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Namo Maha-Mantra

LEONA SMITH KREMSE

... *Om Sānti.*

Now spoke the aged nun, Rajimati,
And light of the *Mahā-Mantra* made splendrous her discourse :

“Mid this region of labour,
Mid the torments of this recurring body-experience,
There is yet a sanctuary, O gift from the Jina.
‘Tis like a rosy hearth mid a Himalayan night
Whereto ye are led by your good servant, one-pointed mind.
—Sanctuary that is of the prayer,
O the Great Prayer, O *Mahā-Mantra*.

“Gift to our souls from our Jina Nemi.
Now, heed ye the bygone occasion of His benevolent act.
—‘Tis said His body-presence now adorns the Deccan
Where glitters the dust of His feet with the Three Jewels,
Right Faith, Right Knowledge and Right Conduct,
That led Him from Dvaraka prince, to monk, to Jina,
The selfsame Three Jewels now leading ye to Him.
Now, heed ye His enlightenment under the cane tree
On hallowed Mt. Girnar that nurtured His fifty-five days.
His first precept was compassion for the food-animals,
Alas, that foremost cruelty of their needless deathblows,
Thus on their bloodstains He laid His spiritual hand.
Then, His omniscient eye swept all them in waiting,
Four sections of celestials, men and women, and animals,
And His eye beheld all seasons of their many-sided lives,
Wherefrom rose one crying need for a sanctuary
Mid the nightfalls of *karma* and transmigration
That woefully afflict all living beings.
Thus His charity proclaimed the *Mahā-Mantra*.

Namo Arhantānam, Homage to the Jinas, O Wayshowers,
They show the way to salvation for their followers.

Namo Siddhānam, Homage to the Pure Spiritual Beings,
Beyond rebirth, they dwell in blissful dwellings.

Namo Āyariyānam, Homage to the saintly guides,
In them, the Right Conduct of the Jina abides.

Namo Uvajjhāyānam, Homage to the worthy teachers,
Round them, the community of the Jina gathers.

Namo Loe Savva-Sāhunam, Homage to the holy sages,
All respects to their holy pilgrimages.”

With radiant heart, further spoke the nun :

“*Eso pañca namukkāro*, This prayer of five parts

Savva pāvappanāsano, Purifies all impurities,

Mangalānāmca savvesim, Of all prayers

Padhamam havai mangalam, O supreme is this prayer.”

Silence, of the silvery colors of reverence.

Wafted it skyward, sweetly and tenderly,
Till down peeped the celestial sisters in delight.

Then again spoke the aged nun, Rajimati :

“O Benediction by our Jina Nemi, restored for His age
As likewise restored by our prior twenty-one Jinas,
Always in the tongues of the common people.

O homely and simple worship,

To persons become gods, spiritually perfect

By way of non-violence, restraint and hard penance,

And to leaders and teachers of the eternal law.

Now, heed our benefits drawing from association by worship.

Soul-gods become our ideal reality,

The leaders and teachers become our work-a-day reality,

And we rejoice in our pure, individual and eternal souls.

Yea, joyfully in all seasons, we chant our prayer.

The soul venerates it, it destroys worldly *karmas*,

O *Namo Mahā-Mantra*.”

Now knelt the youthful nuns,

And their flowing tears bespoke their fulness of thanks.

Om Sānti...

Samprati—the Patron of Jainism

BINOD KUMAR TIWARY

Among the successors of Asoka, Samprati had his own importance in the Mauryan history. He was son of Kunala¹ and after the death of Dasaratha, captured the throne of Pataliputra. The fact that the Jaina tradition refers to the building activities of Samprati in Rajasthan and further west² and the mention of the Jaina sources that he ruled from Pataliputra and also from Ujjain³ shows that he ruled over the entire territory both in the east as well as in the west.⁴

So far the enthusiasm of king Samprati is concerned towards Jainism, he is said to be one of the leading stars of Jaina history in Ancient India. He received Jaina initiation from the great Arya Suhasti⁵ and the records speak of the latter's stay at Ujjain off and on. Hemacandra describes the king's zeal during the stay of Suhasti at Ujjain in these words, "During Suhasti's stay at Ujjain, and under his guidance, splendid religious festivals were held and processions in honour of the Arhats were taken out and great was the devotion manifested by the king and his subjects on these occasions."⁶ The Jaina texts say that he was a devout Jaina and encouraged all attempts of its propagation.⁷ In the matter of propagation of the Jaina faith, Jaina records speak as highly of Samprati as the Buddhist records do of Asoka.⁸ During his time, the Jaina religion flourished through out the Aryadesa which consisted of twentyfour and a half countries.⁹

The *Vṛhatkalpabhaṣya* informs us that Samprati erected Jaina temples and monasteries throughout his domain.¹⁰ V. A. Smith goes on the extent

¹ *Parisistaparva*, IX, 34-35 ; *JBORS*, Vol. XLV, p. 467.

² Possibly he was the governor of these regions before ascending the throne of Pataliputra.

³ *Parisistaparva*, X. XI.

⁴ Roychoudhary, *Political History of Ancient India*, p. 291.

⁵ *Parisistaparva*, II, 23.66 ; *Kalpasutra*, Subodhika Tika, v. 6.

⁶ *Ibid.*, p. 60.

⁷ *Ibid.*, II, IX. 54.

⁸ C. J. Shah, *Jainism in Northern India*, p. 144.

⁹ The *Vṛhatkalpabhaṣya Vṛtti* and *Viyahapannattisutra* give the names of these countries, important amongst them being Magadha, Anga, Vanga, Kosala, Kuru, Pancala, Saurastra, Videha, Vatsa, Cedi, Sindhu-Sauvira, Kunala and Ladha.

¹⁰ *Gathas* 3285-89.

of saying that all the ancient Jaina monuments of unknown origin are ascribed by the people to Samprati, who in fact is regarded as a Jaina Asoka.¹¹ For the propagation of Jainism, he got constructed one and a quarter crore Jaina temples, two thousand rest houses and eleven thousand *vāpikās* and *puccā* wells.¹² Jinadasagani Mahattara informs us that he constructed Jaina monasteries even in non-Aryan countries like Amida, Damila and Maharatta¹³ and the credit of spreading Jainism even to Persia, Arabia and Ceylon goes to him.¹⁴

It is to be noted that all the Jaina monuments of Rajasthan and Gujarat, whose builder is not known, is attributed to Samprati. Many scholars are of the opinion that several inscriptions which have till now been ascribed to Asoka, were inscribed by Samprati. The reason is that Asoka, took for himself the title 'Devanampiya' only and it was Samprati, who used 'Devanampiya Piyadasi' for himself and never gave his real name.¹⁵ He erected *stūpas* and temples at the birthplace of Sambhavanatha which was later on destroyed by Alauddin Khalji.¹⁶ Some Jaina monuments of the period of Samprati have been located at Varanasi and Allahabad also.¹⁷ The king is said to have constructed a Jaina *stambha* inside the palace at Kausambi, the birthplace of Padmaprabha.¹⁸

The Saranath tomb near Varanasi is ascribed to Samprati¹⁹ and several reasons have been given in its support by scholars. It was perhaps constructed in the memory of the eleventh Tirthankara Sreyansanatha,²⁰ who was born at this place.²¹ On the tomb, statues of lions, ox and horse have been engraved which represent the three gems of Jaina principles i.e., *Samyak darśana*, *Samyak jñāna* and *Samyak cāritra*.²² A wheel (*dharma cakra*) is also engraved on the tomb which is very much similar

¹¹ *Early History of India*, p. 202.

¹² B. C. Jain, 'Bihar-ki Jain Vibhutian' in the *Chandabai Abhinandan Granth*, p. 691 ; *Jain Siddhanta Bhaskar*, Vol. XVI, pt. II, p. 117.

¹³ *Nisithavasya Curni*, Vol. IV, pp. 128 ff.

¹⁴ B. Jain, *Bharat-ke Digambar Jain Tirth*, pt. 1, p. 9.

¹⁵ *Ibid.*

¹⁶ *Ibid.*

¹⁷ *Ibid.*, pp. 60 and 132.

¹⁸ *Ibid.*, p. 146.

¹⁹ *Jain Siddhanta Bhaskar*, Vol. XVII, pt. I, p. 59 ; B. Jain, *Bharat-ke Digambar Jain Tirth*, pp. 130-132.

²⁰ The name of this place 'Saranath' seems to be a distortion of 'Sreyansanatha'.

²¹ B. Jain, *op. cit.*

²² *Jain Siddhanta Bhaskar*, Vol. XVII, pt. I, p. 59.

to that found on a black statue of a Jaina Tirthankara recovered from Arrah in Bihar.²³

Samprati not only constructed Jaina temples, *stūpas* and monasteries within and outside his empire, but tried to spread it by other means also. He called on the neighbouring states to patronise Jainism, so that not only in his kingdom, but in their territories also the monks could practise their religion.²⁴ He sent out emissaries as far as South India²⁵ to preach Jainism in the Peninsula where his creed secured widespread popularity and made the regions of Amida (Andhra), Damila (Dravida), Maharatta (Maharastra) and Kuduka (Coorg) safe for Jaina monks.²⁶ According to literary traditions, Salisuka, brother of Samprati, contributed to the spread of Jainism in Kathiawad.²⁷ The Jaina religion received such wide acceptance in South India due to the efforts of Samprati that Mr. Rice is justified in affirming that during the first millennium of the Christian era, Jainism became the predominant religion of Mysore.²⁸

For providing better facilities to the Jaina monks in the border areas, Samprati sent his messengers²⁹ there to enlighten them of the requisites and requirements of the monks enjoining them to give such things instead of the usual tax to the revenue collector. Having thus prepared the ground he influenced the Sthaviras to send monks to those countries, for they would find it in no way impossible to live there. By these means, the uncivilized border peoples were brought under the influence of Jainism.

²³ *Ibid.*

²⁴ *Parisistaparva*, p. 60.

²⁵ It was for the first time in Ancient Indian History that the Svetambara missions were sent to South India.

²⁶ *Vrhatkalpabhasya*, III, 3275-89.

²⁷ *JBORS*, Vol. XVI, pp. 29-30.

²⁸ cf. V. A. Smith, *An Early History of India*, p. 459.

²⁹ M. L. Mehta, *Jain Culture*, p. 17.

The Jaina Theory of Samlekhana : A Critique

T. G. KALGHATGI

In the present political life of our country, fasting unto death for specific ends has become very common. In ancient India the *Manu Smṛti* mentions some traditional methods of fasting unto death to recover a loan.¹ *Rājatarangini*² refers to Brahmins resorting to fasts (*praya*) in order to obtain justice, or protest against abuses. Religious suicide is occasionally commended by the Hindus. With a vow to some deity they starve themselves to death, enter fire or throw themselves down from a precipice.³

The Jainas were opposed to such forms of death. They call such deaths unwise (*bāla-maraya*), without moral justification. The *Uttarādhyayana Sūtra* condemns such practices and states that those who use weapons, throw themselves into fire and water, and use things not prescribed by the rules of conduct, are liable to be caught in the wheel of *samsāra*. Such persons entangle themselves in the *moha dharma*.⁴ Fasting unto death for specific purposes has an element of coercion, which is against the spirit of non-violence.

However, the Jainas have commended fasting as an important means to self-realisation. Among the austerities, fasting is the most conspicuous. The Jainas have developed it into an art and have reached a remarkable degree of proficiency in it.⁵ The Jaina Munis and laymen have to fast at regular intervals for their spiritual progress. But more important is the fast unto death. It is called *samlekhana*. The Jainas have worked out a scientific analysis of *Samlekhana*.⁶

¹ *Manu Smṛti*, VIII, 49.

² *Rājatarangini*.

³ Jacobi, H., 'Death and the Disposal of the Dead', *ERE*, Vol. IV, p. 484.

⁴ *Uttarādhyayana Sūtra*, XXXVI, 160.

⁵ Jacobi, H., *Studies in Jainism*, p. 84.

⁶ *Ibid.*

Fasting unto death for a particular purpose has raised moral problems. The question whether it would be suicide and as such unjustifiable has been persistently asked with no conclusive answer. The Jaina theory of *samlekhāna* has raised problems. It is a much misunderstood doctrine, both in its theory and its practice. Radhakrishnan mentions it as a form of suicide.⁷ Rev. Dr. A. C. Bouquet, Trinity College, Cambridge states that the attitude of the stoics towards their own death seems to be curious; for they claim that one is entitled to do whatever one likes with one's own life.⁸ He gives an instance of Zeno who is said to have suffocated himself to death in his old age because he had damaged one of his hands. It can only be said that a better understanding of the Jaina theory of *samlekhāna* would dispel the misgivings about it as a form of suicide and an act of disregard for life. It is, therefore, necessary to analyse the theory and practice of *samlekhāna* as presented by the Jainas.

According to the Jainas, individual souls are pure and perfect in their real nature. They are a substance distinct from matter. Through incessant activity these souls get infected with matter. *Karma* which is of eight types and is material in nature accumulates and vitiates the souls purity. The soul gets entangled in the wheel of *samsāra*. This is beginningless, though it has an end. The end to be achieved is freedom from the bonds of this empirical life. It is to be achieved through the three jewels : right intuition, right knowledge and right action.⁹ The way to *mokṣa* which is the final end, is long and arduous. The moral codes and the religious practices, which are rigorous, gradually lead to self realisation. In the final phase of self-realisation, as also in emergencies, the Jaina devotee, monk or householder (*sravaka*) is enjoined to abstain gradually from food and drink and fast unto death. Death is not the final end and destruction of self. It is only the casting off the body, freedom from the bonds of life. We are asked to accept a quiet death, as far as possible, within the limits of our capacity. This is *samlekhāna*.

Samlekhāna is a step towards self-realisation. It is meant to free oneself from the bonds of the body, which is no longer useful. It is described as the process of self-control by which sense pleasures and passions are purged off and destroyed. It is called *samādhi*, to fast unto death or *san-yāsa-maraya*. For a Jaina the final emancipation by *samlekhāna* is the

⁷ Radhakrishnan, S., *Indian Philosophy*, Vol. I, p. 327.

⁸ Bouquet, A. C., 'Stoics and Buddhists', paper read at 35th session, Indian Philosophical Congress, Waltair, 1960. *Selected Papers*, p. 16.

⁹ *Tattvarthadhigama Sutra*, 1.

ideal end, the consummation devoutly to be wished. If a pious man, self controlled throughout his life, were to die a common death, all his efforts for spiritual progress would be washed. He would not be free from the wheel of *samsāra* for *samlekhāna* is the highest form of *tapas*.¹⁰

But *samlekhāna* is not to be taken lightly. It is not to be universally practised without distinction of individual capacity and motivation. Certain specific conditions are laid down which are to be strictly followed if one is to practise such fast unto death. *Samlekhāna* is to be adopted in two cases : (a) in cases of emergency and (b) as the end of regular religious career. The two forms or *samlekhāna* are equally applicable to monks and laymen. As an emergency measure when we are faced with terrible famine, when we are overpowered by foreign domination, at the time of spiritual calamities, when it would be impossible for us to live a pious life and to do our duties as good citizens. Similary, when we are in the grip of incurable disease and when we are too old to live a normal righteous life. In these cases we have to depend on others. We become a burden to society without any possibility of reciprocating the good either for one self and for others. Under such circumstances only should we decide to end this life by fasting unto death. If a monk falls ill and it is not possible for him to continue the practice of his vows and to lead the ascetic life he should decide to take *samlekhāna*.¹¹ In all these cases, however, one has perforce to take the permission of the teacher who will give permission to practise *samlekhāna* only after examining the capacity of the individual. One who has not the strength of will is forbidden to take *samlekhāna*.

Samlekhāna forms a regular religious career both for ascetics and householders. A householder has to go through a regular religious career through the gradual religious practice of eleven 'pratimās' (stages of conduct). In the last stage, he becomes practically a monk. At the end of the period, he abstains from food and drink and devotes himself to self-mortification. He continues fast, patiently waiting for death. In the case of the monk, the practice of *samlekhāna* may last 12 years. For the householder who has practically become monk it would take twelve months. As stated in the *Amrita* by Asadhara, firm faith in Jainism, observance of vows and *samlekhāna* according to rules at the time of death, constitute the duties of the householder.¹² A Jaina monk must prepare himself

¹⁰ *Ratnakaranda Sravakacara*, 123 ; *Bhagavati Aradhana*, 15 : *suciramaviradicaram viharitta nanadamsanaecrite marane viradhayitta ananta samsario dittho.*

¹¹ Jacobi, H., 'Death and the Disposal of the Dead', *ERE*, Vol. IV, p. 484.

¹² *Epigraphia Carnatica*, II, Intro., pp. 69-70.

by a course of graduated fasting lasting as long as twelve years. If, however, he is sick and is unable to maintain the course of rigid self-discipline to which he is vowed he may fast unto death without any preliminary preparation.¹³ The Jaina tradition looks at *samlekhānā* as the highest end to be achieved in the course of the spiritual struggle, and finds there no cause for tears.¹⁴ But it has to be noted that, even at this stage, such a course of death has to be adopted only with the permission of the Guru. *Acārāṅga Sūtra* exhorts the monks to practise this great penance as the final end of their religious course to reach the triumphant end of their spiritual struggle.¹⁵ In the *Manu Smṛti* we get similar instructions to ascetics. They are asked to walk straight, fully determined, in the north-easterly direction subsisting on water and air until their body sinks to rest.¹⁶ This is the great journey (*mahāprasthāna*) which ends in death. When the ascetic is incurably diseased or meets with a great misfortune he should accept voluntary death. This is taught in the *Sāstras*. It is not opposed to the Vedic rules which forbid suicide.¹⁷ Buhler remarks that voluntary death by starvation was considered, at this time, to be a befitting conclusion to a hermits's life. The antiquity and the general prevalence of the practice may be inferred from the fact that the Jaina ascetics too consider it particularly meritorious. Among the Maharastra mystics, Jnanesvara, gave up his life voluntarily ; such voluntary death was called *sajiva samādhi*. But this cannot be compared to the *samlekhānā* of the Jainas.¹⁸ It is necessary to note that, according to the Jainas, *samlekhānā* can be taken only when ordinary death is felt to be imminent.

At the proper time, having taken the permission of the Guru, one must prepare oneself for the practice of this kind of death. It needs physical and mental preparation. Gradual development of self control is to be attained, the passions have to be conquered, emotions subdued, and the urges to be controlled and canalised to the fulfilment of the desired end. One should meditate on the important virtues. Having called relatives and friends, one should seek their forgiveness for any transgressions in conduct and forgive them.

¹³ Basham, A.L., *Sources of Indian Tradition*, Part II, p. 69.

¹⁴ *Acaranga Sutra*, 1.7.6.

¹⁵ *Ibid.*

¹⁶ *Manu Smṛti*, *SBE*, Vol. XXV, VI 31; *Apastambhiya Dharma Sutra*, II. 123.2, 223.4; *Baudhayaniya Dharma Sutra*, III. 3.9, 13-14 ; *Yajnyavalkiya Dharma Sutra*, III. 55.

¹⁷ *Ibid.*, comment by Buhler.

¹⁸ *Namadeva Gatha*, Poona, 1924, *Samadhi Prakarana*.

With malice towards none and charity for all, one should start the practice of *samlekhānā*. In the *Ratnakaranda Srāvakācāra* we get a description of the mental preparation for the fast. We should conquer all emotional excitement, like fear, anger and grief. We should overcome love, attachment and hatred. With a peace of mind which is not possible to one craving anything empirical, we should reach a mental dignity and calm possible in the turmoil of this world.¹⁹

The gradual process of self-mortification is psychologically significant. It is not to be a slow death, nor is it meant to intensify the rigour of mortification. The primary motive is to make oneself physically and mentally prepared to accept the inevitable end, to lighten the burden of pain. It is very important to note that we are told not to desire death nor life during the practice of *samlekhānā*.²⁰ We are not to be ruffled or agitated with hope for life or fear of death. We have to be free from memories of friendly attachments as well as from anxiety for heavenly bliss. Quickly reducing the flesh by increasing the pace of fasting may give rise to emotional excitement and morbid thoughts, which are harmful to the undisturbed spiritual end.²¹

Fasting has, therefore, to be gradual without in any way disturbing the physical and moral poise. We should first give up solid food and take to liquid food like butter milk. Then we should start taking only warm water. In the last stage, even water has to be given up. We should wait for the end, reciting hymns (*pañcanamaskāra mantras*). All this has to be done gradually and keeping in mind the capacity of the individual.

The analysis of the process of *samlekhānā* shows that it has two primary stages, which are sometimes referred to as of two types. The first requisite is mental discipline and then comes mortification of the body by fasting. Accordingly, a distinction has been made in the practice of *samlekhānā* : (a) mental discipline (*kasāya samlekhānā*) which consists in the control of passions and attainment of perfect equanimity of mind and (b) practice of gradual fasting which leads to the mortification of the body (*kāya samlekhānā*).²² The two are complimentary to each other, although mental discipline is a necessary condition of the fast unto death.

¹⁹ *Ratnakaranda Sravakacara*, 126 : *slokam bhyamasadam kledam kalusya maratimapi hitva satvotsahamudiryaca manah prasadhyam srutairamrtaih.*

²⁰ *Ibid.*, 126, 127.

²¹ *Abhidhana Rajendra*, Vol. VII, p. 214.

²² *Ibid.*

A fundamental question, whether *samlekhana* is not to be described as a form of suicide and as such unjustifiable has been raised. We referred to this doubt earlier. But, from the analysis of the theory and practice of *samlekhana* so far given it can be said that *samlekhana* cannot be described as suicide. It does not contain the elements of suicide. It cannot be called such because it does not involve

(a) destruction of life of three types :

- (i) self destruction (*ātma badha*)
- (ii) destruction of others (*para badha*)
- (iii) destruction of both (*ubhaya badha*).

It is not motivated by any desire for killing. It is not vitiated by attachment, aversion or any other passion. It is free from any form of craving. Such is not the case in suicide or homicide.²³

(b) One who practises *samlekhana* must not be agitated by the desire for life or for death. He should not for a moment feel that he should live for some more time, nor should he be overpowered by the agony of the fast, feel that he should get a speedy death to free himself from the pains.²⁴ Desire for life, fear of death, memories of past days, attachment to relatives and friends and hopes for future happiness as a consequence of the practice of *samlekhana* are transgressions of the vow of *samlekhana* which are to be avoided at any cost.

(c) It may also be noted that according to the Jainas the body is not to be considered as merely a prison house to be discarded at the earliest possible moment. It is a means, a vehicle, of attaining the highest end of perfection. We are reminded that it is a rare privilege to get a human life, it is rarer still that we get an opportunity for spiritual progress. We should not want only to cast away the human body that we have got, without making the best use of it in the struggle to reach the stage of self-realisation. This is possible by the control of mind and body for spiritual culture.²⁵

(d) Above all, the Jainas are greatest champions of non-violence. *Ahimsā* is the creed of the Jaina religion. It is the first *mahāvrata*, the great vow. It would be inconsistent to believe that those who considered

²³ *Ibid.*

²⁴ *Ratnakaranda Sravakacara*, 29 and commentary.

²⁵ *Uttaradhyayana Sutra*, XXXVI, 266 ; Jacobi, H., 'Death and Disposal of the Dead' *ERE*, IV, p. 484 ; Deo, S.B., 'History of Jaina Monachism', p. 461.

life as sacred and those who condemned 'himsā' (injury) of any type should have so little regard for life as to preach self-destruction.

(e) It is for this reason that the Jainas considered wanton self-destruction by the other methods like taking poison and falling down a precipice as suicide, *bāla-maraṇa*, and as such unjustifiable.²⁶

The word suicide as employed in the popular sense includes all cases of self-destruction, irrespective of the mental conditions the person committing the act. In its technical and legal sense, it means self destruction by the same person, or voluntary and intentional destruction of his own life by a person of sound mind, who has attained years of discretion.²⁷ In this sense *samlekhā* would not be suicide as it is not self destruction at all. There is gradual modification of the flesh without causing any appreciable physical and mental disturbance. The self is to be freed from the bonds of the body. From the ultimate point of view *niścaya naya* the self is pure and indestructible. The practice of *samlekhā* is compared to operating on a boil on the body, which cannot be called destruction of the body. In this sense *samlekhā* is described as the final freedom of the soul from the bonds of life.

Whatever else may be the legal implications of suicide, we have to remember that *samlekhā* is to be looked at from the spiritual point of view.

We are in a world where spiritual values have declined. The flesh is too much with us. We do not look beyond and 'pine for what is not'. *Samlekhā* is to be understood as physical mortification, self culture and spiritual salvation.

Reprinted from *The Voice of Ahimsa*, vol. 34, No. 2-3 (June-July, 1984).

²⁶ Mack, W., *Corpus Juris*, Vol. LX, 1932, p. 995.

²⁷ *Abhidhana Rajendra*, Vol. VII, p. 220.

Some Earlier Buddhist and Jaina Narratives

PREM SUMAN JAIN

The earlier texts of Buddhist and Jaina literature contain many similar stories. It appears that these were taken and developed from common folk-lore. A comparative study of such stories, as found in Pali *Tripiṭakas* and Ardhamagadhi *Agamas*, is therefore, essential. Here we are presenting a few such stories.

The renunciation of Citra and Sambhuta has been described in *Uttarādhyayana Sūtra* in 35 *gāthās*¹ and in detail in the *Subodhikā Tīkā*.² It is the story of affection between two brothers. Due to this affection they took care of each others' welfare for six to seven lives. Citra and Sambhuta were sons of a Candala, and were masters of music. But as they were born of a low caste they were humiliated. In the end both of them became monks and attained heaven.

The affection of two brothers and humiliation for being born in low caste have been the subject of different stories for ages. The theme was very popular. The same story is repeated in Buddhist *Jātaka* called 'Citra and Sambhuta'.³ On comparison the following points emerge :

<i>Uttarādhyayana Sūtra</i>	<i>Jātaka</i>
1. In verse form but in prose in the <i>Tīkā</i>	In the mixed style of prose and verse
2. Deep affection between two brothers	The same
3. Similarity in different lives : (a) A pair of deer	The same
(b) A pair of swan	A pair of falcon
(c) Born as Citra and Sambhuta	The same
(d) Born in Devaloka	In Brahmaloka
(e) Born as a son of a merchant and of a king	As a son of a priest and of a king

¹ *Uttarādhyayana Sūtra*, Chap. 13, *gatha* 1-35.

² *U.S. Subodhika Tīkā*, pp. 185-197.

³ *Jātaka*, Part IV (Hindi Trans.), No. 498.

(f) Brahmadatta (soul of Sambhuti) goes to hell Goes to Brahma-loka

4. Not only in plot but verses quoted are similar⁴ e.g. *Uttarakaṇḍa* Chap 13, *Gāthā* 26 *Jātaka* No. 498, *Gāthā* 20

The story of the *Uttarādhyayana Sūtra* is shorter than the *Jātaka* story. Its language is also archaic. Therefore it seems that the story of *Uttarādhyayana* is earlier than the Buddhist *Jātaka* story even though it has been taken from some popular folk lore.⁵ The main object of the story is educating people about the condition and upliftment of men of lower castes.

The story of Gajasukumala, younger brother of Srikrnsa is another such story. When Devaki saw six monks of similar age and appearance coming to her house in pairs for alms she enquired of them from Lord Aristanemi. The Lord replied that they were her own sons who were kidnapped on their birth by a god named Harinegamesi and given to a house-holder's wife Sulasa. Devaki felt remorse as she could not rear her own sons and wished for a son whom she could rear. Harinegamesi fulfilled her wish but told her that on attaining youth the boy would renounce the world. When Gajasukumala attained youth Srikrnsa married him with a beautiful Brahmin girl named Soma. But the very next day Gajasukumala renounced the world on hearing the preachings of Lord Aristanemi. As he was meditating at night near a crematorium his father-in-law who was passing by that way being aggrieved in order to take revenge placed a burning charcoal on his head. Gajasukumala bore with equanimity the affliction and attained salvation.⁶

This narrative of Gajasukumala is comparable to the story of Yasa's renunciation as found in Buddhist literature.⁷ Points of similarities are as follows :

1. Kidnapping of babies by the god Harinegami
2. Mother's desire for a son for rearing
3. Birth of a son and rearing him up

⁴ Charpentier, the *Uttaradhyayanasutra*, 1922, p. 451.

⁵ Ghatare, A.M., 'A few Parallels in Jain and Buddhist Works', paper published in *Annals of the Bhandarkar Oriental Research Institute*, Vol. 17 (1935-36), p. 342.

* Muni 'Kamala', *Dharmakathanuyoga*, Ahmedabad, 1984 ; *Sramanakathanaka*, p. 23, etc.

⁷ *Mahavagga (Pavvajjakatha)*, Nalanda, pp. 18-21.

4. Renunciation on hearing the preaching
5. Enemies of previous lives disturb meditation
6. Attaining salvation by conquering affliction

The story of Nami Rajarsi is an important story of *Uttarādhyayana Sūtra*.⁸ It is not the whole story but the dialogue between Indra and Nami after his renunciation. It seems therefore that the story was so popular that only the preaching portion has been given in the *Uttarādhyayana Sūtra*. The whole story is found in the commentaries which is as follows⁹:

Padmaratha, king of Mithila, picks up the son of Madanarekha from the forest and named him Nami. After Padmaratha Nami became king of Mithila.

Once he fell ill with burning fever and the queens began to prepare sandal paste to cool his body. The sound arising due to the friction of bangles was unbearable to the king so he asked them to stop it. Out of consideration to his suffering the queens removed all the bangles except one and prepared paste as before. When Nami knew of it he took lesson from it and decided to live alone. At this juncture Indra came to him in the guise of a Brahmin to taste his determination. But even the news of burning of Mithila did not sway him from the path of renunciation.

In the Buddhist *Mahājanaka Jātaka* we get a similar story,¹⁰ though the plot is some what different but the message is the same. Here are the points of similarities :

<i>Uttarādhyayana Sūtra</i>	<i>Mahājanaka Jātaka</i>
1. Reasons for renunciation :	
(a) lesson taken from the collision of bangles	(a) The same (b) lesson taken from denuding of fruitful trees (c) lesson taken from the illusion due to seeing from both the eyes
2. Joy in living alone	The same

⁸ Jacobi, Hermann, *Jaina Sutras*, Part II, Delhi, 1980, *Utt.*, Chap. IX, *gatha* 1-62.

⁹ U.S. Subodhika Tika on Chap. IX.

¹⁰ *Mahajanaka Jataka* (Hindi Trans.), No. 539.

<i>Uttarādhyayana Sūtra</i>	<i>Mahājanaka Jātaka</i>
3. Decision of renouncing the world	The same
4. Testing the determination of Nami (by Indra)	The same (by goddess Sivali)
5. Distracting Nami by saying 'Mithila is burning'	The same
6. 'On burning of Mithila nothing of Nami burns' ¹¹	The same
7. Preaching (long)	The same (in short)

Motto of the theme can also be seen in the story of *Sonaka Jātaka* (No. 529). Pratyek Buddha Sonaka tells us that if the whole city is on fire nothing of a saint burns.¹² In the dialogue between sage Mandavya and king Janaka in the *Mahābhārata* the latter had said to the sage 'on burning of Mithila nothing of his burns'.¹³ It appears that the detachment of Videha kings like Nami, Janaka and others were very well known.¹⁴ *Viṣṇupūrana* also records that all the kings of Mithila were spiritual.

The story as found in the *Jātaka* seems to be older because here the story is predominant than preaching.

Uttarādhyayana Sūtra describes the renunciation of two Nami kings. One was Tirthankara, the other a Pratyeka Buddha.¹⁵ It is therefore surprising that in the lives of fortyfive Pratyeka Buddhas as collected in *Rśibhāṣita Prakīrṇaka* in Jaina tradition there is no mention of king Nami.¹⁶ It seems therefore that the story of Prateka Buddhas came to Jaina tradition from the Buddhist literature.

Of the stories of Jaina monks, the story of Meghakumara is very illuminating. The story is important also from the cultural point of view.¹⁷ Main features of the story of Meghakumara's renunciation as found in *Jñātādharmakathā* are as follows :

¹¹ U.S., Chap. IX, *gatha* 14 and *Mahajanaka Jataka*, *gatha* 125.

¹² *Jataka*, Part IV (Hindi Trans.), *Sonaka Jataka*, No. 829.

¹³ *Mahabharata*, *Santiparva*, Chap. 276, verse 4.

¹⁴ Acarya Tulsi, *Uttarādhyayana : ek Samikṣatmaka Addhyayan*, Calcutta, 1968, p. 355.

¹⁵ *Uttarādhyayana Niruykti*, *gatha* 267.

¹⁶ *Isibhasiyam*, first *Sangrahini*, *gatha* 9.

¹⁷ *Jnatādharmakatha Sutra*, Beawar, 1981, Introduction, p. 14 etc.

1. The story of king Srenika, queen Dharini and prince Abhaya-kumara
2. Birth, education and marriage of Meghakumara
3. Decides to renounce the world on hearing the preaching of Mahavira
4. Dialogue between Meghakumara and his parents on renunciation
5. Initiation of Meghakumara and affliction regarding bed. He decides to return to a householder's life
6. Mahavira stabilises him in the monkhood by narrating his previous life of an elephant when he saved a rabbit's life out of compassion and in the process courted death

To some extent the story is similar to that of Gajasukumala. Seeking consent of the parents and have a dialogue was a popular theme.¹⁸ It was so also in the Buddhist literature.¹⁹

The description of attaining sainthood by Nanda in Buddhist literature is very much similar to the story of Meghakumara.²⁰ Points of similarities are as follows :

1. Meghakumara becomes averse to a monk's life due to *sayyā pariṣaha* while Nanda remembers his beautiful wife Janapada-kalyani
2. Lord Mahavira reminds Meghakumara the pains he had undergone in his previous life as an elephant out of compassion for a rabbit and reinstates him in the monkhood while Buddha shows him an ugly she-monkey and beautiful *apsarās* of heaven to make him steady
3. Like Meghakumar Nanda was also an elephant in his previous life. The events are almost similar²¹

The close study of the stories reveals that it became essential for Buddha and Mahavira to recruit disciples from royal families so that ordinary people may be attracted to their respective religions.

¹⁸ Jain, J.C., *Jain Agam Sahitya-me Bharatiya Samaj*, pp. 385-86.

¹⁹ *Mahavagga*, Chap. 1, 46, 105, p. 86.

²⁰ *Suttanipata Atthakatha*, p. 272; *Theragatha*, 157.

²¹ *Sangamavatara Jataka* (Hindi Trans.), No. 182

The story of Arjuna Malakara reveals how a hard-hearted man becomes a man of piety. We know the story of Valmiki who became a saint from a robber. Similar is the story of Angulimala in the Buddhist literature.²² In the story of Arjuna Malakara the Yaksa enters into the body of Arjuna.

The Yaksa entering into someone else's body was a popular theme in those days²³ and scholars have especially studied this motive.²⁴

The story of Dhanya Anagara, son of a Sarthavaha, is presented as an example of hard penance. The condition of his body during penance has been described in *Anuttaropapātika Sūtra*. Similar description is found in the Buddhist literature about the penance of Lord Buddha.

The story of Harikesibal as given in the *Uttarādhyayana Sūtra* is to denounce casteism. A recluse has no caste.²⁵ It is only the penance which is important. The futility of *yajñas* had been exposed and charity to a deserving person has been recommended. Similar is the story of *Mātanga Jātaka*.²⁶

Besides, the above stories, there are many other stories in the Jaina *Agamas*. Among them the story of Siva Rajarsi, Jinapalita and Jinarakṣita, Uduka Pedhalaputra, etc. are important ones. These are meant for dissemination of religious teachings but no less important are their narrative art. It is therefore essential to find out their genesis.²⁷ It is equally important to have a comparative study of Jaina and Buddhist narratives.²⁸

²² *Majjhimanikaya*, 2, p. 102 etc.

²³ Panzer, N.M., *Kathasritsagara*, Vol. 1, Chap. 4, p. 37.

²⁴ Bloomfield, 'On the Art of Entering in Other's Body', *Proceedings of American Philosophical Society*, 56-1.

²⁵ *Uttarādhyayanasūtra*, Chap. XII.

²⁶ *Matanga Jātaka* (No. 497), Part IV, pp. 583-97.

²⁷ Jain, J.C., *Prakrit Narrative Literature (Genesis & Growth)*, Delhi, 1982.

²⁸ Jain, P.S., *Introduction of Dharmakathayoga*, Part II, Sanderav, 1984.

Images of Bahubali in Deogarh

MARUTI NANDAN PRASAD TIWARI

Deogarh, in Lalitpur district of Uttar Pradesh, has profuse Jaina vestiges of iconographic and art historical interest which distinctly suggest that the site was a stronghold of Jaina religion during the early mediaeval times. The Jaina vestiges of Deogarh, spread over the 9th to the 12th century A.D., are the products exclusively of the Digambara sect.¹

Deogarh has immensely contributed to the evolution of Jaina iconography. Besides the rendering of the Jinas with the usual *as̄a-pratihāryas*, cognizances and the *yakṣa-yakṣi* pairs, the site is also accredited to have produced the earliest instance of the collective rendering of the 24 *Yakṣis*, carved on the facade of the Temple No. 12 (A.D. 862). The figures of Bahubali, Bharata Cakravarti, Jaina Acaryas and several others exhibit such features which are otherwise not known at other sites, and some of them even indicate the innovations on the part of the artists. It has been our feeling that the artists at Deogarh used much of his vision and experience to introduce several new features, which, however, sometimes amount even to the violation of the tradition.²

Bahubali, the second son of the first Jina Rsabhanatha, was born of his junior queen Sunanda.³ His step-brother Bharata Cakravarti succeeding his father, ruled from Vinita, while Bahubali was ruling from Taksasila.⁴ Soon after the renunciation of Rsabhanatha, Bharata began to subdue the various principalities around him, and even wanted Bahubali and other ninety-eight brothers to bow before him. All, except Bahubali, gave up their kingdoms and became monks. Bahubali alone refused to surrender. So Bharata challenged Bahubali on the battlefield and engaged him in a duel. After gaining victory over Bharata, Bahubali renounced the world and performed very rigorous austerities. For one

¹ The earliest inscription at the site is dated in the *Samvat* 919 (=A.D. 862). The inscription is inscribed on a porch pillar of the Temple No. 12, also called the Santinatha Temple.

² This can be noticed in cases of the 24-*Yakṣis*, Bahubali, Bharata Cakravarti, Jaina Acaryas and Neminatha figures.

³ He is also called Gommata, Gommatesvara, Bhujabali and Kukkutesvara. He is supposed to be the first amongst the Kamadevas of this *avasarpini* age.

⁴ The Digambara tradition makes Bahubali rule from Podanasa or Podanapura.

whole year he stood in the *kāyotsarga-mudrā* (the attitude of dismissing the body) and in the end obtained *kevala-jñāna* (omniscience). The fierce austerities of Bahubali have been narrated in literature, as well as suggested in sculpture.

The Bahubali representations show snakes issuing out of ant-hills which developed near his feet and creepers entwined round his body, suggesting the long period of time in which he was absorbed in *tapas* and meditation. Furthermore, the figures of the snakes, lizards and scorpions shown creeping over Babubali's body also project and reinforce the same idea.⁵ The erect posture of Bahubali is symbolic of perfect self-control, while the nudity implies absolute renunciation achieved after a complete victory over passions. The great penance of Bahubali inspired both the Svetambara and the Digambara Jainas to worship him,⁶ since it is uniquely evocative of the ethos of the continuous self-sacrifice preached by the Jinas.

The earliest reference to the fight between Bharata and Bahubali is found in the *Paumacariya* of Vimalasuri (c. 473 A.D.) and the *Āvaśyaka Niryukti* (c. 6th century A.D.). The *Paumacariya* although alludes to the renunciation of Bahubali and his attainment of *kevala-jñāna*, but there is no mention as to the creepers, snakes, lizards and scorpions.⁷ The detailed account of the *tapas* of Bahubali are found in the *Padmapurāṇa* (7th century A.D.), the *Harivamśapurāṇa* (783 A.D.), the *Adipurāṇa* (c. 9th century A.D.) and the *Trīsaṭiśalākāpuruṣacaritra* (c. mid 12th century A.D.).⁸ These works mention that the creepers sprang up and entangled the entire body of Bahubali and snakes crawled up his legs.⁹ The rendering of deers, elephants, hawks, sparrows, lizards and scorpions is also envisaged by the texts. According to the Svetambara tradition, Bahubali despite his rigorous penances could not attain omniscience as he still harboured some pride. Hence Rsabhanatha asked his daughters, Brahmi

⁵ In some of the figures from Ellora (cave 32) deers, dogs and rats are also carved.

⁶ The Brahminical correspondence to such rigorous austerities would be the sage Valmiki around whom ant-hills and creepers had grown. See, Shah, U.P., 'Gomatesvara Bahubali, the Great Saint', *Jain Journal*, Vol. XV, No. 4, April 1981, p.135.

⁷ *Paumacariya*, 4.43-55.

⁸ *Padmapurana* of Ravisenacarya, Vol. I.4. 75-76 ; *Harivamsapurana* of Jinasena, 11.98-102 ; *Adipurana* (*Mahapurana*) of Jinasena, 36. 106-85 ; *Trisastisalakapurusacaritra* of Hemacandra, *Adisvaracaritra*, v. 740-798.

⁹ *valmikavivarodyatayiratyugraih sa mahoragaih
syamadinam ca ballibhiḥ vestitah propakevalam*

—*Padmapurana*, 4.76.

Also, *Harivamsapurana*, 11.98-102.



Fig 3
Bahubali with Yaksa-Yaksi figures, Temple No. 11 Deogarh, c 12th century A.D.

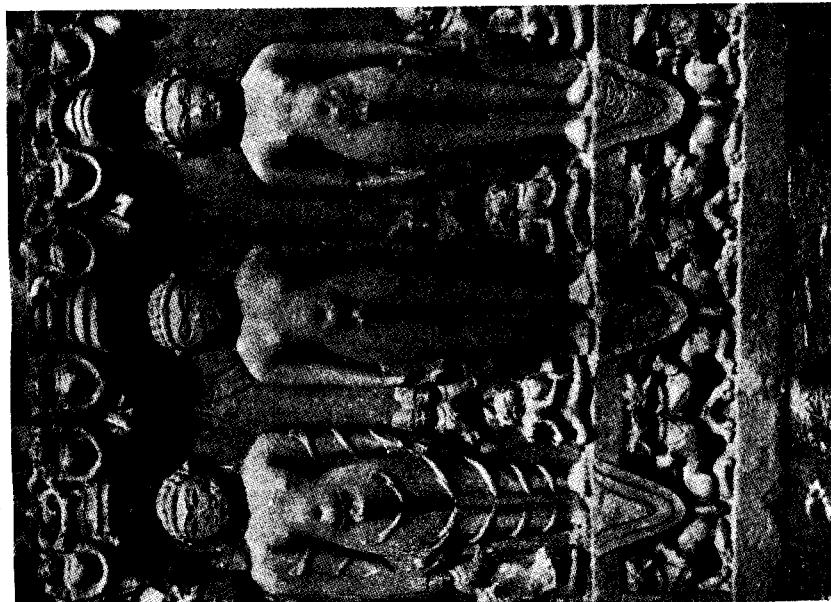


Fig 2
Bahubali with Tirthankara Images Temple No. 2, Deogarh c 11th century A.D.



Fig 1
Bahubali Temple No. 2, Deogarh c 11th century A.D.

and Sundari, to go and persuade Bahubali to give up his pride. The two sisters did so and consequently Bahubali attained omniscience.¹⁰ The Digambara works, however, do not refer to the presence of Brahmi and Sundari ; they instead envisage the presence of the two *vidyādhari*s, who removed the entwining creepers from the body of Bahubali.¹¹ The Digambara works also refer to the presence of Bharata who paid homage to Bahubali at the moment of his attainment of omniscience.¹²

The antiquity of Bahubali figures dates back to c. sixth century A.D. The earliest figures of Bahubali are carved in the Badami and Aihole caves, in the Bijapur district of Karnataka. The representation of Bahubali found favour throughout the country, specially at Digambara sites, after c. eighth century A.D. onwards. Somehow, the Bahubali worship was not so popular at the Svetambara sites as it was at the Digambara one. There are only a few figures known from the Svetambara sites. These figures are in the Vimalavasahi (Delwara, Mount Abu, A.D. 1032) in Rajasthan and the Santinatha and Mahavira temples at Kumbharia (Banaskantha, district, 11th century A.D.) and the Adinatha temple at Mt. Satrunjaya (14th century A.D.) in Gujarat. Bahubali at Svetambara sites is shown with *dhoti* and the figures of Brahmi and Sundari on two flanks, besides the usual climbing plant. It may be underlined here that the depiction of snakes, lizards and scorpions creeping on the body of Bahubali was a convention restricted to the North Indian Digambara images only.¹³ Another point of interest, concurring the tradition, is the rendering of the figures of two *vidyādhari*s, flanking Bahubali and holding the ends of the creepers, at all the Digambara sites, namely Badami, Aihole, Ellora, Deogarh, Khajuraho and Bilhari.

The earliest-known Bahubali figures from Digambara sites hail from Badami (Cave III) and Aihole (Jaina Cave). These figures are datable to c. sixth century A.D. The figures, identical in details, show Bahubali

¹⁰ *Trisastisalakapurusacaritra*, v. 782-87.

¹¹ *latam vyapanapantibhyam khecaribhyam babhau munih*

—*Harivamsapurana*, 11.101.

*vidyadhyaryah kadacicca kridahetorupagatah
ballirudvestayamasuh muneh sarvargasanginih*

—*Adipurana*, 36.183.

¹² *Adipurana*, 36.185

¹³ However, the two figures from Bilhari (M.P.) and Prabhasa Patana (Gujarat) do not show this feature. Further, a few Bahubali figures from Ellora also show scorpions but they are carved at his sides. The snakes are invariably carved in the South Indian figures but they are never shown creeping on the body but at the sides issuing out of ant-hills.

as standing sky-clad in the *kāyotsarga-mudrā* with hair arranged in *jaṭā* fashion with lateral strands hanging over shoulders. It may be mentioned here in passing that in almost all the later examples, mainly from South India, the hanging hair locks are shown with Bahubali which at once suggest his association with Rsabhanatha on the one hand and the long passage of time of *tapas* on the other. A climbing plant twines round the legs and arms of Bahubali and four snakes are shown close to his feet. Bahubali is joined by two female figures, undoubtedly the *vidyādhari*s, wearing decorated *mukuṭas* and holding the ends of the creepers. The figures from Aihole contains two other female figures, standing close to Bahubali. These figures probably represent Brahmi and Sundari.¹⁴

Ellora, in Aurangabad district of Maharashtra, appears to have been the most prolific Digambara Jaina site, which has yielded more than twenty-five Bahubali figures, spread over in Cave Nos. 30 to 34 and ranging in date from the 9th century A.D. to the 11th century A.D. The figures of Bahubali reveal that the cult of Bahubali was very popular in Ellora.¹⁵

The other important and famous colossi of Gommatesvara Bahubali are known from Sravanabelgola (c. A.D. 983), Karkal (A.D. 1342) and Venur (A.D. 1604), all in Karnataka. Of these, the Sravanabelgola figure outvies all the known figures of Bahubali in hugeness (57 feet in height) and grandeur. The image, prepared by Camundaraya, the minister of the Ganga king Racamalla IV (A.D. 974-984), shows Bahubali as standing sky-clad in the *kāyotsarga-mudrā* with climbing plant fastened round his thighs and hands, and ant-hills carved nearby with snakes issuing out of them.

It is generally believed that the occurrence of the Bahubali images is more frequent in South India than in North India. But a detailed study of some Digambara sites in the North does reveal some cult images of Bahubali. This bears testimony to atleast one fact, that in the Digambara community of North India, Bahubali was accorded the same favoured position as he enjoyed in South.

¹⁴ It is perhaps the solitary instance at a Digambara site wherein the figures of two sisters have also been carved.

¹⁵ In Ellora, Bahubali is carved facing the Parsvanatha figures. The Bahubali figures in cave Nos. 31, 32 and 34 show a royal male figure, sometimes with spouse, sitting close to his feet, who is distinctly identifiable with Bharata Cakravarti.

The earliest figure of Bahubali in North India hails from Prabhosa Patana (Gujarat), now deposited in the Junagarh Museum. The image, although much mutilated, shows the ant-hills and the shade of a tree overhead with hovering *mālādhara*s. The sky-clad Bahubali stands in the *kāyotsarga-mudrā* with his hands and thighs entwined by climbing plant. On both his sides are rendered two standing figures, though severely damaged, they may be identified as *vidyādhari*s. The other important figures are known from Khajuraho (Parsvanatha temple, M.P., c. A.D. 950-70), Mathura (State Museum, Lucknow, Acc. No. 940, c. 10th century A.D.), Bilhari (Jabalpur, M.P., c. 11th century A.D.) and Deogarh.

On the basis of our study, it is clear that North India has contributed more to the development of the iconography of Bahubali as compared to South. It has been noticed that from c. ninth century A.D. onwards, there was a tendency in the Digambara Jainas to raise the Bahubali's status to be equal to that of the Jinas, who occupy the highest position in Jaina worship. The process of elevating the status of Bahubali was more distinct and sharp in North India. The North Indian Digambara images show some such features which are not found in any of the South Indian images. The rendering of the *asṭa-prātihāryas* (*śimhāsana, trichatra*,¹⁶ *prabhāmaṇḍala, drum-beater, cāmaradharas, aśoka* tree, garland bearing celestial beings,¹⁷ *dharmacakra*), *śrivatsa* (on chest), small Jina figures (in *parikara*) and, above all, the *yakṣa-yakṣi* figures with Bahubali, all being invariable features of Jina images, is confined only to the North Indian images.

Deogarh occupies a singular position as regards the images of Bahubali. Deogarh, yielding the largest number of Bahubali images at one site in North India, has immensely contributed to the development of the iconography of Bahubali. The sculptures, six in number, are spread over in different temples, which show that the cult of Bahubali was very popular at Deogarh, as was the case with Ellora. These figures are assignable between c. 9th century to the 12th century A.D.

Of the six figures, two are tiny ones, carved respectively on the porch pillar of the Temple No. 12 and on the door-lintel of the Temple No. 19. These figures represent Bahubali as standing in the *kāyotsarga-mudrā* with

¹⁶ In some instances (Khajuraho, Deogarh), the *chatra* is single probably because Bahubali is Kevali but not the Jina.

¹⁷ However, the Bahubali figures from South India (Ellora) also show some of the *astapratiharyas*, namely, nimbus, drum beater, hovering *maladharas*, and the single *chatra*.

rising creepers winding round his arms and legs. The former figure is attended on the left by a female *cāmaradhārinī*, while the corresponding female figure holds a *kalaśa*.

Of the remaining four figures, the earliest one was originally lying in the Temple No. 12, but now it has been deposited in the neighbouring Sahu Jain Dharmasala Museum. The image, of about the late 9th century A.D., shows Bahubali as usual standing sky-clad in the *kāyotsarga-mudrā* on a tripartite pedestal. Bahubali with *śrivatsa* mark on the chest and a single parasol overhead has his legs and arms wound about by a climbing plant ; a lizard and a scorpion are also there on his left and right leg respectively. A feature of this image is the representation of a snake clinging to his chest with its tail hanging down the right side over the abdomen. The hair, combed back in *jata*-fashion, falls on the shoulders in the form of unbraided strands. The slightly oblong halo is carved with a blossom circlet and a band filled with small dots. Bahubali is flanked by two standing female figures of *vidyādhari*s holding the ends of the creeper.

The other three figures, datable to c. 11th-12th century A.D., are significant since they follow a homogeneous formula of the Jina representation, in effect throughout the country during the early mediaeval period and onwards. Of the three images, two are enshrined in the Temple No. 2 and the remaining one in the Temple No. 11. One of the two images (27×15 in.) installed in the Temple No. 2, shows Bahubali as standing nude in the *kāyotsarga-mudrā* on a *simhāsana* with two devotees sitting at his feet and two *cāmaradhara*s flanking him. Bahubali is endowed with a triple parasol topped by a prostrate figure beating a drum and two hovering *mālādhara*s. Both the legs of Bahubali are entwined by a climbing plant ; while the hands support two snakes. The figures of lizards, snakes and scorpions are also carved creeping on the legs in the intervening space free from creepers. Bahubali wears the *śrivatsa* on his chest and has his hair done in curls with a small top-knot. At left of Bahubali, in front of a pilaster, sits a royal figure ; he may represent Bharata Cakravarti.

The other Bahubali image, a unique one, in the same temple is a *tritirthika* image (26×21.3 in.), showing Bahubali standing with two other Jinas, identified, by comparison of cognizances, with Sitalanatha and Abhinandana.¹⁸ Each of these three figures stands in the *kāyotsarga-mudrā* on a *simhāsana* with hanging carpet and *dharma-cakra*. At the feet

¹⁸ However, one Jina figure is carved on the other side.

of each figure, accompanied by two flywhisk-bearers, sit two devotees with hands folded in supplication. Each haloed figure is provided with three-tiered umbrella with a figure beating a drum and two flying *mālā-dharas*. The legs and hands of Bahubali, standing on the extreme left (viewer's standpoint), support meandering vines. Both the images of Temple No. 2 are assignable to the 11th century A.D.

Third (42×28 in.), and again a unique, both on iconographic and stylistic grounds, is installed in the temple No. 11 and is datable to the 12th century A.D. It represents sky-clad Bahubali standing in the usual *kāyotsarga-mudrā* on a *simhāsana* which consists of two lions with a *dharma-cakra* carved in the centre. The most striking feature of the image, which makes it peculiar, is the representation of the *yakṣa-yakṣi* figures occupying two recessed corners of the throne. It is to be noted here that the *yakṣa-yakṣi* figures are conceived as the *sāsanadevatās* of the Jinas, this being the only instance violating the convention. This case should, therefore, be interpreted as the sculptor's inclination to give Bahubali a status as honourable as that of the Jinas. The two-armed *Yakṣa* sitting on the left possesses a bull-face and shows the *abhaya-mudrā* with the right hand while the corresponding left bears a fruit. The two-armed *Yakṣi*, sitting on the right, also displays the *abhaya-mudrā* with the right while the left carries a water vessel.¹⁹ At the feet of Bahubali sit two adorers with folded hands. Bahubali with the *srīvatsa* mark in the centre of the chest is endowed with thick band of vines clinging round his legs and arms. On his belly is carved a creeping snake with its top shown close to the *srīvatsa* symbol; and two snakes and four scorpions are also creeping on his legs. On each flank of Bahubali stands a *vidyādhari*, wearing *mukuta*, necklaces, scarf, *dhoti* tied with a girdle, and holding the end of the climbing plant in the inner hand, while the outer hand is resting on the thigh. Above the *vidyādhari* figures on each side, there appears a diminutive figure of a standing Jina. Over each shoulder of Bahubali is again sculptured a tiny figure of a seated Jina. The hair of Bahubali with three lateral strands hanging over each shoulder is disposed in spirals with a protuberance designed like lotus petals. The halo is composed of lotus-petals with beaded border. Over his head is carved a *chatra-trayi* surmounted by a figure beating a drum and two drooping leaves delineated on the sides. A couple of flying figures, the male carrying a vase and the female a fly-

¹⁹ This singular instance representing the cow-faced *Yakṣa*—conforming to the standard form only in face with Bahubali probably intends to suggest the relation of Bahubali with Rsabhanatha, with whom Gomukha *Yakṣa* is traditionally associated. There is, however, no distinguishing feature, other than the above, about the *yakṣa-yakṣi* pair.

whisk, is carved at each top side. Further above again appears a single poised figure with a garland on each top edge, the one to the left being damaged now.

Thus the Bahubali figures from Deogarh showing certain peculiarities, distinctly suggest that a continuous effort was made towards raising the status of Bahubali to equal the Jinas. The rendering of the *asṭa-prātiḥārīyas* and the *yakṣa-yakṣī* pair reinforce the same point. In one instance, however, Bahubali is also represented in the midst of three Jinas on a *tritīrthika* Jina image. The figures of the *vidyādharis* holding the creepers are carved only in two instances (Temple No. 12 and 11) at the site. It thus appears that the traditional practice of showing the *vidyādharis* was abandoned possibly to pave the way for modelling Bahubali images after the Jina figures, which however, culminated in the rendering of the *yakṣa-yakṣī* figures with Bahubali in one instance.²⁰

²⁰ This is the only instance wherein *yakṣa-yakṣī* figures are carved with Bahubali.

Eclipses of the Sun and Moon according to Jaina Astronomy

J. C. SIKDAR

Introduction

Jaina Astronomy, as revealed in the Jaina *Agamas*¹ and post-*Agamic* works,² throws a considerable light upon various aspects of astronomy in its unique manner by taking into account some ancient Indian astronomical views on them and deals with the problems like celestial sphere, the Earth and Sky, the Moon, the decrease and increase of the parts of the Moon, eclipses of the Sun and Moon, spectroscopy, the Sun, the solar sphere, the rise of the Sun and its setting, the path of the planets, the planets (*graha*), asterisms (*nakṣatras*), the stars (*īrakāś*)—their classification, distance from the Earth and brightness, the motion of the stars, the decrease and increase in the length of *muhūrta* of day and night in *uttarāyana* and *dakṣināyana*, measure of length of *muhūrta*, length and breadth of *maṇḍala* (celestial sphere), conjunction of *nakṣatras* with the Moon and the Sun in their orbital motions at some *maṇḍalas* etc.

¹ *Sīhanāga Sutra*, 2.3, published by Agamodaya Samiti, Mehsana, 1918.

Samavayanga Sutra, 56, 59-67, 71, 81, 88, published by Agamodaya Samiti, 1918.

Bhagavati Vyākhyaprajnapti, 1.6.50 ; 2 12.6.4 ; 8.8.344; 10.1.394; 9.2. 363, published by Agamodaya Samiti, Mehsana, 1918.

Jambudvīpaprajnapti, *Bhaga* 16, *vakṣa* 7 onwards ed. by Santicandra, published by Devachand Lalbhai, 1920.

Jivabhīgama Sutra, ed. by Malayagiri, published by Devachand Lalbhai, Bombay, 1919.

Suriyapannatti, published by the Agamodaya Samiti, 1919.

Camdapannatti, edited by Amolak Rsi, published by Sukhdev Jwalaprasad, Hyderabad, 1920.

Vallabhiyacaryiyam Jyotiṣkarandakam Prakirnakam, Malayagiri, published by R. K. Svetambara Samsthā, Ratlam, 1928.

² *Brhat Samgrahani*, *Candrasuri*, ed. by Yasovijaya, published by Lalchand Nandlal Vakil, 1939.

Lokaprakasa, *Vinayavijayaji*, part II, ch. 20, published by Agamodaya Samiti, Surat, 1932.

Laghu Ksetrasamasa, *Ratnasekharasuri*, ed. by Pratapavijaya and Dharmavijaya, published by Lalchand Nandlal Vakil, 1934.

Ganitanuyoga, *Muni Kanhaiyalal 'Kamal'*, ed. by Mohanlal Mehta, *Agama Anuyog Prakasan*, Sanderao, 1970.

Vallabhiyacaryiyam Jyotiṣkarandaka Prakirnam.

Here I shall confine myself only to the topic "Eclipses of the Sun and Moon according to Jaina Astronomy" to throw some light upon this problem in the light of other astronomical views. The Jainacaryas have treated this subject by taking into consideration the popular and scholarly ancient astronomical views on the causes of eclipses of the Sun and Moon, frequency of eclipses, recurrence of eclipses—the saros, the eclipses of the Moon, the eclipses of the Sun and total lunar and solar eclipses and their effects on the Earth, etc.

Jaina Astronomy refers to two popular views of *paratirthikas* in regard to the eclipses of the Moon and Sun. The first one advocates the theory that the Rahu captures the Moon or the Sun, so there occurs the lunar eclipse or the solar eclipse. The second one maintains that there is no Rahu which captures or eclipses the Moon or the Sun.³

Between them the one which states that it is the Rahu which captures the Moon or the Sun explains the causes of the eclipse in this way that the Rahu, having seized the Moon or the Sun by the lower part (or limb) releases it by the lower part or having seized it by the lower part, releases it by the upper part, or having seized it by the upper part, releases it by the lower part, or sometimes having seized it by end of the left arm, releases it by the end of the left arm,⁴ or sometimes having seized it by the end of the left arm, releases it by the end of the right arm, or having seized it by the right arm, releases it by the end of the right arm.⁵ That is to say, the Rahu, having captured the Moon or the Sun by the left side, releases it by the left side and so on.

Between the two groups of thinkers the other one which advocates that there is no Rahu which captures the Moon or the Sun explains the eclipse in this way that there are in all fifteen kinds of black matter, viz. Simghanaka, Jatilaka, Kharaka, Khataka, Arjana, Khanjana, Sitala,

³ *tattha khalu imao do padivattio pannattao, tatthege evamahamsu, atthi nam se rahu deve je nam camdam va suram va ginhati, ege evamahamsu, ege puna evamahamsu natthi nam se rahu deve jenam camdam va suram va ginhai 1,*
Suriyapannatti, pahuda 20.

Camdapannatti, pahuda 20.

⁴ *rahu nam camdam va suram va genhamane buddhamtenam ginhitta buddhamtenam muyati . . . muddhamtenam ginhitta muddhamtenam muyati 1,*
Ibid.

⁵ *vamabhuyamtenam ginhitta vamabhuyamtenam muyati . . . dahinabhuyamtenam ginhitta daninabhuyamtenam muyati 1,*
Ibid.

Himasitala, Kailasa, Arunabha, Parirjaka, Nabhasuraka, Kapilika, Pimgalaka and Rahu.⁶

When all these fifteen kinds of black matter always become the followers of the moonlight or the sunlight by shadowing it, then the people in the human world say that surely the Rahu has captured the Moon or the Sun.⁷ When all these fifteen kinds of black matter do not always become the followers of the moonlight or the sunlight by shadowing it, the people do not say that the Rahu has captured the Moon or the Sun.⁸

The Jainacaryas do not accept these contentions of the above mentioned two popular schools of astronomy of the ancient past. They maintain that the Rahu has nine names⁹ : Simghataka, Jatilaka, Kharaka, Khetraka, Dhardhara, Makara, Kacchapa, and Kannasappa (Krsnasarpa). Its *vimānas* (heavenly abodes or houses) are of five colours, viz. black, blue, red, yellow, and white.¹⁰

Cause of Eclipses

Against the popular and scholarly ancient beliefs as mentioned above, the Jainacaryas explain the causes of the eclipses of the Moon or the Sun partial or total, in this way that the Rahu, the celestial *graha*, is no doubt powerful to cause eclipses. When the Rahu passes into the celestial space of the west from the east by covering the moonlight or the sunlight in the east on its celestial journey, then the Moon or the Sun becomes visible in the east and the Rahu in the west. When it passes into the celestial space of the east from the west by covering the moonlight or the sunlight in the west, the Moon or the Sun becomes visible in the west and the Rahu in

⁶ *tatta nam ime pannarasakasinapoggala pa.ta, simghanae. . . rahu 1,*
Ibid.

⁷ *ta jaya nam, etc., pannarasa kasina 2 poggala sada camdassa va surassa va lesanubaddhacarino bhavamti, tadanam manusaloyamsi manusa evam vadamti evam khalu rahu camdam va suram va genhati,*
Ibid.

⁸ *ta jata nam, etc. pannarasa kasina 2 poggala no sada camdassa va surassa va lesanubaddhacarino khalu tada manusaloyammi manusa vam vadamti evam khalu rahu camdam suram va genhati 1,*
Ibid.

⁹ *Rahussa nam devassa nava namadhejja pam tam-simghadae. . . kannasappe 1,*
Ibid.

¹⁰ *Ibid.*

the east.¹¹ In the same way two divisions of each celestial journey of the Rahu into the north from the south and *vice versa*, into the north-west from the south-east and *vice versa* and into the north-east from the south-west and *vice versa* respectively should be understood.¹² It means here that the Rahu has got irregular celestial motions (*aniyata gati*) in different directions, but not like the regular celestial motions of the Moon or the Sun in own sphere (*mandala*). Next there are other popular ancient beliefs that (1) when the Rahu stays (*citthati*) by covering the moonlight or the sunlight on its celestial journey, the people in the human world say, “surely, the Rahu has devoured the Moon or the Sun”, (2) when it passes by the side by covering the moonlight or the sunlight, they say, “surely the *kukṣi*(belly) of the Rahu has been pierced by the Moon or the Sun”, (3) when it returns by covering the moonlight or the sunlight, they say, “the Moon or the Sun has been vomited by the Rahu”, (4) when the Rahu passes by covering the moonlight or the sunlight by the central part of the Moon or the Sun, they say, “the Moon or the Sun has been cut by the central part”.¹³ Against these popular beliefs the Jainacaryas explain the partial eclipses—lunar or solar, as it is suggestive by the partial covering of the moonlight or the sunlight by the Rahu. When the Rahu stays (*citthati*) in such a way that it covers completely the moonlight or the sunlight from all sides (*sapadidisim*), the people in the human world say that “the Moon or the Sun has completely been captured by the Rahu”.¹⁴ Against this popular belief the Jainacaryas explain the total eclipse of the Moon or the Sun, as it is indicated by the

¹¹ *ta jaya nam rahudeve agacchamane.. .camdassa va surassa va lessam puracchimenam avaritta paccatthimenam vitivatati taya nam puracchimenam camde sure va uvadamseti paccatthimenam rahu.. .etc.*

Bhagavati Vyakhyaprajnapti, 12.6.553-6.

Suriyapannatti, pahuda 20.

Camdapannatti, pahuda 20.

Lokaprakasa, Pt. II, sarga 20.

¹² *Ibid.*

¹³ *ta jaya nam rahu.. .camdassa va surassa va lessam averatta pasena vitivatati tata.. .manussa vadamti camdena va surena va rahussa kucchi bhinna.. .paccosakkati.. .tata.. .manussa vadamti rahuna camde va sure va vamte rahuna.. .majjhama majjhena vitivatati tata.. .manussa vadamti—rahuna camde va sure va viyayare 1,*

Bhagavati Vyakhyaprajnapti, 12.6. 453-5.

Suriyapannatti, pahuda 20.

Camdapannatti, pahuda 20.

Lokaprakasa, Pt. II, sarga 20.

Bhrat Samgrahani, p. 152.

¹⁴ *taya jata nam rahu.. .camdassa va surassa va lessam avarettam adhe sapakkhim sapadidisim citthati, tata.. .manussa vadamti—rahuna camda va.. .dhatthe rahuna,*
Ibid.

total covering of the moonlight or the sunlight by the Rahu from all sides. Besides, they explain that a lunar eclipse can occur at full Moon (*purnima*) and a solar eclipse only at new Moon (*amāvāsyā*).¹⁵

It may be suggested from all these figurative explanations of the causes of eclipses—partial and total, shorn of all their embellishments that since the Earth is opaque and is illuminated by the Moon and the Sun with their light, according to the Jaina Astronomy, there appears to be an interception of the light of a luminous body by the intervention of another body between it and the eye or between the luminous body and what illuminates it, which causes eclipses. The Jaina view on the causes of eclipses may be considered in the light of the views of other Indian schools of astronomy on this problem.

Aryabhata defines the eclipses of the Moon and Sun in clear terms that at the time of the solar eclipse the Moon covers the sun and at the time of the lunar eclipse the shadow of the Earth covers the Moon.¹⁶ Consequently, there occur the solar and lunar eclipses respectively. The commentary on *Aryabhatiya* by Paramesvara emphatically says that the Rahu does not cover the Sun and the Moon at all.¹⁷

In the *Suryasiddhānta*, it is explained in the same way that like a piece of cloud the Moon, coming below the Sun, covers the Sun and advancing further, it passes into the shadow of the Earth¹⁸ which is situated at a distance of the sixth *rāsi* from the Sun,¹⁹ thus there occur the solar and lunar eclipses respectively.

¹⁵ *Brhat Samgrahani*, Candrasuri, ed. by Yasovijayaji, p. 152.

paurnamasyam va yathakramain candrasya suryasya va uparagam karoti sa parvrahuḥ,

Comm. *Suryapannatti*, 20.

¹⁶ *candro jalamarko agniramrdbhuschayapi ya tamastaddhi I chadayati sasi suryam sasinam mahati ca bhucchaya II,*
Aryabhatiya, Golapada, v. 37, ed. by Dr. H. Keren, published by E. J. Brill, Leiden, 1874.

¹⁷ *suryam grahanakale sasi chadayat natu rahuḥ I sasinam grahanakale mahati bhuccaya natu rahuḥ II,*
Ibid., comm. on v. 37.

¹⁸ *chadako bhaskarasayenduradhahstho ghanavad-bhavet I bhucchayam prangmukha-scandre visatyasya bhayedasau II 9 II,*
Suryasiddhānta, ch. 4, 9, p. 100, edited by Baladevaprasad Misra, published by Gangavishnu Srikrsnadasa, Kalyan, Bombay. VS. 1980.

¹⁹ *bhanorbhardhe mahicchaya 1,*
Ibid. 4. 6.

The *Vārāhisamhitā* also explains the problem more clearly but stating that when the Moon passes into the shadow of the Earth, lunar eclipse occurs and when it passes into the solar sphere (*Sūryamandalā*) below the Sun, there takes place the solar eclipse.²⁰ When the Moon, existing in the seventh *rāśi* of the Sun, does not pass any more to the north-south direction on its celestial journey, it passes into the shadow of the Earth by coming eastwards.²¹ At the time of the solar eclipse the Moon covers the sunlight by staying below the Sun, coming like a piece of cloud from the west. This is the cause that there take place the solar eclipses of different kinds at every country and become perceptible.²²

According to modern astronomy, “Since the Earth and the Moon are opaque and illuminated by sunlight, each is accompanied on its orbital motion by a shadow which is ordinarily invisible and which extends into space in a direction opposite to that of the Sun. Occasionally the Moon passes into the Earth’s shadow and is darkened by a lunar eclipse, at certain other times its shadow falls upon the Earth, darkening the Sun for favourably situated observers, and so producing a solar eclipse. Evidently, a lunar eclipse can occur at full Moon and a solar eclipse only at new Moon.”²³

The Jaina views on the causes of the lunar and solar eclipses need a careful study for scientific verification in the light of other Indian and modern astronomical views on this problem to find out how far their ideas on the eclipses may be true in regard to their causes and phenomenal effects.

Here it is to be noted that all the astronomical views, Jaina, Brahmanical and modern, on the causes of the eclipses point clearly to one thing in their respective approaches to this problem that the interception of the light of the luminous body by the intervention of another body between it and the eye or between the luminous body and what illuminates it causes eclipses, although they differ from one another in explaining the causes of eclipses from the respective angles of scientific observations.

²⁰ *bhucchayam svagrahane bhaskaramarkagrahe pravisatinduh I pragrahanamatah pascannendorbhanosca purvadhat II 8 II,*

Varahisamhita, edited by Pandit Baladeva Misra, 5th *adhyaya*, v. 8, p. 22, published by Gangavishnu Sri Krasnadasaji, Kalyan, Bombay, VS. 1983.

²¹ *suryat saptamarasau yadi codgdaksinena nati gatah I candrah purvabhimukhas-chayamaurvim tada visati (10),*
Varahisamhita, v. 10.

²² *candro' adhahsthah sthagayati ravimambudavatsamagatah pascat I pratidesamatascitram drstivasadbhaskaragrahanam (II).*

²³ *Astronomy*, ch. 7, p. 143, John Charles Duncan, Ph.D., fifth edition, published by Harper and Brothers, New York, 1955.

Modern astronomy may reject the Jaina views to the Rahu, appearing like a black shadow of its black *vimāna*, and its intervention in the interception of the light, of the luminous body like the Moon or the Sun, producing an eclipse, on the plea of the Jaina conception of a stationary circular Earth²⁴ with flat surface and two Moons and two Suns in the celestial sphere of Jambudvipa²⁵ etc. And it may favourably support to some extent the astronomical view of the Brahmanical school in regard to the causes of the lunar and solar eclipses respectively as a result of the passing of the Moon into the shadow of the Earth and its covering by the shadow of the latter and its passing into the sphere of the Sun and covering of the latter by it. But it is to be remembered that "until after the work of Copernicus (1543) it was generally believed that the Earth was stationary and the diurnal motion of the celestial sphere was a real motion in which all the heavenly bodies took part."²⁶ It should be noted here that long before Copernicus, the Indian astronomer, Aryabhata advocated the theory that the Earth was not stationary but moving.²⁷

The Jaina astronomical views on the causes of eclipses along with their other aspects deserve a critical study, as it is thought-provoking. It is evidently clear that the Jaina,²⁸ Brahmanical²⁹ and modern³⁰ schools of

²⁴ All the orthodox Indian astronomical schools except Aryabhata and his followers advocated the theory of the stationary Earth, e.g. *paramarthatastu sthiraiva bhumi* I, comm. on *Aryabhatiya*, Golapada p. 76. by Paramesvara.

²⁵ The Jaina Canons also quote some unnamed astronomers who advocated the theory of one Moon and one Sun. See *Suriyapannatti*, *pahuda* 19. *tatthege evamahumsu tu ta ege camde ege sure scvaloyam obhasati, etc.*

²⁶ *Astronomy*, p. 68, John Charles Duncan, see *Ibid.*, p. 214. Aristarchus of Samos (310-250 B.C.) taught that both the Earth and the bodies now classed as planets revolved around the Sun.

²⁷ *bhumeḥ praggamanam naksatranam gatyabhavancchāntti, etc.*, *Aryabhatiya*, Golapada, p. 76. ; Golapada, IV. 9.

²⁸ *Brhat Samgrahani*, p. 152.

²⁹ *aniyatacarāḥ . . . kasmānna grhnati* 1 *Varahisamhita*, v. 5.

Why there do not take place the lunar and solar eclipses at any other time except at full Moon (*purnima*) and new Moon (*amavasya*)?

amavasyante iylayo ravicandrayortkasminnuva drstisutra urdhvadhorupena sthititivat suryagrahanam, paurnamasyante suryaddhardhe sthitascandro bhubhatulyo atascandragrahanam I,

Suryasiddhanta 4.7 comm., ed. by Kapilesvara Chaudhury, Patna, published by Jayakrisnadas Haridas Gupta, Chaukhamba Sanskrit Series, Benaras, 1946.

amavasyantakale . . . candra yadarkam pravisati tada dhikanam grahanamadhyam I *paurnamasyante yada candro bhucchayam pravisati tada candragrachanasya madhyam bhavati* 1,

Aryabhatiya Golapada, Comm. on v. 38.

³⁰ *Astronomy*, p. 143, John Charles Duncan.

astronomy agree on this point that the lunar eclipse occurs at full Moon and the solar eclipse takes place at new Moon. Besides, it should be noted, according to Jaina Astronomy, that the Rahu extends into the space of the sky in a direction always opposite to the Moon or the Sun like a black shadow, as it is stated that when the Rahu passes into the west from the east, it is visible in the west and the Moon and the Sun in the east and so on.³¹ It extends into the space by covering partially the moonlight or the sunlight, consequently partial, lunar or solar, eclipse takes place. When it stays in its celestial journey presumably for a short duration by covering the moon-light or the sun light from all sides, there occurs the total lunar or solar eclipse.

The Phases of the Moon

It is explained in Jaina Astronomy that there are two Rahus, viz. Dhruva Rahu and Parva Rahu.³² Dhruva Rahu stays by covering the fifteen divisions of the moonlight with its own fifteen divisions of black or dark rays since the *pratipada* of *kṛṣṇapakṣa*, i.e. the first division of the former is covered by the first division of the latter, the second of the former by the second division of the latter and so on upto the fifteenth division of the former by the fifteenth division of the latter. Thus at last the Moon becomes completely covered,³³ except its two parts out of its 62 parts which always remain uncovered, for Dhruva Rahu is smaller in size than the Moon.

Again the Moon becomes partly covered (*rakta*) and partly uncovered (*virakta*), showing gradually itself in the sky in *śuklapakṣa*, when Dhruva Rahu stays by uncovering the first division of the moonlight by its first division upto the fifteenth division of the former by its fifteenth division.

³¹ *Bhagavati Vyakhyaprajnapati*, 12. 6.

Suryapannati, pahuda 20 ; *Camdapannati*, pahuda 20.

³² *duvihe pa tam.-dhuva rahu yapovva rahu ya I,*
Bhagavati Vyakhyaprajnapati, 12.6. 453-5.

Suryapannati, pahuda 20.

Camdapannati, pahuda 20.

The Rahu which always moves below the *vimana* of Candra is *Dhruva Rahu*, *Ibid.*, Comm.

³³ *tattha je se dhuva rahu se nam bahulapakkhassa padivae pannarasi bhagenam bhagam camdassa lesam avaremane citthati tam padhamae padhamam bhagam 'java pan-*
narasamam bhagam, carame samae camde ratte bhavati I.

Bhagavati, 12.6 453-5.

Suryapannati, pahuda 20.

Camdapannati, pahuda 20.

At last the Moon becomes completely uncovered (*virakta*) and it becomes covered and uncovered³⁴ in successive order as explained above.

The aforesaid astronomical view of the function of Dhruva Rahu indicates the phases of the Moon as explained in modern astronomy. "The most obvious phenomenon shown by the Moon and one which must have excited the admiration of mankind from the earliest times is its apparent change of shape from a narrow crescent to a full circle and back to the crescent form. This change of shape or phase is due to two circumstances, first the Moon shines only by reflected sunlight, and second, as it revolves around the Earth, different portions of its sunlit side are presented to our views."³⁵

It is indicative here from the statement of Jaina Astronomy on the constant motion of Dhruva Rahu below the Moon, causing *śuklapakṣa* and *kṛṣṇapakṣa*, *pūrṇimā* and *amāvasyā* respectively that the lunar and solar eclipses do not occur except at full Moon and new Moon respectively till Dhruva Rahu fully releases and covers the Moon successively, and Parva Rahu steps in its celestial motion at proper time to cause eclipse.

Limit and Frequency of the Lunar and Solar Eclipses

Jaina Astronomy explains the limit of the lunar and solar eclipses on the basis of its astronomical observation by stating in short that Parva Rahu which causes the eclipses stays (*ciṭṭhati*) by covering the moonlight after six months (i.e. at an interval of six months) in the minimum and forty-two months in the maximum and the sunlight after six months in the minimum and forty-eight years in the maximum.³⁶ That is to say, the greatest possible number of lunar eclipses in a year is two at an interval of six months and a year may pass without any lunar eclipse and it may also occur at an interval of forty-two months. The greatest possible number of solar eclipses is two in a year at an interval of six months and it may occur at an interval of forty-eight years. So the greatest possible

³⁴ *avasese sama camde ratte ya viratte ya bhavai, tameva sukkapakkhe uvadamsemane 2 citthati, tam padhamae padhamam bhagam java camde viratte ya bhavai, avasese samae camde ratte viratte ya bhavati, Ibid.*

kinham rahuvinamanam. . . anubhavena camdassa, Ibid.

³⁵ *Astronomy*, p. 128, John Charles Duncan.

³⁶ *Bhagavati Vyakhyaprajnapti*, 12.6.453-5.

Suriyapannatti, pahuda 20.

Camdapannatti, pahuda 20.

Lokaprakasa, Pt. II, sarga 20.

number of eclipses, lunar and solar, in a single year is four, two of the Moon and two of the Sun.

The *Vārāhisamhitā*³⁷ refers to the occurrence of the lunar and solar eclipses in the one and the same month and also after six months³⁸ in a year.

According to modern astronomy, "The greatest possible number of lunar eclipses in a calendar year is three and a year may pass without any."³⁹ "The greatest possible number of solar eclipses in a year is five and the least is two."⁴⁰

"When two solar eclipses occur at a given node passage, a lunar eclipse always takes place between them. The greatest possible number of eclipses in a single year is seven, either two of the Moon and five of the Sun or three of the Moon and four of the Sun. The least possible number is two, both of the Sun."⁴¹

It is to be noted here that although there lies the difference of views between Jaina Astronomy and modern astronomy on the number of eclipses in a year, both of them point to the frequency of eclipses in a year.

Recurrence of Eclipses : The Saros

The Jainacaryas have discovered the recurrence of eclipses of the Sun and Moon in the interval⁴² of six months, etc. with their astronomical observation.

"The recurrence of eclipses in the interval was discovered in the prehistoric times by the Chaldeans who named the interval the saros, signifying repetition."⁴³

As pointed out, there occurs a lunar eclipse, according to Jaina Astronomy, after six months in the minimum and after forty-two months in

³⁷ *yadyekasmin mase grahanam ravisomayostada ksitipah I*

srabalaksobhaiah samksayamayantyatisastrakapesca II, Varahisamhita, ch. v. 26.

³⁸ *graste kramannimittaih punargraho masasatkaparivrddhya 1, Ibid., v. 63.*

³⁹ *Astronomy* by John Charles Duncan. p. 147.

⁴⁰ *Ibid.*

⁴¹ *Ibid.*, p. 148.

⁴² *Bhagavati Vyakhyaprajnapti*, 12.6 453-5.

Suriyapannatti, pahuda 20.

Camdapannatti, pahuda 20.

⁴³ *Astronomy*, p. 148, John Charles Duncan.

the maximum, while the solar eclipse takes place after six months in the minimum and after forty-eight years in the maximum.⁴⁴ During the course of a saros of these periods there occur the minimum and maximum number of eclipses.

The *Vārāhisamhitā*⁴⁵ also mentions indirectly the recurrence of eclipses in a year and their apparent effects on the earth.

According to Jaina Astronomy, there seems to be two conditions necessary for the recurrence of an eclipse : (1) the appropriate phase of the Moon brought about by Dhruva Rahu and (2) proximity of Parva Rahu to the Moon or the Sun at proper time at full Moon or at new Moon on its celestial journey, and the consequent covering of the moonlight or the sunlight partially or totally.⁴⁶

Modern astronomy explains this recurrence of eclipses in this way that "as two conditions necessary for an eclipse are the appropriate phase of the Moon and proximity of the Sun to the Moon's node, an eclipse must repeat itself after an interval that contains without a remainder both the synodic month and the eclipse year."⁴⁷

Although the Jaina views on the recurrence of eclipses and the saros and the conditions of the recurrence of eclipses do not fully agree with the modern astronomical views on them, it is important on this point that the Jainacaryas have observed this recurrence of eclipses after an interval.

Eclipses of the Moon

To sum up, Jaina Astronomy indicates that a lunar eclipse whether partial or total, can be observed simultaneously from every place on the terrestrial Earth. The passing of Parva Rahu by the side of the Moon makes no perceptible change whatever in its brightness. But, as it enters into the space in between the Earth and the Moon by covering the moon-

⁴⁴ *Bhagavati Vyakhyaprajnapti*, 12. 6. 453-455.
Suriyapannatti, pahuda 20.

Camdapannatti, pahuda 20.

⁴⁵ *Varahisamhita*, ch. V, vv. 26, 63, 69-8.

⁴⁶ *Suriyapannatti*, pahuda 20.

Camdapannatti, pahuda 20.

⁴⁷ *Astronomy*, p. 148, John Charles Duncan.

light partially,⁴⁸ a darkening⁴⁹ becomes noticeable at its limb, which is slight. When the moonlight is completely covered by Parva Rahu from all sides (*sapadidism*),⁵⁰ while passing into the space in between the Earth and the Moon so that the eclipse is total, it ordinarily remains easily visible to the naked eye, for it shines dimly with a dull reddish light, as it is stated in Jaina Astronomy that “the people in the human world perceive the total eclipse from the Earth, when the Moon is immersed in the body of Parva Rahu at the time of total eclipse.”⁵¹

Here the question arises how it is possible for the Rahu having a *vimāna* of half a *yojana* to cover the light of the Moon having a bigger *vimāna* of $\frac{5}{6}$ *yojana* than that of the Rahu. The answer is : (1) The half a *yojana*-measure of the Rahu is not always necessary. The Rahu can have a bigger *vimāna* than that of the Moon, or (2) the dark rays of the Rahu is so strong, though its *vimāna* is smaller, that it can cover the entire *Candramandalā*.⁵²

The *Sūryasiddhānta* explains this question of eclipse in this way that if the *grāhya* (the object of covering) is more covered by the shadow of the *graha* or *grāhaka* (the coverer), then there occurs total eclipse—lunar

⁴⁸ *Bhagavati Vyakhyaprajnapti*, 12. 6. 453-455.

Suriyapannatti, *pahuda* 20.

Camadapannatti, *pahuda* 20.

⁴⁹ *yesu divasesvatisayena tamasa abhibhuyate sasi tesu-tadvimanam (rahuvimanam) vrttamabhati, candraprabhaya bahulyena prasarabhavato rahuvimanasya yathavasthitatayopalambhat* 1

Comm. on, *Vimsati Pahuda*, *Suriyapannatti*, p. 290.

tenam vattaccheo gahane u tamo tamobahulopau (1)

Visesanavati, Jinabhadragani, vide the comm. on *Suriyapannatti*, *pahuda* 20. (coñm.).

⁵⁰ *Bhagavati Vyakhyaprajnapti*, 12.6. 453-5.

Sariyapannatti, *pahuda* 20.

Camadapannatti, *pahuda* 20.

⁵¹ *Bhagavati, Vyakhyaprajnapti*, 12.6. 453-5.

Sariyapannatti, *pahuda* 20.

Camadapannatti, *pahuda* 20.

⁵² *candravinasayapancakassatibhagaryanayojanapramanatvat rahuvimanasya ca grahavimanatvenarddhayojanapramanatvat katham rahovimanasya sarvatmana candravimanavaranasambhavah? grahavimanamarddhayonjanamiti pramanam tat-prayikamavaseyam, tato rahorgrahasyoktadhikapramanamapi vimanam sambhavayate iti na kadacidanupapattih, anye punarevamahuh-rahuvimanasya mahan bahalastimisraramisamahastato laghiyasa api rahuvimanena mahata bahalena tamisraramijalena prasaramadhirohata sakalamapi candramandalamavriyate tato na kascid-dosah.*

Comm. on *pahuda* 20.

Sariyapannatti, p. 289.

or solar, if it is less covered by the latter, there takes place the partial (*khanda*) eclipse—lunar or solar.⁵³

Modern astronomy explains this fact of the lunar eclipse in this way that “the entrance of the Moon into the Earth’s penumbra makes no perceptible change whatever in its brightness, but as it approaches the edge of the umbra, a darkening becomes noticeable at its eastern limb.”⁵⁴

“When the Moon is completely immersed so that the eclipse is total, it ordinarily remains easily visible to the naked eye, for it shines dimly with a dull reddish light which is sunlight, refracted into the shadow by the Earth’s atmosphere.”⁵⁵

Here it is evidently clear that both Jaina Astronomy and modern astronomy point to one thing—the perceptibility of the Moon with its dim light in both partial and total lunar eclipses to the naked eye, although they differ in their explanations about it.

Eclipses of the Sun

A solar eclipse as conceived in Jaina Astronomy can be observed from the Earth’s surface, when Parva Rahu enters into the space in between the Earth and the Sun, while passing on its celestial journey by covering the sunlight partially or totally from all sides.⁵⁶ A total solar eclipse can be seen only when Parva Rahu completely covers the sunlight from all sides presumably for a short duration, while a solar eclipse is partial, when Parva Rahu covers the sunlight partially, passing by the side and central part and returning⁵⁷ on its celestial journey into the space. Modern astronomy explains the solar eclipse that “As the Moon moves in its orbit, its shadow, like that of a vast bird, passes over the Earth’s surface and the solar eclipse is visible successively from all the points on its path.”⁵⁸

“A total solar eclipse can be seen only within the umbra of the Moon’s shadow, which, at the point, when the Earth’s face cuts it, is at most only 168 miles in diameter ; an angular eclipse can be seen within

⁵³ *grahyamadhike tasmin sakalam nyanamanyatha* I, *Suryasiddhanta*, ch. IV, 11.

⁵⁴ *Astronomy*, p. 149, John Charles Duncan.

⁵⁵ *Ibid.*

⁵⁶ *Bhagavati Vyakhyaprajnapti*, 12. 5. 453-5.

Suriyapannatti, pahuda 20.

Camdapannatti, pahuda 20.

⁵⁷ *Ibid.*

⁵⁸ *Astronomy*, p. 150, John Charles Duncan.

a region which may be 230 miles wide ; and a solar eclipse is partial anywhere within the Moon's penumbra which at the Earth's distance is some 4000 miles in diameter—sufficient to include about half the exposed hemisphere.”⁵⁹

In regard to the solar eclipse the difference between Jaina Astronomy and modern astronomy is clearly marked, for their respective approaches to this problem at ancient and modern periods respectively are different in regard to the cause, frequency, recurrence, the saros, the perceptibility of the solar eclipse, etc. But both of them point clearly to this phenomenon of the solar eclipses—partial and total, taking place in the world for some duration at an interval.

Effects of Total Lunar and Solar Eclipses

It is suggestive from the Jaina astronomical views on the total lunar or solar eclipse caused by the covering of the moonlight or the sunlight by Parva Rahu with its dark rays from all sides that at the time of eclipse the moonlight or the sunlight is completely overpowered by the strength of too strong dark rays of the *vimāna* of Parva Rahu and it is overshadowed.⁶⁰

An effect apparent on the Earth is reflected in the image of the Moon or the Sun formed by the circular shape of darkness. At the time of total eclipse the landscape appears to be perceptibly darkened and the Earth and the Sky are covered with darkness.⁶¹

Aryabhaṭiya described the effects of eclipses in this way that at the beginning of an eclipse the Moon becomes *dhumra* (smoke like), at partial eclipse it becomes black, at total eclipse it becomes *kapila* (or brown or tawny colour) and entering into complete darkness (at the middle of an eclipse) it becomes of black copper-colour. Like the Moon the colours of the Sun should be known⁶² as a result of the solar eclipse.

⁵⁹ *Ibid.*

⁶⁰ *Bhagavati Vyakhyaprajnati*, 12. 6. 453-4.

Suryapannatti, *pahuda* 20.

Camdapannatti, *pahuda* 20.

disai param na disai jaha gahane pavvarahassa . . . tenam vattaccheo gahane u tamo tamoahulo 1,

Visesanavati, *Jinabhadragani*.

Vide comm. on *Suryapannatti*, *pahuda* 20, p. 290.

⁶¹ See the Commentary of *Suryapannatti*, *pahuda*.

⁶² *pragrahane dhūmrah khandagrahane sasi bhavati kṛṣṇah I sarvagrāse kepiṭassa kṛṣṇatamratamo medhye* I,

Aryabhaṭiya, *Golapada*, v. 46.

Conclusion

The study of the eclipses of the Sun and Moon according to Jaina Astronomy in the light of the astronomical views of other Indian and modern schools of astronomy on them in regard to some aspects reveals that the Jaina astronomers followed some traditional path of research in the field of astronomy to ascertain the cause of the eclipses, etc. and tried to discover the mystery of eclipses in their own manner with their, observation in the absence of scientific verifying data. In this respect their attempt to deal with the eclipses in their astronomy is thought-provoking.

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