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JAIN JOURNAL



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JAIN JOURNAL

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A NOTE ON A JAIN ARTIFACT IN THE LAHORE NATIONAL MUSEUM

WALDEMAR C. SAILER

[When the letter of W. C. Sailer reached Jain Bhawan, Ganesh Lalwani was not well; and so he could not take any action of this letter. As the author seeks some help from somebody in this matter, I thought it would be better to publish it. So the text of the inscription along with the letter is published here for the knowledge of the scholars. Any kind of communication in this matter will be highly appreciated.] — *Editor*.

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October 6, 1994

Greetings from Bangkok :

I was shocked to see the date of the last time we communicated. At any rate, I do hope all is well with you.

I was studying, as usual, Buddha Footprints. So I went to Lahore and there I saw a Jain artifact in the museum. I thought it was a four Buddha Theme, but not, it was something that I don't understand at all. Please help with the translation. The artifact has no notes in the museum register and the people sure seemed interested.

Enclosed is a photo of the artifact and the inscription as we read them. That is certainly the best we can do, but it is very far from where we should go. I don't know who else may help.

I need information about the mangalas as we once saw in the shrine in Calcutta. They are also on the shrine here in the given photo. What text is the source ? Who has written about this theme ? Please help.

Are there any new translations out on Jain texts ? Is there such a thing as a list of translations of Jain texts ? I once purchased and read all I could find, but that was some years ago.

Sincerely

W. Sailer

A Jain Artifact In The Lahore National Museum

(The inscription begins with a double line) + śrī śrī śrī 1008 tapagā bbādhirājabhaṭṭārakaśrīmadvijayanarṇdasūrīśvarāpāra bhidhāna śrī ātmarāmajit sutipurngavānām iyaṃ caraṇṇaṅkā śrigujarāvāta eva śrīśaṅghena svasreyase niramāpitā pratiṣṭhitā ca 1008 śrī śrī śrīmad-bhaṭṭārakaśrīvijayakamalasūrīśvaropadharādara śrīmadvīravijayabhyām

(beginning of the single line inscription) śrī śrī śrī 1008 śrīmadbuddhi vijayābhidhagurūṇām iyaṃ caraṇṇaṅkā. (possibly a number is missing) siddha nāma śrīmad svāmī bṛṇe rāyājī mahārāja mahāvīrasamvat 2434 +śrī 108 śrī śrīmadkumudavijayākhyamunīnām iyaṃ caraṇṇaṅkā vikramsamvat 1965 vaiśaṣa śrudī ṣaṣṭhitithau budhavāre śrīmatsvāmīlakṣmīvijayākhyamunīnām iyaṃ caraṇṇaṅkā + vijayānandasamvat 12

Kādapada may be the name of the symbol used in the inscription. If that be the case, it is an auspicious symbol of great age. The Pāli text name *Netti* mentions the word.

Some years ago I read an article which mentioned that Jain symbols were similar to those of the Buddhists. Tracking the article down was no minor task, but finally it was located.

Reference :

Journal of The Royal Asiatic Society
Art. VIII. The Early Faith of Aśoka. By E. Thomas, F.R.S.
p. 155 - 167 (my photo copy is not complete)

For the time being it serves as the root source of information for the identification of the some of the illustrations which are in bas-relief on a very beautiful artifact in the Lahore Museum.

The Lahore artifact was the second set of auspicious illustrations I have seen. Undoubtedly there are many more, but I have never really had a deliberate plan to locate a large set of auspicious Jain illustrations. The second set I had seen above the entrance in the main shrine in a Jain temple of fairly recent date (as I recall late 1800s) in Calcutta. I was not looking for the auspicious illustrations at this Jain temple but I had wanted to see the Jain Footprints which existed in this particular Jain center.

To facilitate the study of the Lahore artifact, I will quote the relevant passage from the above mentioned reference. It is as follows :

Jaina Tirathankaras, with their parentage and discriminating symbols.

Names	Symbols
1. Rishabha, of the race of Ikshváku, Prathama Jina, "the first Jina"	a Bull
2. Ajita, son of Jitsatru	an Elephant
3. Sambhava, son of Jitári	a Horse
4. Abhinandana, son of Sambara	an Ape
5. Śumati, son of Megha	a Curlew
6. Padmaprabha, son of Śridhara	a Lotus
7. Supāśwa, son of Pratishtha	a Swastika
8. Chandraprabha, son of Mahāsena	the Moon
9. Pushpadanta, or Suvidhi, son of Supriya	an Alligator
10. Śitala, son of Dṛidharatha	a Śrivatsa
11. Śreyan (or Śriyansa), son of Vishnu	a Rhinoceros
12. Vasupújya, son of Vasupújya	a Buffalo
13. Vimāla, son of Kṛitavaraman	a Boar
14. Ananta (Anantajit), son of Sinhasena	a Falcon
15. Dhara, son of Bhānu	a Thunderbolt
16. Śānti, son of Viśwasena	an Antelope
17. Kunthu, son of Śúra	a Goat
18. Ara, son of Sudaršana	a Nandýavarta
19. Malli, son of Kumbha	a Jar
20. Munisuvrata (Suvrata), son of Sumitra	a Tortoise
21. Nimi, son of Vijayá	blue Water-lily
22. Nemi (or Arishtaṇemi), son of Samudrajaya	a Conch
23. Pārśwa (Pārśwa (Pārśwanátha), son of Aśwasena	a hooded Snake
24. Vardhamāna, also named Vira, Mahāvira, etc., surnamed Charnamatirthakṛit, or "last of the Jinas," "emphatically called Śramaṇa or the saint," son of Siddhártha	a Lion

Also see :

Colebrooke's Essays, vol. ii. p. 187

As. Res. vol. ix. p. 305

Mr. Burgess, Indian Antiquary, 1873, vol. i. p. 134

There is also the Jain tradition of eight auspicious marks, but they are not on the Jain Footprints. That list is as follows :

- | | |
|---------------------|---------------------------|
| 1. Srivatsa | (Given above as Śrivatsa) |
| 2. Satvika | (Given above as Swastika) |
| 3. Throne | |
| 4. Flower-pot | |
| 5. couple of Fishes | |
| 6. Mirror | |

7. Nandiyāvarta
8. Vardhamana

(Given above as Nandyāvarta)

I have managed to locate some recent publications of Jain texts in translation. The above is said to come from p. 1 of *Kalpa Sutra* and in the edition that I have it lists as follows :

One small pair of Footprints, giving two letters and one number outside the major inscription. This inscription is around the pair of *Footprints of Ācārya Śrīmad-vijayānandāsūriśvara*. There is one pair on each side of the shrine which has a canopy.

90 tapaga ācāryaśrīmadvijayānandāsūriśvaracarapāñke yam pratiṣṭhitā ca śrīmadvijayakamalasūriśvaraiḥ vikram. Saṁ. 1965 ātma saṁ. 12 aisavāljavāharālāpatnyā campāskandaryyā kārāpitā svaśreyase sikandaravādavāsinyā śubhaṁ bhūyāt.

vai. su. 6

Translation :

This of pair of Footprints of Ācāryaśrīmadvijayānandāsūriśvara (ācārya + śrīmad + vijaya + ānanda + sūri + īśvara; Teacher + celebrated + victory + bliss + learned + Lord; Lord of the learned who is the teacher having bliss in the celebrated victory; the name of a contemporary saint) was established by śrīmadvijayakamalasūriśvara (śrīmad + vijaya + kamala + sūri + īśvara; celebrated + victory + lotus + learned + Lord : Lord of the learned who has the celebrated victorious lotus) in Vikramāditya year 1965, his own year 12. It was created by Campāskandari (Campā + skandari; ?) the wife of Aisavāljavāharālā (Aisavāla + jvāharālā; ?), the resident of Sikandaravāda (Sikandaravāda, the name of a city, possibly built by King Alexander) for her own salvation. May all good things exist !

Sixth day of Vaishaka months. (?)

Another small pair of Footprints. It is identical to the above inscription but one letter is not readable. Most likely it is the 'O'.

9 (?) tapaga ācāryaśrīmadvijayānandāsūriśvaracarapāñke yam pratiṣṭhitā ca śrīmadvijayakamalasūriśvaraiḥ vikram. saṁ. 1965 ātma saṁ. 12 aisavāljavāharālāpatnyā campāskandaryyā kārāpitā svaśreyase sikandaravādavāsinyā śubhaṁ bhūyāt.

vai. su. 6

Translation :

See above.

(The first part of the double) (1) śrī śrī śrī 1008 tapagā bbādhirājabhaṭṭārakaśrīmadvijayānandāsūriśvarāpāra bhidhāna śrī ātmarāmajitsutipuṭhagavānām iyaṁ carapāñkā

(Beginning of the single line inscription) (2) śrī śrī śrī 1008 śrīmadbuddhi vijayābhidhagurūpām iyaṁ carapāñkā.

(possibly a number is missing) (3) siddha nāma śrīmad svāmī bṛte rāyaji mahārāja mahāvīrasamvat 2434 śrī 108 śrī śrīmadkumudavijayākhyamunīnām iyaṁ carapāñkā

(4) ikramsamvat 1965 vaiśaṣa śrudī ṣaṣṭhitithau budhavāre śrīmatśvāmīlakṣmīvijayākhyamunīnām iyaṁ caraṇṇaṭkā

vijayānandasamvat 12 śrīgujarāvāta eva śrīsaṅghena svaśreyase niramāpitā pratiṣṭhitā ca 1008 (The second part of the second line) śrī śrī śrī mad-bhaṭṭarakaśrīvijayakamalasūrīśvaropadharādara śrīmadvīravijayabhyām

Translation :

(The inscription begins with a double line) In the year Māhāvīra year 2434 (This is to say that Mahāvira died 18 years before Gotama the present Buddha) and Ikrama year 1965 (1909 A.D. if it is minus 56) on sixth day of the bright forth night of Vaiśakha month, on Wednesday, the year of Vijayananda 12, here the Footprint of the best among men named (1) Śrī Ātmarāmajitsuti whose other name was Śrī Śrī Śrī 1008-tapagā-bbādhi-rājabhaṭṭāraka-śrīmad-vijayananda-sūrīśvara,

(Beginning of single line inscription) here the Footprint of the teacher whose name was (2) Śrī Śrī Śrī 1008 Śrīmadbuddhi-vijaya

here the Footprint of the Sage (muni) whose name was (3) Śrī 108 Śrī Śrīmadkumudavijaya

and here the Footprint of the Sage named Śrīmat-svāmī-lakṣmī-vijaya were created by Śrī Saṅgha (an alabaster carver), in this very Śrī Gujarāvāta (possibly the name of a city) for his own salvation (the carver donated his skill) and they were put in place by 1008 Śrī Śrī Śrīmad-bhaṭṭaraka-śrīvijayakamalasūrīśvara and Upadharādara śrīmadvīravijaya (These were the two men who completed the ceremony. This may be an Abhiṣeka Ceremony).

SOMSUNDAR SURI OF TAPĀGACCHA

RAMVALLABH SOMANI

The *Tapā-gaccha* was established by Jag-candra Suri who was an eminent scholar, good preacher and a great ascetic. He remained at Aghātpur (Udaipur) in Mewār and defeated some Digambaras also in religious discussions. Because of his practice of difficult penances, Mahārāval Jaitra Sinha of Mewār, bestowed upon him the title "*Tapā*" in V.E. 1285 at Aghāt. It is interesting to note that this *gaccha* was born in Mewār, but grew in strength in Gujarāt. Jagcandra Suri died in V.E. 1327 and was succeeded by Devendra Suri, Dharamaghoṣa Suri, Somprabh Suri, Somtilak Suri, Devendra Suri and others. These *Ācāryas* did many *Pratiṣṭās Saṅgh-Yātrās* and other religious activities. Somsundar Suri remained an able, erudite and competent *Ācārya*. The *Soma-Saubhāgya Kāvya*, *Guru Guṇa Ratnākara-Kāvya* and many other works contained manifold details of his life and the details of his journeys to Śatrunjaya and other places.¹ These *Saṅgh-Yātrās* were taken by *Śresthis* Govind of Īdar, Guṇarāj of Cīttor, and many others. It is believed that Somsundar remained very influential and came to be known as *Yuga-Pradhāna*. It is due to his various activities and literary pursuits his period is called "*Soma-Sundara Yuga*" in literature. He visited Mewār in V.E. 1450. Mahārāṇā Lākhā sent his son Cuṇḍā and his *Pradhāna* Rāmdeva Nawalakhā to receive him at Delawārā (Devakul pātak). Mewār was then a good centre of art and architecture. Delawārā was much famous for various literary activities. It was the centre of *Kharataragaccha*. By the visit of Somsundar Suri, several families came in the fold of *Tapā-gaccha*. He became the *Ācārya* after the death of Devendra Suri in V.E. 1457. He travelled in Mewār, Goḍawār, Sirohī, Gujarāt and M.P. His inscriptions and colophons mention manifold activities. He consecrated the temple of Jāwar (Mewār)² in V.E. 1478. He was present at Delawārā in V.E. 1482, when M.S. *Kālikācārya Kathā* was got copied by *Śresthi* Laxmaṇsinha³ and others. The temple of Jirāwalā Pārsvanātha was extensively renovated and several *Saṅghās* from various places of Rājasthān and Gujarāt visited with various *Ācāryas* there. We find the *Caturmās* of four *Ācāryas* of different *gacchas* including

1. *Soma-Saubhāgya-Kāvya/Guru Guṇa-Ratnākara Kāvya/Mahārāṇā Kumbhā* by the author Chapter VIII.

2. *Vir-Vinod* Vol. I Appendix.

3. Amṛtalāl Maganlal Sāha-*Prasasti-Sangraha* Vol. II pp. 7.

Tapāgaccha there in V.E. 1483.⁴ The temples of Macīnd (Mewār), Cittor and Rāṇakpur were consecrated by Somsundar Suri. *Śresthī* Visal of Cittor and Delawārā who was the brother of Govind of Īdar, paid due reverence to him. Visal built the temples at Macīnd fort (near Kumbhalgarh) and at Cittor and got several copies of *Kriyā-Ratna-Samuccaya* done.⁵ The *Mahāvīra-Prasād* temple was consecrated by Somsundar Suri at Cittor in V.E. 1495. The famous temple of Rāṇakpur was constructed by Dharaṇā Sāha. In V.E. 1498, its *Pratiṣṭhā* of the lower part was done by Somsundar Suri, who had become very old and subsequently expired there in V.E. 1499. He has composed several literary works named "*Bhāṣya-traya Cūṛṇi*, *Kalyāṇaka Stavana-Ratna Kośa*, *Upadeśa Bālāvabodha*, *Yoga Śāstra Bālāvabodha*, *Bhāṣya-Traya-Avacūṛṇi* and other works. The *Upadeśa Bālāvabodha* is a compilation of several instructions pertaining to etiquette and good behaviour. He used small fables to clarify the comprehensible ambiguous and other religious subjects. The *Yoga-Śāstra Bālāvabodha* is another important work dealing with Yogic-philosophy in its pristine glory, five-*Mahāvratas* and many other items. He liked to compose his works in local dialects. His contribution in literary pursuits is of renowned significance.⁶ The details of the *Pratiṣṭhā* done at Rāṇakpur is recorded by poet Meha in his *Rānigpura-Stavana*. He mentions that when the first storey of the temple was completed its consecration ceremony was got done by Somsundar Suri. A large crowd assembled there to witness the religious functions. The dramas and other functions were then organised there. Somsundar also set there. Soon after, when he expired in V.E. 1499, he was cremated at Rāṇakpur.

Somsundar Suri had a large number of pupils. We find the names of Jayacandra Suri, Somdeva Suri, Bhuvansundar Suri, Jinsundar Suri and others. Some of these *Ācāryas* also remained in Mewār. It was a period of Mahārāṇā Kumbhā, who was very learned and able ruler. He got versified the *Sangitarāja* and built the famous *Kīrtistambha*, Kumbhalgarh fort and many temples at Cittor, Kumbhalgarh, Eklingji, Acaleśvara (Ābū) and many other places. He venerated the Jain monks. He gave an epithet "*Kavīrāja*" to Somdeva Suri. At the time of celebrations of Rāṇakpur temple Somdeva

4. Daulatsinha Lodhā-Jain-Pratimā *Lekh-Sangraha* p. 275. The *Devakulikās* Nos. 8,9,10,11,12,13,14,15,19 & 51 contain the inscriptions of Somsundar Suri and his follower Bhuvan sundar.

5. The inscription of Machind dated V.E. 1494 was edited by the author and Jagdīsa candra Joshī of Udaipur. It was published in the *Sodh-Patrikā* (Udaipur). For others see *Devakulpātak* by Vijay dharma Suri.

6. Author's book Mahārāṇā Kumbhā. Chapter VIII. p. 282-85.

Suri was bestowed the title "*Vācaka*". He was a very learned scholar. The *Soma-Saubhāgya Kāvya* mentions that he always speaks sweet tongue. In the religious discussion no competitor stands against him. It is due to his sweet tongued oratory, the competitors always avoided rivalling him. The *Soma-Saubhāgya Kāvya* further adds that Mahārāṇā Kumbhā, who was famed as an invincible conqueror respected him very much. Some scholars compares Somadeva with Siddhasena Divākara, Bappa Bhaṭṭi and Hemacandra. The *Guru-Guṇa-Ratnākara-Kāvya* mentions him as the vanquisher of rivals. It is also stated that Mahārāṇā Kumbhā respected him due to his poetic excellence.⁷

Jayānand was a senior poet who flourished before V.E. 1478. He was a good scholar. It is due to his efficient knowledge of Sanskrit and philosophy, he was known as *Kṛṣṇa-Sarasvatī*. He has composed "*Pāṭhya Khyāna-Vivarana*" and *Pratikramana-Vidhi*. Jinaharsa Gaṇi was his pupil, who composed the *Vastupāla-Carita* in good Sanskrit at Cīttor in V.E. 1497. It contains manifold details. Even after 200 years of the death of Vastupāla such details appearing in the work required much time in compilation of matter. It was published in V.E. 1998 by Kīrti-Muni from *Śānti-Suri-Jain Granth Mālā*. The *Rayana-Seharī-Kāhā* was composed in Prakrit. The author remained a competent scholar, who furnished many details of architectural scenes, natural atmosphere and others.⁸

The *Tapāgaccha Gurvāvalī* was composed by Jinavardhana Gaṇi. It is a historical work having many details of each Ācārya. Viśāla-ratna Gaṇi compiled the *Bhaktāmara-Avacurī* on Poṣa-sudi 1 V.E. 1482 at Delawārā (Mewār), Jaisekhar Suri copied the M.S. *Gacchācār*, in V.E. 1491 during the reign of Mahārāṇā Kumbhā. At the end of the work, it has a colophon which mentions that the work was completed with the help of Humbaḍ Śresthī Singhā, who had spent Rs. 2000/- on this work. Śrīmālī Śresthī Jhāntā styled as Rīṣīśvar was also remembered in the colophon, perhaps, due to his active assistance in the work.⁹

The Cīttor inscription of V.E. 1495 of Mahāvīr temple was composed by Cāritra-ratna-Gaṇī of *Tapāgaccha*. During the invasion of Akbar the *Prasasti* was broken in pieces. Only a portion of it having verses 89 to 104 in 13 lines was recently noticed by the Author, who had published the text in the *Varadā* Vol. IX part III pp. 7-9. It is now lying in the Nīla Kanth temple of Cīttor. The copy of the *Prasasti* amended by Cāritra-ratna Gaṇi in V.E. 1508, with some improved text is available in the Deccan College Pune. On

7. Ibid.

8. Ibid.

9. Ibid.

comparing its text with the recently noticed inscription some changes are noticed. It seems that the author has improved the text in the later work. It is edited and published by D.R. Bhandarkar in the *Journal Bombay Branch of Royal Asiatic Society* Vol. XXIII at page 41. The *Prasasti* is a good work in Sanskrit. It has a geographical account of Mewār, dynastical history, details of Mahārānā Kumbhā's reign, the family of Guṇarāj *Śreṣṭhi* and *Tapāgaccha* monks. The description of Cittor and other parts of Mewār given in it proves that Cāritra-ratna Gaṇi was a good poet of Sanskrit and was an important scholar. He has used a good number of adjective and had a flair for rhetorics.¹⁰ He has also composed "*Viṣanti-Sthānaka*, *Vicāramṛta-Sangraha* and *Dāna-Pradīpa*. These works were composed at Cittor. The *Dāna-Pradīpa* is a very long work completed in V.E. 1499 having 6675 verses. Several small stories which have increased the suitability of the work are also used in it. It was published by Catur-Vijayī from Bhāvanagar in V.E. 1974. The Rāṇakpur inscription of V.E. 1496 is an important epigraph having 47 lines. It was composed in good prose. The description given in lines 17 to 36 is full of good similes. The long sentences characterise this well worded piece proving the author's good command over Sanskrit.¹¹ Unfortunately the name of the person, who had composed it has not been recorded in it.

Ratnamandir and Pratisthāsom were good Sanskrit scholars. Pratisthāsom composed the *Soma-Saubhāgya-Kāvyā* wherein he had dealt the details of the life history of Som-sundar Suri. He has also described the religious, social and cultural events. It has the details of Jain monk from his *Dīkṣā* to the death. His travels with Jain *Sanghas* started by big *Śreṣṭhis* have been given. The author has recorded the details of the *Sanghas* started by Govind of Idar, Guṇarāj of Cittor and many others with consecration ceremonies perfect performed at Delawārā (Mewār) Rāṇakpur, Cittor and many other places. He has used many *Deśī* -words and described the functions with ample vividty. The *Pahirāwanī* (distribution of clothes on some auspicious occasions), preparation of sweetmeats, distribution of coconut and many other social customs have been described. His painstaking efforts to narrate the details of the celebrations made him more popular. One more work *Kathā Mahodadhi* was also compiled by him. Its one copy is available in the collection of Oriental Research Institute, Jodhpur. Ratnamandir was a famous author who had composed "*Upadeśa-Taraṅgiṇī*". It has many details of social religious, numismatics and others.

10. Journal Bombay Branch of Royal Asiatic Society Vol. XXIII p. 41-42, *Varadā* Vol. IX pt. III, pp. 7-9.

11. *Mahārānā Kumbhā* pp. 267-268/Jin Vijay-*Prācin Jaina Lekha Sangraha* Vol. II Inscription No. 307.

It has also many old-*Rāja-sthānī* words. Another work of the above author is *Bhoja-Prabandha* which is recently published by the *Bhārīya Jñānapīṭha*, Delhi. The *Guru-guṇa-Ratnākara Kāvya* is a small work dealing with the life of Somsundar Suri and others. It also describes many details of Mālavā, Hādoti, Mewār and Gujarāt. *Tapā-gaccha* is an important branch of the Svetāmbara Jains. It is much popular in the western India, specially in Gujarāt, Sirohī, Jālore and in western Rājasthān. The Sultan of Mālavā had captured Hādotī. The rulers of the said place had taken shelter in Mewār.¹²

In this way Somsundar Suri remained as a very important *Ācārya*.

12. Author's book *Mahārāṇā Kumbhā*, Chapter VIII, pp. 285-86.

NEW CONCEPTS ABOUT DOPPLER'S EFFECT

MUNI NANDIGHOSHVIJAY

Indian oriental philosophical treatises are composed by ancient saints with minute and extra-sensory knowledge, which are completely scientific and true. Even after more than 2500 years later they are able to give a solution of modern scientific problems.

According to Jain Philosophy, voice, darkness, light, shadow, aura are absolutely the modifications of element matter. And according to *Jainism* the minutest micro completely undividable particle of element matter is called atom. Though the definition of atom in modern physics and in oriental philosophical scriptures is the same, yet their concepts are quite different from each other.

Oriental concepts about light and voice are able to solve all difficulties or problems of modern physics.

Today I am mentioning new concepts about Doppler's Effect in case of light.

According to Special Theory of relativity, Einstein gave a formula for the frequency of moving lightening objects as follows :

$$f' = f \frac{1 - \cos \theta \frac{v}{c}}{\sqrt{1 - \frac{v^2}{c^2}}}$$

Where f' denotes resultant frequency for moving bodies, f denotes frequency when body is at rest, v and c are the velocities of moving bodies and light respectively.

This is Doppler's principle for any velocities. When $\theta = 0$ the equation assumes the perspicuous form

$$f' = f \sqrt{\frac{1 - \frac{v}{c}}{1 + \frac{v}{c}}}$$

If here velocity of source of light is $-c$ i.e. $v = -c$, it means ray of light and source of light have equal velocities in forward direction. Then $f' = \infty$ and

hence according to $E = nhf$, energy becomes infinite and λ - wavelength becomes zero.

And if $v = c$, i.e. source of light and light approaching surface are going far a part from each other with a velocity C . If approaching surface is steady then source of light is going far and far from it. Therefore according to the equation

$$f' = f \sqrt{\frac{1 - v/c}{1 + v/c}} = f \frac{0}{\sqrt{2}} = 0$$

The resultant frequency becomes zero. Wavelength becomes infinite and energy becomes zero i.e. photon will remain steady or motionless.

Suppose for the Doppler's effect, the situation is as follows.



A is a source of light which is steady and B, C and D are the objects from which B has velocity $+v$ i.e. it is going far from source of light A, with a velocity v , C is steady and D has velocity $-v$, i.e. it is coming nearer to the source of light.

Now according to Einstein's equation, frequency of the same photons of a same source of light is different for B, C and D objects. For B object frequency of photon decreases, while for the D object frequency of the same photon increases, at the same time for object C, it remains constant. How it is a strange situation !

Though this is mathematically true, yet in practical life and logically it is not appropriate or proper.

Actually in Doppler's effect frequency or the energy of each photon remains the same forever. It is not variable according to the velocity of either source of light or light approaching surface because the source of light emits photons which have always equal or same energy and frequency either it is steady or it is moving in forward or reverse direction.

Intensity of light or any radiation depends only on the number of photons approaching to the unit area of surface per unit time. And therefore the velocity of either source of light to the approaching surface or approaching surface to the source of light increases the intensity of that light. And if they

are going far apart from each other, intensity of that light decreases because the number of photons per unit area per unit time decreases.

A total energy per unit area does not only depend upon frequency of each photon but also it depends upon a number of photons per unit area per unit time. Hence if intensity increases total energy also increases.

Actually in modern physics, according to Jainism (Jain philosophy) and in my opinion, frequency is absolutely imaginary. Only the particles of voice or light or electromagnetic waves travel in space and their path is serpentine or zig-zag. When they are at rest, there is no frequency, no energy. Only when they are in motion, they have imaginary frequency due to their serpentine paths and energy, due to their velocity, that might be equal to Newtonian Mechanics $K.E. = \frac{1}{2} m v^2$ or $\frac{1}{2} m c^2$. Where m is the rest mass of photon. Though scientists of modern age believe that photon has zero rest mass, yet in calculation of momentum $P = m v$ ($p_{ph} = m_{ph} c$), they consider that photon has rest mass.

Photoelectric effect also proves that the photons are in the form of most micro particles. And following words of the scientists G. Heber and G. Weber say that photon can be divided into 1 electron and 1 positron.

"We only mention the transformation of photon into 1 electron and 1 positron, the reciprocal process, the manifold transformations among the mesons and transformations from mesons to electrons, photons and neutrons."

Solar deflection of star light is also able to prove that photons must have some mass.

SADHU AND SOCIETY

SURENDRA BOTHARA

It is generally believed that the life of a sadhu is meant for his own upliftment, or rather the upliftment of one's soul. Accordingly, every religious system has formulated its own code of conduct for the sadhus within its fold.

In the more ritualistic religions the codes have a freedom of actively interacting with the social activities. But in the more ascetic religions the tendency is to shift away from such interactions. This tendency has led to over-reaction and consequently the codes of conduct have been made increasingly austere at all levels, the result being that the purposeful austerities gradually turned into *dogmatic austerities*.

Jain concepts of liberation and purity of soul are highly individualistic and acutely abstinent. In that world of total isolation there is no scope for attachment of any sort; and as such, getting obliged from a person or a group is inconceivable at that level. There is also no escaping from undoing what has been done; one has to square his debts no matter in what form or quantum they are. The institutional or religious sanctions too do not apply to those elevated practioners of the sublime path.

But all that starts at a point much beyond the normal conduct of what we may term as organizational-sadhu. As such, prior to that individualistic world, every monk is a part of the society and is duty-bound to repay the obligations of the society that maintain him.

Before the point of entering the world of total isolation the Sadhu should act as the bridge between the social world and the path of purification. True, this is the laity's viewpoint, but it is the same even in the Sadhu terminology. Compassion is the duty of the Sadhu as long as it does not become his second nature. As long as it is his duty he ought to consciously take care of his society; and when it becomes his second nature he takes care of the whole living world, automatically and spontaneously.

A sadhu is an integral part of the society, specially of the Jain society. The founders of the Jain religious system have given great emphasis on the mutual interaction between laity and the sadhu organization. It is evident from the name, TIRTHANKARA, given to those founders.

When we use the term 'society' in Jain context it does not simply mean a particular group of families and people governed by some traditional norms and code of conduct. For Jains the society has been very specifically defined by the Tirthankaras; and the sadhus and sadhvis form an essential part of it. If there is a degradation or decay in the society the sadhu is as responsible as the layman. Simply by saying that the ultimate or even primary duty of a sadhu is towards elevating his own soul, he cannot absolve himself of his duty toward the sadhu organization and in turn the whole society.

Moreover, the question of indulging exclusively in spiritual activities crops up only when the individual has reached a high level of purity. Applying the norms of a higher stage to every stage amounts to shirking one's responsibilities or being negligent towards one's duties of a particular level he exists. In the life of a Jain Sadhu there are different levels of purity and his conduct varies accordingly.

The apathy of a sadhu towards the world around and the worldly activities is worthless if it is practised as something prescribed as part of his conduct. In fact it is the result of the total and absolute involvement of the individual with his inner world. Although, to the onlookers it appears to be a part of the practice required for the purification of the soul.

It is something akin to the appearance of an artist, who is completely engrossed in his creative work and finds no time or inclination to wash and dress properly. To the onlookers it appears that to be shabby and unkempt is some essential part of the creative activity of an artist. It is a gross misconception. An artist may be apathetic towards his appearance and the things around because of his singular involvement with creativity, but it does not mean that by being apathetic towards appearance and the world around, one can become an artist.

Similarly the ritual apathy towards worldly activities does not make one a true practitioner of the path of liberation. It is the sincere involvement with the soul that makes one a true practitioner; shifting away from the worldly activities is a natural and gradual outcome. The importance of rituals lies in strengthening and preparing oneself for that higher stage. It is like doing exercise to keep fit. It is not a goal in itself.

There are some who say in one breath that 'humanity demands that a man should be pained by the misery of other human beings, but this does not apply to a sadhu because he is not concerned with either family, neighbourhood, or people. His duty is not to indulge.' They forget that although this statement is true for those who are genuinely and absolutely

involved with the self, if it is taken as a ruse to escape from the normal human duties or responsibilities it becomes an unpardonable sin.

A sadhu, being a practicer of the right path and having access to heaps of information and knowledge, is primarily a highly skilled teacher. A discourse is the most important and essential link between society and the teacher. In a discourse for common masses the essentials of knowledge are put forth in a simple and interesting way. The basic purpose is that the masses may get acquainted with the knowledge that can make them good and virtuous citizens. We should not forget that the purpose of these discourses is not to draw every citizen away from his worldly life into the ascetic fold.

When the masses repeatedly hear these discourses some of them would start pondering over the bits they absorb. This would necessarily give rise to some doubts and questions. Now, they will approach the teacher, the sadhu in this case, and like him to clear their doubts. This is the point where the most vital part of the sadhu's duty starts. Here he not only satisfies the curiosity of his disciples but also selects the very few who have the capacity to go further in the field. The sadhu then should impart advanced education to the talented disciples for the fields of their interest. If properly employed this process, commencing from the discourse, can yield a chain of proficient workers at different levels in the society, including a future sadhu. It is through these talented people that the sadhu can make the society healthy and at the same time strengthen the religious organization, before he finally graduates to the esoteric world of ultimate purification.

When a layman or a Śrāvaka asks a question from a monk for clarification of his doubt, it should be considered as if a student is asking his teacher or a businessman is asking his consultant. He should remove the doubts and explain the matter in all possible detail. The layman should neither be ignored nor given the impression that putting forth a query is a deplorable act. This is a normal and natural activity and both the disciple and the sadhu should not hesitate in asking when in doubt and discussing the matter.

In the ancient Indian culture the word Dharma has been used in its basic meaning of the fundamental properties. The properties without which a thing could not exist are called Dharma. Knowledge being one of the fundamental ingredients of the cohesive existence of society was an essential part of Dharma. This is the reason that all knowledge and information was included in the ancient texts of Dharma. The sadhu and the teacher were the same. As the cults of worshiping individuals started getting institutionalized the sectarian definitions of Dharma became more popular and

the teacher and the sadhu became two separate persons, two separate institutions.

It is difficult to bring back the old tradition. But the sadhu and the teacher can certainly join hands in the upliftment of the society. A teacher teaches what he has read, but a Sadhu is supposed to teach what he has read, only after examining and experiencing it. As such the Sadhu can be much more effective in the matters of imparting knowledge and ensuring that the society is benefited by it.

In the modern world where moral values are succumbing to the onslaught of a plethora of social evils born out of the spread of the consumer culture, the sadhu organization can play a very important role in restoring those healthy values.

The life style based on Ahimsa is the only solution to the prevailing problems the humanity is facing. It is ironical that though Jain thinkers have done maximum work in this field, today they lack the willingness to effectively project it as the ultimate solution. It is the sadhus who could change the situation if they apply themselves to the goal of saving the humanity from the looming miseries. But unfortunately they are expending all their energies in petty organizational and sectarian disputes and differences. At the most, they are contented by being the supervisors of the ritualistic section of the highly evolved and practical religion, and that too in a most ineffective way.

Some of the things that the sadhus could effectively take care of, besides their traditional religious practices, are :

- a) Educating people.
- b) Taking care of the mental and physical health of the society.
- c) Making sincere and practical efforts for the application of religious norms in the contemporary society.
- d) Supervising the social organization.
- e) Counseling people for their moral problems in the existing socio-political framework.
- f) Indulging in canonical and religious research.

The sadhus who flinch away from the activities of social service on the pretext of being officially or ritually detached from all worldly activities ought to study and ponder over the life and works of such lofty personalities as Abhayadevasūri, Hemacandrācārya, Jinadattasūri, Jinaprabhasūri, Hīra Vijayasūri, Jinacandrasūri, Vijaya Dharmasūri etc. Moreover, it should not be forgotten that the function of the upliftment of the society by an elevated individual is inherent to the Jain concept of *TIRTHANKARA*.

LORD MAHĀVĪRA - THE GREAT CONQUEROR

DULI CHAND JAIN

Jainism is one of the oldest religions of India and it is an individual part of Indian culture and heritage. Lord Mahāvīra, whose 2594th Birth anniversary was celebrated on 13th April 1995, was the 24th and last Tīrthaṅkara of the Jains. He was an apostle of non-violence and compassion. Crores of people even now follow his teachings of love, universal brotherhood and non-violence.

The greatest contribution of his revolution in religious field was that he established *karma* in place of God. He said that a person has to improve his soul by his own efforts without any help from any external agency. He propounded that right faith, right knowledge and right conduct together lead one to the path of liberation, which is the final goal of human life. His teachings were very simple explained in the Ardhamagadhi language, the language which was popular with the common people at that time. He taught universal Truth and a simple path of moral and spiritual development. The monks, who led the Jain community possessed no family or property, practised austerity and passed their time in meditation, in reading of holy scriptures and in giving religious discourses. They did not involve in ceremonies nor exhibited enthusiasm in theological or metaphysical speculations. They were to follow *Pañca Mahāvratas*, the five great vows, i.e. abstinence from injury or harm to any living creature, truthfulness, non-stealing, non-possession and non-indulgence in sex.

Non-violence or *Ahiṃsā*, the central concept of Jain ethics, is the first and most important religious vow, laid-down by Mahāvīra. Lord Mahāvīra said, "All living being desires to live. They like pleasures and hate pains. No body wants to be killed. Hence one should not cause any harm to any living being and be compassionate and friendly towards all living creatures." Acārya Amitagati, a renowned Jain saint of 11th century A.D. has summarised the positive aspect of his teachings very beautifully in the following verse :

"Friendship towards all beings,
Delight in the qualities of virtuous people,
Utmost compassion for the afflicted beings,
Equanimity towards those who are not well disposed towards me.
May my soul have these dispositions for ever.

The Doctrine of Karma

According to Mahāvīra, all living beings in this universe are guided by their own *karmas*. Every event of the life of an individual occurs due to the *karmas* accumulated in his previous life. In fact, there is an endless cycle of transmigration which leads to continuous rebirths in various states of embodiment. The soul is defiled due to its *karma* and it will remain so unless it is purified by way of cessation of sinful activities. *Karma* is conceived as something essentially material which gets interlinked with immaterial soul. As particles of dust get attached to the body smeared with oil, so does *karma* with the soul. It is on account of the *karma* that the soul has to suffer and undergo various births and rebirths in the diverse spheres of life as gods, men or animals. When there is contact between soul and *karma* through the activities of body, mind and speech, the *karma* particles enter into the soul. This is called influx of *karma*. These *karma* particles adhere to the soul due to non-restraint, carelessness, passion and vibration or activities. This influx of *karma* can be restricted by practising righteousness, restraint of body, mind and right conduct as advocated by *Tīrthaṅkaras*. When all the *karmas* are destroyed, the soul becomes free from bondage and is liberated. Thereafter the soul reaches its highest spiritual goal and enjoys eternal perception, eternal knowledge, eternal bliss and eternal energy.

According to Mahāvīra, there is no God as creator of the universe. The world has never been created and has neither a beginning nor an end. Godhood consists in freedom from attachment and aversion, which is achieved by destruction of ignorance and knowledge-obscuring *karmas*. This was a very bold assertion on the part of Mahāvīra, who himself achieved the highest status of God Jina by his own strenuous efforts. In the *Daśavaikālika-sūtra* it is said, "*Dharma*, the law consists of non-violence, restraint and austerity and even the gods bow down to the one who abides by this law". Mahāvīra said that non-violence could not be practised without self-restraint and austerity.

In to-day's strife-torn society when moral values have degenerated, man has become self-centred, teachings of Mahāvīra have special relevance to make our life more human, more purposeful and completely peaceful. The important slogan of Jain community is "*parasparopagraho jīvānām*" which means man has to live in peace and harmony not only with his fellow beings but also with all living creatures and nature. All are inter-dependent on each other.

THE DIGAMBAR JAIN SECT IN RĀJASTHĀN

RAMVALLABH SOMĀNI

Owing to difference on a number of issues which still subsist, the Jains were divided into Śvetāmbaras and Digambaras. This division took place much earlier. It is stated that due to famine the Jain-monks were required to travel far and wide. Therefore, some of them put on the clothes. Subsequently they became known as Śvetāmbaras. The inscriptions of Rājasthān are silent about this rift. These sects were further divided into various subsects termed as *Gaṇa*, *Kulu Śākhā* and others. Generally the names of *Sangha* and *Gaṇa* are mainly used by the Digambaras, while the words *Gaṇa*, *Kulu Śākhā* and *Gaccha* are popularly appended with the Śvetāmbara group of monks. The word *Gaṇa* seems to be older but was replaced among the Śvetāmbaras by *Gaccha*. In earlier records the names of *Ācāryās* were generally not bracketed with the subject to which they belonged. Perhaps, these *Ācāryās* did not like to use the sectarian marks with their names. For example, the Rupangarh inscriptions of V.E. 1018 and 1076, the Jāmādoli inscriptions of V.E. 1212 and one other without date of the 12th century A.D. (edited by the author) the Jhālarāpaṭan inscription of V.E. 1066, the Nāgaumā inscription of V.E. 1175 and 1195 and many others have only the names of Jain monks without any appendage of *Gaṇa*, *Kulu* or *Gaccha* to which they belonged.¹

Rājasthān is having several Jain temples at Osīā, Ghatiyālā, Jālore, Bhīnmāl, Nāgaur, Cittor, Jhālarāpaṭan, Rājorgarh, Atrū Rupangarh and many other towns. It is due to large scale destruction carried by Muslim armies many of these were demolished. Some of these also suffered due to inclemencies of nature. However, whatever material now available goes to prove that Jainism was an important religion during the pre-medieval times (8th century A.D. to 13th century A.D.). The *Samarāṅga Kahā* (composed at Chittor in the 8th century A.D.), the *Kuvalaya-mālā* (composed at Jālore by Udhgotana-Suri in 778 A.D.) and many other works contain manifold details of Jain families.² It was the period when several venturing businessmen travelled to distant lands and acquired amassed wealth. The *Kuvalaya-mālā* also mentions the visit of several Jain-*Ācāryās* from Punjāb to Jālore and Bhīnmāl. Some Elācārya of Deccan and Haribhadra Suri remained for

1. Jain Inscriptions of Rājasthān by the Author p. 183.

2. Hermann Jacobi. *Samarāṅga-kahā* (Calcutta). *Kuvalayamālā* (S.J.G.M.) edited by A.N. Upādhye.

a long time at Citter. It is due to large scale activities of Jain monks in Rājasthān Jainism developed speedily. These monks propagated their religion among Vaiśya-community, who were benevolent and millionaires, which had helped in the development of the religion.

Digambara Jains

The four branches known as *Mūla Saṅgha*, *Drāviḍa-saṅgha*, *Kāstha Saṅgha* and *Māthura Saṅgha* are very famous. The *Yapanīya Saṅgha* referred to several medieval inscriptions and literary sources as a separate *Saṅgha* made a little mark in Rājasthān. The *Mūla Saṅgha* was the oldest *Saṅgha*. Its more well-known branches are *Balātākaraṅga*, *Deśiyagaṇa*, *Senagaṇa*, *Nandiyagaṇa* and *Surasthagaṇa*. The etymology and significance of the *Balātākaraṅga* are not clear. But the Jain monks associated with this *Gaṇa* remained active in Rājasthān for a pretty long time.

Ancient Temples

Before the development of the *Bhattarakās*, good number of Jain monks of Digambara branch lived in Rājasthān. Several inscriptions from Deccan speak of Jain monks who were styled as "*Citrakūṭa Āmnāya*". They seemed to have gone from Chittor (Mewār). From Balagambe (Karnāṭaka) an inscription of 11th century A.D. records the names of Municandra, Anantakīrti, Keśavadeva and others, who were the monks of the sects called *Mūlasaṅgha* and *Balātākaraṅga*. They are described as belonging to Chittor. The *Surasthagaṇa* branch of *Mūlasaṅgha* was also connected with Chittor. From Soratur Hangudā (Karnāṭaka) some inscriptions recording the names of Jain monks have been discovered with the words "*Citrakūṭa-Āmnāya*". Evidently the Digambara Jains of Chittor had close association with Deccan. This fact is also supported from the testimony of the literary sources. Indranandi in his *Srutāvatār* records that several scholars came from Deccan to pursue their studies at Chittor. A *Kannada* inscription is also noticed at Chittor, which the author has edited with the help of Shri Bhujaballīji Sastrī.³ Hariseṇa was a good Sanskrit poet dwelt in Chittor in V.E. 1044. He composed "*Dhamma-Parikkhā*" there. The Jain *Kīrtistambha* was built at Chittor in V.E. 1357. The author has published the inscriptions in the *Anekānta*, Delhi, in April 1970 A.D.⁴ At Nāgadā (District Udaipur) a massive Digambar Jain temple named as *Āloka-Pārśvanātha* was built in the 10th century A.D. Several Jain monks lived there. We find the name of erudite Jain Pandit Prabhācandra of *Laṭa-Vāgaḍa* branch who is spoken to have defeated the Śaivās of Ekalingaji temple. Similar information is also gleaned from the

3. Jain Inscriptions of Rājasthān by the Author p. 120.

4. Ibid., pp. 250-255.

Ekalingaji inscription of V.E. 1028, which records that a grand religious discussion was held between Jains, Buddhās and Śaivas in the court of Naravāhana, the ruler of Mewār.⁵ The inscription says that the Śaivas had defeated them. Āhar (Udaipur) also has several Digambar Jain temples belonging to the 10th century A.D. The author has edited the Jain epigraph mentioning of Allāṭa (a ruler of Mewār) who had killed imperial Pratihār ruler Devapala.⁶ Dhūleva (Rikhabadevaji), a Digambara Jain *Tirtha*, was badly molested by Alāuddin Khiljī, which was renovated in V.E. 1431.⁷ Arthunā (Bāṇsawārā) contains some old Jain temples of the 11th and 12th centuries A.D. Two inscriptions dated V.E. 1159 (1102 A.D.) and 1166 (1109 A.D.) are worthy of attention. The inscription of V.E. 1166 speaks of one Bhūṣaṇa of Nāgar family, who had constructed a Jain temple under the instructions of Chhatrasena of *Māthura-gaṇa*.⁸

The Hādōti remained much flourished where grand Jain temples were built during the 9th and 10th centuries A.D. In Atarū, there were 2 massive Jain temples belonging to the 10th century A.D. Both these temples have been destroyed. One broken temple situated near the Kotā-Bīna Railway line contains a *Kāyotsarga* Digambara icon still standing on its base half of it is covered by debris. Looking to the plan and foundation, it can be said that it was a massive Jain shrine. The other temple was dedicated to Pārśvanātha. A good number of icons were salvaged from the spot which are now transferred to the state Museum Kotā. Two Digambara Jain icons bear inscriptions of the reign of Paramār Naravarmā of Mālavā. These have been edited by the author. The first inscription which is dated V.E. 1165 (1108 A.D.) records that *Śresthi* Sahadeva installed *Catur-Vimsanti-Patta* under the instructions of Lokanandi's pupil Jinapāla's son Yamadeva.⁹ An icon of Pārśvanātha (now in Kotā Museum) has a fragmentary inscription datable to the 10th century A.D. recording the names of "Sri-Sarvanandhyā Charya" and "Sarvakānandi-Vihār. The latter seems to be the name of the temple.

Śeragarh fort remained quite prosperous during the pre-medieval times. It is due to its strategic position, it remained a key fort. The Buddhist monastery inscription dated V.E. 847 (790 A.D.) and the Paramār inscriptions from a Śiva temple prove that the site remained a centre of diversified cultural activities from the 8th century to the 13th century¹⁰ A.D. It also remained a good centre of Jainism. There were several Jain temples

5. History of Mewār by the Author pp. 55-56.

6. *Varadā* Vol. XIV, No. I, pp. 1-5. Journal of Indian Epigraphy Vol. II.

7. Annual Report of the working of Rājputānā - museum, Ajmer, 1925 p.2.

8. Corpus Inscriptionum Indicarum Vol. VIII. No. I. pp. 303-317.

9. *Varadā* Vol. XII. No. 2, p.34.

10. Jain Inscriptions of Rājasthān, p. 191.

existed there. But these were brutally devastated including the Buddhist and Śaiva temples by the Invaders. Even some Jain icons have been studied in the walls during the 18th century A.D. when the ramparts of the fort were rebuilt. An inscription of V.E. 1191 (1134 A.D.) mentions of a Khandela vāla (Sarāvagi) Śresthi Śanta's sons who had installed the icons of Śāntinātha, Kunthanātha and Ariṣṭanemī. Another inscription of 12th century A.D. contains the names of Vīrasena, sāgarsena and others, showing that it remained a centre of Digambara Jains.¹¹

Jhālarāpāṭan is famous for richly carved temples, other monuments and good sculptures. The massive Śāntinātha Digambara Jain temple was built here in 1046 A.D. by Sāha Pīpā. It has several beautiful sculptures and other architectural motifs. It seems that the place remained a good centre of Digambara Jains. A *Niṣedhikā* contains a vast number of funeral memorials of Jain monks. One inscription dated Magh Sudi V.E. 1066 (1010 A.D.) records the death of Śrīmāntadeva, a disciple of Śrīmāndadeva. A bust of the Ācārya is engraved on the stone slab in studious pose having a book lying before him on a *Tha vaṇi*. The adjoining one inscription dated V.E. 1180 records the name of Devendrācārya. Similarly Kumāradeva of line of Kumudacandra Ācārya died in V.E. 1289. Few similar *Samādhis* were also made at *Sītā Salekī Pahādī* of Jhālarāpāṭan. An inscription dated V.E. 1099 has the names of Nemī devācārya and Baladevācārya. Another inscription dated Samvat 1299 has some names inscribed. Some Digambara Jain temples were also built at Rāmgarh, Bīlās, Kelawārā, Bārān and many other sites of Hadoti during the 10th to 12th centuries A.D. A large number of Digambara Jain icons are still lying in the spot. Some intact icons were now salvaged to the state museums Kotā.

Rājorgarh fort remained a good centre of pre-medieval times. An inscription of V.E. 979 (923 A.D.) of the reign of Sāvata mentions the construction of Jain temple and installation of an icon of Śāntinātha therein by Dharkaṭa Sarvadeva. It has life size Jain icon in standing posture.

A ruined Jain temple contains a colossal Jain icon 13ft 9 inches including a canopy of 2ft. 6 inches high which is supported by two elephants. Thus the whole height of the icons is 16ft. 3 inches. In breadth it is 6ft. It is known as *Navagaza* icon.¹² It is the largest Jain icon in the Rājasthān state.

11. Ibid., pp. 181. The inscription of V.E. 1191 seems to be the earliest known record of the Khandelavāl Jains (*Sarāvagis*).

11A. These inscriptions have been noticed by various writers including Col Tud and others.

12. Dr. Kailāśa and Jain. Ancient cities and Towns of Rājasthān p. 198.

Sāṅgāner is famous for its Jain temple which was originally built in the 10th century A.D. An inscription of 954 A.D. is incised a *Patta* on the temple.¹³ It has deep carvings. The temple was enlarged and highly renovated during the Mughal period. The door and other parts have beautiful carvings of the 17th century A.D. Near Galata in Jaipur, remains of old temple of Hanumānjī contains some Jain inscriptions of V.E. 1212 and others mentioning some names of Jain monks as Sāgarasena, Brahmasena, Amarasena, Amritasena, Saṃyamsena, Yogasena and Chatrasena.¹⁴ Some of these names of Sāgarasena and Chatrasena are also referred in the Khandār inscription of V.E. 1230.¹⁵

Lāḍaṇu is another important Digambara Jain site. A good number of sculptures of 12th century A.D. has been reported from this site. Elaborately carved figures of Sarasvatī and Upāsikā bearing the dates of V.E. 1219 and 1226 have been reported. The figure of Sarasvatī was installed under the instructions of Anantakīrti of *Māthura Saṅgha* the *Mulanāyaka* icon was set up by Guṇakīrti of the said *Saṅgha* in V.E. 1136.¹⁶

Bijoliyā is an important Digambara Jain site. The main temple of the place was demolished. But the two rock inscriptions dated V.E. 1226 have been known. Its first record dated V.E. 1226 has the detailed genealogy of the Chauhān rulers of Ajmer. The other inscription contains the details of the *Uttam-Sikhar-Purān*. Both these are engraved on the stone rocks. Unlike these inscriptions no other record carved in the rocks in Rājasthān is known. These lengthy records mention the manifold details of Jains.¹⁷

Bhaṭṭārakās

The Bhaṭṭārakās developed in the 14th century A.D. having four main branches. These belong to the *Balātkāragana*. The names of the branches are (i) Delhi-Jaipur branch (ii) Nāgaur branch (iii) Idar branch and (iv) Bhānpurā branch.

According to the *Pattāvalī* Vasantkīrti was the first historical Jain *Ācāryāa* whose disciples spread in the northern India. Śrutasāgara in the commentary on *Ṣaṭa-Prābhṛta* (16th century A.D.) mentions that Vasantkīrti was the first *Ācārya* who encouraged his disciples living an *Maṇḍap durga* to wear clothes in order to save themselves from Muslim activities.^{17A} But this

13. *Anekānt* - XXIV No. 2, p.83.

14. Jain Inscriptions of Rājasthān p. 154.

15. *Ibid.*, p. 118.

16. *Ibid.*, pp. 257-258.

17. *Ibid.*, pp. 185.

17A. *Ibid.*, p. 184. Śruta Sāgara - *Ṣaṭa Prābhṛta*'s commentary p. 21.

statement is not correct. Vasantkīrti lived in the 13th century A.D., when the Paramārs were ruling over *Maṇḍap durga*. However, it is true that Vasantkīrti propogated new ideas and therefore he has been regarded as the progenitor of the *Bhattāarakās*. We may assume the dates of these monks as under :

According to an inscription dated V.E. 1380 (1324) pupil of Subhakīrti, whose name is lost (perhaps Dharmacandra) consecrated an icon.¹⁸ Subhakīrti was contemporary to Jaitrasinha and Tejsinha of Mewār.¹⁹ The Devagarh inscription of 13th century A.D. consists of the names of Keśavacandra, Abhayakīrti, Vasantkīrti, Vīśalakīrti, Subhakīrti and Dharmacandra.²⁰ The Cīttor Jain Kīrtistambh inscription of V.E. 1357 (1300 A.D.) has a detailed account of Digambara Jain Ācāryās of *Mūlasaṅgha Balātkāra gaṇa* of the tradition of Kundakundācārya. It also has the names of Keśavacandra, Abhayakīrti, Vasantkīrti, Vīśalakīrti, Subhakīrti, and Dharmacandra. It is obvious that in V.E. 1357,²¹ Dharmacandra was active. He remained in Cīttor and consecrated the Jain Kīrtistambha there. The Devagarh inscription also informs us that he was much venerated by some Hamīr and Narasinha. The term Hamīr is ambiguous as it was also used for Muslim Sultans (Amīr and Hamīr). We may, however,, identify Hamīr with Hamīr Chauhān of Raṇathambhor. Both Cīttor and Raṇathambhor were badly devastated by Alāuddīn Khiljī and Guhilot Hamīr recaptured Cīttor. Ratnacandra was the successor of Dharmacandra, Prabhācandra succeeded Ratnacandra. His pupil Nāthūrāma copied a MS. *Acarnā-Parjīkā* in V.E. 1410 (1361 A.D.) at Delhi, when the city was under Firoz Sāha Tughluq.²² After Prabhācandra, Padmanandi became Ācārya. He consecrated an icon in V.E. 1450 (1393 A.D.). Padmanandi's pupil Subhacandra Sakalakīrti and Devendrakīrti were very influential monks. They initiated separate branches of their sect as (i) Delhi-Jaipur branch (ii) The Idīn Branch and (iii) Surat branch. This schism took place in circa 1400 A.D. The Bijoliyā inscription of V.E. 1465 (1409 A.D.) names Subhacandra with due reverence. Another inscription of that place dated V.E. 1483 (1427) calls him *Bhattāaraka* and *Yatīśvara*.²³ This shows that Padmanandi had died before 1409 A.D. and his pupil Subhacandra was holding the *Gaddī*.

Delhi-Jaipur branch

As already stated this branch began with Subhacandra whose activities were widely spread over in Mewār, Dhundhār, Nāgarcāl, Mewār, Delhi and

18. Joharāpurakar - *Bhattāaraka* - *Sampradāya* - Ins. No. 228.

19. Annual Report on Indian Epigraphy 1959-60, Appendix B 516.

20. Ibid., 1962-63, Appendix B 636.

21. Jain Inscriptions of Rājasthān pp. 256-257.

22. Joharāpurakar - *Bhattāaraka* Sampradāya Ins. No. 235.

23. P.R. AS. WC. 1905-6 p.58.

often arcab and these have been reported in many inscriptions and literary sources. This branch was initially centred at Delhi, which became a great centre of Digambara Jains. Subhacandra's last known date is V.E. 1497 (1440 A.D.) found in a colophon of the MS. *Pravacana-sāra* copied at Toḍā. He was succeeded by Jinacandra before V.E. 1502 (1445 A.D.), under whose instructions some icons were installed by *Śresthi* Rajadeva.²⁴ Jinacandra remained *Bhattachāraka* for a long time. A number of inscriptions in colophons from Gwālior, Toḍā, Hisār, Jhunjhunū and other places speak of his many religious activities. Pāpaḍīwālā Jīwarāja arranged a large scale *Pratisthā* ceremony at Modāsā in V.E. 1548 (1491 A.D.) wherein Jinacandra consecrated many icons.²⁵ It was the biggest *Pratisthā* celebrated in the 15th century A.D. Nearly all important Digambara Jain temples of Rājasthān contain icons consecrated during this celebration.

Prabhācandra was his successor. He became a *Bhattachāraka* in V.E. 1571 and was famous for his eloquent preaching.²⁶ He shifted his seat from Delhi to Citor. The Mewār was then ruled by Mahārānā Sāngā, who was a very powerful ruler. The inscriptions of V.E. 1571, 1573, 1578 and 1583 of *Dasa Lakhśaṇ yantras* and *Caubīsīs* bear testimony to the activities of Prabhācandra. Similarly the colophons of *Jasahara-cariu* dated V.E. 1575, the *Sidha-Cakra Kathā* dated V.E. 1579, *Ratnakaraṇḍa* dated V.E. 1582 and many other MSS copied upto V.E. 1613 are the witness to his influence. At Ānwā (Dist. Tonk) his pupil Dharmacandra consecrated a beautiful icon of Śāntinātha in V.E. 1593, when a detailed inscription was also engraved there.²⁷

After Prabhācandra, Candrakīrti and Devendrakīrti became *Bhattachāraka* one after the other. When the Mewār state was entangled in war with the Mughals, the *Bhattachāras* shifted their seat to Āmer. Narendrakīrti was an important *Bhattachāraka* of Āmer.²⁸ He established the *Āmer Śastra Bhandār*, where several MSS were collected. It was a good attempt. A big *Pratisthā* was performed at Mālpurā in V.E. 1710. The Āmer inscription of Mohandās Mantrī's temple (Singhavī Jhunnthārām's temple) records his name as *Pratisthāpaka Bhattachāraka*, which proves that he had consecrated several icons.²⁹ Surendrakīrti succeeded him who also got several MSS copied for *Āmer Śastra Bhandār*. On his death in V.E. 1733, Jagatkīrti became *Bhattachāraka*. Some icons were consecrated by him at Toḍā in V.E. 1741. The most important *Pratisthā* performed by him was at Candkhedī

24. Dr. Kasturcand Kāsalivālā - *Rājasthān Ke Jain Santa*, pp. 180-181.

25. Ibid., pp. 183-186.

26. Ibid.

27. *Vīra-lāṇī* (Jaipur) Vol. X, p. 129.

28. Dr. Kasturcand Kāsalivādā speech p. 165-168.

29. Edited by the Author in the *Researcher* (1971-72) published by the Archaeology and Museums Dept. (Govt. of Rājasthān).

(Khānpur), where he consecrated thousands of icons and *Yantrās*.³⁰ After Jagatkīrti, Devendrakīrti succeeded as *Bhaṭṭāraka*. The famous *Pratisthā* of Bānskhhoh (near Jaipur) arranged in V.E. 1783 was performed by him. The name of his successors are Mahendrakīrti, Kṣemendrakīrti, Surendrakīrti, Sukhendrakīrti, Narendrakīrti, Devendrakīrti, Mahendrakīrti, Cārukīrti and others.

Nāgaur branch

This branch was bifurcated from Āmer Delhi branch of *Balātkārgaṇa* under Ratnakīrti, a pupil of Jinacandra in V.E. 1571. Several names of *Bhaṭṭārakās* are recorded in Inscriptions, *Pattāvalis* etc. According to these there had been several *Bhaṭṭārakās* named, Ratnakīrti, Bhuvanakīrti, Dharmakīrti, Viśalakīrti, Lakṣmicandra, Sahasrakīrti, Nemicaṇḍra, Yaśakīrti, Surendrakīrti, Ratnakīrti, Vīdhyānandī, Mahendrakīrti, Anantakīrti, Bhavana Bhūṣaṇa, Vijaykīrti and others.

Idār and Vāgaḍ branch

Idār and Vāgaḍ branch was started by Sakalakīrti who is famous for his keen interest in literary pursuits. It is due to his attempts, a Digambara Jain temple was built at Delawārā (Abu.) in V.E. 1494. He had to do a hard labour there. It is due to regular opposition of Śvetambara Jains, the temple was built with the active help of the Devaḍā Chief of the place.³¹ Similarly he also built the Ādinātha temple at Sāgawārā in V.E. 1499. He was a very influential saint, who preached with great effect.³² Several literary works were composed by him. He was succeeded by Bhuvanakīrti. Brahma Jinadasa was his another pupil, who composed more than 40 works.³³ After Bhuvanakīrti, Jñānabhūṣaṇa became Bhaṭṭāraka. He consecrated *Sahasra Kūta Caityālaya* in Duṅgarpur in V.E. 1531. In V.E. 1530, Sultan Gayāsuddin of Mālawa invaded Duṅgarpur and devastated many temples of Duṅgarpur and nearby areas. This Jain temple was also damaged, which was renovated.³⁴ A few icons and *yantrās* bearing the inscriptions of V.E. 1534, 1535, 1540, 1542, 1543, 1544, 1545, 1552 and others were consecrated by him.

30. The Abu inscriptions of Digambara Jain Temple dated V.E. 1494 was damaged. The portion damaged consists of certain royal grants made to the temple. It is said that was damaged by the Svetambar Jains.

31. KC Kāsalivādā op.cit., pp. 1-21.

32. Ibid., pp. 22-30.

33. History of Mewār by the Author p. 148.

34. KC Kāsalivādā - op.cit., pp. 63-69.

34. Joharāpurakar - op.cit., pp. 159.

Jñānakīrti, a pupil of Bhuvanakīrti founded a separate branch at Bhānpurā.

Jñānabhūṣaṇa was succeeded by Vijayakīrti. The icons and *yantrās* consecrated by him, bear the dates of V.E. 1557, 1560, 1561, 1568 and others.³⁵ He was installed as *Bhattāraka* in V.E. 1557. After Vijayakīrti, Subhacandra was appointed as *Bhattāraka*. Some icons bearing the dates V.E. 1581, 1607 etc. consecrated by him, have been noticed. A large scale *Pratisthā Mahotsava* was arranged by him in the year V.E. 1581 at Sāgawārā. He took keen interest in literary pursuits and has written more than 30 works. After Subhacandra, Sumitīkīrti and Guṇakīrti succeeded one after the other. Vādibhūṣaṇa, who became *Bhattāraka* after Guṇakīrti, was an important personality. Several icons have been consecrated by him. We find the names of the successors of Vādibhūṣaṇa as Ramakīrti, Padmanandi, Devendrakīrti, Kṣemakīrti, Narendrakīrti, Vijayakīrti, Nemicaṇḍra, Candra-kīrti, Rāmakīrti, Yaśakīrti and others, whose activities were remained confined to Vāgaḍ, Mewār and northern Gujarāt areas.

Bhānpurā branch

As already stated this branch was established by Jñānakīrti, a pupil of Bhuvanakīrti. After him Ratnakīrti became *Bhattāraka*. Some of his pupils went to Deccan and settled there. After Ratnakīrti, Yaśakīrti, Siṃhanandi and Guṇacandra, became the *Bhattāraka* one after the other. We find references of their activities through various inscriptions and other literary sources noticed from Sāgawārā and other towns of Vāgaḍ. After Guṇacandra, the names of Jinacandra, Sakalacandra, Ratnacandra, Harṣacandra, Subhacandra, Amaracandra, Ratnacandra and Devendracandra have been known.

Kāṣṭhā Saṅgha

We find a reference to *Kāṣṭhā Saṅgha* in the *Darśanasāra* dated V.E. 999. It is also referred in an inscription of V.E. 1152. In the Gwālīor inscription dated V.E. 1497 and 1510 the name *Kāncī Saṅgha* appears instead of *Kāṣṭhā Saṅgha*.³⁶ This *gaccha* had a great influence in Rājasthān from the 11th to 14th centuries. Its branches, *Māthurgaccha* *Vāgaḍgaccha*, and *Lāt Vāgaḍgaccha* had close association with Rājasthān. We have got several epigraphical and literary sources depicting these facts. The monks of Lāt-Vāgaḍ were much influential. They had discussed with Saivās in the Ekalinga

35. Rajendralāl Mitra - Journal Royal Asiatic Society of Bengal (old) Vol. XXXI, pp. 422-429.

36. *Vīva Vāni* Vol. V, p. 31.

temple as depicted in the inscription of V.E. 1028 and *Gurvāvalī* of *Lāt-Vāgaḍ*. Jain monk Prabhācandra remained influential and active. The famous Digambara Jain temple of Nāgadā also remained a centre of their activities.

Māthura Gaccha

The earliest known reference to this *gaccha* from Rājasthān is in the Arhuṇā inscription of V.E. 1166, where a temple was constructed by some notable Jains and was consecrated by Chatrasena of this *gaccha*. The Sangāner inscription of V.E. 1224 names Yaśa-kīrti of this *gaccha*. Sakalakīrti of this *gaccha* consecrated a Jain icon at Maroth in V.E. 1232. Several other names of Ācaryās have been known. The temple of Bijoliyā was built at the instructions of Guṇakīrti of this *gaccha*.³⁷ Although the words *Kāṣṭha-Saṅgha* are not appended in some earlier records with *Māthura gaccha* but in the later records, the words "*Kāṣṭha-Saṅgha Māthura gaccha Puṣkaragaṇa*" are given. It proves that *Māthura gaccha* formed a part of *Kāṣṭha Saṅgha*. During the medieval times, it was much influential in Gwālior and eastern Rājasthān. The famous Digambara Jain Pandit Raidhu was associated with this *gaccha*.

Terāpantha and Gumānapantha

In Śvetāmbaras, we find springing of several *gacchas* who had worked mainly in the western Rājasthān, Gujarāt and Mālāwā. In Digambaras, *Terāpantha*, *Bīspantha* and *Gumānapantha*, mainly developed. All the Śrāvakas, who do not follow the *Terāpanthi gumānapanthi* or other sects are generally *Bīspanthies*. The *Terāpantha* was initiated by Toḍarmalji, a famous Jain writer. He stressed to preclude the worship of *Janma Kalyāṇa* functions of Tīrthaṅkara, Harasukhalāl, Jayacanda and others remained powerful writers of this *pantha*. The followers of this *pantha* are mainly living at Ajmer, Indore, Agrā and other places. The *Gumānapanth* remained more rigid, they observed the worship strictly in accordance with certain norms. The followers of this *pantha* are mainly in Jaipur, Indore and other places.

37. E.I. Vol. XXVI. pp. 82-116.

IN DEFENCE OF ANIMALS

K. B. JINDAL

Animals cannot argue their case in a Court of Law for want of someone who can understand their voice; they have no funds to deposit as Court Fees and pay for a lawyer to appear and argue their case. Therefore, the Jain Journal has taken upon itself to hold a brief for them. In this number we will first cite Articles from the Constitution enjoining upon the State and its citizens to protect Animal Life; and then place opinions of eminent thinkers demonstrating how the mandate of the Constitution of India is being flouted in our country.

Article 48: The state shall endeavour to organise agriculture and animal husbandry on modern and scientific lines and shall, in particular, take steps for preserving and improving the breeds, and prohibiting the slaughter, of cows and calves and other milch and draught cattle.

Article 48A: The State shall endeavour to protect and improve the environment and to safeguard the forests and wild life of the country.

Article 51A: It shall be the duty of every citizen of India
(g) to protect and improve the natural environment including forests, lakes, rivers and wild life, and to have compassion for living creatures.

" I wonder sometimes what these animals and birds think of man and how they would describe him if they had the capacity to do so. I rather doubt if their description would be very complimentary to man. In spite of our culture and civilisation, in many ways man continues to be not only wild but more dangerous than any of the so-called Wild Animals."

Jawaharlal Nehru

"Before settled cultivation, animals were the prime source of food. This was indeed a necessity of time, and a need based. killing, in exercise of instinct of self-preservation, and man used violence and force for the need. With the advent of civilisation, man started managing plant-based foods and today agriculture-produce all over the world is the main, principal source of food. Intensive farming and increasing the crop yeilds has assumed the dimention of a technology. Though vegetables

replaced animals to a large extent as a food, selective poaching and hunting continued with respectable words as 'game' and 'prize for the catch'. Slowly, what was once a food itself, came down as a *food item* and a *delicacy* in the menu. Scientific eyes looked for organic components of food. They came to conclusion that as atom is made of protons, neutrons and electrons, the food is made up of carbohydrates, proteins, fats, vitamins etc. Therefore, the classification of food came to be characterized by the value of quantum of various components of food. Next, came the comparison of various items of food which could provide these basic elements, to get the nutritive value. Today animal protein has come to be integrated with the notion of balanced diet in terms of components of food, and practice of getting protein from animals has come to stay, other vegetables-based sources of protein or milk, though equally rich in basic elements, are considered inferior. Today food is classified as vegetarian or non-vegetarian in homes, houses, restaurants, platforms and everywhere. State guests are served with delicacies of their choice, and State-run hotels too cater to the need of non-vegetarian food on demand.

"Despite the fact that primitive conditions of living no longer exist, except in deep interiors or tribal areas, where usual supply of agriculture produce is not possible, the stone age habits continue in the name of food value of animals, though food values in other foods compare favourably well with these animal based products. The food habits get innocently passed to younger generations in family. The result of all this is that people do not look beyond the food and close eyes to an *environmentally destructive practice* of killings and by doing violence to innocent creatures, who bubble with the same form of life as human beings, and there is clearly unjustified killings today when enough of food exists; and conditions of *life competing with life* for existence are not available. There exists today dichotomy of perspective of those who choose the animals as food. So long animal products are available in that form on shelves in market, the purchasers wash their hands off the compunctions in killing by saying that they have not killed the animals, though they generally agree that it is wrong to kill animals and they pass responsibility to butcher, whose profession it is to slaughter the animals. It is often not realised that it is the demand at the shelf that promotes the killing which is based on profit-making activity."

—From the Judgment delivered on 16th December, 1992 by Shri C.K. Chaturvedi, Sub-Judge 1st Class, Delhi in K. K. Khatri Vs. Ministry of Agriculture, Department of Animal Husbandry and Others.

BOOK REVIEW

Phyllis Granoff(ed)- *The Clever Adulteress* and other stories: *A Treasury of Jain Literature*, Motilal Banarsidass Publishers Private Limited, Delhi, 1993, pp 290. Price :Rs 175.00

V. M. Kulkarni(ed)- *A Treasury of Jain Tales*, Shree Shwetambar Murtipujak Jain Boarding (Ahmedabad) Series No. 5. Sharadaben Chimanbhai Educational Research Centre, Ahmedabad, 1994, pp. xxxix+367+n41. Price:Rs 200.00

Muni Shree Mrigendra Muni Maharaj - *Stories from Jainism*, Jain Yoga Foundation, 89 Marine Drive, Bombay, 1994, pp. xii+122, price:Rs. 45.00

Satya Prakash Jain - *Hindī- Jaina Kathā-sāhitya* (in Hindi), Sri Pārśvanātha Digambara Jaina Mandira, Sabji Mundri, Delhi-110 006 1993, pp. xvi+470.

It is a matter of great surprise, but nevertheless perfectly true, that the contributions of the Jains to Sanskrit literature, particularly to Narrative tales, are indeed very vast. A great bulk of narrative literature (for which Sanskrit literature boasts of) are the contributions of the Jains and the Buddhists. There is hardly any field of Sanskrit literature where the Jains have not penetrated. Winternitz truly says: "There is scarcely any province of Indian literature in which the Jains have not been able to hold their own. Above all, they have developed a voluminous narrative, they have written epics and novels, they have composed dramas and hymns; sometimes they have written in the simple language of the people, at other times they have completed in highly elaborate poems, with the best master of ornate court poetry, and they have also produced important works of scholarship." (*History of Indian Literature*, vol-II, Calcutta, 1933, p. 483). In a similar way we can also say that our pens will be exhausted in speaking in terms of superlatives with regard to the narrative tales of the Jains. Winternitz again says: "The Jaina monks and authors have always been tellers of tales far rather than historians. We have already seen that the commentaries to the sacred texts contain not only a mass of traditions and legends, but also numerous fairy tales and stories, and moreover that the legendary poems, the Puranas and Caritas were often only a frame in which all manner of fairy-tales and stories were inserted. Now, in addition to all this, the Jainas have produced a vast fairy-tale literature, in prose and in verse, in Sanskrit, Prakrit and Apabhramśa. All these works, be they stories in plain prose or in simple verse or elaborate poems, novels, or epics, are all essentially

sermons. They are never intended for mere entertainment, but always serve the purpose of religious instruction and edification" (*ibid*, p. 521). It is indeed true to say that the Jaina cononical and non-canonical texts are the storehouse of popular stories, fairy tales and all kinds of narrative poetry. Winternitz again expatiates upon this point thus: "The mass of narratives and books of narratives among the Jains is indeed vast. They are of great importance not only to the student of comparative fairy tales lore, but also because, to a greater degree than other branches of literature, they allow us to catch a glimpse of the real life of the common people. Just as in the language of these narrative works there are frequent points of agreement with the vernaculars of the people, their subject matter, too, gives a picture of the real life of the most varied classes of the people, not only the kings and priests in a way which no other Indian literary works especially the Brahman ones, do" (*ibid*, pp. 545-46)

Despite Winternitz's appreciation about Jaina Tales, the study of Jaina narrative literature by the orientlists of Europe was started rather very late. As far as we know Hermann Jacobi is the first who has collected the Jaina narrative tales in Mahārāṣṭrī from the commentary of Devendra on the *Uttarādhyāyana-sūtra* (*Ausgewählte Erzählungen im Mahārāṣṭrī zur einföhrung in das studium des Prakṛt* ["*Selected Narratives in Mahārāṣṭrī* as an introduction to the study of Prakrit], Leipzig, 1886); also translated into English by J. J. Meyer in his *Hindu Tales* (London, 1909). Jacobi has also edited the story of *Dvāravatī* (ZDMG. Vol-42, pp. 493-529, 1888).[cf. also A. M. Ghatage for some of these stories in his *Kahāṇaya-tigam*, Bharat Book Stall, Kolhapur, 1951]. George Bühler, though not edited any texts, has emphasized the richness of the Jaina narrative tales by saying that the Jains" have accomplished so much of importance, in grammar, in astronomy, as well as in some branches of letters, that they have won respect even from their enemies, and some of their works are still of importance, to European science" (*On the Indian Sect of the Jainas*, London, 1903, p. 22). Hertel's book, *On the Literature of the Svetāmbaras of Gujarat*, (Leipzig, 1922), though a small monograph, is important for the appreciation of the narrative tales of the Jains. Lately, A. N. Upadhye in his edition of Harīṣeṇa's *Bṛhat-kathā-koṣa* (Bhāraṭīya Vidyābhavana, Bombay, 1943) has elaborately discussed in the Introduction (pp.6-72) the origin, growth and development of the Jaina narrative tales.

These foregoing remarks do not in any way overstate the case in point. The present four collections of Jaina stories from various sources deserve special attention. Except the last one, they are all in English; and they have collected all these stories from various sources. Some of the stories are found in the canonical literature also. It is already seen that the *Nāyādharmakahā*, *Uvāsagadasā-sutta*, *Antagaḍadasā*, *Uttarajjhayaṇa-*

sutta, *Aṇuttarovāiyadasā-sutta*, *Nirayāvali* and so on are full of story elements. At a later stage, we have a vast amount of *Kathānaka* literature.

However, of the four books mentioned above, *The Clever Adulteress* ed by P. Granoff is a unique collection of Jain stories. In fact, it is a collection of Translations of Jain stories. It has two parts with several chapters. Part I is a selection of Jain didactic stories culled out from the *Nāyādhammakahā*, *Avāśyaka* commentaries, *Ākhyānakamanikoṣa*, *Mūlasuddhiprakaraṇa* and the *Brhatkathākoṣa*. Part II offers selections of another significant group of stories that were told throughout the history of Jainism. This part contains "Jain Biographies" selected from the *Prabandhakoṣa*, *Kharataragac-chabṛhatgurvāvali*, *Vṛddhācāryaprabandhāvali* and the *Ākhyā-nakamanikoṣa*. The origin of a God and Goddess from a midieval pilgrimage text, *Vividhatīrthakalpa* of Jinaprabhasūri (1333 A. D.) is an added attraction. The story of Cāṇakya from Hemacandra's *Parīṣṭaparvan* is historically interesting.

These stories have been translated by several scholars, and therefore no uniform translation style is reflected in the book. Each story has footnotes and these footnotes are unique and extraordinarily scholastic. These are necessary to understand the background of the text.

This book is not merely a collection of Jain stories in English, it is a piece of good research work. In comparison with the enormous body of literature, these translations are only a brief glimpse. I hope these stories in English will help stimulate interest in this warm and lively literature.

I congratulate the publisher for undertaking such a subject for the benefit of the scholarly world.

While the *Clever Adulteress* is a translation of original texts, *A Treasury of Jain Tales* edited by V. M. Kulkarni is a collection of narrative tales in Summaries. The plan of the work is different. There are 124 stories, and they are not the translation of the original texts, from which these stories are taken, but a summarised version of the story. This treatise helps us in knowing the story only. It is needless to say that the story element is presented in a nice way. The language is very lucid. The treatise will help those who want to know the Jain stories, but who have not got enough time to know the story in detail.

The book has an elaborate introduction too which discusses the Jain narrative literature exhaustively. But the editor has said that 'this survey mainly confines itself to the story literature of the Śvetāmbaras only as all the tales in the present volume are drawn from it.' (p. xv.) The editor has,

however, promised that he would take up another similar project for the Digambara stories. The "Notes" of the book is very helpful and explains certain points which help the reader understand some portions of the story.

The author has collected stories from the canonical literature, such as, *Nandi-sūtra*, *Āvaśyaka-sūtra* with *Niryukti* and *Bhāṣya*, *Uttarādhyāyana-sūtra* and its commentary by Devendra, *Daśavaikālikasūtra Niryukti* and so on. These stories reflect various "social, religious and economic conditions" of the then India. On reading these stories one can easily get a glimpse into the past cultural history of the country.

I offer my sincere thanks to the authorities concerned for taking keen interest in this type of work. The printing is excellent and the get-up of the book is praiseworthy. I recommend this book to the reading public.

On the contrary, the plan of the *Stories from Jainism* by Mrigendra Muni Mahārāj is different from the above two. There are 37 stories in this book and most of them are culled out from the *Uttarādhyāyana-sūtra*, *Jñātādharmakathā*, *Triṣṣṭi-śalākā-puruṣa-carita*, *Samarāditya-kathā*, *Prabhāvaka-caritra*, *Upadeśa-prasāda* etc. But the difficulty is that the author has not given any reference from where these stories are taken. These stories are also in summaries. There is no notes of these stories, nor is given any introduction. However, in general this is worth reading.

But the *Hindī Jaina Kathā Sāhitya* by Satya Prakash Jain is a good piece of research work on Jain narrative stories. Though the material is based on Hindi, it has a comparative aspect as well. Though the main purpose of the author is to depict the Jain stories as found in Hindi, the author has ransacked the problem from the Jain canonical literature as well. Between 405 and 470 pages the author has given the list of stories alphabetically. It has four chapters and each chapter is full of authenticated statements. The discussion is lively, and the style is simple. What is wanted in this sort of research work is a good index. The book lacks it. It will be a nice idea if this book is translated into English for a bigger audience.

In fine, I can say that it is a good sign that the attention of some scholars has drawn to this direction. It is a vast subject, and it needs systematisation. It could be a good subject of life long research. I suppose the time has come now to look into the problem seriously. In Jain narrative stories, there could be lots of folk elements, and those who are engaged in this direction are to be congratulated for their interest shown in this subject. The above mentioned four books will act as pioneers in this respect. I believe that these four books will be received well by the reading public.

Satya Ranjan Banerjee.

NEWS ON JAINISM AROUND THE WORLD

[Last year in the Indian Express, Coimbatore, some pieces of news on Jain temples were published. And these are sent to me for publishing in the Journal. As these are important for research scholars studying Jainism, some portions of these are being reproduced here with minor alterations for the benefit of the scholars]. — Editor

1

Even before the birth of Christ, Jainism made its appearance in Kerala. It is generally thought that Jainism made its appearance in Kerala during the time of the Mauryas. Chandra Gupta Maurya, the first Mauryan Emperor, who ruled between B. C. 321-297, towards the end of his reign, abdicated his throne and in the company of Jain pilgrims under the leadership of Bhadrabāhu reached Śaravana Balgol in Karnataka. People believe that it was in the days of Chandra Gupta Maurya and Bhadrabāhu Jain monks travelled throughout South India to spread Jainism.

Their aim was to find out a place where they could give priority to meditation than the spread of religion. They also loved the place where natural phenomenon exists.

For instance, compelling the attention of every visitor - who visits the Bhagavati temple at Chithral - is a rock locally called 'Urinchipparai' located on the north of the shrine. Pure water comes from a small hole in the rock if any one sucks it. It was in these circumstances that Jainism spread to Kerala.

There are many Jain temples in Kanyakumārī district which was a part of erstwhile Kerala (Travancore State), namely the Thirucharanathu Bhagavati temple, Mahādeva temple at Tirunandikkarai, Nagarāja temple at Nagercoil and Kurathiyarai temple on the way to Thadikkarankonam. Among those temples, Thirucharanathu Bhagavati temple at Chithral which is considered the zenith of Jain architecture, is losing its pristine glory.

Chithral, a beautiful tiny village in Kanyakumārī district, is surrounded by a chain of mountains. Near this village stands the small craggy hill called 'Thirucharanathumalai', which means the holy hill to the Charanars (Jain monks). The sacred hill was dominated by the devout Jains in the 9th century A. D. so as to attract the Jain monks and pilgrims from distant places like Tirunarungondai in South Arcot district and Kudavasal in Tanjore district. On the top of the hill, there is a natural cave formed by an overhanging rock.

The presiding deity is in the Padmāsana posture under a triple umbrella. In the central chamber is Mahāvīra and at the bottom of the seat are sculptured figures of lions, which are special to this Tīrthaṅkara. The nude image standing under the canopy of a hooded serpent on the left of Mahāvīra is Pārśvanātha and on his right stands Padmāvatī. By the end of the 14th century this temple became a Hindu temple. The temple derived the name of Bhagavatī temple from Padmāvatī.

On the hanging rock, north of the shrine, are carved a number of figures of Jain Tīrthaṅkaras and of Padmāvatī Devī. Moss and lichen have gradually eaten into the sculptures which are carved in Bhagavatī temple.

The temple served as a learning centre in good old days where a number of disciples trained by the priestess of 'Tirucharanathumalai' preach Jain Dharma.

Above the shrine, is a brick gopuram, which is in a dilapidated condition today. The scholars describe the gopuram at this temple is an engineering marvel. But the 9th century old legacy has been damaged, perhaps irrevocably.

The temple was renovated in 1905 by Sri Moolam Thirunal, the Mahārāja of the then Travancore State. Since then although it is maintained by Archaeological Survey of India, who declared it as a National Monument, not even a single renovation work has been executed.

The main threat, however, comes from humans and vandalism is rampant because the ruins is always left unguarded. Illicit arrack distillation and sale are flourishing in and around the temple. Unless immediate steps to renovate this temple are undertaken an item of India's rich heritage will become a distant memory.

Indian Express 20-8-94.

2

CHITHARAL is a picturesque hamlet in Vilavancode taluk in Kanyakumārī district. But it is the cave temple of the Jains there that has earned it fame.

The temple, situated on a mountain, has been there for more than 1,500 years. Chinese philosopher and traveller Huen Tsang, who visited India in 640 AD, said there were many Jain temples in the Dravidian region.

This cave temple, also known as 'Thirucharanathumalai', which means 'holy hill of the Jains' is one of those. Since it was the abode of Jain Sanyāsīs, it is also known as 'Siddhagiri'.

The temple, situated in a cave between two rocks, has a maṇḍapam and a small altar above which is a damaged tower. In the middle of the cave is the carved figure of Mahāvīra, in the *Padmāsana* posture. A lion is carved on the altar. To the right of Mahāvīra is the figure of 'Chitharal Devi'.

The north wall of the cave contains the names of the 23 Jain sanyāsis who constructed the temple. In the inscription, there are some references to 'kunhathanki kurathikal'. In the 'Travancore Archaeological Survey' it is stated that 'kunhathanki kurathikal' means Jain sanyāsis. This lends credence to the theory that the cave temple belonged to Jains.

Though it is said that in the 9th century, the then king Vikramāditya Varaguṇa stayed here with some Jain sanyāsis, an archaeological book called 'Some historical problems of Kerala', states that the Hindus took over this temple in the 14th century.

After becoming a Hindu temple, the figure of Chitharal Devī was cast in *pañcaloha*. Once the figurine came, started the problem. Devotees began to worship the idol for their progress. And then thieves stole it, thinking it would help them advance in life. Now a stone idol adorns the sanctum sanctorum.

Adding more attraction to this temple on the rock are three perennial pools. It is possible to suck water through one of the holes in the rocks, which the local children never tire of doing.

[M. Saji].

Indian Express 12-9-94.

3

JAINS, their temples and their inscriptions are found *abundantly* in North and South Arcot and Chengalpattu. There are also isolated rocks and boulders with Jaina sculptures. One such big boulder is seen in Aatchipakkam, about 20 km north-east of Tindivanam, in South Arcot district.

There is a hillock in the village near the high school. On top of the hillock, in the centre, is a big boulder. On the western side of the boulder is a panel cut sculpture of Bhagavān Pārśvanātha, the 23rd Tīrthaṅkara of Jainism.

The panel depicts the Kamata episode in the life of Śrī Pārśvanātha. While the saint was in deep meditation, a Deva called Kamatan passed over the spot on his *vimāna*. The 'ancient aircraft' could not move owing to the power of the meditating saint. Kamata became angry and rained all sorts of weapons on him and threatened him in the form of wild wind, lightning, thunder and heavy downpour.

All the weapons fell at Śrī Pārśvanātha's feet as flowers. Bavanaloka Deva, called Dharanendra spread his hood over the saint to protect him. When Kamata acquired eight hands and tried to drop a huge rock on the Tīrthaṅkara, Yakshi Padmāvatī held a big 'vajra' umbrella over the hood.

This brought Indra and the Devas to the spot to celebrate Śrī Pārśvanātha's attainment of omniscience (*kevalajñāna kalyāṇa*). Kamata accepted his defeat and bowed in obeisance. This story is brought out beautifully by the sculpture. On the right side, upper corner is Kamata with an angry face, holding a rock with his eight hands; the lower half represents Kamata after he realised his powerlessness over the Tīrthaṅkara.

In the centre stands Śrī Pārśvanātha on the lotus pedestal, undisturbed by the surrounding incidents. Over his head is the hood and the 'vajra' umbrella. On the left lower side is Padmāvatī holding the umbrella. The upper corner figure is Devendra, in his *vimāna* with two wheels and a swan.

The deft hand of the sculptor has brought out so many emotions alive on stone: the anger of Kamata, the happiness of Devendra, the anxiety of Padmāvatī, the serenity of Śrī Pārśvanātha and the emotional surrender to Kamata.

The sculpture is about 1,000 years old and is a fine example of a sculptor infusing a stone with life. Though there are no Jains in Aatchipakkam now, those living in the surrounding villages, called Nainers, perform *pūjās* to the sculpture. There is a flight of stairs that takes them to the top of the hillock.

Recently, a Murugan temple was constructed near the big boulder.

S. Thanyakumar.

Indian Express 28.11.94

NATIONAL SEMINAR ON ŚĀURASENĪ PRAKRIT

Shree Kundakunda Bhāratī (Prakrit Bhavana), New Delhi, organised a three-day National Seminar on Śaurasenī Prakrit at New Delhi from 28th to 30th October 1994. About 40 Prakrit scholars from different parts of India participated in the Seminar, of which some renowned scholars like Pt. Balbhadra Jain (New Delhi), Prof. Satya Ranjan Banerjee (Calcutta), Prof. R.P. Poddar (Patna), Prof. Raja Ram Jain (Arrah), Prof. B.C. Jain (Nagpur), Prof. D.K. Shastri (Neemuch), Prof. D.C. Jain (Kurukshetra), Dr. Prem Suman Jain (Udaipur), Dr. R.C. Jain (Bhopal), Dr. B.C. Bhagendu (Bhopal), Dr. R.C. Jain (Bijnor), Dr. Damodar Shastri (Jaipur) etc. attended the Seminar.

The Seminar was graced by the presence of Pūjya Ācārya Śrī Vidyānandajī Mahārāja and other Jaina Muni Pūjya Guptisāgarajī and Pūjya Kanakojjvalajī. These Jain saints have also delivered their lectures on important aspects of Śaurasenī Prakrit. The main object of the Seminar was to expatiate the main features of Śaurasenī Prakrit as found in the texts of Digambara tradition and other Prakrit works. Twenty eight research papers were presented and discussed on this main theme.

The Seminar was inaugurated by Professor Vācaspati Upādhyāya, Vice-Chancellor, Lal Bahadur Shastri Sanskrit Vidyapeeth, New Delhi. Professor Mandan Mishra (Jaipur) and Professor Shripati Shastri (Delhi) also expressed their views on the significance of Prakrit in the indological studies. Shree Sahu Ashok Jain, Chairman of Shree Kundakunda Bhāratī and Shree Nirmal Kumar Sethi, Chairman, Digambara Jain Mahāsabhā and other prominent persons of Jain community were present at the Seminar.

The following decisions recommended at the Seminar were taken by the participants:

1. It was resolved that one National Prakrit Academy should be established in Delhi by the Central Government of India.
2. It was further resolved that the following projects should be completed as early as possible by Shree Kundakunda Bhāratī, Delhi :
 - a) Śaurasenī Prakrit Bhāṣā Aur Vyākaraṇa
 - b) History of Śaurasenī Prakrit Literature
 - c) Śaurasenī Prakrit Dictionary
3. It was also resolved that the *Śruta Pañcamī* should be celebrated as *Prākṛta Divasa* 'Prakrit Day' every year.

Dr Premsuman Jain
Director of the Seminar

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