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Books Received

AJITPRASAD, PANDIT, *Bhāvapāhud* of Kundakundācārya (The Sacred Books of the Jainas, Vol XIV), edited by K. B. Jindal, All India Digambar Jain Mahasabha, Lucknow, 1992. Pages xiv+105. Price Rs. 50.00.

English translation of *Bhāva-Pāhud* (A Discourse on Soul Activity) with commentary by late Pandit Ajitprasad.

CHANDRA, K. R., *Jain Āgam Sahitya*, Prakrit Jain Vidya Vikas Fund, Ahmedabad, 1992. Pages 19+304. Price Rs. 100.00.

It is a collection of selected articles presented at a Seminar organised by the Prakrit and Pali Department of the School of Languages, Gujarat University in the year 1986 on Jain Canonical Literature. Articles are in Hindi, English and Gujarati.

JAIN, L. C., *The Tao of Jainism*, Arihant International, Delhi, 1992. Pages xxiv+46+81+75+72+67+52+12. Price Rs. 500.00

A collection of Jain Monographs relating to Science (old and new) by Prof. L. C. Jain. With illustrations, tables, diagrams, bibliographies and terminologies.

KHADABADI, B. K., *Śrāvakācāra*, Rajakrishna Jain Charitable Trust, New Delhi, 1992. Pages xix+186. Price Rs. 50.00.

Delivered as the R. K. Jain Memorial Lectures on Śrāvakācāra (Jaina code of conduct for householders) organised by the University of Delhi it gives the significance of the conduct and its relevance to the present times.

SURANA, SHRICHAND 'SARAS', *Illustrated Namokara Mahamantra*, Diwakar Prakashan, Agra, 1992. Pages iv+32+24. Price Rs. 125.00. Foreign \$ 10.00.

Contains the meaning of the *Mahāmantra* with its various application, and miracles of it. Profusely illustrated. English translation by Surendra Bothra.

VINAYSAGAR, MAHOPADHYAY, *Kulpāk Tīrth*, Sri Svetambar Jain Tirth, Kulpak (Andhra), 1991. Pages xii+80. Price 50.00

Depicts the history of Kulpāk Tīrth from archaeological, historical and literary sources.

Sacred Literature of the Jains

[from the previous issue]

must be avoided. These are,—injury to life, [327] lying, robbery, unchastity, (love of) possession, and then of the 5 *dhammas*, or *saṃvaras* (i.e. the opposites of each of the above sins).³⁸⁴

The difference between the title and the actual text or contents, between the actual text and the statements of tradition on this point, is especially great. There is nothing said in reference to questions (*praśna*) which find their solution (*vyākaraṇam*). The whole *aṅga* appears to be a didactic dogmatic explanation addressed to Jambū, but not asked for by particular questions. The *Nandi* and *aṅga* 4 state that it contains 45 *ajjhayaṇas*, 45 *uddesaṇas*, etc. ; but no such conclusion is warranted from the facts of the case, cf. p. 286. One *suyakkhaṃdha*, which these authorities and the existing constituent parts ascribe to the text, is branded by the scholiast Abhayadeva. He asserts that the text “*pustakāṁtare*”³⁸⁵ consisted³⁸⁶ rather of two *suyakkhaṇḍhas* (each containing 5 *ajjhayaṇas*). To prove this the scholiast adduces *verbatim et litteratim* a special introduction confirmatory of his assertion³⁸⁷ ; but this cannot be found in the MSS of our text. This introduction has the same usual form as the introductions to *aṅgas* 6-9 and 11 ; and Abh. refers directly to *aṅga* 6 for the correctness of his explanation, whereupon he adds : *yā ce ha dvi* [328] *śrutaskarindhato* ‘*ktā 'sya sā na rūḍhā, ekaśrutaskarindhatāyā eva rūḍhatvāt*. In all probability the enumeration of this text in *aṅga* 3, 10, in the sixth place among the ten *dasāu*, shows that it stands in close connection with the present text or its 10 *dāras*. But we have seen, p. 272, that the names of the ten *ajjhayaṇas* there have no connection whatever with our text, and that the author had before him quite a different text under this name. It is an important feature, that, as stated above, his statements or names are in essential harmony with those statements of contents in reference to our *aṅga*, which occur in *aṅga* 4, or in the *Nandi* ; see page 334. It is of interest in this connection to notice the character of the remarks of the commentator at the beginning of the passage, in reference to the name *praśnavyākaraṇadaśās*. This name, he states, is found, *kvacit*—

for *śrauti śravati*. In up. 1, *aphāti* is actually explained by *āsnauti* but also by *āśravati badhnāti* (it corresponds in fact to Sanskrit *āsnāti*, L.).

³⁸⁴ *tesim nāmāni, jahā ; hiṃsādāram 1, muśavāyad. 2, teniyad. 3, mehunad 4, pariggahad. 5, ahimsād. 6, saccad. 7, ateniyad. 8, bambhacerad. 9, apari- ggahadāram 10 (Vidhiprapā).*

³⁸⁵ Likewise in the *Vidhiprapā* : *ittha kei pañcahim ajjhayaṇehim do suyakkhaṇḍhe icchāmī*.

³⁸⁶ This is self-evident, since the contents are actually divided into two parts.

³⁸⁷ *pustakāṁtare punar evam upodghātagramtha upalabhyate.*

it is found in *aṅga* 3, 10 and in *aṅga* 4, (see p. 334)—and consequently points to 10 *adhyayanas* of *praśnānām* *vyākaraṇāni*. His words are :—*ayam ca vyutpattyartho 'sya pūrvakāle 'bhūd, idānīm tu āśravapāmīcakasāmvarapāmīcakavyākṛtir eve' ho 'palabhyate, atīśayānām* (cf. p. 334) *pūrvācāryair aidamīyugīnāpuṣṭā* (°napr°?) *lambanapratīṣeṣipuruṣāpeksayo* 'ttārītatvād iti. However, the corrupt conclusion is to be understood—cf. Ed. p. 499—one fact at least is patent ; that we have here traces of the manifest consciousness that the *pūrvācāryas* were acquainted with a different text of this *aṅga* than the *aidamīyugīna*. Everything shows that we are completely justified in asserting that we no longer possess *aṅga* 10 in its original, [329] or in its ancient form. The introductory words in the commentary of Abh. are a proof of this :—*śrī Vardhamānam ānamya vyākhyā kācid vidhiyate/praśnavyākaraṇāṅgasya vṛddhanyāyānusārataḥ// ajñā vayam, śāstram idam gabhiram, prāyo 'sya kūṭāni ca pustakāni/sūtram vyavasthāpya tato vimṛśya vyākhyānakalpād ita eva nai 'val/2//*.

It is perfectly plain from this that there is here a violent polemic against other text-forms.

That *aṅga* 10 originally, like *aṅgas* 7—9 and 11, was of a legendary character (cf. *aṅga* 3, 10), is rendered probable by a comparison with *upāṅgas* 8—12, which are of the same character. Their position at the end of the *upāṅga* series allows us to draw conclusions in reference to the *aṅga* corresponding to them. If this be so, the transformation of our *aṅga* must be placed at a still later period than that to which we have to refer the harmonizing of the 12 *aṅgas* and the 12 *upāṅgas*.

There are various criteria contained in the *aṅga* itself which determine the late date of its composition. I premise that the introduction which we possess, consists, if the vocative *Jambū* be omitted, of three *gāthās*, which state in brief the contents of the work :—

*iṇam o aṇhayāśaṇvara-vinicchayam pavayaṇassa nīśāṇḍam/vocchāmi
nicchayattham subhāsitattham mahesihiṇ//1//*

[330] *parīcavidho pannatto Jīnehiṇ iha aṇhaye aṇāṭīye (aṇāḍiu B)/
hīṁsā mosam³⁸⁸ adattam abambha* (is wanting ; perhaps ya) *pariggahām
ceva//2//*

³⁸⁸ i. e. *mīṣāvāda*.

*jārīsao jam nāmā jaha ya kato jārisaphalam demī/ je vi ya karemiti
pāvā pāṇavaham tarī nisāmeha/3/*

Then follows in prose, first an explanation of the *pāṇivaha*; then 30 of its synonyms (*nāmāni imāni gonnāni*); then the subject itself is treated of, at the conclusion of which the entire doctrine is referred immediately to *Nāyakulanāmādana* (*Jñātā*);³⁸⁹ *evam āharinsu Nāyakulanāmādana mahappā Jīlo u Viravarānāmadhejjo, kahesi ya pāṇivahassa phalavivāgarī*; *eso so pāṇivadho carīdo*. (as in the introduction) *vemānaso*.

The next four sections are similarly arranged, except that after the vocative *Jambū* the treatment of the *aliyavayanām*, *adinnādāṇamā*, *abambharī*, *pariggaha*, begins without the interposition of *gāthā* strophies. The synonyms are invariably 30 in number and the conclusion is the same.

In the case of the five *saṁvaradārāīm*, two *gāthās* are found in the introduction of the first (*ahimśa*) after *Jambū*!³⁹⁰

*itto saṁvaradārā-i pamca vucchāmi āṇupuvvīte / jaha bhaniyāṇi
Bhagavayā savvadukkhavimukkhaṇatīthāe/1/*

*padhamām hoi ahimśā, biiyām saccavayanām ti pannattam/dattam
anunānāya saṁvaro ya barībhacerām pariggahattam/2/*.

[331] The further details in *dāras* 6-10 are similar to those in *dāras* 1-5. The enumeration of the synonyms, which are here called *pajjavanāmāni*,—60 in the case of *ahimśā*—is carried on in a style somewhat different, and the concluding formula is not the same:—*evam Nāyamuniṇā bhagavayā pannaviyām parūviyām pasiddhamān siddhavarasāsanām iṇam āghaviyām suvesiyām pasaṭhamān (paḍhamān) saṁvaradārām samattām ti bemi*. The last two concluding words form a bond of connection between the existing redaction of *āṅga* 10 and *āṅgas* 1-4, to which these words belong. Furthermore, the appeal to the *Nāya* recalls *āṅga* 2. Perhaps we have to deal here with traces of ancient date; but, on the other hand, if we consider how many considerations make for the opposite conclusion a conservative point

³⁸⁹ See above, p. 261, on *āṅga* 2, 1, 27.

³⁹⁰ There are five *gāthās* more inserted between *dāras* 5 and 6.

of view will not permit too great weight to be laid upon these particulars, which are rather the result of an effort to impart an ancient flavour to the *āṅga*.

The following arguments, drawn from *āṅga* 10 itself, reinforce our conclusion that this *āṅga* is of late origin. The character of the language is late. The nominative in *o* has assumed in almost every instance the place of the nomin. in *e*, except in quoted passages in the frequent compounds there is no deference paid to the laws of *sarīrdhi* between the members of the compounds; also these are often not inflected at the end, (*etāni prāyo luptapratīhamābahuvacanāni padāni*, are the words of the scholiast), but retain their pure thematic form. [332] In the other *āṅgas* (e.g. in the tables of contents in *āṅga* 4) and especially inserted in them, we find phenomena not dissimilar in character, but not in such numbers. Their presence however invariably characterizes the passages in which they occur as being of secondary origin. Furthermore—and this is conclusive evidence—the enumeration of the names of the non-Aryan peoples is three times as great as that in *āṅgas* 5, 6, (p. 302, 313). Here there are 53, there but 18 names. The list is as follows³⁹¹ :—*ime ye bahave Milukkha* (mile° BC) *jāṭī*, *kim te*, *Saga - Javaṇa - Sabara* *Vavvara - Kāya - Muruṇdo - dda - Bhaḍaga - Tiṇṇiya* (Bhittiya)-*Pakkaniya - Kulakkha - Goda* (Gomda) - *Sīhala - Pārasa - Komcā - Āmdha - Davīḍa - Villala* (Chill°) - *Pulīnda - Ārosa*³⁹² - *Domīva - (Dova) - Pokkāṇa - Gam - dhahāraga(!) - Vahalī - Jallāra - Mamāśa - Vāusa*³⁹³ - *Mal - yā ya Cūnūā ya Cūliyā* *Kārīkaṇīga* (Komkaṇagā B) - *Meyā*³⁹⁴ - *Palhava - Mālava - Maggara - Ābhīsiyā* *Anakkha*, *Cīna - Nhāsiya* (Lāsiya BC) - *Khasa - Khīsiya - Nidura* (Netṭara) - *Marahaṭṭha*³⁹⁵ - *Muṭṭhiya* (Mausīkāḥ) - *Ārava - Domīvīlaga - Kuhūṇa - Kekaya - Hūṇa - Romaga - Bharu - Maruga* *Cilātavisayavāsi* ya. Some of these names are of evidently late occurrence. The peoples are all characterized as *pāvamatiṇo* and *kūrakammā*.

[333] Especially interesting is the bitter polemic against erroneous

³⁹¹ Of the very frequent variants in the MSS., I have chosen those which appear to have the best authority; cf. the similar enumeration in *upāṅga* 4.

³⁹² *Ārosāḥ, Ārosāḥ*.

³⁹³ *Jallāraḥ Māmāśaḥ Bakusāḥ* Schol.

³⁹⁴ *Meta BC, Medāḥ*; see Elliot, *Hist. of India*, 1, 519 fg. *Indische Streifen*, Vol. II, p. 403.

³⁹⁵ *pāṭīṭhāre Madhāḥ* (*Mudhāḥ* E) Schol. The *Marahṭhas* have nothing to do with the *Mlecchas*. *Ramaṭṭha* in *upāṅga* 4.

teachers (*nattikavāīno vāmalogavāī*)³⁹⁶ in *dāra* 2; under these are comprised the “*Baudhāhī*” (Schol.), and the adherents of Issara (Śiva) and Viñhu. *Cinapaṭṭa* appears in *dāra* 4, in the signification of “silk dress”.³⁹⁷ In *dāra* 5 are found the names of the planets; but not in the Greek order; thus Jupiter, Moon, Sun, Venus, Saturn, Rahu, Dhūmaketu, Mercury, Mars. The first of the series of the 28 *nakkhattas* is unfortunately not stated; only the first and the last of the 72 *kalās* are given; *lehāiyāu saūnaruyāvasāñāu*;— in the same passage and in the ninth *dāra*, 64 *mahilāguṇas* are likewise mentioned:— *rajanāne sippasevam* etc.—The *ahimsā* is characterized in *dāra* 6 as *bhagavaī*, truth *saccam*, in *dāra* 7, as *bhagavāñtarī titthagarasubhāsiyam dasavihām*³⁹⁸ *caūddasapuvvihīm pāhuḍatthavidiyam*,³⁹⁹ which is a reference to the *prābhṛta* division in the 14 *pūrvas*. Abhayadeva comments on this *anīga*.

The table of contents in *anīga* 4, or *Nandi* (N), is ;— *se kiñ tam pañhāvāgarāñāni ? pañnesu aṭhuttaram pasiñasayam*, a. *apasiñasayam*, a. *pasiñāpasiñasayam*,⁴⁰⁰ *vijjāti* [334] *sayā*⁴⁰¹ *nāgasuvannehīm saddhīm*⁴⁰² *divvā samvāyā*⁴⁰³ *āghavijjāñti*; *pañhāvāgarāñadasāsu ḥām sasamayuparasamayapannavaya* (*pañavayā A*) *patteyabuddhāvivihathabhāsā* (bh. omitted in A) *bhāsiyāñām*,⁴⁰⁴ *atisayagūṇa-uvasama-nāñappagāra* (*rā A*) *āyariyabhāsiyāñām* *vitthareñām thira* (*vira A*) *māhēśhīm*⁴⁰⁵ *vivihavitthārabhāsi*

³⁹⁶ *lokāyatikāḥ, vāmām pratīpām lokām vadāmīti ye.*

³⁹⁷ cf. *cinapiṭṭharāśi* in up. 2 and 3.

³⁹⁸ *janapadasaīmātatasat�ādibhedenā daśavaikālikādi prasiddhām*.

³⁹⁹ *caturdaśapūrvibhīḥ prābhṛtārthaviditām pūrvagatāñśaviseṣābhi-dheyatayā jnātām*.

⁴⁰⁰ *tatrā 'mgulabāhupraśnādikā mantravidyāḥ praśnāḥ*: *yāḥ, vīdyāḥ* or *praśnavidyāḥ*; later on *praśna* is treated outright as a fem. *punar vīdhinā jāpyamānā aprīṣṭā eva* (*śubha*) *śubham kathayāmī tā aprāśnāḥ*; *taiḥā aṅguṣṭhādipraśnābhāvām* *pratitya* *yā vīdyāḥ* *śubhāśubham* *kathayāmī tāḥ praśnāpraśnāḥ*;—Schol. in N *ye pīṣṭā apīṣṭās ca kathayāmī te praśnāpraśnāḥ*.

⁴⁰¹ Instead of *vijjā* N has merely *aṅguṣṭhapasiñāīm vāhupasiñāīm addāgapasiñāīm anne vi vīcītā divvā vijjātisayā nāgasuvāñnehīm siddhīm divvā samvāyā āghavijjāñti*. Compare the names of the *pañhā*° *daśā* found in *anīga* 3, 10. This title we find above in the text. The old text appears therefore to have dealt with chiromantic and other prophetic arts. The explanation in the commentary: *anye vīdītīsaya stambhāstambhāvāśikāraṇavīdeśikāraṇaccātanādayāḥ* refers to magic in general, which was cultivated by the Jains especially; cf. the statements in reference to the contents of the *māhāparinnā*, p. 251 the books of magic of Nāgārjuna, &c. The orthodox belief could take umbrage at this part of the contents of *anīga* 10.

⁴⁰² *savīm A*; *upalakṣaṇatvād yaksādibhiḥ ca saha.*

⁴⁰³ *sañvādāḥ śubhaśubhagatāḥ saṁlāpāḥ*.

⁴⁰⁴ *prajñāpākā ye pratyekabuddhās te (taiḥ !) karakādy-ādisadīṣaīr vīvīdhārthabhāṣā-bhāsiṭās tasām ādarśām gūsthādīsaṁbādhiñīnām praśnānām vividhagūṇamāhārthāḥ praśnā° daśāv ākhyāyāmīta iti yogāḥ*. The expression *pratyekabuddha*, which recurs in the *Nandi*, is of interest; cf. p. 265 and *Bhag.* 25. 6, 8, according to Leumann.

⁴⁰⁵ *sthiramaharśibhiḥ*; *pāṭhāñtareṇa virama°*.

yāṇam ca, jagahiyāṇam,⁴⁰⁶ *addāga*⁴⁰⁷-*ṛnguṭha-bāhu-asi-māṇi-khomāāticca-m-āiyāṇam vivihmahāpasiṇavijjā-māṇapasiṇavijjā* (omitted in A) *daivayapaūgappahāṇagunāpagaśiyāṇam*,⁴⁰⁸ *saṁbhūyaviguṇappabhāva* (ppa om. A) *ṇaragaṇa-m-ativimhayakarīṇam*,⁴⁰⁹ [335] *atīsayam-āiyakālasamae*⁴¹⁰ *damasama* (*sama* is omitted in A) *titthakaruttamassa*⁴¹¹ *ṭṭhī* (*ṭṭhīta* A) *karana-kāraṇāṇam*,⁴¹² *durabhipgama duravagāhassa savvasavvannūsamma-yassa*⁴¹³ *buddha* (abuha A) *jaṇavi-bohakarassa paccakkhayapaccaya-karīṇam*⁴¹⁴ *paṇhāṇam vivihaguṇamahatthā jiṇavarappaṇiyā āghavijjamīti* (*atṭhāvijjō* A).

XI. The eleventh *aṅgam*, *vivāgasuyam*, *vipākaśrutam*: in two *śrutaskandhas*, of 10 *ajjhayaṇas* each, contains legends on the reward of good and evil deeds.

Its division is in harmony with our information on this point in *aṅga* 4 and *Nandi*, with this exception, that in *aṅga* 4 nothing is said of the two *śrutaskandhas*. See above p. 270, 280 in reference to the *kammavivāga* texts, which are connected in name and contents, and which have 10, 43 and 55 *ajjh.*, and are mentioned in *aṅgas* 3, 10, 4, 43 and in the *Kalpasūtra*.

Imdabhūti beholds some horrible deed, and is told by *Mahāvīra*, whom he questions concerning it, the previous history, e.g. previous births of the individuals in question. The event itself is then explained⁴¹⁵ and the fate of the persons in future births is made known

⁴⁰⁶ *jagaddhitāṇam*.

⁴⁰⁷ *adāgāṇḍuṭha bāhu asa māṇi revāma āticca māyāṇami* A; on *addāga*, *ādarśa* (magician's mirror) cf. *Hāla* v. 204 (p. 75).

⁴⁰⁸ *vividhapaṇa* (‘*śnān pra*’) *ty uttaradāyinyāḥ, manāḥpramitārthottaradāyinya* (ś ca), *tāśām devatāni taddhīṣṭhātdevatās, teṣām prayogapradhānyena pradhānatā�a gunam vividhārtha-samvādakalakṣaṇam prakāsayamī loke vyamjayamītī yais te vividhā^o prakāśikā tāśām* (the masc. and fem. of *praṇa* together!).

⁴⁰⁹ *dviguṇena upalakṣaṇatvāt laukikapraśnāvidyāprabhāvapeksyā bahuguṇena pāṭhāmtare* : *vividhaguṇena prabhāvēṇa māhātmyena manujasamudayabuddher viśmayakāryāś camatkarahetavo yāḥ prāśnāḥ*.

⁴¹⁰ *āta A; atīsayam atīta^o*.

⁴¹¹ *dama(h) śamas tatpradhānatirthamkarāṇam darśanāmtara sūstīṇām uttamo bhagavān jīnas tasya*.

⁴¹² *sthitikarāṇam sthāpaṇām, tasya kāraṇāni hetavo yās tāḥ*.

⁴¹³ *sarveśām sarvajñānām sammataṁ iṣṭam*.

⁴¹⁴ *pratyakṣakena jñānēna pratyayāḥ “sarvātiśayanidhānam..jinavacanam” ity evamrūpā pratipattiḥ, atkarāṇāślāṇām*.

⁴¹⁵ This recalls the legend of the *Śatap. Br.* about Bhṛgu Vāruṇi (*Ind. Streifen* 1, 24), with the exception that there is no reference here to the tortures of hell, but merely to a retribution on earth.

to the inquirer. Mahāvīra's answer thus treats the question in a three-fold manner. There is here no mention of a *ceie caitya*, as is the case in other legends ; [336] but a *jakkhāyataṇa* of this and that *jakkha* is continually referred to. The part played by the *yakṣa* here is at least as important as that in the Pālisutta of the Buddhists, if not more so ;—see *Ind. Streifen*, 3, 507a,—they being in fact exact representatives of the *devas*⁴¹⁶ of the *Brāhmaṇas*.

Here, as in *āngas* 7, &c., the first history only is related in detail, all the others being briefly told. The titles of the tales in the first *suyakkhamdha* are :—

1. Miyāputta in Miyagāma, son of king Vijaya and Miyā, born blind and deaf and dumb, lame, and a cripple, without hands, feet, ears, eyes, nose, and with mere indications (*āgīi, ākṛti*) of the existence of these parts of the body. The account is similar in *āṅga* 3, 10.
2. Ujjhiya ('yae V), son of the merchant Vijayamitta and of Subhadda in Vāṇiyagāma. A prostitute is here referred to, who was *bāvattarikalāpaṇḍitā causaṭṭhigāṇīā-guṇovavetā, atṭhārasadesibhāsāvisāradā*. The latter are unfortunately not enumerated. (In *āṅga* 3, 10 *Guttāsa*, instead of *Ujjhitaka*).
3. Abhagga ('ggaseṇe V), son of a robber⁴¹⁷ Vijaya and of Khaṇḍasirī in the robber-village (*corapallī*) Salāḍavī. (In *āṅga* 3, 10 *ānde* instead of *Abhaggaseṇe*.)
4. Sagāda, son of the merchant Subhadda and of Bhaddā in Sāhamjāni (Also in *āṅga* 3, 10).
5. Vahasatidatta, son of the *purohita* Somadatta and of Vasudattā in Kosāmbī. (In *āṅga* 3.10 *māhāṇa*).
6. [337] Nañdivaddhāna, son of king Siridāma and of Bandhusirī in Mahurā. (In *āṅga* 3.10 Nañdisenā).
7. Umbaradatta, son of the merchant Sāgaradatta and of Gaṅgadatta in Pāḍaliputta. (In *āṅga* 3, 10 *Udumbara*.)
8. Soriyadatta, daughter of the macchaṇḍha (matsyabandha Abh., fisherman) Samuddadatta and of Samuddadatta in Soriyapura. (In *āṅga* 3, 10 *Soria*.)

⁴¹⁶ A trace of this in the Sīhāsanadv. *Ind. Stud.* 15,357, in Hāla, v, 372 Bh. (*Ind. Stud.*, 16, p. 115). In the commentary on the *Suryaprajñā* and elsewhere, *cerie* is explained by *vyāntarāyatanam*.

⁴¹⁷ *asilaṭṭhipathamamadle...bāñdiggaḥaṇehim ya* ; cf. Hāla, preface, p. XVII.

9. Devadattā, daughter of the house-owner Datta and of Kaṇhasiri in Rohiṇā (or Rohidā). (A different name in *aṅga* 3, 10).

10. Anjū, daughter of the merchant Dhanadeva and of Piṇḍu in Vaddhamāṇapura. (A different name in *aṅga* 3, 10).

The ten *ajjhayanās* of the second *suyakkharīndha* are :

1. Subahu, son of king Addiṇasatta and of Dhāriṇī in Hatthisīsa.
2. Bhaddanāmīdi, son of king Dhaṇavaha and of Sarassatī in Usabhapura.
3. Sujāta, son of king Mitta and of Siri in Vīrapura.
4. Suvāsava, son of king Vāsavadatta and of Kaṇhā in Vijayapura.
5. Jīṇadāsa, son of prince (*kumāra*) Mahācarīḍa and of Araha-datta in Sogamdhītā.
- 6.⁴¹⁸ Dhaṇapati, son of the yuvarāja Vesamāṇa and of Siri in Kaṇakapura.
7. Bhaddanāmīdi, son of the prince Mahabbala and of Rattavatī in Mahāpura.
8. [338] Mahāmbala, son of the prince Bhaddanāmīdi, and of Sughosa.
9. Caṇḍa, son of the prince Mahācarīḍa and of Juvasirīkarīṭa in Caṇḍā.
10. Varadatta, son of king Mittanāmīdi and of Sirīkarīṭa in Sāgeya.

All these fine-sounding names, and those brought into connection with them, are in all probability pure fabrications ; the names of the localities alone, e.g. Pāḍaliputta, have some chronological value.

The table of contents in *aṅga* 4, or *Nandi* (N), is as follows :—
se kiṁ tam vivāgasue o vivāgasue nām sukaḍadukkaḍāṇam kammāṇam phalavivāge⁴¹⁹ āghavijjāmīti, se⁴²⁰ samāsāū duvihe, parī, tam : duhavivāge ceva suhavivāge ceva, tattha nām dasa duhavivāgāṇi dasa suhavivāgāṇi; —se kiṁ tam duhavivāge (gāṇi B C) ? duhavivāgesu nām duhavivāgāṇam (N-omitted in ABC) nagarāi cei ujjā vāṇa rāyā ammāpiyaro samosarāṇa

⁴¹⁸ In *Vidhiprapā* are the following inversions :—Dhaṇavai 6, Mahavvala 7, Bhaddanāmīdi 8, Mahācarīḍa 9.

⁴¹⁹ °ga N.

⁴²⁰ se up to suhavivāge ceva omitted in N ; samāsato BC...

dhammāyariyā dhammakaha⁴²¹ nagaragamaṇāim⁴²² saṁsārapavāmīcaduha-parāmīparāu ya āghavijjamīti, se tam duhavivāgāṇi ;— se kiṁ tam suhavivāgāṇi ? suhavivāgesu ḡam̄ suhavivāgāṇam̄ nagarāim⁴²¹ jāva dhammakahā ihaloga-paraloga⁴²³ bhogapari^o pavva⁴²⁴ suyapariggahā tavo pariya⁴²⁵ saṁlehaṇa bhattapacca pāuva⁴²⁶ [339] devaloga sukula^o puṇabohi^o amītakiriyāu ya āghavijjamīti ;— duhavivāgesu⁴²⁷ ḡam̄ pāṇātivāya aliyavayana (°yayānaya A) corikka (°rakka A) karaṇa paradārāmehuna sasaṁgatāe maha (°hā A) tivvakasāya iṁdiyappamāda pāvappaoga-asubhajjhavasāṇa-saṁcīyāṇam⁴²⁸ kame māṇam̄ pāvagāṇam̄ pāvā-aṇubhāgaphalavivāgā ḡiraya (°gāṇi naraga A) gati tirikkhajōni bahuviha (°hā A) vasaṇasaya-parāmīparābaddhāṇam̄ (°rāpava °A) maṇuyatte (°tatte A) vi ḡayāṇam̄ jahā⁴²⁹ pāvakammasesena pāvagā horīti phalavivāgā bahuvasaṇavīṇāsa⁴³⁰ nāsakannoṭiham̄guṭiṭhakara-caraṇāṇahacheyaṇa jibbhachheyāṇa (jibbhache^o A) amījaṇa⁴³¹ kaḍag-gidahaṇa⁴³² (dāh° B C, dahāṇa A) gayacalana malaṇa phālāṇa⁴³³ ullām̄baṇa⁴³⁴ sūla-layā (sūlatā A)—laū ḡa-laṭiṭhībham̄jaṇa⁴³⁵ tāi-sisaga tattatella kalakala-abhisim̄cāṇa kurñbhipāga⁴³⁶ kampana⁴³⁷ thirabam̄-dhāṇa⁴³⁸ (bam̄dha A) veha (vehava A) vajha (vabbha A) kattāṇa⁴³⁹ paṭibhayakara⁴⁴⁰ karapalīvāṇāim⁴⁴¹ dāruṇāṇi dukkhāṇi aṇovamāṇi

421 In N again transposed *na. u. va. ce. sa. rā. am. dh° hāo dh° riyā.*

422 *nagara^o* to *jāva dhammakahā* omitted in N ; *nagaragamaṇāim ti*, *bhagavato Gautamasya bhikṣādyartham.*

423 *ihaloṭiṭapārāloiyā riddhivīśesā* N.

424 *pavvai* A.

425 *tavo paṭi* BC.

426 *bhogaparicāgā pavvajjāo pariya^{gāo} suapariggahā tavo'-yahāṇāim saṁlehaṇāo bhattapaccakkhāṇāim pāvagamaṇāim suhāparāmīparāo sukulaṭaccāo puṇavohilābhā amītakiriyāo a āgh° N.*

427 N omits all the following.

428 *pāpaprayogāsubhādhyavasāṇasāmīcitānām.*

429 *jahā* to *yahaceyaṇa* omitted in A.

430 *vināsāsety (!) ādi yāvat pratibhayakara karapradipanām ce 'ti dvām̄dvām.*

431 *mrakṣāṇām vā dehasya kṣāratālādinā.*

432 *kaṭāṇām vidalavaṇśādimayāṇām agniḥ kaṭāgnis tena dahanām.*

433 *vidāraṇām.*

434 *vṛkṣāśākhaḍāv udbām̄dhanam, cf. lambiyaga Aup. § 70.*

435 *laūttha* B ; *śūlena latayā lakuṭena yaṣṭyā bhām̄janāṭi gāṭrāṇām.*

436 *°ṇām kurñbhipāga A, °pāga BC ; kuṁ (bhyaṁ) bhājanaviśeṣe pākaḥ.*

437 *kampanām śītalajalachoṭanādinā śītakālena gāṭrotkampanām.*

438 *niviḍāṇiyām̄traṇābām̄dhāḥ.*

439 *kuṁtādinā śastrena bhedanām varddha (noṁ) kartanām.*

440 *pattibhayakaram A, patibhayām karam BC, patibhayakaram C ; bhayajanānām.*

441 *palli^o BC (without *kara*), karapallī A ; karapradipanām vasanavestitasya tailābhīṣasya (?) kavayor ami (agni ?) prāvādhanam (?) ; tāni ādir yeṣām duḥkhāṇām tāni, tāni tathā ca dāruṇāṇi ce 'ti karmadhārayah. This appears to me quite unnecessary ; there is no ādi in *palīvāṇi*, which is merely a neutr. pl.*

bahuvihaparamparāñubaddhā⁴⁴² na muccarṇti, pāvakammavallie (velle A) [340] aveyaittā⁴⁴³ hu⁴⁴⁴ na tthi mokkho,⁴⁴⁵ tavenā⁴⁴⁶ dhitidhaniyabaddha-kacheṇa⁴⁴⁷ sohaṇam⁴⁴⁸ tassa vā 'vi hotthā,⁴⁴⁹—etto ya⁴⁵⁰ suhavivāgesu ṣam (omitted in A) sīlasamjama niyama guṇatavo-vahānesu sāhusu suvihiesu⁴⁵¹ aṇukampāsayapayoga (pāiga A)⁴⁵²—tikālamati⁴⁵³—visuddha-bhāttapāñāi payayamaṇasā⁴⁵⁴ hiyasuhanīsesativapariṇāmanicchiyamai⁴⁵⁵ payachiūṇa⁴⁵⁶ payogasuddhāim⁴⁵⁷ jahā (jahi A) ya nivvatte(m)ti⁴⁵⁸ u⁴⁵⁹ bohilābhām, jaha ya (jahā A) paritīkare(m)ti (karoti A)⁴⁶⁰ narani-rayatiriya suragatigamaṇavipula⁴⁶¹ pariyaṭṭa⁴⁶² aratibhayavisāyasokamichattaselasamīkaḍam⁴⁶³ annāṇa (aṇāṇa A) tamāñdhakāracikkhallasuduttāram jaramaraṇa [341] joni-sam-kkhubhiyacakkaṭālām⁴⁶⁴ (vala A) solasakasāyāvayapayamāḍam (C, payamāḍacāḍam A)⁴⁶⁵ (aṇātiyam aṇavaya-

442 *badhā A ; jivā iti gamyate.*

443 *pāpakarmavallyā phalasamāḍikayā...yato'vedayitvā (an)anubhūya karmaphalam iti gamyate.*

444 *hur yasmād-arthe.*

445 *viyogaḥ karmāṇah sa kāśat, jivānām iti gamyate ; av, hu na 'tthi m. is a species of formula solemnis.*

446 *kiṁ sarvathā ? ne'ty aha : tapasā anaśānādikavratena.*

447 *ddhiti A ; dhṛtiś cottasamāḍhānam. dhanīyam atyarthām, baddhā nipiṭītā, kachām bamdhavīṣeṣo yatra tat tathā tena, dhṛtiyuktene 'ty a.*

448 *śodhanam apanayanam.*

449 *hoyyā BC ; tasya karmavīṣeṣasya vā 'vi 'tti saṁbhāvanāyām, hotthā saṁpadyate ; nā 'nyamokṣoṣyō' sti ti bhāvīḥ.*

450 *itaś cā 'namtaram.*

451 *susṭhu vihitam anuṣṭhitām yeṣām te suvihitās, teṣu bhaktādi dattvā yathā bodhilābhādi ni(r)varṭayānti taihe 'hā "khyāyata iti sambandhāḥ, iha ca saṁ-pradāne' pi saptamī.*

452 *anukampāsayaprayogas tena.*

453 *triṣu kāleṣu yā matir buddhiḥ yad uta dāsyāmī 'ti paritoṣo, diyamāne pōṣo, daitē ca pōṣa iti sā trikālamatis, taya.*

454 *pattaya A ; prayatamanasā ādarapūtacetasa.*

455 *hiyām I suhanīsesam A ; ..tīrāḥ prakīṭāḥ, pariṇāmo 'dhyavasānam, niścīta' saṁśayā matir buddhiḥ yeṣām te hitasukhanīṣreyasaiṭīrapariṇāmāniścitamatayah.*

456 *pradāya.*

457 *pāiga A ; saṁsārādiśoṣarahitāni.*

458 *jivā iti gamyate.*

459 *tuśabdo hhāsa (?) mātrārthāḥ.*

460 *parītti kurvānti, hrasvatām nayānti, saṁsārasāgaram iti yogah ; on the foll. see Aupapāt. § 32 (Leumann, p. 44).*

461 *gamāṇa BC, gaṭigamaṇa A ; °gatiṣu vipulo vistīrṇāḥ.*

462 *parivarto (vṛtto ?).*

463 *viṣākha, sila, B ; °mīthyaṭvāni eva saīlāḥ parvatāḥ taiḥ saṁkaṭāḥ saṁkīrṇo yah.*

464 *māhāmatasyamakarādyānekajalajāmītujātisammādena praviloḍitām cakravālām jala-parīmāṇḍyāyam yatra.*

465 *payamāḍacāḍam B ; ṣoḍaśa kasāyā eva śvāpadāni makarādīni prakāñḍāni atyarthāudrāṇī yatra.*

ggarī⁴⁶⁶ saṁsārasāgaram iṇāṁ, jaha ya nibarīndhamti āugamīsuragañesu, jaha ya anubhavarīti suragañavimāṇasokkhāṇī aṇovamāṇi (omitted in A) tāu ya kālāṁtaracuayāṇāṁ ihe 'va naralogam āgayāṇāṁ, āū-vaii (vapu BC)-vanna-rūva-jāti-kula-jamma-ārogga-buddhi-mehā (omitted in A) – visesā⁴⁶⁷ mittajana (jiṇa A) sayana⁴⁶⁸ dhanna (dhamma A)-dhaṇa (omitted in A) vibhava⁴⁶⁹ samiddh (°ddha A) sārasamudayaviśeṣā bahuvihakāmabhogu-bbhavāṇā (°gabbhavā BC) sokkhāṇa, suhavivāguttamesu⁴⁷⁰ aṇuvaraya (ana° A) paramparāṇubaddhā asubhāṇāṁ subhāṇu (BC, A omits) ceva kammāna bhāsiyā bahuvihā (v. omitted in A) vivāgā vivāgasuyammi bhagavayā jiṇavareṇa saṁvegakāraṇatthā⁴⁷¹ anne (annā A) vi ya evamāiyā (°ādiyā BC) bahuvihā vitthareṇāṁ atthā (attha A) parūvaṇaya āghavijjārīti (°jjai BC).

XII. The twelfth *aṅgam*, *diṭṭhivāda*, *drṣṭivāda*, presentation of the (different) views.⁴⁷² This title [342] corresponds to our information in reference to the contents of this text now no longer extant; and we conjectured on page 248 that the character of its contents was the *causa movens* of its loss. On page 242 we saw that in all probability the *diṭṭhivāda* is not further mentioned even in the *aṅgas* with the exception of *aṅga* 4.⁴⁷³ This remark holds good merely of the name *diṭṭhivāda* and not of the so-called 14 *pūvvas*, which, according to the presentation of the subject in *aṅga* 4, form a principal part of the *diṭṭh*. Tradition indeed appears to regard the *pūvvas* as identical with the *diṭṭh*. The 14 *pūvvas* are mentioned both in *aṅga* 10 (the redaction of which, as we have seen, p. 327 foll., is of secondary origin), where their division into *pāhuḍas* is alluded to (see p. 333), and frequently in *aṅgas* 6 and 8; and in fact in a very peculiar way. The detailed discussion, according to name and contents, of the 14 *pūvvas* in *aṅga* 4 and *Nandī* and in the later tradition, cites the

466 BC, aṇaiyāṁ anavadayāṁ A; anādikāṁ, anavavargam anāmītam.

467 medhāviśeṣā ākhyāyāmī iti yogāḥ.

468 svajanah pitṛpitṛvyādīḥ.

469 dhannadhāṇa C; °vibhavaṁ B; dhanadhāṇyārūpo yo vibhavaḥ lakṣmīḥ.

470 °go u° BC; śubhavipāka uttamo yeṣāṁ te śubhavipākottamāś teṣu, jiveṣu iti gamyate, iha ce 'yāṁ ṣaṣṭhyarthe saptamī; te śubhavipākādhyayana vācyānāṁ sādhuṇāṁ āyukkādīviśeṣāḥ śubhavipāk-ādhyayaneṣu ākhyāyāmī iti prakītām, atha pratyekam śrutasakāmīhayor abhihītēye pūṇo (guna?) pāpavipākarupe prati-pādyā tayor eva yaugapadyena te āha: anuparatā acinnā ye paramparānubā (m) dhāḥ, ke? vīpākā iti yogāḥ.

471 saṁvegahetavo bhāvāḥ, cf. Leumann, *Aup.* Glossary under *saṁvāyaṇa*.

472 dīṭṭhāya darśanāni, vadānam vādaḥ, dīṭṭinām vādo dīṭṭinām vā pāto yatra.

473 Leumann cites *aṅga* 5,20,8 for the *duvālaśaṁga gaṇipīḍaga*, or *āyāro jāya diṭṭhivāo*, likewise *bārasamīg* in *aṅga* 8,4,1. The first passage is based in the last instance on *aṅga* 4.

upḍyapuṣva at their head. Twice in *āṅga* 6 and once in *āṅga* 8 (3, 1) are they characterized, just as are the eleven *āṅgas*, or together with them, as *sāmāiyā-m-āiyām*. Leumann says : "Of special interest are three of the many instances in *āṅga* 6, where it is related that a man who has just become a member of the order studied the 14 *pūvvas* or 11 *āṅgas*." These three instances are found in p. 591 of the Calcutta edition, compared with p. 597, p. 1354, compared [343] with p. 1355 and p. 1454, compared with p. 1455. The second passages quoted, in which the 11 *āṅgas* are mentioned, have reference to a period later by five to twenty years than the first, in which the 14 *pūvvas* are treated of."

How can this use of the attribute *sāmāya-m-āiyām* of the 14 *pūvvas* be explained ? This use is found in no other place⁴⁷⁴ with the exception of *āṅgas* 6 and 8, and here only in the parallel use of the epithet in reference to the 11 *āṅgas*, and in no instance where there is an isolated mention of the 14 *pūvvas*. Hence it is too bold an assumption if we assert that a *sāmāya-pūvam*, instead of the *upḍyapuṣvam*, once actually stood at the head of the 14 *pūvvas*. On the other hand, it is probable that in *āṅga* 6 this epithet has been transferred from the *āṅgas* to the *pūvvas*, and that the generic signification of the word *sāmāya*, and the greater antiquity which the statements in *āṅga* 6 probably possess in contrast to those in *āṅgas* 4, formed the means of transition. This assumption is however a mere make-shift, since there is no further criterion for such a special inter-relation of both groups of texts.

The *upāṅgas*, too, attest in several particulars the existence of *āṅga* 12. In *up.* 8-12, probably the oldest of the *upāṅga* texts, it is true, only 11 *āṅgas* are mentioned. But in *up.* 1, 26 (Leumann, p. 36) we discover a reference to the *coddasapuṣvī* together with the *duvālasaṅgiṇī*; and in the introduction to *up.* 4, [344] in v. 5, the *ditīthivā*, and in v. 3, the *pūvvasuyam*, are mentioned by name as the source of information of the author. It is furthermore worthy of note that *up.* 5 and 7 agree with the *pūvvas* in the division into *pāhuṇas*. According to *up.* 6 they both appear to have been divided into *vatthus* at the time of this *upāṅga*. The tradition is desirous of establishing a close connection between the *upāṅga* and the *āṅga* in the present order of succession of each. Hence we may conclude that,

⁴⁷⁴ The cases cited above p. 244, 245, where was mention made of *sāmālam-ājāyā* *bimduśarāo*, do not belong in this connection, since the first *āṅgam* and not the first *pūvam* was there referred to.

at the period in which the existing corpus of the twelve *upāṅgas* was established,—that is, at the date of the redaction of the present *Siddhānta*,—there were in reality 12 *āṅgas*, and that the *diṭṭhivā* consequently still existed or was considered as extant.

The *diṭṭhivā* or, as the case may be, the *duvālasaṅgam* *gaṇipīḍagam* is frequently mentioned in the other parts of the *Siddhānta*, which are united to the *upāṅga*. These portions of the *Siddhānta* are in reality the storehouse of information about the *diṭṭhivā* or *duvālasaṅgam* *gaṇipīḍagam*. See the citations on p. 246 from *Āvasy*. and *Anuyogadv*. With these may be associated the corresponding statements in *chedas*. 2 and *Nandi*, in which we find several direct citations (see below) from the *pūvvas*; and in fact the *chedas* 3-5 are repeatedly called as excerpt from *pūvva* 9, 3, 20, which is referred back even to *Bhadrabāhu*!

On p. 223, 224 we have seen from several old *versus memoriales*, the source of which is unfortunately no longer extant, that the *diṭṭhivā* at the period of the existence of these verses was highly esteemed, inasmuch as it was designed for the highest gradation of intelligence, and was held to be the object of the study of the nineteenth year. Here we must not suppress the thought that the reason for this relegation of the *diṭṭh*. to a late period of study, was because it may have been considered [345] dangerous for an earlier and less mature stage of advancement. Finally, appearing as too dangerous,⁴⁷⁵ it may have been dropped altogether.

It is exceedingly peculiar that the *pūvvas*, which are a principal part of the *diṭṭhivā* and represent a preliminary stage of the *āṅga* both according to tradition and, in all probability, to their name itself, are said to have proceeded from the mouth of the *Tīrthakara* and to have been collected by his *gaṇadharas* before the *āṅgas*. The *pūvvas* are mentioned in *āṅgas* 6 and 8 as texts independent of, or even previous to, the 11 *āṅgas*, but in *āṅgas* 4, &c., are represented as forming but one of the five sections of the last *āṅga*. It was to be expected that they should be partly independent texts, and partly should stand at the beginning of the entire *Siddhānta*.

The key furnished by tradition points to the fact (cf. p. 214) that the knowledge of the *diṭṭhivā* (or of that of the *pūvva* here

⁴⁷⁵ The same probably holds good of the other texts above mentioned, which immediately preceded the *diṭṭhivā*, and which are no longer extant.

identified with the *ditīhivāa*) was limited to Bhadrabāhu alone even at the time of the Council of Pāṭaliputra, which constituted the first collection of the *āṅga* texts; and that recourse was had to Bhadrabāhu when the collection of the 11 *āṅgas* was perfected. To this circumstance then we must ascribe the fact that the “*pūrvas*” are placed at the end and not at the beginning of the whole collection. But, [346] according to this very tradition, at that time, on the one hand, there were no longer 14 but 10 *pūrvas*, the knowledge of which was further disseminated, and, on the other, the *pūrvas* do not appear as a part of the *ditīhivāa* but as the *ditīhivāa* itself. Both of these statements of tradition are contradicted by a *locus classicus* which, in default of the text itself, affords, together with the detailed table of contents in *āṅga* 4 and *Nandi*, information concerning the *ditīhivāa*. *Āṅga* 6 and the *Nandi*, our sources of information, are here in complete agreement, but in the table of contents of the other *āṅgas* the *Nandi* is much briefer than *āṅga* 4. The contradiction is this: (1) there is not even the slightest difference made between *pūrvas* 1-10 and 11-14; and (2) all the 14 *pūrvas* are cited as a mere section—the third part—of the *ditīhivāa*.

As regards the latter circumstance, it may be stated that in the *Siddhānta* itself, though in late texts, we find several times the peculiar fact, that, in case a collective enumeration of the *āṅgas* is attempted, and the first member, whether it be *sāmāia* or *āyāra*, and the last, are mentioned, this last member does not appear as *ditīhivāa* but as *Viṁdusāra*. See above, p. 244, 245. *Viṁdusāra* is the title of the last of the fourteen *pūrvas*. It is certainly very remarkable that the title of a section (and *Viṁdusāra* must be considered to be such in this connection as in others) is coöordinated with that of an independent text. As regards these passages it is impossible to assume [347] that the *ditīhivāa* at that time exceeded this section in extent. This constitutes an important divergence from the presentation of the subject in *āṅga* 4, or *N.*, in which latter the *Viṁdusāra*, as the last section of the third part, is followed by two additional parts. Hemacandra, who in his treatment of the *drīṣṭivāda* (*abhidh.* v. 245, 246), cites the *pūrva* (*gata*) as its fourth, and not as its third part, affords us only such assistance as confirms the divergence in question. Since the fifth part of the *drīṣṭivāda* consists of so-called *cūlikās*, which are a secondary addition the *ditīhivāa*, according to Hemacandra's treatment⁴⁷⁶ too, actually concludes with the *Viṁdusāra* section.

⁴⁷⁶ In Hemacandra's treatment of the subject there are other minute divergences from the statements in *āṅga* 4, or *Nandi*; on which see below.

So much is clear :—That that conception which limits the *diṭṭhivāā* to the 14 *pūvvas* alone is too narrow. We find a recognition of the other constituent parts of the *diṭṭhivāā* also in those statements of the scholia, in which (cf. p. 258) “*pūrvāni sammaty-adikāś ca*” (*anuyogaḥ*) are mentioned instead of the *diṭṭhivāā* referred to in the text. See *Āv. nījī. 8, 54*. By *sammatyādikāḥ* (*anuy*) we are probably to understand the first parts of *āṅga* 12, though the order has been inverted.⁴⁷⁷

[348] To the statements made, p. 212 foll., in reference to the gradual decline of the knowledge of the *pūvvas*, I add the following :—In the *Kālasattari* of Dhammadhosa⁴⁷⁸ verse 38 foll., Thūlabhadda is referred to the year *Vīra* 215; and there still existed in the time of *Vaira* 584 (*Vīra*) 10, in that of *Dubbalia* 616 (*Vīra*), $9\frac{1}{2}$ *pūvvas*. In the scholiast on the passage and in KL 247^b the latter name is cited as *Durbalikā-Puṣpa* (°*sya*)mitra; in the Berlin scholiast on the *Nandi*, introduct. v. 32, as *Durvalikāpuṣpa* (°*sya*), he and his teacher *Āryarakṣita* being called the two *navapūrvīṇau*. In the year 1000 the entire *pūvagayam* was “*gayam*”.

Let us now turn to the *locus classicus* itself. Its statements are unfortunately not clear and in fact were unintelligible to the scholiasts of both texts (Abhayadeva on *āṅga* 4, and Anon. on *Nandi*). They both assert with tolerable unanimity that, inasmuch as the text itself was no longer extant, they merely report the few utterances of tradition. Abhayadeva has the foll. at the beginning of his remarks : *sarvam idam prāyo vyavachinnam tathā' pi yathāpiṣṭam* (! *drṣṭam*?) *kimcit likhyate*; and the anonymous scholiast on *N.* has : *s. i. pr. vy. tathā' pi leśato yathāgatasarīpradāyam kimcid vyākhyāyate*. In explaining the first part Abhayadeva says : *etac ca saryam samūlottarabhedam sūtrārthato vyavachinnam* and the anon. schol. :—*tāni ca samūlottarabhedāni sakalāny api sūtrato'rthataś ca* [319] *vyavachinnāni yathāgatasarīpradīyataś ca darsitāni*. Finally, Abhayadeva expresses himself in a similar manner concerning the second part : *amūny api sūtrārthato vyavachinnāni tathā' pi dr̥tānusārataḥ kimcit likhyate*, and the anon.

⁴⁷⁷ *Sammati* 1) “opinion”, “view”, in the *St. Petersb. Dict.*, *i. e.* synonymous with *drṣṭi*. Leumann tells me that Śilāṅka, too, on *āṅga* 1, 1, 8, refers to *sammatyādau* a discussion on the 7 *nayas* (see below p. 352), and was in possession of a text of that name before him; cf. also the *sammativṛtti*, below p. 371.

⁴⁷⁸ Dhammadhosaśūri, scholar (v. 74) of Devīmīda, died accord. to KL 255a *Samvat* 1357. This does not agree with *Kālas.* v. 41 foll. where in general the same prophetic statements are found as in *Satrūṇj. Māh.* 14, 290 foll. (See my Treatise, p. 47). These statements contain the dates 1912 and 1850 *Vīra* (*i. e.* *Samvat* 1442 and 1380).

schol. says *etāny api samprati sūtrato'rthatas ca vyav., yathāgatasampradāyato vācyāni.*

The *diṭṭhivīda* is stated to have consisted of five parts. The first part is the *parikammam*, by which, the scholiast says, we are to understand those preparations necessary to grasp the meaning of the *sūtras* correctly. These preparations are analogous to the 16 arithmetical operations *parikarmāṇi* which must be understood in order to compute without assistance from others.⁴⁷⁹ They are divided into 7 groups, each one of which is again divided into various subdivisions, the total number of which is 83. The first two groups have each 14, the next five but 11 of these subdivisions, which everywhere bear the same title. They begin,⁴⁸⁰ in the case of groups 1 and 2 with the *māuyāpayāīm*, in the case of groups 3-7 with the *pāḍho*. *Pāḍha* doubtless signifies "reading"; and the *māuyāpadāṇi*, numbering 46 according to *āṅga* 4, 46,—see p. 281,—recall the 46 signs of the alphabet, and therefore deal with preliminary instruction in reading and writing. The statement *bambhie nām livie chāyālisam māuyakkharāṇi*, which follows immediately thereupon, tends however to invalidate [350] this assumption. Since this statement certainly, though strangely enough (see above, p. 281 note), refers to 46 sounds or signs of the alphabet, the 46 *māuyāpadāṇi* which are mentioned immediately before must refer to something else.⁴⁸¹ Furthermore since both scholia upon this occasion offer the second of the above-cited explanations of their ignorance, and consequently make no attempt to clear up the names of the 7 groups or of their 84 sub-divisions, it cannot be demanded of us that we do more than follow their example.⁴⁸²

[to be continued]

⁴⁷⁹ Schol. on N : *parikarma yogyatāpādanāīn, taddhetuḥ śāstram api parikarma; sutra-pūrvagata, nuyoga-sūtrārtha grahanayogyatāampādānasa marthāṇi parikarmāṇi, yat hā ganitaśāstre samkalitādīny adyāṇi soḍāsa parikarmāṇi, śeṣa ganitaśūtrārtha grahane samarthaṇipādāna (doubtless 'rthā-sampā?) samarthaṇi.*

⁴⁸⁰ The interesting fact becomes here apparent that the text of N is unconditionally older. See below.

⁴⁸¹ It is greatly to be lamented that the MS of Abhayadeva to which I have had access, is here so corrupt, that nothing definite can be gained from it. The passage reads :—(*diṭṭhivāyassa nām chāyālisam māuyāpayā pām, bambhie nām livie chāyālisam māuyakkharā pām*) : *diṭṭhivāyassa iti dāḍātāmgasaya, māuyāpaya tti sakalatvā-hmayasya(?) akyāśadi (akārādi?) māṭkāpadāṇi' va dīṣṭivādārīhaprasarha(?) nīgamahīdhyo(?) lakṣaṇāṇi tāni va (tāni ca) siddhaśreṇi-manusyaśreṇy-ādinā.* (i.e. names of the first two groups of the *parikamma*) *visayābhaveda (dēna) kāthām api bhidyamānāni ṣatohat vāriṣṭhad gavati (bhavaṁti tī?) sambhādhyate (vyaṭe) : tathā bambhie nām livie tti lekhyavīdhau 46 māṭkākṣarāṇi, tāni ca.* (see p. 281).

⁴⁸² Some of these names are not certain since the MSS. vary. *Āgāsāpayāīm, keubhūyam, rāsibaddhām, keubhūyapāḍiggaho* refer probably to the domain of astronomy.

Gaining Academic Recognition for Jainism

S. K. Jain

Last summer (1992) I was appointed a Visiting Fellow at the University of Warwick's Center for Research in Ethnic Relations. This position gave me the opportunity to visit a number of professors in Britain.

One of the professors I visited had recently edited a book on world religions which is currently being used as a text in comparative religion courses in Great Britain. Among the Indian religions included in the book are Hinduism, Buddhism and Sikhism ; Jainism is excluded.

When I asked the editor of this book why Jainism was excluded while Buddhism was included, he answered, "the numbers did not warrant". He meant that the numbers of Jains living in U. K. were insignificant as compared with the numbers of followers of other world religions present in Britain. Moreover, he added, Jains made no representations to the National Curriculum Council or to the editor of this book to have their religion included as had the Buddhists (mostly British converts living in a remote place in Scotland).

That is how Jainism, although one of the most ancient religious traditions of India, was excluded from this recent book on world religions as it was also excluded by Huston Smith in his book *The Religion of Man* (1958). Similarly, when Professor Theodore de Bary issued the series called "Readings in Oriental Thought" in the late Sixties a volume on the Jaina tradition was not issued while volumes on *The Hindu Tradition* (1966) and *Buddhist Tradition in India, China and Japan* (1969) were issued.

Similarly there was no mention of Jainism or any Jaina text included in the *Guide to Oriental Classics* which was prepared by the staff of the Oriental Studies Program at Columbia College, New York, in 1964.

But it was the late professor Joseph Campbell who saw fit to conclude in his book, *Oriental Mythology : The Masks of God* (1962), "Jains, who, though today a sect small in number, were in the past both numerous and of great influence" (218). In this book he devotes a whole section to the Jaina world cycle, under the heading "The Road of Smoke" (pp. 218-234) and "The Road of Flame" (pp. 234-240).

Perhaps that's why some scholars are now arguing that Jainism be considered as a world religion (see Jaini, 1990).

Many popular books on world religion do not consider Jainism as a world religion despite its appeal as a life-style (religion) of the future.

One can thus say with some certainty that Jainism is not as well-known outside India as are other Indian religions, particularly Hinduism, Sikhism and Buddhism. That's why when a book of prayers was being compiled for use in Ontario schools by the Toronto Board of Education Jaina prayers were absent in the original draft. They were, however, included in the final draft. But parents in at least one district objected to the inclusion of Jaina prayers. They argued, such prayers will turn their children against eating meat.

Jainism is also denied due credit as the only religion advocating *ahimsā* in some books. For example, Professor Peter Brock fails to discuss the Jaina cultural value of *ahimsā* in his two volumes on Freedom from Violence : *Sectarian Nonresistance from the Middle Ages to the Great War*, and *Nonsectarian Pacifism, 1814-1814* (both 1991). The later book, though, includes a section on Mahatma Gandhi's non-violent campaigns in South Africa.

However, when a reference to Jains or Jainism does find a place in some books, it is often inaccurate. For example, the definition of "Jain" entered in the *World Book Information Finder* (CD-ROM, 1991) defines a Jain "a member of a non-Brahmanic southeast Asian sect resembling Buddhism, and believing, like the Hindus, in transmigration of the soul, established in the 500's B. C."

Most students and scholars of Indian religions would know that Jainism is a religion of South Asia, not southeast Asia. Moreover Jainism is not a sect. Furthermore, though there are some similarities between Jaina and Buddhist ideals, Jainism does not resemble Buddhism, especially Buddhism of southeast Asia, China or Japan.

Jains have also been excluded from some assemblies of world religions as it was done in Toronto some years ago by the "ecumenical" convenors of a conference on One-God's religions. The organizers are reported to have said that Jains were not included because they are atheists.

True, Jains do not believe in a Creator-God of the universe, but they are not godless people.

There are many other glaring misconceptions about Jains in certain other quarters. The stereotypical image of Jains is "a sect of the naked" as an encyclopedic entry would reveal. The image was most prevalent in a video produced a few years ago by an American sympathetic of Jaina tradition.

The same is even true of a scholarly book that has become the most widely read book on Jainism in modern times, and is one of the recommended texts in a course of Jaina studies. The frontis-piece of this book is the naked statue of Bāhubalī.

There is nothing strange, exotic or lewd about nakedness to an initiated mind. But to the western eyes, with a heritage based on Judaeo-Christian, Catholic traditions, nakedness is associated with guilt and sex. Pictures of humans showing private parts are not just acceptable in school text-books. That's why when the Institute of Asian Cultures of Windsor, Ontario, tried to donate, in the mid-seventies, a hundred sets of forty plus children's books each in English (all published in India) to the public schools in Essex, Middlesex and Lambton counties, some schools discarded or refused the sets because one of the books contained a picture of the naked statue of the 24th Tīrthākara.

No doubt, nakedness is the supreme form and example of the Jaina principle of *aprigraha*, but it is practised only by Jaina monks, and that also by a very small proportion of all monks, especially in southern India.

Perhaps the most appropriate frontispiece of a book on Jainism should be the Jain *mūla-mantra* (the universal prayer) or the word "*ahimsā*" or the phrase "*ahimsā parama dharamḥ*," or a picture of a bird/animal hospital.

Many other books on Jainism which emphasize, though quite correctly, the supreme vows (*mahāvratas*) of the Jaina monks and nuns, do not always give equal treatment to the religion of the laity—the Jaina religion in practice. Very rarely one finds information about things like *svamvatsari* and *khamā-khamāuni*.

Appears to me that to take the supreme and universal message of *ahimsā* to the wide world, Jaina scholars will have to reorient and redirect their attention.

In addition to talking to professors of religious studies, I have also spoken to several researchers in centres for the study of peace, or peace study programs. Invariably, no one has yet mentioned to me that know of a religion whose basic premise is *ahimsā paramo dharamḥ*, though they will mention the name of Mahatma Gandhi or the Quakers, the Mennonites, the Antitrinitarians of Poland at the time of the Reformation, or the Nazarenes of Hungary in the nineteenth century, or the Church of the Brethren and the Seventh-day Adventists in the United States.

There are several reasons for this gap of understanding about the role of Jains and Jainism in propagating the most unique theory of social relationships peace and non-violence.

1. Jains comprise about 1/2 of 1 percent of India's total population, though some Jains would argue that the number of Jains in India is much higher. The current figures are so low, they point out, because some Jains do not declare themselves as Jains in national censuses, but as Hindus. Even if the number of Jains was a shade more than the current estimates, they are not very numerous.

The number of Jains living outside India is not very large either. By some estimates there are about 5,000-8,000 Jains in North America, and about 30,000-50,000 Jains live on the British Isles and the European Continent.

These are not significant numbers. Perhaps that is the main reason why some authors and editors of books on world religions fail to include Jainism as one of the world's living religions.

2. Jains, as a community, are not very organized and are not very

demanding. They do not stand out as a special minority. They have no special dress requirements as have adherents of other religions. They do not make much noise either. There is not a single case of a Jain taking his case to the Human Rights Commission for religious discrimination. Jains would rather accommodate their personal needs (rights) to fit their adopted environment.

This significance was brought home to me when I asked a senior research fellow at the University of Warwick's Centre for Ethnic Relations why there has not been a single sociological study of Jains in Britain. He answered, perhaps jokingly, that there is no interest in studying Jains because "they do not offend anybody".

3. Jainism is not a missionary religion as, for example its sister religion, Buddhism, has been from the very beginning. In fact, the Jaina code of conduct forbids Jain monks and nuns to travel beyond *kālā pāni* (black waters) or *sat samudras* (seven seas). The only permitted mode of travel, until recently, has been the mendicant's two feet.

4. Even Jain laymen hesitate to travel abroad, or long distances inland, for dietary reasons. Jain parents have not always encouraged their children, in the past, to go abroad. Some Jain *munis* and *ācāryas* have also shown the same hesitation in giving their blessings to those about to travel abroad.

However, there has been at least one notable exception when H. H. Muni Śrī Ātmārāmji specifically authorized Śrī V. R. (Virchand) Gandhi to travel to Chicago in 1883 to attend the Parliament of World Religions. Mr. Gandhi was perhaps the first Jain to set foot on North American soil.

5. Jainism is not a religion of power and victory over others ; instead it is a religion of power and victory over oneself. Hence the term *Jina* : meaning "one who has conquered oneself", from which the term Jain is derived.

This philosophic viewpoint is in conformity with the rejection of missionary work among non-Jains. Jains do not want to change others to their viewpoint. Jains accept the validity of the multifarious identity of truth or reality embodied in the principle of *anekāntavāda* or

Syādvāda. Instead Jains believe that the only person you can change (and that is the most difficult task) is you yourself.

6. Jainism is not a political religion as are, say, Islam and Sikhism, where boundaries between religion and politics are often blurred, murky and mixed.

Though Jainism has received royal (state) patronage in the ancient past, Jainism does not teach its adherents to be politically active as a community. Jains are expected to be loyal to the ruler as far as possible, even to the extent of bearing arms in the service of their king. Jains, however, will not take up arms against a ruler, however ruthless he might be.

Whereas some religions specifically advocate the use of violence to achieve political ends, Jainism explicitly forbids the use of violence to achieve political goals. The best examples of the use of non-violence (*ahimsā*) to achieve political goals were offered by Mohandas Karamchand Gandhi (reverently called Mahatma) and by Martin Luther King, Jr, the American civil rights leader of the 1960's.

Unfortunately, all over the world, people still seek solutions to their political and social problems through violence which has proven to be a short-sighted, short-lived and impractical solution. That's why Garabedian and Coombs (1969) state, "The Jainist principle of *ahimsā* or non-injury is an anaesthesia for violence of the times Our country's (the U.S.A.'s) appalling record of assassinations, mass murder, and violent crime cries out for change (p. 154).

This point of view is confirmed by Dr. Padmanabh Jaini (1990) who argues, "those individuals and societies who wish to save themselves (and the world) from a way of life that constantly promotes violence" need to study and follow Jaina principles (cf p. 5).

William Eckhardt (Oct. 1992) has also argued in a similar vein recently when he says, "Simply put, we can prevent war by restructuring civilization so that human relations are more egalitarian, altruistic and compassionate".

The Jaina principles (initially presented to H. R. H. Prince Philip on 23rd October 1990 at Buckingham Palace) have been recently made

available to the world at large in a publication called *The Jain Declaration on Nature*.

This document points out that the Jaina principles of non-violence (*ahimsā*), animal rights (vegetarianism), respect for environment (conservation of water, energy and resources), putting limits on one's material desires and physical needs (*aparigraha*), and respect for diverse points of view (*anekāntavāda*) are values or principles which are just right for the coming millennium.

Thus Jainism is a very suitable religion (way of life) for the 21st century, a view shared by Dr. Sagarmal Jain (1985) who says, "The basic problems of present society are mental tension, violence and the conflicts of ideologies and faiths. Jainism has tried to solve these problems of mankind through the three basic tenets of non-attachment (*aparigraha*), non-violence (*ahimsā*) and non-absolutism (*anekānta*). If mankind observes these principles, peace and harmony can certainly be established in the (civilized) world" (p. 116).

7. Jaina scholarship traditionally has been in the hands of Jaina mendicants. Jain *munis* and *ācāryas*, who have traditionally come from the broader Hindu family of *brāhmins* and *kṣtriya* clans (castes), and other Hindu scholars have been the most prominent in translating Jaina sacred texts, writing commentaries on such texts, publishing compendiums to various Jaina doctrines, and composing lyrics (*bhajans*) for recital in Jaina congregations. (Jain scholars of the stature of Jagminder Lal Jaini and Dr. Padmanabh S. Jaini from the Jain community are few and far between.)

The production of popular Jaina literature and the propagation of Jain faith until recently has been in the hands and mouths of Jain sādhus and sādhvis. They have been the most prolific writers, and able to attract large followings. But they do not stay at one place (a requirement of ancient Jaina codes of conduct). By being wanderers they are unable to direct the energies of a community in any significant manner (that would, of course, be considered attachment which the monks are specifically forbidden).

The charismatic Jain sādhus do attract some disciples (*celās*) some of whom do become saint-scholars but that scholarship does not always filter down to the ordinary Jain. The layman never

becomes a citizen-scholar. Jains, like the Hindus, have no single text to rely upon as the source of information about Jainism. Believing as they are in the principles of *anekāntavāda* and *sāyādvāda*, the ordinary Jain is left to himself to find his path of purification and liberation. Hence, a great ignorance about Jaina doctrines remains among the Jains. What does remain is folk-knowledge about Jainism.

The role of the wandering monks and nuns is an important one. Their ways are steeped in history and traditions. However, Jains must find other ways to improve Jaina knowledge among the non-Jains and Jains, especially among the second generation Jains born and bred in the western nations.

One path has already been noted above, viz. the development of citizen-scholars among the Jains which some Jaina organizations have already begun to do. But attention must be directed in another area.

Jains are usually generous people. Most Jains would willingly give money for the building of temples, *upāsarās* or centers in the names of their favourite guru, muni or ācārya who can always persuade the faithful to give funds for such enterprises. We must outgrow this tradition in India. (Overseas Jain organizations have not remained immune from this tendency either.)

8. Jain Dharam (popularly and erroneously called Jainism, a term which I am forced to use in this essay due to its popularity) has often been confused with and aligned with Buddh Dharam (Buddhism) by early European scholars because of many similarities between the two religions.

Perhaps that's why many scholars of Jaina studies are still attached to centres or departments of Buddhist studies. There is, of course, a very rational reason for this. Any scholar of Jaina or Buddhist studies has to be a master of Pali, Prakrit and Ardha-Magadai, and because early Buddhist literature contains a great deal of information about early Jainism.

9. Though information about Jainism has been available to English-speaking people since the beginning of the nineteenth century through the works of Colin Mackenzie, Dr. F. Buchannan (1807), J. Stevenson (1848), Colebrook (1872), etc., Jainism did not attract

much attention until 1915 when Mrs. Sinclair Stevenson's book, *The Heart of Jainism*, was published in Oxford.

Stevenson's work was not very sympathetic to the Gujarati Jaina (Digambara) community. Her criticism of Jaina monks and nuns, with whom Jainism is often equated, is in line with the criticism offered by the Sikh Guru Nānak and the Hindu reformist Swāmī Dayānand Saraswati.

Stevenson's work jolted the Jaina community from its slumber to counteract the criticism heaped on them by the authoress, the most spirited defence being offered by Jagmandarlal Jaini (1916, 1925).

However, German scholars like Hermann Jacobi, J. G. Bühler, Walther Schubring and, in recent times, Ludwig Alsdorf, and in France Professor A. Guérinot and, currently, Madame Colette Caillat have been more sympathetic to Jaina traditions and cultural values. They have been, in my opinion, instrumental in introducing Jaina ideals and sacred texts to their respective audiences and the world at large once their works have been translated into English.

Though there is some evidence that Jainism was known to a select group of people in the U.S.A. in the late nineteenth century, it was not until 1883 that it was formally introduced to North America by V. R. Gandhi at the Parliament of World Religions in Chicago.

Since then many Jaina organizations in India, and more recently in U.K. and U.S.A., have produced sizeable amounts of literature in English. Though some sacred texts of the Jainas are now available in English translations, "there is not available as yet an easily readable complete set of the Jain scriptures in Hindi or in English" (Jaini, 1.90 : 8-9).

For a student of Jaina Studies this is a sad situation. Though more and more works of an explicative nature on Jaina psychology, *yoga*, etc., are now available, and some doctoral dissertations on Jaina themes have been written at North American and European institutions, "Jainism is still a relatively neglected subject in Western Indology", says Dr. Robert J. Zydenbos (1991 : 178).

This situation needs to be corrected. But there are many practical problems.

For example, we do not have enough accessible literature, enough manpower—scholars and students—and a negligible number of universities offering courses on Jainism.

We believe the first step in bringing Jaina principles to western audiences, where they can be critically studied, examined, accepted or rejected, is through the establishment of courses of studies on Jainism at academic institutions of repute with large student populations.

I think the greatest error that Jaina community in India has committed is failing to establish programs of Jaina studies in Jaina educational institutions. There are hundreds of Jaina colleges across India. Few of them if any, impart any instructions in Jainology. Some of these colleges do not even have majority of Jain staffs.

An all-India Jain educational and cultural foundation is the most appropriate authority to correct this wrong. The first step would be to take a census of all Jain colleges. This foundation can then appoint a professor of Jaina studies in all Jain colleges. Let's say there are a thousand Jain colleges and the cost of appointing a Jain professor is 24,000 rupees (i.e., 500 pounds sterling) per year. There must be one thousand Jains in Britain, Belgium, Canada, USA, India etc. who would be willing to establish Jaina chairs in Indian colleges.

The establishment of such courses will encourage scholars and students associated with these courses to undertake further study and research in Jainism.

We should also impress upon appropriate educational authorities to include Jainism as a part of World Religions courses. Jainism should also receive full and fair attention in Indian religions courses.

We also need to encourage young people, particularly Jains, to subscribe to such courses of study as will introduce them to Jain religion and philosophy with sympathy and understanding.

Furthermore, we need to establish a scholarship fund that will encourage mature students to undertake post-graduate study in Jaina studies.

In addition, we need to (1) gather primary Jaina literature in English translations and in Indian vernaculars; (2) help augment existing collections on Jainology where world religions are taught and researched; and (3) establish a tradition of annual public lectures on Jainism by established scholars.

We believe, by establishing a course(s) of studies at universities of repute we will be doing a great service to the Jaina community and to the world at large. The world needs to know, study and practice Jaina principles, especially those of *ahimsā*, *aparigraha* and *anekāntavāda* to develop a far better civilization than we have so far.

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The Ladder of Spiritual Ascent According to Jainism

Swami Brahmeshananda

In the mystic literature of almost all the major religions of the world, steps through which a spiritual aspirant advances from the lowest to the highest level of spiritual attainment, are described in lesser or greater details. Apart from their philosophical importance, such descriptions have great practical value. They help an aspirant to assess his progress, to determine where he stands on the ladder of perfection to see the next step ahead and to undertake necessary means to climb on to it. The descriptions of spiritual unfoldment however vary from one religion to another and even from one author to another, since they depend upon the spiritual technique employed. For example the progress of a spiritual aspirant practising the *yoga* of Patañjali is assessed according to the depth of concentration achieved, while the devotional schools determine a soul's progress according to its proximity to the Lord. Jainism lays great stress on moral life and on conquest of passions. The progress in this religion, therefore, is determined on the basis of the degree of moral perfection achieved.

According to Jainism each soul is inherently pure, conscious, blissful, omniscient and omnipotent. Due to past *karmas* its inherent perfection is concealed. The task before the aspirant is to prevent accumulation of new *karmas* (*saṃvara*) and to remove already accumulated ones (*nirjara*). To the extent the karmic covering is made thinner, the light of the soul shines forth, just as sun shines with all its glory the moment fog is removed. Since *karmas* are also responsible for moral imperfections, spiritual progress is determined by the extent of the removal of karmic impurities. A brief account of the *karmas* as described in Jainism is therefore imperative.

*Karmas according to Jainism*¹

The *karmas* are classified into eight main types, four of which are

¹ See chart at the end of the article.

ghātin or obscuring and four *aghātin* or non-obscuring. The four, *ghātin karmas* viz. *jñānāvaraṇiya*, *darśanāvaraṇiya*, *mohaniya* and *antarāya* obstruct the soul's infinite knowledge, faith, bliss and power respectively. The four *aghātin karmas* viz. *āyus*, *nāma*, *gotra* and *vedanīya* determine the age, personality, species and pleasure and pain which a soul would obtain in a given span of life. They however, do not obstruct the soul's perfection.

From the point of view of the spiritual ascent, *mohaniya karmas* are the most important. These are twenty eight in number and are classified into two main categories : *darśan mohaniya* and *cāritra mohaniya*. The *darśan mohaniya*, three in number obstruct the faith and right attitude of the soul and are responsible for keeping it at the three lowest rungs of spiritual ladder. The twenty-five *cāritra mohaniya karmas* prevent the soul from undertaking right conduct and are responsible for desires and passions and for various grades of immoral conduct. These are of two types : those responsible for sixteen *kaṣāyas* and those responsible for nine *no-kaṣāyas*. There are four *kaṣāyas*² or evil tendencies or passions viz. anger, egoism, deceit, and greed or attachment (*krodha*, *māna*, *māya*, *lobha*).³ Each of these has four degrees.

1. *anantānubandhi* — intense, deep-rooted and permanent.
2. *apratyākhyāni* — voluntary and uncontrollable.
3. *pratyākhyāni* — voluntary and controllable.
4. *Samjvalana* — mild, in seed form only.

When a person neither considers anger etc. as evil nor abstains from acts prompted by them, he is said to have *anantānubandhi karma*, since it would entail *ananta* or infinite bondage. Next, although one may not justify one's evil tendencies, but when due to long-standing habit they become instinctive and uncontrolled, they are said to belong to the second degree i. e., *apratyākhyāni*. When however one is able to control them at will they are called *pratyākhyāni*, and finally when these passions persist only in their seed form, without external manifestation,

² *Kaṣāya* is generally translated as 'passion'. We have however used both 'passion' and 'evil tendency' for it.

³ The words *māya* and *lobha* have different connotations in Jainism than their prevalent meaning. *Māya* means deceit and crookedness of thought, word and deed, *lobha* means greed as well as attachment.

they are called *samjvalana*. The task before the aspirant is to overcome these passions by degrees.

There are nine *no-kaṣāyas*, the quasi-passions which can stimulate the production of *kaṣāyas* or passions. These include three types of sex desires, called *veda* and laughter, attachment, aversion, fear, sorrow and hatred (*hāsyā, rati, arati, bhaya, śoka, and garhā*). These are eliminated only in ninth and tenth stages, when most of the *kaṣāyas* are removed. The progress of the soul from the fourth to the twelfth step in spiritual development is determined by the elimination of *cāri-tra mohaniya karmas*. In the thirteenth stage the remaining three *ghātin karmas* are eliminated. Finally the soul ascends to the fourteenth and final stage and attains total freedom when the *aghātin karmas* too are removed.

Jain scholars recognize two paths by which spiritual ascent can take place (a) by destruction (*ksaya*) and (b) by suppression (*upāsama*) of the *karmas*. These paths are called *ksapaka śrenī* and *upāsama śrenī* respectively, and their difference becomes evident in first to fourth and from seventh stages. Aspirant travelling by the *upāsama śrenī* sooner or later slips down to the lower stages.

It may be pointed out here that there are two views regarding the importance of external renunciation and conduct. According to one, internal renunciation, purity of intention, nobility of character and knowledge are all important irrespective of purity of action and flawlessness of conduct. One may commit the vilest crime, and yet remain completely free from sin if one is totally unattachad.⁴ On the same grounds even though a householder may not be able to practise moral virtues to the highest perfection, he can still attain liberation. The other view, also held by Jainism, holds that although intention is important, action too is equally important, and perfection cannot be achieved unless both are perfected. Hence a monk alone can attain highest perfection, although in exceptional cases a householder may also reach the goal. Even in such cases the conduct of the person must be immaculate irrespective of whether he takes monastic vows or not.

Among those who lay equal stress on both external and internal renunciation, some are of the opinion that external renunciation must

⁴ *Bhagwad Gitā*, II, 38.

be the result of internal renunciation or should follow it. Others hold that one may initially renounce externally and perfect one's conduct even before inner perfection is achieved as an aid and a preliminary step to the later. It can be safely assumed that Jainism holds the latter view.

Another subject intimately related to the spiritual ascent is that of *dhyāna*, or meditation. In Jainism all thinking or *dhyāna* is classified into four types:⁵ *ārta* or sorrowful, *raudra* or violent, *dharma* or virtuous and *śukla* or pure. Of these the first and second spring from anxiety, anger, violent desires and craving for sense pleasures and are spiritually degrading. The third consists of purifying, religious thoughts. The fourth is pure concentrated meditation which can be undertaken in very high stages of spiritual development. Each of these four *dhyānas* have four sub-types.

With these preliminary remarks, let us now study serially the various steps of the spiritual ascent which in Jainism are called *guṇasthānas*.

1st Mithyātva Guṇasthāna

Mithyātva or state of ignorance or perverted attitude as regards one's real nature, duty and aim of life is described in details in Jain literature. This is the lowest rung of the ladder and a person standing here cannot be considered a Jain, since he lacks basic understanding of the path. He has erroneous notions about reality and mistakes untruth for truth, *adharma* for *dharma* and vice-versa. He is extrovert, sensuous and strives for sense-enjoyments which he considers the goal of life. He has no moral guidelines. Psychologically he is over-powered by desires and passions and possesses intense degree of anger, greed, egotism and deceit. Another feature of a person in this stage is bigotry, narrow-mindedness and obstinacy regarding his erroneous beliefs. He has either no intellectual capacity to re-assess his pre-conceived notions, or lacks willingness to modify them.

Most worldly people belong to this *guṇasthāna*. Some in due course awaken to the right attitude and gradually advance towards perfection. This stage also includes materialists and those who do

⁵ For details readers are requested to see 'The Meditation Techniques in Jainism' in *Prabuddha Bhārata*, February 1985, p. 68.

not accept a spiritual goal of life though they may be morally more or less advanced than mere brutes.

Right attitude (*samyag-darśana*), right knowledge (*samyag-jñāna*) and right conduct (*samyag-cāritra*) are the three pillars of Jainism. In the *mithyātva gunasthāna* all these three are obstructed. When right attitude and faith awaken, the individual ascends to the fourth *gunasthāna*.

4th⁶ *Avirata Samyag-drṣṭi Gunasthāna.*

As the name suggests, the individual in this stage gains right attitude (*samyag-drṣṭi*) towards reality and about one's own nature and aim of life but is not able to abstain from undesirable actions (*avirata*).

This stage marks the beginning of a righteous life and is given great importance since a person in this stage gives up his obstinacy and corrects his erroneous beliefs and notions. He gains right attitude although he is not able to act accordingly. He has right vision but his conduct is not in accord with his faith. He neither abstains from sense pleasures nor desists from causing injury to creatures.

Samyag-drṣṭi literally means right vision. Its original meaning was right attitude or vision regarding life and about oneself. However, in course of time the meaning changed into 'right faith' and traditionally *samyag-drṣṭi* means faith in prophets, saints, scriptures and tenets of Jainism, without which none can be a Jain nor can one ascend to the fourth step of the spiritual ladder. This stage can be compared to 'conversion' or 'spiritual awakening' and is understandably given great importance in Jainism, as in all other religions. Faith undoubtedly, is the basis of all spiritual endeavour, and greater the faith more the chances of spiritual advancement. Although a man with strong faith runs the risk of becoming begotted, its shallowness on the contrary, makes one unstable and confused.

No one can ascend to the fourth *gunasthāna* unless he has suppressed or conquered the *darśana mohaniya karma* and the *anantānubandhi* quartet of passions.⁷ If these are merely suppressed, the individual

⁶ The description of second and third stage would follow.

⁷ In ultimate analysis *karmas* are responsible for passions, spiritual inertia and other defects. Hence *karmas* responsible for them must be understood wherever not mentioned.

remains in danger of slipping back to *mithyātva*. In other words if one accepts faith blindly, or for some ulterior motive without being convinced of its significance it does not remain permanent. If however faith is backed by deep conviction and understanding regarding the value of moral, higher life, it remains stable.⁸

3rd Samyag-Mithyātva-drṣṭi Guṇasthāna

The order of describing the *guṇasthānas* has been deliberately altered since in the spiritual ascent soul reaches the fourth stage directly from the first and can come to third and second stages only in descent. Thus the third and second are stages of decline and can be experienced only after one has 'tasted' the right attitude of the fourth stage.

The third stage is a stage of doubt when individual vacillates between right and wrong attitudes (*samyag-mithyā-drṣṭi*). Truth and falsehood both appear equally valid and the individual is not able to differentiate between them. Nor is he able to decide whether to lead a life of sense-enjoyment or of self-control, and righteousness. According to scholars, this stage of indecision can not last longer than 48 minutes (*antarmūhūrta*) when the individual either ascends to the fourth or descends to the second stage.

2nd Sasvāda Guṇasthāna

This is a momentary stage of transition between the third and first stages when the individual retains the memory of the right attitude experienced in the fourth stage. Individuals in first and second stages do only the first two types of undesirable thinking. *Dharma dhyāna* is possible only in third and subsequent higher stages.

5th Deśa-virata Samyag-drṣṭi Guṇasthāna

Although numerically the fifth, from the point of view of spiritual aspiration and struggle, this is the first stage. In this stage an individual

⁸ None-the-less, in most cases, faith, is blind and Jains are in no way less bigoted than the followers of other religious faiths. It is indeed paradoxical since none can be a true Jain without being liberal and broad-minded.

becomes an avowed householder, a *śrāvaka* by taking the twelve vows of a householder. He gives up prohibited and immoral acts and restricts his sense-gratifications and selfish activities. He now labours to control these aspects of the four *kaśayas* which had become instinctive and over which he had no control (*apratyākhyāni*).

6th Pramatta Sarva-virata Guṇasthāna

At this stage a Jain becomes a spiritual aspirant. He ascends to a higher stage of moral development. He now desists from those sinful practices which he had earlier tried to bring under voluntary control (*pratyākhyāni*). He takes formal monastic vows and becomes a *śramaṇa*. He is now *sarva-virata* i. e., who abstains from all external sense-gratifications and from causing injury to creatures. But he is still *pramatta* i. e., not sufficiently careful to avoid occasions of sin or sinful thoughts.⁹ Due to attachment to the body and obligation to maintain it he may commit acts as may cause harm to other living creatures. Evil tendencies and passions (*kaśayas*) persist in subtle form, (*samjvalana*). For example, he may not get outwardly angry but cannot help getting irritated or annoyed mentally. However, a clear concept of the goal and abstinence from evil actions greatly helps him to gain strength for subtler harder struggles ahead. An aspirant at this stage may engage in activities like preaching and writing etc. for the good of others.

7th Apramatta Samyag Guṇasthāna

This stage is reached when an aspirant, now a monk, is able to detach his consciousness or *ātman* from the gross physical body temporarily, and relinquish the idea of agentship. He also gains sufficient mental alertness to avoid minor defects and lapses due to carelessness (*apramatta*).⁹ However, since identification with gross body is hard to overcome, the aspirant cannot stay longer than 48 minutes in this stage and slips back to the lower one. Most monks live oscillating between these two stages. Ultimately however, the aspirant is able to totally relinquish body-consciousness and ascend to the eighth *guṇasthāna*.

In this *guṇasthāna* the aspirant totally gives up all thinking related

⁹ As many as 37500 *pramādas* are described in Jainism.

to violence, untruthfulness, theft and boarding, which constitute the four types of *raudra dhyāna*. He may still engage in *ārta dhyāna*, but most of his time is spent in *dharma dhyāna* and its various modifications. He is also able to do the first type of *śukla dhyāna*.

The journey from seventh stage onwards proceeds in two ways depending upon whether the subtle passions (*kaṣāyas*) are suppressed (*upaśama śrenī*) or destroyed (*kṣapaka śrenī*). During initial stages suppression to some extent is inevitable, but sooner or later the aspirant will have to eradicate the subtle deep-rooted passions. If he proceeds on the moral path by the *upaśama śrenī*, he would reach the eleventh stage from where he will fall down to the seventh. But if he roots out the passions, he would ascend to the twelfth stage directly from the tenth, from where there is no fall.

8th Apūrvakarana Guṇasthāna

This is a special stage and a very important milestone in the spiritual journey. It is characterized by a unique hitherto unexperienced (*apūrva*) joy and various spiritual realizations consequent on reduction of the karmic coverings. There is no more identification with the body and among passions only subtle greed and deceit (*saṃjvalana lobha and māyā*) remain.

Another special feature of this stage is the aquisition of sufficient spiritual energy to undertake the subtle intense struggle ahead. In retrospect the aspirant realize that the soul's journey so far was made possible not so much by its inherent strength – though it always tried to manifest its divinity, but with the help of favourable circumstances. The journey onwards will predominantly be through self effort, rather than through destiny. For the first time the aspirant gets a glimpse of the desired goal and feels certain of its attainability.

The spiritual strength and mastery over *karmas* manifest in this stage in the form of a five-fold technique called *apūrvakarana*, by which the aspirant rapidly reduces his *karmas*. It is as follows :

1. *Sthitighāta* —reducing the duration of fruition of past actions (*karma vipāka*).
2. *Rasaghāta* —minimising intensity of fruition of actions.

3. *Guṇa-śrenī* – arranging *karmas* in such a way that their effect can be experienced even before the actual time of their fruition.

4. *Guṇa-saṅkramāṇa*—transforming the nature of the effect of *karmas*, e. g., turning an evil *karma* to bear an advantageous fruit.

5. *Apūrvabandha* – minimizing the duration and intensity of fruition of *karmas* being performed in the present (*kriyamāṇa*).

9th *Anivṛttikarana Guṇasthāna*

The aspirant ascends to this stage by suppressing or destroying all lustful desires which in Jainism are called *veda*, and all passions except subtle greed.

10th *Śuksma-samparāya Guṇasthāna*

In this stage the remaining six *no-kaṣāyas* i. e., *hāsyā*, *rati*, *arati*, *bhaya*, *śoka* and *garhā* or laughter, attachment, aversion, fear, sorrow and hatred are removed.

11th *Upaśānta-moha Guṇasthāna*

This unfortunate, dangerous and necessarily impermanent stage is reached when the last of the twenty-eight *mohaniya karmas* responsible for subtle greed (*saṃjvalana lobha*) is suppressed. *Samjvalana lobha* is interpreted by some scholars as deep-rooted attachment to the body, and clinging to life. Since subtle aspects of evil tendencies are merely suppressed, they reawaken and the aspirant slips back to the seventh stage after 48 minutes.

12th *Kṣīṇa-moha Guṇasthāna*

Aspirants progressing by annihilating the evil tendencies go to this stage directly from the tenth. This is the stage of moral perfection when all *cārītra mohaniya karmas* are destroyed, and is also called *yathākhyāta cārītra*. The soul remains in this stage for 48 minutes only.

13th *Sayogi-kevali Guṇasthāna*

During the last part of the twelfth stage *darśanāvaraṇīya*, *jñānāvara-*

nīya and *antarāya karmas* are also destroyed and the individual no more remains a struggling aspirant. He becomes a *kevalī*, an omniscient one, and obtains perfect faith, bliss and power. The four *aghātin karmas* however remain due to which physical, mental and vocal activities called *yoga* continue but which do not entail bondage. Person in this stage is called Arhat or Sarvajña and is equivalent to *Jīvanmukta* of Vedānta.

14th Ayogi-kevalī Gunasthāna

At the natural exhaustion of *aghātin karmas*, responsible for the specific body, stipulated duration of life and experiences, the soul attains this stage of perfect freedom. He is now a *siddha*. The duration of this stage is the shortest, equivalent to the time required to pronounce five short vowels of sanskrit alphabet. It is called *ayogi* because there is absence of all physical, vocal and mental activity, which in Jainism is called *yoga*. This state compares well with the *Videha-mukti* of Vedānta.

Summary

According to Jainism there are five conditions of bondage ; viz. perversity of attitude (*mithyātva*), non-abstinence from sense-pleasures and violence (*avirati*), spiritual inertia or carelessness (*pramāda*), passions or evil tendencies (*kaṣāya*) and threefold activity of the body, speech and mind (*yoga*).

Of these *mithyātva* is first to go in the fourth stage of *samyag-drṣṭi*. Lay and monastic vows in the fifth and sixth stages eliminate *avirati*. *Pramāda* is removed in the seventh stage. The destruction of the four *kaṣāyas* takes the longest. Starting from the fourth stage it is completed in the twelfth stage. Finally the threefold *yoga* ends in the last stage.

Of the four types of thinking (*dhyāna*) *raudra dhyāna* persists upto sixth stage. This means that even after taking monastic vows undesirable thoughts may persist. *Ārta dhyāna*, another undesirable thinking dominated by sorrow and depression may persist upto eleventh stage. *Dharma dhyāna* starts in fourth (and third) stage and reaches its culmination in the eleventh. The aspirant is able to do the first of the four types of pure thinking (*śukala dhyāna*) in the seventh stage but is

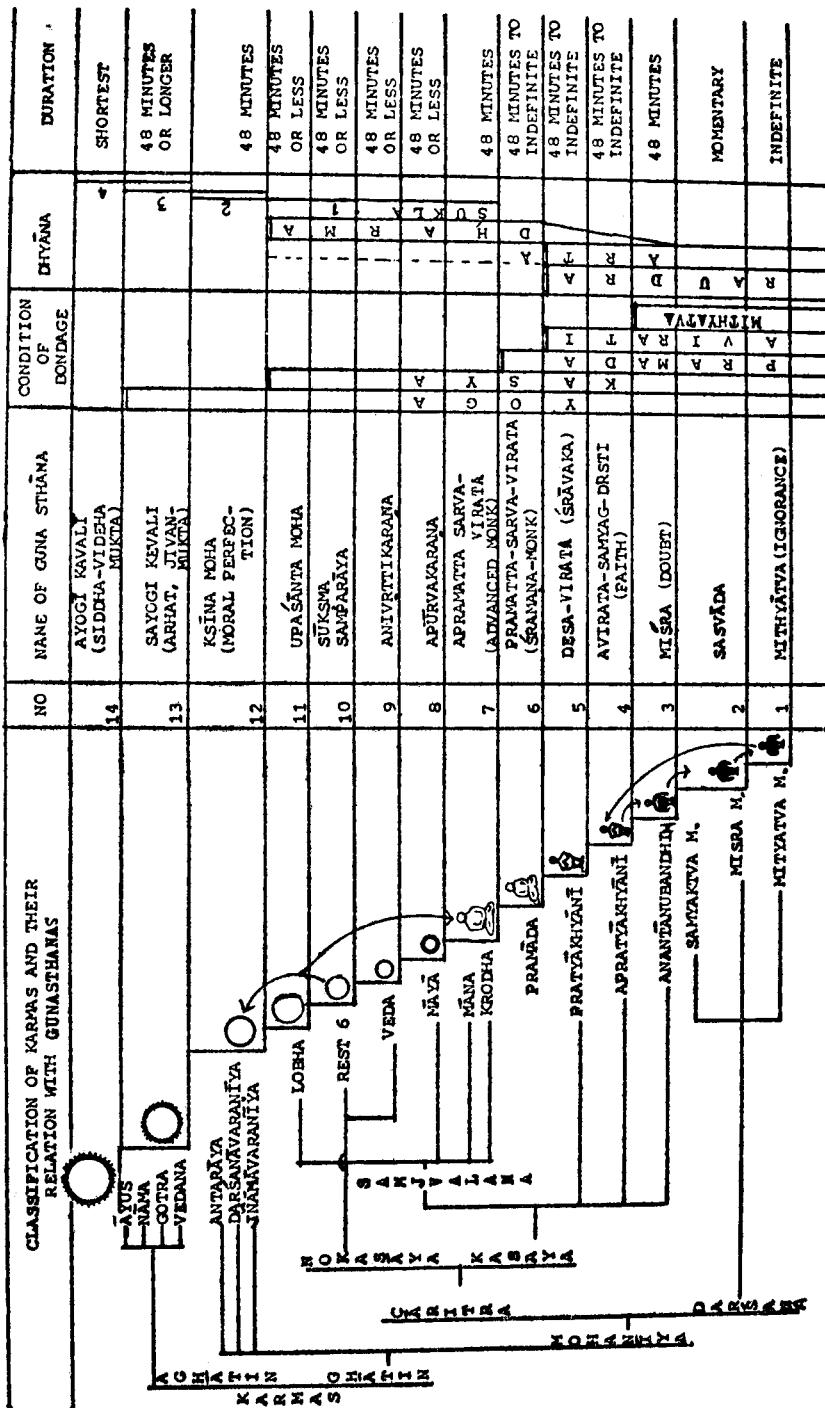
able to take up its second type only in the twelfth stage. These two meditations are based upon scriptural text. In the thirteenth stage, the Kevalī does the third type of *sukla dhyāna*, and liberation is attained by the fourth type in the final stage.

A review of the duration spent in each stage shows that the aspirant stays the longest in the fourth, fifth, and sixth *guṇasthānas*. These therefore are given great importance and described in greater details in Jain scriptures. The eighth although a very important stage, lasts for a short period only. The five-fold technique described in that stage can be applied repeatedly from sixth to tenth stages for the rapid elimination of *karmas*.

This brief review can be concluded by reminding the readers that descriptions are necessarily imperfect and these stages are better understood by practice and actual experience.

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CHART



Three Polychrome Wood-Carvings of Jain Derasara

Madhav Gandhi

The Jain wood-carving has a long and fascinating history. Though little of this survives to-day, it perhaps surpasses other types of India's wood-carvings in its diversity of shape and form. Although no wooden sculpture earlier than the 16th century is known, some fine examples of later period exist even to-day.

In Western India especially in Rajasthan and Gujarat the Jains created temples in wood and stone. Earlier wooden temples have perished but temples in stone continued to stand with glory to this day.¹ In Gujarat finest examples of Jain Wood-carvings are found in Jain house-shrines (*gharderāsars*) and on the facades of the private buildings. Much of it is of religious nature and delineates the deities of the Jain pantheon and the legends and stories relating to the life of Jain Tīrthaṅkaras. The friezes which form the main structure of house-shrine depict figures of Tīrthaṅkaras, men and women, sometimes with children, animals, musicians and dancers, chariots and carts and a variety of other decorations.²

The Department of Museums, Gujarat State, acquired in 1972 some odd pieces of carved wood-shrine. After a careful study of all the pieces, it was found that the majority of them belong to a dome of a congregation hall (*sabhā-maṇḍapa*) of a *derāsar*. But three pieces, though of *sabhā-maṇḍapa* turned out to be of a different lot. They are the subject of this paper.

All the three pieces are the friezes rectangular in shape. They belong to lower part of balcony balustraded (*kakṣasana*), overlooking

¹ Trivedi, R. K., Wood Carving of Gujarat, *Census of India*, 1961, Vol. V, Pt. VII-A (2), Delhi, 1965 (vii).

² *Ibid.*, p. 39.

sabhā-maṇḍapa. Originally, there might have been six such panels fitted together to complete hexagonal balcony projecting inside. This is quite evident from the slanting cuts made on either side of each panel which can fit together to form hexagonal balcony. Out of these panels only three reached Baroda Museum and now they are transferred to the Junagadh Museum along with other pieces of *derāsara*.

Frieze 1 : $23 \times 46 \times 5$ cms.

This frieze depicts *Gaṇeśa-sthāpanā*, which is a very popular theme in the art of Gujarat. We also find this in embroidery, bead-work and applique work as well as in stone carving. Every religious ceremony begins with the propitiation of *Gaṇeśa* who is the God of auspicious. The panels of this type are always placed at the main entrance of the shrine or a house.³

The central figure of this panel is of Lord *Gaṇeśa* seated in *goddhana* pose. Generally, we do find such a pose in sculptures but the purpose of introducing it here is probably to show *Gaṇeśa* seated on his vehicle, mouse. He is holding rosary (*rudrākṣa-mālā*) in his front right hand, battle-axe (*paraśu*) in the rear right hand, the rear left hand holds lotus (*kamala*) and the front left hand grasps a sweet-ball (*laddoo*) a favourite of God *Gaṇeśa*, which he is trying to lift with his trunk.

His bulging eyes are very small and round in shape befitting that of an elephant rather than a human being. His crown is of *kiriṭamukuta* type with conical 'A' shaped moulding all around on *śirsapaṭṭa* with tetragonal designs on it. The traces of sacred-thread (*yajñopavita*) are seen over the protruded pot-belly of the God. Both the teeth are broken at the tips. The trunk of *Gaṇeśa* is shown turned to left right from its root. There are traces of an ornament with trifoliate design covering almost entire forehead and reaching upto the root of the trunk.

A *dhoti* which he wears has a beaded border. A fluted fan-like formation below belly is a part of *dhoti* which is generally kept hanging in front between the legs. Underneath that there is a figure of a small elongated mouse carved in stylised form. It seems as if Lord *Gaṇeśa* is riding on his vehicle.

³ *Ibid.*, p. 41.

On either side of the central figure of Gaṇeśa, two attendants are shown with spray of flowers in one hand and some offerings in the other. They are standing with legs crossed in a rather off-balanced posture. Both the figures wear stiff fluted trousers with beaded borders and a close fitted shirt (*aṅgarakhā*) over the waist. A broad waist-band (*kamarabandha*) with tetragon design is tightly secured at the waist. The ends of waist-band are shown parted in the middle and floating in the air on both the sides. Their shoulders are covered by *uttariya* which is also shown floating in a way similar to the ends of *kamarabandha*. The ends of this garment are tasseled. The head-dress of both these figures is of similar type with petalled designs as if in a form of full blown lotus. This pattern of head-gear is rather bold and simple than the one depicted in the panels of the Wādi Pārvanātha temple from Pātan built in wood in 1594, now resting in the stores of the Metropolitan Museum of New York.⁴

A single beaded necklace (*ekāvali*) with a pendant of trifol design is seen on both the figures. The earrings (*karna-bhūṣāṇa*) of both the figures are thick and circular, and the anklets and wristlets are simple and round.

Their elongated bulging eyes are almond-shaped, though carved, they appear to be fixed separately as is done in case of stone and bronze images. Probably they are carved to create an impression as if they are applied after-wards. The eye-brows are not carved by incision but are raised. Their noses are triangular in shape, the base of which is broad and straight. The mouth is not well defined and the chin is narrow and flat. The face is squarish, a peculiarity of this part of the country.

All the three figures are enclosed in separate niches in the frieze. The central niche with Gaṇeśa is bigger in size than the other two. These are divided with small heavy pillars with multiple mouldings. The *jadyakumbha* is of late variety while capital is with full blown multi-petalled flower rounded and surmounted by fluted *mangala-kalāṣa* with leaves dropping out of its mouth.

The arches connecting the two pillars and forming niches are of

⁴ Burgess and Cousens, *Architectural Antiquities of Northern Gujarat*; New Imperial Series, Vol. IX, 1903.

āndol type.⁵ There is a suggestion of *makara-mukha* at both the ends of the arches. The rhythmic continuity of the arch is broken down at three places by introducing a square block with quadrapetal flowers carved in it. On top of these squares, birds are shown seated. The figures of birds are very small even the carver-artist has tried to depict them distinct from each other. It is possible to identify them by their sitting posture, shape of their beaks and tails. It appears that the pair of birds seated on the central arch is of parrot. One on the left arch is of crow and the sparrows are on the right arch. It shows how beautifully carver-artist has created these small birds with such minutest details.

The border frame of the frieze is broad and decorated with flower-creeper design. The flowers are quadrapetal and leaves of the creeper are straight. The treatment of this design is very bold and devoid of delicacy which can be seen in the earlier examples of wood carvings. The monotony in the treatment of flowers-creeper pattern is clearly seen here.

Frieze 2 : 23 x 43.5 x 5.5 cm.

The second frieze illustrates the scene of worship of Tīrthaṅkara. It can be divided into two parts. In the first part the devotees are seen arriving at the temple (*derāsara*) for worship and in the second *derāsara* is shown with the figure of Tīrthaṅkara and a devotee in worship.

The structure of *derāsara* is carved on the right side with *ardha-maṇḍapa* and *garbhagṛha*. It is a domed structure with pillars of *vruta* (cypress shaped, round) type. A dome on the *garbhagṛha* is decorated with semi-circular small arches all over while that of *ardha-maṇḍapa* is with small scaly designs.

An image of Tīrthaṅkara is shown seated in *dhyāna-mudrā*. The carver has carved cognisance (*lāñchana*) on the pedestal of the Tīrthaṅkara, but it is worn out beyond recognition. However, the seven hooded serpent covering the head of Tīrthaṅkara suggests that he is Parśvanātha. One hood on the left side of Tīrthaṅkara is broken.

⁵ Dhaky, M. A., Gujarāti Torāṇa Samṛddhi, Kumār (Gujarati), No. 500, Aug. 1965, pp. 298-308.

The eyes of an image are bulging which makes them appear to be fixed separately. He is adorned with a broad straight chain type necklace and big round earrings (*karṇa bhūṣāṇa*).

The image of Tīrthaṅkara should have been facing left side of the panel where the entrance of the *derāsara* is located but instead of that he is shown facing sideways. This may be probably for the benefit of the devotees who visit the temple for *darśana*.

On right side of Tīrthaṅkara, a female figure is seen standing in profile outside *garbhagṛha* with folded hands paying homage to the Lord. She is wearing a typical Kāṭhiāwāḍī dress such as a long petty-coat, *coli* and *oḍhanī*. A border of petty-coat is beaded. One end of waist-band (*kamarabandha*) is seen going down to the length of the petty-coat. The treatment of her *oḍhanī* seems to be rather stiff. It has been carved in such a fashion that it appears to have been placed superficially on the head.

Her eye, which can be seen in the panel is fish-shaped and her nose is pointed, as if jutting out from the round face. She is wearing a series of bangles on her forehand and there is an anklet on her right ankle which is seen in the panel.

The next to the figure of female devotee is a male standing outside the main entrance of the *derāsara*. He is in court-dress wearing a long coat with scaly design all over, probably suggesting embroidered garment. Around the waist a thick *sash* is tied like a girdle. The *uttariya* is seen passing under the arms in a sweeping manner. The turban is close fitted with protuberance at the rear.

The curly locks of hair are seen on the forehead, along with very prominent *tilak*-mark, high above the eye-brows. His eyes are also fish-shaped and bulging. He is wearing babouche' as foot-wear. Probably, the only ornament which he is wearing is *kaṅkana* on his wrist. This person appears to be *Mehtā*, a private secretary of some *Śreshṭhi*, a rich man. Here he seems to accompany members of the *Śreshṭhi* family visiting *derāsara*. This is the only figure, amongst the figures of the three panels, shown in three-quarter view.

Outside *derāsara* in left of the panel is a bullock cart with a *Śreshṭhi* and a child along with a cart-man. They are approaching *derārara*.

This is a typical two-wheeled carriage with two bullocks, known as *veladun** in Saurashtra. This type of carriages were common in Saurashtra and Kutch upto the first decade of this century and the advent of automobiles put them out of fashion.

The *veladun* is carved with minute details in this panel. The construction of the bridge joining yoke with the cart proper and assembly of the wheel and axis are depicted very graphically with utmost care. The *rathikā* is constructed with domed roof having a projection like trunk of an elephant over the head of the cartman. A rhomboid *jāli*-work on both the sides of *rathikā* is delicately carved.

The cartman is seated on the bridge joining yoke with the cart proper. He is holding reins in his right hand and a whip in his left hand. He wears *izār* and a shirt. A *kamarabandha* at the waist is with one end resting on the right thigh. His right foot is broken. It appears that his turban is very simple and close-fitted.

Of the two figures in the *veladun*, one is a *Śreṣṭhi* and the other appears to be his child. The *pāṭakā* and armlet of the *Śreṣṭhi* are carved very boldly. There is no trace of *uttariya*. He is holding the child firmly in his lap. Being a very small figure there are no traces of costume or any other ornament on the body of the child. But, an attempt has been made to suggest eyes and nose roughly.

The way in which the bullocks are carved suggests that they are trying to stop the carriage in front of *derāsara*. They are having short horns and small ears. The first bullock is carved in high relief while second one is suggested in low relief at the rear. The forehead of the first bullock is full of decorations and the neck is adorned with chain of small round bells.

A very interesting figure in this panel is that of a monkey seated on the cornice of the roof. The figure is shown facing *veladun* of *Śreṣṭhi*. The carpenter has placed this animal in such a way as if it is welcoming the incoming *veladun*. Its peculiar position in the composition draws our attention towards the *veladun* in which an important person is seated. This small figure of a monkey has not only added a humorous touch to the theme of the panel but also shows the minute observation of the wood carver who has created this piece of art.

* *Vellaga* (*Desya*) > *Vehal* > *Veladun* = a covered carriage.

The border of this panel is decorated with bold but simple four petalled full blown flowers touching each other in a continuous pattern with small semicircles along the frame carved to fill in the vacant space in between two petals of flowers.

Frieze 3 : 22x43.5x6 cms.

This frieze delineates a procession of Gods proceeding towards *derāsara* wherein an image of Tīrthaṅkara is installed. They are shown seated in their respective vehicles. The first on the right side is Moon God in his chariot drawn by a pair of deer. He is followed by the seven trunked celestial elephant, *Airāvata* of God Indra.

The chariot of Moon is a four-wheeled carriage. The construction of the wheels and yoke is similar to *veladun* type of carriage seen in the earlier panel. The domed roof which is a typical feature of the chariot is missing here.

The two deer are carved with great care. Their entwined horns and a small raised tail make identification clear. They are fully decorated with *zul*, straps and chain of bells. Their raised tail and position of legs suggest that they are moving with speed towards *derāsara*.

In this panel, figure of Moon God is very interesting. Like the figure of Tīrthaṅkara in the previous panel, he is also shown facing sideways instead of front of carriage on right. He is seated cross-legged with an open book in his right hand and the object in his left hand is not recognisable. In the rear right hand, he is holding (*dhvajā*) and in the rear left hand mace (*gadā*). He wears a crown with petalled designs similar to one shown on the head of Goddess Lakṣmī in one of the *kakṣasana* panels of the Wādi Pārśvanātha temple from Pātan-Anahilwāḍa mentioned earlier.⁶

The *āyudhas* of God in this panel are rather unusual. However, identification of deity is possible, as the circle surrounding his without rays like a simple disc of a full moon with the head of Moon peeping out of it and the animals employed for drawing the chariot are deer as seen earlier. Moreover, the book in the hand of the God suggests his close association with learning and especially poetry for which Moon is celebrated.

⁶ Burgess and Cousens, *op. cit.*

The chariot of Moon is followed by *Airāvata* of Indra. Of his seven trunks the lower one holds a round object, probably a sweet-ball and a spray of flowers for worship of Tīrthaṅkara. The elephant is fully decorated with rich coverings, trappings and bells. The modelling of elephant is forceful. The majesty of this celestial animal is fully captured by the artist in this figure.

The *mahout* (elephant driver) of the elephant is shown holding goad. He is wearing a long *jāmā* and a turban. At his back, seated in *hawdā* (seat on elephant) are two figures. One appears to be some important person, probably God Indra. In absence of any other cognisance, it is very difficult to identify this figure. However, the study of other similar panels in wood and stone wherein procession of Gods is shown and descriptions in Jain literature of such processions give graphic account of Gods going for paying homage to Tīrthaṅkara in their respective vehicles. In such panels, Indra is invariably shown seated on seven trunked elephant *Airāvata*. In this case also, the main figure appears to be that of God Indra.

The figure in the rear is an attendant seated with right hand raised, a gesture suggestive of holding *caurie*.

The design on the broad rectangular frame of this frieze is more interesting than the previous two friezes. It is more intricate and delicate. The creeper design is executed extremely well which shows the mastery of the wood carver over his medium.

A round wooden corn-cob shaped flower (*mogari*) fixed on the left top of this panel suggests that similar *mogaris* were there on either end of each panel which are now no more there but the deep incisions for fixing them are distinctly seen on all the three panels.

As seen earlier these panels belong to a hexagonal gallery overlooking a congregation hall (*sabhāmaṇḍapa*). This hall is very important part of the Jain *derāsara*. Here devotees gather to hear discourses of the Jain *Ācāryas*. The sermons delivered by the *Ācāryas* are invariably full of anecdotes from the life of Tīrthaṅkara. These anecdotes are illustrated in the panels of architraves, *kakṣāsanas* and ceilings of the *sabhāmaṇḍapa* so that the devotees can see the incidents from the life of Tīrthaṅkaras while listening to the discourses. Such illustrations either in carvings or in paintings work as visual-aid and create great



Frieze 1 Ganeśa Sthāpanā



Frieze 2 Worship of Tirthankara



Frieze 3 Procession of Gods

impact on the masses. It is also customary for the devotees to sit for a while in the temple when one comes for *darśana*. This is the time when their eyes wander around and see and enjoy the beautiful carvings and learn about the incidents from the life of Tīrthaṅkaras. It is an interesting combination of art and utility. One of the panels depicts devotees paying homage to Pārśvanātha which suggests that all the three described earlier belonged to Pārśvanātha *derāsara* which was originally in wood.

The wood carvings in Jain *derāsaras* are generally found painted in multicolours. These three friezes were also once painted as can be seen from the traces of paint layers still sticking to the carvings of the panels. A fine layer of *cunam* is applied on the panels as a base in order to get desired effect of colours which are to be applied afterwards. It also works as uniform layer to cover roughness and any flaws in the wood. As a general background Indian red colour is used. The colours we generally come across in such carvings, especially in the narrative relief friezes are dark blue, dark green, vermilion-red and yellow-ocher, which are mainly used for costumes of the figures.⁷ In the panels discussed above, there are traces of colours at some places but most of the colours are either faded or disappeared along with the base layer of *cunam* leaving evidence of their existence in the deep undercuttings of the relief work in these friezes.

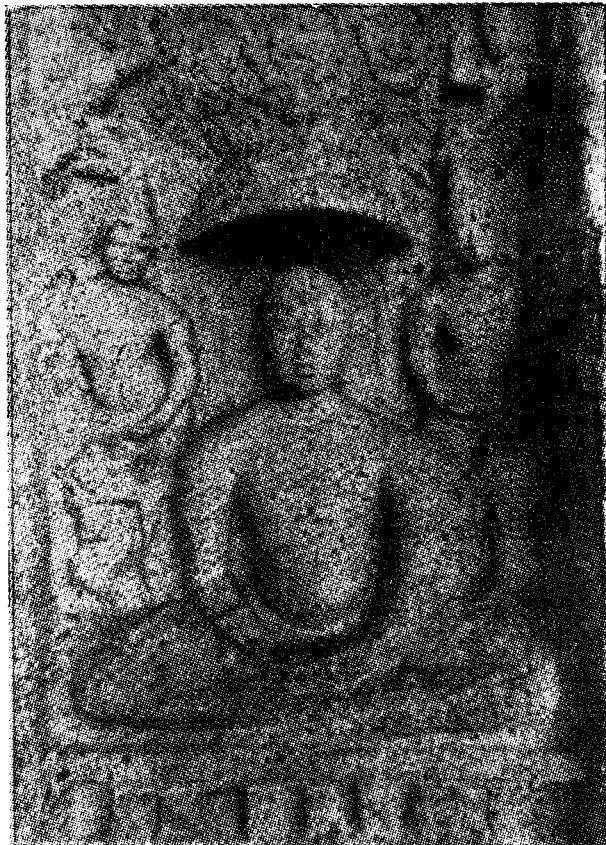
The provenance of our pieces is very difficult to ascertain in absence of definite reliable information from the dealer. However, the treatment of costumes, the type of bullock cart, depiction of architecture type etc. suggest the place of manufacture of these carvings as Saurashtra and probably around Sihor in Bhavnagar District. The whole treatment appears to be different from that of Wadi Pārśvanātha *derāsara* from Paṭan on the one hand and Jain *maṇḍapa* of the Baroda Museum⁸ on the other. Our pieces are later in origin than the Wādi Pārśvanātha *derāsara* (A. D. 1624-26) and some early pieces of the Baroda Museum *maṇḍapa* (Late 16th century A. D.). In this case the carvings are more simple, near and devoid of any heavy ornamentation. The richness of the earlier carvings appears to have disappeared and simplicity introduced. We do not find any more those intricate carvings of Wādi Pārśvanātha *derāsara* seen in finest rendering of creeper-flower designs

⁷ Agrawal, O. P., Tandon, B. N. and Bist, A. S., 'A study of Four Polychrome Sculptures', *Conservation of Cultural Property in India*, Proceedings of the IV Seminar, New Delhi, 1969.

⁸ Goetz, H., 'A Monument of Old Gujarat Wood Sculptures', *Bulletin of the Baroda Museum and Picture Gallery*, Vol. VI, Pt. I-II, Baroda, 1950.

all along the borders of panels and also costumes of human figures and architectural peculiarities depicted in the panels, so also that finest filigree type work which we see in some of the oldest pieces of Baroda Museum *mandapa* is not to be seen here. If we take into account all these factors then these pieces can be safely placed in the first decade of the 18th century A. D. Unfortunately, all the six pieces are not available for study at one place, even then these three pieces acquired by the Department of Museums represent a very important phase of the art of Jain polychrome wood-carvings in Gujarat.

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Gleanings

A Temple Lost in Time

Arun

Tirthankara

Carvings in shallow relief of Jain Tīrthaṅkaras and Hindu deities in a stone temple atop the 300-metre Tiruchcharanathu Hill in Kanyakumari district testify eloquently to the pleasing harmony between India's two major religions. According to inscriptions incised in the living rock, skilled Jain artisans moved into the 7th and 8th centuries and transformed a natural cave, formed by a huge rock overhanging another, into a three chambered temple.

The hill, now called Chitral, owes its original name to Jainism for Tiruchcharanathu means 'hill holy to the cāraṇas', a reference to certain sect of Jain ascetics. The middle and left chambers of the temple contain carvings of the Jain Saints Mahāvīra and Pārśvanātha and the skilled hands of Jain artisans are also credited with the shaping of Nāga idols in the temple. K. P. Devadas, a research scholar at the Kerala language institute, says the temple is one of 13 mentioned in the

literature of the Sangam Era, when the rulers reportedly patronised Jainism. The religion itself is believed to have made its appearance in Kerala during the reign of Candragupta Maurya.

An interesting feature of the temple figures is that they are carved facing the north. Manmadhan Nair, an epigraphist at the languages institute explained : 'This is because of the *vadakkirikal* custom of sitting facing the north. Jain monks would do so to attain *samādhi*. It is said that Perumcheralathan, the Cera ruler during the Sangam Era, attained *samādhi* by sitting facing the north.

In the 12th Century, the temple was taken over by Hindu votaries who carved an image of the goddess Padmāvathi and a series of Brahmanical figures, mainly on some of the pillars on the *mandapa*. Presently, the deity worshipped in the temple is the goddess Bhagavathi. Nearby is a spring whose waters, according to local villagers, have never dried up.

Much of the temple, though officially designated a protected monument of national importance, is in a dilapidated condition. Its brick *gopuram*, which bears an unmistakable stamp of Jain influence, shows considerable damage probably from lightning strike.

Nevertheless, temple's lofty site gives it a majesty that is still impressive and captivating, even though it is visited only occasionally these days by a priest who toils up a stone-strewn path to pay homage to the past.

from *Indian Express*, March 8, 1992



Remains of the brick Gopuram and a profile of the Hillock Temple

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