1494 Govinda Sangatipati together with Bhaṭṭārak Shubha *Caṇḍra*, disciple of Bhaṭṭārak Padmanandī of *Saraswatī* Gachchha, came here for pilgrimage; and he got this temple built. At that time king Rajadhara Devdā was ruling in Ābū.

One more noteworthy Jaina temple of Rajasthana is that of *Ranakapura* in Godwad district in the kingdom of Jodhapura. This was built in 1439 A.D. This huge four-faced temple is built over 40000 square feet area. It has 29 '*mandapa*' with 420 pillars. The construction and architecture of all the pillars are different and each is unique. The shape of the temple is square. The main temple is in the center and there are four

other temples in its four directions. Over and above the peaks of these temples, there are peaks of 'mandapa' and also individual peak of 86 surrounding 'deokulika'. This configuration looks very impressive from a distance. The beauty and the equilibrium of the peaks are very attractive, and this is true about its internal artifacts also. There is a wonderful harmony of diversity and unanimity all around. A visitor entering the temple is astonished by the wonderful exposition of light and shadow, diffusing through the 'mandapa', its pillars and open spaces. The main 'garbhagriha' is of the shape of *swastika*, and there are four doors in its four directions. Here a 'chaturmukhi' idol of white marble of Ādinātha is established. This is a two-storied temple, and it has the same construction on the second floor also. The layout of this 'chowmukhi' temple is similar to that of *Mahavihāra* of *Pahāḍpura*.

One more beautiful and artistic produce of Rajasthan is *kirti stambh* (pillar of glory) in *Cittāuda*. There is lot of difference of opinion about its period of construction. But recently an inscription written in V.S. 154 (1484 A.D.) is found on a metallic idol in a *Digambar* Jain temple in Nandagaon. According to this inscription, this *kirtistambha* was constructed in front of *ceiyālaya* (temple) of Jinendra Candraprabhu in the city of Chitrakut of Bhedapat district by Poomasingh, son of Jijashah. This makes it clear that the pillar was constructed before 1484 A.D. in 15th century. Poomasingh son of Jijashah belonged to Badhrawal caste. It is also mentioned in this inscription, that he, as per advice and preaching of Bhaṭṭāraka Somanasa of *Mulasāngha*, *Senāgana*, *Puṣkaragacchha* of Karanja (district *Ākolā* Barar), in addition to this pillar, restored 108 temples with peak, got made several Jinabimba (idols), established many *śrutabhandāra* (libraries) and got 1,25,000 prisoners free from prison.

It is clear from the inscription that this pillar was built in front of a Jain temple. And therefore it is a pillar of honour and glory. It is about 76 feet high, and its base diameter is 31 feet and top diameter is 15 feet. There are seven floors in it. At the top there is a canopy in the form of 'gandhakuty'. This canopy was once destroyed by lightning. But it was restored in its original form by king Fatahasingh spending about 80000. There must have been a 'chaturmukhi' *Tīrthaṅkara* idol in this canopy. On all the floors of the pillar all around idols of Lord Ādinātha and other *Tīrthaṅkara* are seated. Therefore it seems that this pillar was earlier a memorial of the first *Tīrthaṅkara*. The outer construction of the pillar is full of decorations.

There is also a similar *kirti-stambha* (pillar) in the fort of *Cittāuda*. This has nine floors. And this is decorated with Hindu gods and goddesses. This was built by Maharāṇā Kumbha much later but as a copy of the earlier prescribed pillar.

The largest number of temples built in one Jain pilgrimage place is in *Śatrunjaya* (Palitana) mountain in *Saurāṣṭra*. According to the glory story of *Śatrunjaya*, temples have been built here from the days of the first *Tīrthaṅkara*. The most ancient temple among the now existing ones is the temple built by the same Vimalaśāh (11th century) who built the temple *Vimalavasāhi* on mount *Ābū*. The second one is built by king Kumārāpāl in 12th century. The temple of Ādinātha is the most important one from the point of view of vastness and artistic beauty. This temple was built in 1530 A.D. But there are evidences available that there was an earlier temple built in 960 A.D. in the same place. An idol of Punderik made in 10th century found here is considered the most beautiful idol. The fourth noteworthy 'chaturmukhi' temple is the one that was built in 1618 A.D. It has entrance doors on all the four sides. The east-side door is in front of 'rangamandapa'. Also there are 'mandapa' in front of the other three doors. All these 'mandapa' are two storied, and have small windows for ventilation on the upper floor. All these temples are more or less on the same pattern of *Vimalavasāhi* and *Loonavasahi* of Dilwada in case of construction, sculpture and beauty of 'garbhagriha', 'mandapa' and 'deokulika'.

The second big pilgrimage place in *Saurāṣṭra* is *Giranāra*. The ancient name of this mountain is found to be *Oorjayanta* and *Raivataka Giri*. The name of the town in its valley could have been Girinagar. From this name the mountain itself could have been called Girnar (Girinagar). Historically famous huge rock

inscription is found on the road going from *Junāgarh* towards the mountain. On this, the inscriptions are engraved by Emperors Aśoka, Rudradaman, and Caṇdragupta. In this manner the history of about 1000 years is written on it. There is a Jaina cave near Mathha of Pyara Bābā near *Junāgarh*. This seems to be the *Caṇdragufa* of the first-second century of Dharasenachārya. In this manner this place is proved to be very ancient and important both historical and religious place. There is a prehistorical relationship between Jaina religion and Mount Giranar. The 22nd Jain *Tīrthaṅkara* Lord Neminātha had done his final penance and attained *nirvāṇ* in this place.

At present the most famous, grand and beautiful temple is that of Lord Neminātha. According to *Raivataka Giri-kalpa*, this was built by army commander Sajjan of *Cālukya* king Jaisingh, after gaining victory over kingdom of Khangar in V.S. 1185. The golden covering of the peak was done by Mukhamandana Bhavad of Malwa, and the '*padya*' (sopan-path) was built by a person of Śrīmāl family who were appointed as commander of *Saurāśtra* by king Kumārpāla, in the year V.S. 1220. The idol was originally plastered, but the plaster worn out with passing of time, then, two brothers Ajit and Ratan who had come there for pilgrimage from *Kāśmīr*, established another new idol in its place.

## QUESTIONS

### Essay Type

1. Explain the characteristics of stupa of mathura with reference to composition of chaitya and stupa in jain tradition.
2. Write the characteristics of jain caves with reference to khandagiri-udaigiri caves.
3. Throw light on development of architecture in jain temples with reference to Indian articheture.

### Short answer Type

1. Which places were selected for jain monks for their penance and why.
2. Write the main characteristics of jain temples.

### Objective Type

1. Kankali tola was found in Mathura/Girnar.
2. In Mathura jains stupa/stupa and literature/literature was found.
3. Ancient jain caves are found in ..... hills.
4. Udaigiri caves of Orissa are ..... caves.
5. The literature of Samrat Kharvell was found in ..... caves.
6. The name of the Mountain is ..... in which Samrat Chandragupta did his penance.
7. The art of cave making reaches its peak in ..... .
8. The sign of the Ancient Jain temple is found in Mathura/Patna.
9. The period of ahol shilalekh is 556 A.D. / 634 A.D.
10. Ancient Jain temples are found in Ajanta/Khajuraho.

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## LESSON 13

## SECTION C : HISTORY OF JAIN LITERATURE

## Canonical Literature

## 0.0 Background of Scriptures/Canons

In ancient times, there were no sections like *Digambara* or *Śvetāmbarās* among the Jains. Hence, there were no differences also on theoretical or conduct-based issues. Both-traditions were followers of the Nirgrantha teaching of Bhagavān Mahāvīra, the son of Jantr lineage and an ascetic. After Mahāvīra, both the sects accept Gautama (the chief disciple) Sudhmā Svāmī and Jambū-Svāmī. Both of them also accept Bhadrabāhu.<sup>1</sup>

It is also learnt from the inscriptions of *Mathurā* (U.P.) belonging to the first century AD that the sects of *Digambara* and *Śvetāmbarās* did not originate by that time.<sup>2</sup> Besides this, there is a large amount of similarity in the ancient traditional contents and verses in the available literature of both the sects. For example, the expounded subjects-matter and verses of *Digambara* texts like *Bhagavati Ārādhana* and *Moolācāra* (Basic Conduct) are literally similar in many contexts to the contents and verses of *Santhāraga*, (Death-bed), *Bhaṭṭa-parinnā* (Renunciation by the Devotee), *Maraṇa-Samāhi* (Equanimity at Death), *Parinnā-Niryukti* (Explanations on Foods), *Āvaśyaka-Niryukti* (Explanations on the Essential Duties) and *Brhat-kalpa-bhāṣya* (Commentary on Large or Important Prescriptions) etc. All these indicate that there was only one basic source of both the sects. However, later on, by about the fourth quarter of the first century A.D., there has been a difference of opinion over the issue of specially the salvation with nudity. Further later on both the sects have differing opinions regarding the acceptance of canonical literature. In order to study the canonical literature in detail, it has been divided into two sections : (1) *Digambara* Jain canons and (2) *Śvetāmbarās* Jain Canons

1. *Digambara* Jain Canons

According to the *Digambara* Ācārya Devasen, the *Śvetāmbara* sect originated at Valabhiragar (Gujrat) about 136 years after the death of the King Vikramāditya, (It turns out to be 79 AD). There is an another opinion also about it. During the period of the reign of Candragupta in Ujjaini (M.P.), *Viśākhā-cārya* the disciple of Ācārya Bhadrabāhu, went to the country of Punnata (*Kaṇṇāṭaka* along with his group of monks) and Ācārya Rāmilla, Sthūlabhadra and Bhadrācārya went to the country of Sindhu. When all the *Ācāryās* returned and met in Ujjain, they found there was acute famine there. The Ācārya of the group directed his monks to wear half-cloth (*Ardhaphālaka*) to cover their nudity. However, it was felt not to be necessary after the termination of the famine conditions. Despite this, some monks did not renounce the half-cloth. The

- 1 The *Digambara* tradition has the following *Ācāryās* after jambusvani and upto Bhadrabāhu as shown in the table:
- | D-tradition   | S-tradition            |
|---------------|------------------------|
| 1. Viṣṇu      | 1. Prabhava Svāmī      |
| 2. Naṇḍimitra | 2. Śayyambhava Sūrī    |
| 3. Aparjita   | 3. Yaśobhadra Sūrī     |
| 4. Govardhana | 4. Sambhūtavijaya Sūrī |
| 5. Bhadrabāhu | 5. Bhadrabāhu          |
- 2 Accordig to *Śvetāmbarā* tradition it was Śvabbūti who established the *vorika* or *Digambara* sect in the city of Radhubirapara 609 years after the salvation of Mahāvīra (609-52)=82AD). Pl. see *Āvaśyaka-bhāṣya* 145 etc. and *Āvaśyaka Cūrṇī*, p. 427

origination of *Śvetāmbara* Sect is presumed with effect from this period. For the details, please see *Vṛhat-Kathā-Kośa* (Treasury of Great Stories) by *Harisena*, 131; *Darśana Sāra* (Essence of Philosophy) by *Devasena* and *Bhadrabāhu-Carita* (Biography of Bhadrabāhu) by *Bhaṭṭāraka Ratnanandī*. For the inscriptions of *Mathurā*, pl. see Archeological Survey Reports Part III, Plates 13-14; The Indian Sects of the Jains by *Buhler*, P. 42-60 and *Buhler's* article in *Vienna Oriental Journal*, Vol. 3 and 4.

The *Digambara* did not accept the validity of 45 canonical texts approved by the *Śvetāmbarās*. According to the *Digambarās*, all the canonical literature stands extinct. However, the *Digambara* texts (even upto *Akalanika's* time, 8th century AD) have mentioned the names and contents of ancient canonical texts. Just as, there is no mention of twelve secondary canons (*Upāṅgās*) in *Nandī Sūtra* (of 5th century), the *Digambara* tradition also does not count them as canons. Dr. Jagdīś Candra Jain has written in his "*Prākṛta Sāhitya Kā Itihāsa*" (History of *Prākṛita* Literature), "The Twelve-fold *Digambara* canons were also composed by the chief disciples of *Mahāvīra* in *Ardhamāgadhī*. Both the sects admit the five sections of the twelfth canon named as '*Dr̥ṣṭivāda*' (Discourses on Doctrines) which include the 14 Purvas (Pre-canons). The *Śvetāmbara* canonical literature is said to be written in *Ardhamāgadhī* while the language of the ancient *Digambara* canons is taken as *Jaina Śaurasenī*.

According to *Digambaras*, there are two categories of canons : (i) Within *Aṅga* (*Aṅga-praviṣṭa*, Primary texts) and (ii) without *Aṅga* (*Aṅga-Bāhya*, Secondary texts). The secondary texts have fourteen books given below:

1. *Sāmāyika* (Equanimity)
2. *Caturvīṃśati-stava* (Eulogy of the Twenty-four)
3. *Varḍanā* (Veneration)
4. *Prati-kramaṇa* (Penitential Retreat)
5. *Vaiṇayika* (Reverence)
6. *Kṛti-karma* (Reverential Conduct)
7. *Daśa-vaikālīka* (Decade of out-of-time)
8. *Uttarādhyaṇa* (Post-studies)
9. *Kalpa-Vyavahāra* (Practice of the Prescribed)
10. *Kalpā-Kalpa* (Prescribed and Proscribed)
11. *Mahā-Kalpa* (The Great Prescription)
12. *Puṇḍarīka* (The Lotus)
13. *Mahā-Puṇḍarīka* (The great Lotus)
14. *Niṣiddhikā* (Disposal of the Dead Monks).

There are twelve texts under the Within-*Aṅga* Canons. They are given below.

1. *Āchāra* (Canon on Monastic Conduct)
2. *Sūtrakṛta* (Canon of Formulae of tenets)
3. *Sthāna* (Canon on Numerated Stationings)
4. *Samavāya* (Canon on Categories)
5. *Vyākhyā-prajñapti* (Enunciation of Explanations)
6. *Jñāthā-dharma-Kathā* (Religious Biographies of Jnātra Lineage).
7. *Antakṛta-daśā* (Decad of World terminators)
8. *Upāsakadasā* (Studies of Votaries)
9. *Anuttaropa-pātika daśā* (Decad of Anuttara-borns)
10. *Praśna-Vyākaraṇa* (Explanation of Questions)
11. *Vipāka-śruta* (Formulae on Fruition)
12. *Dr̥ṣṭivāda* (Discourses on Doctrines).

There are five sections of *Dr̥ṣṭivāda* :

1. *Parikarma* (Math. Operations)
2. *Sūtra* (Formulae)
3. *Prathamānuyoga* (Biographies)
4. *Pūrvā-gāthā* (Pre-canons)
5. *Cūlikā* (Appendices)

The *Parikarma* Section has five texts:

1. *Caṇḍra Prajñāpti* (Enunciation on the Moon)
2. *Sūrya-Prajñāpti* (Enunciation on the Sun)
3. *Jambū-dvīpa-prajñāpti* (Enunciation on *Jambū-dvīpa*)
4. *Dvīpa-Sāgara-prajñāpti* (Enunciation on Continents and Oceans).
5. *Vyākhyā-Prajñāpti* (Enunciation on Explanations)<sup>3</sup>

The section of *Sūtra* describes theories of the living beings and three sets, determinism, knowledge, sound, naturalism, substantiality and *puruṣa*. The section of *Prathamānuyoga* describes the biographies of legendary personalities. The section on *Pūrvagata* has fourteen texts.<sup>4</sup> They describe the three-fold nature of realities like origination, destruction and permanence. The section on *Cūlikā* has five sub-sections<sup>5</sup> : (1) *Jalagata* (Movement in water) (2) *Thalagata* (Movement on land) (3) *Māyā-Gata* (Jugglery) (4) *Rūpa-gata* (Proteation and Learnings) and (5) *Ākāśagata* (Movement in space).

According to *Digambara* tradition, the twelve-fold canon has been lost. It is only a part of the twelfth canon *Dr̥ṣṭivāda* that is still remaining. This is available in the form of texts like *Ṣaṭ-Khaṇḍāgama* (Six-sectioned Canons).<sup>6</sup> Dr. Udadhye has opined in many of his introductory articles, that the *Digambara* sacred texts are pro-canons, canon-equivalents (*upāgama*, *Āgama-tulya*). However, later the *Digambara* tradition has classified the Jaina sacred texts in four varieties called *Anuyogas* or *Expositions*. They are :

- (1) *Prathamānuyoga* (Biographies): This category includes
  - (a) *Hari-varṇa-purāṇa* of Jināsena (Legends of Hari Lineage)
  - (b) *Ādi-Purāṇa* of Jināsena (Legends of the First Ford-builder).
  - (c) *Uttara-purāṇa* (Later Legends) of Guṇabhadra-disciple of Jināsena.

And other texts of legendary stories.

- (2) *Karaṇānnyoga* (Exposition on Cosmology and Sciences): This includes the following books
  - (a) *Sūrya-prajñāpti* (Enunciation on the Sun)
  - (b) *Caṇḍra-prajñāpti* (Enunciation on the moon)
  - (c) *Jaya-dhavalā* (A commentary text)

3 The four books of *Caṇḍra-prajñāpti* etc. are included in the secondary scriptures of the *Śvetāmbarās*. The book of *Vyākhyā-prajñāpti* has been accepted as the fifth primary scripture.

In contrast, the *Śvetāmbarās* tradition has different names of *Ācāryās* after Jambū Svāmī and upto Bhadrabāhu Svāmī.

4 The eleventh pūrvā (pre-canon) has been called as 'Abandhya' in the *Śvetāmbara* tradition while it is called 'Katyāṇavāda' (discourses on Auspicious welfare) in the *Digambara* tradition. There are some differences in the number of chapters in case of some purvas in both the traditions.

5 According to the *Śvetāmbarās* tradition, the appendices get included in the *Pūrvās*. In contrast, the *Digambara* admit that they are not related with the *Pūrvās*.

6 In *Digambara* tradition, *Ṣaṭa-khaṇḍāgama* and *kaṣāya-prābhṛit* are the only two texts that are directly related with the twelve-fold scriptures of Mahāvīra. The rest of the scripture is admitted as lost or destroyed. For details, please see introduction of *Ṣaṭa-Khaṇḍāgama* Vol. 1 by Dr. Hirālāl Jain.

- (3) *Dravyānuvya* (Exposition on Metaphysics: Reals and Realities or Realology). This includes the following books:
  - (a) Works of Kuṇḍakuṇḍa like
    - (i) *Pravacana Sāra* (Essence of Teachings)
    - (ii) *Pañcāstikāya* (Five Existents)
    - (iii) *Samaya Sāra* (Essence of the Soul) and others.
  - (b) *Tattvārtha Sūtra* (Formulary of Reals and Realities) by UmāSvāmī and its commentaries.
  - (c) *Āpta-mīmāṃsā* (Critique of the Attained Ones) by Samantabhadra and its commentaries.
- (4) *Caranānuvya* (Exposition on the Conducts of the Monks and Laity).
  - (i) *Moolācāra* (Basic Conduct) of Baṭṭakera
  - (ii) *Trivarmācāra* (Conduct of Three Classes)
  - (iii) *Ratna-Karaṇḍa-Śrāvaka-cāra* (Gem-basket of the Conduct of the Laity) of Samantabhadra.<sup>7</sup>

### 1.1. Importance of *Ṣaṭkhaṇḍāgama*

The text of *Ṣaṭkhaṇḍāgama* has also been named as *Ṣaṭa-karma-Prābhā* (Basket of Existential Karmās), *Khaṇḍa-Siddhānta* (Section of Sermons) or *Ṣaṭ-Khaṇḍa-Siddhānta* (Six-sectioned Sermons). The sermons of Bhagavān Mahāvīra were reduced in the form of twelve-fold canons by his chief disciples. The knowledge of these canons could continue upto 683 years after the salvation of Mahāvīra. Afterwards these sermons passing verbally through the teacher-taught tradition were gradually lost. However, some portion of this twelve-fold sermon was in the memory of Ācārya Dharasena- the *Ācārāṅga*-proficient and absorbed in meditation in *Caṇḍra* cave of Girinagar (*Girṇār*, Kathiawada, Gurjrat). After thinking that lest the scriptural knowledge might not be lost, he wrote a letter to the assembly of monks at *Mahimānagari*. As a result, two monks named Puṣpadaṇṭa and Bhūtabalī reached him from *Āṇḍhra Pradesh*. Dharsena Ācārya taught some portions of Pre-canons and *Viyākā-Paṇṇatti* under the *Drṣṭivāda* canon to these intelligent disciples. The Ācārya Dharsena was also a great incantationologist. He had written a text named "*Joni-Pāhuḍa*" for the two disciples after acquiring the learnings from the goddess *Kuṇḍmāṇḍini*. The period of Dharsena is admitted as the middle of the first and second century A.D. (100-200 A.D.). Later on, Puṣpadaṇṭa and Bhutabali composed *Ṣaṭkhaṇḍāgama*. Ācārya Puṣpadaṇṭa composed the 177 aphorisms of *Saṭ-prarūpanā* (Enunciation of Existence) and Ācārya Bhutabali composed 6000 aphorism to complete the remaining sections of the text. Thus, the major portion of the text of *Ṣaṭkhaṇḍāgama* was composed on the basis of the fourth section of *Mahā-karma-Prakṛiti*. (The Great Karmic Species) under the second pre-canon of *Agrāyani* (Pre-canon of Top Doctrines). 1.2. Commentaries of *Ṣaṭkhaṇḍāgama* Many commentaries have been written from time to time on the important text like *Ṣaṭkhaṇḍāgama*. Among them, the following commentaries are important (1) *Parikarma* commentary by Kuṇḍa-kuṇḍa (2) *Paddhati* commentary by *Śāṃukunḍa* (3) *Cuḍāmani* commentary by Ācārya Tumbuluru. (4) Commentary by Samantabhadra Svāmī. (5) *Vyākhyā-prajñapti* commentary by Bappadeva Guru.

The periods of these commentators are admitted gradually as the second, third, fourth, fifth and sixth centuries A.D. Unfortunately, all these commentaries are not available now. The most important commentary

7. In the *Śvetāmbara* tradition, the following examples have been given for the different kinds of expositions:
  - (a) *Carana-Karanānuvya* (Exposition of Primary and Secondary conduct) Scripture to be studied on specification.
  - (b) *Dharmānuvya* (Exposition of Religious Table) *Ṛṣhi-bhāṣita*
  - (c) *Gaṇitānuvya* (Exposition of Mathematics) *Sūrya-pragyaṇṭi*.
  - (d) *Dravyānuvya* (Exposition Metaphysics) *Drṣṭivāda* (Pl. See *Uttarādhyayan* Cūmi, P.1
8. Pt. Kailāś Caṇḍra Śāstri has opined that Sant-Mama-pāhuḍa is different from *Ṣaṭa khaṇḍāgama*. (pt. See '*Jaina Shikṣa kā itihāsa*-1 P. 54 etc.).

of this text is the *Dhavalā* (White, Luminous) commentary which is written by Vīrasena Svāmī. It is only due to this commentary that this whole text of *Ṣaṭ-khaṇḍāgama* began to be called as '*Dhavalā-Siddhānta*' (Pure Doctrine). The author of *Ādi-purāṇa*-Jinasean Svāmī was the disciple of Virasen Svāmī. He has praised the deep and natural wisdom of his teacher. Vīrasena composed the 72000-verse-equivalent commentary named as *Dhavalā* in a mixed language of *Saṁskṛta* and *Prākṛita* in the style of *Cūṛṇi* and on the basis of *Vyākhyā-prajñapti* of Bappadeva Guru. As per the panegyric of the commentator, the commentary was completed in Śaka era 738 or 816 AD at *Vatagrāmpura* (in current Gujrat). The commentator has given the following informations in it:

- (1) He belonged to *Pancastūpa* lineage
- (2) His teacher was Elācārya.
- (3) His initiator was the monk Āryanaṇḍi.

The author of *Dhavalā* commentary Vīrasena was an all-round scholar and he had studied the voluminous *Digambara*s and *Śvetāmbara* literature. The commentary of Virasen has mentioned the following important texts among others:

1. *Satkarma-Prābhṛta* (Treatise on Existence of *karmās*.)
2. *Kaṣāya-Prābhṛta* (Treatise on Passions)
3. *Sanmati Sūtra* (Formulae of Sanmati Mahāvīra).
4. *Triloka-prajñapti Sūtra* (Summary on Enunciation of three worlds).
5. *Pañcāstikāya Prābhṛta* (Treatise on Five Existents).
6. *Tattvārtha-Sūtra* (Formulae on Reals and Realities) of Griddhapiccha.
7. *Ācārāṅga* (*Moolāchāra*) (Book on Monastic Conduct).
8. *Sār-Sangraha* (Compendium of Essence) by Puṇyapāda.
9. *Tattvārtha Bhāṣya* (Commentary on Formulae on Reals and Realities) of Akalaṅka.
10. *Jīva-samāsa* (Taxonomy of the Living Beings).
11. *Chhedā-Sūtra* (Formulae on Penaliṣaṇ).
12. *Karma-pravāda* (Discourses on *Karma*)
13. *Daṣkarni-sangraha*.

The commentary has also quoted many verses of *Śvetāmbara* texts like *Ācārāṅga*, *Vṛhat-kalpaSūtra* (Formulae on Great Prescriptions), *Daśvaikālīka Sūtra* (Decad of Out-to-time Studies), *Anuyogadvāra* (Doors of Disquisition) and *Āvaśyaka-Nirvṛti* (Explanations on the essential Duties) etc. There is mention of the aphorism of *Tāla-pralamba* (*Tāla-tree high*) of *Vṛhat-Kalpa-Sūtra* 1.1. in the commentary. Besides this, the commentator has mentioned the thoughts of northern and southern tradition in many places indicating that the southern tradition is simple and in tune with Ācārya tradition while the northern tradition is not only not simple but it is also out of tune with the Ācārya tradition. The commentator has attempted, as per his capacity to clarify the different renderings of the aphorisms and different opinions. The teaching of *Nāgahasti* have been called as traditional while the teachings of Ārya Maṅkṣu have been called as non-traditional in the commentary. This indicates the difference of opinions between these two great Ācāryās. These Ācāryās were proficient in *Kaṣāya Prābhṛta* (The Treatise on Passions) and they have been called as *Mahā-Vācāka* (Great Spokesmen).

### 1.3 Six Sections *Ṣaṭ-khaṇḍāgama*

The full text of *Ṣaṭkhaṇḍāgama* has six sections. The first section is named as *Jīva-Sthāna* (Stationings of the Living Beings), it contains descriptions of the living beings with respect to eight disquisition doors and there are nine appendices. The investigation doors (*mārgaṇās*) and Spiritual stages (*Guṇasthānas*) have been described under the above sub-sections. The second section is *Kṣullaka-bandha* (Minor Bondage). It has eleven sub-sections. In this section, the *karma*-binding living being has been described through the eleven



sub-section along with the varieties of karmic bonds. The third section is *Bandha-svāmīva-vicāya* (Thoughts on the Bondership of Karmic Bond). This section deals with the karmic bonds with respects to the bonder living being. The fourth section is named as *Vedanā* (Experiencing). This section consists of two disquisition doors: (i). Earned (*kṛtā*) or committed and (ii) Experienced (*Vedanā*). There is prominence of descriptions on *Vedanā*. The fifth section is called *Varganā* (Variforms). The important sub-section of this section is *Bandhanīya* (Bondable) which describes 23 kinds of Variforms (*Varganās*). The sixth section is called *Mahā-bandha* (The Great Bondage). Bhutabali composed the *Mahā-bandha* in 30,000 verse-equivalents after composing 6000 aphorisms of the five sections including the aphorisms composed by Puṣpadaṇṭa (177 aphorism). The book is named as *Mahā-Dhavalā* (Extremely white or Luminous). The book describes the four-fold karmic bonds of type, duration, intensity and mass-point in detail.

Ācārya Vīrasena has composed 72000-verse-equivalent commentary of *Dhavalā* on these six sections. Later on, Nemcaṇḍra Siddhānta-cakravartī (a title meaning as the overall Ruler in Doctrines) composed *Gommatosāra* (Essence of Gomata-teachings) on the basis of these six sections. It is divided in two sections:

- (1) *Jīva-kāṇḍa* (Sections of the Living Being and
- (2) *Karma Kāṇḍa* (Section on the *Karmās*).

On the basis of the structure of the *Dhavalā* Composition, the whole text can be divided into three parts : (i) the aphorisms of Ācārya Puṣpadaṇṭa (ii) The *Dhavalā* Commentary of Ācārya Vīrasena and (iii) Ancient quotations in prose and verses in the commentary. The aphorisms of Puṣpadaṇṭa are numerically 177. Their language is *Prākṛta*. The three-fourth part of the *Dhavalā* commentary is in *Prākṛta* while one-fourth part is in *Saṁskṛta*. The language of the commentary is mainly *Śaurasenī*. The style of composition is refined and mature.

#### 1.4 *Kaṣāya Prābhṛta* (Treatise on Passions)

There was Ācārya Guṇadhara nearly in the same period when Ācārya Dharasena was there. He also had some knowledge of the twelve-fold scriptures. He composed a doctrinal treatise named as *Kaṣāya-Prābhṛta* (Treatise on Passions). Ārya Maṅkṣu and Nāgahastī<sup>9</sup> elaborated this text and Ācārya Yaśi-Vrshabha wrote a *Curni*-commentary on it. Ācārya Vīrasena also wrote a commentary on it, but he could compose only twenty-thousand-verse-equivalent of this commentary and died midway. This was completed in 837 AD by his capable disciple Ācārya Jinasena. This commentary is called *Jaya-Dhavalā*. (Victoriously & Luminous).<sup>10</sup> The total contents of this commentary are 60,000 verse equivalent. It seems that the different elaborations of Ārya Maṅkṣu and Nāgahastī on this text were existing before Ācārya Vīrasena and Jinasena and he has mentioned the different opinions of both the *Ācāryās* in his commentary.

#### 1.5. *Mahābandha* (The Great Bondage)

The text of *Mahābandha* is also called *Mahā-Dhavalā* (Greatly Luminous). This is only the sixth section of *Ṣaṭkhaṇḍāgama* which has been composed by Ācārya Bhutabali. Its benedictory prologue (*Manglācāraṇa*) is also related with the fourth *Vedanā* section of *Ṣaṭkhaṇḍāgama*. It is not different from it. Despite this, this great work is available as an independent work. One of reasons for this is that it is highly extensive in comparison to the other five sections. Secondly, it was not taken as necessary to write a commentary on it. That is why, Ācārya Vīrasena also did not write commentary on it. It measures 40,000-verse-equivalent. The text of *Mahābandha*<sup>11</sup> consists of seven volumes. The first part deals with the type-bond (*Prakṛti bandha*)

9. In the elders lineage to *Nandī Sūtra* of *Śvetāmbarās*, Ārya Maṅkṣu comes first followed by Āryanaidī. The name of Nāgahastī comes after him. (pl. see *Jaina Sahitya Ka Itihāsa*-1 K.C. Shastri, p. 12 etc.

10. Section (1.13) is edited by Pt. Kailāś Caṇḍra Śāstri, Jaina Saṅgha, Mathura, 1974.

11. The original text and Hindi Translation by Pt. Phul Caṇḍra Siddhant Śāstri in Seven Volumes, Bhārtīya Jñān pīṭh, Vārāṇasī/Delhi, 1947-1958.

which has been described in chapters on total bond, pseudo-total-bond, maximal bond, non-maximal bond etc. The second part deals with the duration bond. It has two main sub-sections :

- (i) Duration bond related with basic or primary (Karmic) types. (*Mūla-prakṛti-sthiti-bandha*) and
- (ii) Duration bond related with secondary (karmic) types. (*Uttara-prakṛti-sthiti-bandha*). The subject of Duration bond related with primary types is dealt with in four chapters
  - (i) Enunciation of stations of duration bond
  - (ii) Enunciation of Drippings (*Niṣeka prarūpanā*)
  - (iii) Enunciation of Induction-splits (*Ābādhā-kāṇḍaka prarūpanā*)
  - (iv) Relative Numeration (*Alpā-bahutva*).

Later on, the duration bond related with primary karmic species has described through chapters on time-sections (*Addhaceda*), total bond, pseudo-total-bond, maximal bond, and non-maximal bond etc. The duration bond of secondary species has also been considered in the same way. The third part of the book continues further description of the duration bond. The concept of bonding contact with respect to many living beings has been elaborated through chapters on consideration on permutation-combination on (1) Hanga-vicaya, divisioned division, and enunciation of measure, location, contact, time, interval, mode and relative numeration.

The fourth part of the book has dealt with the section of intensity bond (*anubhāva-bandha*). This has two sub-sections:

- (1) Intensity bond with respect to the primary species.
- (2) Intensity bond with respect to the secondary species Both of them have been described through the enunciations of drippings and supervariforms (*Spardhakas*) etc.

The fifth part of the book deals with the remaining part of the intensity bond. It has been described through sections of bonding contact, permutation-combination, divisioned-division, measure, location and contact, etc. The sixth part of the book deals with the section of mass-point or point-bond. It has considered the point-bondage with respect to primary species and secondary species on the basis of the points of these species coming into bondage at each *Samaya*. They have been described through many disquisition doors (*Anuyogadvāras*). The seventh part of the book deals with the remaining topics of the point-bond. They have been described there through the chapters on enunciation of (1) location (2) contact (3) time (4) interval (5) mode (6) relative numeration, (7) arm-like-bond (*Bhujagara-bandha*) (8) Naming (9) Ownership (10) Bond-increment (11) Mental activity resoluteness (*adhyavasāna*) (12) General illustrations (13) the illustration with respect to the living being and (14) placement of bonding steps.

Thus, *Mahābandha* is completed in seven volumes. With this, all the six sections of *Śaṅkhaṇḍāgama* are completed along with the inclusion of *Mahābandha*.

#### 1.6. Tiloya *Papṇatī* (*Tribka-prajñapti* Enunciation of Three Worlds)

*Trilokaprajñapti*<sup>12</sup> is the second book written by Ācārya Yati-Vṛṣbha who wrote a *Cūrṇi*-type commentary on *Kaśāya Prābhṛta*. This ancient book belongs to the exposition of Cosmology and mathematics (*Karanānuyoga*) and is written in the *Prākṛita* language. It measures 8000-verse-equivalent. It describes the topics related with the three worlds postulated in Jainology. This treatise is related with the most ancient part of scriptures of *Digambara* literature. The *Dhavalā* commentary has quoted this text many times. The author of the book has acquired the knowledge of this subject on the basis of the Ācārya tradition. We find mention and different renderings of *Agrayani*, *Sangoyani*, *Sangrāyani*, *Dṛṣṭivāda*, *Parikarma*, *Moolāchāra*, *Loka-*

12. *Triloka Prajñapti*, edited by Dr. A.N. Udadhye and Dr. H.L. Jain, Jīvarāj Granthamālā, Sholāpur, 1943, 1951.

*viphāga*, and *Loka-viniścaya*. Many different opinions found in other texts are also mentioned in the text. The subject-content of this book is quite-similar to the *Prākṛita* texts of *Śvetāmbara* canons like *Sūrya-prajñapti*, *Candra-prajñapti* and *Jambudvīpa-prajñapti* as well as *Digambara* texts like *Dhavalā* and *JayaDhavalā* commentary and *Triloka-sāra* (Essence of the Three Worlds). Many verses of *Triloka-prajñapti* are similar to the ancient texts like *Loka-vibhāga*, *Moolāchāra*, *Bhagavatī Ārādhana*, *Pañcāstikāya*, *Pravacanasāra*, and *Samaya-sāra* etc.

This text is divided in nine chapters named as:

- |                            |                             |                            |
|----------------------------|-----------------------------|----------------------------|
| 1. Universe in General     | 2. Infernal world           | 3. World of Mansional-gods |
| 4. Human (or Middle) world | 5. Sub-human (Middle) world | 6. Peripatetic world       |
| 7. Astral World            | 8. Empyrean world           | 9. The World of Doctrine,  |

These chapters describe mainly the geography and astronomy. Incidentally, there is also the description of Jaina doctrines, legendary stories and history etc. In the first chapter, there are 283 verses and 3 prose portions. During the illustration of locational auspacity (*kṣetra-mangala*), there is mention of holy places like *Pāvā*, *campā* (*Bihār*) and *Urjayanta* (*Gīrnār*, *Gujrāt*) etc. Among the eighteen categories associated with the kings, the author has given the names of

(1) Elephant (2) Horse (3) Chariot and Charioteers (4) Army Commander (5) Foot-soldiers (6) Richmen (7) Judge (8) Merit (9) Warrior (*Kṣatriya*) (10) Businessman (11) Counselor (12) Police Officer (13) Priest (14) Minister (15) Chief Minister (16) Exalted persons (17) Senior persons (18) Group leaders while describing the body etc. of *Bhagavān Mahāvīra* the author of canon in essence, there is mention of 18 major languages and 700 dialects. There is mention of five mountains in *Rājagṛha* named as *Vipula*, *Rṣhiśaila*, *Chhinna*, *Vaibhāra* and *Pāṇḍu*.<sup>13</sup> The thickness, width and height of the three-tier universe has been stated on the basis of *Dṛṣṭivāda* canon.

The second chapter has 367 verses which describe the infernal world.

The third chapter has 243 verses which describe the world of mansional-gods. There is description of halls like (1) delivery hall (2) anointing hall (3) Ornamentation hall (4) Copulatory enjoyment hall (5) Service hall and (6) Prayer or incantation hall etc. and mansions like (1) general mansion (2) inner mansion (3) plantain tree-mansion (4) painting house (5) seating/sitting house (6) sound or music house and (7) creeper house etc. There is mention of ten sanctuary trees (*Caitya Vṛkṣas*) of Pipal (*Aśvattha*), *Sapta-parṇa*, *Śālmālī*, *Jambū*, *Vetas*, *Kadamba*, *Priyangu*, *Śrīṣa*, *Palāśa* and *Rājadruma*.

The fourth chapter is the largest one which has 2961 verses and describes the human world. There is mention of the cities in the south and north of the *Vijayārdha* mountain. The names of eight auspicious emblems (*mangala dravya*) have been given as (1) Coronation vase, (2) Pitcher, (3) Mirror, (4) Insignia (*vyanjana*), (5) Flag, (6) Umbrella, (7) *Cāmara* fan and (8) *Supraṭiṣṭha* vase. There is description of ten wish-fulfilling trees (*kaṭpa-vṛkṣas*) in the lands of enjoyment (*Bhogabhūmis*). The ornaments of males and females are also mentioned there. There is description of males and females born in pairs in the lands of enjoyment. The birth places, constellations at birth and the life-span of the ford-builders are mentioned there. It has also been pointed out that the five ford-builders *ñ* Nemi (22nd), Malli (19th), *Vāsopūjya* (12th), *Pārśvanātha* (23rd), and *Mahāvīra* got initiated in young age (i.e. without marriage) while the rest nineteen ford-builders got initiated after enjoying the royal life.<sup>14</sup>

13. *The Aṅgikāśā* (Vol. 2, P.382) of *Sutta-nipāta* of the Buddhists mentions *Pāṇḍava*, *Gijjhakuṣa*, *Vaibhāra*, *Isigili*, and *Vepulla* as the five mountains. *Mahābhārata* (2.21.2) has mentioned them as *Vaibhāra*, *Vārāha*, *Rṣabha*, *Rishigiri* and *Caityaka*.

14. *Nemi Malli Vira Kumārakālānni Vāsopūjya ya. Pāso vi ya gahidatava se sajjinā rajja carānni. TP.*

After the salvation of Bhagavān Mahāvīra, Gautama Svāmī attained omniscience. After the salvation of Gautama Svāmī, Sudharmā Svāmī attained omniscience. Later Jambū Svāmī attained it after the salvation of Sudharma Svāmī. There is mention of (1) Shridhara Svāmī as the last of those attaining salvation, (2) Supārśvacāndra as the last of the Saints having the prodigy of sky-movement, (3) *Vajrayaśa* as the last of the monks with tri-timal knowledge, (4) the monk Śrī as the last of the clairvoyants and (5) Caṇdragupta as the last of kings getting initiated.

The following thirty one sections of this large chapter have mentioned the

- (1) Size of the land of the holy assembly (*samavaśaraṇa*)
- (2) Length and height of the steps.
- (3) Structural arrangement of holy assembly.
- (4) Lanes or roads in the holy-assembly.
- (5) Boundary wall named as *dhulīśāla*.
- (6) Lands named as *caitya-prasāda* (Planted with Sanctuary trees).
- (7) Dancing Halls.
- (8) Varity Subudiring pillar (*mānastambha*)
- (9) Altars etc.

Later, there is description of the 34 excellences (*atiśayās*) involving 10 birth-based, 11 at acquirement of omniscience and 13 on attaining ford-buildership. This description is followed by the names of guardian gods (*Yakṣās*) and goddesses such as

#### Guardian Gods

1. *Go-Vadana*
2. *Mahāyakṣa*
3. *Trimukha*
4. *Yakṣeśvara*
5. *Tumburava*
6. *Mātanga*
7. *Vijaya*
8. *Ajita*
9. *Brahma and others*

#### Guardian Goddesses

1. *Cakreśvarī*
2. *Rohinī*
3. *Prajñapti*
4. *Vajra-śrinkhalā*
5. *Vajrāṅkuśa*
6. *Arprati-cakre-śvarī*
7. *Purusadattā*
8. *Jvālāmālīnī*
9. *Kuśmāṇḍī and others*

Eight kinds of prodigies have also been mentioned later. There is listing of fourteen-*pūrva*-proficient (5), ten-*pūrva*-proficient, (11) eleven-*Aṅga*-proficient (5) and *Ācārāṅga* proficient (4) *Ācāryās*.

We see many superb sayings (*sūktis*) at different places in the text. One of them has a meaning, "There is no wonder that the blind man falls in the well, and the deaf man does not listen to the sermons of the saints. However, the surprising thing is that the (5-sensed) living beings seek and listen. Still he moves in the direction of hells."

The fifth chapter has 321 verses. It is mostly in prose form. There are innumerable islands and oceans in the subhuman (and middle) world. This chapter describes the size and area etc. of *Jambūdvīpa*, *Lavaṇa* ocean, *Dhātakikharīḍa dvīpa*, *Kālodadhi* ocean, *Puṣkarāvarata dvīpa*, *Naṇḍīśvara dvīpa*, *Kundalavara dvīpa*, *Svayambhū-ramana dvīpa* and others.

There are 103 verses in the sixth chapters where the peripatetic gods have been described with reference to their residential areas, categories, insignias, families, names, Indras, life-spans, food-intake etc. in 17 sub-sections.

The seventh large chapter has 619 verses. It describes the astral gods with reference to their residential area, kinds, number, arrangement, measure, height, clairvoyance and power etc. The eighth large chapter has 703 verses. It describes the empyrean gods with reference to their residential area or location, arrangement, kinds, names, boundaries, number of empyrean planes, majesty of *Indras*, spiritual stages and causes of origination of righteousness. The ninth chapter has 77 verses. It describes the siddhas- those living beings who have attained salvation with reference to their location, number, space-occupancy and bliss etc.

### 1.7 *Pañcāstikāya* (Five Existents); *Pravacana-sāra* (Essence of Sermons); and *Samaya-sāra* (Essence of Soul).

In *Digambara* tradition, the name of Ācārya Kuṇḍakuṇḍa comes just after Bhagawān Mahāvīra and Gautama-the chief disciple. He has also been called by the names of Padmanandī (Gladdening Lotus), *vakra-griva* (Bent Neck), Elaachaarya (junior preceptor) - *griddha piccha* (Vulture-feather-broomed). However, his real name seems to be Padmanandī. He is called Kuṇḍakuṇḍa because he was a resident of the village of Kuṇḍakuṇḍa (*Tamūlnādu*). His period is accepted as approximately first century AD. but, he seems to belong to third-fourth century AD.<sup>15</sup>

The books of *Pañcāstikāya*, *Pravacānsāra* and *Samaya-sāra* are known as the triad of drama (*Nāṭka-traya*) of five-existents, sermons, and the world of living and nonliving. These books are also called treatises of gift. These texts describe spiritualism prominently substantively. The contents of the texts have been described with reference to the pure ideal standpoint (*śuddha niścāya Naya*). Beside, these three texts, Kuṇḍakuṇḍa has also composed *Niyamasāra* (Essence of Conduct), *Rayana-sāra* (Essence of Three Jewel) and *Aṣṭa-Pāhuḍa* (Eight Gifts) and *Daśa Bhakti* (Decad of Devotion).

#### *Pañcāstikāya*<sup>16</sup>

There is description of five existents in *Pañcāstikāya*. Amritcaṇḍra Sūrī (10th Century) has written a commentary on it which is named as *Tattva-dīpikā* (Illustrator of the Essence) and/or *Samaya-Vyākhyā* (Explanatory on the soul). In addition, Jayasena Ācārya (12th Century) has also written a commentary on it named as '*Tātparyā Vṛtti* (Purport-Commentary). Both the commentaries are in *Sanskṛta*. Brahamdeva has also written a commentary on it. The text of *Pañcāstikāya* has 173 verses (181 as per Jayasena) which are divided in two sections (*Śrutaskandha*). In the first section, six realities (*dravyās*) and five existents (*astikāyas*) are described. Here, the following topics have been enunciated:

1. Differentia of Reality.
2. Categories of Reality
3. Seven-fold predication principle (*sapta-bhaṅgī*).
4. Attributes and modes
5. Definition of the reality of time.
6. Definition of the living being (*jīva*)
7. Nature of the salvated ones or siddhas.
8. Bondage of the living being and mattergy (*jīva-pudgala-bandha*).
9. Mattergy (*Pudgala*).
- 10 Definition of the medium of motion (*dharma*), rest (*adharma*), space and time.

15. See Introduction of *Pravacanasāra* by Dr. A.N. Udadhyā, P. 10-22.

16. (a) *Pañcāstikāya* has been published by Rāychand Jaina Granthamālā alongwith commentaries of Amritcaṇḍra and Jayasena and with Hindi translation by Pannālāl Bakliwāl based on Hemrāja Pāndey.  
(b) Sacred books of the Jainas, Vol.3 : with English translation and introduction by Prof. A. Cakravartī, 1920, Arrah.  
(c) Śāstri, Pt. K.C; Kuṇḍakuṇḍa Prābhṛta Sangraha, Jīvarāja Granthamālā, Sholāpur, 1960.

The second section describes the nine spiritual categories of entity and the path of salvation. There is description of sacred, profane (sin), the living being, the non-living being, influx (*āśrava*), bonding (*bandha*), stoppage (*saṁvara*), shedding (*nirjarā*) and salvation (*mokṣa*).

### *Pravacanasāra*<sup>17</sup>

It is the second important composition of Ācārya Kuṇḍakuṇḍa. This text also has commentaries by Amritcandra Sūrī and Jayasena in *Sanskṛta*. According to Amritcandra, there are 275 verses in it while there are 311 verses in it as per Jayasena. Its commentary named as *Saroja-bhaskara* (Sun for Lotus) by Prabhācandra (14th century AD.) is unpublished even today. Bālchandra (13th century) has written a commentary on it in Kannada.

This text also has three sections (*Śrutaskandhas*). The first section describes knowledge (*jñāna*), the second section describes the knowable objects (*jñeyas*) and the third section describes the primary and secondary conduct (*cāritra*). In the section on knowledge, the following topics have been discussed:

1. Identity and difference between the soul and knowledge.
2. The theory of omniscience and its proof.
3. Sensual and supra-sensual happiness/bliss.
4. Applied consciousness (*Upayoga*) of auspicious, inauspicious and pure type.
5. Destruction of delusion or deluding *karma* and other such topics.

The section on knowables, describes the following topics:

1. Definition of reality, attributes and modes.
2. Seven-fold predication principle.
3. Knowledge.
4. Nature or *karmās* and their effects.
5. Properties of perceptible and non-perceptible realities.
6. Reality of time and its modes.
7. Vitalities (*Prāṇās*).
8. Auspicious and inauspicious consciousness.
9. Characteristics of the living being.
10. Relationship between the living being and matter.
11. Consistency between the ideal and real standpoints.
12. Nature of the pure soul etc.

The section on conduct deals with the following topics:

1. Characteristic of a monk/ascetic (or monkhood)
2. Re-initiation after default.
3. Nature of reduction in rank or division in conduct.
4. Proper food.
5. Natural and exceptional path.
6. Importance of scriptural knowledge.
7. Definition of an ascetic.
8. The reality of salvation (*mokṣa*) etc.

17 *Pravacana-sāra* : Published by Rāyacandra Jain *Granthamālā*, Agas, 1955 and 1964. This consists of Sanskrit commentaries of Amritcandra and Jayasena, Bālāvabodhini (Children's Learner) commentary of Paṇḍit Hemaraja (1652 AD) and English translation with introduction by Dr. A.N. Upādhye.

In *Vyavahāra Sūtra*, there is provision of confession (of default) before the proficient ascetic (212). While describing the violence (*himsā*), it is said, "There is the In contrast, the careful person does not have karmic bondage merely by external injury to the living beings."

### ***Samaya Sāra*<sup>18</sup>**

In *Samaya Sāra*, there are 415 verses as per Amritacandra and 439 verses as per Jayasena. Both of them have commentaries on this text. The commentary of Amritacandra is known as *Ātma-khyāti* (Glory of the Soul). There is one section (*Kalaśa*) of 236 verse. On this section, Śubhacandra has written a commentary in *Sanskṛta* while Rayamalla and JayaCandra have written separate commentaries in Hindi. Among other commentators of *Samayasāra*, the following are noted: 1. Prabhā Candra. 2. BālCandra.-disciple of Nayakirti. 3. Viśālakirti 4. Jinamiri and others.

There are ten chapters in *Samaya-sāra*. In the first chapter, there is description of self-soul (*Sva-Samaya*), non-self-soul (*Para-Samaya*), pure-standpoint, meditations on soul and righteousness etc. The second chapter deals with the living and non-living entities the third chapter deals with the ethics of action or *karma* (*karma-kartā*), the fourth chapter deals with the sacred and sin, the fifth chapter deals with the karmic influx (*āśrava*), the sixth chapter deals with the karmic stoppage (*saṁvara*), the seventh chapter deals with karmic shedding (*nirjarā*), the eighth chapter deals with karmic bondage, and the ninth and tenth chapters deal with the salvation and pure knowledge.

### **1.8 *Niyama Sāra*<sup>19</sup>**

*Niyamasāra* has 186 verses. Padmaprabha Maladhāri Deva of the middle of 12th century AD has written a commentary (Purport) named as *Tātparyā Vṛtti* on it. He has quoted many verses of the commentary of Amritacandra Sūri- the commentator of three treatises. In this book, the following topics have been dealt with:

- |  |  |
|--|--|
| 1. Righteousness                         | 2. The Attained one ( <i>āpta</i> ).                                   |
| 3. The Scriptures ( <i>Āgamas</i> ).     | 4. Seven reals ( <i>Tattvās</i> ).                                     |
| 5. Right knowledge.                      | 6. Right conduct   |
| 7. Penitential retreat.                  | (involving 12 vows, 12 model stages of disciplinary courses).          |
| 8. Renunciation ( <i>pratyākhyāna</i> ). | 9. Self-confession.  |
| 10. Expiation.                           | 11. Relaxation.  |
| 12. Equanimity Practices.                | 13. Supreme devotion ( <i>parama-bhakti</i> ).                         |
| 14. Pure Consciousness.                  | 15. Six essential duties and ideal duties ( <i>niścaya āvaśyaka</i> ). |

There is mention of *Āvaśyaka Nirvṛkti* in the text.

### **1.9 *Rayana Sāra*<sup>20</sup> (The Essence of the Jewel of Righteousness)**

*Rayana Sāra* contains 167 verses. The righteousness has been stated here to be the essence of the jewel. It has also been mentioned that one may acquire salvation by reading this book. One of its statement mentions that there are three kinds of mockery:

- (a) Devotion without reverence.,
- (b) Weeping of women without affection.
- (c) Renunciation without detachment.

18. (a) *Samaya-sāra* : Published by Rayacandra Jain Granthamāla, Bombay, 1919. This consists of commentaries of Amritacandra and Jayasena.  
(b) Sacred books of the Jainas, Vol 8, 1930, Lucknow; with English translation by J.L. Jaini.  
(c) English translation of the original, and Commentary of Amritacandra, Murtidevi Granthamālā, 1950  
(d) Pt. K.C. Śastri; Kundakunda *Prābhṛta* Sangraha, Jivarāja Granthamālā, Sholāpur, 1960.
19. (a) *Niyama-Sāra*: Published from Hindi Grantha Ratnakas, Bombay 1916.  
(b) Br. Śitaprasād; Hindi translation of the commentary of P. MaladhāriDeva, Delhi, 1971.  
(c) Sacred Books of the Jains, Arra, 1931 edited by Ugrasen Jain, with english translation.
20. *Rayana Sāra* : Published in Gujrati Script from Himmatnagar by Kapilbbai T. Kolādia, 1967.

There are quite a number of similes like the one below: "Just as the fly wrapped in phlegm dies immediately, similarly the greedy of possession or the fool and ignorant monk also are subject to the physical mortification."

#### 1.10 *Aṣṭa Pāhuḍa* (Eight Gift Treatise)<sup>21</sup>

The *Ṣaṭ Prābhṛta* of *Kundakunda* includes the following six texts:

- |  |  |
|--|--|
| (1) <i>Dansana Pāhuḍa</i> : (Treatise on Faith)      | (2) <i>Caritta Pāhuḍa</i> : (Treatise on Conduct)              |
| (3) <i>Sutta Pāhuḍa</i> : (Treatise on Sermons)      | (4) <i>Bodha Pāhuḍa</i> : (Treatise on Knowledge or Awakening) |
| (5) <i>Bhāva Pāhuḍa</i> : (Treatise on Dispositions) | (6) <i>Mokkha Pāhuḍa</i> : (Treatise on Salvation).            |

When we add *Linga Pāhuḍa* (Treatise on Garb) and *Śeela Pāhuḍa* : (Treatise on Good Conduct) to these six treatises, we have the eight *pāhuḍas*. Ācārya *Śrutasāgra* (16th century) has written a commentary on them. He was the disciple of Bhaṭṭāraka VidyāNandī. He was designated with many titles such as the omniscient of the present (Kali-Kāla-Sarvajña) and the master of both the languages. In the commentary of *Dansana-Pāhuḍa* (p.18), he has mentioned five types of pseudo-Jains in terms of *gopucchika* (Possessed of broomstick of cow's tail), *Śvetavāsas* (White-clothed), *Draviḍas* (Aboriginals), *Yāpaniyas* (Dual-admitting) and *Niśpicchha* (Without Broom-stick). In *Sutta-Pāhuḍa*, he has stated the nakedness as the true path of salvation. In *Bhāva Pāhuḍa*, he has given exemplary stories of Bāhubali, Madhu-pingava, Vaśiṣṭa, Dvīpāyana, ŚivaKumāra, Bhavyasena and Śivabhūti. In this text, it has been stated that the well-being of the self-soul is important:

"One should keep himself engaged in the well-being of the self-soul until one is attacked by the old age, the cottage of the body is not burnt by the fire of the diseases and the power of senses does not get destroyed."<sup>22</sup> The *Mokkha Pāhuḍa* has stated with reference to a yogi monk, "The yogi is always awakened in his well-being who sleeps in practice. And the yogi does sleep in his well-being who is awake in practice." There are 22 verses in *Linga Pāhuḍa* and 40 verses in *Śīla Pāhuḍa*. The *Śīla Pāhuḍa* has given the example of ten-*pūrva*-proficient *Ṣaṭyaki-putra*.

#### 1.11 *Bārasa Anuvekkhā* (*Dvadaśānuprekṣā*, Twelve Reflections)<sup>23</sup>

The book of *Bārasa Anuvekkhā* of *Kundakunda* has 91 verses. There is description of twelve reflection in it as below :

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|--|--|
| (1) Impermanence of world ( <i>Adhruva, Anitya</i> ) | (2) Refugelessness ( <i>Aśaraṇa</i> )  |
| (3) The world ( <i>Sansāra</i> ), nature of          | (4) Solitariness ( <i>Ekatva</i> )     |
| (5) Separateness ( <i>Anyatva</i> )                  | (6) Impurity ( <i>Aśuci</i> , of body) |

21. (a) *Ṣaṭ-Prābhṛtadi-sangraha*, edited by Pannālāl soni, *Mānikcand Digambara. Jain Granthamālā*, 1920 The text contains *Linga Prābhṛta*, *Śeela Prābhṛta*, *Rayana Sāra* and *Bārāṇ Anuvekkhā* also.  
 (b) *Aṣṭapāhuḍa* (original), with Gujarati translation, Himmatnagar, 1968.  
 (c) *Aṣṭapāhuḍa* (original with prose and verses in Gujarati), Śrīmad RājCandra Āśram, Agas, 1970.  
 (d) Pt. K.C. Sāstri (ed.); *Kundakunda Prābhṛta Sangraha*, Jivarāj Granthamala, Sholapur, 1960.  
 (e) Schürbring (ed.): *Bodha Pāhuḍa*, *Chine Schriften*, p. 348-354.
22. Compare the verse with *Dasaveyaliya*, 8.35.
23. (a) *Bārasa Anuvekkhā* : Edited by Pt. Manoharlal Gupta and Nathuram Premi, Bombay, 1910  
 (b) *Kundakunda Prābhṛta Sangraha*, ed.pt. Kailāścaidra Śāstri, 1960.  
 (c) Tripathi; Caṇḍrabāl & Bhaṭṭa, Vaiśvīdhar, Mahāvīra and His Teachings, Bombay, 1977. Many of its verses are found in the eighth chapter of *Moolaachāra*. Pl. see Introduction to *Pravachanasāra* by A.N. Upadhye, footnote p.39.  
 (d) The *Kattigeyānuvekkhā* of Kattikeya has descriptions about twelve reflections. The twelve reflections are described in 150 verses of *Bhaga Vāsi Ārādhana* and 70 verses of *Marana-Samāhi-Painnā*.



- |  |  |
|--|--|
| (7) Influx ( <i>Āśrava</i> , of <i>karmās</i> )        | (8) Stoppage ( <i>Samvara</i> , of <i>karmās</i> ) |
| (9) Shedding ( <i>Nirjarā</i> , of <i>karmās</i> )     | (10) Universe ( <i>Loka</i> )                      |
| (11) Rarity of Enlightenment ( <i>Bodhi-durlabha</i> ) | (12) Religion ( <i>Dharma</i> )                    |

### 1.12 *Daśa-bhakti* (*Daśa-Bhakti*, Decad of Devotional Hymns)

The book of *Daśa-bhakti* consists of devotional hymns related with (1) the Salvated ones (2) Scriptures (3) Conduct (4) Ascetics or Yogis (5) Group-heads or Ministers (*Ācāryās*) (6) Salvation (7) Five-fold teachers (8) Twenty four ford-builders. Besides these, there are devotional hymns for *Nandīśvara*, peace and five-fold bowings litany (*Pañca Namaskāra mantra*) in *Prākṛta* language while Puṇyapāda has composed them in *Saṁskṛta*. Most of the text is in verses or poems while some portion is in the form of prose. This text could be compared with *Pratikramana Sūtras*, *Āvaśyaka Sūtra* and *Pañchasutta* of the *Śvetāmbarās*. The devotional hymn of the 24-ford builders is the same in both the Jain sects. It is just unfortunate that no properly edited edition of this *Daśabhakti* has been published as yet. Ācārya Prabhaa Caṇḍra has written a Commentary on *Daśabhakti*. He has admitted Kundakuṇḍa as the author of *Prākṛta Daśabhakti* and Puṇyapāda Devanaṇḍīas the author of *Saṁskṛta Daśabhakti*. The *Daśabhakti* originates from *Sūtras* like is the *Pañcha Namoyāra* (Five bowings), *Mangalasutta* (Auspicious aphorism), *Loguttamā-sutta* (Best-in-the-world aphorism), *Sarana-sutta* (refuge-aphorism) and *Sāmāya-sutta* (Equanimity aphorism). In the devotional hymn of the ford-builders (*Tīrthāṅkara Bhakti*), there are bowings to 24 ford-builders through 24 verses. This is followed by the aphorisms of penitential retreat (*pratikramaṇa*) and self-confession (*Ālocanā*). The salvated ones in *Siddha-bhakti* and the twelve-fold scriptures in *Śruta-bhakti* have been offered salutation. In the *Cāritra-bhakti*, there is mention of

(1). Five-fold conduct of monks-equanimity, re-initiation after reduction, purification through exclusion, subtle passion and conformed conduct and

(2). Primary and secondary attributes of the monks.

The houseless ascetics have been offered salutation in the *yogi-bhakti*. There is also description of their prodigies. The heads of the monk-groups have been enlogised in the *Ācārya bhakti*. In the *Nirvāna Bhakti*, there is mention of holy places like *Aśṭāpāda* (*Kailāsa*), *Campā* (*Bihar*), *Urjayanta* (*Gimar, Gujrat*), *Pāvā* (*Bihar*), *Sammēda-śikhara* (*Bihar*), *Gajapantha* (*Maharashtra*), *Śatruñjaya* (*Gujrat*), *Tungigiri* (*Mahārāṣṭra*), *Suvarnagiri* (*Sonagir, M. P.*), *Rewa-tata* (*Nemavara, M. P.*), *Siddhavarakuta*, *Culagiri*, *Dronagiri* (*M. P.*), *Podanpura* (*Maharashtra*), *Hastināpur* (*U. P.*), *Varanasi*, *Mathura*, *Ahicchatra* (*all in u. p.*), *Śirpura* and *Caṇḍraguhā* etc. Many saints and rishis attained salvation from these holy places.

There is eulogy of five paragons in the *pañcha-guru-bhakti*. In the remaining *Bhaktis*, the names of *Nandīśvara Bhakti* and *Śānti-bhakti* are included.

### 1.13. *Bhagavatī Ārādhanā*. (The Venerable Practices or Worship).<sup>24</sup>

*Bhagavatī Ārādhanā*, *Ārādhanā* or *Mūlārādhanā* is admitted as an ancient text of the *Digambara* ascetics sect. It describes four kinds of worship in the form of right faith, right knowledge, right conduct and right austerity. The religion of the ascetics is also mainly described here. It is worth noting that many contentions

24. Many texts have been written on Practices (or worship) in *Prākṛta* language. For example,

1. *Ārādhanā Paryanta* : Somasūtrī
2. *Ārādhanā Paryanta* : Somasūtrī
3. *Ārādhanā Kulaka* : Abhayadeva Sūtrī
4. *Ārādhanā Patākā* : Vira-bhadra Sūtrī
5. *Ārādhanā Mālā* etc : Vira-bhadra Sūtrī
6. Introduction to *Vṛhat-kathākoṣa* : A.N. Upadhye, p. 48-49

of this text do not agree with the conduct and thoughts of the *Digambara*. For example, it is mentioned here that the other members of the monk group should beg and bring foods for the ailing monks. Similarly, in the section on *Vijāhanā* (Abandonment of the dead body), the method for leaving the dead body of the monk in the forest has been stated. One also finds the mention of *Śvetāmbara* texts like *Kalpa* (Permissibles), *Vyavahāra* (Prescription of Monastic Rules), *Ācārāṅga* (Book on Monastic Conduct), and *Jitakalpa* (Traditional Practices of the Monks) in this book.

The text contains 2166 (or 2170) verses in all under 40 chapters. Its language is *Prākṛta* or Jaina *Sauraseni*. This text has described, prominently, the monastic conduct. It has been composed by Śivārya or Śivakoṭi Ācārya, who was taking foods in his hand-bowl, on the basis of compositions of the earlier *Ācāryās*. No definite information about the period of the composition of this text has been available. However, from the contents of book, it seems that this text is as ancient as the *Śvetāmbarās* scriptures. Many verses of this text tally with the ancient *Śvetāmbarās* texts like *Āvaśyaka Nirvyukti*, and *Vṛhat-kalpa-bhāṣya* etc. This also leads to conclude that this text is sufficiently ancient.<sup>25</sup>

Many *Sanskṛta* and *Prākṛta* commentaries have been written on this text at different times. Aparājita Sūri who was also called ViJayācārya has written *Vijayodayā* or *Ārāḍhanā* commentary on it. He also had a Vijayodaya commentary on *Daśavaikālika Sūtra*. The period of Aparājita Sūri is admitted as post-seventh century AD.

The second commentary of this text is written by pandit Āśādhara which is named as *Mūlārāḍhanā-darpana* (Mirror of the Basic (Monastic) Practices). The period of Āśādhara is 13th century Vikrama (12-13th century AD).<sup>26</sup> The third commentary is named as *Ārāḍhanā Paṇṭikā* (Register of Monastic Practices). Its manuscript is available in Bhandarkar Institute, Pune. Its author is not known. The fourth commentary is *Bhāvārtha-dīpikā*-unpublished. Ācārya Amitagati of *Māthura Saṅgha* has translated it in *Sanskṛta* verses. Pandit Sadasukhadāśi Kāśaliwāla has written a commentary on it in local dialect (Dhundhari language).

In the beginning of the text, seventeen kinds of death have been mentioned. Out of them, *Paṇḍita-Paṇḍita-marāṇa* (Extreme Prudents' death), *Paṇḍita marāṇa* (Prudents' death) and *Bāla-Paṇḍita-marāṇa* (Fool-cum-prudents' death) have been stated to be the best. In the category of prudent's death, the *Bhakti-pratijñā-marāṇā* (Death by renunciation of foods or fasting) has been stated to be praiseworthy. In the chapter on Insignia (*Liṅga*), it has been stated that the following four are the marks of Nirgrantha garb:

- |  |                                       |
|--|---------------------------------------|
| (1) Non-clothedness or nakedness                 | (2) Hair-Plucking by self.            |
| (3) Renunciation of attachment with the body and | (4) Carrying a peacock-feather broom. |

The author has pointed out the defects of keeping hairs on head and has advocated the quality of hair-plucking. In the chapter on non-fixed or uncertain wanderings (*Aniyata-vihāra*), the author has pointed out the qualities of wanderings in many countries or areas and has prescribed to acquire skill in the related customs and behaviours, language and scriptures of the areas. In the chapter on Reflections, there is description of five kinds of non-afflicting reflections (*asankliṣṭa bhāvanās*) in terms of (1) Austerity, (2) Scriptures, (3) Potency of endurance, (4) Solitariness and (5) Patience as a force. The chapter on holy death has not only description of its nature but also description about external and internal austerities. The characteristics of residence suitable

25 (a) *Bhagavañ Ārāḍhanā* : Muni Anantakirti Digambara Jain Granthmāla, Bombay, 1932.

(b) *Bhagavañ Ārāḍhanā* published as Moolāraadhaana with commentaries of Aparajita Suri and pt. Asbadhar, Sholapur, 1935.

(c) *Bhagavañ Ārāḍhanā* with Vijayodaya commentary of Aparajita, Katanja, 1935.

(d) Shivarya's *Mūlārāḍhanā*; K. Oetjens, Hamburg, 1976.

(e) *Bhagavañ Ārāḍhanā*, ed. Pt. K.C. Shastri, Sholapur, 1977.

26. Pandit Asbadhara has mentioned a *Prākṛita* commentary on this text in his commentary on p. 643.

for monks have been stated. There is a detailed description about the purity of foods where there is prescription that eight kinds of defects due to origin, production etc. should be avoided before food-intake. There are exhortations on the renunciation of passions. The chapter on specific education, the self-service has been promoted.

The chapter on *mārganā* (Imetigation), there is mention of *Āyāro*, *Jita* and *Kalpa* texts. The chapter on stabilisation, the monastic conduct has been stated to be involving nudity and non-particularisation etc. while supporting the nakedness, Aparājita Sūri has quoted many ancient texts like *Ācāra-pranidhi* (8th chapter of *Daśavaikālika*, Observation of Monastic Conduct), *Āchārāṅga*, *Sūtra-kṛtāṅga*, *Niṣṭha*, *Vṛhat-Kalpa-Sūtra*, and *Uttarādhyayana*. Five kinds of practices have been mentioned

- |                                    |                                    |                             |
|------------------------------------|------------------------------------|-----------------------------|
| (1) <i>Āgama</i> (Scripture-based) | (2) <i>Ājñā</i> (Sermons)          |                             |
| (3) <i>Śruta</i> (Canons)          | (4) <i>Dhāranā</i> (Retentiveness) | (5) <i>Jita</i> (Tradition) |

They have been detailed in aphorismic texts. The prominence of *Vyavahāra Sūtra* has been mentioned. There is numeral description of syllables in the 14 *pūrvas* (Pre-canons) and 12 Primary texts (*Āṅgas*). There is a critical analysis of self-confession in the so-named chapter. In the chapter on *Anuṣṭi* (Instructions or Teachings), the glory of the five-fold Bowings Litany (*Pañcha namaskāra mantra*) has been described. There is also description of five *Mahā-vratās* (major vows) involving non-violence etc.

In the chapter on meditation, four kinds of meditation are described. Six aureoles in the chapter on Aureoles (*leśyā*), and twelve reflections in the chapter on Reflections are also described. There are many traditional stories of monks and ascetics involving Sukośala, Gaja-sukumāra, Anrikāputra, Bhadrabāhu, Dharmaghoṣa, Abhayaghoṣa, Vidyuchcara, Chilātaputra, and others who attained salvation by bearing the afflictions. In the fortieth chapter on *Vijāhanā* (Abandonment), the rituals for the dead monk are prescribed. The detailed process of getting the dead body of the dead monk out of the residence is described. The methods of waking up, piercing and binding the dead body have been stated. There is prescription for all-night sitting by the side of the dead and binding the thumbs of hands and feet so that no peripatetic god may enter into the dead body. Afterwards, one should look for a good place in a forest, make it plane with *darva* grass, fine powder of bricks or tendrils of tree. Afterwards, the dead body of the monk should be placed on this plain bed in the forest and, then, return back to the residence.<sup>27</sup>

#### 1.14 *Mūlāchāra* (Basic Practices)

Like *Bhagavatī Ārādhanā*, *Mūlāchāra* is also an important text of the *Digambarās*. It also contains some contentions which are against the *Digambara* concepts. This text is also called '*Ācārāṅga*' of *Digambarās*. Its author is Ācārya Vaṭṭakera. VasuDevanaṇḍī has written a commentary on it which is named as *Sarvārtha-siddhi* or *Ācāra-vṛtti* in which the author has described the essence of practices in brief for the benefit of his disciples. *Mūlacāra* deals with the conduct of the monks. Many verses of this text tally with the *Śvetāmbara* texts like *Āvaśyaka Niryukti*, *Pinda-Niryukti*, *Bhaṭṭa-parinnā*, and *Marana-samadhi* etc.<sup>28</sup> The period of composition of this text is taken to be near the second century AD. There are 12 chapters in it which have 1252 verses in all.

The first chapter on Basic Virtues (*mūlaguṇas*) describes the 28 such virtues of the monks involving five major vows, 5 carefulnesses (*samiti*), 5 restraints of five senses, 6 essential duties, self-hair-plucking,

27. This subject has been treated in detail in the chapter on Viśvag-bhavana (Abandonment, 4.29) and its Bhāṣya (5497-5565). The verses of *Vṛhat-kalpa-bhāṣya* and *Bhagavatī. Ārādhanā* tally completely in this case. See, Jagadīś Candra Jain, *Life in Ancient India* (Revised editin). Vol. 4, Chapter 7: (The section on Funeral Rites.)

28. Pt. Sukhalālji has listed those verses of *Moolāchāra* in his *Pañcha-pratikramana-Sūtra* which are found in *Āvaśyaka-Niryukti*.

nakedness, non-bathing, sleeping on earth, non-teeth-brushing, taking food in standing position and single dieting a day. The nakedness has been defined as the uncovering the body with cloth, bark, leaves and skins.

In the chapter on Commendation of Great Renunciation and Beddings (*Vṛhat-Pratyākhyaṇa-saṁstāra-saṁstava*), there is instruction about dispassionation after winning over the afflictions of hunger etc. and stabilizing oneself in the observance of four kinds of practices like right faith etc. at the time of death after renouncing all the sins. There is mention of killing of four ladies named Kanakalatā, Nāgalatā, Vidyut-latā, and Kundalatā and four males named Sāgarāka, Ballabhaka, Kuladatta, and Vardhamāna in the city of Mithilā. These deaths represent fools' death. In the section on Abridged Renunciation (*Saṅkṣepa Pratyākhyaṇādhyākāra*), there is instruction to die with equanimity after renouncing all kinds of sin, passion and food etc. under the state of accidental death due to animals like tiger and lion etc.

In the fourth chapter, there is description of ten kinds of equanimous monastic conduct. A young monk is prescribed to speak with a young Jaina nun. The Āryikas have been instructed to go for alms-begging in a group of three, five or seven with a mutual thought of protecting each other. The Āryikas should offer veneration to the head of the monk-group by sitting five Hastas (~ 7 ft.) away from them. They should offer veneration to the preceptors by sitting 6 Hastas (~ 10 ft) away from them.

In the fifth chapter on the 'Five Kinds of Practice' (*Pañcācāra*), there is detailed description of five kinds of practices like right faith and knowledge etc. and their different varieties. In this chapter, the popular idiocy (*Loka-muḍhata*) has been illustrated by the religions involving crookedness text of Kautilya, *Āsuraksha*, and books like *Mahābharata* and *Rāmāyaṇa* etc. The rules for observing self-studies have also been prescribed here. The term '*Sūtra*' (scripture) has been defined as those texts which are stated or composed by chief disciples, self-enlightened ones, scripture-proficients, and non-deviated ten pre-canon proficient. There is mention of texts like *Ārādhana Niryukti*, *Marana-Vibhakti*, *Pañcha Samgraha*, Eulogy (Devagama etc.), *Pratyākhyaṇa*, *Āvaśyaka* and *Dharmakathā* etc. in this chapter. The defects of right-eating have been described.

The sixth chapter on *Pinda-śuddhi* (purity or scrutiny of foods) describes forty six defects of food due to origin, production and scrutiny. In the beginning, the defects of origin, production, scrutiny combination, over-measure and taking meals with lust or condemnation have been described.

The seventh chapter on Six Essential Duties deals with the description of six duties of equanimity practice etc. through the nine postings of nomenclature etc. The thirty two defects of routine activities and eighteen defects of relaxation (bodily detachment, *Kāyotsarga*) activities (*Kṛti-karma*) have also been indicated here. The derivation of the terms like Arhat (enlightened), and Ācārya (minister, Head of the group) etc. has been mentioned. It has also been stated that the disciples of Bhagavān Ṛṣabha Deva were simple by nature and dull (*Jada*) and those of Mahāvīra were crooked by nature and dull. That is why, both these ford-builders have sermonized the divisioned-conduct<sup>29</sup> while the other ford-builders have sermonised the equanimity practice. The monks of the categories of *pārśvastha* (Lax Conduct), attached monks, tainted-conduct (*Kuṣṭha*), *Apasanjñi* and self-willed (*Mrgacārītra*) have been proscribed for veneration. The kinds of confession have been described. The disciples of Ṛṣabhadeva and Mahāvīra recited scriptural extracts related with penitential retreat. The disciples of other ford-builders did not do so.

The eighth chapter on Reflection of Monkhood has indicated that the monk following ten kinds of purity of garb, vow, residence, wanderings, alms, knowledge, body, renunciation of pre-dispositions, sentences or speech, austerity and meditation may attain salvation. Under the description of purity of speech, the tales related with women, economics or livelihood, devotee, *kheta* (village), *karvata* (district town), king, thief, country, town and mineral town have been illustrated. There is mention of the protection of the city of the

29. Please tally the verse 23.26 of *Uttarādhyaṇa* with this verse  
*Purimā Ujjujadā U Vankajadā Ya Pacchimā*

austerity through the policeman of restraint of senses and sentients. In the ninth chapter on twelve reflections, the reflections have been properly defined. The chapter on the essence of scriptures, the essence of scriptures has been described where the right conduct has been said to be the best. The peacock-feather broom has been described to be necessary for the monks. The carefulness has been said to be the best for the protection of the living beings.

Q. How one should behave? How one should stand? How one should be seated? How one should sleep? How one should eat? How one should speak? So that there may not be bondage of sinful *karmās*?

A. One should behave or act carefully,

One should stand carefully, One should get seated carefully,

One should sleep carefully, One should eat carefully,

One should speak carefully,

All this does not lead to the bondage of sinful *karmās*. Similar verses are also found in *Daśa-vaikālīka Sūtra* 4.7-8. Dr. A.M. Ghatge has given a tally of verses in *Mūlāchāra* and *Daśavaikālīka Niryukti* in his article in Indian Historical Quarterly, 1935. The six completions have been detailed in the chapter on completions (*pariyāptis*). They have been described under six headings: (1) nomenclature (2) characteristics, (3) ownership (4) numeration, (5) formation and (6) duration.

There is description of spiritual stages (*guṇasthānas*) and investigation doors (*mārgaṇās*) in this chapter.

The chapter on Good Conduct (*Śīla-guṇa*) has described 18000 varieties of good conduct.

### 1.15 Kattigeyānu-vekkha<sup>30</sup> (*Kārtikeyānupreṣā, Reflections by Svāmī Kārtikeya*)

The author of *Kārtikeyānu-preṣā* is Svāmī Kārtikeya or Kumāra. He is admitted as an eighth century scholar of Śubhacaṇḍra (1516-1556) has written a *Saṁskṛta* commentary on it which was completed in 1556 AD. There is large amount of similarity in content and the linguistic style of *Bārasi-anuvekkhā* of Kundakunda and this text. This book contains 489 verses which describe the twelve reflections of transitoriness, refugelessness, cycle of birth and death, solitariness, separateness, impurity, influx, stoppage, shedding, constitution of the universe, rarity of enlightenment, and religion in detail. There is the description of twelve austerities in the end of the book.

### 1.16 Gommaṭa-sāra (Essence of Sermons for Gommaṭa)

The author of *Gommaṭa-sāra* (Section on *karma* and *jīva*-both) is Nemicaṇḍra Siddhānta-chakravartī of the *Deśīya* group. He was the prime-minister of the King Rācamalla of Ganga lineage and was contemporary of his army-commander Cāmuṇḍarāya. Cāmuṇḍarāya has installed the world-famous idol of Bāhubalī or Gommaṭa Svāmī (which was his household name) at *Śravaṇbelgolā*. Hence, he was called Gommaṭarāya. Ācārya Nemicaṇḍra was a scholar of 11th century and he was called 'Siddhānta-chakravartī' (Proficient in Doctrines) because of his superb knowledge of Jinistic tenets. He has written in his panegyric that I have critically learnt the six-sectioned doctrinal texts through my wheel of intelligence in the same way as the universal monarch subjugates all the six sections of the land through his wheel. He has remembered Ācārya Vīraṇḍī in the panegyric of his book. He has composed *Gommaṭsāra* on the basis of doctrinal texts of

30. (a) *Kārtikeyanupreṣā*: Hindi translation with commentary by late Pt. Jayachand Chhabda, published by Gandbi Nātharang, Bombay, 1904.

(b) It has also been published by Patni Jain *Granthamālā* with Hindi translation by Mahendra Kumar ji Jain.

(c) It has also been published by RajCaṇḍra Jain Shastramālā, Agas, 1960 with ShubhavaCaṇḍra's commentary and Hindi translation by Pt. Kailāś Caṇḍra Śāstrī, (Introduction and edited by Prof. A.N. Upadhye), 1960.

*Ṣaṭkhaṇḍāgama* and its commentary named *Dhavalā* and others. There is another name of *Gommaṭa-sāra* which is *Pañcha Sangraha* (Because it deals with five topics of Bondage, *Karmās* under experience, bond, causes of bondage, types of bond), *Gommaṭa-Sangraha* or as well as *Gommaṭa-Sangraha-Sūtra* also. This has also been called as the text of doctrine or the stem of scriptures. Along with this book, *Nemicaṇḍra* has also composed *Triloka-sāra* (Essence of the Three Worlds), *Labdhi-sāra* (Essence of Acquirement) and *Kṣapana-sāra* (Essence of Karmic Destruction). All these texts have been composed by him on the basis of *Dhavalā* and *Jaya Dhavalā* commentaries on *Ṣaṭkhaṇḍāgama* and *Kaṣāyapāhuda* respectively. The book of *Gommaṭa-sāra* is divided in two sections : (1) section on the living being (*Jīva-kāṇḍa*) and (2) section on the *karma* (*karma-kāṇḍa*). The section on the living being deals with five topics :

- |   |   |           |
|---|---|-----------|
| (1) <i>Jīvasthāna</i> ( <i>guṇasthāna</i> )   | (2) Minor ( <i>karmic</i> ) Bondability.      | (3) Bond. |
| (4) Section on Experiencing ( <i>vedenā</i> ) | (5) Section on Variforms ( <i>vargangās</i> ) |           |

based on the doctrines propounded in *Mahā-karma-Prābhṛta* (Treatise on *karma*-the great). It also describes the various states of the living beings through 733 verses and twenty chapters of (1) Spiritual stages (2) Taxonomy (3) Completions (4) Vitalities (5) Instincts, (6-19) 14- Investigation doors and (20) Capacitative and functional consciousness (*Upayoga*).

The section on the *karma* has nine chapter named as:

- (1) *Prakṛti-Samutkīrtana* (Description of Karmic Species).
- (2) *Bāṇḍha-udaya-Ṣaṭtva* (Karmic Bondage, Fruition and Existence).
- (3) *Ṣaṭtvasthāna-bhāṅga* (Alternatives of existence stations).
- (4) *Tri-cūlikā* (Three Appendices).
- (5) *Sthāna-samutkīrtana* (Description of Number of bondable Karmic Species at a Time).
- (6) *Pratyaya* (Causes of Karmic Influx).
- (7) *Bhāva Cūlikā* Volitions
- (8) *Trikarana-Cūlikā* (Appendix on Three Kinds of Volitions).
- (9) *Karmāsthiti-racanā* (Structure of karmic durations.)

It has 972 verses dealing with the various states of *karma*. Pt. Khubacaṇḍra Jain has translated '*Jīvakāṇḍa*' in Hindi and Pt. Manoharlal Jain has translated '*Karmakāṇḍa*' in Hindi.<sup>31</sup>

### 1.17 *Dravya Samgraha* (Compendium of Realities or *Dravyās*)

Some scholars admit that this book is composed by Nemicaṇḍra Siddhanta-cakravarti (author of *Gommaṭa-sāra* etc). But their opinion does not seem to be correct. It is now taken as authored by Nemicaṇḍra Siddhāntideva of eleventh century A.D. He composed it at the current city of *Keśorāya-patan* in Kota district of Rajasthan. This book contains 58 *Prākṛta* verses which deal with the (1) Six realities of the living, non-living, medium of motion, medium of rest, space and time and (2) *Karma* theory, reals (*Tattvās*) influx, stoppage, conduct, gem-trio, meditation and other topics. It has a large commentary by BrahmaDeva named as *Bṛihad-dravya-sangraha*.<sup>32</sup> Pandita Āśādhara has translated it in Hindi in the form of verses.

### 1.18. *Jambuddvīpa-Paṇṇatti-Sangaha*<sup>33</sup> (Compendium of Enunciations of Jambudvīpa)

This is a treatise of the exposition of cosmology and science (*Karanānuyoga*) and it is authored by

31. (a) *Jīvakāṇḍa* has a commentary by Abhayacaṇḍra and *Karmakāṇḍa* has a commentary by Keshava Vami, Both published by Haribhai Devakarana Gandhi Granthmālā, Calcutta, 1921.
- (b) Its original text with Hindi translation is published by Raicandra Jain *Śāstramālā*, Bombay, 1927-28.
- (c) Its original text with Hindi commentary by Toḍarmal is published by *Bhāratiya Jaina Siddhanta Prakaśani Sanstha*, Calcutta.
- (d) J.L. Jaini : Original text with English translation of *Karmakāṇḍa*, Sacred books of the Jainas-VI, Lucknow, 1927. It contain translation of only 397 verses.
32. Published from Arra in 1917 in the series of Sacred Books of Jain's with English Translation by S.C. Ghoshal.
33. Published by *Jivaraj Granthmālā* Solapur in 1958 edited by Dr. A.N. Upadhye and Dr. H.L. Jain. The introduction of this book contains an important essay '*Tiloya Paṇṇatti ka Gaṇīta*' by L.C. Jain

Padmanandī Muri. In the panegyric verses of the text, he has called himself as blossomed with many virtues, free from three kinds of sinful activities (*Dandas*) and purified from the three-fold thorns (*śalyas*) etc. He has stated that he is a disciple of Bala*Nandī* who is the disciple of Ācārya Viranaṇḍī who is the observer of five-fold conduct. This text was composed in the city of *Vārā* in the country of *Pāriyātrā* (in the current Kota area of Rajasthan) at end of 10th century or the beginning of eleventh century AD. This period is based on the fact that there is mention of this text in *Saṁskṛta Loka-vibhāga* (Division of the Universe) of SinhaSūri (of late eleventh century). A large amount of contents of this text tallies with *Triloka-prajñapti*. Many of their verses also tally with each other. Not only this, many verses of *Mūlāchāra* of Baṭṭakera and *Trilokasāra* of Nemicaṇḍra are also found in this text. The whole text contains 2387 *Prākṛta* verses which are divided in thirteen chapters (*Uddeśas*) as below:

- (1) Introduction
- (2) *Bharata-Airāvata* Regions
- (3) Rivers, Mountains and Lands of Enjoyment (*Bhogabhūmis*).
- (4) *Sudarśana* (Meru)
- (5) Jina temples on *Mandāra* mountain
- (6) *Uttara-kuru*.
- (7) Description of *Videha* and *Kaccā-vijaya* and Devakuru.
- (8) Eastern *Videha* region.
- (9) Western *Videha* region.
- (10) *Lavana* Ocean (Salty ocean).
- (11) Continents and oceans, lower and upper world and the world of the Siddhas.
- (12) Astral world.
- (13) Measure of Length and Time (*Pramāṇa-pariccheda*).

The text has given the post- Mahāvīra Ācārya tradition upto Lohacārya i.e. 683 years after Mahāvīra.

### 1.19. *Naya Cakra* (Wheel of Standpoints)

The book of *Nayacakra* is also known as *Laghu Naya-cakra* (Small Wheel of Standpoints). It is authored by Devasena Sūri who is a tenth century scholar. This book has described the characteristics of the standpoints through 87 verses.<sup>34</sup> The *Śvetāmbarās* Ācārya Upādhyāya Yaśovijaya has mentioned this text in his compositions. The book of '*Darśana Sāra*' of Devasena indicates that he was the Ācārya of Mūla-saṅgha, and he has composed '*Ārāḍhanāsāra*' (Essence of Practices/Worships), *Tattva-sāra* (Essence of Reals), *Darśana Sāra* (Essence of Jaina Philosophy) and *Bhāva-saṅgraha* (Compendium of Volition or Spiritual stages).

Devasena has stated that a person can not decide the true nature of reality without understanding the standpoints just as no body can acquire the pleasure without religion and nobody can satisfy his desire of thirst without water.

Also, just as a physician skilled in alchemy, makes the gold and enjoys the world; similarly, the person, skilled in standpoints, experiences the true nature the soul.

### 1.20 *Ārāḍhanā Sāra* (Essence of Faith or Practices or Worship)

This book is also composed by Ācārya Devasena. It consists of 115 verses and RathakirtiDeva has written a commentary on it.<sup>35</sup>

The term '*Ārāḍhanā*' has been stated to develop faith in nine fold entities of the living beings etc.

34. Published by Manikcandra Digambara Jain Granthamālā, Bombay in 1920, appended in *Nayachakrasaṅgraha*

35. *Ārāḍhanā Sāra* : Published by Manikcandra Digambara Jain Granthamālā, Bombay, 1974.

through the rational methods mentioned in the scriptures on acquiring righteousness. The subject matter has been illustrated through the examples of Śivabhūti, Sukumāla, Kośala, Gurudatta, Paṇḍavās, Shridatta, and Suvamabhadra etc. The mind has been giving simile of a king whose army of senses etc. is destroyed on his death. The persons, who do not keep the running camel of mind under control through the rope of knowledge bear pains through the cycle of birth and death. The author has stated that in order to uproot the tree of mind and cut off the branches of affection and aversion of this tree, one should not drench it by the water of delusion. Just as, the salt gets dissolved by acquiring addition of water; similarly, the mind also gets absorbed in meditation.<sup>36</sup> This leads to burn the auspicious and inauspicious *karmās* and the pure soul-fire gets manifest. With reference to afflictions (Parishahas), the author has stated that

“As the body experiences pain during endurance of the afflictions of desire for hunger and thirst etc., the *karmās* bound for long also get destroyed”.

In the end of the book, the author has mentioned his name as Devasena.

### 1.21 *Tattva-sāra* (Essence of Reals)

Devasena has composed this book for the enforcement of religion and enlightenment of the liberatable beings. There is a commentary of Bhaṭṭāraka Sakalakīrti (1386-1442 AD) on this text. It has 74 verses which describe the essence of the Reals (*Tattvās*) to be known. It has stated that the liberation is attained through meditation:

“Just as a man without feet to climb top of Meru mountain, similar, is the desire of the monk to destroy the *karmās* without undertaking meditation”.

The author has further stated by giving prominence of meditation on self-soul,

“A person can not attain salvation as long as his mind is engaged in the alien entities. However, when one undertakes strong austerities, he immediately, acquires the state of pure volition (of soul).”

In the end of the text, the author has stated while introducing himself :

“The monk Devasena has composed ‘*Tattva sāra*’ after listening to the scriptures. Who-so-ever right-faithed one reflects upon it, he acquires the eternal bliss”.

### 1.22 *Vṛhat-Naya-chakra* (The Big Wheel of Standpoints)<sup>37</sup>

The actual name of this book is *Davva-sahāva-payāsa* (*Dravya-svabhava-prakāśa*, (Light on the nature of Reality). It describes the subjects like reality, attributes, modes, right faith, right knowledge and conduct etc. It is a compiled text with 423 verses. The verses given in the end of this text indicate that there was a text named *Davva-sahāva-payāsa* composed in *dohā* meters (couplets). The same has been written by *Mailladhavalā* in prakṛta verses. This text has been composed with the blessings of the monk Devasena. The author of the text has offered his salutations to the, teacher-Devasana author of *Naya-chakra*. He has included his *Naya-chakra* in his *Vṛhat-naya-chakra*. The subject matter of this text has been dealt with in fourteen chapters named as

- (1) *Pīṭhikā* (Introduction)
- (2-3) Attributes and Modes
- (4) Reality in general.
- (5) Five Existents

36. This verse tallies with *Dohā-Kośa* of Kanbapa, verse 32

37. *Vṛhat-Naya-Chakra*: Published by Mānikcaṇḍ *Digambara* Jain Granthamala, Bombay, 1920.



(6) Categories

(7-9) Means of valid cognition, standpoints and positings (Niksepas).

(10-14) Right faith, Knowledge, Attachmental conduct, Detachmental conduct and Ideal conduct.

### 1.23. *Vasunañḍī Śrāvakāchāra* (Conduct of the Householders as per Vasunañḍī) or *Upāsakādhyayaṇa* (Studies on Householders)

The author of *Vasunañḍī Śrāvakāchāra* is Ācārya Vasu<sup>Naridī</sup>.<sup>38</sup> of approximately later half of eleventh century AD (or early part of 12th century Vikrami). Pandit Āśādharji remembers him respectfully in his commentary of *Sāgāra-dharmā-mṛta* and has quoted many verses of his text. This text contains 546 verses which describe the conduct of the householders. In the beginning, he has defined right faith and, then, has classified the living beings. In describing the non-living entities, he has enunciated the nature of *Skandās* (aggregates), *Deshas* (1/2 *Skanda*), *Pradeś* (1/4 *Skanda*) and Paramanus (ultimate atoms). There is, then, exposition of seven addictions (Vyasanās, habitations) of (1) gambling (2) alcoholism (3) meat-eating (4) Prostitution (5) hunting (6) theft and (7) illicit sex. There is indication of twelve vows under the second mental resolve of vows. A detailed exposition of the effect of various kinds of donation is there. There is description of the rituals (*Vidhānas*) of *Pañchami* (the Fifth), *Aśvini*, Happiness and prosperity, *Naridīśvar-Paṅkti* and *Vimāna-paṅkti*. The description of worship (*Pujā*) has been well explained. There is a detailed description of the ritual of the installation of the scripture-goddess (*śrutadevī*) and the consecration process (*pratiṣṭha-vidhī*). In the end, there is description of the effect of offering worship.

### 1.24 *Cheda-piṇḍa* (Compendium on Expiation)

The term 'Cheda' means expiation. This has also been named as 'Mala-haraṇa' (Removal of Defects), *Pāpa-nāśana* (Destruction of sins), *Śuddhi* (Purification) *Puṇya* (Sacred), *Pavitra* (Sanctification) and *Pāvana* (Expurgatory). This book consists of 362 verses which prescribe the different kinds of expiation to be awarded for monks and nuns on the basis of flawed deviation from rules regarding vows, carefulness, primary and secondary attributes, austerities and monk-group due to non-vigilance or puff. The author of this text is Indra<sup>Naridī</sup> Yogindra. He is nearly admitted to belong to a period of fourteenth century Vikram (13 century A.D.)

## (B) Svetāmber Āgama

### The Canon Siddhānta of the Jainas

The most important schism within the Jaina religion, namely, into the two great sects of the *Śvetāmbarās*, i.e., "those clad in white", and the *Digambarās*, i.e., "those clad in air" or "naked", occurred as early as in the first century A.D. The collective term given by the Jainas to their sacred books, is *Siddhānta* or *Āgama*. Both sects are unanimous in calling the twelve *Aṅgas*, i.e., "limbs" of the body of the religion) the first and most important part of their Canon. Hitherto, however we have a detailed knowledge only of the *Siddhānta*, of the *Śvetāmbarās*. It consists of the following texts :

I. The twelve *Aṅgas* : 1. *Āyārāṅga-Sutta* (*Ācārāṅga-Sūtra*); 2. *Sūyagaḍaṅga* (*Sūtrakṛtāṅga*); 3. *Thāṇaṅga* (*Sthānāṅga*); 4. *Samavāyaṅga*; 5. *Bhagavatī Viyāhāpaṇṇatti* (*Vyākhyā-Prajñapti*); 6. *Nāyādharmakathā* (*Jñātādharmakathā*); 7. *Uvāsagadasāo* (*Upāsakadaśāḥ*); 8. *Aṃtagaḍadasāo* (*Antakṛddasāḥ*); 9. *Aṇuttarovavāiyadasāo* (*Anuttaraupapātikadaśāḥ*); 10. *Paṇhāvāgaraṇāṃ* (*Praśna-Vyākaraṇāṇi*); 11. *Vivāgasuyam* (*Vipāka-Śrutam*); 12. *Diṭṭhivāya* (*Drṣṭivāda*).

II. The twelve *Uvāṅgas* (*Upāṅgas*) or 'secondary limbs' : 1. *Uvavāiya* (*Aupapātika*); 2. *Rāyapaseṇaijja* or *Rāyapaseṇaiya* (*Rājapraśnīya*); 3. *Jīvābhigama*; 4. *Pannavaṇā* (*Prajñāpanā*); 5. *Sūra Paṇṇatti* or

38. Vasunañḍī Śrāvakāchāra : ed. Dr Hiralal Jain, Murtidevi Grantbamāla, Kāśī, 1952.

SūriyaPaṇṇatti; 6. *JambuddhīvaPaṇṇatti* (*Jambūdvīpa-Prajñapti*); 7. *Caṇḍa Paṇṇatti* (*Candraprajñapti*); 8. *Nirayāvalī*; 9. *Kappāvaḍaṃsīā* (*KalpāVāṭaṃsikāḥ*); 10. *Pupphīā* (*Puṣpikāḥ*); 11. *Pupphacūlīā* (*Puṣpacūlikāḥ*); 12. *Vaṇhidasā* (*Vṛṣṇidasāḥ*).

III. The ten *Paṇṇas*, *Prakīrṇas* i.e., “scattered pieces”: 1. *Caṇḍa Paṇṇatti* (*Catuhśaraṇa*) by *Vīrabhadra*; 2. *Āurapaccakkhāṇa* (*Āturapratyākhyāṇa*); 3. *Bhaṭṭaparinnā* (*Bhakta-Parijñā*); 4. *Samthāra* (*Samstāra*); 5. *Taṇḍulaveyāliya* (*Tandulavaitālika*); 6. *Caṇḍāvijjhaya*; 7. *Devindattā* (*Devendrastava*); 8. *Gaṇivijjā* (*Gaṇi-Vidyā*); 9. *Mahāpaccakkhāṇa* (*Mahā-Pratyākhyāṇa*); 10. *Vīratthā* (*Vīrastava*).

IV. The six *Ceyā-Suttas* (*Ceda-Sūtras*): 1. *Niṣṭha* (*Niṣṭha*); 2. *Mahāniṣṭha* (*Mahā-Niṣṭha*); 3. *Vavahāra* (*Vyavahāra*); 4. *Āyāradasā* (*Ācāradaśāḥ*) or *Dasāsuyakkhandha* (*DaśāśrutaSkandā*), also called briefly *Dasā* (*Daśāḥ*); 5. *Kappa* (*Brhat-Kalpa*); and 6. *Paṃcakappa* (*Pañca-Kalpa*). Instead of the last-named the *Jīyakappa* (*Jīta-Kalpa*) by Jinabhadra is also mentioned.

V. Individual texts: 1. *Nandī* or *Nandī-Sūtra* (*Nandī-Sūtra*); 2. *Aṇuogadāra* (*Anuyogadvāra*).

VI. The four *Mūla-Suttas* (*Mūla-Sūtras*): 1. *Uttarajjhāyā* (*Uttarādhyāyāḥ*) or *Uttarajjhayaṇa* (*Uttarādhyayana*); 2. *Āvassaya* (*Āvaśyaka*); 3. *Dasaveyāliya* (*Daśavaikālika*); 4. *Piṇḍanijjuttī* (*Piṇḍa-Niryukti*). The third and four *Mūla-Suttas* are also sometimes given as *Ohanijjuttī* (*Ogha-Niryukti*) and *Pakkhi* (*Pākṣika-Sūtra*), and sometimes the *Piṇḍanijjuttī* and *Ohanijjuttī* appear in the list of the *Ceyā-Suttas*.

Indeed, with the exception of the *Aṅgas*, the lists the titles of the canonical texts are not always mentioned in the same way. The list of the *Paṇṇas*, in particular, is very indefinite. Sometimes *Nandī*, *Aṇuogadāra* and *Paṃcakappa* are placed at the head of the *Paṇṇas*. The traditional number of books in the Siddhānta is 45, but the number of texts mentioned in various places varies between 45 and 50. In the Canon itself, viz., in the *Thāṇaṅga*, in the *Nandī* and in the *Paṇṇā*, we find lists of canonical works, in which the only distinction made is either between *Aṅgas* and *Aṅgapaviṭṭha* (“belonging to the *Aṅgas*”) and *anAṅgapaviṭṭha* (“not belonging to the *Aṅgas*”). The last-mentioned include the names of works which occur in the Siddhānta either as independent texts or as sections of well-known texts, but also works which no longer exist in the Siddhānta.

The language of this Canon is a Prākṛit which is known as *Āṛṣa* (i.e., “the language of the Ṛṣis”) or *Ardha-Māgadhī* (i.e., “half-Māgadhī”). Mahāvīra himself is said to have preached in this language. There is, however, a difference between the language of prose and that of verses. As was the case with the Pāli verses in the Buddhist Canon, here too, the verses present more archaic forms. The most archaic language is to be found in the *Āyāraṅga-Sutta*, and next to this, in the *Sūyagaḍaṅga-Sutta* and the *Uttarajjhayaṇa*. *Ardha-Māgadhī* is quite different from Jaina-Māhārāṣṭrī, the dialect of the non-canonical Jaina texts.

Regarding the antiquity and the authority of the Canon, the *Śvetāmbara* Jains themselves have the following tradition:

The original doctrine was contained in the 14 Puvvas (Sansk. Pūrvas, i.e., “old texts”), which Mahāvīra himself had taught to his disciples, the Gaṇadharas or “heads of schools.” The knowledge of the “old texts” was, however, soon lost. Only one of Mahāvīra’s disciples handed them down, and they were only preserved during six generations more. Now in the second century after Mahāvīra’s death, there was a terrible famine in the land of Magadha, which lasted for twelve years. At that time the Maurya Caṇḍragupta was king of Magadha, and Bhadrabāhu was the head of the Jaina community. Owing to the famine Bhadrabāhu emigrated with a host of his adherents to Karnataka in South India, and Sthūlabhadra—the last one who had a knowledge of all the 14 Puvvas became head of the community which remained behind in Magadha. During the absence of Bhadrabāhu it was evident that the knowledge of the sacred texts was threatening to lapse into oblivion. A Council was therefore convened at Pāṭaliputra, at which the 11 *Aṅgas* were compiled, and the remnants of the 14 puvvas were united to form a twelfth *Aṅga*, the *Diṭṭhivāya*. When the adherents of Bhadrabāhu returned to

Magadha, there was a great gulf fixed between those who had emigrated and those who had stayed at home. The latter had grown accustomed to wearing white garments, whereas the former, in pursuance of the strict requirement of Mahāvīra, still persisted in going naked. And this is how the great schism between the *Digambaras* and the *Śvetāmbarās* came about. Consequently the *Digambaras* also refused to acknowledge the Canon, as they declared that, in their eyes, the Puvvas and the *Aṅgas* were lost. In the course of time the Canon of the *Śvetāmbarās* was reduced to a state of disorder, and was even in danger of being lost altogether. Hence, in the year 980 (or 993) after the death of Mahāvīra (i.e., about the middle of the 5th or the beginning of the 6th century A.D.) a Council was held at Vallabhi in Gujarat, presided over by Devarddhi Kṣamāśramaṇa, the head of a school, for the purpose of collecting the sacred texts and writing them down. The twelfth *Aṅga*, containing the remnants of the Puvvas, had already gone astray at that time. This is why we find only eleven *Aṅgas* in the recension which has come down to us, and which is supposed to be identical with that of Devarddhi.

Thus we see that, according to the tradition of the *Śvetāmbara* Jains themselves, the authority of their sacred texts does not go beyond the 5th century A.D. It is true that they assume that the texts which were written down at the Council of Vallabhi, are based on those old texts that had been compiled at the Council of Pāṭaliputra, and which can be traced back to Mahāvīra and his disciples. The Gaṇadharas or heads of schools who were still pupils of Mahāvīra, especially Ajja Suhamma (Ārya Sudharman), are said to have compiled the Master's words in the *Aṅgas* and *Upāṅgas*. Certain individual texts are, however, ascribed to later authors even by tradition, for instance the fourth *Upāṅga* is ascribed to Ajja Sāma (Ārya Śyāma), who is said to have lived 376 or 386 years after Mahāvīra's death, the fourth *Ceda-Sūtra*, the *Pinḍanijjuttī* and the *Ohanijjuttī* to Bhadrabāhu (2nd century after Mahāvīra's death), the third *Mūla-Sūtra* to Sejjambhava (Śayyambhava), who counts as the fourth head of the school after Mahāvīra, and the *Nandī*, which is actually attributed to so late a writer as Devarddhi, the president of the Council of Vallabhi, in the 10th century after the death of Mahāvīra. Even the *Digambaras* admit that the first disciples of Mahāvīra knew 14 Puvvas and 11 *Aṅgas*. They relate, however, that not only was the knowledge of the 14 Puvvas, lost at an early period, but that, as early as 436 years after Mahāvīra's *nirvāṇ*, the last who knew all the 11 *Aṅgas* died, and the teachers who succeeded him knew less and less *Aṅgas* as time went on, until the knowledge of these works was completely lost 683 years after Mahāvīra's *nirvāṇ*.

Even though the tradition of the Jains themselves would not appear to be in favour of investing their sacred texts with a very great antiquity, there are nevertheless good reasons for attributing their first origin, at least in part, to an earlier age, and for assuming that Devarddhi's labours consisted merely of compiling a Canon of sacred writings partly with the help of old manuscripts, and partly on the basis of oral tradition. As a matter of fact, there are inscriptions of the 1st and 2nd centuries A.D. which prove that, even at that early period, the Jains were split into *Śvetāmbarās* and *Digambarās*, and that there were schools (*gaṇa*) where the successive teachers were enumerated just as in our texts. As the same inscriptions also mention monks with the title of *Vācaka*, i.e., "reader", there must have been sacred texts at any rate in those days. Inscriptions and bas-reliefs prove that the legend of Mahāvīra as known in the first century A.D. was very similar to that found in our texts. The fact that the *Śvetāmbarās* did not alter in their Siddhānta those rules which require that Jaina monks shall go naked, shows that they did not venture to make any arbitrary alterations in the texts, but handed them down as faithfully as they could. Lastly, it is also an eloquent argument in favour of the trustworthiness of the Jaina tradition, that it should coincide exactly with the Buddhist tradition in many remarkable details.

So much is certain : the works of the Siddhānta cannot have originated at one period. The Canon which Devarddhi compiled, and which has come down to us, is the final result of a literary activity that must as soon as the orGaṇīzation activity that must have begun as soon as the orGaṇīzation of the Order and the

monastic life were firmly established. This was in all probability the case not long after the death of Mahāvīra. The earliest portions of the Canon may therefore quite possibly belong to the period of the first disciples of Mahāvīra himself, or at the latest to the 2nd century after Mahāvīra's death-the period of the Maurya Candragupta, in which tradition places the Council of Pāṭaliputra whilst the latest portions should probably be dated nearer the time of Devarddhi. Scholars have only just begun to distinguish between the earlier and the later strata of the Canon.

As in usual in India in the compilation of collections of texts, here also the principle followed in the compilation and arrangement of the Canon is often, not the contents, but something purely external. It is numbers which play a particularly prominent part. Thus, to correspond to the 12 *Aṅgas* there had prominent part. Thus, to correspond to the 12 *Aṅgas* there had to be 12 *Upāṅgas*, or texts were grouped according to the number of sections they contained. Groups of ten (*Dasāo*, "decades") of special favourites, and the compilers of the Canon tried all possible methods of achieving the number ten.

We now proceed to examine the individual works on the Canon, and shall deal more fully with those which are of greater importance from a literary point of view.

The first *Aṅga* is the *Āyāraṅga-Sutta*. In two lengthy sections (*Śruta-Skāṇḍa*) it treats of the way of life (*āyāra*, *ācāra*) of a monk. The first section, which makes a very archaic impression, is most decidedly earlier than the second and yet even the first is a mosaic pieced together from heterogeneous elements. Here again we meet with the mixture of prose and verse which we so frequently encountered in Buddhist literature. Now we have long series of stanzas, now long prose passages without verse, then again a rapid change between prose and verse, and often it is only fragments of verses, some long, some short, which are inserted into the prose passages.

These sermons consist mainly of exhortations and warnings, e.g., the warning against any kind of killing or injury of living creatures, for instance:

"I speak thus. All Saints (Arhats) and Lords (*Bhagavats*) in the past, in the present and in the future, they all say thus, speak thus, announce thus and declare thus : One may not kill nor ill-use nor insult nor torment nor persecute any kind of living being, any kind of creature, any kind of things having a soul, any kind of beings. That is the pure, eternal, enduring commandment of religion, which has been proclaimed by the sages who comprehend the world."

"You yourself are the (being) which you intend to kill; you yourself are the (being) which you intend to ill-use; you yourself are the (being) which you intend to insult; you yourself are the (being) which you intend to torment; you yourself are the (being) which you intend to persecute. Therefore righteous one, who has awakened to this knowledge, and lives according to it. will neither kill nor cause to kill."

The essential difference between the monastic rules of the Jainas and the Buddhists is, that those of the Jainas lay much more stress on severe asceticism, and even go as far as to recommend religious suicide. If a monk suffers from cold, he should rather freeze to death than break his vow. However ill and weak he may be, he should rather die than break his vow of fasting. He is to go naked, so as to expose himself to the pricking of the blades of grass, to the inclemency of the weather and the bites of the flies and mosquitoes. A long verse passage (I. 7, 8) includes, it is true, the famous ascetic rules which is known to the Brāhmīns and Buddhists also, viz., "He should not desire life, he should not long for death" : this is, however, immediately followed by the characteristic rules on the various methods by which the accomplished sage is to starve himself to death by slow degrees. This passage is followed by a long narrative poem really a mosaic of verses, in which it is often doubtful whether they are verses-the *Ohāṇasūyam* (I, 8), describing in a very graphic manner the ascetic life of the "Great Hero".

He wandered naked and homeless. People struck him and mocked at him-unconcerned, he continued in his meditations. In Lāḍha the inhabitants persecuted him and set dogs on him. They beat him with sticks and with their fists, and threw fruits, clods of earth and potsherds at him. They disturbed him in his meditations by all sorts of torments. But "like a hero in the forefront of the battle," Mahāvīra withstood it all. Whether he was wounded or not he never sought medical aid. He took no kind of medicaments, he never washed, did not bathe and never cleaned his teeth. In winter he meditated in the shade, in the heat of summer he seated himself in the scorching sun. Often he drank no water for months. Sometimes he took only every sixth, eighth, tenth or twelfth meal, and pursued his meditations without craving.

Section II of the *Āyārāṅga* is a much later work, as can be seen by the mere fact of the sub-divisions being described as *Cūlas*, i.e., "appendices." The subject-matter of the first two *Cūlas* is dry rules for begging and wandering, and the daily life of the monks and nuns. In the rules as regards begging, and in the dietary regulations, the main point is the only such food is to be taken as does not in any way entail the destruction of life. In the rules for speaking (II, 4) the essential point is that the monk shall utter no falsehood, nor anything which may hurt. The third *Cūla* contains the materials for a biography of Mahāvīra, which have been utilized in Bhadrabāhu's *Kalpa-Sūtra*, and which recur there in part. The book ends with twelve verses, the contents of which are somewhat reminiscent of the Buddhist Theragāthās.

The second *Aṅga*, the *Sūyagaḍaṅga*, treats of the pious life of monks and is mainly devoted to the confutation of heretical opinions. This *Aṅga*, too, consists of two books, the second of which is probably only an appendix, added later, to the old *Aṅga* which we have in the first book. This is composed in verses, Ślokas and also more artificial metres; the similes, too, show that the author was desirous of proving himself to be a poet. Some of these similes are turned quiet prettily, as for instance, when it says: As birds of prey swoop down upon young, unfledged birds and carry them off, thus unscrupulous people seek to entice young monks (I, 14, 2ff.). The explicit purpose of the book is to keep young monks away from the heretical doctrines of other teachers, to warn them of all dangers and temptations, to confirm them in their faith and thus lead them to the highest goal. The work begins with a condemnation of the doctrines of the Buddhists and heretics, and the principal teachings of Mahāvīra are set forth in opposition to these. It is true, nevertheless, that what is here said about *Karma* and *Samsāra* does not differ greatly from the "heretical" doctrines. For instance, such sentences as the following (I, 2, 1, 13) might be found equally well in a Buddhist text:

"It is not myself alone who suffers, all creatures in the world suffer; this a wise man should consider, and he should patiently bear (such calamities) as befall him, without giving way to his passions."

There is a graphic description of the cares and dangers with which the monastic life is fraught, but by which the novice should not allow himself to be repelled. His friends and relatives seek to hold him back, and paint the joys of family life to him in attractive colours. Kings and ministers, Brāhmīns and warriors endeavour to entice him to return to the world, but he is to withstand all these temptations. Critics and heretics attack him, and he should stand up to them courageously. Most especially, however, the young monk should beware of the blandishments of women, who use their utmost endeavours to fascinate him in every manner imaginable. By way of warning, there is a description, not devoid of humour, of the plight of men who have been caught in the web of women.

"And then they make him do what they like, even as a wheel-wright gradually turns the felly of a wheel. As an antelope caught in a snare, so he does not get out of it, however he struggles."

"Afterwards he will feel remorse like one who has drunk milk mixed with poison; considering the consequences a worthy monk should have no intercourse with women."

..... "Now hear the pleasures of Śramaṇas which some monks enjoy."

"When a monk breaks the law, dotes (on a woman), and is absorbed by that passion, she afterwards scolds him, lifts her foot, and tramples on his head....."

"By when they have captured him, they send him on all sorts of errands : 'Look (for the bodkin to) carve the bottle-gourd, fetch some nice fruit."

"(Bring) wood to cook the vegetables, or that we may light a fire at night; paint my feet, come and meanwhile rub my back!...."

"Reach me the lip-salve, fetch the umbrella and slippers, the knife to cut the string, have my robe dyed bluish!."

"Fetch me the pincers, the comb, the ribbon to bind up the hair, reach me the looking-glass, put the tooth-brush near me".....

..... "Pregnant women order their husbands about like slaves to fulfil their craving."

"When a son, the reward (of their wedded life), is born, (the mother bids the father) to hold the baby, or to give it to her. Thus some supporters of their sons have to carry burdens like camels."

"Getting up in the night they lull the baby asleep like nurses; and though they are ashamed of themselves, they wash the clothes like washermen."

Like the authors of so many of the texts of the *Purāṇas* and Buddhist Suttas, a section of this Jaina *Āṅga*, too, dwells with truly Sadistic complacency on the fantastic description of the hells and the most gruesome torments of hell (I, 5, 1 f.). However, the author invariably reverts to polemics. Thus, for instance, he assails Brahmanical ritual, in the following terms (I, 7) : If it were true that perfection can be attained by ablutions with cold water, then fishes, tortoises and snakes would attain the highest perfection; and if water really washed away the evil deed, then it must needs wash away the good deed also. Brāhmīns assert that perfection is to be attained by the daily lighting of the fire; if this were true, smiths and artisans of a similar nature would attain the highest sanctity.

It is possible that this book is the work of a single author. It is more probable, however, that a compiler untied various poems and sermons on the same theme to form one book. On the other hand, Book II, written in prose, is merely a somewhat clumsy conglomeration of appendices. These, too, are for the most part polemical in content and have only been appended because they deal with the same kind of themes as the old *Āṅga*. Nevertheless, even this book is of importance as contributing to our knowledge of the life of religious sects in India.

In the third *Āṅga*, the *Thāṇaṅga*, as in the *Anguttara-Nikāya* of the Buddhists, various themes of the religion are dealt with in numerical order from 1 to 10. These enumerations sometimes contain parables in a nutshell, as for instance : There are four kinds of baskets, and also of teachers; there are four kinds of fishes, and also of mendicants; there are four kinds of balls, and also of men, etc. Occasionally, too, enumerations occur which are not directly connected with religion, e.g., the ten themes of mathematics (in *Sūtra* 747). This *Āṅga* also contains important literary data regarding the Siddhānta, especially a table of contents of the *Dīpḥivāya* which has gone astray.

The fourth *Āṅga*, the *Samavāyaṅga*, is in a way a continuation of the third, the subject-matter of the first two thirds of the work being arranged in numerical groups, just like the *Thāṇaṅga*, except that in this case the numbers do not stop at 10, but go a long way beyond 100, as far as a million.

The work begins with an enumeration of the twelve *Āṅgas* and a table of contents of the fourteen *Puṇyas*. At the conclusion, however, we find very exact data regarding not only the contents but also the

extent of all the twelve *Aṅgas*, including the *Samavāya* itself. There is evidence of the fact that the *Aṅga* in its present form is either a late work or that it contains portions of later date, in such things as the enumeration, under the number 18, of the eighteen kinds of Brāhmī script, the enumeration, under number 36, of the thirty-six sections of the *Uttarajjhayaṇa*, and the mention of so recent a work as the *Nandī*. The data in regard to the extent of the *Aṅgas* do not tally with their present extent, and some of the figures given are very fantastic.

The fifth *Aṅga*, the *Bhagavatī Viyāhā-Paṇṇati*, “the holy teaching of explanations”, usually entitled briefly “*Bhagavatī*”, contains a bulky, circumstantial presentation of the dogmatics of Jainism, partly in the form of questions and answers, Mahāvīra, replying to the questions of his principal disciple Goyama Indrabhūti, and partly in the form of dialogue-legends (*ītiḥāsa-saṃvāda*). The contents are a motley mixture of ancient doctrines and traditions, with numerous later additions containing frequent allusions to other works, more especially to the *Pannavaṇā*, the *Jīvābhigama*, the *Uvavāīya*, the *Rāya-Paseṇaijja*, the *Nandī* and the *Āyāradasāo*. This work gives a more vivid picture than any other work, of the life and work of Mahāvīra, his relationship to his disciples and contemporaries, and his whole personality. Side by side with reports concerning apparitions of deities and the miraculous powers of Mahāvīra we also find purely human traits, such as in the following account of the meeting of Mahāvīra with his mother :

(The Brahman Usabhadatta and his wife Devāṇandā went on pilgrimage to Mahāvīra). “Then milk began to flow from the breast of the Brahman woman Devāṇandā, her eyes filled with tears, her arms swelled beside her bangles, her jacket stretched, the hairs of her body stood erect, as when a Kadamba unfolds itself in response to a shower of rain; thus she gazed at the holy monk Mahāvīra without averting her eyes. “Why, Master”, said the venerable Goyama to the holy monk Mahāvīra, “does the Brahman woman Devāṇandā gaze...(thus)...without averting her eyes?” “Hear, Goyama” said Mahāvīra, “the Brahman woman Devāṇandā is my mother, I am the son of the Brahman woman Devāṇandā. That is why the Brahman woman Devāṇandā gazes at me with tender love, the cause of which is that I first originated in her.” (It is then related how Devāṇandā was received into the Order by Mahāvīra himself).

We are probably also justified in regarding many of the doctrines, and particularly the similes and parables contained in this book as traces of the founder’s own peculiar manner of expression.

‘Numerous parables’, which have been handed down faithfully as such, show Mahāvīra endeavouring to make his meaning comprehensible to his hearers. He must condescend very low to the level of their intelligence, and draw on incidents familiar to them from their daily lives. Thus, for instance, the old man, to whom a blow from an axe causes the same pain as grief causes to an elemental being (19, 3); the immense number of glances fixed upon a dancing girl, the crowdedness and yet isolation of which corresponds to the kindred qualities of the single points of space (11, 10); the goat-shed which is as full of the excrements of the goats, as origination and decay are taking place at every point of space (12, 7). Souls and substances permeate one another, as water permeates a sunken ship (1, 6)” etc.

It is quite likely that Mahāvīra delivered the speeches about Saṃsāra and Kamma as they are written down here, e.g.

“As each mesh in a piece of netting which is set in a row of meshes, without a gap, occupying a regular and co-ordinated position in contact with the other meshes, reacts on the next mesh in regard to heaviness, drag, full-weight and closeness, even so in every single soul in many thousands of reincarnations, each one of many thousands of forms of life reacts in regard to heaviness, drag, full-weight and closeness on the life next to it.” (5, 3)

“This soul of yours, Goyama, has already been incarnated as a mother, father, brother, sister, wife, son, daughter-in-law as a foe, adversary, murderer, injure and opponent, as a prince, royal heir, governor, mayor, magistrate, millionaire, master of guild, commander and merchant, as a slave, messenger, servant,

serf, pupil and domestic, in relation to all souls, and all souls have already been incarnated...(as the same)....in relation to your soul and that more than once or an endless number of times" (12, 7).

"Just as if a man should eat food which tastes delicious, well cooked in a saucepan, and containing the desired quantity of each of the eighteen principal ingredients, but nevertheless mixed with poison, and after having consumed it, though he is in good health, yet changes...(to a condition which is bad in every respect) even thus, Kālodāī, souls change...(to a condition which is bad in every respect)....if they take unto themselves the hurting of beings, untrue speech, misappropriation, sexual stimulation, possession, anger, pride, deceit and greed, love and hate, strife, slander, gossip and back-biting and greed, love and hate, strife, slander, gossip and back-biting, dislike, and liking, lying and deception, and that thorn of false belief. Thus it comes about, Kālodāī, that souls perform evil deeds, from which evil fruits ripen. But if a man eats delicious food...mixed with wholesome substance, and though he is not in good health when he consumes it, but yet changes afterwards...(to a condition which is good in every respect), even so, Kālodāī, souls change, when they incorporate abstinence from hurting....from false belief, that thorn....(to a condition which is good in every respect).... Thus it comes about Kālodāī, that souls perform good deeds, from which good fruits ripen" (7, 10).

The legendary portion of the work also gives an account of the predecessors of Mahāvīra, and of pious ascetics who attained great divine dignity through their severe castigations. Considerable space is also devoted to the descriptions of the heavenly worlds of the gods, which are granted as a reward to the pious and the hells with their torments, to which the wicked are doomed. Among the legends, those dealing with the predecessors and contemporaries of Mahāvīra are specially important, namely those of the disciples of Pārśva and of Jamālī and Gosāla Makkhaliputta, the founders of sects, to which Book XV of the *Bhagavatī* is devoted. This section is a good example of the way in which one sect presents the life of the founder of a hostile sect: The nucleus of history in the background of this presentation, appears to be the fact that the two hostile sects, the Nigaṇṭhas, i.e., the adherents of Pārśva and Mahāvīra, and the Ājīvakas, i.e., the adherents of Gosāla, were originally very closely connected, before they came to a parting of the ways. It would seem that this Book XV of the *Bhagavatī* was originally an independent text, and indeed the whole of the fifth *Aṅga* has the appearance of a mosaic, into which various texts were inserted little by little.

The sixth *Aṅga* is entitled *Nāyā-Dhammakahāo*, which probably means (Examples and religious narratives." Book I of this *Aṅga* consists of 21 chapters, each one of which as a rule presents a complete, independent narrative. Most of these tales are of the type which lays more stress on some parable incorporated in them than on the tale itself; some are, indeed, nothing but parables spun out and enlarged to form narratives. As an instance of this type, there is Chapter 7, in which the following is related:

A merchant had four daughters-in-law. In order to put them to the test, he gives each of them five grains of rice with orders to preserve them carefully until he shall ask for them back again. The first daughter-in-law throws the grains away, and thinks to herself: "There are plenty of grains of rice in the larder, I shall give him others instead." The second thinks in the same way, she eats the grains. The third daughter-in-law preserves them carefully in her jewel-casket. But the fourth one plants the grains, and reaps; she again sows the harvest and reaps again, until at the end of five years she has accumulated a large store of rice. Then the merchant returns and punishes the first two daughters-in-law, assigning them the meanest tasks in the household; he entrusts the third one with the guarding of the entire property; but he gives the entire management of the large household into the hands of the fourth daughter-in-law-These four women represent the monks some of whom do not keep the five great vows at all, others neglect them, the better ones observe them conscientiously, but the best of whom are not content with observing them, but propagate them also.

Side by side with legends and parables of this nature, we also encounter regular novels, tales of travelers adventures, mariners fairy-tales, robber tales and the like, in which the parable only appears in the form of a



moral clumsily tacked on to the end. In Chapter 8 the legend of Malli, the only female *Tīrthaṅkara* is told, with that morality which, though sickly to our taste, is so characteristic of the monastic conception of life :

Malli, the daughter of the king of Mithilā, is of wondrous, incomparable beauty. Six princes learn of her beauty, each in a different way, and woo her. One of them, the king of the Kuru land, gets to know of Mallī through a portrait which an artist has painted of her, after he had seen only the princess' great toe. Mallī's father refuses all the six princes. They are infuriated, and combine to wage war against the king. Mithilā is besieged, and the king is helpless. Then Mallī advises the king to invite each one of the princes into the city, promising each one her hand. Owing to her power of clairvoyance, she had already foreseen everything long before, and had a "puzzling house" constructed; then she made a figure which bore exact resemblance to herself, and put it into this house. This figure had an opening on the head, into which she put remnants of her meals everyday. She took care to conceal the opening carefully with lotus blossoms. The princes were conducted into this "puzzling house". While they are admiring the figure of the princess through a wall of netting, Mallī herself appears. She opens the figure, and a terrible stench is spread about, so that the princes hastily cover their faces and turn away, whereupon the beautiful princess moralises on the fact that the inside of her lovely body is even much more loathsome than the inside of this figure. They should therefore not set any store on the enjoyment of love. She then tells the story of her former births, in which the six princes also played a part, and announces that she has decided to become a nun, whereupon the six princes also renounce the world.

It is a favourite theme in Jirist legends in general, as in this particular instance, to follow up the fate of persons through various rebirths. In chapter, 13, a pious layman who had lapsed into heresy for lack of a suitable teacher, was reborn as a frog, in spite of his many good works. In this existence he is crushed by a horse's hoof, but is just able to summon his remaining strength sufficiently to repeat the formula of worship to Mahāvīra, and is consequently reborn immediately as a god in heaven. Chapter 16 contains the legend of Dovaī, i.e., Draupadī, in the form of a story of rebirth. This is a monkish corruption of the legend from the Mahābhārata of Draupadī's marriage to the five brothers.

Book II of this *Aṅga* is a complete contrast to Book both in form and contents, and is more closely associated with the seventh and the ninth *Aṅgas*. Curiously enough, the story of the goddess Kālī is here told as a Dhammakhā, "sermon", though it is eminently unsuitable for this purpose.

The seventh *Aṅga Uvāsagadasāo*, i.e., "the ten (chapters on the duties) of the lay adherent" also contains narratives for the most part. Legends are told of ten pious householders, most of whom are wealthy merchants, who impose on themselves certain forms of self-denial, take the vows enumerated by Mahāvīra, and become pious lay adherents. By dint of their asceticism they actually attain to miraculous powers while they are still lay adherents; finally they die a voluntary death by starvation as genuine Jaina saints, and are reborn as gods in the heaven of the pious. Just as in the Purāṇas and the Buddhist *Mahāyāna-Sūtras*, ten stories of this kind are included in one and the same frame, being told by the venerable, Suhamma to Jambū. The legends are all told after a stereotyped pattern in the most monotonous manner imaginable, so much so that in the later stories there is often only a catch word given by way of allusion to the earlier stories. The part that has the greatest claim upon our interest, in Chapter VII, in which the story is told of the wealthy potter Saddālaputta, who had been an adherent of Gosāla Makkhaliputta, but seceded from him and went over to Mahāvīra. The description of how Mahāvīra convinces the potter of the truth of his doctrine, is in places reminiscent of the best Buddhist dialogues. It is obvious, however, that the whole work was only compiled for devotional purposes.

The next two *Aṅgas*, composed on the same plan, can lay just as little claim to literary merit. The eighth *Aṅga, Aṃtagaḍadasāo*, i.e., "the ten (chapters) on the (pious ascetics) who have made an end", originally consisted of ten chapters, but is now divided into eight sections. The ninth *Aṅga*, too, *Aṇuttarovavāiyadasāo*,

i.e., "the ten (chapters) on the (pious ascetics) who have attained to the very highest (regions of heaven)", is now divided into three sections with thirty-three lessons, instead of the original ten lessons. As we learn from *Thāṇaṃga* 10, the original contents of these two *Aṅgas* were totally different from the present contents. On the ground of their form, if for no other reason, these works must be denied any claim to literary excellence. Not only are the legends related after a stereotyped pattern, but they often present merely a skeleton, which the reciter is left to fill in with set words and phrases like clichés. For instance, one passage reads: "There was once a city named Campā, a shrine Puṇṇabhadda, a forest. Description." What is meant is, that a complete description of the city, the shrine and, the forest is to be inserted here, as it stands in the first *Upāṅga*. Another instance is the part about the Thera Suhamma, one of Mahāvīra's disciples, where there is a mere indication that a detailed description of this holy man is to be given, which can be found in the sixth *Aṅga*. In those cases where they are given in full, these "descriptions" (*vaṇṇā*, *vaṇṇakā*) are composed in an ornate style characterized by the conglomeration of long compound words. In all probability they belong to the earlier poetical portions of the Canon. Even the earliest commentaries read these descriptions as ornate prose. Prof. Jacobi attempted to find in them traces of a long metre not arranged to form stanzas, but himself remarks that, though they are metrical, they are more closely akin to prose than to actual poems. However, even where the descriptions are given in the text itself, e.g., that of the marriage of Prince Goyama, they are very tedious, and mostly consists of nothing but endless enumerations. The only time when the narrative becomes more poetical is, when the prince announces his resolve to become a monk, and his parents endeavour to dissuade him from this course. The words in which Goyama begs for admittance into the monastic order, in the eighth *Aṅga* "The world is in flames, the world is being burnt by old-age and death" put us in mind of the famous "Fire Sermon" of Buddha. This *Aṅga* is of importance from the point of view of Indian mythology and history of religion, because it embodies the Kṛṣṇa-legend in a corrupted Jain version, related so as to suit Jain requirements. The story of the downfall of the city of Dvāravatī and the death of Kṛṣṇa is told as in the Mahābhārata, only Kṛṣṇa is made into a pious Jain.

The ninth *Aṅga* gives a hopelessly monotonous account of how the saints again and again attain to the highest perfection by starving themselves to death. To our minds at least, it is not very edifying to have the "beauty of asceticism" illustrated by a minute description of every single part of the body, accompanied by a series of drastic comparisons, in order to show how lean and emaciated it had grown. It is a remarkable contradiction: this exaggerated love of death on the part of the Jain saint, and on the other hand, the equally exaggerated fear of killing any living thing, even though it might be only a worm or a green herb.

The tenth *Aṅga*, the *Pañha-Vāgaraṇāim*, "Question and Explanation", treats in ten "Gates" (*dāra*) firstly of the five "great vows" (not to hurt any living being, not to lie, not to steal, not to be unchaste, not to be attached to possessions), and then of the five virtues corresponding to these. It is a purely dogmatic presentation, which does not correspond either to the title of the work or to the table of contents in the *Thāṇaṃga* 10 and in the *Nandī*. Thus a later work took the place of the old *Aṅga*, which had got lost.

The eleventh *Aṅga*, *Vivāgasūyam*, i.e., "the text of the ripening (of actions)", contains legends on the retribution of good and evil deeds after the manner of the Buddhist *Karman* stories in the *Avadāna-Śataka* and *Karma-Śataka*. Goyama Indabhūti, the oldest pupil of Mahāvīra, sees various unhappy people, and at his request Mahāvīra explains by what actions in a former birth the person has deserved such misfortune, through what rebirths the person has already passed, what is still in store for him, and by what means he may finally attain to a good rebirth again. There is, for instance, a certain Umbaradatta, who is afflicted with all manner of horrible diseases. Why? Because when he was a doctor, in a previous existence, he had prescribed meat diet to patient, thus causing the killing of numerous living creatures. He will still be born again in worse incarnations, as a dog etc., but finally he will nevertheless be born again as a merchant.

In regard to the contents of the twelfth *Aṅga*, the *Diṭṭhivāya* ("Doctrine of the various views"), which

went astray, there is nothing beyond all kinds of information given in other texts. Five divisions of the *Diṭṭhivāya* are distinguished : (1) *Parīkammaṃ* (*Parīkarmāṇī*); these are said to be 16 "Preparations" for the right understanding of the *Sūtras*, after the analogy of the 16 arithmetical operations; (2) *Suttāi* (*Sūtrāṇi*), 88 (4 x 22) *Sūtras*, in which the heretical doctrines are confuted; (3) *Puvvaga* (*Pūrvagatam*), the 14 *Puvvas*; (4) *Anuyoga*, legends of the *Tīrthakaras* and other great men; and (5) *Cūliya* (*Cūlikāḥ* or "Addenda". The existence of twelve *Upāṅgas* is additional evidence of the fact that twelve *Aṅgas* once existed.

There is an *Upāṅga* to every *Aṅga*. Nevertheless the connection is merely external. The subject-matter of the twelve *Upāṅgas* is purely dogmatic and mythological, and they are not very interesting from a literary point of view.

The first *Upāṅga* is the *Uvavāya*. The first part describes the departure of Mahāvīra for the Puṇṇabhadda shrine, and the pilgrimage of King Kuṇḍiya Bhīmabhasāraputta to the same place in order to hear Mahāvīra's sermon. The sermon deals with the retribution of good and evil deeds in the four forms of existence (as denizens of hell, animals, human beings and gods), and also with the duties of monks and laymen. In the second part which has no connect on whatsoever with the first, Goyama Indabhūti journeys to the Master, in order to question him regarding the various re-births. It is then taught in the form of questions and answers, how every being which has done evil, has to bear the consequences, and the beings which have not sinned so grievously, reappear in a world of the gods under certain circumstances. The various circumstances which lead to the "attainment of an existence" (*uvavāya*) in one of the twelve worlds of the gods, are enumerated in 16 categories. The last site lies beyond the borders of the universe, and is destined for those who have attained to complete knowledge. These mansions of the blessed are described in great detail :

"The same form which the enlightened one had at the last moment, when leaving this earthly existence, that same form he has yonder, only that it is intensified in its soul-atoms. From the form which was large or small in the last existence, one-third will be lacking in the size and bulk of the enlightened one. They are without a body, densely compact of soul-atoms, they cherish a right belief and a right knowledge as regards objects in particular as well as in general. By reason of their being able to exercise omniscience, they recognize the nature of all things and their temporal qualities, with a never-ending, penetrating, keen glance of their intellect, they look in every place. Neither among human beings nor among all the gods is there such illimitable bliss as has begun for the enlightened one. The bliss of the gods, multiplied in duration to eternity, even though it were endlessly augmented in its fullness, is not so great as the blissfulness of liberation. As a savage, who becomes acquainted with the manifold beauties of a city, cannot describe them, because he lacks something with which to compare them, so, too, the blissfulness of the enlightened ones is incomparable, there is no comparison, and yet I shall mention something which can be compared with it in a certain sense. As a man, when he has eaten food containing all desirable ingredients, no longer experiences thirst and hunger, as though he had sated himself with the celestial beverage, so the enlightened ones who have come to the unique extinguishing, dwell sated for all time, rapturous in the possession of illimitable blissfulness without end."

As a work of literature, the second *Upāṅga*, the *Rāyapaseṇaijja*, is of greater importance. It is true that it begins with a long and tedious story, in the style of the *Purāṇas*, of the pilgrimage of the god Sūriyābha to Mahāvīra, but the nucleus of the work is really the dialogue, included in this tale, between King Paesī and the monk Keśī, concluding with the conversion of the free-thinking king. This is a splendid lively dialogue, in which Keśī endeavours to prove to Paesī that there is a soul independent of the body, whilst Paesī thinks that he has established the contrary by means of experiments. He says, for instance, that he has had a thief sentenced to death, cut up, and hacked to pieces, and found no trace of any soul : whereupon Keśī retorts that he is ever simpler than certain people who wanted to make a fire and chopped up the fire-sticks.

The next two *Upāṅgas* again take the form of questions (by Goyama) and answers (by Mahāvīra).

The third *Upāṅga JīvāJīvābhigama*, the doctrine of the living and the lifeless things”, gives in 20 sections a comprehensive classification of living creatures and a description of the universe in all its details (oceans, islands, palaces of gods, etc.). The section dealing with the continents (dīva) and the oceans (sāgara) is connected with the *Jambuddīva-Paṇṇatti*, and is an interpolation.

The fourth *Upāṅga, Pannavaṇā*, which describes itself as a work of Ayya Sāma, also gives in 36 chapters a classification of the living beings, containing under “human being” geographical-ethnographic outline, in which the *Āryāns* (ariya, ārya) and the barbarians (milikkha, mlecccha) are enumerated with their habitations.

The fifth, sixth and seventh *Upāṅgas* are “scientific” works dealing with astronomy, geography, cosmology and the division of time. Curiously enough, the *Candra-Paṇṇatti*, which is counted as the seventh *Upāṅga*, according to its title an astronomical theory of the heavens based upon the moon, is completely identical in all available manuscripts with the *Sūrya-Paṇṇatti*, the description of the heavens based upon the sun. Originally *Sūrya* it was most probably a text preceding the *Sūrya-Paṇṇatti* and a work separate from this text. The *Sūra-Paṇṇatti* contains a systematic presentation of the astronomical views of the Jains. It deals with the orbits which the sun describes during the years, with the rising and setting of the sun, with the speed of the course of the sun through each of its 184 circuits, the light of the sun and moon, the measure of the shadow at various seasons of the year, the connection of the moon with the lunar mansions (*Nakṣatras*), the waxing and waning of the moon, the velocity of the five kinds of heavenly bodies (the sun, the moon, planets, *Nakṣatras and Tārās*), the qualities of the moonlight, the number of suns in Jambudvīpa, etc. As the work deals with the sun as well as with the moon, it almost looks as though the original *Candra-Paṇṇatti* had been worked into the *Sūra-Paṇṇatti*.

The sixth *Upāṅga*, the *Jambuddīva-Paṇṇatti*, “the description of *Jambudvīpa*”, the central continent, contains the mythical geography of the Jains. In the description of *Bharatavarṣa* (India), however, the legends of King Bharata occupy much space.

*Upāṅgas* 8-12 are sometimes also comprised as five sections of one text entitled *Nirayāvalī-Suttam*. Probably, they originally formed one text, the five sections of which were then counted as five different texts, in order to bright the number of *Upāṅgas* up to twelve. They are all of legendary contents, and deal with life in the beyond. The eighth *Upāṅga*, *Nirayāvaliyāo*, the “series of hells”, relates how the ten half-brother of the king of Campā; Kuṇḍiya or Ajātaśatru, were killed by their grandfather Ceḍaga of Vesālī in the battle against him, and after their death were re-born in the various hells (niraya). The Buddhists relate that Ajātaśatru killed his father Bimbisāra, the contemporary of Buddha, and that he was altogether a bad, cruel ruler. The Jains endeavour to show him in a better light, obviously because he favoured their order. The ninth *Upāṅga*, *Kappāvaḍaṃsiāu*, gives an account of the ten sons of the same princes whose story was told in the eighth *Upāṅga*: like their grandmothers they were converted to the ascetic life, and each one reached a different heaven. The tenth *Upāṅga*, *Pupphāo*, gives an account of ten gods and goddesses, who drove earthwards in their heavenly chariots (puṣpakāḥ) from their heavenly world, in order to pay homage to Mahāvīra, whereupon the latter tells *Goyamā* Indabhūti their previous history. In the eleventh *Upāṅga*, *Pupphacūliāo*, ten similar stories are told, or rather they are indicated merely by catch-words. The twelfth *Upāṅga*, *Vanḥidasāo*, deals with the conversion of the twelve princes of the Vṛṣṇi dynasty by the saint Ariṣṭanemi. The first of the legends deals with Nisadha, son of BalaDeva and nephew of Kaṇha (Kṛṣṇa) Vāsudeva, and is thus connected with Kṛṣṇa legend.

The ten *Paṇṇas* or “scattered pieces” correspond to the Vedic *Parīśiṣṭas*, and are, like the latter, mostly metrical, and deal with all kinds of subjects pertaining to the Jaina religion. The *Causaraṇa* deals in 63 verses with the prayers by means of which one may take the “fourfold refuge” namely, that of the saints

(*Arhat*), the perfected (*Siddha*), the living pious (*Sādhu*) and of religion (*Dharma*). The first verses, however, prescribe the six daily duties (*Saḍāvaśyakam*) essential for the purification of one's mode of life. Vīrabhadda (Vīrabhadra) is mentioned as the author of the Causaraṇa. There is a whole series of *Paiṇṇas* which deal with the voluntary death of the sage. Bhaṭṭapariṇṇā, the "dispensing with food", in 172 verses *Samthāra*, "the pallet of straw", upon which the sage, sick unto death, stretches himself in order to meditate, in 122 verses; *Āura-Paccakkhāna*, "the sick one's refusal" (of the pleasures of life), and *Mahā-Paccakkhāna*, "the great refusal", a formula of confession and renunciation in 143 verses. "The death of the fool" (*bālamaraṇa*) is the involuntary death from various causes of ordinary people who are strangers to the Jaina doctrine, and also the suicide of such people. The "death of the semisage" is that of the lay adherent who, though he does not die by voluntary fasting, dies after making a confession, on a bed known to be his death bed. In contrast to these the "death of the sage" is the solemn passing of the man who is sick unto death, by means of voluntary fasting, after he has completed his confession and all vows and penances. Though the texts mentioned really contain nothing but the rules for attaining death by fasting, they are nevertheless in the form of didactic poems, and mostly in verse, and make use of plays on numbers and all kinds of figures of ornate poetry. They also contain sermons which are adorned with poetical comparisons, as for instance the following :

"Even as a needle through which a thread has been drawn, cannot get lost in the rubbish heap, so also a soul does not disappear in *Samsāra*. Souls which do not renounce the world, and which are lacking in character and good qualities, plunge into *Samsāra*, just as birds with a broken wing and without tail-feathers fall into the ocean. A dog which licks a bone, does not reach the marrow, and persuades himself that he is happy, whilst in reality he is only keeping his throat dry. Similarly, a man takes for bliss intercourse with women, which in reality, serves to exhaust him. A sinner who makes a sincere confession is like the bearer of a burden, whose burden is taken from him."

In the Bhaṭṭapariṇṇā and the *Samthāra* there are also numerous legends of grievous sinners who did penance and became saints, of martyrs, of strange destinies in the cycle of re-births, etc.

The other *Paiṇṇas* deal with very varied themes: the *Taṃdula-Veyāliya*, in mixed verse and prose, is a dialogue between Mahāvīra and Goyama on physiology and anatomy, the life of the embryo, the ten ages of man, the measure of length and that of time, the number of bones and sinews, etc. The *Caṃdā-Vijjhaya* (or *caṃdā-vejhhagā*) deals in 174 verses with teachers and pupil, and with discipline in general. The *Devindatthaa* in 300 verses contains a classification of the kings of gods according to their groups, residences, etc. The contents of the *Caṇivijjā*, in 86 verses, are astrological. The *Vīrathaa* contains an enumeration in 43 verses of the names of Mahāvīra.

In reality, however, as has already been observed above, the list of the *Paiṇṇas* is quite indefinite. A *Gacchāyāra* (*Gacchācāra*), "School rules", is also enumerated as a seventh or eighth *Paiṇṇa*, and a *Marāṇa-Samāhī* (*Marāṇa-Samādhī*), "Death-Meditation", as a tenth *Paiṇṇa*. The *Gacchāyāra* contains rules of life for teachers, monks and nuns, and is an extract from the *Cheya-Suttas Mahā-Nisītha* and *Vavahāra*. The *Marāṇa-Samāhī*, of course, also belongs to the texts which deal with the "death of the sage". Sometimes, however, also 20 or more texts are counted among the *Paiṇṇas*.

The six *Cheda-Sūtras* did not, perhaps, form a group in the Canon until a late period, as it is not always the same texts which are placed in this group. The nucleus of this group, however, *Cheda-Sūtras* 3-5, belongs to the earliest portion of the Canon. These three texts are treated by tradition as one book (*śrutaSkanda*) and called *Dasā-Kappa-Vavahāra*. Side by side with an assortment of legendary material, the contents of the *Cheda-Sūtras* are what we have met with under the name of *Vinaya* in Buddhist literature, namely, the rules of life for the monks and nuns and the prescriptions as regards atonements and penances, and in fact the entire discipline of the Order. The fourth *Cheda-Sūtra*, entitled *Āyāradasāo* ("the ten sections of behaviour"), also

known as *Dasāo* or *DaśāśrutaSkandā*, is ascribed by tradition to Bhadrabāhu and the eighth section of this *Dasāo* has long been known by the title "*Kalpa-Sūtra* of Bhadrabāhu".

Bhadrabāhu is reckoned as one of the earliest teachers and most prominent authors among the Jains. He is said to have been the sixth Thera after Mahāvīra, and to have died 170 years after Mahāvīra's *nirvāṇ*. tradition has it that he was the last who knew the *Puṇyas* that had gone astray, and he is said to have extracted the third and fourth *Cheda-Sūtras* from the ninth *Puṇya*. Besides the *Dasāo*, the *Nijjūtis* (*Niryuktis*), concise metrical explanations of certain parts of the Canon, are also attributed to him.

Three different texts are united to form a whole in the *Kalpa-Sūtra*, and it does not seem feasible that Bhadrabāhu was the author of all three. Section I contains the Jina-caritra, the biographies of the Jinas. The main portion of this section is the biography of Mahāvīra, which is told in great detail, with great differences, with descriptions in the *Kāvya* style and with exaggerations beyond all measure, reminding us of the *Lalita-Vistara*. The conception, transference of the embryo, and birth of Mahāvīra are presented in the same way as in the *Āyāraṅga-Sutta*. Then come the 14 dreams of Devānandā, the mother of Mahāvīra, and the interpretation of them, Mahāvīra's life at home, his twelve years ascetic life, and the activity which he displayed during nearly thirty years as an accomplished sage (*kevalīn*). The biographies of Mahāvīra's predecessors, the remaining Jinas down to Pārśva, which follow after the biography of Mahāvīra, are composed absolutely after the pattern of the last-mentioned, and were intended for liturgical purposes.

Section II of the *Kalpa-Sūtra* consists of the Therāvalīa list of school (*gaṇa*), their branches (*śākhā*) and heads of schools (*Gaṇadhara*). This list goes far beyond Bhadrabāhu, hence could not possibly have been written by him. Inscriptions from the 1<sup>st</sup> century A.D. prove, however, that the names in this list are historical, and not mere inventions.

Section III is probably the oldest nucleus of the *Kalpa-Sūtra*. It contains the *Sāmācārī* or "Rules for the ascetics", namely, the rules for the rainy season (*Pajjusan*). Another point in favour of the assumption that this is the oldest portion of the work, is the fact that the complete title of the "*Kalpa-Sūtra*" is *Pajjosavanākappa* (Sanskrit *Paryūṣaṇā-Kalpa*), though in reality it only fits this third part. Even at the present day the *Kalpa-Sūtra* is read aloud to the laymen every year during the *Pajjusan* days. The tradition which maintains that the Jina-caritra, *Therāvalī* and *Sāmācārī* were not contained in the original Canon under the title "*Kalpa-Sūtra*", but were added to the Siddhānta later by Devarddhi, is most probably right.

The old, genuine *Kalpa-Sūtra* is the fifth *Cheda-Sūtra*, which is also called *Brhat-Kalpa-Sūtra* or *Brhat-Sādhū-Kalpa-Sūtra*. It is the principal work on the rules and regulations for the monks and nuns. A necessary supplement to it is the *Vavahāra*, the third *Cheda-Sūtra*. The *Kalpa-Sūtra* teaches the liability for punishment, and the *Vavahāra* the meting out of the punishment. The *Nisīha*-the first *Cheda-Sūtra*, containing regulations for punishment for various transgressions against the rules of daily life, is a later work. It has embodied the major portion of the *Vavahāra* in its last sections, and has numerous similar *Sūtras* in common with *Cūlas* I and II of the *Āyāraṅga*. Probably both these works originated in one and the same earlier source. The *Paṇcakappa* does not appear to be in existence any longer. Sometimes, however, the *Jīyakappa* by Jinabhadra, a detailed, metrical compilation of the cases in which the individual transgressions are valid is called the sixth *Cheda-Sūtra*, though it is a later work on monastic discipline. The *Pinḍa-Nijjutti* and *Oha-Nijjutti*, which also deal with discipline, are also occasionally classed among the *Cheda-Sūtras*. A still later work than these two *Nijjūtis* is the *Mahā-Nisīha-Sutta*, which appears as the second, and sometimes as the sixth *Cheda-Sutta*, but which in reality can scarcely be attributed to the Canon with correctness. The principal contents of the text which we have before us and which perhaps took the place of an earlier canonical *Mahā-Nisīha* that went astray, are rules regarding confession and penance, which are emphasized as the most important steps towards liberation. Ethical sections deal with the suffering of the beings in connection with the doctrine

of *Karman*, with the sin of breaking the vows, especially the vow of chastity, with good an had monks, etc. Legends, some of which are original inventions and others taken from earlier sources, are also inserted. Both language and subject-matter, e.g., the occurrence of Tantric sayings, the mention of non-canonical writings, etc., seems to indicate a late origin of this work.

Four canonical texts, the first three of which are not unimportant even from the literary point of view, are described as *Mūla-Sūtra*. Above all, the first *Mūla-Sūtra*, the *Uttarajjhayaṇa-Sūtra* as a religious poem, is one of the most valuable portions of the Canon. The work, consisting 36 sections, is a compilation of various texts, which belong to various periods. The oldest nucleus consists of valuable poems—series of gnomic aphorisms, parables and similes, dialogues and ballads—which belong to the ascetic poetry of ancient India, and also have their parallels in Buddhist literature in part. These poems remind us most forcibly of the *Sutta-Nipāta*. Several sections are sermons in series of aphorisms, admonitions to the pupils, elaborations on the cares which the monk must endure with patience, on the four most precious things (birth as a human being, instruction in the religion, faith in the religion, strength in self-control), on *Karman* and sin, on the voluntary death of the sage and the involuntary death of the fool, on true and false ascetics, etc. We find here many saying which excel in aptitude of comparison or pithiness of language. As in the *Sutta-Nipāta* and *Dhammapada*, some of these series of saying are bound together by a common refrain. A few instances are given here :

“As the burglar caught in the breach of the wall, perishes by the work the sinner himself had executed, thus people in this life and the next cannot escape the effect of their own actions.”

“As a charioteer, who against his better judgement leaves the smooth highway and gets on a rugged road, repents when the axle breaks; so the fool, who transgresses the Law and embraces unrighteousness, repents in the hour of death, like (the charioteer) over the broken axle.”

Section VII consists mainly of parables. Here we meet with the parable of the three merchants, which reminds us of the Biblical parable of the talents :

“Three merchants set out on their travels, each with his capital; one of them gained there much, the second returned with his capital, and the third merchant came home after having lost his capital. This parable is taken from common life; lean (to apply it) to the Law.

“The capital is human life, the gain is heaven; through the loss of that capital man must be born as a denizen of hell or a brute animal.

Whilst all the other sections are reckoned as a matter of course to be the words of Mahāvīra, Adhyāya VIII is expressly ascribed to Kapila, and forms an independent poetical discourse entitled “*Kāvīlīyam*”. It contains admonitions to the monks to cast off all things which fetter the soul, to give up all hate, to renounce all the joys of life, and not to kill any living thing. There are sayings to be found there, such as are familiar to us in other branches of ascetic literature, e.g. :

“And if somebody should give the whole earth to one man, he would not have enough; so difficult is it to satisfy anybody.”

“The more you get, the more you want; your desires increase with your means. Though two māśas would do to supply your want, still you would scarcely think ten millions sufficient.”

“Do not desire (women), those female demons, on whose breasts grow two lumps of flesh, who continually change their mind, who entice men, and then make a sport of them as of slaves.

“A houseless (monk) should not desire women, he should turn away from females; learning thoroughly the Law, a monk should strictly keep its rules.”



The whole of Chapter XVI, too, is devoted to the commandment of chastity.

Just as in the *Sutta-Nipāta*, so, too, in the *Uttarajjhayana* we meet with a number of beautiful old Itihāsa dialogues and ballads of ascetic poetry. Here again we come across one of the Buddhist Pratyeka-Buddha legends in the beautiful ballad of King Nami, in which the ideal of asceticism is put forward as against that of the warrior and ruler. Likewise in the ballad Harikeśa, in a vivacious dialogue between a proud Brāhmīn and a despised ascetic of low-caste origin, the contrast is set forth between the formalism and ceremonialism of the priestly religion on the one hand, and the self-control and the virtuous life of the pious monks on the other. In the splendid dialogue too, between the Purohita and his sons, the ascetic ideal is set forth against the Brahmanic ideal as the better and higher one. The fact that we find this conversation also in the *Mahābhārata*, the *Purāṇas* and in the *Jātaka*, in part even literally, proves that it belongs to general Indian ascetic poetry. The Dialogue in *Adhyāya XXIII*, in which a pupil of Pārśva and a pupil of Mahāvīra converse regarding the advantages and difference of their respective creeds which are so closely related, is of interest from the point of view of the history of Jainism. In this instance the dialogue is carried on in part in the form of riddles, which remind us of the *Brahmodyas*. In the majority of these ballads, the dialogues are the principal part. Only in *Adhyāya XXII* the narrative portion of the ballad is the more interesting, firstly because the tale is connected with the Kṛṣṇa legend by the names that occur in the legend, and secondly on the strength of the content itself, which is as follows :

In the city of Śauryapura there lived two mighty princes. The first, VasuDeva by name, had two wives, Rohiṇī and Devakī, each of whom bore him a son, Rāma and Keśava. The second, Samudravijaya by name, had a son Ariṣṭanemi by his wife Śivā. Keśava sought Rājīmātī, the daughter of a mighty king, as a wife for Ariṣṭanemi, and she is granted him. Ariṣṭanemi sets forth with great pomp to fetch his bride; but on the way he sees many animals confined in cages and enclosures, and learns, in answer to his question, that these animals are all to be slaughtered for his marriage-feast. He is so deeply shocked by this, that he resolves to take the vow of an ascetic. When Princess Rājīmātī hears of it, she breaks forth into lamentations but then resolves, in her turn, to become a nun. In her wandering as nun, she one day takes refuge in a cave during a torrent of rain. She believes herself to be alone, and undresses herself in order to dry her garment. Now the ascetic Rathanemi, Ariṣṭanemi's elder brother, had previously taken refuge in the same cave. Now when he sees Rājīmātī in her nude beauty, he is seized by passion and makes advances to her. However, she reproves him, and admonishes him not to wish to "drink that which another has spat out." Reminded of his vow by her forcible words, "he returned to religion, like an elephant spurred on by the goad."

As a contrast to these poetical passages, the last *Adhyāyas* (XXIV and XXVI-XXXVI) contain only dry sermons, partly catechistical enumerations, partly erudite elucidations of various points of Jain dogmatics, and partly regulations for the life of the monks.

The second *Mūla-Sūtra* is the *Āvassaya* or *Āvassaga* (*Saḍāvaśyaka-Sūtra*) which has come down only in conjunction with the *Nijjuttī*. The *Sūtra* consists of six sections (*Adhyāyas*), which correspond to the six *Āvassayas*, i.e., the six "essential" (*āvaśyaka*) daily duties of a Jain (desisting from all evil, glorification of the *Tīrthankarās*, veneration of the teacher, confession, asceticism and renunciation of sensual pleasures). Attached to the formula with which these duties are performed there are stories which have come down in the old commentaries.

The third *Mūla-Sūtra*, *Dasaveyāliya*, is said to have been written by a certain Sejjambhava. Legend tells that this man was enlightened by the apparition of a picture of the Jina, and left his house when his wife became pregnant. She bore a son, whom she named Mānaka. When the boy was eight years old, he asked after his father, and when he heard that the latter had become an ascetic, he went forth to seek him and become his pupil. As the father knew that his son had only six months more to live, he taught him the *Dasaveyāliya*



within that period, whereupon he gave up the ghost by means of deep meditation. The *Sūtra* consists of sayings pertaining to the monastic life, some of which remind us of the sayings in the *Dhammapada*, whilst others contain only rules for monastic discipline. Section II is connected with the ballad of Rājīmatī in *Uttarajhayana*; they are verses in which she admonishes Rathanemi who wishes to seduce her. This *Sūtra*, too, is connected with an abundant narrative literature which is contained in the commentaries.

As the fourth *Mūla-Sūtra* the *Pinḍa-Nijjuttī* is usually mentioned, sometimes also the *Oha-Nijjuttī*, and occasionally the *Pakkhi*. The *Pinḍa-Nijjuttī* and the *Oha-Nijjuttī* are ascribed to Bhadrabāhu, and are sometimes counted among the *Cheda-Sūtras*. They treat of the pious life, and of subjects of discipline. The *Pakkhi* or the *Pākṣika-Sūtra* is a liturgy in verse for the *Pakkhi-Paṭikamaṇaṃ* (*Pakṣi-Pratikramaṇa*), i.e., the fourteen days confession. The confession of the "five great vows" (*mahāvratā*), with which the work begins, also includes the worship of the "patient ascetics" (*khamāsamaṇa*), who are accounted the authors of the "sacred scriptures which stand outside the *Aṅgas*" (*Aṅgabāhīram*), and of the twelve *Aṅgas*, which gives rise to a solemn enumeration of all the sacred writings (*suttakūṭṭanam*).

The *Nandī* and the *Aṇugadāra* are sometimes counted among the *Pañṇas*, but they are usually mentioned either before or after the *Mūla-Sūtras* as independent texts standing outside the groups. They are in prose with occasional verses. The *Aṇugadāra* is in the form of questions and answers. The *Nandī* (probably "auspicious introduction") which, according to tradition, was written by Devarddhi, the redactor of the Siddhānta, in person, begins with a hymn of praise to Mahāvīra, and is followed by an enumeration of the twenty four *Tīrthāṅkarās* and the eleven *Gaṇadharas* (heads of schools) and a Therāvalī (list of teachers) which ends with *Dūsagaṇi*, the teacher of Devarddhi. Both works are huge encyclopaedias, dealing with everything which should be known by a Jaina monk. The survey of the Canon which they give, is of great importance. They do not, however, deal exclusively with themes pertaining to religion, but treat also of profane branches of knowledge. Both texts contain an interesting enumeration of the "false tradition" (*micchāsuaṃ*, *mithyā-śrutam*) or 'worldly' (*loīe*, *laukika*) sciences which begins with Bhārahaṃ (*Mahābhārata*) and *Rāmāyaṇam*, but mentions, besides some hitherto unexplained titles, among others Koḍilayaṃ (*Kauṭīlīya Arthaśāstra*), *Ghoḍayamuḥam* (the *Kāma-Sūtra* of *Ghoṣa-kamukha*, a predecessor of Vātsyāyana), *Vaiśesiyam* (the *Vaiśeṣika* system of philosophy), *Buddha-Sāsaṇaṃ* (the doctrine of Buddha), *Kāvilam* (the system of Kapila), *Logāyataṃ* (*Lokāyata*, system of materialism), *Purāṇa*, grammar (*vāgaraṇam*), *Bhāgavayam* (*Bhāgavata-Purāṇa*), *Pāmañjali* (*Patañjali*) *mathematics* (*gaṇyam*) and *drama* (*nāḍayāī*, *nāṭakānī*) and lastly "the four Vedas together with the *Aṅgas* and *Upāṅgas*". There are entire sections dealing with moods in poetry (*kāvya-rasa*), including love lyrics in illustration of the subject, with grammar (compound words, word-formation), the division of time, etc.

## QUESTIONS

### Essay Type

1. Write the concept of Shatkhandagama and write the introduction of Tikas of Shatkhandagama.
2. Write the names of the parts and give brief introduction on any five.

OR

Explain the Vacchanas of Ardhamagadhi Agama.

### Short answer Type

1. Write the names of the works of Acharya Kundakuda.  
(a) Nataktrya (b) Astapahuda (c) Dashbhakti
2. Give introduction two Sauraseni Books namely Sadhvachar and Sravakachar.

3. How many types of Anga Bahaya Literature are there.
4. Write the specific characteristic of prakhrinaka literature.

### Objective Type

1. Shatkhandagam has been written by .....
2. Veersenacharya has written ..... tika on Shatkhandagam.
3. The name of first part of Shatkhandagam is .....
4. Jaydhavala tika is written by Virsenacharya on .....
5. The karta tilloyapanriti is .....
6. Grihpich Acharya is name of .....
7. .... is called nataktarya.
8. Kundkund's nataktarya has ..... tikas.
9. The wirtter Bhagavati Aradhana is .....
10. Mulachaar..... is the division of rights.
11. The number of purva are .....
12. The name of twelve part is .....
13. The language of Swetambar is .....
14. The total number of slaka males in samvay is .....
15. The context of Draupadi is found in .....
16. Uttradhyayan is a moolsutra / chedasutra.
17. Uttradhyayan is written in form of prose/poetry/prose-poetry.
18. The karta pindriyukti is .....
19. The concept of Bhagwan Mahavir's penance is explained in .....
20. 'Sh' is used / not used in Ardhamagadhi language.

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## LESSON-14

## Part- C : History of Jain Literature

## LITERATURE PERTAINING TO THE EXPLANATION OF SCRIPTURES

Like - *Aṭṭhakathāyen* (eight stories) written by Buddhaghōṣa on Pāli Tripiṭak, a great deal of explanatory literature like '*Niryukti*', '*Sangrahaṇī*', '*Bhāṣya*', '*MahāBhāṣya*', '*Cūrṇī*', '*Ṭīkā*', '*Vivaraṇ*', '*Vivṛiti*', '*Deepikā*', '*Avacurī*', '*Vivecan*', '*Vyākhyā*', '*Akṣarārth*', '*Pañjikā*', '*Tabbā*', '*Bhāṣā Ṭīkā*' and '*Vācanikā*' has been written on scriptural canons.

This vast literature is very often related to scriptural aphorism but at the same time it is independent too. Many forms of this literature are found. Some part of it belongs to the period next to the scriptures, particularly from the point of view of the scriptural aphorism like '*Nandī*' and '*Anuyoga*' that came later. This literature has been divided into four sections-

1. *Niryukti* (in which *Prākṛta* tales have been narrated).
2. *Bhāṣya* (in which *Prākṛta* tales have been narrated).
3. *Cūrṇī* (in which *Saṁskṛta-Prākṛta* prose (combined) has been narrated).
4. *Ṭīkā* (in which *Saṁskṛta* prose along with *Prākṛta* tales has been narrated).

By adding the word (scripture) to them, this literature comes to be known as *pañcangi* (having five parts) literature.

1.0 *Nizzutī(Niryukti)*

'*Niryukti*' occupies a pride of place in explanatory books. That, in which the determined meaning in a *Sūtra* is expatiated is known as '*Niryukti*'. *Niryukti* is a brief expatiation on scriptures written in Arya meter in *Prākṛta* tales. Many stories, examples and illustrations have been used in it, only mere mention is found here. This literature is so symbolic and brief that it cannot be understood properly without the help of *Bhāṣya* (commentary) and *Ṭīkā* (annotation). That is why commentators have written commentaries on '*Niryuktis*' too along with the original scripture. The literature pertaining to *Niryuktis* seems to have been written on the basis of the literature prior to the ancient tradition of Teacher and Pupil. Being brief and in verse, it could be learnt by heart easily and the tales etc. could be quoted while preaching. '*Pinḍa Niryukti*' and '*Ogha Niryukti*' have been regarded as the basic sources of scriptures. This shows the antiquity of the *Niryukti* literature that *Niryukties* were being written at the time of *Vallabhī* assembly, five or six century B.C. Mallavādī. The author of '*Naya Cakra*' (fifth Vikram century) has quoted a story from *Niryukti* in his book. This fact too supports the above statement. *Niryukties* have been written on the following ten *Sūtras*: *Ācāraṅga*, *Sūtrakṛtāṅga*, *Sūrya Pragyapti*, *Vyavahār Kalp*, *Daśā Śārut Skandha*, *Uttarādhyayan*, *Āvaśyaka*, *Daśvaikālik* and *Ṛṣibhāṣit*. *Niryukties* on *Sūrya Pragyapti* and *Ṛṣi Bhāṣit* are not available now. Apart from the *Niryukties* mentioned above, an account of *Pinḍa Niryukti*, *Ogh Niryukti* and *Ārādhana Niryukti* too is found. As has already been said, *Pinḍa Niryukti*, *Daśvaikālika Niryukti* and *Ogh Niryukti* are the parts of *Āvaśyaka Niryukti*. An account of *Ārādhana Niryukti* is found in *Moolācāra* (5.82) and perhaps it has been included in *Bhagwatī-ārādhana* and *Marāṇ samāhi* etc. (A.N. Upadheya, Introduction to *Vṛhatkathā Kośa*, Page 31). *Pañc Karma Niryukti* is included in *Vṛhatkalpa Niryukti*. According to *Mahāniśeetha*, a *Niryukti* was written on *Pañcmangal Śrut Skandha*. According to the traditional belief, Bhadrabāhu (second) the knower of *Aṣṭāṅgnimitta* and incantations is supposed to be the

author of the *Niryukties*. He is different from Bhadrabāhu, the author of '*Cheda Sūtra*', the last scripture omniscient. Unfortunately the *Niryuktis* of many scriptures and the tales of *Bhāṣyās* got so mixed up that even the authors of the small commentaries on Jaina canons could not separate them. Many historical, semi-historical and mythological beliefs, elements of Jaina principles and the traditional thoughts and ideas are implied in *Niryukties*.

## 2. *Bhāsa (Bhāṣya)*

Like *Niryukties*, *Bhāṣyās* too have been written in a brief style in *Prākṛta* tales. Tales of the *Bhāṣyās* like those of canons like *Vṛhatkalpa* and *Dashvaikālika* have got very much mixed up, hence it is very difficult to study them separately. Like the language of the *Niryukties*, the language of *Bhāṣyās* too is mainly old *Prākṛta*. At many places the use of *Māgadhi* and *Sorsaini* dialects is also found. The main meter used is *Ārya*. The period of *Bhāṣyās* may be supposed to be 4<sup>th</sup>-5<sup>th</sup> century A.D. In *Bhāṣya* literature, *Niṣeetha Bhāṣya*, *Vyavahār Bhāṣya* and *Vṛhatkalpa Bhāṣya* occupy a very significant place. There is a presentation of many olden legends, worldly tales and the methods of conduct and thinking of the traditional unattached etc. in this literature. Serious study of these three *Bhāṣyās* is very necessary to know and understand the ancient history of the Jain *śramana* congregation in a proper way. Saṅghdāsaṅgi Kṣamāśramaṇa, who is different from Saṅghadāsmari Vācaka, the author of *Vasudeohindī*, is famous as the writer of *KalpaLaghu Bhāṣya* and *pañcakaḷpa Bhāṣya*. There is an account of the following *Bhāṣyās* -

1. *Vṛhatkalpa Laghu Bhāṣya*
2. *Vṛhatkalpa Vṛhat Bhāṣya* (it is incomplete, it is available only upto third chapter and that too is incomplete).
3. *Mahat Pañchkalpa Bhāṣya*
4. *Vyavahāra Laghu Bhāṣya*
5. *Vyavahāra Vṛhat Bhāṣya* (not available).
6. *Niṣeetha Laghu Bhāṣya*
7. *Niṣeetha Vṛhat Bhāṣya*
8. *Viśeṣāvaśyaka-MahāBhāṣya*
9. *Jeet Kalpa*
10. *Uttarādhyayan*
11. *Āvaśyaka Sutramool Bhāṣya*
12. *Āvaśyaka Sutra Bhāṣya*
13. *Ogha Niryukti Laghu Bhāṣya*
14. *Ogha Niryukti Maha Bhāṣya*
15. *Daśavaikālika Bhāṣya*
16. *Pinḍa Niryukti Bhāṣya*

The *Bhāṣyās* that are vast in size and form are eight in number. They are as given below-

1. *Viśeṣāvaśyaka*
2. *Vṛhatkalpa Laghu*
3. *Vṛhatkalpa Vṛhat*
4. *pañca Kalpa*
5. *Vyavahāra Laghu*
6. *Niṣeetha Laghu*
7. *Jeet Kalpa*
8. *Ogha Niryukti Mahā Bhāṣya*

These big *Bhāṣyās* have been written in two ways-

(A) The *Bhāṣyās* on which no small *Bhāṣyās* were written directly on *Niryukti*, independent *Mahā Bhāṣyās* as *Viśeṣāvaśyaka Mahabhāṣya* and *Ogha Niryukti Mahā Bhāṣya*.

(B) Those that were written keeping in view the *Laghu Bhāṣyās*, as *Vṛhat Kalpa Bhāṣya* (it is incomplete). *Mahā Bhāṣyās* were written on *Niśeetha* and *Vyavahāra* too but they are not available. Small *Bhāṣyās* have been written on *Āvaśyakās*, *Ogha Niryukti*, *Pinḍa Niryukti* and *Daśavaikālīka* etc. in which tales of *Niryuktis* and *Bhāṣyās* have been mixed up.

### 3. *Cūṇi*(*Cūṇi*)

In the explanatory literature written on scriptures, *Cūṇis* have a very significant place. They have been written in prose. They were written not in *Prākṛta* only but in *Prākṛta* mixed with *Saṁskṛta*. For this reason also the field of *Cūṇis* was wider than that of *Niryuktis* and *Bhāṣyās*. There being the prominence of *Prākṛta* in *Cūṇis*, it is quite proper to call their language as mixed *Prākṛta* language. *Cūṇis* have presented many worldly and religious tales, derivation of words in *Prākṛta* and quoted many verses from *Saṁskṛta* and *Prākṛit*. *Niśeetha's Viśeṣa Cūṇi* and *Āvaśyakās Cūṇi* occupy a very important place in *Cūṇis*. A good deal of matter related to Jain archaeology is found in them. A very good account of the customs, traditions, fairs, festivals, draughts, thieves and robbers, merchants who went abroad, the routes by which trade was carried on, food, clothes, and ornaments etc. of different countries is found in this literature that shows the attitude of maintaining public relations, skill of public-dealing and the wide study of the Jain Ācāryās. This literature is very useful from the point of view of folk tales and linguistics. JindasGaṇī, Mahattar, who belonged to a business class family and to a school of Buddhism and to a high order of society is known as the author of most of the *Cūṇis*. He was there at about the sixth century A.D. *Cūṇis* are available on the following scriptures-*Ācārāṅga*, *Sutra Kṛtāṅga*, *Vyākhyā Pragyaṇṭhi*, *Kalpa*, *Vyavahāra*, *Niśeetha*, *pañcakalpa*, *Daśa StrutaSkanda*, *Jeet Kalpa*, *Jīvabhigam*, *Pragyāpanā Śorṇepada*, *Uttarādhyayan*, *īva śyaka*, *Daśavaikālīka*, *Naridī* and *Anuyoga Dwār*. *Viśeṣāvaśyaka*

### 4. *Ṭkā* (Annotation, Commentary)

In *Niryukti*, detailed annotations too have been written, like *Bhāṣyās* and *Cūṇis* on scriptures. They are very useful to understand the principles of scriptures. These *Ṭkās* (annotations) are in *Saṁskṛta*, though the parts related to tales have been quoted in *Prākṛta* too. It appears that annotations had come to be written even before the last *Vallabhi* assembly on scriptures. Acharya Agastya Singh, who lived in the 3<sup>rd</sup> century Vikram, has at many places in his work '*Daśavaikālīka Cūṇi*' has given hints of these ancient annotations.

Among the annotators, Yākinisunu Haribhadrāsuri (705-775 A.D.) deserves to be particularly mentioned. He wrote annotations on *Daśavaikālīka*, *Naridī* and *Anuyogadwāra*. He wrote a commentary on presentation also. In these annotations the author has dealt the tales section in *Prākṛit*. Nearly a hundred years after Haribhadrāsuri, Sheelanka Suri wrote annotations in *Saṁskṛta* on *Ācārāṅga* and *Sutra Kṛtāṅga*. In these annotations, Jain conduct and ideology, and many important subjects related to the knowledge of the element have been discussed. The Ācāryās who have preserved the tales in the annotations like Haribhadra Suri, the names of Vadvetāl Śāntisuri, Nemicaṇdrāsuri and Malayagiri are worth-mentioning. In the commentaries mentioned above, the tales of Bambyadutta and Agadadutta are so long that they may well be the subject of an independent book. Among other annotators are the scholars. Abhayadeosuri, Dronacharya, Maldhari Hemacaṇdra and Malayagiri (of the 12<sup>th</sup> century) and Kshemkirti (1275 A.D.) and Śānticaṇdra (1593 A.D.) etc. In fact explanatory literature on scriptural principles was written in such a profusion that it came to be recognized as an independent literature. This vast literature contributed a lot to the making of the literature that came next with the result that the literature of *Prākṛta* (including stories, biographies, religion and classical

literature) went on flourishing and developing. A brief introduction of *Niryukti*, *Bhāṣya*, *Cūrṇi* and annotation (*ṭīkā*) is being given in the next pages.

## ***Niryukti Literature***

### **1.1 *Ācārāṅga Niryukti***

Bhadrabahu Suri has written a *Niryukti* on the eight chapters (the seventh chapter has been annihilated) of the first section of texts and on the four appendices (the fifth appendix available independently in the form of *Niṣeetha Niryukti*, that was included in *Niṣeetha Bhāṣya*) in the form of 356 tales. Śeelāṅk has annotated them, adding the ten stories of the seventh chapter titled '*Mahāparinna*'.kṣatriya

Following the Brahmanic tradition, the author of the *Niryukti* has mentioned seven classes of people *kṣatriya*, *Vaiśya*, *Brahmin*, cross-*kṣatriya*, cross-*Vaiśya* and cross *Ṛṣudra*. Of the nine cross-breeds, there is an account of '*Ambastha*' (born of brahmin father and *Vaiśya* mother), *Ugra* (born of *kṣatriya* father and *Ṛṣudra* mother), *Niṣad* or *Paraśar* (born of *brahmin* father and *Ṛṣudra* mother), '*Ayogava*' (born of *Ṛṣudra* father and *Vaiśya* mother), '*Magadh*' (born of *Vaiśya* father and *kṣatriya* mother), *Sut* (born of *kṣatriya* father and *brahmin* mother), '*kṣatra*' (born of *Ṛṣudra* father and *kṣatriya* mother), *Vaideha* (born of *Vaiśya* father and brahmin mother) and '*Candaal*' (born of *Ṛṣudra* father and *brahmin* mother). Apart from them, there is also an account of '*shwapak*' (born of *ugra* father and *kṣatra* mother), *Buccus* (born of *videh* father and *kṣatra* mother), '*kukkuruk*' (born of *Ṛṣudra* father and *Niṣad* mother). The form of directions has also been described. Then there is a description of earth-borns, water-borns, luminous-borns, flora-bodies, mobile beings and air-borns and their kinds and sub-kinds. Passion has been said to be the cause of all the *karmās*.

### **1.2 *Sutra Kṛtāṅga Niryukti***

There are 205 *Prākṛta* verses in it. A pontiff (chief disciple) named Indrabhuti had expounded the Nalandia study on being asked a question by an unattached named Udaka in a garden called Manoratha near Nalanda outside the city of Rajgriha. This Udaka was a disciple of Pārśvanāth (the unattached). He had put up a question regarding the vows of a votary (householder). Āndra kumār was a resident of Andrakapura and on the occasion of Lord Mahāvīra's holy assembly, he had a discussion with Godhalaka, Tridandi and Hasti Tapasas. Here there is a mention of the *Sutra* '*Ṛṣibhāṣita*'. There is also a mention of Gautama (*Govraṭṭikā*), Candidevaka (Cakradhar prayah:-annotation), Varibhadra (who took water only), the monks who believed in the ritual of *yajñas* and those who regarded water as pure, the kinds and sub-kinds of the persons believing in the theory of *karma* or non-action, believing in the theory of ignorance and in the theory of humility, getting acquainted with the unattached monks who are slack, attached or not observing the moral vows.

### **1.3 *Sūryaprajñapti Niryukti***

It is said that Bhadrabahu had composed a *Niryukti* on *Sūryaprajñapti*, but according to annotator Malaygiri, that *Niryukti* got destroyed because of the effect of *kalikal* (the fourth and the last eon of creation according to Hindu mythology); He (Bhadrabahu) had, therefore explained only the *Sutras*.

### **1.4 *Vṛhatkalpa, Vyavahāra and Niṣeetha Niryukti***

Bhadrabahu had written a *Niryukti* on *Vṛhatkalpa* and *Vyavahāra Sutra* too. *Vṛhatkalpa Niryukti* has got mixed up with the tales of *Laghu Bhāṣya*, written by SaṅghdāsaṅgīKṣamāśramaṇa and *Vyavahāra Niryukti* with the tales of *Vyavahāra Bhāṣya*. *Niryukti* on *Niṣeetha*, being a chapter of *Ācārāṅga Sutra*, gets merged in *Ācārāṅga Niryukti*. As has been told, it has got mixed up with *Niṣeetha Bhāṣya*.

### **1.5 *Daśāśruta Skānda Niryukti***

It is a small *Niryukti* on the ten chapters of *Daśāśruta Skānda*. The annotator, in the beginning has

paid his respect to Bhadrabāhu, the last scripture-omniscient belonging to the olden lineage and the writer of *Daśāśruta*, *Kalpa* and *Vyavahāra*. *Daśāśruta*, *Kalpa* and *Vyavahāra* here have been taken as a whole. In the *Niryukti* of the eighth chapter, there is a lecture on *Paryuṣana kalpa*. *Parivasana*, *Pajjusana*, *Pajjosamana*, *Uapavasa*, *Padhamsamosaran*, *Thavana*, *Jethoggaha* etc. all are synonyms. There is also mention of the world 'Ajja Mangu'.

### 1.6 *Uttarādhyayan Niryukti*

Bhadrabahu has composed a *Niryukti* containing 559 tales on *Uttarādhyayana Sutra*. The *Niryukti* has been written on the 36 chapters of *Uttarādhyayana Sutra*. There is a mention of the tales of Gandhar śrāvaka, Acarya Sthulabhadra, The son of Tosli, Skandaputra, Saint Paraśar, Kalaka and Karkandu, who were all self-enlightened, and of Harikeśa and Mrigāputra etc. There is also a detailed expatiation of the eight heresies. There is also an account of the four disciples of Bhadrabahu going in hybernation in the cave of mount Vaibhar in Rājgriha and of Monk Survambhadra, bearing the severe bites of mosquitoes and ultimately meeting his death and the horses of Kamboja. Here and there, these are Magadhikas that provide a refreshing relief.

### 1.7 *Āvaśyaka Niryukti*

It is said that Acharya Bhadrabahu wrote *Niryukties* on the following ten *Sutras*-*Āvaśyaka*, *Daśavaikālīka*, *Uttarādhyayan*, *Ācārāṅga*, *Sutra-krāṅga*, *DaśāśrutaSkanda*, *Kalpa*, *Vyavahāra*, *Sūryaprajñapti* and *Rṣibhāṣita*. *Niryukti* on *Āvaśyaka* occupies a pride of place among them. The six essential duties expounded in *Āvaśyaka Sutra* have been expatiated here. First of all, Haribhadrasuri wrote a commentary entitled '*Śiṣyakhita*' on it. Following him, Bhaṭṭāraka Gyansagar suri composed a short commentary, which was revised by Manvijay and published in 1965 from Surat by Seth Devchand Lalbhai Jain *Kośa* for the redemption of books. After that '*Āvaśyaka Niryukti Tīkā*' written by Malaygiri was published in three parts. Manikya Shekhar Suri wrote '*Āvaśyaka Niryukti Deepikā*' that was published in three parts. Many more commentaries were written on this *Niryukti*. '*Viśeṣāvaśyaka Bhāṣya*' is an independent book yet it may be said to be a commentary on '*Āvaśyaka Niryukti*'. Thus we find that a good deal of literature has been composed on this *Niryukti*.

Loyman has presented a critical appreciation of '*Āvaśyaka Niryukti*' in his book '*Āvaśyaka Surveying*'. There is a mention of '*Āvaśyayanijjuttī*', in '*Moolācāra*' (6.193) written by Ācārya Vaṭṭakera, acknowledged by the title of '*Ācārāṅga*' by the *Digambarasect* of the Jainas. Many tales of the two books are similar. It appears that '*Āvaśyaka Niryukti*' is an ancient commentary in verse on '*Āvaśyaka Sutra*' but later on many subsequent tales got included in it. Many tales from the original *Bhāṣya* were merged into it and many interpolations were added to it. Haribhadra suri, the sub-commentator of the six chapters equanimity, *caturvinśatistava*, abeissance (oUnu), penitential retreat, relaxation and penitential retreat of the commentator of *Āvaśyaka-Niryukti* has admitted the original number of the *Niryukti* tales to be 1623, subtracting 253 *Bhāṣyās* and 450 interpolations out of the total *Niryukti* tales 2386.

### 1.8 *Daśavaikālīka Niryukti*

Bhadrabahu has written a *Niryukti*, containing 371 tales on *Daśavaikālīka*. The tales of *Niryukti* and *Bhāṣya* have got mixed up. The commentary has been made on the ten chapters-Drumpushpika etc. expounded in *Daśavaikālīka Sutra*. Explanatin of the meaning of the *Sutra* has been given with the help of many worldly and religious stories and quotable quotes. Stories of Higushiva, Gandhavika, Subhadra, Mrigāvatī, Naldiam, and Govind Vācaka etc. have been given in it. Generally only the mention of the names of the stories is found in the tales of *Niryukties*, to understand them properly it is necessary to take the help of short commentaries. Govinda Vācaka was a follower of Buddhism, he accepted renunciation in order to gain knowledge and later on he became the follower of the Mahayan branch of Buddhism. Kurika (Ajāt-Śatru) once asked Goutam

Swami, Where are the rulers of vast empires born after death? The reply was, 'In the seventh hell. Kurika asked again, Where shall I go after death? Gautam Swami replied, The sixth hell'. We find a glimpse of discussion on the element in a logical style in the form of these questions and answers. A disciple put up his doubt, 'Why should not the householders keep food ready for the monks?'

The Guru opposed this suggestion, saying

It does not rain for straws, straws do not grow for deer, and the trees having one hundred branches do not bloom for black bees. For the same reason, householder should not prepare food specially for monks.

## ***Bhāṣya-Literature***

### **2.1 *Niṣeetha-Laghu Bhāṣya***

Śaṅghdāsaṅī has been regarded as the author of *Niṣeetha*, *Kalpa* and *Vyavahāra Bhāṣya*. He is different from Śaṅghdāsaṅī vācaka, the writer of *Vasudevahindī*. Many tales of *Niṣeetha Laghu Bhāṣya* are similar to *Vṛhat Kalpa Laghu Bhāṣya*. This *Bhāṣya* has been written in 20 enunciations containing 6703 stories. In the beginning, in the back-ground, an interesting story of four fools Sasa, Eṣasāadha, Muldeo and Khanda is given.

A book titled '*Dhuttākkhānam*' (*Dhoortākhyanaka*), the author of which is unknown, is said to be the basis of this story. In the *Bhāṣya*, this story has been given in a very short form but the commentator has presented it in detail. Later on this story came to be the basis of the storybook '*Dhuttākkhāna*' written by Haribhadrasuri.

Many important subjects related to the conduct and ideology of the monks have been expounded through tales and stories. For example, narrating repentance, it has been said that to avoid the sermon to be laughed at, for restraint, to save themselves from thieves, in an adverse circumstance and region and for the sake of a newly-initiated monk, there is a provision for telling a lie. The same applies to appropriation of non-given. On the arousal of such a difficult situation, it has been said-

(If the monk is unattached in every way, he remains free from fault. A very little atonement is required if anything is done in a very torturous way.)

In *Niṣeetha Bhāṣya*, there is an account of many subjects related to conduct, ideology and customs and traditions. For example, at that time, non-aryans like Pulinda, killed a monk while passing through a forest, taking him to be an Arya. Merchants travelled to far off lands with goods of various kinds for trade and business, feasts were organised with great pomp and show. Cowrie (a small shell), Kagni, *dinār* and *kevaliya* were used as coins. Tanks called *Talodaka* in Tosali and *Tapodaka* in Rajagriha were very famous. A fire-pot was always ablaze in the marriage hall of Tosali, where many eligible young bachelors and maids gathered for the purpose of marriage.

Here an account of *Vṛhatkalpa*, *Nandī Sutra* and Siddhsen and Govinda Vācaka is found. Govinda Vācaka was defeated for 18 times in debate, later on he wrote '*Govind Nirṣukti*', for the realization of one-sensed beings. '*Ācārāṅga*' etc. are presented as an example of knowledge and Govind *Nirṣughi* as an example of philosophy.

### **2.2 *Vyavahāra Bhāṣya***

Like *Niṣeetha* and *Vṛhatkalpa Bhāṣya*, *Vyavahāra Bhāṣya* too is very vast in bulk. Mologyiri has narrated it. The tales of *Vyavahāra Nirṣuti* and *Vyavahāra Bhāṣya* have got mixed up. There is an account of criticism, repentance, 'gaccha', title, roaming, death, sub-shelter, instruments and images as well as of the conduct and ideology of monks, repentance and customs and traditions of different countries in ten enunciations.



In the first enunciation a monk has been advised to appreciate words as used in a phrase or a sentence, expatiating them in an innocent way-*Ācārāṅga* (As a child innocently tells whether a thing is good or bad, a monk should, getting detached from illusion and vanity, criticize something before an Ācārya).

Necessity of an Ācārya to maintain and manage the resident unit of monks has been expressed. There can be no dance without a dancer, no woman without a hero, no cycle can work without an axis. In the same way no order can do without an Acharya, the head of the order. To protect and save his order by providing medicines etc. is essential for an Acharya. As a king devoid of strength, vehicle and chariot cannot save his kingdom, in the same way an Acharya devoid of knowledge (*Sutra*) and medicine, cannot save his order.

In the second enunciation, there is an account as to how insane and sick and fickle-minded monks should be nursed. In the third enunciation, the ability and disability of the bearers of the titles like Ācārya, Upādhyāya, founder and venerable etc. has been considered. At every step, monks have been cautioned to guard against women. Following Manu, the writer of the *Bhāṣya* too is not in the favour of granting any liberty to women

(In childhood, a woman is under the control of her father, when married, of her husband, and if she happens to be a widow, of her son. She can never be independent).

In the fourth enunciation, the method of roaming of the monks has been explained. In the event of breaking out of diseases, they had to face a lot of difficulties while going from one place to another. There was a danger of thieves, wild animals, snakes, creatures living in holes, guards, persons having jealousy and malice, and thorns. They were humiliated on being defeated in debates in the court of a king.

In the fifth enunciation rules regarding the roaming of nuns have been expatiated and founding nuns etc. have been discussed. The city of Mathura had a great importance for the Jainas. The festival of mounds (*Lrwieg*) was celebrated there. According to Jain thinking, a jewelled mound was made by the gods in Mathura and there was a dispute over it between the Jainas and the followers of Buddha. Bharuyakatcha (now known as Bharoncha) and *Gunsil caitya* (about three miles away from Rajagir and at present known as Gunava) were also considered places of great importance.

In the sixth enunciation, the procedure of receiving food from the relatives of the monks has been explained. The seventh enunciation deals with the procedure of receiving monks and nuns belonging to other sects in Jain sect. There is an expatiation of the procedure of purification at the death of the votaries. If the monk bearing the dead body was alone, he could go elsewhere and seek help from monks that were free from sudden agitations, householders, women, wrestlers, persons rearing elephants and potters etc.

As the protector of sermons, an example of monk Viṣṇukumār has been given, who pacified the disturbance aimed at the order of Jain monks with his super natural power. In the eighth enunciation, the method of receiving and returning the material for sleeping and other such things has been explained. The limit of food has been expatiated and the characteristics of the monks who are abstemious, who live on water only, who live only on half the diet, who undereat, who slightly undereat and who take the food that is valid for a monk, have been explained. In the 9<sup>th</sup> enunciation, the rules regarding the food that should be received or should not be received from the relatives and the friends of the monk-residence have been explained. In the 10<sup>th</sup> enunciation, there is an expatiation of layman's renunciation stage of the young and adamant stages. Then, five kinds of convention (practice), the procedure of the initiation of the young and ten kinds of selfless services have been explained. Regarding the people of different places, it has been said that the people of Magadha, understand things just by a mere hint, the people of *Kośal* by seeing and the people of *pañcal* grasp a things by hearing half of the conversation whereas the persons in the south do not understand a thing unless it is told them clearly.

### 2.3 *Vṛhatkalpa Laghu Bhāṣya*

Śaṅghdāsaṇī Kṣamāśramaṇa is the creator of this *Bhāṣya*. The *Sutras* of *Vṛhatkalpa* have been expatiated in detail in it. Besides background, it is divided into six enunciations. In the background of *Vṛhatkalpa-Laghu Bhāṣya*, there are 805 stories in which five-fold knowledge, rationality, assembly on canonical texts, dry land, plastering of the bowl, alms begging round, safety of the basati receiving clothes, apprehension, roaming etc. have been dealt with. Studying theories on views is prohibited for women. The stories 'The wife of a votary', 'Pertaining to seven steps', 'konkandaraka', 'Mongoose', 'The fair of kamala', 'The courage of Shamba', and 'The anger of Śreṇika' have been given in it.

In the second part of this *Laghu Bhāṣya*, there are 806-2124 tales on 1-9 aphorisms of the first enunciation. A detailed explanation of *Pralamba Sutra*, Adhwa Dwar, Glandwar, village, city, small village, mud-house, karbataka, madamba, pattan, the form of jina-modelled monk, holy assembly, broad and narrow feelings, topic of Gaman, the position of commune-dweller monks, topic of whisk brooming, topic of alms begging, and of chappel, the defects of travelling by chariot, the procedure of going to a vaidya, roaming of female unattached ones, and the topic of hermitage etc. has been given in them.

Four kinds of chapels have been mentioned-analogical, auspicious, eternal and bhaghi. In Mathura, the idol of Lord Enlightened was established in the newly-constructed houses. There is a detailed discussion on the treatment by a vaidya of a monk suffering from some disease. Here the commentator has given an account of coins used, such as *kakini* (used in the south), *Drumma* (used in millamal and dinar) or *Kevadik* (used in eastern countries). There is a detailed account of the roaming of the female unattached ones.

In the third part there are 10-50 aphorisms of the first enunciation of *Vṛhatkalpa Sutra*, on which there is a commentary of 2125-3239 stories. Circumference, Apangrihadi, the topic of things covered with water, the place for worship, *Ghatimatṛaka*, *Cilimilika*, *Dakteera*, *Citrakarma*, *Sagarikanishra*, *Sagarikopashraya*, Restricted bed, Living in the midst of the Lord of the house, Vyavasaman, Car, Vairajya Virudha Rajya, Apprehension, Rattribhagha, Receiving the night dress, *Hṛitahrīṭikā*, Adhwagaman, feast, place for thinking, place for roaming and the region of the Aryans have been explained in them. Ten stages of work have also been described.

In the fourth part, there is a commentary of 3240-3678 tales on the aphorisms of the second enunciation. *upāśraya*, *sagarikapariharika*, *ahṛīṭikā*, *nīhṛīṭikā*, *anshika*, *pujyabhagopakarana*, *upadhi* and *rajoharan* etc. have been explained in them. Always being alert and on the guard has been advised.

There is a commentary of 3679-4876 stories on the 1-31 aphorisms of the third enunciation. There is an account of *upāśraya Praveśa*, hide, *kṛitsnakṛitsna vastra*, different and non-different clothes, Avagrahantaka, Nishra, Trikṛitsna, Holy assembly, *Yatharatna dhik vastra paribhajna*, *kṛitakarma antargrahanasthanadi*, Bed and accessories, *sādharmika vagraha* and army in them. So far as garments are concerned, there is an account of cloth stuffed with cotton, blanket, Dadhigal, *Poorika*, *Viralika*, *Upadhana*, *Tuli*, *AlinGaṇika*, *Gandopdhan* and *Massoraka*. As regards shoes, there is an account of *Ekput*, *Sakalkṛitsna*, *Dwiput*, *Khallaka*, *Khapoosa*, *Vagura*, *Kośaka*, *Jangha* and *Ardha Jangha*.

About coins, it has been said : 2 *Sabharaka* of the *Dweep* = 1 *Rupyaka* of *Uttarapath*.

2 *Rupyakas* of *Uttarapath* = 1 *Rupyaka* of *Pataliputra*.

2 *Rupyakas* of *Dakshinapath* = 1 *Nelaka* of *Kanchipur*.

2 *Nelakas* of *Kanchipura* = 1 *Rupyaka* of *Pataliputra*.

In regions like Thuna, there was a custom of wearing clothes, the borders of which are cut off. There is an account of the bowls of Jina-modelled monks. The material binding the bowls. Putting the bowl somewhere,

*Patra-kesaraika, Patal, Rajastran, Golchaka.* Three pieces of cloth, whisk broom of woollen tufts, and mouthmask. Observance of conduct and modesty have been said to be the ornaments of a woman-

(A woman does not get adorned with ornaments like necklace etc. Observance of conduct and modesty are her ornaments. When in assembly, refined but uneulogical language is not admired.

The essence of Jaina discipline is-

(Wish for others what you wish for yourself. Don't wish for others what you don't wish for yourself.) This is Jaina teaching.

There is death ahead; it is inevitable; so do today whatever is to be done.

(It is better to do today whatever is to be done, Death is approaching, though it is not visible. Make haste in observing the right path, do not be non-vigilant even for a moment, Don't wait even for the noon).

In the fifth part, there is a commentary of 4877-5681 tales on the 1-34 aphorisms of the fourth enunciation. Topics like *Anudghatīkā, pāraṇcika, Anvasthāpya, Pravajanādi, Vachana, Saṅgyapya, Gāṇ, Kalkṣetratikranta, Aneṣaneeya, Kalpakalpasthita, Ganantaropasampata, Viśvaghawan, Adhikarana, Pariharika, Mahanadi, Upāśrayavidhi* etc. have been explained in them. In *Anudghatīkā* aphorism, masturbation, sexual intercourse and taking food at night have been said to be grave faults for which one has to undergo severe atonement. In *pravajanadi* aphorism, a pandak, an impotent person and a *vafīkā* have been said to be unfit for initiation. In *Viśvaghawan*, aphorism, the method of Parishthapana of the monk who is dead, has been explained. In *Mahanadi* aphorism, the rules for the male and female unattached ones for crossing the big rivers like the Ganga, the Yamuna, the Saryu, the Kosi and the Mahi have been dealt with.

There is a commentary of 5682-6059 tales on the 51-12 *Sutras* of the fifth enunciation. Topics like *Brahmapai, Adhikaran, Sanstārīta-Nirvicikṣa, Udgār*, the rules laid down for taking food, *Panaka Vidhi*, Protection of the *Brahma, Moka, Parivasita, Practice and Pulākbhagha* have been explained in them.

In the sixth part there is a commentary of 6060-6490 tales on the 1-20 *Sutras* of the sixth enunciation. Topics like word, prastaar, references like *kantaka* etc., citadel, insane mind, *Parimantha*, and *kalpasthiti* have been explained in them. There is a mention of a stupa (Lrwi) in Mathura, constructed by Dev. Suppose a merchant goes on a voyage with his goods loaded on a ship and unfortunately the ship sinks with all the goods in the sea, in that condition he is not bound to repay the money that he had borrowed. Such a settlement is known as the justice of the trade. The unattached ones, who wear torn clothes or are scantily dressed are also known as non-clothed monks. There is a mention of eight kinds of *Rāj-Piṇḍa*.

## 2.4 *Vṛhatkalpa-Vṛhat Bhāṣya*

This *Bhāṣya* is available in incomplete state only. The first two enunciations-introduction and the beginning are complete and the third enunciation is incomplete. Only the topics covered in *Vṛhatkalpa-Laghu Bhāṣya* have been explained in detail here. Just see, for example-

## 2.5 *Jeetakaḷpa Bhāṣya*

This is a commentary on *Jeetakaḷpa Bhāṣya* composed by Jinbhadraṇī Kṣamāśramaṇa. This commentary is actually a collection of the tales contained in *Vṛhatkalpa-Laghu Bhāṣya, Vyavahāra. Bhāṣya, pañcakalpa-Mahābhāṣya* and *Piṇḍa-Niryukti*. Topics like five-fold knowledge, *Prāyaśacīta-sthāna*, method of abandonment of food, characteristics of fast unto death and complete stoppage of movement, the forms of restraint and vigilance, violations of conation philosophy, conduct, the form of origination, characteristics of the desire for acquisition, and the form of charity etc. have been explained in it. In this commentary, examples of destroyer for anger, minor monk for pride, aśaadhahuti for illusion, singh-keshar for greed, willing destroyer

formodak (a type of Indian sweet), a Buddha worshipper for learning, Pāḍlipta and Murunda Raj for incantation, a pair of minor monks for short commentary and the monks residing at Brahma Island have been given.

## 2.6 *Uttarādhyayan Bhāṣya*

In the *Paiya* commentary written by Shantisuri, only a few tales of the *Bhāṣya* are available. Like the stories of the other commentaries, the stories of this *Bhāṣya* too have got mixed up with *Niryukti*. Topics like the origination of *Botika*, slightly lapsed monk, *Bakuśa*, monk having imperfect conduct, and the form of unattached and omniscient in 13<sup>th</sup> stage etc. have been explained in it. There are only 45 stories in it.

## 2.7 *Āvaśyaka Bhāṣya*

Mool *Bhāṣya*, *Bhāṣya* and *Viśeṣa-vashyaka Bhāṣya* have been written on *Āvaśyaka Sutra*. In the *Niryukti* of this *Sutra* there are 1623 stories whereas only 253 tales are available in the *Bhāṣya*. The stories of the *Bhāṣya* and the *Niryukti* have got mixed up here also. *Viśeṣāvaśyaka Bhāṣya* has been written by JinbhadralgaṇīKṣamāśramaṇa and it relates only to the first chapter titled equanimity. It contains 3603 stories. There are the statements of *Caran-Karnānuyoga*, in *Kalīkashrūta*, *Dharmkathānuyoga* in *Ṛṣi-Bhāṣit*, and *Dravyānuyoga* in the theory of vision. *Mahākālpashrūta* etc. are said to have developed from this theory of vision. Aśwamitra, the disciple of Kaundinya, has been said to be very expert in Naipurika Vastu under *Anupravād Poorva*. There is a detailed description the lives of self-enlightened ones like concealments and Karkandu etc. Self-study has been said to be prohibited if an egg falls and breaks in the vasati of a monk.

## 2.8 *Daśavaikālika Bhāṣya*

The 63 tales of *Daśavaikālika Bhāṣya* have been given alongwith the commentary written by Haribhadra. Topics like purification of logical reason, direct and indirect knowledge, basic restraints and secondary qualities have been explained in those tales. Living being (tho) has been proved with many evidences<sup>6</sup> in what way worldly, vedic and Buddha people accept the living being<sup>6</sup>

The worldly people regard soul to be impenetrable, and that cannot be cut off. It has been written in the Veda, One who is burnt with one's faeces is born as a jackal; the offspring of the one who is burnt without faeces is uninjured.

And Lord Buddha says, I was an elephant in my previous birth.

Thus, the world has been said to be of three kinds from the point of view of deity, human being and animals and plants.

## 2.9 *Piṇḍa Niryukti Bhāṣya*

There is a commentary of 46 stories on *Piṇḍa Niryukti* in which topics like *pīṇḍa*, *ādhā karma*, *Audeśika*, mixed jaat, subtle *prābhātik*, *viśodhi* and *Aviśodhi* topics related to the duty of a monk have been discussed in brief. There is an account of Caṇḍragupta, the king of Patliputra and Cāṇakya, his minister. On one occasion, when there was a famine in Patliputra, a Suri named Susthita thought that it would be better if he installed his disciple named Samridha on the post of Suri and to send him to a safe place. He preached him yoniprabhrata in secret but two junior monks overheard him and thus they came to know the method of becoming invisible by applying collyrium to eyes. Samridha became a Suri but the food that he got by begging was not sufficient. The result was that Samridha grew weaker and weaker day by day. When the minor monks came to know this, they decided to dine with Caṇḍragupta by applying collyrium to their eyes and becoming invisible. Both of them began to do so and to dine with Caṇḍragupta. As his food was shared by the two monks Caṇḍragupta did not get enough of it and grew weaker and weaker day by day. Cāṇakya tried to find out the reason of his getting weak. He scattered the powder of bricks in the dining hall. After sometime he saw the foot prints of human beings on the powder. He immediately understood that two men who were not to be seen, came there

daily and ate the food. One day he closed the door and filled the room with smoke. Because of the smoke, water came out of the eyes of the minor monks and the collyrium was washed away. Now they were clearly visible. Caṇdragupta felt remorse but Cāṇakya handled the situation. He went to the place where the Ācārya lived and told him everything. The two monks had to repent.

### 2.10 *Ogha Nirvyukti Laghu Bhāṣya*

In the 322 stories of the commentary on *Ogha Nirvyukti*, topics like traditional, physique vows, duties of a monk, restraint, selfless service, self-control, meditation, vigilance, feelings, stages, control over-senses, whisk brooming, mental resolve, exposition, relaxation, false accusative and requisites have been explained. Knowledge of the element has been given through the examples of the stories of Dharma Ruci and Badari etc. It is told that the monks made use of astrology and other sciences too. It has also been mentioned that when the monks applied liniment to their bowls, some stray dog would come and lick them. here by the term the commentator means dog). Considering auspicious and inauspicious dates, conduct and constellation of stars, the sight of Cakradhara, pale, Buddha and naked monks was considered to be inauspicious. There was a custom of keeping the dead body of a monk at a dry ground or in an empty place, observing the procedure of purification. If in a river there is knee-deep water, a monk must cross it by putting one foot in the water and lifting the other. Here the definitions of the words 'knee-deep', 'Naval-deep' and 'above naval' have been given. Receiving alms from an eight-year old child, a servant, an old man, an impotent person, one who is drunk and a lame person, a woman who is grinding, thrashing grain and who is pregnant is prohibited. A monk must take food when it is still light, eating food in darkness is not allowed. The thieves of Malwa kidnapped people. Monks have been advised to beware of them. There is a mention of the terrible flood in Kanchanpura city that was in Kalinga.

### 2.11 *Ogha-Nirvyukti Vṛhat Bhāṣya*

The topics expounded in *Ogha-Nirvyukti-Laghu Bhāṣya* have been explained in detail in this *Bhāṣya*. Nothing is known about its writer. This *Bhāṣya* has not been published.

### 2.12 *pañca-kalpa Mahā Bhāṣya*

This *Bhāṣya* has been written as a lecture on *pañcakalpa Nirvyukti*. *pañca kalpa-Laghu Bhāṣya* is also included in it. It is a part of *Vṛhatkalpa Bhāṣya* as *pañca Kalpa Nirvyukti* is a part of *Kalpa Nirvyukti*. The author of this *Bhāṣya* is Sanghadasaṅgī Kṣamāśramaṇa. There is a brief expatiation of the five kinds of *kalpas* in 2666 tales. A copy of this *Bhāṣya*, prepared by Muni Punyavijayji in Roman script has been published by Indologia, Barolinensis on 5, 1977.

## 3. *Cūrpī* Literature (Short Commentaries)

### 3.1 *Ācārāṅga Cūrpī*

This short commentary has been written on the basis of the *Nirvyukti* stories. Hence those very subjects have been expatiated here the types of which are available in *Ācārāṅga Nirvyukti*. Since olden times, JindasGaṇī Mahattara has been regarded as the author of this commentary. In it, at many places, the difference between the expression of Nāgārjuna and this commentary has been explained with proof. In between many worldly verses from *Sariskṛta* and *Prākṛta* have been quoted. A particular style has been adopted to make each and every word clear. Words like 'ewv', have been explained in *Prākṛit-*

The meaning of characteristics of different kinds of clothes and school etc. have been explained next.

The customs and traditions of (region nearabout the river Godavari) have been described. It is very cold in the month of *caitra* in. Mangoes are sliced and then dried in the sun. These dried slices are known as

. *Kumbhi Cakra* is said to be the of this region. There is also a mention of *Konkan* where it is raining constantly.

### 3.2 *Sutra Kṛtāṅga Cūṛpi*

This commentary has also been written on the model of *Niryukti*. Different versions of Nāgārjuna's expressions have been given here and there in this commentary. There is a mention of the customs and traditions of many countries. For example, studying in Sindhu region is prohibited, murdering a man is as condemnable as the killing of a *brahmin*. There is an excess of *ghats* in areas like Tamralipto. It was the custom in the tribe of the Mallas that if a malla died as an orphan, his funeral was performed by all the Mallas. In the reference of Āndraka kumar, he had sent some gifts to Abhaya kumar, the son of Shrenika, who lived in Ārya Deśa in order to make friends with him. There is also a mention of the Jatakas (tkrd) of the Buddhas.

### 3.3 *Vyākhyā Pragyaṭī Cūṛpi*

This is a very short commentary and has not yet been published.

### 3.4 *Jambu Dweep Pragyaṭī Cūṛpi*

The commentary on this book has not been published.

### 3.5 *Nīśeetha Vīśeṣa Cūṛpi*

The commentary written on *Nīśeetha* has been called a special commentary. Its author is Jindas Gaṇī Mahattar. It is not available. A mention of *Piṇḍa Niryukti* and *Ogha Niryukti* is found in it which shows that it was written after the composition of the two *Niryukties*. Exceptions to the rules related to the conduct and ideology of monks have been described in it. Just read the story of Sukumalia given in the eighth enunciation.

Jit Shatru, the son of Jarā kumār, who was the elder brother of Vasudeo ruled over Vanvasi city in Ardha-Bharat. He had two sons-Sa Sa Aa (l l v) and Bha Sa Aa (Hk l v) and a daughter named Sukumalia. They all got initiated when the entire family was destroyed in an epidemic and because of some other reasons. Sukumalia grew up into a very beautiful and delicate young woman. When she went for alms begging, many young men followed her. Thus she became a victim of her own beauty.

Young men came even into her residence. The female guard requested the head monk to protect the newly initiated young girl from the young men. The Guru asked Sa Sa Aa and Bha Sa Aa to guard their sister. They began to live in a separate house with her. Both the brothers were very brave and great warriors. They could fight a hundred warriors. When one went for alms begging, the other guarded his sister. He took to task the young men who came there and tried to tease his sister. Thus both the brothers taught a lesson to many young men.

Now, in order to save her brothers the trouble of guarding her, Sukumalia accepted fast unto death. In a few days she grew very weak and became unconscious. Her brothers thought that she was dead. One of them lifted her in his arms and the other took her instruments. By the touch of a male and the gush of cold night wind, she regained consciousness, yet she remained silent and did not utter a word. The two brothers put her somewhere and went to their Guru. In the meanwhile Sukumalia came to her full senses. It so happened that a merchant passed that way. When he saw Sukumalia, he was attracted to her by her beauty and accepted her as his wife. Many days passed.

After a long interval of time, the two brothers, when they were on their round of alms begging, by chance came to her house. With due respect, Sukumalia offered them alms. Even after receiving alms, the two brothers did not leave, they kept on looking at her. Sukumalia asked then, 'Why are you looking at me like that?' They said, 'We are looking at you because you look just like our sister, but she is dead. We have

performed her last rites with our own hands. Sukumalia said, 'Believe me, I am Sukumalia, your sister. Then she told them the whole story. The two brothers initiated her again when she grew old.

There is a story of a monk given in the introduction. This story shows how Jain monks protect their order in difficult situations. Once, a certain monk, with his group of disciples, reached Atavi in the region of Konkan in the evening. There were many wild animals-lions, tigers etc. in Atavi. The Acharya asked a monk, who belonged to Konkan, to keep watch at night. All the other monks went to sleep peacefully. In the morning they all came to know that the monk, who had kept watch at night, had been killed by three lions. The Ācārya accepted him in his order after performing the ritual of repentance. At some other place in the fourth enunciation, there is an account of giving shelter to and hiding his disciple, who was a prince and who had become his disciple by applying the liniment of the seeds of tamarind, to save him from the wrath of the king.

The rule of king Samprati has been said to be better than that of the three other kings Candragupta, Bindusaar (298-273 B.C.) and Aśoka (272-232 B.C.). That is why Mourya Dynasty has been compared to the size of a grain of barley. It is low at the two ends and is elevated in the middle. In the same way, Samprati has been said to be the middle portion of the Mourya Dynasty. King Samprati sent his messengers to many countries and made 25 countries and Andhra, Dravida and Kudukka (the regions lying on the border) and made them suitable for the roaming of the Jain monks. The story of Kālkācārya has been given in detail in the commentary on *Viśeṣa Nīṣeetha*.

Kālkācārya was very unhappy and annoyed when Gardbhilla, the king of Ujjaini, took away his sister by force and put her up in his seraglio. He took a vow to take revenge on him. He went to Parascool (Iran) and invited the Shah of Iran to come over to India. In due course of time Shaka dynasty came into existence. At the request of Kālka, the king (Shah) of Iran attacked king Gardbhilla and uprooted his dynasty. After that Kālka initiated his sister again in his order. The story of Pradyota, the king of Ujjaini has also been given here in detail. In this reference, the story of the origination of Pushkar Teertha (near Ajmer) has also been given.

There is an account of the customs and traditions related to the conduct and ideology of monks. In the region of Lat one could marry the daughter of one's maternal uncle. The people of Malawa and Sindhu were supposed to be very harsh in speech and the people of Maharashtra were supposed to be very talkative.

The unattached ones, Shakyas, Tapasas, Gariks and Ājīvakas all these five were regarded as monks. Regarding dogs, it has been said that the deities, residing at Mount Kelas live on this earth as dogs. There is also a mention of Shakas, Yavanas, Malwas and Andhra-damils.

### 3.6 *Daśāśruta Skānda Cūṛṇī*

Like the *Niryukti* of *Daśāśruta Skānda*, its commentary too is short. It has been written following the *Niryukti*. There is a slight difference in the original text and in the text of the commentary. Many incantations have been quoted here too. Dasha, *kalpa* and *Vyavahāra* are said to have been quoted from the early canon '*Pratyākhyāna*'. Bhadra-Bāhu rescued *Dṛṣṭiwād* from a *Prābhṛta* named *Asamādhishthāna*. In the eighth early canon '*Karma Pravād*', there is an explanation of the eight great causes. There is also a story of Sātvahana, the king of Pratishathan and Ācārya Kālaka. There is also a story of Vahana, the king of Pratishathan. And Ācārya Kālaka. There is a mention of Siddha Sen. Goshāla has been said to be Bhariya Goshāl. (One who neglects his teacher and does not obey him). There is an account of many ascetics who subsist on the grains on rice that may be held between a thumb and the first finger.

### 3.7 *Vṛhatkalpa Cūṛṇī*

This commentary has been written on Moola *Sutra* and on the *Laghu Bhāṣya* written on it. The beginning part of this commentary is very much like the *Daśāśruta Skānda Cūṛṇī*. Perhaps *Daśāśruta Skānda*

*Cūrṇi* was written earlier than *Vṛhatakalpa Cūrṇi* and both are the creations of one and the same author. In this commentary, there is an account of 'Tattvārthādhigama', 'Viśeṣāvaśyaka Bhāṣya', 'Karma Prākṛiti', 'Mahākalpa' and 'Govind Nirṇyukti'.

### 3.8 Jeet Kalpa- Vṛhat Cūrṇi

This commentary has been written on Moola *Sutra*. Written by Sidhasen, it is in *Prākṛit*, *Saṁskṛta* has not been used. The commentator has, in the beginning and at the end, paid his respect to Jinbhadra Gaṇī Kṣamāśramaṇa, the author of *Jeetkalpa Sutra*.

### 3.9 Uttarādhyaṇa Cūrṇi

The author of this commentary is Jindās Gaṇī Mahattara. He has named Gopāl Gaṇī Mahattara, who belonged to a business family, was of the group of Kotaka and belonged to the Vajra branch, as his teacher of religion, and Pradyumna Kṣamāśramaṇa as his teacher of learning (according to *Niśeetha Viśeṣa Cūrṇi*). This commentary too has been written following the *Nirṇyughi*. The commentator has made a mention of his book 'Dashvaikālīka Cūrṇi'. There is a mention at many places of the text of Nāgārjuna. Strange derivations have been given of many words: Kawas (*Kaśyapa* lineage), derived from Kasham. Just observe the derivations of the words 'mata', 'Pita' etc.

### 3.10 Āvaśyaka Cūrṇi

Jindās Gaṇī Mahattara is supposed to be the author of this commentary. This is not a commentary on the direct *Sutras* expounded in *Āvaśyaka Sutra*, but has been written, like *Viśeṣāvaśyaka*, taking the *Nirṇyukti* of *Āvaśyaka* as the basis. Here and there a sermon on the stories of *Viśeṣāvaśyaka Bhāṣya* is to be seen. There is not a presentation of the word meaning only, like the commentary on *Sutra Kṛtāṅga*, but considering its language and subject, it seems to be an independent work like *Niśeetha Cūrṇi*. There is a detailed description of the incidents right from the birth ceremony of Rishabha Dev to his salvation. According to Jain ideology, it was he, who first of all taught how to make fire and also taught different crafts (potter, painter, weaver, worker and *Kaśyapa* these five are said to be the main craftsmen). He taught his daughter Brahmi how to write with her right hand and Sundari how to solve the sums of maths, Bharat to paint and also introduced the system of giving punishment to the wrong-doers. 'Artha Śāstra' by Kautilya was also written in this period. After the emancipation of Rishabha, stupas (Lrwi) were built on Mount *Aṣṭāpad* (Kelash). Victory over the world by Bharat and his coronation have been dealt with in detail. He wrote the *Arya Vedas* in which there was the eulogy of the Teerthankaras, the duties of semi-ascetics and house-holders and the sermon on peace *karmās*. (The Vedas written by Sulśa and Yagyavalkya have been described here as 'Non-Aryan Vedas'). Origin of the Brahmins has been told.

There is a detailed story like that of Rishabha Dev, of the birth, marriage, initiation and the hardships of Mahaveera and of his journeys to different countries after initiation, which is generally not available elsewhere. During his journeys he came across many spiritual progenies of Lord Parshva. These progenies were great scholars of *Ashtāṅgamahānimitta*. Such a progeny named Muni *Caridra* was a house holder and also possessed things. He lived at the shop of a potter. Senior monk *Naridīshen* was another follower of Pārśvanāth. A mention of his female disciples is also found here. Goshaal, the son of Mankhali, who earned his living by displaying paintings, met Lord Mahaveera at Nalanda. After that they began to travel together. They suffered great hardships in Vajjabhumi and Subbbhabhumi situated in Ladha Desh. There is a mention of Vasudev- Ayatan, Baldev Pratima, Skanda Pratima, Malli-Pratima and Dhondha Siva.

### 3.11 Daśavaikālīka Cūrṇi (Written by Jindās Gaṇī- Mahattara)

Jindās Gaṇī Mahattara is supposed to be the author of this commentary. This too has been written following the *Nirṇyughi*. In this commentary there is an account of *Āvaśyaka Cūrṇi* and this shows that this



commentary was written after the composition of *Āvaśyaka Cūrṇi*. Here too, strange derivations of words have been given. For example, just observe the derivation of words like 'Drum'

### 3.12 *Daśavaikālika Cūrṇi* (Written by Agastya Singh)

Like the commentary written by JindasGaṇī Mahattar, this commentary too has been written following the *Niryukti*. At the end of the commentary, the writer has given his name as Kalashbhava Mrigendra i.e. Agastya Singh. He was a disciple of Rishigupta Kṣamāśramaṇa, who was an Acharya belonging to the branch of Kotiganeeya Vajraswami. Junior monk Agastya Singh is said to have lived in the third century Vikram. The important thing is that this commentary had been written nearly 200-300 years before the Vallabhi Assembly. Sometimes, difference is found in the original Moola *Sutras* of the commentaries written by Agastya Singha, JindasGaṇī Mahattara and Haribhadra. This difference is found in the stories of the *Niryughi*. There are many stories that are there in the commentary written by Haribhadra, but the other two commentators have not quoted them. In the present edition an index of the *Sutra* stories, 270 *Niryughi*-stories and quotations from the commentary have been given. In the introduction, a list of the *Niryughi* stories accepted by Agastya Singh and Haribhadra has been given. This commentary is very significant, considering the many versions, difference in the text and in the meaning and the mention of the *Sutra* texts. Muri Punyavijayī is of the view that there must be another ancient commentary on *Daśavaikālika Sutra*, apart from these two commentaries, the mention of which has been done by neither of the two commentators.

### 3.13 *Naṇḍī Cūrṇi*

This commentary has been written following the Moola *Sutra*. In this commentary there is an account of the Mathuri assembly. There had been a terrible famine that lasted for 12 years and no food was available and so the Jain monks had left Mathura and gone somewhere else. When things changed for the better, the whole community of monks, under the leadership of Acharya Skandil gathered at Mathura and whatever matter the monks remembered was collected in the form of timely studies vocable. Some people are of the view that the vocable was not destroyed at the time of famine, the main expository Acharyas had died and so Acharya Skandil came to Mathura and imparted the knowledge of exposition to the monks. Here, regarding omniscience and absolute conation, the sumtotal of the two, the successiveness of their occurrence and their Abhithatva all three were discussed.

### 3.14 *Anuyogadwāra Cūrṇi*

This short commentary too has been written following the Moola *Sutra*. In this commentary, the meanings of the words like sword, pertaining to family, worship, noble man, general, merchant, tank, pond, table, rest, garden, forest, assembly, chariot, vehicle, palanquin, etc. have been explained. Three verses related to music are in *Prākṛita* and this shows that there must have been some book on music too in *Prākṛit*. The seven notes and nine tastes have been expounded with examples.

There is another small commentary written on 1/24 of cubit part of *Anuyogadwāra*, the author of which is the well-known commentator JinbhadraGaṇī Kṣamāśramaṇa. This commentary has been quoted word-by-word in *Anuyogadwāra Cūrṇi* written by JindasGaṇī Mahattar. *Daśavaikālika*

## 4. *Tika* Literature

As has already been told, JinbhadraGaṇī Kṣamāśramaṇa occupies a very significant place among the *Sanskṛita* commentators of Agam literature. Among other commentaries the commentary of Haribhadra Suri and Malay Giri on *Āvaśyaka Niryughi* of Vadivetal Śāntisuri and Nemicaṇḍra Suri (known as Devendra Gaṇī before he became the Acharya) on *Uttarādhyaṇ* and of Haribhadra on *Daśavaikālika Sutra* are particularly remarkable. Haribhadrasuri was a great scholar, well-versed in vocable knowledge and he is ranked among the foremost ancient commentators of Agam. Many books written by him on different subjects have been

published. He has written commentaries on *Āvaśyaka*, *Daśavaikālika*, *Jīvābhigama Pragyāpanā*, *Naridī*, *Anuyogadwāra* and *Pinḍa Niryughi* (incomplete). He has written two commentaries on *Āvaśyaka Sutra*. The commentary that is available is short from the point of view of evidence in comparison to the one that is not available. This commentary has been written, taking *Niryughi* as the basis. However, stories from the *Bhāṣyās* too have been used here and there. At places, the versions of *Niryughi* have also been given. Its plots are presented in *Prākṛta* itself. Written specially for the readers who are interested in brief expoundation of the subject, this commentary has been said to be of great help to and importance for the disciples.

Malaygiri Kalikalsarvagya was a contemporary of Acharya Hemacaṇdra. He has written significant commentaries on Jain Agamas *Vyākhyā* Pragyapti Dwiteeyashataka, Rajprashneeya, *Jīvābhigama*, Pragyapana, *Caṇdra-Pragyapti*, *Surya Pragyapti*, *Naridī*, *Vyavahāra*, *Vṛhat Kalpa Peethika*, (incomplete), *Āvaśyaka*, *Pinḍa Niryughi* and *Jyotiṣkarandaka* to name some of them. The commentaries written by him on *Jambudweep Pragyapti*, *Ogha Niryughi*, and *Viśeṣāvaśyaka* are not available. *Āvaśyaka Vivaran* written by Malayagiri is incomplete. It has been written on *Āvaśyaka-Niryughi*. Here and here stories from *Viśeṣāvaśyaka Bhāṣya* have been quoted.

Some worldly short stories from *Āvaśyaka Tīkā* are being given here-

Once a monkey lived on a tree. It was the rainy season and he was shivering with cold. Seeing him shivering a bird (the weaver bird) who had a beautiful nest, said to himó

O Monkey! you are a male and yet your arms are of no use. Why don't you build a hut or a screen made of bamboo on the tree?

Hearing this the monkey remained quiet. The weaver bird repeated the same thing twice or thrice. Upon this the monkey got very angry and climbed on the tree where the bird lived. The bird flew away from there and the monkey tore away the straws of her nest and scattered them in the air. Then he saidó

You are neither elder to me nor do I like you. O the bird having a beautiful house! Now live without a house, you are very much worried about others.

In the subcommentary of *Daśavaikālika* too Haribhadra has given many interesting folk stories and examples.

Śāntisuri was famous as 'Kavindra' and 'Vadichakravarti'. Being pleased with his gift of debate, Bhoja, the king of Malwa had conferred on him the title of 'Vadivetalā'. As there is a prominence of *Prākṛta* plots and *Prākṛta* quotations in his commentary written on *Uttarādhyaṇ*, it (the commentary) is known as a commentary in *Prākṛit*. It has been said to be of great help to the pupil and also *Uttarādhyaṇ Vṛhatvṛitti*. In this commentary there is an explanation both of *Moola Sutra* and *Niryughi*. While quoting the *Prākṛta* plots, he has hinted at places at the old traditions by using the words 'Vridha', 'Vridhavād' and 'Athe Bhananti'. In between, stories from *Bhāṣyās* also have been quoted. There is a mention of many books and many writers in this commentary. Mentioning the name of the book 'Stree *nirwāna Sutra*', opinion regarding emancipation of women has also been quoted. Śāntisuri was a contemporary of the great poet Dhanpāl and he also revised 'Tilak Manjarī', a book written by Dhanpāl. Nemicaṇdrasuri wrote 'Sukha bodha *Tīkā*' on '*Uttarādhyaṇ Sutra*' on the basis of '*Paiya (Prākṛit) Tīkā*' written by Vadivetal Śāntisuri. In his commentary, he too has quoted many stories in *Prākṛit*. Eulogizing the commentary, he has declared himself as the disciple of Upadhyaya Amaradev, who, in his turn, was the disciple of Vrihadgacheeya Udyotanacharya. He completed this work of his in 1072 A.D. in Anahil Patan Nagar (Patan). Nemicaṇdra Suri was a contemporary of Vadivetal Śāntisuri.

There are commentaries, full of learning, of Śeelankacharya on Acharang and *Sutra Kṛtāṅga*. Abhayadev is famous as the subcommentator of nine parts. He has written short commentaries on *Sthānāṅga*

, *Samvāyāṅga*, *Vyakhāpragyapti*, *Gyātridharmakathā*, *Upāsakadasā*, *Anuttaropapatika*, *Praśna Vyākaran*, *Vipāka* and *Aupapāṭikā Sūtra*. In the subcommentary on *Sihānāṅga Sūtra*, the commentator has given a beautiful account of the nature of the women of different countries. He has admired the courage of the girls of Coulukya and the beauty of the women of Lat region and condemned the women of northern region -

There is a story in detail of two real brothers named Bhadrabahu and Varah Mihira in the subcommentary on Gachachar written by Vijay-VimalGaṇī. It is said that Varah Mihira had a great knowledge of *Caṇdra-Pragyapti* and *Surya Pragyapti* and was well-versed in *Angopāṅga* and *Dravyānuvya*. The commentator says that on the basis of *Surya Pragyapti* and *Caṇdra Pragyapti* he had written a book on astrology titled *Varahi-Samhita*.

Thus, when we study the vast literature written in the form of *Agamās* and their commentaries, we come to know many things. The first thing is that the Jain scholars preserved the ancient folk-tales. Many of these tales are found in the *Jātakās*, *Kathā Sarit-Sāgar*, *pañica* Tantra, Hitopadesh and Shuka Saptati and have reached distant countries in the form of Aesop's tales, Arabian Nights and the stories of *Kalela-Damna*. Jain monks have made ample use of these stories as examples. The second type of stories are mythological legends which have been taken from the Brahmin books like *Mahābhārata* and *Rāmāyaṇ* and have been transformed into the Jain mould. The stories of Ram, Krishna, Draupadi, Saint Dwaipāyana, the burning of Dwarika and the origination of Ganga have been merged into Jain form. The stories of self-enlightened ones like Karkund etc. are like the Jataka tales. The story of saint Dwaipāyana appears in Kanhadeepayan Jataka, of Valkal-Cheri in Udan-Atthakatha of the Buddhists and of Kuna in Divya vadan. Many stories have been told in Vinayavastu written by Sarvastivad. The stories of Rohak and Kanak Manjari are very interesting and show a great imagination and they can be compared respectively to Mahosadha Pundit of the Buddha Jatakas and the prince of the Arabian Nights. In the same way, the stories of Shaktal, Caṇdragupta, Caṇakya, Mool Dev, the founder of the scripture of stealing, Mandit, the thief, Devdutta, the Mandit, the prostitute and Agadadutta etc. are particularly remarkable. In the words of Dr. Winternitz, There are many bright and precious jewels of the ancient Indian fiction in the Jain literature of commentary that cannot be found elsewhere.

## QUESTIONS

### Essay Type Questions :

1. Why is Agam Literature said to be consisting of five parts ?

or

Throw light in brief on the gradual development of the literature pertaining to the commentary of the *Agamās*.

### Short Answer Type Questions :

1. On which *Agamās* have *Niryukties* been written?
2. Give a brief account of any one of the *Niryukties*.
3. What is *Cūrṇi* (commentary)? Name the main commentaries.

### Objective Type Questions :

1. Agam with ..... is known as '*pañicangi*' (consisting of five parts).
2. The language of *Niryukties* is .....

3. The language of *Cūrṇi* is a mixture of ..... and .....
4. Commentaries have been written in .....
5. The ..... on *Daśavaikāliya*, written by JindasGaṇī Mahattar and Agastya Singh is available.
6. The author of *Uttarādhyaṇ Cūrṇi* is .....
7. .... is famous as the sub-commentator writing on the nine parts of literature.
8. The pen name (miuke) of Nemicaṇdra suri, the commentator of '*U Uttarādhyaṇ*' is .....
9. The commentary titled '*Śiṣyakhṛta*' on '*Āvaśyaka Sutra*' was written by .....
10. The language of the *Niryukti* in *Ardha-Magadhi* Jain Agamas has been said to be .....

**Acknowledgement :**

1. *History of Prākṛta Literature* - Dr. Jagdish Caṇdra Jain, Publisher-Choukhambha Vidya Bhawan, Varanasi.

**Compiler-** Dr. J.R. Bhaṭṭācāryya

## LESSON-15

## PHILOSOPHICAL LITERATURE

## Philosophical Literature of Jainism

In this chapter, the contribution made by the *Ācāryās* of the *Digambara* and *Śvetāmbara* sects, to philosophical literature is described in a chronological order. A description of their books as well as their personal characteristic would be briefly given in comprehensive language.

## 1. Ācārya Kuṇḍakuṇḍa

The history of the Jain philosophical literature starts from the first century A.D. In this century, one of the great *Ācāryās*, named Kuṇḍakuṇḍācārya was born. His time is somewhere about the third century of Vikram Samvat. His real name was Padmanandī. But, as his birth-place was *Kaṇḍakūṇḍapur*, he became famous as *Ācārya Kuṇḍakuṇḍa*. He was the head of the *Mula-Sangha* which is another name of the *Digambara* sect. The works of *Ācārya Kuṇḍakuṇḍa* are deemed to be as authentic as the āgamas - canonical texts, in the *Digambara* sect. He was the author of many monumental works like *Pravacanasāra*, *Pañcāstikāya*, *Samayasāra*, *Niyamsāra*, *AṣṭaPāhuḍa* and many other books. The first three works mentioned here are very important. Just as in the *Vedānta* philosophy, *Upaniṣadas*, *Bhagavadgītā* and *BrahmaSūtra* are commonly known as *Prasthāntṛayi* (the fundamental triplet), in the same way in Jain philosophy, *Pravacanasāra*, *Pañcāstikāya* and *Samayasāra* are commonly known as *Nāṭaka - Trayī*. (The triplet of Spiritual Drama).

In *Pravacanasāra*, there are three main topics viz. knowledge, faith (belief), and conduct. In the discussion on the topic of knowledge, first of all it is said that knowledge and happiness are gained by a pure soul without sensory organs. In fact, both knowledge and happiness are the nature of the soul. Happiness does not depend upon either body or the sensory organs. Sensory pleasures are not, in reality, happiness, but are actually unhappiness. Happiness and knowledge are not different at all. Sensory pleasure is the result of the sensory knowledge. And extra-sensory pleasure is the result of extra-sensory knowledge. Sensory knowledge is *Heya* (i.e., fit to be abandoned) and extra-sensory knowledge is *Upādeya* (i.e., fit to be accepted). Sensory knowledge can only know the present object which has come into the range of sense-organs, but it cannot know the past and future. But extra-sensory knowledge is capable of knowing all. It is the result of elimination of *karma*, it is permanent and all-pervading. Therefore, it knows simultaneously all different substances (*dravyās*) of all time and all space of the universe.

Discussing about the identity-cum-difference of soul and knowledge, Kuṇḍakuṇḍa writes that knowledge is soul because it does not exit without soul. Therefore, knowledge is nothing but the nature of soul, but the soul is in the form of knowledge as well as other qualities for the soul is a treasure of infinite number of qualities. Now, because soul and knowledge are identical, soul is equivalent to knowledge. The more the quantum of knowledge, the more the size of the soul and knowledge is equivalent to object of knowledge, the object of knowledge is the whole extent of cosmos as well as supra-cosmos. Thus, knowledge is ubiquitous, and with it the soul is also ubiquitous. If soul is not considered as of the same size as knowledge, then it is either smaller or bigger than knowledge. If soul is smaller than knowledge, the knowledge outside the soul would become devoid of consciousness, then soul will not be able to know the knowledge which is outside it, then how will it know? If soul is greater than knowledge, without knowledge how it can know anything? In this way, by proving that knowledge is equivalent to the size of soul and soul is equivalent to the extension of knowledge, *Ācārya Kuṇḍakuṇḍa* has firmly proved that soul is omniscient. He asserted that one

who does not know everything, does not know even one thing, and one who does not know even one thing, does not know everything. Having discussed so magnificently about knowledge, Ācārya Kuṇḍakuṇḍa further classified knowledge into two kinds : (1) *Pratyakṣa* (Direct) and (2) *Parokṣa* (Indirect). *Pratyakṣa* is that which is obtained by the soul (*akṣa*) itself without the help of the external means. *Parokṣa* means the knowledge obtained with help of external organs. *Pratyakṣa* knowledge is free from the successive knowledge like sensation (*avagraha*) and speculation (*ihā*).

Like the topic of knowledge, that of the objects of knowledge is also fully discussed. It beautifully deals with reality, substance, quality and mode. That which has origin, cessation and continuity and is also possessed of qualities and modes is called substance (*dravya*). The substance is proved on the basis of its nature. Though it is a kind of transformation in the form of origination, cessation and persistence, by nature it is real and imperishable. All the three features, viz. origination, cessation and persistence are concomitant. Without origination there is no cessation and without cessation there is no origination, and without persistence there is neither origination nor cessation. But these three subsist in modes (*pariyāya*) and *pariyāya* itself subsists in *dravya*. That means all are the forms of *dravya*. In the same way *dravya* itself undergoes change from one quality to another one. Therefore, qualities and modes both are the forms of *dravya*. *Dravya* is in form of reality. All the three viz. *dravya*, quality and mode are *sat* (reality). Thus, all the three are expansion of reality or existence.

In this way, Ācārya Kuṇḍakuṇḍa has described the identity-cum-difference of reality, substance, qualities and modes logically and in a very beautiful manner. Having done so, he has mentioned only four *bhāṅgas* (predications) viz., existence, non-existence, inexpressible and both (existence and non-existence), out of the sevenfold predications of (*Sapta-bhāṅgī*), which is one of the unique contributions of Jaina philosophy. Further, he has described also the different types of substances viz. *Jīva* (soul), *Pudgala* (matter), *Dharma* (medium of motion), *Adharma* (medium of rest) *Ākaśa* (space) and *Kāla* (time) after which he reflects on the relation between *Jīva* and *Karma* and the topic of the doership of soul.

He has written that soul is neither *pudgala* (matter) nor it has created the mass out of *pudgala*. So the soul is neither in the form of body nor the creator of body. But, on account of the qualities of *snigdhatva* (glueyness) and *rukṣatva* (dryness), *paramāṇus* (the ultimate atoms) themselves get combined into the form of mass. Therefore soul is not a creator of *karma* which is nothing else than mass or aggregate of *pudgala*. Soul is only the doer of self-emotions like *raga* and *dvesha* (attachment and aversion). On account of the stimulation by these emotions, the aggregates of *pudgala* belonging to the group of *karma* get transformed in the form of *karma* and get bound with the soul. This is known as *bandha* (bondage of the karmic matter with the soul).

Thus, after discussing how the bondage occurs, Ācārya Kuṇḍakuṇḍa also has presented the solution to liberate the soul from the *Bandha* (bondage). He writes - "The person who knows really the pure form of the soul and who meditates on it, cuts down the knot of the delusion (*moha*). On cutting down the knot of delusion, when the soul also becomes free from *raga* and *dvesha*, it maintains equilibrium in happiness and sadness, and ultimately attains eternal bliss (*akṣaya-sukha*). Only the attainment of the eternal bliss is the culmination of the discussion on knowledge and the knowables. Only the eternal bliss is worthy of attainment. To gain this, one wants to become a *Śramaṇa* (ascetic) and becoming a *Śramaṇa*, he undertakes the spiritual *Sādhana*. The discussion on this *Sādhana* of *śramaṇa* is the topic of the third chapter on conduct.

Another work by Ācārya Kuṇḍakuṇḍa is *Pañcāstikāya*. It also has only three chapters. The first chapter consists of the discussion on the topic of the five *Astikāyās* (real existences). Although its content-matter is mostly akin to the topic of knowables discussed in the *Pravacanasāra*, it has some specialities of its own. The second chapter (*adhikāra*) deals with the nine fundamental principles (*Tattva* or *padārth*) viz., *Jīva* (soul), *ajīva* (non-soul), *puṇya* (merit), *pāpa* (de-merit or sin), *aśva* (cause of the influx of *karma*), *Saṁvara*

(stoppage of the influx of *karma*), *nirjarā* (shedding off of *karma*), *bandha* (bondage) and *mokṣa* (liberation). The third chapter includes the discussion on the path of liberation (i.e. *Mokṣa-mārga*).

The third text is *Samayasāra* which is none less than a great ocean of spirituality. *Samaya* is also synonym of soul (*atmā*). The *Samayasāra* means the essence of soul - that is it includes discussion of pure form of soul. The author in the very beginning of this valuable treatise classifies *Samaya* (*atmā*) into two types : (1) *Sva-Samaya* is the soul that always remains fixed in its own nature of knowledge, faith and conduct. (2) *Para-Samaya* is the soul which dwells in the alien-states arising as a result of rise of *karma*. Out of these two only, the former, i.e. the soul absorbed in its own pure qualities and modes, is the one that is salutary for soul and therefore, it should be accepted. The postulate which talks of such pure soul to be bound by *karma* would create discrepancy, and hence, it is not true. Only the pure soul is the truth. But most people do not know it, as they have neither heard of it nor experienced about it. They, however, are always involved only in the enjoyment of sensual pleasures. They believe it to be the only essence of life. In this way, this great author (Kundakūṇḍa) has strived hard to make the reader perceive his pure soul, in his treatise.

In the Jain philosophy, there are two standpoints to comprehend the reality. One is *nīścaya-naya* (i.e., transcendental standpoint) and second one is *vyavahāra-naya*, (i.e., empirical standpoint). The former one accepts only the genuine nature of the object, which is independent of other substances, while the *vyavahāra-naya* (i.e. empirical standpoint) accepts those aspects of reality which are dependent on the other substances. For example, if there is an earthen pot full of ghee, and if we call it a pot of ghee, (instead an earthen pot) our statement is true from the *vyavahāra* standpoint, and if we call it a pot of clay, it is proper. Thing which is in proper form, it is the statement made from the *nīścaya-naya*. Thus what is actually true is the transcendental standpoint; hence, from the transcendental standpoint, the reality is always only in the identical form (*abhedarūpa*). But the reality which is in identical form (*abhedarūpa*) can not be expressed. If it is at all expressed, it does not remain in its identical form, but it appears in a different form, which is actually not real. But we cannot explain to others without expressing our view. For example, if we say only 'soul', others will not be able to understand what the soul is. But if we define soul as - that one which sees and knows is the soul, others will easily understand it. Finally, we can say that *nīścaya* is *abhedgrāhi* (propounder of identity) and *vyavahāra* is *bhedgrāhi* (propounder of difference). So *nīścaya* is actually real, while *vyavahāra* is not so. But without the help of *vyavahāra-naya*, one can not predicate the *nīścaya* for others. So we can't leave *vyavahāra*.

Keeping these two aspects in view, the author has elaborated the reality of soul. He states : "That standpoint is the pure (transcendental) one which comprehends the soul as unsmeared by *karma* and no-*karma* (i.e. body), just as the lotus by water, perceives it (the soul) in identical form even in the different births of human beings and infernal beings, etc., and experiences it (the soul) unsmeared by the varieties of attachment etc. and also free from divisions of knowledge, intuition etc. (verse no. 15), and one which comprehends it contrary to this is an empirical standpoint." Thus, it states that soul and body are identical, (of course in a relative sense). But according to *nīścaya-naya*, they can never be identical. The author tells us that only by understanding the nine *Tattvās* such as *jīva*, *ajīva*, etc. from *nīścaya-naya*, one can get the *saṃyaktva* (right belief). Hence, the author has described the nine *Tattvās* both from the *nīścaya-naya* and *vyavahāra-naya* and then established the reality of pure soul in this work. His purport is that it is only one *jīva Tattva* which takes the form of nine-*Tattvās*, yet it does not leave its oneness.

Above, we have mentioned that *Pañcāstikāya*, *Pravacansāra* and *Samaya-sāra* are generally referred to as "*nāṭaka-trayī*", but in reality it is better to say that *Samayasāra* is only a *nāṭaka* (drama), because in it only the worldly existence is described in the form of a *drama* (*nāṭaka*), in which *jīva* and *ajīva* are the two main characters which play the roles of the other *Tattvās* such as *āśrava* etc. One of commentators, named Amṛtāṇḍra Sūri has given it the form of drama. Therefore, he calls the first episode as *pūrva-ranga* (i.e., prelude or prologue of the drama) and when the description of one *Tattva* is over, he writes in the style of

drama as 'āśrava niṣkrāntaḥ.' It means the character. Āśrava has left the stage and when the second episode gets started he writes - "atha praviṣaṭi saṃvaraḥ" - it means the new actor Saṃvara is now entering into the stage. The elaborate discussion of knowledge and knowables as made by Ācārya Kuṇḍakuṇḍa in these marvellous treatises can be considered to be his outstanding contribution to the development of the Jain philosophy.

## 2. Umāsvāti The Author of Aphorisms

After Kuṇḍakuṇḍācārya, the name of Ācārya Umāsvāti shines like a resplendent star in the sky of Jain Philosophy. The honour of systematizing the Jain Philosophy in aphorism's style in Sanskrit language like the Vedic treatises in the same style goes to Umāsvāti. He, in fact, was the first acharya to undertake the task in this field. This monumental text came to be known as "Tattvārtha Sūtra" (That Which Is). Its main topic is "mokṣa" (liberation). Therefore, the text is also known as "Mokṣa-Śāstra" (i.e. scripture on liberation). It begins with the aphorism on mokṣa-mārga (the path leading to liberation). The Sūtrakāra (aphorisms' author) has defined the mokṣa-mārga in the same way as defined by Kuṇḍakuṇḍa as - "the path leading to liberation consists of right faith, right knowledge and right conduct." He asserted that samyaka darśana (right faith) can be attained by believing in the seven Tattvās which are described in his text. Ācārya Kuṇḍakuṇḍa had propounded nine Tattvās, but Umāsvāti, by combining pāpa and puṇya Tattvās into the bandha Tattva reduced the number of the fundamental principles to seven. His treatise consists of ten chapters. In the first chapter, for indicating the means of knowing the seven Tattvās, he classifies it into two parts - (1) Indirect (2) Direct. He also shows that knowledge is the same as the pramāṇa (i.e. valid knowledge) he classifies it into two parts - (1) Indirect (2) Direct.

In the Jaina philosophical works, there are indicated two types of classification to understand the topic of knowledge (1) Canonical (2) Philosophical. In the canonical classification, knowledge is of five kinds - (1) Mati, Śruta, Avadhi, Manah-paryaya and Kevala. Through this five kinds, a comprehensive exposition of knowledge is presented. In the philosophical classification, the above five kinds of knowledge are compressed into two divisions, viz., pratyakṣa (direct) and parokṣa (indirect). Ācārya Kuṇḍakuṇḍa, however, has only elucidated the nature of parokṣa and pratyakṣa knowledge, but not about their classifications etc.

But the author of the Tattvārtha Sūtra has shown that all the five kinds of knowledge are pramāṇa (valid knowledge), and has classified the pramāṇa into parokṣa and pratyakṣa. By doing so, he has not only reconciled both the sects (viz., Śvetāmbara and Digambara), but also guided the future Jain logicians by including the pramāṇas of the philosophical world such as smṛti (memory) etc. in the parokṣa (indirect) pramāṇa. The Jain logicians belonging to both the Śvetāmbara and the Digambara traditions, who flourished in this field after Umāsvāti (the Sūtrakāra), continued to follow the path directed by him.

In the second chapter of the Tattvārtha Sūtra, there is description about the Jīva Tattva (the soul). First it discusses about states (bhāva) of soul and then dwells upon its characteristics. Then by classification of souls into two types, viz., belonging to mundane existence (saṃsārī) and the liberated souls, it describes about the former. It has made clear as to how, after death, the soul (Jīva) transmigrates from one place to another and then how does it take rebirth at that place, how creation of the body takes place, and which souls undergo a pre-mature death?

The third chapter includes the details about the adholoka (the lower universe), and then elucidates the seven hells (narakas). Then it describes about the madhyaloka (the middle universe). In the fourth chapter, the author describes about celestial abodes (swargas) and Devas (celestial beings) living there.

In the fifth chapter, there is description about the ajīva-Tattva (the non-soul) which is almost similar to the discussion on the topic of the knowledges in Pravacanasāra.



In this chapter, the origination, cessation and persistence of the qualities and modes are mentioned as the characteristics of *Dravya* (substance) in the same way as in *Samayasāra*. *Dravya* is classified into six types - *Jīva* (soul), *Pudgala* (matter), *Dharma* (medium of motion), *Adharma* (medium of rest), *Ākāśa* (space) and *kāla* (time). *Pudgala* is further classified into atom (*paramāṇu*) and aggregate (*Skanda*). This atom is formed by the fission of the aggregate, while the *Skanda* is formed due to fission, fusion and fission - cum - fusion. While describing the formation of *Skanda*, the description of how the combination of one atom with the other takes place is also given, which is in the same way as given in the '*Pravacansāra*'.

In the sixth chapter, there is a description about the *āśrava* - *Tattva* (the cause of the karmic influx). It gives information as to which act becomes the cause of inflow of which *karma* into the soul. In the seventh chapter, the causes of the meritorious *karma* (*puṇyāśrava*) are given. Also the five *vrata*s - *Ahiṃsā* (non-violence), *Satya* (truth), *Acaurya* (non-stealing), *Brahmacarya* (continence), *Aparigraha* (non-possessiveness) are described. This chapter is related with *Śrāvaka*'s (a layman) conduct. In the eighth chapter, the causes of the bondage of *karma* are mentioned and the nature and classification of bondage is given in detail. While dealing with the *bandha* - *Tattva*, there is also exposition of the Jain theory of *karma*.

The ninth chapter describes the *Samvara* (cause of stoppage of karmic influx) and *Nirjarā* (dissociation from karmic bondage). In a way, it is almost related to asceticism. It contains an elaborate description about *Gupṭi* (control), *Samiti* (deportment), *Dharma* (righteousness), *Anuprekṣā* (contemplation), *Parisaha-jaya* (conquest over the hardships that occur in *Sādhanā*, asceticism and knowledge.) In the tenth chapter, after describing the nature of liberation (*mokṣa*) of soul from the *karma*, there is the exposition of the liberated soul. In this way, this treatise, in the style of aphorism, depicts the entire Jain view on the fundamental principles in a philosophical style. All the Jain sects approve its validity and given due respect to it. The *Tattvārtha Sūtra* has earned the same status in Jainism as the *Jaimini-Sūtra* in the *Mīmāṃsā-darśana*, the *Brahma-Sūtra* in the *Vedānta-darśana*, the *Yoga-Sūtra* in the *Yogadarśana* and the *Nyāya-Sūtra* in the *Nyāya-darśana* and the *Vaiśeṣika-Sūtra* in the *Vaiśeṣika-darśana*.

There is a controversy about the authorship of the *Tattvārtha Sūtra*. Two readings of the *Tattvārtha Sūtra* are available. One is prevalent in the *Digambara* tradition and the other in the *Śvetāmbara* tradition. There is a *bhāṣya* (an elaborate commentary) available with the reading accepted by the *Śvetāmbaras*, who believe that it is an auto-*bhāṣya*. In the end of the *bhāṣya*, the author has given the eulogy, and therein he has mentioned his own name as Umāsvāti. The *Digambaras* also accept Umāśwāmī or Umāsvāti as the author of the *Tattvārtha Sūtra* and in the stone-writings of the eleventh - twelfth century, the same is corroborated. But in the ninth century; two well-known *ācāryas*, Veemāndī and Vidyānanda, wrote that the *Tattvārtha Sūtra* was written by Gridhapicchācārya. This name may be a nickname of Umāsvāti, but not his real name. There is however, a dearth of evidence to prove this fact.

From Akalaṅka's commentary, *Tattvārtha Rājavārtika* it is gathered that there was also another reading of the original text before him and that it was probably the one accepted in the *Śvetāmbara* tradition. The ever first commentary written on the reading accepted by the *Digambaras* was the *Sarvārthasiddhi* written by Puṣyapāda, which was a work of the 5th century, while that on the *Śvetāmbaras*' reading with *bhāṣya*, was the one by Siddhasena Gaṇī, written in the 8th - 9th century.

### 3. Ācārya Samaṇtabhadra

Among the Jain Philosophers *Ācāryas*, the name of Ācārya Samaṇtabhadra is at very high level. Almost all eminent Jain *ācāryas* who were his antecedents have praised his work with honour in their respective treatises. In the very beginning of the *Mahāpurāṇa*, written by the great scholar Ācārya Jinasena in the ninth century, it is mentioned that at that time all *vādīs* (experts in polemics), *Vāgmīs* (debaters), Poets and *Gamakas* (knowledgeable ones) who were present there, accepted the authority of Samaṇtabhadra. He was himself a

highly invincible *vādi*. He travelled all over India and defeated the great *vādis* of his time. So, Ācārya Jinasena wrote that by weapon of his speech, Samañtabhadra broke the rock of the antagonisms into smithareens. In *Hanumaccaritra*, it has been written that the people who were pervert *vādis* were taught a lesson by Samañtabhadra in an unparallel way. *Śvetāmbara* Ācārya HaribhadraSūri honoured him as a *vādi-mukhya* (i.e. the chief among the *vādis*).

He was a powerful logician along with being an eminent author. During his ascetic life, once he was suffering from a disease of gluttony. To cure it, he stayed at the temple of Śiva of king Śivakoṭi at *Vārāṇasī* in disguise. Whatever offerings were dedicated to the diety was consumed by him. He could digest everything because of his disease. When he was cured, the offerings started to remain unconsumed, and ultimately the truth was revealed. Then the king forced him to worship the *Śiva-linga*. At that time, he composed a philosophical stotra (eulogy of Jina) named as '*Brihat Svayambhu Stotra*' and demonstrated a miracle. The king was thus influenced by him. Samañtabhadra told the king that he was protagonist of Jaina doctrines, and that whoever wanted to enter into polemics with him was welcome; of course, none turned up. By this incident, he came to be also known as the first eulogy-composer.

He also wrote many works like *Yuktyānuśāsanam*, *Āpta-mimāṃsā*, *Jinastuti-Śajaka*, *Ratnakaraṇḍa Śrāvakācāra* along with the above stotra. *Jīva-siddhi* was also written by him, but it is not available. His work *Yuktyānuśāsanam* was very famous. In it, through 64 verses of eulogy, he glorified the doctrine of Jainas and also criticized other beliefs. He has expounded every topic on the basis of strong reasoning. In the *Brahma Svayambhu Stotra*, there is the eulogy of twenty-four *Tīrthāṅkarās*, each. The principal aim of these stotra (eulogy) is to expound the religion of all the twenty-four *Tīrthāṅkarās*. The whole treatise is replete with the philosophical discussions and religious teachings. The most important and the foremost work of Samañtabhadra is *Āpta-mimāṃsā*. Dealing with the nature of the *Āpta* (the most trustworthy), it is maintained that the *Āpta* i.e. a person of unimpeachable authority is one who is omniscient and entirely free from all blemishes or flaws. In order to prove that the articulations of the *apta* are non-contradictory to logic or reasoning and consistent with the *agama* (canons), the author, after testing the doctrines of absolutism - *ekantavada* (based on one-sidedness) on the touchstone of the doctrine of relativity (*syādvada*), has established the doctrine of non-absolutism (based on many-sidedness).

After discussing about different *ekantvādi*, Ācārya Samañtabhadra accepted *Tattva* (reality) as *bhāva-abhāvātma*, (consisting of both the existent and non-existent), *dvaita-advaitatma* (consisting of both unity and duality), *nitya-anityatma* (consisting of both permanence and transience). The honour of successfully applying the doctrine of *syādvāda* or *anekāntavāda* in the field of philosophy goes only to Ācārya Samañtabhadra. Therefore, he is also known as "*Syādvada-tīrthāṅkara*" or even called the father of *Syādvāda*. His time was about fourth or fifth century A.D.

#### 4. Ācārya Siddhasena

Ācārya Siddhasena has earned a very high place in the field of Jaina philosophical literature. He is famous as Siddhasena Divākara in the *Śvetāmbara* tradition. But he is generally referred to as only Siddhasena in the *Digambara* tradition. The event which occurred in the life of Swāmī Samañtabhadra in the *Digambara* tradition has a striking resemblance with the one that happened in that of Siddhasena Divākara. The episode goes like this: When King Vikramāditya told him to pay obeisance to the *Śiva-linga*, Siddhasena told that this diety will not be able to bear his salutation. But the king forced him to do so. At that time he did stuti (eulogy) of his own beloved diety (Jina).

Siddhasena is one of the ancient logicians and also an author of treatises on logic which include '*Dwātrimśad - dwātriṃśikā*', '*Sanmati Tarka Prakaraṇa*', '*Nyāyavātāra*' and '*Kalyāṇamandira*' Stotra.

In the *Sanmati Tarka*, the author excellently elucidates the doctrine of *naya* (stand-points). There are as many number of standpoints as there are ways of articulation, there are as many heretical doctrines (i.e. non-Jain philosophies) as there are the number of standpoints. Among them, Kapila's *Sāṅkhya* philosophy comes under the *dravyārthika naya* (Substantial stand-point), the Buddha's philosophy under pure *paryāya-naya* (modal standpoint) and Kanada's philosophy under both the *nayās*, but they are all perverted because in all of them both standpoints are not relative (i.e. they are one-sided).

In the second chapter of the *Sanmati Tarka*, both the doctrines of successive and simultaneous occurrences of the *Jhānopayoga* (occupation of consciousness in cognition) and *darśanopayoga* (occupation of consciousness in intuition) are shown to have the flaw, and in their place the doctrine of identity of (*kevala*) *jhānopayoga* and (*kevala*) *darśanopayoga* is established as flawless. In the *Digambara* tradition, the intuition and cognition of an omniscient are believed to occur simultaneously, while in the *Śvetāmbara* tradition, they are believed to occur successively. But the author of '*Sanmati Tarka*' advocates that the difference (in temporal occurrence) of intuition and cognition is found only in the souls which are non-omniscient; it does not remain in the omniscient soul, and that, in the case of the omniscient souls, *darśana* and *jhāna* become one and the same. Because of this identity, Ācārya Siddhasena Divākara is identity as the 'upholder of the doctrine of' (of *Kevalajhāna* and *Kevaladarśana*). This treatise (*Sanmati Tarka*) is in *Prākṛit* language.

In his work '*Nyāyāvatāra*', Siddhasena expounds, the topic of *pramāṇa* (valid knowledge). In this work, the author has added the term '*badha-vivarjita*' (free from any hinderance) to the characteristic of *pramāṇa* (valid knowledge) as defined by the great logician, Ācārya Samantabhadra. Siddhasena further classifies it into *pratyakṣa* and *parokṣa* and gives their definitions. He also defines the *anumāna-pramāṇa* (valid knowledge of inference) and explains the nature of two types of *anuman* as *svārtha* (subjective) and *parārtha* (verbal); together with the latter, he also explains about *pakṣa* (probandum), *hetu* (enunciation of proban), *dṛṣṭānta* (example), *duṣṇa* (defect) and *tadabhāsa* (illusion) in this treatise. In this way, elements useful in logic are included in thirty-two verses of this work which is in *Sanskṛit*.

Although in this treatise, neither its name nor its author's name is mentioned and even it is sans the word *nyāya* (logic), its commentator, Siddharṣi, informs us that it is '*Nyāyāvatāra*' and traditionally it is known to be 'Siddhasena's work. This is endorsed by Pandit Sukhalalji. But when we thoroughly examine it, it becomes our firm conviction that this treatise must have been composed after Dharmakīrti's time, for it contains an altogether independent verse which explains *anumāna* (inference) as unambiguous to prove that *pratyakṣa* is unambiguous. For example, he says "*nāpratyakṣamāpi bhrāntam, pramāṇa tvaviniścayāt.*"

The last word in the above verse is the same as '*Pramāṇa Viniścaya*' used by Dharmakīrti. Secondly, *anyathānupapattiḥ* (logical discontinuance) which is the characteristic of proban, is contribution of PātraSwāmī, the author of the work '*Trūkṣana Kadarthana*'. This is also found in '*Nyāyāvatāra*'. Therefore it appears to us that the view of Pandit Jugalkiśoreji Mukhtar that *Sanmati Tarka* was composed one century before this treatise (viz. *Nyāyāvatāra*) is correct, for there is a clear influence on it of not only the Jain *ācāryās* like Patraswami (Patra Kesari) whose time is later than Samantabhadra, but also the Buddhist *ācāryas*, Dharmakīrti and Dharmottara. Mukhtar has fixed the time of Siddhasena, the author of '*Sanmati Tarka*', between 507 A.D. and 609 A.D.. Panditji, however, believed that Siddhasena was a scholar of fifth century A.D.

## 5. Ācārya Puṣyapāda

His original name is Devanaṇḍīhe became famous as Puṣyapāda (literally, the adorable one). He was the educational teacher of king Durvinita of Ganga Dynasty, who ruled from 482 A.D. upto 522 A.D. Thus he belonged to 5th century A.D.. One of the followers of Puṣyapāda was Vajranāṇḍī. He established *Draviḍa-Sangha* (order) in 470 A.D. as mentioned in *Darśanasāra* by Devasena.

Puṣṣapāda was one of the eight famous Indian grammarians. He composed 'Jainendra Grammar. The oldest commentary on 'Tattvārtha-Sūtra' known as 'Sarvartha-siddhi' was written by Puṣṣapāda. In this commentary, he has critically examined selected doctrines of the philosophies such as Sāṅkhya, Yoga, Buddhism etc. This discussion is related with the concept such as *mokṣa* (liberation), *pramāṇa* (valid knowledge) and *dravya* (substance). In the prologue of the commentary of the very first verse, Puṣṣapāda deals with the nature of *mokṣa* in the Sāṅkhya, Vaiśeṣika and Buddhist Philosophies and shows the fallacies therein while discussing the validity of knowledge. He has criticized Sāṅkhya's *indriya-prāmāṇya-vāda* (the doctrine of validity of sensory knowledge) and yoga *sannikarṣa prāmāṇyavāda* (the doctrine of validity of the sensory contact).

The other philosophies hold the knowledge through sensory perception is *pratyakṣa* (direct valid knowledge), but the Jain *ācāryas* hold it as *parokṣa* (indirect). Puṣṣapāda, raising objections in accepting knowledge through sensory organs as *pratyakṣa*, endorses the view of the Jaina philosophy. He explains that like the lamp, the *pramāṇa* lightens itself as well as the other substances. In the fifth chapter, while enumerating the number of fundamental substances in the Jain philosophy, he incorporates the nine *dravyās* of the *Vaiśeṣika-darśana* into the six *dravyās* asserted by the Jain metaphysics, and he propounds that all atoms belong to one and the same substance (viz., *pudgala*), from which the things like earth, fire, water and wind are made, that is, they are not independent *dravyās*.

Other works of Puṣṣapāda include *Samādhi-Ṣaṭaka*, *Iṣṭopdeśa*, etc., which are spiritual treatises. He has also written books in the field of medicine. That is why the author of the *Jñānārṇava* eulogizing Puṣṣapāda, mentions that Puṣṣapāda's compositions are destroyer of the dirt of body, mind and speech, for his medical treatise is a destroyer of the dirt of the body, *Samādhi-Ṣaṭaka* is a destroyer of the malignancies of mind and the Jainendra Grammar destroys the defects of speech.

## 6. Ācārya Mallavādi

Ācārya Mallavādi occupies a very high place among the authors of philosophical literature in the Śvetāmbara tradition of the Jains. One of his very important treatises is 'Dvādaśāra-nayacakra' which is available with a commentary on it by one, Sinha Gaṇī Kṣamāśramaṇa. The Jain philosophy categorizes the exposition of the non-absolutistic reality or substance under the systems of *pramāṇa* (valid knowledge) and *naya* (standpoint). The treatise 'Nayacakra', as it is signified by its very title, is an exposition of the 'naya'. This text was written in Sanskrit language, but it is not available today. However, we get only the commentary on it.

Muni Jambūvijayjī, a scholarly monk of the Śvetāmbara tradition, has, after making a thorough study of 'Nayacakra' with the commentary, published an introductory article in the journal titled *Anaṇḍ Prakāśa* (vol. 47, no. 7). From this, it is gathered that Mallavādi has not only made a free use of the work 'Vākyapradeepa' by Bhartṛhari, but also mentions his name at some places. Bhartṛhari is believed to flourish between 600 A.D. and 650 A.D. Hence, it is clear that the author of *Nayacakra* must have flourished after this; moreover, he has been referred to by Haribhadra in his commentary on *Anekānta Jayapatākā*. Muni Jinavijayjī has proved the time of Haribhadra as about 700-770 A.D.. But, because Haribhadra is found to have quoted in his work 'Śaḍḍāraśana-Samuccaya' a verse from Bhaṭṭa Jayanta's *Nyāya-mañjarī* which is a work of about 800 A.D., Pt. Mahendra-Kumarijī 'Nyāyācārya' has put the later limit of Haribhadra's period as 810 A.D.

On the other hand, Dr. Ṣaṭish Caṇḍra Vidyābhuṣaṇa has mentioned that Mallavādi had made annotations, titled 'Dharmottara-tippaṇaka', on the 'Nyāyabindu' which is the commentary written by a Buddhist scholar named Dharmottara; hence, based on this information, Dr. P.L. Vaidya considers Mallavādi to have flourished later than Dharmottara. Moreover, the *Prabhāvaka-carita* mentions Mallavādi's period as 844, and Dr. Vaidya suggests that this should be *Vikram Samvata*, and believes that his correct period would be 827 A.D. Thus, it

would not be possible that the *Nayācakra* seen by Bhaṭṭa Akalaṅka in the later half of 7th century A.D. would be the same as Mallavādi's *Nayācakra*. (In the *Jainendra Siddhanta Kośa*, however, we get mention of two Mallavādi as the author of *Dvadasāra Nayācakra* - One of Vikram Samvat 414 (i.e. 357 A.D.) and another one, a logician *Śvetāmbara Ācārya*, whose work was before *Ācārya VidyāNandī*, and whose time is about the end of the 8th century A.D.)

## 7. Jinabhadra GaṇīKṣamā Śramaṇa

Jinabhadra GaṇīKṣamā Śramaṇa was one of the renowned scholars among the *Śvetāmbara ācāryās*. His elaborate commentary, called '*Viśeṣāvaśyaka-bhāṣya*', is one of his outstanding works. Only because of this work, he became famous as a "*bhāṣyakāra*". Although this work, *Viśeṣāvaśyaka-bhāṣya*, is full of discussions on the topic of canonical texts, its discussion on the topic of knowledge has an important place in the Jain philosophy. Jinabhadra GaṇīKṣamāśramaṇa in the *Śvetāmbara* tradition and Bhaṭṭa Akalaṅka in the *Digāmbara* tradition - both these competent scholars have greatly enriched the exposition on knowledge in the Jain philosophy, and made its position sound in the field of Indian philosophy.

Kṣmā śramaṇajī, though a logician, was a staunch believer in the canonical texts. Thus, his reasoning was always in conformity with the *āgamās*. It is for this reason that he strongly criticized his predecessor *Ācārya Siddhasena Divākara* who was more a logician than a simple believer. As it was mentioned earlier, in his treatise *Sanmati-tarka*, Siddhasena had proved on the basis of his reasoning that omniscient knowledge and omniscient intuition were in fact identical, not at all different. But as this proposition is not in conformity with the āgamas of the *Śvetāmbara* tradition, Gaṇījī has taken Siddhasena to task on the basis of agamic tradition. *Pātrakeśari*

There are many other treatises written by him, including *Brihatsamgrahini*, *Brihat-Kṣetra-Samāsa*, etc. His time is about the end of the 6th century A.D.

## 8. Pātrakeśari

Pātrakeśari was one of the capable *ācāryās* of the *Digāmbara* sect. He was also known as Pātraswāmī. He was the author of a very important treatise titled '*Trīlakṣana Kadarthana*', which is however, not available. In the Buddhist philosophy, we come across threefold characteristics of *hetu* (the articulation of probans) which has been mentioned by the Buddhist *Ācārya Vasubandhu*, but it was *Dignāga* who had developed this concept. Hence, after him, it has been accepted as '*Dignāga Principle*' as mentioned by *Vācaspati Miśra*. Now, to repudiate this threefold characteristics of *hetu*, Pātrakeśari had composed the above treatise. Thus, Pātrakeśari belongs to a period later than *Dignāga* whose time is 5th century A.D.. The following verse from his '*Trīlakṣana Kadarthana*' is very popular.

"Anyathānupapannatvam yatra tatra trayena kim -  
Nānyathānupapannatvam yatra tatra trayena kim".

Śāntarakṣita, the Buddhist *Ācārya*, in a chapter called '*Anumāna-parīkṣā*' of his treatise *Tattva-Saṅgraha*, has criticized the view of *Patraswami*, after quoting a few verses (*kārikās*) in the form of the *prima facie* argument of the opposite view. In those *karikas*, the above verse is also quoted. *Vādideva Sūri*, the *Śvetāmbara Ācārya*, has also quoted the same verse as that of Pātrakeśari in his '*Syādvad-Ratanākara*'. The same verse again occurs in the second *Pariccheda* titled '*anumāna prastava*' of the *Nyāya Viniścaya* by Akalaṅka Deva. Śrī *Vādiraja Sūri* who is the author of the commentary (*vivarana*), called '*Nyāya-Viniścayalankāra*', in his prologue, writes that this verse was brought from the *samavasaraṇa* (assembly) of Lord Simandhara Swāmī by goddess *Padmāvatī* and given to Pātrakeśari. In the same work, *Vādiraja Sūri* also writes that Pātrakeśari Swami had elaborately dealt with the topic in his treatise called '*Trīlakṣana Kadarthana*'. Thus, it is clear that Pātrakeśari had flourished as a great Jain Philosopher even earlier than Akalaṅka Deva.

## 9. Bhaṭṭa Akalaṅka

Bhaṭṭa Akalaṅka has obtained an unparalleled place among the Jain logicians. After Samantabhadra and Siddhasena Diwākara, it was the genius of this logician which enriched the Jain works on logic through his outstanding treatises. He is also called 'the builder of Jain Logic', and so much so that even the Jain Logic is called "Akalaṅka" logic (it is a pun). The great authors belonging to both the traditions have paid tributes to him and accepted his views without any sectarian distinction. His period is proved to be 620 - 680 A.D. on the basis of several evidence. He was contemporary of the Buddhist logician, Dharmakīrti, and the *Mīmāṃsaka* logician, Kumāṛila Bhaṭṭa. Akalaṅka has excellently refuted the contentions of both these logicians in his treatises.

In order to assess the contributions of Akalaṅka to Jain Logic, it is first required to have a glance over the outline of Jain Logic.

We have already shown that in the first century, Ācārya Kuṇḍakuṇḍa, in his treatise *Pravacanāsara*, had presented the general characteristics of direct and indirect valid knowledge, and also only enumerated the seven predication of the *saptabhaṅgi*. After that the author of the *Tattvārtha Sūtra*, through his aphorisms like 'matih smṛtiḥ' etc. had only made an indication of the elements useful in logic.

Then rose in the sky of the Jain logic, two resplendent constellations viz., Samantabhadra who, after establishing the outlines of the doctrines of *anekanta* and *saptabhaṅgi* in the philosophical field, introduced the methodology of their practical application. Moreover, he enunciated the characteristics as well as the outcome of *pramāṇa*. He also established the doctrine of *syadvad*. He propounded that the *śrutapramāṇa* (i.e. the valid knowledge in the form of verbal (scriptural) knowledge is actually *syadvad* and its aspect are the *nayās* (standpoints)

After Samantabhadra, rose Siddhasena. He, in his treatise '*Sanmati Tarka Prakaraṇa*', presented an elaborate and original exposition of the *nayās*. And he mentioned that the way of making any statement was nothing but the *naya* and gave birth to the process of inclusion of divers philosophies in divers *nayās*.

Now, we come to the efforts of Akalaṅka. He made explicit whatever was unmanifested in Samantabhadra's works. For example, in the Samantabhadra's *Aptamīmāṃsa*, there was a rather abstruse classification of *saptabhaṅgi* (principle of seven predication) into *pramāṇa-saptabhaṅgi* and *naya-saptabhaṅgi*, which was made clear-cut by Akalaṅka in his works.

Uptill the age of Akalaṅka, the system of Indian Logic had undergone a great development. It was the middle age of the Buddhist philosophy. It was hey-day for the polemics. It was difficult for one to get through the polemics without taking recourse to the mal-practices or tricks like *parārthānumāna* (articulated inference), *chala* (fraud or prevarication), *jāti* (futile answer), *nigraha-sthāna* (unfit to be argued with), etc. Hence, Akalaṅka also had to pay his attention to all this.

Akalaṅka, first of all paid attention to the system of *pramāṇa* in Jain philosophy, and remoulded it to make it fit for the philosophical (logical) field. Thereafter, he opposed to the use of malpractices (or tricks) like fraud, etc. in polemics, and introduced a justified system for the judgement for victory and defeat in polemics.

His writings are very abstruse. It is for this reason that he has himself made annotations to explain his own treatises. The following treatises are representative of his original thinking and very important - (1) *Laghīyastraya* (2) *Siddhiviniścaya* (3) *Nyāyaviniścaya* and (4) *Pramāṇa Sangraha*. In the *Śvetāmbara* literature, there is one work titled '*Jeetakaḷpa Churni*', on which there is a commentary written by Candra Sūrī. In this, there is the mention of the greatly influential philosophical treatises which include *Sanmati-tarka* and *Siddhiviniścaya*. Along with these works, he has also composed the commentary called *Tattvārtha Rājavartika* on the *Tattvārtha-Sūtra* and a Bhasya named as '*Aṣṭa-Ṣaṭi*' on the *Āptā mīmāṃsā* of Samantabhadra.

## 10. Haribhadra Sūri

Muri Śrī Jinavijayji has fixed the time of Ācārya Haribhadra Sūri between 700 A.D. and 800 A.D. He was one of great ācāryas of Śvetāmbara tradition. He was the author of many religious and philosophical works in Sanskrit and Prākṛit languages. It is said that he composed 1400 works in the form of prakaranas (small poems on a particular subject). His most popular philosophical works which are available now are: *Anekāntavāda Praveś*, *Anekanta-Jaya-Patākā* (with *swopajñavṛtti*) *Vṛtti* on Dignāga's *Nyaya Praveś*, *Ṣaḍ-darśana-samuccaya*, *Śāstra-vārta-samuccaya* (with auto-commentary).

In his time, on account of the *Caityavāsi* sect, there crept in laxity in conduct of Jaina Sadhus of Śvetāmbara sect. He has exposed their laxity and taken them to task in his '*Sambodh-Prakaranā*'. His biography is given in the book "*Prabhāvaka-Carita*".

## 11. Swāmī Vidyānanda

Swāmī Vidyānanda was one of the eminent scholars in the *Digambara* sect. Formerly he was a Brāhmīn-*Mīmāṃsaka*, he was greatly influenced by Ācārya Samantabhadra's '*Āptā-mīmāṃsā*' and he became a Jaina. First, he thoroughly studied the *Bhaṣya* (elaborate commentary) called *Aṣṭaṣaṭi* (containing 800 verses) by Akalaṅka on the *Āptā-mīmāṃsā* of Samantabhadra, and absorbed it. Then he wrote a gigantic commentary called *Aṣṭasahasrī* (containing 8000 verses). In the very beginning of this mammoth work, he has severely criticized some concepts of *Mīmāṃsā* philosophy viz., *bhāvanā* (i.e., the cause of memory which arises from direct perception) and *niyoga* (appointed task or duty), and that of *Vedānta* philosophy viz. *vidhi* (a sacred command). The *Aṣṭasahasrī* occupies a very high place in Indian philosophy. On account of his pleasant style, penetrating articulation and irrefutable logic, Vidyānanda has won the admiration of the scholars.

Vidyānanda was a disciple of Akalaṅka. After Akalaṅka's death, the new concepts which were introduced in the philosophical field were rationalised and modified by Vidyānanda. He based his treatise titled '*Pramāṇa Parīkṣā*' on Akalaṅka's works. One of his (Vidyānanda's) important works is "*Tattvārtha - Śloka - vārtika*" which is very akin in style to Kumārila's '*Mīmāṃsā - Śloka - vārtika*.' This treatise is also profusely based on Akalaṅka's ideas. In the treatise titled '*Āpta - Parīkṣā*', there is marvellous and outstanding critique of the concept of creationism. Pandit Dabānilāl Koṭhiā has found out his period as from 775 A.D. upto 840 A.D.

## 12. Ācārya Mānikyanaṇḍī

Ācārya Mānikyanaṇḍī was the author of aphorisms (*Sūtrakāra*). His main treatise in aphoristic style is '*Parīkṣā - Mukha*' which is in essence a standard work in the field of logic. There are six chapters, viz., (1) *Pramāṇa*, (2) *Pratyakṣa*, (3) *Parokṣā*, (4) *Sense - object*, (5) *The result (of pramāṇa)* and (6) *Pseudo - pramāṇa*. In the pre-Mānikyanaṇḍī period, characteristic of *pramāṇa* was "*Śva - para - vyavasāyi - jñāna*." i.e., it should be the knowledge which is determinate for the self as well as others. By adding a term *apurva* (i.e. unprecedented), he accepted '*Śva - apūrva - artha vyavasāyi-jñāna*' (i.e. the knowledge which is determinant for the self and is unprecedented) as *Pramāṇa*. There is no doubt that in the treatise of '*Parīkṣā - Mukha*' Mānikyanaṇḍī has only systematised the logic of Akalaṅka. Yet there is clear cut influence of the Buddhists like Dignāga and Dharmakīrti in it. By the composition of the book '*Parīkṣā - Mukha*', Ācārya Mānikyanaṇḍī has fulfilled the need of a treatise on logic in Jain Philosophy, similar to the treatises like *Nyāya - Praveśa* and *Nyāya - Bindu* in Nyaya Philosophy. His period is believed to be the 11th century of Vikram Era. He was almost contemporary of Ācārya 'Vidyānanda.'

## 13. Abhayadeva Sūri

Śvetāmbarācārya Abhayadeva Sūri was a follower of Pradyumna Sūri. He wrote a commentary in Sanskrit on the '*Sanmati - Tarka*' of Siddhasena Diwākara. On the basis of this scholion, one can know about

his extra ordinary scholarship in the field of philosophy. This scholarly commentary contains the essence of numerous philosophical works. His way of writing is different as compared to the original treatise. It can also be called as a treasure of philosophical ideas of tenth century. There is a great controversy about the topics like women's liberation, liberation of cladded ascetics, alimentary nutrition by the omniscients in the *Digambara* and the *Śvetāmbara* sects. The present commentary deals with all the above issues supporting not only the *Śvetāmbara*'s views on them, but also it endorses the adoration of the idols in this philosophical scholition. Therefore, it can be regarded as a great collection of contemporary doctrines or ideas.

#### 14. Ācārya Prabhācandra

Ācārya Prabhācandra may be considered a scholar of the same category as AbhayDeva Sūrī. He wrote a commentary titled '*Nyāya - Kumud - Candra*' on Akalaṅka's '*Laghīyastraya*' and another one titled '*Prameya Kamal Mārtanḍa*' on '*Parīkṣa-Sūtra*' in very lucid language. The former is a representative work of his expertise in philosophy, while the latter one is that of his expertise in logic. In his works, he has refuted vigourously the *Śvetāmbara*'s doctrines of liberation of women liberation of cladded ascetics and alimentary nutrition by the omniscients. On *Śaktayana*'s Grammar, he wrote a '*Nyās - Grantha*' (i.e. an etymological treatise) which is replete with his philosophical style of thinking. He resided at Dharmagari at the time of King Bhojadeva. His time is about eleventh century A.D.

#### 15. Vādirāja Sūrī (11th century of Vikrama Era)

Vādirāja Sūrī is one of the great logicians of the *Digambara* sect. He was contemporary of Ācārya Prabhācandra. He had earned the epithets such as '*Ṣaṭtarka - Sanmukha*' (possessed of six faces of six polemics), '*Syādvāda - Vidyāpati*' (the master of the science of the relativity - doctrine) '*Jagadeka - Mallavādi*' (the toughest among the debaters of the world). He wrote a highly scholarly and original commentary, titled '*Vivarana*' or Akalaṅkadeva's '*Nyaya - Vinīścaya*.' It quotes references of many other works. It (the *Vivarana*) is full of critical remarks on Buddhist Ācārya Dharmakīrti's '*Pramāṇa-Vārtika*' and *Prajñākāra*'s '*Vārtikāḷankāra*', which is the commentary on '*Pramāṇa - Vārtika*.'

Vādirāja Sūrī was greatly respected in the royal assembly of *Cālukya* King Jaisinha-Deva. In 947 A.D., while residing in the capital of *Cālukya* King, Vādirāja composed his work '*Pārśvanātha - Carita*.'

#### 16. Vādideva Sūrī

*Śvetāmbara* Ācārya Vādideva Sūrī was a disciple of Municaṅdra Sūrī. He was born in Gujrat in the year 1143. On the basis of *Digambara* Ācārya Mārīkyanaṇḍī's '*Parīkṣa - mukha*', he wrote a treatise on logic in aphoristic style (in eight sections) named as '*Pramāṇa Naya Tattvaloka*' and also he himself wrote an auto-commentary titled, '*Syādvāda Ratnākara*', which occupies an important place in the literature of Jain logic. It is written in a lucid style and replete with quotations (references) of many other treatises.

#### 17. Ācārya Hemacaṅdra (12th Century of Vikrama Era)

Ācārya Hemacaṅdra is a very-very famous Jain Scholar. By influencing the king of Gujrat, Siddharaj Jaisinha, he made him his follower. The successor ruler, Kumārpāla, was also his disciple. Ācārya Hemacaṅdra was a versatile scholar. He wrote books on diverse subjects like grammar, poetics, laxicoraphy, philosophy, logic, yoga etc., which are available. His treatise in the field of logic is '*Pramāṇa - mimāṃsā*' which is, however, incomplete; yet, its original aphorisms and the commentary on them occupy an important place in this field. In characteristics of *Pramāṇa*, Mārīkyanaṇḍī had added a term '*apūrvā*'. Ācārya Hemacaṅdra, however, has logically refuted it in this work (*Pramāṇa - Mimāṃsā*). Mallisena has written a commentary titled '*Syādvāda - mañjari*' on a '*Dvātriṃśikā*' written by Ācārya Hemacaṅdra; '*Syādvāda-mañjārī*' is just like a garden of classical thoughts of Jain philosophy.



## 18. Upādhyāya Yaśovijaya

In sixteenth century A.D., there flourished a great scholar in *Śvetāmbara* sect called 'Yaśovijaya.' He made his studies at *Kāśī*. He was not only an expert in '*Navya-Nyāya*' (i.e. Neo-logic) but also wrote a treatise in style of '*Navya-Nyāya*'. His writings have originality. Nowhere repetition is found in his writings. Everywhere, we come across innovations. In his philosophical treatises, '*Jain Tarka Bhāṣā*', '*Jñāna Bindu*' and a commentary on '*Śāstra - Vārtā - Samuccaya*' are worth mentioning.

## 19. Summary

In this lesson, we have given a brief description of eminent Jain philosophers. From it, we gather that the development of Jaina philosophy can chronologically be divided into two parts. The first part is upto Bhaṭṭa Akalaṅkadeva, and the later period is after him. In emergence and development of Jaina philosophy, Akalaṅkadeva's all round efforts are really outstanding. It was Akalaṅkadeva who first of all presented the solutions to all the problems created by the non-Jain philosophical approach to the Jain philosophical thoughts. Doing so, he paved the way for his successor logicians. After him, making his views the base, not only the *Digambara Ācāryās* like Vidyānanda, Marikya naṇḍi, Anantavīrya, Prabhācandra, Vādirāja etc., but also the *Śvetāmbara Ācāryās* like Abhayadeva, Hemachandra, Yaśovijaya etc. have developed the '*Akalaṅka - Nyāya*' (i.e. the logic of Akalaṅka). [Based on an article by Pt. Kailāś Candra Śāstrī titled '*Prācin Jainācārya and Their Philosophical Literature*', published in '*Jeet Abhinandan Grantha*'.]

| No. | Name of author                   | Name of main works on logic  | Century of (Vikrama Er.) |
|-----|----------------------------------|--|--------------------------|
| 1.  | Kuṇḍakuṇḍa                       | <i>Pravacanasāra</i>   | 2nd                      |
| 2.  | Umāsvāti (Umasvami)              | <i>Tattvārtha-Sūtra</i>  | 3rd                      |
| 3.  | Samaṇtabhadra                    | (i) <i>Āpta-mīmāṃsā</i><br>(ii) <i>Yuktyānuśāsana</i><br>(iii) <i>Brihat Svayambhu-stotra</i>  | 4th                      |
| 4.  | Siddhasena Diwākara              | <i>Sanmati Tarka, Nyāyāvatāra</i>  | 5th                      |
| 5.  | Pujayapāda                       | <i>Saivārthasiddhi</i>   | 6th                      |
| 6.  | Mallavādi                        | <i>Dvādasāra-Nayacakra</i>   | 6th-8th(?)               |
| 7.  | Jinabhadra Gaṇī<br>Kṣamā-Śramana | <i>Viśeṣaśāyaka Bhāṣya</i>   | 6th                      |
| 8.  | Pātrakeśari                      | <i>Trilakṣana-Kādarthana</i>   | 7th                      |
| 9.  | (Bhaṭṭa) Akalaṅka Deva           | (i) <i>Laghiyastraya</i><br>(ii) <i>Siddhiviniścaya</i><br>(iii) <i>Nyāyaviniścaya</i><br>(iv) <i>Pramāṇa-Saṁgraha</i><br>(v) <i>Tattvārtha-Rāja-Vārtika</i><br>(vi) <i>Aṣṭa-Ṣaṭi</i>  | 7th                      |
| 10. | Haribhadra                       | (i) <i>Anekāntavada-Prevesha</i><br>(ii) <i>Anekānta-Jaya-Patākā</i><br>(iii) <i>Nyāya-Pravesha-Tīkā</i><br>(iv) <i>Ṣaṭ-Darśana-Samuchchaya</i><br>(v) <i>Śāstra-Vārtā-Samuchchaya</i> | 8th                      |

|     |                   |   |      |
|-----|-------------------|---|------|
| 11. | Vidyānanda        | (i) <i>Ashtasahasri</i><br>(ii) <i>Tattvārtha-Śloka-Vārtika</i><br>(iii) <i>Pramāṇa-Parīkṣā</i> | 9th  |
| 12. | Mānikyanandī      | <i>Parīkṣā-Mukha</i>  | 11th |
| 13. | Abhayadeva (Sūri) | <i>Sanmati-Ṭkā</i>  | 11th |
| 14. | PrabhāCaṇdra      | (i) <i>Nyāya-Kumuda-Canḍra</i><br>(ii) <i>Prameya-Kamala-Mārtanda</i>                           |      |
| 15. | Vādi-rāja (Sūri)  | <i>Nīyāya-Viniścaya-Viva-rāṇa</i>   | 11th |
| 16. | Vādi-Deva (Sūri)  | (i) <i>Pramāṇa-Naya-Tattva-Lokāṅkara</i><br>(ii) <i>Syādvāda-Ratnākara</i>                      | 12th |
| 17. | Hemacaṇdra        | (i) <i>Pramāṇa-Mīmāṃsā</i><br>(ii) <i>Anyā-Yoga-Vyavachēdikā</i><br><i>Dvātrimśikā</i>          | 12th |
|     | (Mallisena)       | <i>Syādvāda-Maṇjari</i> (Commentary on<br><i>Anyā-yoga-Vyavachēdikā</i> )                       | 14th |
| 18. | Yaśovijaya        | <i>Jain Tarka-Bhāṣa</i><br><i>Jhāna-Bindu</i><br><i>Śāstra-Vartā-Samuchaya-Ṭikā</i>             | 18th |

### QUESTIONNAIRE

- Give the description of the main works composed by the following *Ācāryās* and the special contribution made by them to the field of philosophy :  
 (a) Kuṇḍakuṇḍa (b) Umāsvāti  
 (c) Samantabhadra (d) Siddhasena
- Objective Questions : Fill in the blanks:**
  - The *Aṣṭa-Pākuḍa* was written by \_\_\_\_\_.
  - Kuṇḍakuṇḍa's writings are in \_\_\_\_\_ language.
  - There are three sections in \_\_\_\_\_ section on knowledge, section on faith and section on conduct.
  - Pañchāstikāya*'s third section consists the description of \_\_\_\_\_.
  - There are 2 main *Nayās* :
  - "*Tattvārtha - Sūtra*" of Umāsvāti includes \_\_\_\_\_ *Tattvās*.
  - "*Ratnakaranda Śrāvakāchār*" is written by \_\_\_\_\_.
  - Tattvārtha - Sūtra* has \_\_\_\_\_ chapters.
  - The main Grantha \_\_\_\_\_ of Samantabhadra is \_\_\_\_\_.
  - Haribhadra lived in the \_\_\_\_\_ century A.D.

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## LESSON : 16

**PURĀṆA AND CARITA**

Like other literature Jain monk scholars, have developed the epics of great seers. When mythological literature of bhraman tradition started to be written, and the epics like Ramāyana, Mahābhārat and Harivaṇśa started becomes very famous then, even the Jain scholars started sketching the life-history of Ramā, Kṛṣṇa, Tīrthaṅkara and other great personalities. The life sketch of sixty three great personalities includes twenty four *tīrthaṅkarās*, twelve *cakrawartī*, nine Vasudeva, nine Baladeva and nine *prativasudevas* that makes the sum sixty four-*Kalpasūtra* and also Vasudevahiṇḍī includes the description of Lord Ṛshabha Arṣthanemi, Pārśvanātha and Mahāvira, and other tīrthaṅkarās. Bhadrēśvara in his Kahābālī has also sketched the life history of sixty three great personalities. A good collection of the life history of sixty three great personality are found in Yatiṛshabha Tiloyepaṇṇati and Jinbhadraṅgi's Viśeṣaśyaśyaka bhāṣya. Śīlāṅkācārya (śeelācārya) a disciple of Māradevsūri in 868 B.C. in his *caupannamahāpurisacarita* has written a life-sketch of fifty four great personalities. Many life-sketch are also written independently. For instance Vardhamānasūri, Vijayaśingh, a disciple of Samaprabha, Devasūri, Yaśodeva, Ajitsingh, Chandraprabha, Nemichandra, Devachandra, Jineśvara, Shreechandra and Ratnaprabha has written like sketch of Adināthacarita, Sumatināthacarita, Padmaprabha-swāmicarita, Chandraprabhaswāmicarita, Sreyansnāthacarita, Vāsupuṣyaswāmicarita, Anantanātha, Shāntināthacarita, Mallināthacarita, Muri Suvrata swāmicarita, Nemināthacarita, respectively. Moreover, there are many unpublished life sketches like Atimuktakacarita, Ṛsidattacarita, Devakicarita, Rohitacarita, Damayantacarita, Monoramacarita, Malayasundaracarita, Padmāvatīcarita, Sītācarita, Haribālcārīya Vajracārīya, Nāgattacarita, Bharatacarita etc.

Jain Ācāryas has also written the life-sketches of great ācārya's who flourished Jain religion for instance, Jindattasūri has written Ganadharaśārdhasataka.

It also consist of life sketches of many ācāryas like Āryasamudra, Mangu, Vajrasvāmi, Bhadrāgupta, Tosaliṇḍa, Āryarakṣita, Umasvatī, Haribhadra, Seelanika, Nemichandra, Udyotansūri, Jinacandra, Abhyadeva etc. In later stage Jinsen, Gunabhadra and ācārya Hemacandra has written a Sanskrit treatise on sixty three great personalities. Then it was Puṣpadanta and Cāmundrāya who wrote the life sketches of sixty three great personalities in apbraṃṣha and in Kannada language. Also life histories are written in Tamil. This stories also includes the folk and religious stories.

**Paumacariya (Padmacarita)**

Like Vālmiki's Ramāyana the paumacariya of Jain tradition describe the life-history of Padma (Rām) in 118 sections. The author of this text is Vimalasūri who is an good disciple of ācārya Rāhu of Nāgī dyanasty. According to this Author, he wrote this Raghvacarita in Mahārāṣṭri Prakrit in *āryachanda* (a method) after 530 yrs of Vira Nirvāna (app in 60 B.C.) on the basis of Purvas (canons). According to professor Jacob the time period of Vimalasūri is 4th century A.D. on the basis of king Śrenikī's queries and on the basis of Rām's story said by Gaṇḍhar Gautam. Vimalasūri has described his paumacariya. In Intervals we also find the description of many sub-stories, cities, rivers, ponds, seasons etc. The method holds strength and flow of description. Because of the consistency in the poem framing it becomes more live. The Poetic touch are clearly observed in it on the basis of events and description. It also have a rich vocabulary. Many *deśī* terms are used. Many new formulation of grammars are noticed 'evi' 'karara' etc. seems to be the forms of āpbraṃṣh. The critics has named it as an treatise of epic by seeing its elaboration, multiplicity of subjects and formulation. Therefore it has been described in the heading of epic studies.

## 2. Jambūcariya (Jambūcarita)

It is beautiful treatise of prakrit language. The author of the present text is special student and disciple of Nilagacchiya Virbhadsasūri i.e. Muri Gunapala. On the basis of its writing style it is inferred to be a bent of V.S. 11th century or even before that. In Jain tradition Jambuswāmi is considered as the last omniscient (kevelī of the cycle time) After him no Jain monk has attained Nirvanpada. After the emancipation of Lord Mahāvīra Jambuswāmi was initiated in the Jain way of life Sudharmaswāmi. Sudharmaswami made Jambuswāmi listen the sermons of Lord Mahāvīra. Therefore in Jain canons we find the sermons of Lord Mahāvīra in the name of Sudha Jambu. In Jambucariya there is description of this life style. We find the influence of Samāriccakahā of Haribhadra and Kuvalayamāla of Udyotanasūri by looking to its method of writing this text contains mainly religious stories in a prose poetry formulation, language is easy to understand. There is a sequence in the story also it accommodates Jain sermons in the middle.

The text consists of sixteen chapters (uddeśaka). The name of the first chapter is *Kahāvidha* (Kathāpīṭha). Here stories named *artha*, *kāma*, *dharma* and *sankīrṇa* are described. The second chapter is *Khānibandha* (Kathā-nibandha). In third chapter king Srenik goes to Mahāvīra to pay the homage. In the fourth chapter the last omniscient Jambuswāmi asks the questions related to Mahāvīra. Mahāvīra describes his last pre-births.

In the fifth chapter there is a description of Jambuswām's life span. Here it mentions *prahelikā*, *antyākṣari* (song), *dvipadī*, *prāśnauttar* (question-answers), *akṣarnatrabanducyuta* and *Gūḍhacaturthapāda*. The name of the sixth chapter is *Gr̥hidharmaprasādhana* prabhava also listens to sermons of Jambu and took initiation. After the Nirvana of Jambuswāmi, Prabhava got the post of Jambuswāmi and he also attained Omniscience.

## 3. Sursundariya Cariya

Jineśvarasūri who is the writer of *Khāṇayakośa*, his disciple Muni Dhaneśvara has written this text in easy prakrit gatha in V.S. 1905 at Cannadāvati. This text is divided into sixteen chapters (*pariccheda*). In each chapter there are 250 stanzas. It is a love story consisting of a poetic touch.

Here, good figures of speech and analogies are nicely used. Different taste (*rasa*) shows the poetic skill. Wherever needed the author has used *Apabramśa* and *Gramyabhaṣā*.

Dhandeva setha has relived one vidyadhara named Nāgapāśa with the help of 'Mari'. After a long isolation Citravega married to his lover. He made her listen stories of Sursundari, his love and his meeting. Sesundari got married to Makarketu. At last both took initiation. Many sub-stories are so mixed that the main stories sometimes go in background. The actors of story Sursundari's name is found in eleventh chapter. In this text there is a good description of dangerous home (atavi) aggression of Bhila, moonsoon, autumn seasons, Madan festivals, sunrise, sunset festivals of birth of son, marriage, war, nature of women's journey. In sea, welcoming of Jain monk in town and there sermons.

There is a mentioning of an anthesist's name Kapil who does not accept living beings, Omniscience and *nirvana* (emancipation). For Bhuta-chikista (a traditional therapy) they low down the salt, burnt the sarso and to tie the Raksā potli (thread).

There is a beautiful description of bank of river named gambhira from where businessmen use to load supari, nariyal, kapoor, agur.

This vehicle gradually moves ahead with precaution towards its destination. *Rayaṇacudarayācariya* (Ratnacudaraya Carita). This prakrit prose composed text is suggestive of a canon named *Jñātir̥dharmakathā*. The well known author of this text is *ācārya* a Nemichandra who is also the writer of Subodha named tika on *Uttarādhyayana sūtra* and *ākhyānamarikośa*. The work of the present text was undertaken at *Dindīlavaddanivesa* and finished at Cadta valli pūrī this is influenced by Sanskrit literary and one can also find poetic touch in it. Many Maxims and Sayinga are also used. The author at many places has tried to give natural touch even.

Gautama Gandhan tells the story of Ratnacūda to kind Śrāṇika. The authors other text that are famous also includes *Atamabodha kulaka* or *bhaemopadesa Kulaka*) & *Mahāvīracariya*.

Ratnacūda when completed his 8th birthday then by dressing him in white and with flowers etc. he was sent to gurukul. Then there they gave honour to the great ācārya named Kolācārya by cloths and other things and in good constilation that was on thursday he (Ratnacūda) was sent for studies. Ratnacūda studies *chandra*, *alamkara*, *kavya nātaka* etc.

When he grew up some *vidyadhara* (soccerr) kidnapped him. There is a jungel he met a ascetic penencing where he met queen Tilaksundari. Both got married. When they were on there way towards Nandipūra some *vidyadhara* kidnapped Tilaksundari Retained he then went to Ristapura. In this place is the description of Cāmundā goddess temple. Ratnacūda and surānanda got married. Kings used to have discussive gatherings with their respective queens in the noon time.

Ratnacūda while commencing his journey for the Vaitādyā mountain on the other mountain of kankasriga for having blessings, undertook his journey towards the temple of śāntinātha. Here is the description of śāntināthas annotation, how can dreams become true or not this has been explained with analogies and examples. It also skethes the life history of Śāntināthā. In the later stage Ratnacūda got married to Rajshree and he then is assigned the kingdom.

### 5. Pāsanāhacariya (Pāsvanāthacarita)

Pāsanāhacariya is the second well-known treatise of the author Gunacandragani (After being ācārya came to be known as Devendrasūri) who is also the famous for his *Kahārayanakośa*) this text was written in V.S. 1168 (Samvat 1111) at Bhaduchi. It consist the life sketch of twentythird *īrthanikara* pārśvanātha in five chapter composed in a prosopoeia form of prakrit and also holds the varieties of chanda formulations. In this poetic tretise one can easily comprehend the influence of sanskrit. Many sanskrit quotations are also used here first chapter gives the description of of pārśvanāthas three pre-life births. In the first pre-life he was born at house of purohita named Marubūti His brothers name was kamātha kamātha got indulged in affairs with Marubūti's wife which was revealed to Marubūti. King on knowing this made his set on the dokey after chopping out his nose and no moved him in the entire city. Kamātha reached in tapovan and undertook vows with the ascetics penencing there śāntināthas annotation. can dreams become true or not this has been explained with analogies and examples. It also sketches the life-history of śāntinātha. In the later stage Ratnacūda got married to rājshree and he then is assigned the kingdom.

Marubhūti when approached to kamātha for repenting he killed him there by a huge stone. In the next life both were born in the species of elephant and snake respectively.

In the second chapter Marubūti was named as Kimavega a *vidhyadhara*. In their story there is also the descriptions of pre birth made by them later Marubhūti was born as Vairanābha.

In the third preamble, Marubhūti was born in the palace of *Aśvasena*, king of *Vārāṇasī*. He was named Pārśvanātha. Here beautiful description of the city of *Vārāṇasī* is given. King *Aśvasena* celebrated the birth of his son with great pomp and glory. Birthday celebrations and other religious ceremonies were completed. When he grew up his marriage to Prabhāvatī took place. Descriptions of the manner in which a marriage should be performed are given here. Kamātha following the austere life of the hermits started the '*Pañchāgnī tapa*' (*Pañchāgnī*: aggregate of 5 sacred fires). Many people from the city went to see him and paid worshipful homage to him. One day Pārśvanātha too went there. Pārśvanātha removed and showed a snake from the very same wood that *Kamātha* was burning in the '*Agnikūṇḍa*' (fireplace). *Kamātha* became very ashamed. He died and was born as an evil god.

In the fourth preamble, Pārśvanātha gains *Kevala Jñāna* (omniscience). He preaches 10 *ganadharas*-Subhadatta, Ajjagosa, Vasitta, Bambha, Soma, Śrīdhara, Vārisena, Bhaddajasa, Jaya and Vijaya. Describing

the life style of residents of Banaras, it is told that imposters were famous even in those days. By reciting the Vedas, alms could be got. Sea-vessels filled with goods would sail out into the sea after offering prayers for the well being at the auspicious time. During the marriage ceremony, the use of fire for making offerings was prevalent. The priests used to chant the '*mantrās*' and ladies from well born families, *Kulastrī*, used to sing auspicious songs. There is reference to 3 kinds of elephants Bhadra, Manda and *Mṛga*. The high-class elephants were even then priced at over 1.25 lakhs. Ladies desirous of getting progeny would sit for 10 nights on the '*Kuśa ki śayyā*' and offer prayers to '*Kula-devi Bhagavatī*'. There is reference to the country of 'Golla'. The concept of remarriage prevailed for women whose husband died even before the 4<sup>th</sup> circle around the fire was complete, before the marriage was consummated. The custom of immersing the bones of the deceased in the river *Garigā* prevailed even in those days. There is a description of elephant-hunters. These people killed elephants and ate the flesh for many days. They strongly believed that instead of killing a large number of animals, it was better to kill just one. In spite of acquiring a small amount of sin, if one could gain a lot of good characteristics (*Guṇa*) it was considered worth while, just as, if a serpent bite the finger, to save the rest of the body the finger is cut off. The astrologers knew the *mantra* of Katyayani and made astrological predictions of the future by the position of the moon and sun.

In the 5<sup>th</sup> preamble, *Pārśvanātha* preaches at '*Samavasarana*' in *Mathurā* on the aspects of charity. He preached the demi-gods. He then went to *Kāśi*. He prescribed the *dharma* of '*Caturyāma*' (i.e. fourfold vows). Finally reaching the peaks of the mountain '*Sammedaśaila*', he attained liberation.

#### 6-a-6 Mahāvīracariya (Mahāvīracarita)

*Mahāvīracarita* is the 3<sup>rd</sup> work of *Guṇacandra*. This work consisting of 12,025 slokas was written in *Samvata* 1139 (1082 AD). The work of *Guṇacandra* speak highly of the vast knowledge he had of mantra, tantra and education, including *Kriyākāṇḍa* (rituals) *Vāmamārgis* and *Kapali*. The *Mahāvīracarita* consists of 8 episode of (*prastāvas*) which 4 describe the previous birth of Mahāvīra. There is a very colorful description of king, town, woods, forest, festival, procedure for marriages and for attaining superhuman powers. From the point of view of poetry this is a very efficacious work. The impact of Sanskrit poets like *Kālidāsa*, *Bāṇabhaṭṭa*, *Māgha* is evident there. This work is worthy of comparison with various Sanskrit works as well. The work is interrelated with Sanskrit slokas and a quite a few passages are in '*Avahatṭa*' language, which are in turn influenced by the '*Nāgara Apabhraṃśa*' dialect of Gujarat. In the place of words from deshi dialects, ample use of '*tadbhava*' and '*tatsama*' words derived from Sanskrit. The variety in use of 'meter' (*chanda*) is evident in this work.

In the first episode we get the narration of the attainment of 'right belief' (by the soul of Mahāvīra in his past birth). In the second one, there is description of the lives, etc. people like *Ṛṣabha*, *Bharata*, *Bāhubali* and *Mārīch*. In description of *Mārīch*, there is reference to the initiation of *Kapil* and *Āsuri*. In the third episode, spring festival and the much to battlefield of *Viśvabhōti* the preaching by *Ācārya Sambhūti* and the subsequent initiation of *Vishvabhūti* is described. *Ripupratishatru* married his girl called *Mṛgavati* without consulting his relatives and without any marriage ceremony. They gave birth to *Triprastha*, the first *Vāsudeva*. *Triprastha* waged war against *Aśvagrīva*, in which *Aśvagrīva* was killed.

Here, the killing of ambassador prostitute and clown is as strongly condemned as cow-slaughter. The collection of the preaching about righteousness by *Dharmagośasuri* is given here. There is description of the victory parade of Supreme Sovereign *Priyāmītra*.

In the fourth episode, *Priyāmītra* becomes a king called *Jīvanandan*. The hermit *Ghorśiva* was proficient in the art of hypnotism, etc.. King *Narasingha* asked *Ghorśiva* to demonstrate any of his magic of mesmerism of hypnotism. *Ghorśiva* asked the king to go to the cremation ground on the 14<sup>th</sup> dark night and perform the fire rites for the departed souls. The king accepted this. Reaching the cremation grounds, *Gorśiva* erected a

circular platform to recite the Vedic prayers. Then sitting in the pose of *Padmāsana*, he started reciting the prayers aloud with *prāṇāyāma* exercises.

In the same exposition, there is reference to a teacher of yogic practices called *Kahākāla*. While explaining the procedure to be victorious in all the three worlds he said that you should kill the 108 main *kṣapriyas* and offer prayers through fire to the dead, and offer sacrifices to the deities protecting the different directions, and keep reciting the prayers for immortality.

In this work there is also description of a great wrestler called Kalamega. Nobody was able to win him in wrestling. The king of that country honoured him by giving him the 'unconquerable'. *Naravikramakumāra* defeated him in wrestling and married *Śīlamatī*. Later, Naravikramakumar along with *Śīlamatī* and his sons leaves the city and goes away and staying with a gardener earns his livelihood by selling garlands. A merchant called Dahil take *Śīlamatī* through deception on his ship and kidnaps her. In the end *Naravikramakumāra* is united with his wife and children. *Naravikramakumāra* gets initiated in Jainism and attains salvation.

The soul of Nandana was conceived by the wife of a Brāhmīn called *DevāNandā*. In the embryo-state, he was transplanted into the womb of a warrior's wife called *Trisalā* living in the village called *Kṣapriyakūṇḍa*. The child was named as Vardhamāna. The birth festival was celebrated grandly. Because of his valour, he known as Mahāvīra (the great hero). When he grew up he went to school to study. He gets married to *Yaśodā*, the daughter of *Samaravīra*, the king of *Vasantapura*. The marriage ceremony was celebrated with great pomp and show. Mahāvīra become then father of a daughter named *Priyadarśanā*. When he was 28, his mother died. His elder brother *Nandīvardhana*'s coronation took place. With his brothers' permission he got his initiation into ascetic life. '*Niṣkramaṇa Mahotsava*,'<sup>1</sup> is celebrated with great pomp and show.

In the fifth episode, the enlightening of *Śūlapāṇi* and *Caṇḍakauśika* has been narrated. Outside the village *Kṣapriyakūṇḍa*, in the garden of Jñātrikaṇḍa, Mahāvīra got initiation into asceticism and after reaching village *Kumargrāma* he got engrossed in meditation. He gave his *Deva-dūśya*<sup>2</sup> to a Brāhmīn named Soma. A farmer caused tribulation in the *Kummaragrāma*. Wandering through woods he reached the village by name Vardhamāna, also called Asthigrama. Here a *Yakṣa* (spirit) named *Śūlapāṇi* caused great tribulations. Reaching a hermitage called *Kanakakhala*, he sermonized a serpent, *Caṇḍakauśika*. Here the story of a poor Brāhmīn called Gobhadra has been narrated. Gobhadra's wife requested him to go to *Vārāṇasī* to earn wealth. In those days, kings, emperors and great people from faraway places came and stayed in *Vārāṇasī*. Some used to come there with the desire to get the heaven in the next life some with the hope of earning wealth, some with the desire to cleanse their sins, while some to make offerings to their deceased ancestors. People who came from far and wide performed great sacrifices donated food, gold or silver to pay their respects to the Brāhmīns.

Gobhadra had left for *Vārāṇasī*. On the way, he met an enlightened *Siddhapuruṣa*.<sup>4</sup> Both of them traveled together. *Siddhapuruṣa*, through the power of his *mantrās* prepared food and created a bed and surprised Gobhadra. In the episode, there is vivid description of the beautiful city of Jālandara adorned by beautiful women and yoginies. Two yoginī sisters *Caṇḍralekhā* and *Caṇḍrakāntā* lived here. Spending the nights in monasteries, they reached *Vārāṇasī* after some time. On reaching there, they worshipped to deities like *Skanda*, *Mukunda* and *Rudra*. They reached the banks of *Gangā*. The '*Siddhapuruṣa*' gave his talisman ring to Gobhadra and went to bathe in the Ganges, and started doing *prāṇāyāma*. After a while when the *Siddhapuruṣa* did not come out of the water, Gobhadra became worried. He did not know if his companion had been washed away or swallowed by a crocodile or if he was caught in mire. He communicated this to the divers. They dived into the Ganges, and searched for the *Siddhapuruṣa* everywhere but could not find any trace of him. Finding that his companion did not come back, Gobhadra started lamenting and praying to the river Ganga. Nearby was seated an atheist. He reasoned with Gobhadra, saying "Will Mother Ganga return your companion because of your lamenting? Water that touches people from different countries with diseases

like leprosy etc. flows in the Ganga; this demoness who consumes numerous corpses and bones cannot fulfill your wishes, and that if bathing in Ganga brings in virtue, then fish, tortoise and other living things should be more blessed with virtue." Gobhadra the Brāhmīn, stayed in *Vārānasi* for a day and then left. He went to Jalandar and was amazed to see *Siddhapuruṣa* there. After that, Gobhadra returned home. But at that time, his wife had passed away. He sought initiation into asceticism from Sage *Dharmaghoṣa*. But on account of his anger, Gobhadra was reborn as a called Serpent '*Caṇḍakauśika*'.

During his wanderings, Mahāvīra reached '*Sejaviyā*'. There he was shown hospitality by King *Pradeśi*. Here there is the description of the earlier births of *Nāgkumaras* named *Kambala* and *Śambala*. There is also mention of the journey of Yakṣa, named *Bhandira*.

In the 6<sup>th</sup> episode the details of *Gośāl's* disobedience are given. The meeting of Mahāvīra and *Gośāl* took place at a city called *Nālandā* near *Rājagṛha*. There lived a village-watchman called *Keśava* Uttarapatha in a city called Silindha. His wife gave birth to a son called Mankh. Mankh used to roam around the villages carrying pictures. He reached of Campā while wandering. There lived a householder named Mankhali. His wife was called *Subhadrā*. Mankhali stayed with Mankh and started serving him, while learning singing and various arts. Mankhali then took the pictures and left with his wife. Reaching a hamlet called Saravana, Subhadra gave birth to a son called Gośāla, in a cowshed. When Gośāla grew up he quarreled with his parents and started living alone. It was he who became famous as '*Mankhaliputra Gośāla*'. After some time he got initiated by Mahāvīra and both the teacher and the disciple started living together.

There is the mention of the stories of the previous births of a spirit named *Vibhelaka* in the details of Mahāvīra's travels. There is also a detailed description of the marriage of *Sūrsena* and *Ratnāvali*. There is also the description of renunciation of alcohol, meat and dinner after sunset. The tribulations caused by a female spirit named '*Kaṭputanā*' are stated here. Mahāvīra traveled along with Gośāla through Vajrabhōmi in the interior countryside of Lādhadeśa, a province of primitive people. There is also mention of the method of teaching the art of seduction by the prostitutes. While describing the episode of Vardhyasan the hermit by whom was inscribed to get Gośāla.

In the 7<sup>th</sup> episode there is the description of Mahāvīra's capability to withstand hardships and the attaining omniscience. On his reaching *Vaiśālī*, Śāṅkha greeted him with respect and showed him hospitality. While crossing the river Gandaki, a boatman created trouble. Ānandagṛahapati offered Mahāvīra food in the village *Varijyagrāma*. In *Dṛḍhūmi*, Sangama caused him troubles. After this, Mahāvīra dwelt/passed through places like *Kauśāmbi*, *Vārānasi* and *Mithilā*. In *Kausambi*, after obtaining the teachings of Candana. In another event, his ears were pierced with nails. Upon reaching '*Madhyama Pāvā*', Mahāvīra attained omniscience.

In the 8<sup>th</sup> episode, there is narration of Mahāvīra attaining salvation. In the Mahāsena gardens of '*Madhyam Pāvā*', the Samavasarana was erected. The preaching of the Lord were absorbed by 11 pontif (ganadhara) and they attained spiritual awakening and got initiation. Here, the initiation of Candan Bālā and the establishment of '*Chaturvidha Sangha*' is described. The initiations of *Ṛṣabhadatta*, *Devānandā* and Samavasaran at *Kṣatriya Kuṇḍa*, The initiation of *Jamālī*, the son in law of Mahāvīra, with the approval of his parents enlightening. *Jamālī's* invocation, *Priyadarśana's* knowledge, the grand festival of the spirit *Surapriya*, the death of king *Śatānika* the initiation of queen *Mṛgāvati*, *Gośāl's* arrival at *Śrāvastī*, his initiation as one of the *Tīrthankars*, his turning to celibacy, the death of *Gośāla*, the curing of Mahāvīra by medicines brought by *Sinha*, the previous births of *Gośāla*, Mahāvīra's sermons on dharma to *Śreṇika* and others at *Rājagṛha* the initiation of *Meghakumāra* the stories of the 12 penances to enlightenment of *Prasanna Chandra*, asceticism, *Gāgali*, Mahāvīra's arrival in *Mithilā*, and the festival of his attaining salvation.

### **Supāsanāha Cariya (Supārśvanātha Carita)**

Supārśvanātha Carita is written in Prakrit and is the life story of Supārśvanātha, who was 7<sup>th</sup> Tīrthankara.



The life story of Supārśvanātha, in this work, ends briefly as it deals mainly with his teachings. Numerous folklores related to transgressions of 12 vows of Śrāvakās are given here. In these stories, the importance of intelligence and the talent for art are described in simple and moving style. Alongwith this, secular activities, social traditions, political conditions and the moral practices, etc. are also depicted. The writer of Supārśvanātha Carita, Lakṣmaṇagani, was a colleague of Sri Candrasūri and a disciple of Hemacandra Sūri. In Vikrama Saṃvat 1199 (1142 A.D.), during the year of the coronation of King Kumārapāla, he wrote this epic. The author has referred to teachers like Haribhadrasūri in the beginning of the book with great respect. Incidentally there is also use of Sanskrit and Apabhraṃśa languages. Many maxims are also collected in this book.

In talking about the earlier births, there is mention of the earlier births of Supārśvanātha. Also mentioned is the greatness of Jains as a caste among other castes extempore sermons amongst other sermons giving of knowledge as charity in comparison to other charities and the state of Samādhi as compared to death.

In the second preamble while describing the birth and death of the Tīrthankars, there is also a description of celebration of birth by the devas on Mount Meru. In the 3<sup>rd</sup> Preamble called Kevaljñāna (enlightenment), Lakṣāṣana, Garuḍāsan, Chattha Aṭṭhama and other severe penance are described ; with these descriptions is a mention of how the Tīrthankars obtained enlightenment using these penances. This is followed by the teachings of God. In this section many stories are described.

Here 'Gāruḍa Mantra' and 'Avasvāpini Vidyā' are also mentioned. In Sāvaccakāhā, there is mention of a school. Monsoon are also described. At that time, the peasants plough their fields, they spur their bullocks by clicking their tongues and pulling the tails. In the 'Sīha Kathā' there is a description of a yogi with a unique coloured cap on his head. He had a 'tilak' of Sandal paste wore animal skin and was grunting. In the 'Kamalasitti Kahā' there is a description of a vehicle filled with mangoes. Parrots used to be ordered from Pāsaraḍeśa. In the story of Bandhudatta drop of water containing so many organism that even the whole Jambūdīpā could not house them.

In Devadattakathā there is mention of Bhūtabali and Śāsana Devi. There is mention of Bengal Desh speaking states in the Vīrakumarakathā. There are also tales of offerings of Kaner flowers and Googal etc. on mountain Malaya to please Tripurā Vidyā Devi. There is a discussion about Indramaha, Skandamaha and Nāgamaha in the Dultha Kathā. There is also an exposition of the foregoing of dinner. A person who skips dinner lives for a 100 years and he gets the benefit of 50 years fasting. In the Sīhakathā there is mention of a spirit named Kapardika. There is a description of the story of Malayacanda, which deals with the exposition of Maldeva and Salekanā, when there is excessive enjoyment. In the end there is description of Supārśvanātha.

### **Sudaṃsanacariya (Sudarśanā Carita)**

In the Sudaṃsanācariya, there is description of the Jaina temple of Muri Suvratanātha, named Śakunikavihāra. This beautiful poetry is in the Prakrit language. Sanskrit and Apabhraṃśa have also been used. The author of this book is Devendrasūri (died 1270), the student of Jagatcandrasūri. According to the permission granted by king Gurjar, minister Vastupāla honoured him with Sūripāda at Arbōdagiri (Ābū). There are eight orders namely Dhanapāla, Sudarśanā, Vijayakumāra, Śīlavatī, Aśvāvabodha, Bhṛātā, Dhātṛīśuta, and Dhātṛī are included in 16 chapters. Totally there are more than 4000 ballads. It is a mature piece of work with many nuances of the language used. A lot of light is thrown on the then prevalent social practices and situations.

In the first chapter, there is description of the Dharmakathā (the ways of Dharma) in the introduction of Shreṭiputra Dhanapāla. In these tales discussion of night, women, food and common man have been restricted, as it is said that these are the main hindrances to the Dharmakathā. In the second chapter the birth of Sudarśanā is described. Sudarśanā grows goes to school and learns scripts, maths and other arts. In the 3<sup>rd</sup> chapter Sudarśanā's education is tested. She gets to know her previous existence. A merchant by the name of Ṛṣabhadatta from

Bharuyakutchha (Bhadauṃca) goes to the king's court bearing gifts. He narrates the properties of horses by appreciating horses named Tukkhār.

In the 4<sup>th</sup> chapter named Dharmādharma-vichār, a priest, Jñānaridhi, enters the king's court. He preaches the teaching of the Brahmin caste. But Sudarśanā breaks up his teachings and gives an exposition on Sainthood. In the 5<sup>th</sup> chapter, Śīlamati weds Vijayakumāra. Śīlamati is kidnapped because of which Vijayakumāra wages war against Vidyādhara. In the 6<sup>th</sup> chapter, there is a description of the Dharmopadeśa given by a wandering bard cum sage named Dharmayaśa. In the 7<sup>th</sup> chapter Sudarśanā along with her parents and others leaves for Bharuyakutchha from Simhaladwīp. They reach Bandargāha. Sudarśanā proceeds further by boat with Śīlamati. In this, vehicles like *Bokhiya*, *Kharakuliya*, *Bedullah*, *Aavatta* (the round boat), *Kurappa* are listed. *Nettapatta*, *Siyapatta*, *Dochadiya*, turbans, musk, ghorochan, camphor, sugara, kumkum, black aloe wood (*Kala guru*), *Padmasāra*, rubies, ghī, oil, fruits, vasti, firewood, *Ela*, *kamkol*, leaves of Evergreen trees, *supāri*, coconut, dates, raisins, nutmegs, *Nārāca*, ladders, mace, spade, *savvala*, *thāona*, *kaḍag*, *janpān*, *sukhāsana*, *khatta*, *tūli*, *cāurī*, *masūrikā*, thread, *gulaniya*, *patamandapa* and numerous varieties of gold, gems and jewellery etc. were heaped on these boats. The eighth chapter is the biggest of them all. In this, description of Vimalagiri, teachings of a great saint, the wedding of Vijayakumāra and Śīlamati, initiation of Vijayakumāra, Dharmopadeśa, the importance of supreme happiness relating to pure charity and *Kaḷavati* as an example of serenity, the views of Naravikrama on expressing emotions and feelings are described. It is also advised here to stay away from the company of women.

In the 9<sup>th</sup> chapter the welling up of feelings of detachment in Sudarśanā on seeing the sage are described. In the 10<sup>th</sup> chapter the effect of 'Navakāraṃtra' the tale of Śreyāṃskumāra, the formation of Ṛṣabhadeva, the enlightenment of Bharata, the story of king Narasundar, the instance of king Mahābala, the story of Jīmaṃvṛṣabha (Jeerna, the bull) etc., are mentioned. The importance of skipping dinner is also told. In the 11<sup>th</sup> chapter there is a description of Bṛṅgukacchā's attempts at gaining knowledge. To give knowledge to Aśva, Bhagawāna Munisuvratanaṭha arrives there. And Aśva recollects his previous existence. In the 12<sup>th</sup> chapter there is a description of the creation of Bhagawāna Munisuvratanaṭha's prasād as per the orders of Sudarśanā. Inbimb's rules of establishment comes to an end. Upon completion of the Jain Monastery on banks of the Narmadā, ceremonies in praise of it and other rites take place. In the 13<sup>th</sup> chapter the different types of penances like the Ratnāvali etc. done by Sudarśanā along with Śīlavati are described. In the 14<sup>th</sup> chapter at the holy place of Śatrunjaya the arrival of Mahāvīra and his Dharmopadeśa are described. There is mention of the initiation of king Mahāsena in the 15<sup>th</sup> chapter. In the 16<sup>th</sup> chapter Dhanapāla takes Sangha with him on a journey of Raivatagiri. Here there is a description of the abode of the Jains from Neminātha on Ujjain Mountain Dhanapāla first sang the praises of Neminātha in poetry and prose in Sanskrit and then poetry in Prakrit. Upon returning from the journey Dhanapāla having completed his pilgrimage took up the lifestyle of a householder and started biding time.

### **Kaṇhachariya (Kṛṣṇacarita)**

Similar to the Ramacarita many biographies of Kṛṣṇa have also been written in Prakrit. The author of this is Tapāgacchīya Devendrasūri who also wrote Sudarśanacarīya. This life story has been taken from the profession of 'Śrāddhadīnakṛtya' (priests who pray for the soul of the deceased and in this the life story of Neminātha is also entwined).

The following are described in the above mentioned work: the previous births of Vāsudeva, the birth of Kaṃsa, the mistake of Vāsudeva, the kidnapping of maidens from various kingdoms, the narrative of Cārudatta; Rohini's wedding, the previous births of Kṛṣṇa and Baladeva, the narrative of Nārada, kidnapping of Devaki, the birth of Kṛṣṇa, the previous birth of Neminātha, the festival celebrating birth of Nemi, slaying of Kamsa, the construction of the city of Dwārikā, the principal queens of Kṛṣṇa, the birth of Pradyumna, the lineage of the Pāṇḍavas, the previous birth of Draupadi, the fight against Jarasandha, victory of Kṛṣṇa, birth of

Rājimati, the discussion of the wedding of Neminātha with Rājimati, Nemināth's return without getting married, his initiation, dharmopadesha kidnapping of Draupadi, the narrative of Gajasukumala, the initiation of the Yādavas, the story of Darldana Rishi (sage), the dialogue between Rathanemi and Rājimati, the narrative on Tāvaccāputra, the story of Shylock, the attack on Dwārikā by Dwīpāyan, the difference between Rāmā and Kṛṣṇā, death of Kṛṣṇā, the grief of Balādeva initiation of Paṇḍavās and the Nirvāṇa (to attain salvation) of Neminatha. Kṛṣṇa died and went to the 3<sup>rd</sup> hell and in the future he will become a tīrthankara named Yaman. Baladeva will earn perfection at his (Kṛṣṇa's) sacred place.

### **Kummāputtacariya (Kūrmāputracarita)**

In Kūrmāputracarita the story of Kūrmāputra is present and has been written in 198 verses in Prakrit. Jinamānikya or his disciple Anantahaṃsa is considered to be the author of this epic. It has been written in the year 1513. It is possible that it was created in North Gujrāta. The language of Kummāputtacariya flows easily and *alankārīs* has not been used. The rules of grammar have been followed. Emotions that are pure have been described in the story of Kummāputta. The greatness of charity, piety and appearance (beauty) have been talked about. In the end, he gets *kevala jñāna* even while leading the life of a householder. Such things like unattainability of birth as a human being the importance of non-violence, the decadence of religious rites, the sacrifice of carelessness have been explained.

### **Manipaticharita**

The author of Manipaticharita is Haribadrasuri, who is the student of the great Maanadev and the student of Upādyaṃ Jinapati. In this lifestory there are 646 ballads. Haribadrasuri composed this in the year Vikram Saṃvat 1172 (1115 AD). In this, there are Sanskrit compositions also. There is also a compilation of 16 stories in the form of dialogues between a merchant named Kuncika and a sage called Manipati. The king of the city of Maṇipatika, Manipati by name, abdicated his throne to his son and gets his initiation. While performing penances at a cemetery outside Ujjain, his body is consumed by fire. Merchant Kuncika brings the ascetic to his house treats him there. The ascetic is accused of theft. While Kuncika relates the tale of the elephant, the ascetic Manipati proves his innocence by narrating the tale of a necklace. In this way a long discussion goes on between them in the form of 8 tales narrated by each, starting from afternoon. In the end, the merchant Kunchik becomes detached to the world and renounces it to become a monk.

### **Other Biographical**

Apart from this, in Samvat 1127 (A.D. 1070), Candraprabhamahattara, the disciple of Abhayadevasūri wrote the Vijayacandakevalicariya, at the township of Devāvaḍa, on the request of Vīradeva. In this 1163 verses containing examples of the importance of the '*Aṣṭavidhapūjā*' have been presented. The '*Aṣṭavidha*' are water, sandalwood, paste, Akshat (yellow coloured rice) flowers, lamps, incense, *naivedhya* (offerings) and fruits. Vardhamānsūri, the student of Abhayadevasūri in the year 1083 wrote, Manoramācariya, a collection of 15000 ballads and Ādināhacariya, a collection of 11000 slokas. The ballads of Apabrahṃsa can also be found in this work. At this time Devendrasūri, the teacher of the famous Hemacandrācārya, wrote Sāntināhacariya, a collection of 12000 slokas. In 1104, Śāntisūri, student of Nemicandrasūri, on the plea of his student Muricandra wrote Puhavicandacariya, Maladhārihemacandra wrote the Nemināhacariya and his student Śrīcandra, in the year 1135 wrote the Murisuvvayasāmicariya. Śrīcandrasūri, the student of Devendra sūri in the year 1157 wrote the Saṅgankumāracariya. Śrīcandrasūri's student, Vāṭagacchiya haribadhra, wrote the life stories of the 24 tīrthankara on the behest of Siddharāja the Prime Minister of Kumārapāla and Pṛthvīpāla. In this Canadapaha Cariya, Mallināhacariya and Nemināhacariya are found. Mallināhacārya has 3 proposals. The author of Kumārapālapratibhodha, wrote in 9000 ballads the Sumatrināhacariya and in Vikrama Saṃvat 1410 (Year 1353) Muriḃhadra wrote the Sāntināhacariya. Nemicandrasūri, for the good of the masses, wrote the Anantanāha Cariya in which the '*Pūjaṣṭaka*' are mentioned. Giving the example of the Kusumapūjā, it is said that this can vanquish blackmagic, bring about auspicious and fight poverty.

Apart from Prākṛit, biographies have also been written in Sanskrit and Apabhraṃśā. Pamp, Ratna and Honna, wrote the biographies of the Tīrthankars in the Kannada language. In these, the biographies in Apabhraṃśā are full of literary nuances and the tradition of biographical accounts in poetry become important in this respect. In the following paragraphs there is a brief introduction to the poetical biographies in Apabhraṃśā.

### **The Biography of Tīrthankars in Apabhraṃśā**

The biographies of various tīrthankars have been written in Apabhraṃśā, as independent Poetries. 'Candappahacariu was written by Yaśaḥ Kīrti at the prayer of Siddhapāla of Huṃmaḍakula. It was written in 11 acts. This is the same Yaśaḥ Kīrti, who wrote Harivaṇśapurāṇa in the 15<sup>th</sup> Century. Not only this, the Candappahachariu was also written in the 15<sup>th</sup> century. The Santināhacariu was written by Mahīcandra in Vikrama Saṃvat 1587 at Yoginīpura (Delhi) during the reign of Emperor Babar. The poet, in his style, has described Māthura Sangha (community), Yaśaḥkīrti of the Puṣkaragaṇa, Malayakīrti and Guṇabhadrasūri, the lineage of Bhojaraja of the Agarwal dynasty and of the dynasty of Sādhārana, the son of Jñānacandra. Nemināhacariu was written by Haribhadra in Vikrama 1216. Till today, one part of his has been published as Sanatkumāra Carita and has come to light. One more Nemināha Cariu has been written by Lakṣmadeva (Lakṣmanadeva) in which there are 4 acts and 83 scenes. In the beginning, the poet has described his hometown of Gonanda Nagar in the country of Mātava and has referred to his lineage of Puravāḍa dynasty: The date as to when this was created is not known, but from the style of writing, which corresponds to the period Vikrama Samvat 1510, it can be conclusively proved as a work belonging to that period. The Pāsānāhachariu, was written by Padmakīrti in the year 992 Vikrama Samvat, in 18 acts. The author, in the traditional guru-paramparā referred to Candrasena, Mādhavā Sena and Jina Sena of Sena Sangha (Sena lineage). The second Pāsānāhachariu has been written by poet Śrīdhara in the year Vikrama Samvat 1189. This consists of 12 acts. The poet's father was Golla and mother's name was Bīlhā. Crossing the river Yamuna from Haryana they came to Delhi. There, with the inspiration from Naṭṭala Sāhū of the Agarwal family they created this. This piece of work corresponds to 15<sup>th</sup> century or thereabouts. Vaḍḍhamāna Kahu is the biography of the last tīrthankara written by Jayamitra halla. This contains 11 acts. It was written for Sanghādhipa Holivarma, the son of Devarāya. One of the manuscripts corresponds to the period Vikrama Samvat 1545. Therefore the entire text should have been written much before this date. The last 6 acts deals with the biography of King Śreṇika. It is not only complete in its existing form but also corresponds to the original text. The Raidhukṛta Samaināha Cariu has been completed in 10 acts. The author has referred to his guru as Yaśaḥkīrti. Therefore this piece of work must correspond to the period 1500 Vikrama Samvat or thereabouts. Vaḍḍhamānakahā written by Narasena belongs to the period Vikrama Samvat 1512. The Mahāvīrcarita in Apabhraṃśā written by the disciple of Jineśwara Sūri has been referred to, in the Jaina texts.

### **Various Biographical Poetry**

Apart from the biographies of the tīrthankarās, all poetical biographies written in Apabhraṃśā, following the rules of poetry are as under:- There are many works by Puṣpadanta, the poet of Tisatthi-Mahāpurisa-guṇālankāra Jasahara Cariu and Nāyakumāra Cariu. Yaśodhars biography is very popular as it brings out the short comings of violence and the advantages of non-violence. On this, close to 30 texts have been written ranging from the Yaśastilaka campu by Somadeva in Sanskrit, till the 17<sup>th</sup> century. From the point of view of poetical style Somadevas Sanskrit works and Puṣpadants work in Apabhraṃśā, Jaśaharacariu are amongst the works of excellence. These two works belong to the same period of the 10<sup>th</sup> century within a gap of 5-7 years. Jasaharacariu is divided into 4 acts. In Rājapura, the capital of Yaudheya, king Māridata met Bhairavānanda, a Kāpālikācārya (a Shaivite ascetic who carries a skull) on the instructions of this Kāpālikācārya the king organizes of human sacrifice to learn the art of levitation. For this sacrifice one of the servants, Jain muni sudatta's disciple Abhayaruci and his sister Abhayamati were brought. Impressed by their appearance the king enquired about their lineage. Upon this Abhayaruci started narrating his last 6 previous births. In the

country of Avanti, the king Yaśodhara, the grandson of Yaśobandhura of Ujjain and the son of Yaśorha ruled. (1S) Yaśodhara saw his queen Amṛtamati fornicating with a hunchback, and feeling dejected thought of renouncing the world. However his mother stopped him. Amṛtamati murdered both of them. After their death, their spirits started roaming in the form of various animals; when their own son Jasavai and his wife Vyabhichārīnī slaughtered them. (2S) After undergoing sufferings in the form of spirits of various animals, finally both of them were born as son and daughter of Jasavai. During one of Jasavai's visit to the forest for hunting he met Muri Sudata and let loose his dogs on him. However due to the powerful impact of the sage, the dog humbly bowed before him. A merchant explained the greatness of the sage to the king and the king realized the powers of the saint. Realising that the sage is avadhijñānī the king enquired about the lineage of his parents in his previous birth and his grandmother. Saint explained to him of all his previous births and told him that his father and grandmother have today taken birth as his son and daughter-Abhayaruci and Abhayamati. (3S). Listening to this, the king Jasavai realized the futility of life in this world and decided to take initiation. His sons and daughters also came to know of their previous births the observed the penances of kṣullaka. They were found dwelling with Sudatta muri, by the courtiers of Māridata and were brought to the court. On hearing this episode King Māridata decided to take initiation with Devi from Sudatmuri. (S4) This epic has been presented with lot of poetic beauty by Puṣpadanta (Kārānjā 1932).

In the story of Śruta Pañcamī, Puṣpadanta has described the 9 births of kāmādeva which finds reference in Nāyakumāracarit. King Jayandhara and queen Viśālanetrā gave birth to the Prince Śrīdhara in Kanakapura of Magadhadeśa. Later the king saw the portrait of Pṛthvīdevī, the queen of Giri Nagara of Saurāṣṭra and falling for her beauty married her as well. (S1) Pṛthvīdevī gave birth to a son who fell in the tank in the jain temple. The snakes there saved him and therefore he came to be known as Nāgakumāra. Gaining varied knowledge, Nāgakumāra grew into a youth. Two dancers named Manohārī and Kinnarī fell in love with him and he married them. His mother and grandmother were upset and his half-brother Śrīdhara too hated him and tried to murder him. Śrīdhara failed in his attempt to kill him, however Nāgakumāra through his strength and valour brought Śrīdhara under his power. The animosity between the two, increased. (S3) The popularity of the strength and valour of Nāgakumāra increased and the Prince of Mathurā, Vyāla, hearing a prophecy became his follower. Śrīdhara, considering Nāgakumāra as his greatest enemy planned to murder him. The father, to solve the problem, asked Nāgakumāra to go on a nationwide tour for sometime. Nāgakumāra left the capital and reached Mathurā. Here he released Shīlavatī, the daughter of King Vinayapāla of Kānyakubja, from the prison and brought her back to her father. From here he went to Kashmir, where he met Tribhuvanarati, the daughter of King Nanda and defeating her in verbal exchange, married her. From here he went to the Rāmyaka forest, and was welcomed by Bhīmāsura who lived in the Black caves. (S5) With the help of a map he reached the caves of Kānchar and acquired varied knowledge and also earned enormous wealth collected by king Jītaśatru in Kāla Betāla caves. Thereafter he met Lakṣmimati the daughter of king Vaṇraja of Girishikhara and married her. Here he heard from sage Śrutidhara that Vanarāja was from the royal family of Puṇḍravardhana and not that of Kīrāṭha. His ancestors had been driven out 3 generations earlier by an heir. Vayāla went to Puṇḍravardhana as per Nāgakumār's orders and Vanarāja was installed as king once again. (S6) After that Nāgakumāra went towards Mount Urjayanta. On the way he learnt of the attack on Girinagara by King Candapradīyā of Sindha and went there. He saved his uncle from the attackers and married his uncle's daughter Guravatī. He then went to alaṃganagara and killed the tyrannical king Sukanta, and married Rukmānī, Sukanta's daughter. He then came to Gajapura and married Candrā, king Abhicandra's daughter. (S7) He heard from Mahāvīyāla of the beautiful princess of Ujjain and going there married her. He then went towards the Kiṣkindamalaya where, upon defeating the princess in the contest as to who could play the Mṛdanga (a percussion instrument) better, married her. From there he went to the Toyāvali islands and using his knowledge, freed the maidens who were held captive (S8). Leaving Paṇḍya Deśa Nāgakumāra went to Dantīpura in Andhradeśa and married the princess there. He then met sage Pihitāśrava from whose mouth he learnt of his and his beloved wife Lakṣmimati's previous births and also heard described the benefits of the Śrutapañcamī

fast. At this time his father's minister Nayandhara came to take him back. His elder brother Śrīdhara had taken initiation. His parents too took initiation after making him the king. Nāgakumāra ruled for a long time. Eventually he abdicated the throne in favour of his son, Devakumāra, along with Vyāla and other well wishers took up initiation as Digambara. He attained Swarga (heaven) upon his death (S9). Puṣpadanta has narrated this complicated story with varied descriptions, intricate nuances of language with imagery, emotions and style making it interesting. (Kāronja, 1933).

Dhanapāla, the author of Bhaviṣyattakahā (Bhaviṣyadatta Kathā), was born in the Dhakkaḍa family of the Vaiśya caste. His father's name was Māyesar (Maheśwara) and mother's name was Dhanaśrī. His period is not definitely known but is estimated to be the 10<sup>th</sup> century. The story is divided into 22 acts. The protagonist Bhaviṣyadatta is a son of a merchant. He goes to trade to a foreign country with his step-brother Bandudatta, earns money and gets married. But his step-brother cheats him time and again and causes him grief. So much so, he leaves him behind on a small island and returns home with his wife and wants to marry her. But, Bhaviṣyadatta returns home with the help of a spirit, and reclaims his rights and pleasing the king, gets married to the princess. In the end, after hearing about his previous birth from a sage, becomes detached and becomes a sage. This has been written mainly to bring out the importance of the Śrutapanchami Vrata. Many instances in the epic are beautiful and interesting. The childhood pranks, sea voyage, the wreck of the boat, Ujāḍānagara, the journey in an aeroplane are worth reading. Even though there were no aeroplanes in that period, the descriptions of the same are very lively and realistic. (Gaekwad Serees Vadodara)

**Karakandha Cariu-** The author sage Kanakamar has talked about himself, he is a descendant of the dvija dynasty and of the Chandraṣi lineage. He became a digambar due to his detachment, his teacher was Budhamangaladeva and he wrote this biography due to his affection for a royal minister of the township of āśāyī. It is said about the minister that: he was affectionate to Vijayapāla Narādipa, companion of Nṛpabhūpāla (Nijabhūpāl) and an entertainer for Kamanarendra, his three sons Āhula Ralhu, Rāhula who were devotees of the sage. It is possible that the Kama, referred to by the sages, was the king of the Kalacuri dynasty and Vijayapāla was the king of Candela dynasty at the same time. According to this the period for this epic is proved to be around 1050 A.D. from the poet's mention of Svayambhū and Puṣpadanta, it is definitely after 965 A.D. This epic has been completed in 10 acts. The protagonist, Karkandha, is considered to be an expert on Jain and Buddhist traditions.

He was the son of King Dhātivāhana of Campānagari of Angadeśa and Queen Padmāvatī; but due to a mad elephant kidnapping the queen, his birth took place at a graveyard near Dantipura. He was brought up taught by an elephant. Upon the death of the king of Dantipura he became the king by the grace of the Gods. King Dhātivāhana of Campa sent a message that Karkandha should accept that dhātivāhana was superior to him. He refuted this and attacked Campāpura. When the battle between father and son was in full swing Padmāvatī appeared before them and introduced them to each other. Then Karkandha became the king of Campāpura. He traveled to conquer the Southern kingdoms of Ceras, Colas and Pandiyas. He came to know of an ancient Jain cave in the hills near Terapura. Then he conquered the regions till the Sinhal islands and married many beautiful princesses. In the end he took up the religion of Sage Shīlgupta, did penance and attained Moksa (Salvation). In this text there are many of the small anecdotes told to Karkandha by the elephant that taught him. Three such stories are so big that each is a complete act in itself. In the 5<sup>th</sup> act there is a description of the making of the ancient cave at Terapura and the installation of one of the Jain idols, on the mountain. In the 6<sup>th</sup> act there is a narrative by king Naravāhanādatta of the grief felt by Karkandha when his beloved wife Madanāvalī was carried away by a rogue elephant. In the 8<sup>th</sup> act, there is a narration of aridamana and Ratnalekas separation, and reunion by the Goddess in acknowledgement of Rativega, standing by her husband Karkandha in his time of grief. In the text there is beautiful description of graveyard, river Ganges, the rising of the ancient Jain idol from the ground and the grief of Rativega etc. (Kāronja 1934).

### **Paumasricariu (Padma Śrī Carita)**

Dhāhila, the author of this work, has talked about himself to the extent that his father's name was Pārśwa and mother's name, Mahāsati Sōrāyī (Sūradevi). He has also referred to his being a descendent of saint Māgha, the author of Śīśupāla Kāvya. The exact period of this work is uncertain, however, based on the ancient style, it can be presumed to be a part of the works around the period Vikrama Samvat 1199. This work consists of 4 acts. The Heroine Padmaśrī was the daughter of a merchant in a previous birth. She became a child widow and lived her life with her two brothers and their wives. On the one hand she felt jealous of her brother's prosperity and was afflicted with sorrow; on the other hand, she did a lot of work. In the second birth due to her religious good deeds, she was born as a princess. But due to the past wrong deeds that were carried forward, she had to endure the sorrow of being rejected by her husband. In spite of that, through meditation and prayers, she ultimately got Kevalajñāna and attained salvation. In the poetry, the city and the country have been beautifully described, as have the longings of the heart, dusk and dawn, and nature been beautifully portrayed. (Singhi Jain Series, Bombay).

### **Saṅgumāra Cariu (Sanatkumāra Carita)**

Sanakumāra Cariu (Sanatkumāra Carita) is the work of Haribhadra, the disciple of Śrīcandra and also the student of Jitacandra and has completed Neminīcariu in Vikrama Samat 1216. This Sanakumarachariu, consisting of 343 verses, from 443 to 785 verses in Neminīcariu is the poetry which has found publication. The hero Sanatkumāra was the son of the King of Gajapura, Aśwasena. Once during the Madanotsava, he, riding the fastest horse, wandered into a foreign land. There was commotion in the capital. His friend went in search of him and reached Mānasarovara. Hearing his friend being praised by a celestial chorister, he discovered his friend's whereabouts. In the meanwhile, Sanatkumāra had married many beautiful maidens. Hearing from his friend the distress of his parents, Sanatkumāra returned to Gajapura. His father relinquished the throne in his favor and took initiation. Due to his valor and victories, he was known as Cakravartī and finally he turned into an ascetic. This ordinary hero has been made to shine through the poetic beauty brought out by the author. The seasons have been described very well. (Dr. Jacoby's Article written in Roman Script, Germany)

(Jambuswāmi Cariu by Vīrakṛta and Sudānsanacariu by Nayanandi are works of a very high order whose publication has taken place in the last decade.)

Other than the published works mentioned above, there are a lot of manuscripts written by hand in Apabhraṃś, which are safe in the various Jain Bhaṇḍāras. They are awaiting publication.

## **QUESTIONS**

### **Essay Type Questions:**

1. Describe the various works in Prakrit/Apabramsh.

### **Short answer type questions:**

1. Explain in detail Paumacariya.
2. Based on the Pasanahachariya, explain the previous births of Bhagwan Parshwanath.

### **Multiple Choice Questions:**

1. The uthor of Shanakumarasariu is.....  
(a) Haribhadra (b) Srichandra (c) Jitachandra (d) Pushpadanth
2. The author of Mahavirachariya is.....  
(a) Vimalsuri (b) Gunachandragri (c) Jinamarickya (d) Anantahamsa

3. The number of acts in Chandapahachariu are .....  
(a) five (b) seven (c) nine (d) eleven
4. Which original text does Rathnachoodarayacharith indicate?  
(a) Gynathadharma katha (b) Uttaradyayan (c) Aakiyanamanikosh (d) Aayaro
5. Jambuchariya belongs to the period.....  
(a) 12<sup>th</sup> Vikram samvath (b) 11<sup>th</sup> Vikram Samvath  
(c) 13<sup>th</sup> Vikram Samvath (d) 5 Vikram samvath
6. Kanayachariya has been written by.....
7. The epic that has highlighted the greatness of Shrutapanchami is.....
8. The author of Bhavisayath Kaha is.....
9. The works written by Muni Kanakamar is.....
10. The author of Pauchasirichariu is.....

#### Reference Books

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2. Dr. Hiralal Jain, The contribution of Jain Dharam in the India culture, Pub. by Madya Preadesh Sahitya Parishad, Bhopal, 1962

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## LESSON 17

## Section C : History of Jaina Literature

## JAINA POETIC AND NARRATIVE LITERATURE

The poetics is a sentiment (*rasa*) generating sentence. The poet composes his works through concentration and practice. The poetics involves, as far as possible, all elements leading to the overall welfare of life.

There are two kinds of poetics : (1) Visual and (2) Audible. The visual poetics is subject to the sense of hearing along with the sense of sight. In contrast, the audible poetics is subject to the sense of hearing only. The audible poetics has two varieties : (1) Prose and (2) Poetry. The poetry has two varieties : (1) connected composition (*Prabandha Kāvya*) and (2) stray or unconnected composition (*Muktaka Kāvya*). The connected composition is a poetics in which the narrative sections are connected with each other. Jināsena<sup>1</sup> has mentioned that a connected composition is a narrative composition in which the preceding and following relationship is maintained. The stray composition is said to be devoid of this relationship.

The connected compositions have two varieties: (1) Great poetics or epics (*Mahākāvya*) and (2) Narrative poetics (*Kathā-kāvya*). The epic presents the exhaustive picture of life. It is divided in chapters (*sargās*) and it is large in size also. Ācārya Jināsena has defined the epic, “ The epic is that composition which depicts historical or legendary character sentimentally and illustrates the effects of religion, riches and desires (*Dharma, Artha and Kāma*)”<sup>2</sup>.

The narrative poetics is that in which the narrative is presented with thrilling elements in a sentimentalized and rhetorical style. It is composed in the form of verses (or metres). Hence, it is different from the connected narrative (*Ākhyāyikā*) and narrative in prose (*Gadya-kathā*). However, it is the same in essence. The narrative poetics has two varieties : (1) Complete (*Sakala*) and (2) Fragmentary (*Kharida*). In the complete narrative, there is presentation of exhaustive picture of the character. However, it is free from *chapterisation* and prosody which makes it different from the epic. Thus, it is a different class of literature. Most of the character based poetics in the Jaina tradition belongs to this category. In contrast, the fragmentary narrative presents a single aspect or incident of the character.

The stray poetics has two varieties : (1) worth reading (*Padya*) and (2) worth singing (*Geya*). The author of *Sāhitya Darpaṇa* (Mirror of Literature) - Viśvanātha has mentioned many kinds of stray poetics based on number verses: (1) one-verse composition (*Muktaka*) (2) two-verse composition (*Sandānitaka*) (3) three-verse composition (*Viśeshaka*) (4) four-verse composition (*Kalapaka*) (5) five or six-verse composition (*Kulaka*) (6) poetics describing only one subject like the spring season (*Paryāya-baddha*) (7) compendium of independent verses (*Kośa*) (8) compendium of stray poetics composed by a poet (*Praghataka*) (9) compendium of prosody poetics on a subject composed by a poet (*Sanghāta*) and (10) compendium of stray poetics composed by many poets (*Vikṛmaka*).

We propose here to present the general introduction of the Jaina poetics. For convenience of our studies, we are classifying the whole Jaina poetics literature under the following groups:

- (1) Epics (*Mahākāvya*)
- (2) Fragmentary narratives (composed in meters, *Kharida Kāvya, Giti Kāvya*)

- (3) Eulogical literature (*Stotra*)
- (4) Prose-cum-poem-based literature (*Champu*)
- (5) Prose-literature (*Gadya*)
- (6) Dramas (Visual poetics, *Drisya*)

## 1.0 Varieties of Epic

Two varieties of epic have been admitted: (1) Intermixed or expansive epic (*Sankalanātmaka*) and (2) Rhetoric epic (*Alankṛita*). The expansive epics are those poetics which have been enriched and developed by the scholars on the basis of their genius. *Rāmāyana* and *Mahābhārata* are the epics of this category. They have simplicity and naturality. The rhetoric epics are composed by a single poet and the external aspect (like arts of figure of speech) is emphasized there-in. They have been composed later than *Rāmāyana* etc. on the basis of their imitation. Hence, the rhetoric epics are also called 'Imitated epics'.

On the one hand, there are very few expansive epics in the Jaina tradition; on the other, there is abundance of rhetoric epics. With respect to style, they can be placed in three categories:

- (1) Scriptural (*Śāstriya*)
- (2) Historical (*Ātīhāsika*)
- (3) Legendary (*Paurāṇika*)

The monks and scholars have mentioned the following five characteristics of the Jaina epics:

- (1) The whole story is divided in chapters with different names like *Sarga*, *Āśvāsa*, *Paricheda*, *Ucchvāsa*, *Kāṇḍa*, *Parva*, *Prakāśa* and *Lambhaka* etc. (all of them are virtually synonyms for chapter).
- (2) The structural technique of the subject to be described is generally as follows:
  - (a) Preliminary benedictory prologue (*Mangalācaraṇa*)
  - (b) Mention about the object and contents
  - (c) Conduct of good or bad people
  - (d) Self-diminution (*Ātma-Laghutā*)
  - (e) Remembrance of early scholars with regards.
  - (f) Introduction of the poet and his teacher-tradition.
- (3) Scheme for Subsidiary narratives to describe the fruitions of *karma* and rebirth etc.
- (4) In most of the Jaina epics, the sentiment of peace is prominent. Of course, the other sentiments of erotism, heroism, marvelism and others are also there in a secondary way.
- (5) The object of the Jaina epics is to prominently present the effects of religiosity. However, there is discourses on the triad of religion, riches and desires but it is the acquirement of liberation which is accepted as the ultimate objective.

## 2.0 Brief Introduction of Jaina Epics

The Jaina poets have composed many forms of epics in *Sanskṛta*, *Prākṛta* and *Apa-bhranśa* languages. For the convenience of our study, our description will be based on the following three-fold classification (as above):

- (a) **Scriptural Epics:** The epics written in sentimentnalised and rhetoric style are called scriptural

epics. The Jaina poets have not composed this category of literature in the *Prākṛita* language. In *Sanskṛita* also, very few scriptural epics have been composed which are based mostly on imitation of the epics composed by *Bhāravī*, *Māgha* and *Bhaṭṭi*. Their language is like the other poetics such as '*Kirātārjunīyam*' (Arjuna and Śiva in the form of Tribal) and '*Śiśupāla-vadha*' (Murder of *Śiśupāla*) etc. However, at some places, it has gone difficult to understand. The sentiments, figures of speech and metres have been given emphasis. Among the sentiments, there is prominence of erotism, heroism and pacification. Of course, other sentiments are also secondarily there. There is the laborious scheme of introducing variegated figure of speech (*Chitra-alankāra*) in many places. These epics contain quite a good amount of material related with the religion, politics and other varied subjects. Some epics of this category are given below:

**(a) *Pradyumna Carita* (Biography of *Pradyumna*)**

This epic is composed by Mahāsenā Sūrī of tenth century- the disciple of Guṇākarasena Muni- an alround scholar of (Lat) *Vargata-sangha*. Mahasena was respected by the Paramara King Munja. The chief minister of Sindhula or Sindhuraja- father of the king Bhoja- named Parpata was very much devoted to him. This is mentioned in the eulogy of the manuscript of this epic available in the Jaina library of Karanja (Maharashtra). The period of Sindhurja is tenth century A.D. Thus, the period of Mahāsenā could be taken as tenth or eleventh century A.D.

The epic of *Pradyumna Carita* is divided in 14 chapters (Cantos). The language of this poetic text is simple and sentimental. Many of the best metres and figures of speech have been utilized in the text. One more epic of this name is also available. Its author is Sakalakīrti Bhaṭṭāraka of fifteenth century A.D.

**(b) *Nemī-nirvāna Mahākavya* (Epic of the Liberation of Neminātha-22<sup>nd</sup> Ford-builder)**

The author of this epic was probably *Vāgbhaṭa*- the son of Chhahada of Porwada lineage of *Ahi-chchhatrapura*. Most probably, he was a monk-scholar of *Digambara* sect of the Jains, as one finds the description of 16 dreams in its second chapter as admitted by the *Digambaras*. (The *Śvetāmbaras* have a tradition of 14 dreams). This epic describes the biography of Neminātha- the 22<sup>nd</sup> ford-builder. The text is divided in 15 chapters. The language of this book is simple and sentimental. Many metres have been utilized in its composition.

The other noted epics in the category of scriptural epics are the following:

- (1) *Caṇḍra-Prabha Carita* : Ācārya Viranaṇḍī (11<sup>th</sup> Century A.D.).
- (2) *Vardhamaana Carita*: Mahakavi Asaga (988 AD).
- (3) *Dharmasharma-abhyudaya* : HariśCaṇḍra (1200 A.D.)
- (4) *Sanat Kumara Carita*: Jinapāla Gaṇī (1205-1221 AD)
- (5) *Jayanta Vijaya*: Abhayadeva Sūrī (11<sup>th</sup> Century AD).
- (6) *Muni-Suvrata Kavya* : Arhat dās (14<sup>th</sup> century AD).
- (7) *Śrenika Carita* (Other name *Dvi-āśraya Mahākavya*): Jinaprabha Sūrī (14<sup>th</sup> century) and others.

The modern period has also some compositions of scriptural epics. The epic named Jayodaya composed by child-celibate pandit Bhuramal Shastri (Late 108 Ācārya Jñānaśaṅkarī) is noted among them. It was composed in 1937 AD. This is one of the best epic with respect to flow of sentiments, figures of speech and elegance etc.

The Jaina poets have also composed poetics on narratives other than the Jaina narratives. The noted poet Amaraśāstra Sūrī (1220-1247 A.D.) of Bayata *Gaccha* composed '*Bala-bharata*' epic based on the basic story of Mahabharata. This epic consists of 18 sections, each of which contains one or more chapters. The total number of chapters in forty four. He also composed '*Padmānanda Mahā Kāvya*' which has two

recensions : (1) The longer *Padmānanda kāvya* of 19 chapters and (2) the shorter *Jinendra carita* of 24 chapters with 1800 verses.

In *Bala-bharta*, the story runs with a natural and continuous flow. The poet has not attempted in it to present Jainism out of the way. Notwithstanding, he has presented the teachings of Bṛiṣma on the duties of the king, duties during calamities or extreme distress and the religion of liberation as per *Mahābhārta* only. The language of this epic is varied, mature and candid. It has a natural flow. There is the beauty of rhetoric sweetness. There is virtually absence of discordant words. The liberalism, politeness and dignity reign throughout its style of language. The poet himself expressed '*Bala bhārata*' as "the house of speech and 'a mansion of beauty and welfare created on the earth in the form of language."

No Jaina poet has composed any scriptural epic in *Prākṛita* like Pravaraṣena or Vāk-pati-*raja* (Garuda-baho, 8<sup>th</sup> century AD). However, the Jaina poets have composed epics in the form of *Śāstra*-poetics and multiple-meaning poetics in *Prākṛita* and *Saṁskṛita*. The *Śāstra*-poetics are those where rules of grammar are also illustrated through the poetics (Grammatical scriptural poetics). The noted book of *Saṁskṛita-Bhatti Kāvya* represents this category. The Jaina poets have also composed this types of poetics among which, the *Dvi-āśraya kāvya* of Ācārya Hemacaṇḍra is very popular. These types of compositions are called '*Dvi-āśraya*' (two-substratum) as they move on two planes simultaneously. The planes are (i) the plane of the story and (ii) the plane of grammar (rules).

Ācārya Hemacaṇḍra (11-12<sup>th</sup> century AD) composed this *dviāśraya* poetic to let the people understand the rules of grammar (of Siddha Hema *Vyākaraṇa* which is of *Saṁskṛita* and *Prākṛita*). The *Dvi-āśraya* poetic is divided in sections. The first part of this text illustrate the rules of *Saṁskṛita* grammar mentioned in the first seven chapters of the *Siddha -Hema-Vyakarana*. This part is in *Saṁskṛita*. In the second section, the rules of *Prākṛita* grammar have been illustrated which are mentioned in the eight i.e. the last chapter of this grammar. There are twenty chapters in the first section while there are eight chapters in the second section. All the eight chapters of this section are composed in *Prākṛita* language. This section is popularly known as '*Kumārapāla-carita*' in *Prākṛita* literature.

The first section of *Dvi-āśraya* epic describes the topics beginning from (1) the origin of the *Cālukya* lineage in Anahilapura, (2) Coronation of Kumārapāla, (3) March of conquest, (4) Declaration of non-killing, Construction of temples and other public welfare works. The topic of Kumārapāla has also been extended in the second *Prākṛita* part. The songs of glory of Kumārapāla by the bards (and prisoners?), his daily routine, wanderings accordings to seasons, royal court and splendour of the kings have been described there in. The narrative ends with the contemplation of the king on the supreme objective (or god?) and teachings by the goddess SarasVatī. In the eight *Prākṛita* chapters, the first six illustrate the grammatical rules of Maharashtra *Prākṛita* with examples, the seventh deals with the same about *Śaurasēnī* and the eighth chapter deals with rules and examples related with *Māgadhi*, *Paiśāci*, *Culikā Paiśāci* and *Apabhraṁsha* languages.

There is another *Dvi-āśraya* epic available in *Prākṛita* named as *Shri-cinha*. It is also structured to illustrate and exemplify the rules of *Prākṛita* grammar. It is dated 13<sup>th</sup> century A.D. It is authored by *Kṛṣṇāvilāshika* of Kerala. It has been composed in imitation of *Kumārapāla-carita* of Hemacaṇḍra. However, the examples given in this book are not based on the *Prākṛita* grammar of Hemacaṇḍra. They are based on *Prākṛita Prakāśa* of Vararuci.

### (b) Historical Epics

The Jaina poets have also composed historical epics like the other *Saṁskṛita* poets. They include the poetics on kings born in noted lineages. In addition, they also include the narratives of noted saints, ministers and wealthy persons. The authors of these works used to be supported by the kings or rich men. That is why,

their works do not depict disliking topics about them like the defeat in a war. We find the date wise description of incidents as admissible by historians. Of course, the description about the lineage traditions, origin of the lineage and other things are based on legendary sources.

*Vasanta-vilasa* (Pastimes of the spring) is the main epic among the historical Jaina epics. It is authored by BalaCaṇḍra Sūrī. He was born in a Brāhmīn family. The name of his father was Dhara-Deva and that of the mother was Vidyut. Later, he got initiated by Haribhadra Sūrī of *Caṇḍra Gachchha*. It is admitted that he composed this epic between 1239-1277 A.D.

This epic has 14 cantos and 1021 verses. It describes the biography of the noted minister Vastūpāla of Gujrat. The sentiment of heroism is prominent in this epic. We find expressions of the sentiment of wrathfulness in the descriptions of wars. We find beautiful form of the sentiment of erotism of union. Its language is simple, soft, natural and mature. There is proper use of good-sayings (*Sukti*) in the text.

Among the other historical Jaina epics, the following are quite noted:

- (1) *Kumarapala Bhupala Carita* : Jaisingh Sūrī
- (2) *Hammira Mahākavya* : Nayacaṇḍra Sūrī
- (3) *Vastu-pāla carita* : Jinaharṣa Gaṇī
- (4) *Prabhāvaka Carita* : Prabhā Caṇḍra and others.

### (c) Legendary Epics

The Jaina legendary epics are those poetics which have been composed to depict the biographies of 63 torch bearers including 24 ford-builders. Such epics are religious by nature. They describe the subjects like knowledge about the self-soul, impermanence of the world, renunciation of sensuals, reflection on detachment and conduct of the householders etc. It is the reason that there is prominence of meditative sentiment than the story sentiment.

The historical epics could be placed under three categories for the convenience of our study:

- (1) Legendary epics based on *Rāmāyana*
- (2) Legendary epics based on *Mahābhārata*
- (3) Legendary epics based on the biography of 63 torch-bearers.

#### (c-1) Legendary Epics Related with *Rāmāyana*

*Rāma* is such a popular figure that the poets of almost all the traditions have composed poetics on him. The Jaina poets have also composed epics on *Rāma* in *Saṁskṛta*, *Prākṛita*, *Apabhraṁsa* and other languages. Some of them are mentioned here:

##### (a) *Paum-cariya* (Biography of Padma-*Rāma*)

This is the ancient epic composed in *Prākṛita*. Its author was Vimala Sūrī of *Naila* lineage. He was the grand disciple of Rahu and disciple of Vijaya. His period of composition of this epic is taken as varying between first and third century AD. From the eulogistic descriptions of *Mathurā*, it appears, as per Chatterjee, he was a monk of that city.

The *Paum-cariya* describes the story of Rama. It contains (1) 18 chapters with the couplet totaling 8651 equivalent to 12000 verses of 32 letters each. The name of Rama is Padma here. The biography has been described in seven sections: (1) Location (2) Origin of the lineage (3) Movement to forest (4) Fights (5) Birth of Lava and Kuśa (6) Liberation and (7) Many pre-births. There are some differences in this story as compared with Balmiki *Rāmāyana*. For example, the following points are worth nothing:

- (1) Voluntary forest-dwelling.
- (2) Absence of golden deer.
- (3) Bhamandala as the brother of Sitā.
- (4) of Rāma and Hanumāna and others.

The language of this epic is simple and lovely. We find quite a good amount of material related with Jaina Philosophy in the epic.

### (b) *Padma Purāṇa*

This epic is composed in *Saṁskṛta* by Ācārya Raviśena of seventh century A.D. (app. 676 AD). The epic has 123 chapters and 18023 32-letter verse-equivalents. It has structured the story like *Paumcariya*. Its language is lovely.

Besides these two legendary epics, there are some more noted epics in this category. They are as follows:

- (1) *Jaina Rāmāyana* (*Saṁskṛta* Prose): Vijayadāna Sūrī (16<sup>th</sup> century, A.D.)
- (2) *Padma Purāṇa* (*Saṁskṛta*): Jinadās (16<sup>th</sup> century AD).
- (3) *Padma Mahākāvya*: Śubhavadhana Gaṇī (16<sup>th</sup> century AD).
- (4) *Rāma Carita*: Padmanābha (16<sup>th</sup> Century AD).

There are many Rāma-based epics in *Apabhraṁsha* language. Among them, 'Pauma-chariū' of Svayambhu of (ninth century) A.D. is noted. The biographical poetics (*Carita Kāvya*s) of *Prākṛita* and *Apabhraṁsha* will be described later, in detail under the head 'Carita Kāvya's'.

### (C-2) Legendary Epics based on *Mahābhārata*

The Jaina poets have many epic compositions based on *Mahābhārata*. Among these epics, the following are very famous:

- (1) *Harivaṁsha Purāṇa*: Jinasena of *Punnata* (783 AD).
- (2) *Pāṇḍava Carita*: Devaprabha Sūrī of Maladhari Gachchha, (1153 AD). and others.

The text of *Harivaṁsha Purāṇa* has been composed by many other authors. Among them, those composed by Bhaṭṭāraka Sakala-kīrti (15<sup>th</sup> Century, A.D.), Bhaṭṭāraka Śrī-bhuṣaṇa (1618 AD) and others are quite known. The work named 'Pāṇḍava Purāṇa' is also found written by many authors like Bhaṭṭāraka Śubha-caṇḍra (1551 AD), Bhaṭṭāraka Vādicāṇḍra (1594 AD) and the poet RāmCaṇḍra (1503 AD).

### (C-3) Legendary Epics Based on Biography of 63 Torch bearers

The Jaina monk-scholars have composed many epics based on the biography of 63 torch bearers. Among them, *Mahāpurāṇa* of Jinasena and Guṇabhadra (898 AD) is a great epic composed in *Saṁskṛta*. It is divided in 76 chapters (*Parvas*). Its size is 19207 32-letter verse-equivalent. The first forty two chapters were composed by Jinasena-I and the rest 34 chapters were written by his disciple *Guṇabhadra*. The first part (by Jinasena-I) is called 'Ādi-purāṇa' (The Legendary of the First) which describes the biography of Bhagavān Ṛṣabhadeva. The remaining portion is called 'Uttara Purāṇa' (Legendary of the Later) which describes biographies of 23 ford-builders i.e. Cakravartī wheel-turner monarchs (beginning from the second monarch Sagara), the first Bharata being included in *Ādi-purāṇa*, nine Baladevas, 9 Narayanas and 9 anti-Narayanas. Both the above sections of these Puranas, when combined, are called 'Mahāpurāṇa'. Besides this *Mahāpurāṇa*, there is one more such epic composed by Mallishena (1047 AD) is also there. Pt. Āśādhara also composed an

epic named '*Triṣaṣṭhi-smṛiti-Śāstra*' and *Bhaṭṭāraka Sakala-kīrti*' also authored '*Ādi-purāṇa*' and '*Uttara-purāṇa*' etc. Śeelācārya- the disciple of Mandeva Sūrī composed '*Cauppana Mahāpurīṣa-cariyu*' (Bio-graphy of Fifty-four Great Men) in *Prākṛita* (868 AD) which is also quite famous. There is a large number of independent legendary epics dealing with the biography of individual members of the category of 63 torch-bearers. Among the *Prākṛita* compositions of this category of epics, there is '*Ādinātha Cariya*' of Vardhamānācārya, '*Sumainātha Cariya*' of Somaprabha Ācārya, *Paum-pabha-cariya* of Deva-suri, *Seyansa Cariya* of Haribhadra disciple of Jina Deva, (1115 AD), '*Ananta-naha cariya*' of Nemicaṇḍra Sūrī (19<sup>th</sup> century AD) and '*Mahāvīra Cariya*' of Devendra Sūrī (earlier name Guna *Caṇḍra* Sūrī, 1075 AD). We find many epics in *Saṁskṛita* also in this category.

### 3.0 Stray Compositions of Poetics (Giti-kāvyas)

The stray poetics are those poetics in which the sentimentalized dispositions are expressed. They depict only one aspect of life or a vitally sensitive incident. That is why, they are called stray or sectioned poetics. Ācārya Viśvanātha has defined this category of poetics by stating that the stray poetics follows a country or aspect of life. There is prominence of the expression of sentiments and they are worth singing. The modern reviewers have mentioned the following main characteristics of sectioned poetics:

- |  |                              |
|--|------------------------------|
| (1) Prominence of inner modes.           | (2) Symphonicity.            |
| (3) Indifference.                        | (4) Sentimentalisation.      |
| (5) Intensity of attachment experiences. | (6) Density of dispositions. |
| (7) Clarity like pictures.               | (8) Concentrated effect      |
| (9) Insight depth                        | (10) Brevity                 |
| (11) Natural Expression.                 | (12) Natural inner urge.     |

There are two kinds of stray poetics:

- (1) Connected stray poetics (*Prabandhātmika*).
- (2) Unconnected stray poetics (*Muktaka*).

The connected stray poetics are the messenger compositions like Meghaduta (Clouds as Messengers) or those written in their imitation. The unconnected stray poetics are devoid of connectability. These poetics have two varieties: (1) sentiment-based and (2) non-sentiment-based. In the first category, we have *Pārśvabhūdaya* (Prosperity of *Pārśva*) and other poetical works. The various kinds of hymns and eulogies and centuriads (*Ṣaṭakās*) etc. belong to the second category of unconnected stray poetics.

#### (a) Sentiment-based Stray Poetics (Messenger or Message-based Poetics)

All the messenger poetics of the Jainas are composed in *Saṁskṛita*. There is none in the *Prākṛita* language. There is prominence of the sentiment of pacification in place of the sentiment of erotism of separation. Among these poetical works, the following are the main ones:

- (1) Nemi-dūta : Poet Vikrama-son of Sogan (13<sup>th</sup> century)
- (2) Jaina Megha-dūta: Merutuṅga Ācārya (1346-1416 A.D.)
- (3) Shila-Duta : Charitra-Sundar Gaṇī (1427 A.D.)
- (4) Pawan-Duta : Bhaṭṭārka Vādicāṇḍra (17<sup>th</sup> century A.D.) and others.

All these messenger stray poetics are influenced by Meghaduta and are composed in Mandakranta metre (having 17 letters per quarter in a specific order).

#### (b) Non-Sentiment-based Stray Poetics :

The eulogical and centuriad literature is mainly placed under this category. Eulogical Literature: In

Jain tradition many Eulogical literature have been written. The chapter ninth of the first part of *Ācārāṅga* (Book on Monastic Conduct) named as *Upadhāna śrūta* (Excellence of Righteousness) and *Mahāvīra Stuti* (Eulogy of Mahāvīra) of *Sūtrakṛitāṅga* (Book on Tenets) are the ancient forms of Jaina Eulogy. The chapter on the Excellence of Righteousness has depicted the heroic character of Bhagvan Mahāvīra. In *Mahāvīra Stuti*, the various qualities of Mahāvīra have been presented through various meaningful adjectives and names. The hymns like *Tiṭṭhaya-suddhi* and *Siddha-bhakti* etc. of Kuṇḍakuṇḍācharya are also admitted as quite ancient. The *Uvasaggahara Stotra* (Eulogy of Remover of Calamities) of Bhadrabāhu is very famous despite its size of five *Prākṛita* verses only. There are many commentaries available on it. The other eulogies composed in *Prākṛita* language are:

- (1) *Ajiya-śānti-thaya* : Naṇḍīsenā
- (2) *Rṣabha Pañcaśikā and Vira-tthui* : Dhanapāla
- (3) Eulogical literature of Devendra Sūrī
- (4) *Isi-maṇḍala-thotta* : Dharmaghoshā Sūrī
- (5) *Jaya-tihuvana-thotta* : Abhayadeva Sūrī

The Jaina poets have composed many of the best eulogies in *Saṁskṛta* which are varied with respect to style, metres, figures of speech and other points. The eulogies have been composed in the following styles:

- (1) Style of paronomasias (*Śleṣa*)
- (2) Style of logic (*Tārkika*)
- (3) Style of Figures of speech.
- (4) Style of filling out a line (*Pādpūrti*).
- (5) Style of filling up what is incomplete (*Samasyā pūrti*).

The eulogies like '*Yuktyānuśāsana*' (Discipline of Logic) and *Jina-śaṣṭaka-alaṅkāra* (Ornamentation through Jina-centuriad) and *Dvā-triṁśikās* (Thirty two's) composed by Hemacandra and Siddhasena depict the logical style to elaborate the philosophical doctrines.

The main eulogies composed in the style of figures of speech and paronomasias are :

- (1) *Sarva-Jinapati-stuti* of 29 verses by the great and a learned blind poet Śrīpāla.
- (2) *Dvā-Trīṁśikās of Rāmacandra Sūrī*
- (3) *Chatur-haravali Chitrastava* of Jayatilaka Sūrī and others.

A good number of eulogies representing the style of filling up the line or completing the incomplete have also been composed. Many poets have utilized their wisdom in completing the incomplete related with the *Bhaktāmara-stotra* : (Eulogy of immortalising the Devotee). The following eulogies are also very famous:

- (1) *Rṣabha-bhaktāmara* : Samaya-sundara.
- (2) *Śānti-Bhaktāmara* : Laxmi-Vimala
- (3) *Vīra-bhaktāmara* : Dharama-varḍhana

Among the purely devotional eulogies, the following are noteworthy:

- (1) Twelve Devotional Hymns like *Siddhabhakti* etc. : Puṇyapāda (6<sup>th</sup> Century AD).
- (2) *Siddha-priya stotra*
- (3) *Kalyāṇa maṇḍira stotra*
- (4) *Bhaktāmara Stotra*
- (5) *Sarasvatī stotra, Śānti stotra, Chaturvīṁśati Jina-stuti, Virastava or Viśāpaharabappabhāṭṭi*
- (6) *Viśvakara Stotra* : Dhanajaya
- (7) *Jina-Sahasra-nama* : Jināsena
- (8) *Sri-pura-parivāṇātha stotra* : Vidyānanda and others.



#### 4.0 Prose-cum-poem based Literature (*Campukāvya*)

The *campu-kāvya*s are those which are composed in a mixed style of prose and poetry. The Jaina poets have sufficiently enriched this form of literature. *Yaśas tilaka Campu* of Somadeva Sūrī (959 AD) is noted in this category. It is divided in eight chapters (Ashvasas) dealing with the biography of the King Maridatta who was engaged in violence. Under the influence of *Vir-vaibhava tantrikā*, the pair of novice Jaina monk Abhayaruchi and junior nun Abhayamati (both were son and daughter of his sister) are brought to be sacrificed before the Candmari goddess. However, the king is influenced by the monk and nun through their teachings and accepts Jainism. The later chapters (6-8) describe beautifully the conduct of the house holders.

*Jivandhara Champu* is also very famous. It is composed by Haricaṇḍra- the great poet and the author of the epic of *Dharma-śarma-abhyudaya* (12<sup>th</sup> century AD). The story is divided in eleven chapters describing the biography of Jivandhara. The language is superb. The figures of speech have been structured beautifully. The *Purudeva Campu* of the poet Arhat-dasa of fourteenth century A.D. deals with the biography of the first ford-builder- Ādinath. Similarly, the *Champu-mandana* a *Campu* composed in ten chapters is also an important *champu*. It deals with the story of *Draupādī* and Pandavas. Among the other *Campus*, *Nala-damayanti Campu* of Jayashekhara Sūrī is also popular.

#### 5.0 Prose or Prosified Compositions

The *Saṁskṛta* scholars have defined the prose composition as a composition devoid of metres. According to Vishvanātha, the prose is a scheme of words and meanings free from the bondage of metres. According to Dandi, the prose is defined as a composition with non-fixed quarters (as in metres) and absence of series of specific words (*ganās*) and signs of short vowels in a collection of syllables.

The composition of prose is difficult. It is why, we have small number of such compositions. Writing a prosified composition has been admitted as a test of the authors as Vaman Says.

Beginning with the 6<sup>th</sup> century A.D., we find the refined form of Sankrita prose in Visavadatta of Subandhu, *Kādambarī* and *Harṣa- carita* of BāṇaBhaṭṭa and *Daśa-Kumāra-carita* of Dandi.

Among the prosified compositions of Jaina scholars, the two- '*Tilaka-manjari*' of Dhanapāla and '*Gadya-ciñtāmaṇi*' of Vāḍibha-sinha are famous.

##### 5.1 *Tilakamañjarī*

This is a connective narrative in prose. It has been named after its heroine. This prosified poetic deals with the story of Harivahana and *Tilaka-manjari* as also the story of Samaraketu and Malaya-sundari. This work is influenced by *Kādambarī* of BāṇaBhaṭṭa. It is authored by Dhanapala- the great poet. His father was Sarvadeva and his grandfather was Devarṣi. Basically, he was a Brāhmīn from Madhyapradesh. Later, he resided at Ujjaini. His period is admitted as the last quarter of tenth century A.D. His other works are :

- (1) *Paiya-lachchhi-nama-mala*
- (2) *Rṣabha-Parichashika*
- (3) *Vira-thui*

##### 5.2 *Gadya-ciñtāmaṇi* (Fabulous Gem of Prose)

This prose composition is divided in 11 chapters (Lambhas). This poetic has described the worldly life of Jivandhara in the style of tuff *Saṁskṛta* and full of figures of speech. Its author is Vāḍibhasimha- the author of *Chhatra-chudamani* (Crest-jewel of Royal Authority). His period is admitted as eleventh century A.D.

#### 6.0 Visual Poetics

The poetic which is the subject of only the sense of hearing is called the audible poetic. In contrast, a

poetic which can be enjoyed both-by the sense of hearing and the sense of sight is called a visual poetic. We have discussed the different varieties of audible poetics like the epics, sectioned poetics, worth-to-be sung poetics, prose-cum-poemised poetics, eulogical poetics and others. Now, we will describe the visual poetics. This is generally called as drama. Its earlier form is found in Rigveda. Some dialogues of *R̥gveda* like *Sarma-pani*, *Yama-Yami*, *Viśvāmitra-Naridī* and others are the ancient forms of drama. This form was extensively expanded during the period of *Rāmāyana* and *Mahābhārata*. There is mention of stage, actor-cum-dancer (*Naṭa*) and drama in *Rāmāyana*. In the *Ashtadhyayi* of *Panini*, there is also the mention of dancing (*Nāṭya*) and actor-cum-dancer. In Patanjali's *Mahabhāṣya*, there is a clear mention of two dramas - *Kaṇśa-vadha* and *Bālī-vadha*. The earlier Jaina literature mentions drama in many places. We find the terminology related with drama in *Raya-paseniya-sutta*. We are mentioning here the main Jaina dramas out of the available ones according to their subjects :

#### (a) Legendary Dramas

- (1) *Nala-vilasa*, *Raghu-vilasa* etc. : Rāmaçandra Kavi (1171-73 AD)
- (2) *Maithilī-kalyana*, *Vikranta-kaurava*, *Subhadrā Harana*, *Anjana-Pavananjaya* : Hastimalla (13<sup>th</sup> century A.D.)

#### (b) Historical Dramas

- (1) *Caṇdralekhā-Vijaya-prakarana* : DevaCaṇdra (disciple of Hemacaṇdra, 12<sup>th</sup> century A.D.)
- (2) *Hammiramada-mardana* : Jaisinha Sūrī (13<sup>th</sup> century A.D.)
- (3) *Rambhā-manjari* : Naicandra Sūrī (15<sup>th</sup> century, A.D.) and others

#### (c) Symbolic Dramas

- (1) *Moharāja-Parājaya*
- (2) *Jñāna-Suryodaya* etc.

#### (d) Fiction-based Dramas

- (1) *Mallika-Makaranda* : RamCaṇdra (1171-73 AD)
- (2) Kaumudī *Mītranandā* and others.

Thus, the Jaina poets have sufficiently enriched the different branches of poetic literature. They glittered their goddess of learning. This is the reason, why we get thousands of published and unpublished poetic works written by the Jaina poets.

## QUESTIONS

### A. Essay-type Questions

1. Describe Jaina epics and illustrate the main themes found in them.

### B. Short answer Questions

1. Describe briefly about grammatical scriptural poetics.
2. Describe briefly about the stray or unconnected poetics.

### C. Objective Questions

1. How many varieties of poetics are there?
2. How many varieties of connected poetics are there?
3. The author of *Pradyumna Carita* is ..... ?

4. The author of *Dvi-āśraya Kāvya* is .....
5. On which narrative, *Pauma-cariya* is based ? .....
6. Who is the author of *Padma-Purāṇa* ..... ?
7. Which are the books authored by Jinasena?
8. Who has composed '*R̥ṣabha Pañchashika* ..... ?
9. Which is poetic work composed in a mixed style of prose and poem?
10. *Gadya-chintamani* describes the biography of .....

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## LESSON 18

## Section C : History of Jaina Literature

## YOGA LITERATURE

The Jaina scholars generally face the problem whether *Yoga* is accepted in Jaina tradition. Is there any book like '*Yoga Darśana*' in this tradition? Both these problems require consideration with historical perspective.

There were three main religious traditions in India - *Vedic*, *Jaina* and *Bauddha*. There were some more secondary traditions. They had their own system of spiritual practices. All the religions had names of their system with specific names. The eight-fold *Yoga* system is the *śaṅkhyān* system of spiritual practices. The name of Jaina system of spiritual practices is the path of Liberation (*Mukti Mārga*). It has three components: (i) Right faith (ii) Right knowledge and (iii) Right conduct.

In comparison with the *Yoga* system of *Patanjalī*, this *triratna* - Gem-trio could be called as Jaina *Yoga*. It is clear that the spiritual practices in Jainism do not have all the components of the eight-fold yoga of *Patanjalī*. There is no clear admission of Breath-control (*Prāṇāyama*), Retention (*Dharma*) and Trance (*Samādhi*). Also, there is no regular description of Yama (Life-long vows), *Niyama* (Time-bound vows), Postures (*Āsanās*), *Pratyāhāra* (Turning back) and *Dhyāna* (Meditation) in Jainism as found in *Yoga* philosophy. The system of spiritual practice of *Jainism* is an independent one and, therefore, its organisation is also different. The 28<sup>th</sup> chapter of *Uttarādhyayana* describes the path of liberation in brief but systematically. The 29<sup>th</sup>, 30<sup>th</sup> and 32<sup>nd</sup> chapters of this book also contain the directions regarding the Jaina path of salvation. This text is a later canon among the Jain scriptural texts. The first section of *Ācārāṅga* (Book on Monastic Conduct) is the most important. It contains a highly vital and fine details about the spiritual practices of the *Jainās*. *Sūtrakṛtāṅga* (Book of Doctrines), *Bhagavatī* (Enunciation of Explanation) and *Sthānāṅga* (Book on Numerated Stationing) also contain description about introspective reflection (*Bhāvanās*), postures (*Āsanās*) and meditation etc. but in stray manner. The *Aupapātika* (Book on Birth) has a systematic description about the yoga of austerities. This yoga is only a form of right conduct.

The canonical literature contains seeds of the elements of spiritual practices. However, they do not have the description and processes in detail. How they are not there? It is still a question mark. Bhadrabāhu Svāmī undertook practices of a twelve-year meditation named '*Mahāprāṇa*' (Great vitality). We also find mention of meditation named '*Sarva-samvara Yoga*' (Yoga on Total Stoppage or restraint) undertaken by many *Ācāryās*. The nature of the spiritual practices is available but we do not have the process to undertake them.

*Ācārya Kuṇḍakuṇḍa* (1<sup>st</sup> century AD) has opened a new field of spiritual practices in Jaina tradition by composing books like *Samaya-sāra* (Essence of Soul), *Pravacana-sāra* (Essence of Teachings) and many others. However, the credit for the description of the path of liberation with proper perspective in a single text goes only to *Ācārya Umāsvāti* (2-3<sup>rd</sup> century AD). His text of *Tattvārth Sūtra* (Formulae on Reals) or *Mokṣa Śāstra* (Book on Liberation) is a link between the canonical and later literature. The text has described all the components of the path of liberation in detail.

We find the details of the processes of spiritual practices in the *Niryukti* literature. The complete details of the process are found in the chapter on *Kāyotsarga* (Relaxation) of *Āvaśyaka-Niryukti*. It is composed by Bhadrabāhu-II who belongs to the fourth-fifth century of *Vikrama* era, V.S. (=AD +57 yrs).

The second stage of mental concentration is meditation. Its detailed description is found in *Dhyāna Śaṭaka* (Centuriad on Meditation) by Jinabhadra Gaṇī of sixth century AD. Both these texts are not related with yoga philosophy or *Haṭha-yoga*. They represent the independent thoughts of Jain tradition.

The book of '*Samādhi Tantra*' (System of Trance) of Puṣyapāda Devanandī (4-5<sup>th</sup> century AD) is an inexhaustible source of spiritual experiences. His '*Iṣṭopadeśa*' (Sermon of the Chosen) has also described deeper experiences in this regard. The reader of this book cannot remain unalienated spiritually. Pūṣyapāda is the first source of the tradition of Yogic experiences. However, one finds the incidental description of relaxation, meditation and postures etc. in texts like *Vṛhat-kalpa-bhāṣya* (Commentary on Great Permissible), *Vyavahāra Bhāṣya* (Commentary on Practices), *Mulārādhana* (Basic Services/Practices) or *Bhagavatī Ārādhana*, (Services of the Venerable) and others. The commentaries of *Tattvārtha Sūtra* like *Śloka-vārtika* (Versed Explanatory) and autocommentary-based commentary have also discussed this subject in some details.

A new chapter of a new kind of spiritualism in Jain yoga system starts during the seventh-eighth century AD. The leader of this step is Haribhadra Sūri. He coordinated the yoga systems and their definitions with the Jain system and gave a new direction to it. His main compositions are : *Yoga-Bindu* (Drop of Yoga), *Yoga-dṛṣṭi-samuccaya* (Compendium of Yogic Views), *Yoga-Śaṭaka* (Centuriad of yoga) and *Yoga-vinśikā* (Two Decads of Yoga).

The classification of yogic system by Haribhadra Sūri is not available in the earlier Jain literature. He has not borrowed it from other yogic texts also. He planned his classification through the combined influence of Jain and *Yoga* systems. According to him, *Yoga* has five varieties.

- |                   |  |
|-------------------|--|
| (1) Spirituality. | (2) Introspective Reflection.                              |
| (3) Meditation.   | (4) Equanimity and (5) Destruction of mental propensities. |

Ācārya Jinasena has described the yogic practices in a stray manner in his *Mahāpurāṇa* (Great Legendary) of ninth century. Ācārya Rāmsena composed his '*Tattavānuśāsana*' (Discipline of the Soul-*Tattva*) and Ācārya Śubhacandra composed his '*Jñānārṇava*' (The Ocean of Knowledge) in the eleventh century. Both these texts have newer areas of yoga. During this century, the Jain yoga seems to be largely influenced by eight-fold yoga system, *Haṭha-yoga* and mystical system (*Tantra Śāstra*). In the canonical age, there was only the virtuous meditation or meditation on the reality (*Dharmya* or *Dharma Dhyana*). This got classified into four forms during this period.

- |   |   |
|---|---|
| (1) Meditation on object ( <i>Pratistha</i> ) | (2) Meditation on Syllables ( <i>Padastha</i> ).      |
| (3) Meditation on Form ( <i>Rūpastha</i> ).   | (4) Meditation on Devoid-of Form ( <i>Rūpātīta</i> ). |

It seems that this classification is influenced by the mystical system. In the *Nava-cakreśvara Tantra* (Mysticism on the Supreme of Nine Centers), the individual has been called as a Guru (teacher) who knows the object, syllables, form and the devoid-of-form. According to *Guru Gītā* (Songs on Teachers), the term '*Pinḍa*' means '*Kundalini Power*' (Power stored in spiral centers of Ganglion), the '*Pada*' means '*Sivan*' (*Haṁsa*), the term '*rūpa*' means 'drop' and the term '*rūpātīta*' means, 'unstained' (*Niranjana*). In contrast, the Jain *Ācāryas* accepted the above four-fold classification of virtuous meditation, but they defined them according to their own theory. In the *Caitya-varidana-bhāṣya*, (Commentary on Temple-veneration), only three forms - object-based, syllable-based and devoid-of-form based have been accepted and the 'form-based' category has been omitted. The meaning of these terms is also different from the other texts. According to the commentator, there are three objects of meditation: (i) non-omniscient (ii) omniscient and (iii) the liberated ones. The meditation based on these three are called above three kinds of virtuous meditation. At that time, the people got quite familiar with these varieties of meditation. Hence, it seems that their adoption in Jain yoga system became unavoidable for the Jain scholars.

In this same century (11<sup>th</sup>), Somadeva Sūri also produced some material on Meditation. His book named '*Yoga-sāra*' (Essence of Yoga) is quite vital on the subject. He has discussed the subject of yoga in a praiseworthy way in the 39<sup>th</sup> and 40<sup>th</sup> chapters of his '*Yaśastilaka Campu*' (Poem-cum-Prosaic poetic on the Topmost of the Glorified). In the texts of this century, we also find the adoption of the four kinds of conception-earthy, watery, airy, fiery and 'that-which-based one'. However, *Tattvānuśāsana* mentions only three of them.

In the twelfth century, Hemacandra Ācārya composed his '*Yoga-Sāstra*' (Text on Yoga). He described the concept of unity between the yoga-system and Jaina Gem-trad. In his text, Hemacandra has also described the mutated system of yoga. On the basis of his own experiences, he has presented the four forms of mind : (1) Distracted (*Vikṣipta*) (2) Transported (*Yātāyāta*) (3) Mixed (*Śliṣṭa*) and (4) Absorbed (*Sulīna*).

In the thirteenth century, we have the book of '*Adhyātma Rahasya*' (Secrets of Spiritualism) by Āśādhara. The author has presented the secrets of spirituality in a systematic way in this book. There is one more composition named '*Adhyātma Kalpadruma*' (Wish-fulfilling Tree of Spirituality) by Śuādar Sūri of fifteenth century. Its style is more of a didactic nature and less of a procedural type.

In eighteenth century, Ācārya Vinaya Vijayaḥ composed his second text of Reflective Yoga named as '*Śānta Sudhā-rasa*' (Flavour of the Nectar of Peace). In the same century, Upādhyāya Yaśovijayaḥ continued the yoga-river to flow forcefully. We have many books on yoga composed by him:

- (1) *Adhyātmopā-niṣad* (Proximity of the Spirit). (2) *Adhyātma-Sāra* (The Essence of Spiritualism).
- (3) *Yogāvatāra* (Descent of Yoga). (4) *Dvā-trinśikā* (Two joint with thirty).

He wrote a commentary on *Yoga-viniśikā* (Di-decad on Yoga) of Haribhadra. There is a short commentary on *Patanjala Yoga-Sūtra* authored by him where a comparative study of both the systems has been presented.

Ācāryaśrī 'Tulasījī' wrote a book named '*Mano-niśāsana*' (Disciplining of Mind). It has presented the Jaina yoga in a new style. There are two small books published in *Namaskār Svādhyāya* (Studies on Bowings-Litany). They present a new dimension in the area of Jaina yoga. In '*Pāsanāha-cariya*' (Biography of PārśavaNātha), there is a beautiful composition on *Dhyana* (meditation) in 21 verses. Similarly, there are many books containing material related with meditation:

- (1) *Jñāna Sāra* (Essence of Knowledge).
- (2) *Vidyānuśāsana* (Disciplines on Learnings).
- (3) *Vairāgyamani śāstra* (Text on the Jewel of Detachment).
- (4) *Kārtikeyanupreksā* (Introspective Reflection of Kartikeya). and others.

On studying the Jaina canons, every body will realize that there is a large amount of material related with meditation in them. This material is not getting evaluated properly due to memorial loss and lack of practices. The first section of the text of '*Āyāro*' (Book on Monastic Conduct) is sufficient for guiding in the spiritual practices. The elements of meditation based on internal reflection and insight (*Prekṣā and Vipāśyanā*) have been described very well there. In Appendix-2, there is a collection of some aphorisms of *Āyāro*. One can understand this reality by reading them. In this book, the ancient form of Jaina Yoga (Path of liberation or karmic stoppage) has been presented in reference to some new questions.

Is there any place of psychic centers in the Jaina Yoga ? Is there any discussion regarding the Kundalini Yoga ? These questions are asked many times and they have always been non-responded with reference to the Jaina yoga. An attempt has been made to seek responses to these questions.

This country of ours is accepted as the birthplace of spiritualism. There have been Lord Ṛṣabhadeva-

the first ford-builder in this devolution cycle of time. The *Vaiṣṇavītes* and *Śaivītes* also admit him as a great man or reincarnation in their own way. Some people call him as *Avadhūta* (Advanced ascetic). If we look at him from this point, he is not only a yogi but he is the king of yogis. It is admitted that the yogic path has been enforced by him only. It is due to this fact that a large amount of yoga literature has been composed. However, it is not available to us in full. Most of it is present only nominally.

### (1) Yoga in Jaina Scriptures

The main subject matter of the canons is the liberation (from the cycle of birth and death). This is in the form of acquirement or realization of the nature of soul which is different from the embodied living being. The austerities are the major means of attaining liberation. The austerities include the postures involving physical mortification, relaxation (*Kāyotsarga*), self-study, and meditation. Besides practices of austerity, the practices of five major vows (of non-violence, truth, honesty, celibacy and limitation of possessions) and their reflections, three guards and five carefulnesses (*Samitis*) etc. are also prescribed. The meditation has an important place with reference to yogic practices as the liberation is impossible without it. We find detailed description about meditation in the Jaina canons.

### (2) Yoga in *Ācārāṅga*

Many important guides for the practices of Yoga and meditation are available in *Ācārāṅga Sūtra*.

**(1) Philosophy of the Observer (*Dṛṣṭa*) :** The chapter 3.85 of section of *Ayāro* tells us that the yoga and meditation is the philosophy of a non-violent and non-obscured observer.

**(2) Development of Non-attachment :** *Ācārāṅga* 2.118 has stated that the person having insight into spiritualism should not consume things with attachment. He should utilize them otherwise.

**(3) Practice of Vigilance or Carefulness :** The patient man should never be non-vigilant even for a *muhūrta* (or moment).

The person should not be (Ach. 2.11) careless on getting up. (Ach. 5.33).

The non-vigilant person has fear from all sides. The vigilant person has no fear from any side. (Ach. 3.75).

One should introspect on the soul only. (Ach. 3.4)

Bhagavān Mahāvīra undertook meditation under the state of trance with steadiness, concentration and vigilance

**(4) Inner Journey (Ach. 9.24.) :** The (spiritually) brave men are inclined towards the great path. The 'great path' also means the awakening of *Kuṇḍalīni* centre'.

**(5) Introspection on Breathing (Aph. 1.37) :** The aspirant, who controls and pacifies the breathing, accepts the true religion and realizes the spiritually beneficial.

**(6) Effect of Introspection on Breathing (Ach. 3.37) :** The aspirant, who controls and pacifies the breathing, does not get perturbed from sufferings.

**(7) Introspection of the Body (Ach. 3.69) :** We get mention of the fact that Bhagvān Mahāvīra undertook practices of introspection of body.

A person is always non-vigilant who thinks, "This is the present moment of the body."

**(8) Process (Ach. 5.21) :** "You introspect the body "

**(9) Intuition of Trembling :** “You see, the body is trembling around from the passion of anger”.

**(10) Introspection of the inner body through the body :** The individual observes the secretions of body through introspection of the inside of this impure body. He also observes the various origins of these flowing secretions in the body. (Ach. 2.130).

**(11). Observation of origins of secretions of the body. :** “You see that

- (1) There are secretions in the upper parts.
- (2) There are secretions in the lower parts.
- (3) There are secretions in the middle parts.

These have been called the origins of secretions. The human beings get attached through them.” (Ach. 5.118).

**(12) Effect of Vigilance :** The dissolution or destruction of karmic bondage due to non-vigilance occurs through vigilance. (Ach. 5.74).

**(13) Knowledge of the body or the Universe :** The person with restrained sight is an observer of the body (or the universe or loka, The word ‘loka’ has a sense of body here). He knows the lower part of the body, he knows the upper part of the body. (Ach. 2.125)

**(14). Introspection of the Center of Consciousness (*Saṁdhi* or *Caitanya Kendra*) :** The man should release himself from attachment with desires after knowing the internal center of consciousness of the man who is of the nature of death. (Ach. 2.127).

**(15) Introspection on *Saṁdhi* (Centre of Consciousness) :** A person, who is detached from violence, undertakes the practice of non-violence, and he realizes, “He has observed the center of consciousness”. (*Saṁdhi*). (Ach 5.20).

The term ‘*Saṁdhi*’ means a medium in the body causing the effort of vigilance which is called the center of consciousness. The houseless ascetic, who is noble, noble in wisdom, observer of nobility and engaged in restraint, has known that the body is a hole (of darkness). (Ach. 2.106).

**(16) Effect of observing the center of consciousness :** I say, “ A person who observes the karmic hole, who is absorbed in a single entity (soul), who is free from delusion and who is abstained from violence, is not subject to the path (for miseries). (Ach. 5.30).

**(17) Meditation on A ureole (*Leśyā*) :** The monk should abstain from the inauspicious (three) aureoles and acquire the auspicious aureoles. (Ach. 6.106)

**(18) Introspective Reflections (*Bhāvanās*) :** A person, who wins over the greed through the rival introspective reflections of contentment or non-greed, does not indulge himself to enjoy the desired objects. He gets free from the passion of greed. (Ach. 2.36)

**(1) Introspection on impermanence (*Anitya*) :** You look at the body. It will be left out earlier or later. It has the nature of deterioration and destruction. It is uncertain, non-eternal and non-timed. It has accumulation and reduction (through metabolism). It has various states. (Ach. 5.29)

There is no moment of time which is not the opportunity for death to occur. The death can occur any moment. (Ach. 2.62).

The life-span is passing out and the youth is also moving away. (Ach 2.12)



**(2) Introspection on Refugelessness :** The family and relatives are not capable of offering protection or refuge to you (from death) and you are also not capable of offering or giving protection to them. (Ach. 2.8)

**(3) Introspection of the Cycle of Birth and Death. (*Saṁsāra*) :** The living being undergoes the cycle of Birth and Death due to delusion (Ach. 5.7)

**(4) Introspection on Solitariness :** (a) The man should renounce all attachment and possessions and, then, reflect upon the point, "Nobody belongs to me, and, hence, I am solitary." (Ach. 6.38)

(b) The monk should think, "I am alone, nobody belongs to me", and, then feel himself alone in this world (Ach. 8.97).

**(5) Introspection on Impurity (*Aśuch*) :** The man observes the inside of the body through his inner sight of the impure body. He also observes the different origins of the secretion in the body. (Ach. 2.130)

**(19) Process (of spiritual growth) :** The spiritual practitioner should engage his sight on the objective, absorb himself in the objective, make the objective as his main plank and he should always be vigilant and mentally engaged in the objective. (Ach. 5.110)

**(20) Introspection on the Present Moment :** "O Aspirant, you know about the present moment." (Ach. 2.24).

**(21) Effect (of Introspections) :** The spiritualist (*Tathāgata*) does not lean into the past and future. The great saint should be devoid of imagination and he should be introspecting about the present. Under this state, he withers away his absorbed karmic body. (Ach. 3.60).

**(22) Postures (*Āsana*) :** Bhagavān Mahāvīra undertook the meditation in postures like sitting on hams (Utkatu or Cock-posture) etc. and with steadiness of body (and mind). (Ach. 9.4.14).

**(23) Process :**

(a) Observation of the activities of body, speech and mind after pacifying them.

(b) One who moves out for initiation after renouncing the sensual objects, becomes a great aspirant. He becomes free from action and knows and perceives (properly).

**(24) Effect (of Non-active state) : Release from the Cycle of Suffering.**

(i) (a) A man with anger is the man with suffering. (Ach. 3.83).

(b) The intelligent aspirant should destroy the anger, pride, greed, attachment, aversion etc. and suffering. (Ach. 3.84).

(ii) Release from Primary and Secondary Possessions (Upadhi).

"Does the (spiritual) observer has any possessions?"

(iii) No, he does have none'

**(25) Absorbance in the Soul (Ach 3.87) :** Whosoever observes the non-different one (or the self), gets absorbed in the non-different one and whosoever is absorbed in the non-different one, observes the non-different one. (Ach 2.173).

**(26) Release from the Sins :** (a) A person knowing the supreme-object realizes the terror in violence and does not incur sins. (Ach 3.33).

(b) An equanimous person does not incur sins. (Ach 3.28).

**(27) Dissolution of Karmic Bondage :** The karmic bondage incurred due to non-vigilance is dissolved through vigilance. (Ach. 5.74).

**(3) Yoga in *Sūtrakṛtāṅga* :** The terms like *Adhyātma-yoga* (Yoga of spiritualism), *śamādhī yoga* (yoga of trance), *Dhyāna yoga* (Yoga of meditation) and *Bhāvanā yoga* (yoga of introspection) are used in *Sūtrakṛtāṅga*. For example:

A person, who is purified through the yoga of Introspection, has been stated to be like a boat in the water which crosses the river. In the same way, the person is released from all the sufferings. (Sū. 1.15.5)

**(1) Fine Inhaling and Exhaling (*Śvāsa-praśvāsa*) :** The monk should wander with non-attachment, controlled and pacified breathing, desire of religiosity, heroism in the austerities, pacified senses and well-restraint. The practices for self-beneficence are very rare.

**(2) Enlightenment through the (spiritual) Observer :** O spiritual observer, your vision is obstructed through your delusion. You are not able to see the truth. Hence, you should believe in what is being taught by the higher observer. The basis of introspective reflections is the enlightenment tendered by the observer. (Sū. 1.2.52).

**(3) Introspection on Separateness (*Anyatva*) :** The desires and enjoyments are separate from me, and I am different from them. The entities are different from me and I am different from them. (Sū. 1.2.65).

**(4) Knowledge of the Present Moment (Sū. 2.2.34)**

(a) Know the current moment (Sū. 1.2.73)

(b) Whosoever observes this large universe (of the body), can have vigilant wandering.

(c) The men with patience are engaged in the great path leading towards the objectives. This great path is the path of salvation.

**(4) Yoga in *Sthānāṅga* (Numerated Stationing)**

We get analysis of yoga of sitting posture and introspective reflections in the form of magnet in *Sthānāṅga*.

(1) The Yoga of Sitting Postures

(a) There are five kinds of sitting postures (for meditation):

(1) Sitting hands-on-knees or Cock-posture.

(2) Cow-milking-like posture (*Godohikā*)

(3) Squatting on ground placing two feet and thighs (*Samapāyaputa*).

(4) Sitting on hams posture (*Paryāṅka*).

(5) Semi-sitting on hams posture. (Th. 5.50)

(b) The virtuous meditation has four introspective reflections:

(1) Solitariness (2) Impermanence (3) Refugelessness (4) Cycle of birth and death (Th. 4.68).

(2) Four Introspective Reflections of Absolute or White Meditation

There are four introspective reflections of the white meditation:

(1) Reflection on infinite modes/propensities.

(2) Reflection on transformations.

(3) Reflection on the inauspicious.

(4) Reflection on removal of worldly troubles.

### (5). Yoga in *Samavāyāṅga* (Book on Categories)

In Jaina tradition, the term 'yoga' is used to mean the propensities or activities of mind, speech and body. However, in this text, the term indicates trance (*Samādhi*). All the 32 yogas mentioned here are instrumental in leading to trance state. Hence, the aphorism may also be called as Aphorism of Trance (*Samādhi Sūtra*). The thirty two yogas are as follows:

1. Confession (*Ālocanā*) : Description of one's own non-vigilance or flaws
2. Concealment (*Nirapalāpa*) : Non-confessed non-vigilance.
3. Rigid Religiosity during emergency (*Āpātakāla main Dṛḍha-dharmatā*) : Maintenance of religiously during any emergency.
4. Assistance-less austerity (*Aniśṛīta-upadhāna*) : To undertake austerity or religious observance without help from others.
5. Education (*Śikṣā*) : Reading and teaching of the meaning of aphorisms and act or behave accordingly.
6. Non-adoration of Body (*Niṣ-pratikramatā*) : Renunciation of medication or adoration of body.
7. Unknown-ness (*Ajñānatā*) : Undertaking austerity as an unknown, not to show or describe to others.
8. Non-greediness (*Alobhatā*) : To practice contentment or non-avance-ness.
9. Forbearance (*Tiṛikṣā*) : Endurance of internal or external troubles. To practice winning over the afflictions (*Parīṣahās*).
10. Straightforwardness (*Ārjava*) : Simplicity or honesty.
11. Purity (*Śuci*) : Purification of defilements; To practice truth, restraint etc.
12. Right Vision (*Samyak-dṛṣṭi*) : Purification of right faith or vision.
13. Health of Psyche (*Samādhi*) : State of the psychical health; Trance.
14. Practices (*Ācāra*) : To observe the rules of conduct in a right way; Not to be fraudulent in it.
15. Enriched-in Reverence (*Vinayopaga*) : To be reverence-ful, Not to be proud.
16. Enduring Intelligence (*Dhṛti-matī*) : Intelligence with patience;
17. Desire for Salvation (*Samvaga*) : Detachment from the world or desire for liberation.
18. Reflective Meditation (*Pranidhi*) : Concentration on mental efforts.
19. Good Ritual Activity (*Suvidhi*) : Auspicious rituals.
20. Stoppage (*Samvara*) : Checking or control over the karmic influx.
21. Conclusion of Defilements of the Self (*Ātmā-doṣopa-sanhāra*) : To summarize one's own defilements.
22. Detachment from Sensuals (*Sarvakāma-virahitatā*) : Non-attachment towards sense-objects.
23. Renunciation-I (*Pratyākhyāna*) : Renunciation related with secondary attributes.
24. Renunciation-II (*Pratyākhyāna*) : Renunciation related with primary attributes.
25. Internal Abandonment (*Vyutsarga*) : Internal abandonment of attachment with body, foods and drinks, secondary possessions and passions.
26. Vigilance (*Apramāda*) : Renunciation of non-vigilance or carelessness.
27. Ever-awake (*Lavālava*) : To be always awake in the observance of the monastic conduct. [Here, the term 'lava' means 'moment'. Thus, 'Lavālava' means to remain vigilant every moment. The monks following time-bound conduct always practice vigilance. They are never non-vigilant even for a moment. However, if there is non-vigilance, they expiate immediately for it].

28. Yoga of Meditation on Great Vitality (*Mahāprāṇa-dhyāna Yoga*): To undertake the practice of meditation on great vitality.
29. Fruition of Death-ending Time (*Māraṇāntika*): Not to be disturbed on the fruition of the feeling or pains of death; To remain peaceful and happy at that time.
30. Renunciation of Attachment (*San̐ga-parijñā*): Renunciation of attachment from every object.
31. Atonementation (*Prāyaścittakarāṇa*): To undertake process of expiation for transgressions or flaws.
32. Last Stage of Discipline at Death-bed (*Māraṇāntika Ārādhana*): To offer worship to the Lord at the time of death; To observe the last stage of disciplines at death-bed.

#### (6) Yoga in *Bhagavatī*

In early scriptural texts, the use of the words like 'San̐dhi', (Centre of Consciousness), *Vivara* (Holes), *Ran̐dhra* (Holes), *Cakra* (Cycles), *Kamala* (Lotus), *Karāṇa* (Volitions) etc. is observed nearly in a synonymous way.

##### (1) Kinds of Volition (*Karāṇās*)

The living beings have four kinds of volitions :

(1) Mental volitions (2) Vocal volitions (3) Bodily volition and (4) *Karma*-based volitions.

Besides the above scriptures, other canonical texts like *Uttarādhyaṇa*, *Daśa-vaikālīka*, *Anūyoga dvāra* (Doors of Disquisitions), *Aupapātika* and *Naṇḍi-Sūtra* etc. also contain material related with the *Dhyāna-yoga*. It is not described here because of lack of space.

#### (7) Yoga in the Compositions of Kuṇḍakuṇḍa (1-2<sup>nd</sup> century AD).

In the early centuries of Christian era, the Jaina tradition has a shining star who totally devoted his life in describing the importance of the realisation of self-soul. His name is Ācārya Kuṇḍakuṇḍa. He has discussed many important points about yoga in his texts of *Niyama Sāra*, *Samaya-sāra*, *Mokṣa-pāhuḍa* (Gift of Liberation) and others. He has impressed upon the supreme necessity of undertaking meditational practices. It is only through meditation that an individual acquires the knowledge of inner soul by renouncing the materialist attitude. Not only this, leads him to the self-realisation, but he also becomes the supreme soul himself. We find for the first time in Jaina literature the detail of description of the journey from the materialist soul upto the supreme soul as illustrated by Kuṇḍakuṇḍa.

#### (8) Yoga in *Tattvārtha Sūtra* (Formulae on Reals) By Umāsvāti (3<sup>rd</sup> century A.D.).

The essence of the Jaina canons has been presented in *Tattvārtha Sūtra*. The whole text has described the path of liberation through the seven reals like the living and non-living etc. The right conduct and meditation form the important position among its contents. Possibly, it is Umāsvāti who has attracted our attention towards characterizing the path of the liberation (*Mokṣa mārga*) for the first time which has three components : (1) Right faith (2) Right knowledge and (3) Right conduct. This three-component-based differentiation of the path of liberation has been propounded by Umāsvāti only which has become a model for the later Jaina Ācāryās. It also seems that the term 'meditation' (*Dhyāna*) has also not been defined earlier in the way he has defined. According to him, meditation is the concentration of mind on an object. Along with the definition, he has also mentioned about the physical structure of the meditator. He has also stated the maximum duration of meditation is an *Antar-mukhūrata* (48 mts.). The virtuous and absolute meditations have been stated to be the causes of liberation. This indicates that the sorrowful (*Ārta*) and Cruel (*Raudra*) meditations are the causes of worldly cycles. He has mentioned the various elements of conduct for the purity of the soul.

**(9) Yoga is *Āvaśyaka-Niryukti* (Abstractions of the Essentials) of Bhadrabāhu-II (4-5<sup>th</sup> century A.D.)**

*Ācārāya* Bhadrabāhu commands a high respect and regard in the Jaina tradition. He may be regarded as an accomplished yogi on the basis of his chapter on *Kāyotsārga* (physical relaxation) in *Āvaśyaka-Niryukti*. This chapter has described the *Kāyotsārga* process in detail. The *Kāyotsārga* is an integral part of the Jaina spiritual practices. Without it, there can be no meditational accomplishment. The book has defined meditation as the concentration of mind. Further, it has also been stated that meditation is not only mental. It may be mental, vocal or bodily also, and one should practice all of these three varieties. As in *Tattvārtha Sūtra*, this text also mentions four kinds of meditation. The first two lead to the worldly cycles and the last two lead to the salvation. Hence, only the last two meditations are authorised to be practiced for spiritual objectives. It has mentioned the maximum duration of meditation as an *Avatarmukhurta*. The book has illustrated the subjects like meaning, objective, process, kinds, effects and qualifications for the practitioner of *Kāyotsārga* and relationship between meditation and *Kāyotsārga*. After all these descriptions, it is mentioned that *Kāyotsārga* leads to the release from all kinds of sufferings. Briefly, it can be said that *Kāyotsārga* is the leader towards the path of liberation.

**(10) Yoga in the Books of Puṣyapāda Devanāṇḍi (5-6<sup>th</sup> century A.D.)**

Two books of Puṣyapāda are sufficiently famous: (1) *Samādhi Tantra* (System of Trance) and (2) *Iṣṭopadeśa* (Teachings of the Supremely Desired). The *Samādhi-tantra* commences with the knowledge about the pure soul and it ends with the statement that the meditational trance is the path of shining bliss. The acquirement of pure soul requires the knowledge of the various forms and natures of the soul. Accordingly, like Kuṇḍakuṇḍa, Puṣyapāda has also described the three states of the soul-external, internal and supreme. The external soul (*Bahiratmā*) is the state of the soul totally devoid of the knowledge of the soul. In this state, the living being admits only his body as soul. When he learns that the concept of body as soul is the root cause of worldly suffering, he overlooks the above concept and begins to believe in the existence of soul encapsulated in the body. This state is known as internal soul state (*Antaratmā*). When the living being knows that the body and the soul are different, and accordingly, he alienates himself from all the non-living objects and even from all kinds of activities. He realizes the pure soul. Thus, he stays with the soul only and later becomes the supreme soul (*paramātmā*). This state of supreme soul has been designated as the state of salvation wherefrom there is no return into the world. The text has illustrated through many similes that the absorbance into the soul and keeping one's intellect into the soul itself is the powerful means for the release from the sufferings.

The second important book of Puṣyapāda is *Iṣṭopadeśa*. The term '*Iṣṭa*' means the most desired-salvation. One should control the senses through the concentration of mind and, then, meditate on soul through the soul of the self. The *Adhyātma* yoga is to constantly meditate and realize the self-soul which leads to total karmic shedding. For the manifestation of the true nature of the soul, the absorbance in the soul has been admitted as the essential component. The book has described the process of absorbance in the depth of the soul through simple and easily comprehensible language. When absorbed in the soul, one experiences an inexpressible bliss in one's heart. The soulist have this bliss as the most desired one. The acquirement of the grandeur of incomparable salvation is possible only through the knowledge and realisation of the soul.

**(11) Yoga in *Dhyāna Śataka* (Centuriad on Meditation) of Jina-bhadra Gapi (6<sup>th</sup> century A.D.).**

The book of *Dhyāna Śataka* is an important text on meditation composed in *Prākṛta* language. Its author is well-versed in the theoretical and practical aspect of meditation. A majority of verses of this text are quoted in the *Dhavalā* commentary of *Ṣaṭ-Khaṇḍāgama* (Six-sectioned Canon). While describing the importance of meditation, it has been stated that the *karmās* are ashified by it and it is the cause of liberation. The author has given, a very clear definition of meditation while keeping both the omniscient and non-omniscient in mind. The meditation is the concentration of mind on an object and control of activities. Thus, he has tried to

clarify the point that it is with respect to the meditation of the non-omniscient when it is stated that the meditation is the steady mental effort, and it is the meditation of the omni-scient when it is said that meditation is the cessation of activities. Like Umāsvāti, he has also stated that the time of meditation is an *Antarmukhūrta*.

The author has also discussed the four kinds of meditation like Umāsvāti. The four varieties each of the sorrowful and cruel meditation along with their four characteristics each. With reference to the virtuous meditation or meditation on reality, Jinabhadra Gaṇī, for the first time, has described the reflections, location, time, postures, support, order, objective, meditator, introspection, aureoles, signs and effect of this meditation. With reference to location and time, he opines that that location and time is the best wherever and whenever the mind, speech and body are in unison. The practitioners of virtuous meditation and the first two varieties of absolute meditation can only be those individuals who are at the spiritual stages of subsided and destroyed delusion (or passions). In contrast, the practitioner of the third variety of absolute meditation is the dynamic omniscient and that of the last variety is the static omniscient.

## 12. Yoga in the Books of Haribhadra (8<sup>th</sup> century).

The period of eighth century AD may be admitted as very important with respect to spiritual advancement. We find many new areas in the field of spirituality. This era could be called a golden age with respect to spiritual thoughts and practices. During this period, Haribhadra appears on the horizon and we observe the beginning of new era in Jaina Yoga Literature. He did have all the spiritual wealth of his era before him which involved all the traditions including Jainas, Buddhist, and Patanjala Yoga. On many issues, he has offered a new definition to the Jaina style of treatment. He has also compared the Jaina spiritual practices with the other yoga systems. He laid the foundation of a new chapter of coordination by studying the uniformity among the yoga contents of different systems. We have currently four books on yoga composed by him:

- (1) *Yoga-bindu* (Drop of Yoga).
- (2) *Yoga-dṛṣṭi-Samucchaya* (Compendium of Yogic Views).
- (3) *Yoga-Śataka* (Centuriads on Yoga)
- (4) *Yoga-vinñikā* (Two Decads on Yoga)

The aspirant moves on the path of spiritual perfection. Both his own capacities and beauty of the path combined together fulfills his objective. The '*Yoga-bindu*' is a great book of spiritual-based yoga. In this book, Ācārya Haribhadra systematizes the yoga in terms of five components on the basis of its gradual development:

- (1) *Adhyātma* yoga
- (2) *Bhāvanā* yoga (Yoga of Reflection)
- (3) *Dhyāna* yoga (Yoga of Meditation).
- (4) Equanimity Yoga (Samatva-Yoga).
- (5) Dissolve of psychic propensity Yoga (*Vṛtti-kṣaya Yoga*).

The following description mentions how this five-fold Yoga could be practiced.

### (1) *Adhyātma* Yoga

The *Adhyātma*-based yoga is to have auspicious thinking with the mind full with the reflections on friendship delight etc. while observing the monastic or householder's conduct. There is no fruition of the seeds if vows without nectar-like watering through these reflections. Therefore, the first stage of spiritual practices is not the vows but the reflections attached with them.

## (2) *Bhāvanā* Yoga

The term '*Bhāvanā*' means to colour the mind with the colour of the objective. This dissolves the pre-dispositions of earlier birth and creates new pre-dispositions. Hence, one should have new experiments on reflections through tranceful thoughts and in-bred conscience. The main function of reflections is to create internal awareness. This is the only experiment when the scriptural knowledge moves to get transformed into spiritual knowledge. Slowly, this eagerness creates an atmosphere for meditation at a limiting point.

## (3) *Dhyāna* Yoga (Yoga of Meditation)

After wandering in a single garden of volitions for a long time, the psyche becomes easily concentrated on it. The meditation is that state of consciousness where all the variant thoughts get eased and the soul becomes steady in the pure consciousness like a steady lamp-flame. This increasing purity and steadiness of mind awakens the non-attached view towards all the material entities. Slowly, mind-attracting thread of delusion gets leaned and, ultimately, it gets cut off by the sharp edge of equanimity.

## 4. *Samatva* Yoga (Equanimity Yoga)

The axis of the wheel of every religion is equanimity. It is a philosophers' stone (*Pārāśa*) whose touch alone makes all the spiritual practices to glow. The sensual cycle born through attachment, aversion, and delusion gets ineffective in the presence of even the shadow of equanimity. It is the support of the yoga of equanimity which makes the yogi rise above the imaginary ducts of pleasure and pain, mind-pleasing and unpleasing and the desired and undesired etc. The various kinds of super-attainments and supra-sensual experiences described in the scriptures are the effects for the best practices of this yoga. It can be said, in brief, regarding the yoga of equanimity that it is the prelude to the history of all the systems of Jaina spiritual practices. While accomplishing this practice, all the defiled psychic states begin to dissolve.

## 5. Yoga of Dissolution of Psychic States or Propensities

The meditation leads to equanimity and equanimity causes the dissolution of psychic propensities. It is only after the complete purification of the psyche that there arises the state of the dissolution of psychic propensities. At this stage, the inner realization does not only evacuate the roots of defilements but it begins to even to burn them. This increasing dissolution of defilements, later, gets transformed into liberatedness. Haribhadra out of these five components of yoga, Haribhadra has compared the first four with imperfect trance (*Samprajñāta Samādhi*) and the fifth one of the dissolution of psychic propensities has been compared with perfect trance (*Asamprajñāta samādhi*; *Yoga-bindu*, 419-21).

## 2. *Yoga-dṛṣṭi-Samuchchaya*

This book consists of 227 *Sanskṛta* verses. We find high uniqueness and originality in the contents discussed in the book. The true insight is the solid basis of spiritual progress. Every worldly being enjoys the material world. However, his viewpoint and enjoyment criteria determines the introvert and extrovert propensities. There are two main viewpoints : (1) general (*Ogha*) and (2) Yogic. The *Ogha* viewpoint is that which is found common to all. This viewpoint does not have the idea of originality, reality and naturality. It has the special tendency of blind following and world-inclination.

The yogic viewpoint is just the opposite. The eight *dṛṣṭis* (viewpoints) are its varieties. Out of them, the first four *dṛṣṭis* carry the living being towards the righteousness while instilling normal wisdom in him. These *dṛṣṭis* may be acquired by the wrong-faithed ones who earn lighter *karmās*. It is due to this specificity that these *dṛṣṭis* have been called 'Steady *dṛṣṭis*' in some places.

Names and Characteristics of Eight *dṛṣṭis* : 1. *Mitrā Dṛṣṭi* (Viewpoint of Friendliness)

This *dr̥ṣṭi* leads to (1) friendliness towards the biological world, (2) idea of service to others and (3) science of differentiation between body and soul. This *dr̥ṣṭi* has sufficiently lessened perception about the soul. This has been compared with straw-fire. Just as the straw fire gets out with a momentary glow, similarly, the general soul-consciousness in the wrong-faithed soul also gets off after initial lightning. However, this general consciousness does not create any new encouragement for higher ladders but there is gradual decrease in sadness and indolence in performing good activities due to repeated practice of this *dr̥ṣṭi*. It leads to the manifestation of the soul-quality of 'non-sadness'. Along with this, the living being also acquires the psyche of 'non-aversion'. Due to this psyche, the aspirant becomes equanimous and tolerant towards those who transgress the natural laws. This knowledge is the first step in the great path of spiritual development.

Ācārya Haribhadra has compared this *dr̥ṣṭi* with *Yama* (life-long vows) component of the eight-fold Patañjala yoga. This is correct also because the psyche of qualities like non-aversion etc. can not be acquired until one practices, under limits, the five-fold Yama vows of non-violence and truth etc. In fact, the *Mitrā dr̥ṣṭi* is the systematised form of friendliness.

## 2. *Tārā Dr̥ṣṭi* (Starry Viewpoint)

This *dr̥ṣṭi* is called 'starry' one. The soul-consciousness is somewhat more lucid here in comparison to the *Mitrā Dr̥ṣṭi*. This *dr̥ṣṭi* has been compared with the fire of dried cowdung cake. Though this fire is stronger than the straw-fire, but it also does not have steadiness. It is the reason, why the man with this *dr̥ṣṭi*, can not think steady for the good of the self and others. In the 'starry *dr̥ṣṭi*', the inquisitiveness appears gradually, the inquisitiveness towards truth gets transformed into the enquiry about the soul. This *dr̥ṣṭi* has been compared with the component of *Niyama* (Time-bound vows) of the eightfold Yoga because this makes the avowed one to be practice-oriented.

## 3. *Dr̥ṣṭi* of strength

This is the third *dr̥ṣṭi*. This leads to greater awakening towards the objective. Its philosophy of self-consciousness is gradually more lucid than the earlier *dr̥ṣṭi*. The centers of conventional thoughts and beliefs begin to get away with this *dr̥ṣṭi*. The preparation for breaking the attachmental knots starts from this *dr̥ṣṭi*. This *dr̥ṣṭi* has been compared with the wood-fire, as this fire-flame is stable. One can read oneself in this *dr̥ṣṭi*, and one begins to know what is hidden in which corner of life. The flaw of distraction (*Kṣepa*) gets pacified and the desire for listening is awakened here gradually, the material thirst of the person having this viewpoint gets contented. The main function of this *dr̥ṣṭi* is to awaken interest in good activities.

## 4. *Viprā dr̥ṣṭi* (View-point of Shining)

This is the fourth *dr̥ṣṭi*. The self-consciousness becomes gradually more pronounced here. Though chances of downfall are reduced here, but they are not completely removed. The lamp does not lighten the distant objects in the same way as it lightens the near-by objects. The flaw of raising up (*utthāna doṣa*) gets away in this viewpoint. Just as the calm sea does not have the rising wave-tides, similarly, the worldly-oriented tides of thought do not arise continuously in the pacified mind. The person begins to realize the importance of religion and conduct besides the body and objects of senses. Despite all the progress, the person with this *dr̥ṣṭi* may have a downfall on the spiritual ladder.

## 5. *Sthirā dr̥ṣṭi* (Viewpoint of Stability)

This *dr̥ṣṭi* is the first step towards the stable spiritual development. The other name of this *dr̥ṣṭi* is 'Avedya-Samavedya' (Sensibility towards the unknown). In this *dr̥ṣṭi*, the knowledge about the soul is very lucid and stable like the shine of gems. The minimization of external attraction is possible only when there is growth in the inclination towards the soul. This *dr̥ṣṭi* strengthens the qualities of non-aversion, inquisitiveness,



desire to listen and the quality of listening etc. acquired in the earlier *dr̥ṣṭi* and one acquires the fifth quality of 'fine-perception.' Now, the soul stops to move on the indications from others. His tendency of seeking help from others also, nearly, goes away. There are simultaneous vibrations at the root of defilements. It means to shake away the invincible walls of eternal I-ness and myness. On acquiring this *dr̥ṣṭis*, the aspirant begins to acquire some yogic powers. The first sign of yogic activity is steadiness, health, softness, auspicious smell, clean excretions, shining body, happiness, and melodious voice.

Ācārya Haribhadra has compared this *dr̥ṣṭi* with the component of *Pratyāhāra* (returning back) of the eight-fold yoga. Its result is the stabilisation of mind and senses in one object or area. By this time, the eyes have been accustomed to see external forms. Now they, sometimes, will begin to look internal forms. The ears will listen to internal sounds which were experiencing the external vibrations only. In this *dr̥ṣṭi*, the difference between the soul and body becomes more elucidated and reaches a point of non-contact among them.

#### 6. *Kāntā dr̥ṣṭi* (Viewpoint of the Beloved)

In this *dr̥ṣṭi*, the viewpoint of service or beneficence to others gets awakened. This causes the memory of the objective (of spiritual progress) always to be there. The knowledge of the self-developed due to this *dr̥ṣṭi* has been compared with the shine of stars, as this shine does not change every moment. Under this steady light, the aspirant, sometimes, looks into his inner. This *dr̥ṣṭi*, leads him to acquire the supernatural art of crossing the double mind of enjoyment and renunciation. Under this *dr̥ṣṭi*, the strong power of enjoyment cannot win over the power of religiosity.

The acquirement of this volitional state, the mind learns to be steady on a single support. *Patañjali* has compared this capacity of the soul with the sixth component of retention or *Dhāranā* of his eight-fold yoga.

#### 7. *Dr̥ṣṭis of Prabhā* (Viewpoint of Lustre)

The term '*Prabhā*' means the state of absorbance of the soul with the objective for a long time. At this point, the aspirant attains the capacity to see and understand the psychic flow. When one digs the inside, one gets darkness in the first instance. The aspirant tries to have a lighted handle to destroy this darkness to proceed ahead on the path of spiritual development. Gradually, the enlightenment from this *dr̥ṣṭi* goes on increasing and it gets like the sun where there is no darkness at all. The qualities or objects, which are peeped by the *dr̥ṣṭis* of the beloved, are not deeply experienced by the aspirant in this *dr̥ṣṭis*. This leads the body to be free from diseases and to enjoy unprecedented peace. Later, he acquires the quality of detachment while learning and withering the karmic flaws. This *dr̥ṣṭi* has been compared with the seventh component of meditation of *Patañjali* yoga. In other words, this *dr̥ṣṭi* represents the peace-carrying psyche.

#### 8. The *Parā dr̥ṣṭi* (The Supreme Viewpoint)

This *dr̥ṣṭi* is the terminal state of spiritual development which has been called '*Samādhi*' (Trance, Ecstasy or supreme equanimity) by *Patañjali*. After acquiring this state, the aspirant does not need to undertake any action-based yoga. Whatever karmic obscuration is there, one needs only awakened towards it. On reaching this stage, the knowledge of the self takes the shape of the soul itself. At this point, there is only volitions of pure soul. Nothing is formed or destroyed inside. All the defilements disappear on their own. This is called the state of liberation or *Mokṣa*. In this state, the knowledge is dissolved in the conduct. Now, the individual is perfect and he is leading towards the complete perfection.

#### 3. *Yoga Śataka* (Centuriad of Yoga)

This book is composed of 100 verses in *Prākṛita*. Ācārya Haribhadra is more lucid in terms of Jinistic yogic background in *Yoga-Śataka*. This book has mentioned four backgrounds :

- (i) Non-rebonding (*Apunar-bandhaka*): The individual with non-rebonding background has only one round of worldly cycle remaining or he is not going to the bondage of strong wrong-faith again.
- (ii) Right Predilection : Internal predilection towards the truth.
- (iii) Partial Abstinence : Partial movement towards the truth.
- (iv) Total Abstinence : Total non-attraction towards the world of senses.

What could be the simple or natural method for the progress in these backgrounds ? In response to this question, Haribhadra states that there could be two methods in this direction : (a) Internal methods and (b) External methods.

#### **(a) Internal methods**

- (i) Repetitive thinking on transgressions or flaws of the self.
- (ii) Practice of the mental resolve on the science of discrimination.
- (iii) Special attention on introspective reflections.

#### **(b) External methods**

- (i) Knowledge about the public views about one-self.
- (ii) Maximum possible contact with the (spiritually) qualified and respected people.
- (iii) To follow the religious teachers or good literature.

### **4. *Yoga-viniśikā* (Two Decads on Yoga)**

This book has 20 verses in *Prākṛita*. This describes the yoga very briefly. During the canonical period, the term '*Adhyātma*' (Spiritualism) was used for the methods of observing (1) Major vows (2) Reflections (3) Monasticism (4) Austerities (5) Winning over passions, and others. Haribhadra gave the name of yoga to spiritualism. In his yogic system, the term yoga has not only been the indicator of spiritualism, but it has also been an expression for it. He has stated every introvert propensity as yoga. In other words, yoga is any religious activity which leads the worldly soul towards liberation. According to the philosophy of Mahāvīra, any activity without knowledge has been admitted as a supporter of inertia and the knowledge devoid of activity as the cause of suffering. Haribhadra has co-ordinated this view in terms of (i) Yoga of Knowledge and (ii) Yoga of Action in his five-component yoga system. The following two forms are symbolic of the yoga of Action and the other three ones represent the yoga of knowledge.

#### **(a) Yoga of Stationing or Steadiness (*Sthāna Yoga*)**

The term '*Sthāna*' (Stationing) means to hold the body steadily on a specific shape. The Jiristic scriptures have been using the term '*Sthāna*' to represent the Jiristic spiritual practices. They were taken as essential. Almost all the religious rituals have a prescribed postures. Of course, there has been some laxity with the times. Many prescriptions were left out or transgressed. Today, we need to expose these methods. The practice of the yoga of postures not only makes the body steady, but it also leads to mental steadiness. It is why, it is absolutely necessary to have a specific posture during the practices like equanimity, penitential retreat and teacher-veneration and others.

#### **(b) *Urpa Yoga* (Yoga of Pronunciation)**

Any religious practice performed devoid of prescribed method, takes a long time for its successful effect. This procedure does not lead to remove the psychic troubles, and it slowly fills the subconscious mind with dis-belief. That is why, Haribhadra stated that the postures make one steady. One should pronounce the incantation or scriptural sentence prescribed for the ritual correctly and clearly. The name '*Urpa yoga*' indicates the correct pronunciation.

### (c) Yoga of Meaning (*Artha-yoga*)

Our body has some cognitive or sensory nerves whose functional development does not depend on their activity, but on their concentration on an object. The incantation without the knowledge of its meaning does not perform any function except filling the mind with pre-dispositions. The final stage of success due to prayers or worships is not due to filling the mind but due to evacuation of mind with any disposition.

### (d) Support-based Yoga (*Ālambana Yoga*)

The psyche in the shape of meaning reaches very near the retained objective. During the period of prayer or worship, there is predominance of the yoga of knowledge. Our consciousness ascends in proportion to our quantum of knowledge-based consciousness. It is, therefore, essential that while undertaking any religious ritual, we should associate our mind with great activities like self-study, repetitive recital, meditation, relaxation and others.

### (e) Devoid-of-support Yoga (*Nirālambana Yoga*)

The devoid-of support yoga is the thinking over the qualities of knowledge etc. and the soul- the basis of these qualities or to get absorbed in the soul or its qualities without having any specific support like those in 4 above.

## 13. Yoga in *Jñānārṇava* (Ocean of Knowledge) of *Śubha Caṇḍra* (11<sup>th</sup> century AD).

*Jñānārṇava* of *Śubha caṇḍra* is quite a large treatise on Jaina yoga. The book is in *Sanskṛta* with 42 chapters (*sargas*) and it describes yoga deeply in an easily comprehensible style. It has highly emphasized the awakening of detachment attitude, and, therefore, it has prescribed yoga for ascetics also. This text shows high similarity with *Yoga Śāstra* of Hemacaṇḍra with respect to the subject content, technical terminology, and descriptive style etc. The soul is in the form of pure knowledge which is obscured due to attachment and aversion etc. For the realization of the true nature of the soul, it is necessary that attachment and aversion etc. are destroyed. The total destruction of the *karmās* is the liberation. The passions are removed through the victory over senses. The victory over senses is possible only through the purity of mind. The non-steadiness of mind is removed by experiencing the difference between the body and the soul. The cessation of mental activity takes place by getting the attachment and aversion away. In other words, the component of *Pratyāhāra* leads to the cessation of mental activity. The *Pratyāhāra* makes the mind healthy. The means for removing the attachment and aversion is the practice of the yoga of equanimity. This is the central point of the yogic practices, as it can lead to absorb oneself in the true nature of the soul.

This book has lucidly described the varied related subjects like (1) place of meditation, (2) time of meditation (3) qualifications of the meditator (4) Various types of meditation and others. There is a detailed description of the four varieties of virtuous meditation like the meditation on object etc. This description also includes the details about incantations (*Mantrās*). Perchance, *Śubha caṇḍra* is the first Jaina author who has described the four varieties of virtuous meditation. While describing about the four attitudes like friendliness etc, the book has also presented the generalized nature of the attitude on compassion.

## 14. Yoga in *Adhyātma Taraṅginī* of Somadeva (11<sup>th</sup> century)

This is a small book of 40 verses in *Sanskṛta*. These verses have briefly described the sorrowful, cruel, virtuous and absolute meditations in simple language which are the basic factors for spiritual development. This description is highly objective. This is preceded by the description of yogic postures of the great yogi to Ādinātha. The worldly soul becomes supreme soul by undertaking the yoga-practices in life.

“The book mentions that Bhagawān Ādinātha gets detached from worldly enjoyments when he saw

that the heavenly goddess *Nīlanjanā*, while dancing, died suddenly. He adopted the yogic posture and undertook austerities. The author has tried to describe the nature of his yogic posture at that time. His description runs as follows :

“The Lord Ādinātha is under meditation and he is under the relaxational posture (*Kāyotsarga*). His sight is concentrated on the tip of the nose. Both of his arms are hanging down. His lotus like eyes are stable without blinking. He has won over (controlled) the breathing. He has got the river of non-ethics dried up. He is neutral towards the physical enjoyments. He is absorbed to trance. He is equanimous with the friend and foe. Thus, the Yogi Ādinātha is absorbed in the wonderful and enjoyable ecstasy of the soul. His yogic posture is highly attractive, deep and enjoyable by the observers. This posture does not only pronounce his capacity of being a supreme soul or paragon through yogic practices, but it also leaves an impression of the importance and the effect of yoga on the minds of the people.

### 15. Yoga in *Yoga Śāstra* (Treatise on Yoga) of Hemacaṇḍra (12<sup>th</sup> century AD).

Ācārya Hemacaṇḍra of 11-12<sup>th</sup> century AD composed *Yoga Śāstra* in simple and easily comprehensible *Saṁskṛta* language. It has 1000 verses divided in 12 chapters (*prakāśās*). It describes the practice of yoga in all its details. Hemacaṇḍra has illustrated the importance of yoga by showing the non-differential relationship of the soul with the gem-trio on the basis of yoga practices. He has stated that the practices of equanimity is necessary to destroy passions, attachment and aversion. He has also mentioned the nature, process and effect of many introspective reflections to acquire equanimity. He has emphasized the attitudes of friendliness etc. which are helpful in meditation to be steady. After describing the processes of postures, breath-control, returning back and retention, he has enunciated, in detail, the nature of meditation, meditator and objects of meditation. He has also described in detail the traditional characteristics of the virtuous meditation and its four varieties in the form of meditation on object etc. He has also described many incantations and learnings in the process.

He has, then, discussed the nature, possessor, varieties etc. of the absolute meditation, and, later, about the liberated soul.

Hemacaṇḍra has described all the subjects learnt through scriptures and preceptors in the first 11 chapters. In the last twelfth chapter, he has described the four varieties of mind, *Vikṣipta* (distracted), *Yātāyāta* (transported), *Śliṣṭa* (clung), and *Sulīna* (absorbed) on the basis of his own yogic experiences. Thus, he has tried to create newness in the description of Yoga. Besides all this, he has also discussed the nature of the three varieties of soul like materialist etc. and means for the acquirement of spiritual accomplishment. Hemacaṇḍra has admitted the possibility of practice of meditation in the stage of householdership and has, therefore, described the nature of the votary, his vows, nature of his spiritual practices and their effects in two chapters.

### 16. Yoga in *Adhyātmā-rahasya* (Secret of Spiritualism) of Paṇḍit Āśādhara (13<sup>th</sup> century A.D.)

The subject content of this book is clear from its name only. The term ‘*Adhyātmā*’ means the soul or supreme soul and its relations involving the relationship which occurs between the worldly being and the supreme soul instilled in the form of power and the individual. The term ‘*Rahasya*’ means secret, invisible or vital element. These meanings indicate that this book briefly deals with the soul and supreme soul and their realistically illustrating relationship which the common man does not know. The subject is dealt with in brief only because the book has a small size of only seventy two verses and, hence, it could be discussed in brief only.

Ācārya Kuṇḍakuṇḍa in his *Mokṣa Pāhuḍa* (Gift of Liberation) and Puṇyapāda in his *Samādhi Tanitra* (System of Trance) have classified the soul in three categories : (1) External soul, (2) Internal soul, (3) Supreme soul.

These categories of soul do not represent any caste or creed, but they are representative of the specific state of the liberatable soul. (*Bhavya-ātmā*). However, in the text of *Āśādhāra*, he has designated these classes as (i) self-soul (*Svātmā*) (ii) pure self-soul (*Śuddha Svātmā*) and (iii) Supreme soul or *Para Brahma* which indicates that '*Para-brahma*' here means supreme soul, the pure self-soul indicates the internal soul and the term '*Svātmā*' indicates the external or impure soul as it precedes the pure soul.

#### 17. Yoga in *Adhyātm-Kalpādruma* (Wish-fulfilling Tree of Spiritualism) of Ācārya SuṇḍarSūri (15<sup>th</sup> century A.D.)

The Jaina authors admit four kinds of positings (*Nikṣepās*). These are the different disquisition doors for looking at things with different perspectives. The spiritualism may also have these four disquisition doors for its study. They are (1) Namal spiritualism (2) Installational spiritualism (3) Substantive spiritualism and (4) Modal spiritualism (*bhāva-Adhyātmā*). The namal spiritualism means just to pronounce or name '*Ādhyātmā*' without understanding its meaning. Similarly, the persons are called '*Ādhyātmik*' (spiritualists) who make a show of spiritualism without any modal change. The installational spiritualism is defined as to install an idol or image of the person with a life of spiritualism or to make a lettered structure of spiritualism or to make a lettered structure of spiritualism itself. The substantive spiritualism is defined as those teachings or audio-visual means which encourage spiritualism. Secondly, it may also be the substantive spiritualism which directs one to undertake the control of inbreathing, out-breathing and holding-breathing externally so that the people may feel that this leads one to be introvert to learn the nature of the soul. However, the person remains blank as before. The modal spiritualism is defined as to have propensities representing the mode of the nature of own self.

The meaning of the term '*Ādhyātmā*' has such a great meaning. This is itself a *kalpa-druma*. Just as one acquires the cherished material from the wish-fulfilling tree. Similarly, this text is also a *kalpādruma*. If a spiritualist desires any thing related with the spiritual cosmos, he may get it somewhere (in the book). This book has also described the avoidable worldly behaviour and its cruel nature associated with the spiritual practices. It is due to all these facts that it is possible that many useful subjects related with spiritualism can be found in this book.

This book has 16 chapters (*Adhikārās*) which are named as below:

- (1) Equanimity (*Samatā*)
- (2) Attachment with women (my-ness about women- *strī-mamatva*).
- (3) My-ness about son (*Putra-mamatva*).
- (4) My-ness about wealth (*Dhana-mamatva*)
- (5) My-ness about body (*Deha-mamatva*).
- (6) Non-vigilance (*pramāda*).
- (7) Passions (*Kaṣāya*)
- (8) Spiritual studies (*Śāstragatī*).
- (9) Suppression of Psyche (*Citta-damana*).
- (10) Detachment (*Vairāgya*).
- (11) Purity of Righteousness (*Dharma-śuddhi*).
- (12) Purity of Teacher (*Guru-śuddhi*).
- (13) Learning Asceticism (*Yati-śikṣā*).
- (14) Stoppage of *karmās* (*Samvara*).
- (15) Auspicious propensity (*Śubha pravṛtti*).
- (16) Equanimity (*Sāmya*).

Thus, there is description of equanimity in the beginning of this text and there is also the description of it is the end of the book. Thus, this text has expressed the importance of equanimity.

#### 18. Yoga in *Śānta-sudhā-rasa* (Flavour of Peaceful Nectar) of Upādhyāya Vinaya Vijaya (18<sup>th</sup> century AD).

The introspective reflections have an important place in the Jaina system of spiritual practices. The insight leads to acquire the truth and the introspective reflection changes the old pre-dispositions. There is no simultaneous mention of twelve reflections in the early scriptures. However, the later literature contains them in a coordinated way. Umāsvāti has mentioned twelve reflections in his *Tattārtha-Sūtra*. Many texts like '*Baarasa Anuvekkhaa*' of Kuṇḍakuṇḍa and '*Kārtikeyānuprakṣā*' of Svāmī-Kumāra and others are also available which describes them. Upādhyāya Vinaya-Vijayajī developed this tradition and has authored the above poetic text which could be musically adopted. It contains sixteen reflections.

This text is an important work in the tradition of poetic literature in *Sanskṛta*. It has a mature language, powerful expression, depth in essence and pleasing style. There is flow of inductive power in this text full of peaceful literary sentiment. The author has also composed some poems in very heart-touching form. They are very useful for the present problems.

The essence or formula of insight meditation (*Prekṣā-dhyāna*) is the balance between the intellectual and reflective development. The insight meditation is a solution to the problems of the present. Upādhyāyaji has composed a poem which means that this world is full of delusion and suffering. There is no nectar of peace even in the minds of the scholars or saints without reflections. Without them, there is no happiness also.

#### 19. Yoga in Compositions of Upādhyāya Yośovijayajī (18<sup>th</sup> century AD).

Upādhyāya Yośovijaya has promoted the tradition of Jaina yoga through many of his compositions in eighteenth century. He has written many books in *Sanskṛta* and *Gujarātī*. All his composition indicate his wide study, deep thinking and coordinative viewpoint. It seems that his wisdom has been most elaborate only in his books on yoga. We find the following books on yoga by him:

- (1) *Adhyātmā Sāra* (Essence of Spiritualism)
- (2) *Adhyātmā-upaniṣada* (Proximity to Spiritualism).
- (3) *Jñāna Sāra* (Essence of Knowledge)
- (4) *Dvā-triṃśat jñkā* (Three Decads and two with Commentary)
- (5) *Dvā-triṃśikā* (Three Decads and two on Yoga).
- (6) *Vṛtti on Hari-bhādra Yoga-vinśikā* (Short Commentary on Two Decads on Yoga of Haribhara).
- (7) *Vṛtti on Ṣoḍaśikā* : (Short Commentary on Sixteenad).
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- (9) *Sajjhāya on Eight Yoga-dṛṣṭis in Yoga-dṛṣṭis Samuccaya* of Haribhadra in *Gujrātī*

In the first three of his books, he has given a fine discussion on (1) The definition of spiritualism (2) The nature of the world or transmigration (3) detachment (4) Renunciation of attachment (5) Acceptance of attitude of equanimity (6) Good activities or rituals (7) Purity of mind (8) Nature of meditation and meditator (9) Time and place of meditation (10) Postures and support of meditation (11) Kinds of meditation and other subjects.

While elaborating on the objective of yoga of knowledge and action, Yośovijayajī points out that the yoga of action means good activities or it is the rightful performance of different religious activities as prescribed

in scriptures. In contrast, the yoga of knowledge is the absorbance in the nature of soul and detached attitude towards sense objects. The yoga of knowledge has only one object .. i.e. insight into soul. While describing the effect of meditation, he writes that it causes (1) the enlightenment of the soul. (2) It leads to the peace of mind. (3) It removes the differentiating attitude between the soul and supreme soul. Meditation is an incomparable nectar. It is the supreme flavour of soul. He presents the clear picture of the yogic practices of *Pātañjali* after describing some important elements of spiritualism in his *Dvā-triśikās*. He also makes detailed discussions on the yoga books of Haribhadra in his *Dvā-triśikās*. We find a true analytical, comparative and coordinative insight of *Upādhyāyiji* in these books. Also, he has deeply analysed some of the aphorisms of *Pātañjali* with respect to the Jaina viewpoint and he has, as far as possible tried to coordinate his opinions, with the Jaina postulates. The contribution of *Upādhyāyiji* in comparative studies in Jaina yoga serves as a guide for us.

## 20. Yoga in *Dhyāna Prakaraṇa* - (Case of Meditation) of Jayācārya (19<sup>th</sup> century)

Jayācārya had deeply studied meditation. He was familiar with the theoretical and practical aspects of the meditation. Maghavā Gaṇī has written in his biography that Jayācārya knew all tricks of the trade of the yoga doctrine.

Many books have been written on yoga in the languages of the country. Both the books- '*Baḍo Dhyāna*' and '*Chhoto Dhyāna*' (Major Meditation and Minor Meditation) composed by him in *Gujarātī* come in this category.

### *Baḍo Dhyāna* (Major Meditation)

Jayācārya has briefly mentioned some of the systems of meditation in this book. He has stated that the basic element of Jaina spiritual practices is the 'Practice of Three Guards (*Tri-guṇti sāddhanā*)'. It means the practice of (1) postures (2) silence and (3) mental concentration. The book of '*Baḍo Dhyāna*' starts with this topic. In solving the problem of 'how to remove the unsteadiness of mind', he has mentioned to concentrate the psyche on the (1) inhaling and exhaling of air and (2) on the Saṅskṛta syllable '*So-ham*' (I am He). The second variety of meditation is called '*Tīrthāṅkara Dhyāna*' (Meditation on the ford-builders). The *Siddha-Dhyāna* (Meditation on the Liberated ones) and the fourth kind of meditation is called '*Karma-vipāka Dhyāna*' (Meditational Thinking on Karmic Fruition). After meditational practice, he has described about the deep thinking on 'the reflection on impurity'. In the end, he has mentioned the method of thinking over the nature of self-soul. Thus, this small book deals with the important elements of (1) insight into the breathing (2) meditation on aureoles (3) meditation on sameness (*Tādātmya*) (4) Meditation on nature of the soul and (5) reflection.

On reading this book, one feels that this book is not written on the basis of other books. It has been composed on the basis of his practices and experiences. He has written, "Where there is pure meditation, many bad *karmās* are destroyed and many auspicious qualities appear. When we read '*Manitrās*', meditation gets purer. One should think over the nature of soul three times a day and it will be realised by you as the soul and the Jina stay in us."

This is an experience. It seems from this that the author must have practiced and experienced this kind of meditation and presented it in the form of a small book. It has described the science of differentiation. He has mentioned the difference between the *Jīva* (soul) and *Pudgala* (matter) under more than forty heads. He has said that "(1) attachment and aversions (2) passions and (3) karmic influx do not belong to me. They are different from me. I have the nature of the tetrad of infinity of knowledge, faith, conduct, and potency. I am pure, indestructive and the knower."

The distinctive features of the *Jīva* and *Pudgala* are given below:

The *Jīva* (Soul) is

- |   |  |
|---|--|
| (1) Devoid of old age ( <i>Ajara</i> )  | (2) Beginningless ( <i>Anādi</i> )                     |
| (3) Infinite ( <i>Ananta</i> )  | (4) <i>Akṣaya</i> (Indestructible)                     |
| (5) Steady ( <i>Acala</i> )   | (6) Devoid of parts ( <i>Akala</i> )                   |
| (7) Devoid of defects ( <i>Amala</i> )  | (8) Impercievable ( <i>Agama</i> )                     |
| (9) Indescribable ( <i>Anabhi</i> )   | (10) Formless ( <i>Arūpī</i> )                         |
| (11) Devoid of Activity ( <i>Akarma</i> )                                     | (12) Non-bonder of <i>karmās</i> ( <i>Abaridhaka</i> ) |
| (13) Devoid of karmic realization ( <i>Anudaya</i> )                          | (14) Non-maturated ( <i>Anūdiraka</i> )                |
| (15) Static ( <i>Ayogī</i> )  | (16) Non-enjoyer ( <i>Abhogī</i> )                     |
| (17) Devoid of diseases ( <i>Arogī</i> )                                      | (18) Devoid of libido ( <i>Avedī</i> )                 |
| (19) Devoid of Division ( <i>Achhedī</i> )                                    | (20) Devoid of sorrow ( <i>Akhedī</i> )                |
| (21) Devoid of passions ( <i>Akaṣāyī</i> )                                    | (22) Devoid of aureoles ( <i>Aleṣī</i> )               |
| (23) Devoid of body ( <i>Aśarīrī</i> )  | (24) Devoid of brightness ( <i>Abhāsī</i> )            |
| (25) Devoid of Intake ( <i>Anāhārī</i> )                                      | (26) Devoid of obstructions ( <i>Avyābādha</i> )       |
| (27) Neither-heavy-nor-light ( <i>Aguru Laghu</i> )                           | (28) Indivisible ( <i>Abheda</i> )                     |
| (29) Devoid of senses ( <i>Anindrī</i> )                                      | (30) Devoid of vitalities ( <i>Aprānis</i> )           |
| (31) Devoid of Birth-place ( <i>Ayonī</i> )                                   | (32) Non-worldly ( <i>Asansārī</i> )                   |
| (33) Immortal ( <i>Amara</i> )  | (34) Supreme ( <i>Apara</i> )                          |
| (35) Non-successive ( <i>Aparampāra</i> )                                     | (36) Non-pervasive ( <i>Avyāpī</i> )                   |
| (37) Devoid of support ( <i>Anāśrīta</i> )                                    | (38) Devoid of vibrations ( <i>Akaṁpa</i> )            |
| (39) Consistent ( <i>Avirudha</i> )   | (40) Devoid of karmic influx ( <i>Anāśrava</i> )       |
| (41) Invisible ( <i>Alakha</i> )  | (42) Devoid of sorrow ( <i>Aśoka</i> )                 |
| (43) Devoid of attachment ( <i>Asangī</i> )                                   | (44) Devoid of shape ( <i>Anākāra</i> )                |
| (45) Knower of the universe and non-universe<br>( <i>Loka-aloka-Jñāyaka</i> ) | (46) Pure and  |
| (47) Blissfully conscious ( <i>Cidānanda</i> )                                |  |

In contrast, the *Pudgala* has different features from the *Jīva*. However, the (worldly) being is under the yokes of *karmās*. Because of this fact, the *Jīva* does have the defiled nature of enjoying sensuals. Nevertheless, the living being does not get attached in them because he has a normal nature of pure and blissful consciousness. The *Jīva* thinks that his nature is different from the enjoyership of the sensuals.

Thus, despite this text being small in size, it seems sufficiently large with respect to its contents.

### ***Chhoṭo Dhyāna* (Minor Meditation)**

This book describes the system of meditation on great Bowings Litany (*Namaskāra Mantra*). It has a very small size and its contents are brief. Hence, its name '*Chhoṭo Dhyāna*' is proper.

There is no knowledge about the place and time of composition of these two books of Jayācārya.

### **21. '*Manonu-Śāsanam*' (Disciplining of Mind) of Gaṇādhipatī. GuruDeva Śrī Tulasī (Twentieth century).**

Gaṇādhipatī Gurudeva Tulasī is one of the leading monk-scholars who has attempted to revive the disappearing Jain yoga tradition in the later part of twentieth century. He composed the book of '*Manonu-Śāsanam*' in aphorismic style of *Sanskṛta*. It contains seven chapters, and 151 aphorisms. We observe the spiritually strengthened consciousness of the author in it. The book, though small in size, offers, vivification to



the yoga practitioners through compiling the great and enriched tradition of meditation continuing through 2500 years. According to the author, the mind is the active agent for all the activities of the life. It is, therefore, possible to be spiritually uniform by bringing the delusion, of mind through, knowing, observing and training in the concentration of mind. The spiritual consciousness is the perpetual source of peace and bliss which are desired by all the living beings to be acquired but fail to achieve them. The main object of this book is to present the universal and acceptable elements of yogic practices as per the needs of this era in a simple and easily comprehensible linguistic style. This book has described the exemplary art of awakening and proper channelisation of mind in a scientific way.

The meditation is the main theme of the book. The mind is disciplined through meditation only. That is why, this book has described all the factors leading to control the mind such as

- (1) The role of meditation in the process
- (2) The subsidiary elements of meditation.
- (3) The capability for undertaking meditation.
- (4) The proper postures for meditation
- (5) The kinds of support for meditation and others.

The book has described six states like the distracted etc. of mind followed by the discussion of all the steps starting from the purification of mind upto the stage of cessation of activities of mind. This book has also given the knowledge of some self-experienced practices of breathing control which is helpful in getting the mind steady.

In Jainology, the term 'Yoga' has also been stated in terms of the mental, vocal and bodily activities. The use of this meaning is quite popular. That is why, the practice of mental resolves (*pratiṃās*) and control over senses and the sensed-ones (*Samvara*) is also more popular in the field of spiritual practices.

According to the Jaina philosophy, there are six power-sources (*Completions, Paryāptis*) and ten power-centres (*Vitalities, Prāṇās*) of our life as given below:

**(a) Six power-sources (*Paryāptis*)**

- (1) Food (2) Body (3) Senses (4) Respiration (5) Speech and (6) Mind

**(b) Ten Power-centres (*Prāṇās*)**

- |                      |                     |
|----------------------|---------------------|
| (1) Sense of hearing | (2) Sense of sight  |
| (3) Sense of smell   | (4) Sense of taste  |
| (5) Sense of touch   | (6) mental strength |
| (7) Vocal strength   | (8) Bodily strength |
| (9) Respiration      | (10) Life-span      |

It seems that there is cause-effect relation between these two factors. The power-sources are the cause and the power-centres are the effects. When one abridges their numbers, both of them turn equal as below:

**Power-Sources**

- (1) Food
- (2) Body
- (3) Senses
- (4) Respiration
- (5) Speech
- (6) Mana

**Power-centres**

- (1) Life-span
- (2) Bodily strength
- (3) Senses (five)
- (4) Respiration
- (5) Vocal strength
- (6) Mental strength

These power-sources and power-centres are there neither in the pure state of consciousness nor in the non-living entities. They are created during the combination of the conscious and the non-conscious entities. All the living beings are in the state of combination of the conscious and non-conscious (mattergy, *pudgala*). We do not have the realisation of pure consciousness. Hence, we are not in the role of consciousness only. We are enriched with the power of experience and knowledge. Hence, we are also not in the role of the non-conscious only. We are playing the combined role of the consciousness and non-consciousness.

These power-sources and power-centres are the differentiating elements of the *Jīva* and Non-*Jīva* elements. Those entities are called *Jīvās* who have the power of food intake, body structure, sense-structure and respiration. In contrast, there entities are called non-*Jīvās* who do not possess those powers.

The power of speech and thinking are not the differentia of the *Jīva* but they are the foremost steps for its development.

These power-sources are formed at the time of the beginning of the physical living entity or life. Their activities are the '*Jīva*' of the living beings.

Now, the question is, "What is the objective of life?" It does not seem that there is any definite objective of life. However, when the living one gets enlightened, one has an objective- and that is liberation (from the weary world). There are two factors for liberation :

### **(1) Purification and (2) Cessation of activities**

When extended, these two factors become twelve in number as below :

- |                                 |  |
|---------------------------------|--|
| (1) Purification                | (2) Cessation of food intake           |
| (3) Purification of body        | (4) Cessation of bodily activities     |
| (5) Purification of senses      | (6) Cessation of sense-activities      |
| (7) Purification of respiration | (8) Cessation of respiratory activity. |
| (9) Purification of speech      | (10) Cessation of Vocal activities.    |
| (11) Purification of mind       | (12) Cessation of mental activities.   |

Thus, the first step is that of purification. When it reaches its end-point, the step of cessation automatically starts.

The cessation (of activities) is the specific component of *Yoga*. The stage of purification does not develop orderly until there is cessation of mental activities etc. The process of purification is easier than cessation. Hence, it does occur easily but its completion comes only when it gets associated with the process of cessation.

There are three components of human activities or Propensities : (1) Wicked Propensity, (2) Virtuous propensity, (3) Desistence from propensity.

The orderly path of spiritual practices involves, first desisting from the wicked propensities and second, moving towards virtuous propensities, and finally, to achieve the path of detachment.

Thus, this text has tried to present the details of the spiritual development of the aspirant in toto and in a scientific way.

## **22. Jaina *Yoga* Texts Composed by Ācāryaśrī Mahāprajña**

The Jaina scholars, in general, face the problem whether yoga is admitted in the Jaina tradition. Is there any text like '*Yoga-darśana*' of *Pātañjali*? In order to find a solution to these problems, Gaṇādhipati Tulasījī

encouraged the current Ācārya Mahāprajña in his rainy residence at Udaipur in 1962. His main interest lay in the spiritual practices. Ācārya Mahāprajña undertook research into the problem through

- (1) Deep study of canons and scriptures,
- (2) Collection and analysis of factual material from them.
- (3) Determination of the process of scientific study in this area.
- (4) Comparison of scriptural facts with scientific facts.
- (5) Experiment and
- (6) Experience.

On the basis of these points, a refined method of study was developed which is currently known as 'spiritual practice of *Prekṣā dhyāna* (Insight, Introspective or Perception meditation). The complete process of *Prekṣā dhyāna* is the Jain *yoga*. This meditation is the solution of the ancient question. It is also a step towards the journey inward. It begins with the spiritual-indicating point of self-existence, and its foremost point is the scientific and yogic analysis of aura, *kuṇḍalinī* and center of consciousness etc.

### 23. *Jaina Yoga*

According to Ācārya Mahāprajña, there are two main points of the Jain *yoga*- (1) Karmic stoppage or control and (2) Austerities. There are five kinds of control (which are the reverses of five causes of karmic bonding) :

- |                   |                        |                   |
|-------------------|------------------------|-------------------|
| (1) Righteousness | (2) Observance of vows |                   |
| (3) Vigilance     | (4) Non-passions       | (5) Non-activity. |

These are the five roles of spiritual practices. The concept of spiritual stages (*Guṇasthānās*) is a developed form of these roles. The meditation is an important component of the *yoga* of austerity. The meditation forms the beginning, middle and the end of the spiritual practices. The virtuous meditation has been given a new dimension in terms of *Prekṣā dhyāna* which is an important chapter of the history of meditation. In brief, it will be suffice to say that the book of Jain *yoga* will prove a medium of memorising the forgotten chapters of the Jain *yoga*.

Jain *yoga* consists of four chapters: (1) Background of spiritual practices (2) Roles of spiritual practices (3) The system and its achievement and (4) Experiments and effects. These chapters deal with the different experiments in spiritual practices. There are two appendices in the book which deal deeply with

- (1) Spiritual practices in *Ācārāṅga*
- (2) Elements of *Prekṣā dhyāna* in *Ācārāṅga*.

There is a variety of style and language in this book of 183 pages. Somewhere, there is mystic language and aphoristic style. At other places, there is simple and comprehensible language and expansive style. In some places, there is repetition also to elaborate the contents. There is no rigidity of literary principles of the rules of language and style to make the mystery of meditation as lucid as possible.

### 24. *Cetanā kā Urdhvārohaṇa* (Ascension of Consciousness)

The level of consciousness is developed through the medium of our body. The consciousness in living being other than human beings flows downwards. It flows downwards the lowest center of consciousness (i.e. gonads). The human can change this downward flow. It can move the consciousness upwards, and carry it towards the center of knowledge or wisdom from its downward flow.

The process of the ascension of consciousness is a defined one. There are some methods in this direction. On knowing them, the human being can move in that upward direction. Bhagavān Mahāvīra had undertaken an important journey towards the ascension of consciousness. His directions are still very important for the aspirants moving in that direction. This book of 214 pages indicates about them in many places. Though it is not easy to understand symbolic language, still it could be so with proper effort. For understanding this mysticism, the past is unobscured in the present. There is no new postulates in this book, but it is just the un-obscurement of the past.

## **25. Mahāvīra kī Sādhanaa kā Rahasya (The Secret of the Spiritual Practices of Mahāvīra)**

Whatever is unknown is all mystery. Similarly, that is also a mystery, which is known but not illustrated in the public. The spiritual practice is a mystery on both these counts. Whatever the formulae of the spiritual practice were known in the days of Mahāvīra, they are not now known in the same way. Hence, they are unknown only. Some formulae for spiritual practice are subjective only. They are, therefore, not known publicly. The present book has touched upon those formulae of spiritual practice, which have come to the level of the known from their level of the unknown and, they are, therefore, useful for all. In the opinion of Ācāryaśrī Mahāprajña, the best medium for memorising Mahāvīra is to become *Arhat* (Enlightened, Venerable) through meditation upon the *Arhat*. Alternatively, the secret of spiritual practice is to identify the nature of *Arhat* by becoming *Arhat* by oneself.

In the field of spiritual practice, it is very important to control over all the body, respiration, speech and mind. There are some secrets for their control which have been elaborated in the book. The 307-page book has been divided in four chapters as below:

- (1) Awakening of the soul.
- (2) Realisation of the soul.
- (3) Equanimous meditation or trance
- (4) History of meditation

Thus, Ācārya Mahāprajña has made this subject to be easily learnt by the common man through his simple language and style by presenting the secrets of spiritual practice on the basis of self-experience.

## **26. Apanā Darpaṇa : Apanā Bīmba (The Mirror of the Self : The Image of the Self)**

The etymological meaning of the name of this book is formation of the mirror of the self and seeing the image of the self (in the mirror). The Insight perception is the process of (karmic) shedding so that the old pre-dispositions may be destroyed. The perception is the experiment on controls so that the atoms producing the image may not enter the consciousness. The order of purification and cessation and cessation and purification results in the perception of the image or self-realisation.

The year of *Yoga-Kṣema* (Happiness through Yoga) was a great ritual of thinking and reflections, training and experimenting. On the one hand, there was the presence of our Ācārya, and, on the other, there were hundreds of awakened and wise monks and nuns and, then, there was the public. The thoughtful discussions over the *Prekṣā dhyāna* undertaken before this august assembly, are collected in the book. This book has 240 pages and has a compilation of 35 sermons. It contains valuable material regarding *Prekṣā dhyāna*, which encourages us to self-insight through it.

## **27. Taba Hotā Hai Dhyāna Kā Janma (Meditation is Born, Then)**

'*Jñāna-dhyāna*' (Meditation-cum-knowledge) is a part of a sentences. The meditation is necessary for right knowledge and the knowledge is necessary for meditation. While they are one with respect to their nature, they are two with respect to their practical processes. There is the mobile part existing in the knowledge

while there is the non-mobile part in the yoga. The steadiness is not that much easier than non-steadiness. We have the in-born practice of moving with body, speech and mind. But we do not have any practice of moving beyond them. When the 'non-existing' changes into the 'existing or is-ness', the meditation is, then, born.

The moment, when one perceives the attachment behind the body, mind and speech, the meditation state is born.

The non-steadiness has its own problems. Similarly, meditation has also its problems. It is necessary (1) to know the object of meditation, (2) to have proper environment, (3) catching the initial point of meditation, and (4) being doubtless about the effects of meditation.

The biggest problem is to move beyond mind through mind itself. This book could be very useful for consideration of many points related with this problem. There is neither an attempt to go into the depth of the problem nor transgression of the directions. It is a middle path. One can move into the depth of meditation by following these directions. This book has 193 pages where in 22 sermons on meditation are also compiled.

Thus, there are about sixty books on meditation composed by Ācārya Mahāprajña. The process of meditation has been analysed scientifically in these books.

It is clear from the above survey that the tradition of Jaina *Yoga* has been gradually developing from ancient times to modern times. There is a voluminous literature available on this subject- a summary of which has been presented here.

## QUESTIONS

### A. Essay type questions

1. Describe the main texts of *Yoga* literature in detail.

### B. Short answer type questions

2. Describe the medieval *Yoga* literature in brief.
3. Discuss the canonical *yoga* literature in brief.

### C. Objective Questions

4. Who is the author of *Mokṣa Pāhuḍa*?
5. Write down the name of the book on meditation authored by Jinabhadra-Gaṇī.
6. The state completely devoid of the knowledge of the self is called ....
7. Which period of Ācārya could be called as "The Golden Age" ?
8. The author of *Yoga-Śataka* is Ācārya ..... ?
9. How many aphorisms and chapters are there in *Manonuśasanam* ?
10. The period of Ācārya Yaśo-Vijaya is ..... century ?
11. The first Ācārya describing the forms of meditation in forms of meditation on objects etc. is ..... ?
12. The virtuous meditation has been given a new dimension in terms of ..... which is the important chapter of the history of Jaina meditation ?
13. Who is the Ācārya .... whose literature on meditation is available in large quantity at present ?

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**Compiler** - Dr. Samari Sthitaprajñā.

# **JAIN VISHVA BHARATI INSTITUTE (DEEMED TO BE UNIVERSITY)**

LADNUN - 341 306 (RAJASTHAN)

**DIRECTORATE OF DISTANCE EDUCATION**



**M.A. PREVIOUS  
Jainology and Comparative Religion & Philosophy**

**PAPER- I**

**The History of Jain Religion, Its Culture, Literature and Art**

© Jain Vishva Bharati Institute

Edition : 2017

Quantity : 100

*Edited by :*

Samani Pratibha Prajna

Samani Shukla Prajna

*Publisher :*

**Jain Vishva Bharati Institute**

Ladnun - 341 306 (Rajasthan)



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