

TEACHING NOTES ON JAINISM

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Origin and Development of Jainism

The Jaina religion is one of the great religions of India. It began as a spiritual discipline for Samanas, Arhats, Tirthankaras, Nigghanthas, and Jains. They were called Samanas (Monks) because they believed in equality of all beings and practiced nonviolence. They were called Arhats (worth of Worship) because they lived virtuous lives. As the originators of the spiritual path, they were known as Tirthankaras (Fordmakers). Being free from passions, they were called Nigghanthas (detached). And because they have conquered all of their desires they were identified as Jinas (Victors). Hence, the religion propounded by such conquerors is fittingly called the Jaina religion or Jainism. Jaina tradition ascribes the origin of the system to Rsabhadeva, who lived many centuries back. There is evidence to show that so far back as the first century B.C. there were people who were worshipping Rsabhadeva, the first Tirthankara.

Twenty three other Tirthankaras succeeded Risabha. All of them preached the jaina values of nonviolence, truth, nonstealing, nonpossessiveness, and dedicated their lives to the service of suffering humanity. The last of the twenty four Tirthankaras was Vardhamana Mahavira (the Great Hero), a contemporary of Lord Buddha, born of royal parents in the year 599 B.C. The history of Jainism after Lord Mahavira is recorded in the Jaina literature preserved in various Indian languages. The Jaina literature is a rich compendium of diverse interests and is written in several Indian languages so as to reach all people. The writings of these acaryas are having "manifold attractions" not only for those in Jaina studies but for lovers of literature, history, culture, philosophy, and comparative religion.

Jaina Sangha

Eleven Ganadharas :

After attaining omniscience Mahavira ordained eleven learned Brahmans. Later on they were called Ganadharas (Ganacharya in Pali) or heads of Schools. The eldest of them was Indabhui, then followed Aggibhui, Vaubhui, Viyatta, Suhamma, Mandiya, Moriyaputta, Akampiya, Ayalabhaya, Meijja and Pabhasa. They were all Brahman teachers; each was in-charge of several hundred students. They had studied the fourteen arts and were well versed in the twelve Angas, the fourteen Purvas and the whole of the ganipitaka (Basket of Ganas). Except Goyama Indabhui and Suhamma all other Ganadharas died during the lifetime of Mahavira. The name of Suhamma, the fifth Ganadhara of Mahavira, is mentioned in the Jaina Canon frequently. After Mahavira's death he became the head of the Jain community and held that position for twenty years, till he attained kevalinship. He is said to have narrated the Jain Canon to his disciple Jambu in the manner he had heard from his Master.

The Digambar and Shwetambar Tradition :

Though Tirthankara Mahavira had a magnetic personality, yet he had to encounter schisms even in his own lifetime. Of the eight principal schisms, the first two occurred when Lord Mahavira was propagating his doctrine. Most of the schisms could not leave any permanent mark on the Jaina community, and could not stand in the way of its unity, but the last schisms in the two sects of the Svetambaras and Digambaras brought about a serious rift in the church. The schism to a terrible famine, which lasted for twelve years in the country of Magadha during the time of Chandrapupta Maurya in the third century B.C. This led some of the monks to migrate to the South India under the leadership of Acarya Bhadrabahu, and the rest remained in Magadha with Sthulabhadra.

The evidence of the literary writings of the Svetambaras and early sculptures go to show that most of the differences between the two sects were of slow growth, and did not arise all at one time. The fundamental difference between these two sects finds expression in the attitude of the monks towards the use of clothes. The Svetambara monks wear white clothes, whereas the Digambaras ones go naked. Besides, the Digambaras say that the real Agamas are now extinct, but the Svetambaras recognize the existing Agamas as the original ones. It may be pointed out that the metaphysical ethical and religious doctrines described in the works of the Digambaras and the Svetambaras do not exhibit remarkable differences.

Both Shvetamber and Digamber Sects are unanimous regarding accomplishment of perfection in highest spiritual knowledge and attainment of the state of omniscience by highly sanctified and selected guides of Jaina religion. Both sects agree that Arya Jambu was the last Kevalin. The view of both sects regarding expertise in the sacred knowledge on the higher truths of Jaina religion and philosophy, contained in 14 Purvas are also identical. According to both traditions, the last authority on 14 Purvas was Acharya Bhadrabahu. Only the difference of eight years is found in chronological calculation. As per tradition of Shvetamber Sect, the total period, dating back from final salvation of Lord Mahavira to the final emancipation of Acharya Bhadrabahu, totals to 170 years, while as per Digamber Sect, it is only 162 years. Thereafter, there are distinct opinions and apparent dissimilarities in the views of both sects.

The main point of difference between the two sects, Svetambaras and Digambaras, seems to be whether absolute nudity is an essential condition for attaining salvation. Digambaras believe that absolute nudity is essential for salvation, whereas according to Svetambaras, the use of clothes does not impede the attainment. Parsvanatha allowed his monks to wear an under garment, whereas Mahavira preferred to go about naked. This difference of opinion seems to have developed into the formation of these two sects in Jaina order. As far as the question of attaining highest spiritual state is concerned, the Svetambara Jaina Canon refers to both kinds of monks, those who put on clothes and those who went about naked.

Major Points of Differences:

The three major points of differences between the Digambaras and Shvetambaras are as follows:

- (i) **Practice of Nudity**--Digambaras stress the practice of nudity as an absolute prerequisite to the mendicant's path and to the attainment of salvation. But the Shvetambaras assert that the practice of complete nudity is not essential to attain liberation.
- (ii) **Liberation of Women**---Digambaras believe that a woman lacks the adamantine body and rigid will necessary to attain Liberation; hence, she must be reborn as a man before such an attainment is possible. But the Shvetambaras hold the contrary views and maintain that women are capable, in the present lifetime, of the same spiritual accomplishments as men.
- (iii) **Food for Omniscient**--According to the Digambaras, once a saint becomes a 'Kevali' or 'Kevala-jnani', that is, jomniscient, he needs no food and he can sustain life without eating. But this view is not acceptable to the Shvetambaras.

Minor Points of Differences:

Leaving aside the trivial differences in rituals, customs and manners, the following are some of the minor points on which the two sects of Digambara and Shvetambara do not agree:

- (i) **Embryo of Mahavira**--The Digambaras assert that Mahavira was born of Kshatriya lady, Trishaladevi. But the Shvetambaras hold that the embryo of Mahavira was changed from the womb of Devananda, a Brahmin lady, to that of Trishaladevi.
- (ii) **Marriage of Mahavira**--The Digambara firmly assert that Mahavira remained unmarried throughout his life. But the Shvetambaras contend that Mahavira was married to Princess Yashoda at a fairly young age.
- (iii) **Tirthankara Idols**--According to the Digambara tradition the idols of Tirthankaras are naked, unadorned and with downcast eyes in the contemplative mood. But the Shvetambara tradition depicts the idols of Tirthankaras as wearing a loincloth, bedecked with jewels and with glass- eyes inserted in the marble.
- (iv) **Food of Ascetics**--The Digambara monks take food standing and with the help of knotted upturned palms and in one house only where their 'Sankalpa', i.e., preconceived idea, is fulfilled. But the Shvetambara monks collect their food from different houses and eat food so collected at their place of shelter.

The Jain Councils

After about 160 years of Mahavira's salvation (about 367 BC), a terrible famine occurred in Magadha which lasted for twelve years. Chandragupta Maurya was reigning in Magadha at that time and Sthulabhadra was the leader of the Jain community. This seriously affected the study of the Jain monks; they could hardly get sufficient alms for their survival. During the period of famine, a number of monks under the leadership of Bhadrabahu, left the country and migrated to the seashore, whereas the others remained in Magadha under the leadership of Sthulabhadra. During the famine, a number of monks, for want of food and drink, lost their lives. After the famine was over, Sthulabhadra convened a council of monks in Pataliputra when the monks started collecting a section (uddesa) from one and a portion (Khanda) from another and compiled the eleven angas. But since nobody remembered the Ditthivaya, the twelfth anga, it was declared lost. The Canon was compiled in Patiliputra, so this vacana is known as Pataliputra version of the Jain Canon.

About the middle of the second century B.C., another attempt was made in a council held at the Kumari Parvata (Udayagiri-Khandagiri hills) in Kalinga (Orissa) at the invitation of the emperor Kharavela. It seems to have been attended largely by the gurus from the South and those from Mathura. The latter seem to have taken the cue to start, on their return to Mathura, the Sarasvati Movement for the redaction of the surviving canon and the production of book literature.

Then in course of time, after about 827-840 years of Mahavira's salvation (about 300-313 AD). At this time a council was convened at Mathura. Mathura was then the principal centre of influence of Jaina religion. A meeting of Jaina Scholars was convened to be held there for recitation of Agamic texts under auspices of Acharya Skandila. He had imparted lecture on the significance and applicability of Anuyogas before the Jaina scholars. This is known as Mathuri version (vachana) of the Jain Canon.

Almost simultaneously another meeting of Jaina scholars and saints had taken place at Valabhi in Saurashtra under auspices of Nagarjuna Suri. The main object of the said gathering was to recollect the sacred texts, which had almost been forgotten, and to rearrange them in proper sequence. Then after 980 (or 993) years of Mahavira's death (i.e. 453-466 AD) another council was convoked at Valabhi under the presidentship of Devardhigani Kshama shramana in which a serious attempt was made to reconcile the different readings decided in the above councils. In this council, however, the entire Jain canonical literature was reduced to writing as based on the version of the Mathura Council.

The Jaina Canonical Literature

Ardhamagadhi Canons

The Agama or the preaching of nirgranthas (niggantha pavayana), or twelve Angas (duvalas anga) or the basket of teachers (gain-pitaka) is also known as sutra, Sutra, grantha, shasana, jnana, vachana, upadesha, prajnapana or pravachana. It has been stated that Mahavira expounded the Agamas contained in the Purvas (old texts) to his Ganadharas who in return composed them in Sutras. The canonical literature is very valuable as besides the teachings of Mahavira and his disciples, it contains social and cultural material unknown from Sanskrit or Pali sources. It is also important from the point of view of the history and development of Indo-Aryan languages. The total number of Authentic Agamic Scriptures is now deemed to be 45 according to Idolaters of Shwetambar sect. They are classified as Angas, Upangas, Chhedasutra and Mulasutra works etc. Dr. J. C. Jain and Muni Nagraj have given detail account of these Agamic Scriptures in their books.

Twelve Angas:

There are twelve Angas. Twelfth Drishtivada Anga is now extinct and only eleven Angas are existence. They are 1. Ayarangasutta, 2. Suyagadanga, 3. Thananga, 4. Samavayanga, 5. Viyahapannatti, 6. Nayadhammakahao, 7. Uvasagadasao, 8. Antagadadasao, 9. Anuttarovavaiya, 10. Panhavagaanaim, 11. Vivagasuyam

- 1. Ayarangasuttam :** This sutta is divided into two sections and 25 Adhyayans (Chapters). This sutra deals with the guidelines with regards to manners of conducting and observance of moral and ethical values to be followed by Jaina mendicants.
- 2. Suyagadangasuttam :** 'Suyagada' means such text which enunciates the philosophical beliefs of one's own and others. The doctrines or theories relating to five elements (Earth, water, light, air and sky) and the knowledge of the supreme spirit etc. have been elaborately discussed in the first section of Sutratranga. In the second section of the text different opinions of the other sects have been examined.
- 3. Thanangasuttam :** This Anga is classified into 10 chapters containing 783 aphorisms. The number of articles deal with in each Adhyayan is consistent with the number of said Adhyayan.
- 4. Samvayangasuttam :** This text consists of twelve Adhyayans. The style of composition of this Agam is similar to Thananga. The subject matter of this Agam may be considered as short legendary history of Jain religion. There is reference of 72 arts or skills and 18 scripts, which are explained in the commentary of the text by Acharya Abhayadevasuri.
- 5. Vivaha Pannatti (Bhagawatisutra) :** This sutra contains 41 collections of one hundred stanzas each and each collection is further divided in a number of illustrations. This Agam

contains 867 sutras (aphorisms) in all. Due to detailed elaboration of each subject this sutta named as “Vyakhya Pragyapti”. It is also known as ‘Bhagawatisutra’. The style of composition of this text is in the shape of questions and answers. This fifth Anga is known as an encyclopaedia of Jain religion as there are explanations of almost every things of Jainism. The biography of Lord Mahavira, his prominent disciples, his followers, devotees as well as other ascetics have been elaborately dealt with in this Agama. This text is also very important from the historical and cultural view point.

- 6. Nayadhammakahao :** The religious discourses with illustrations are given in sixth Agama. This text is classified in two sections. The first section consists of 19 chapters and the second is sub-divided into 10 chapters. There are many interested narratives, which are given as examples for religious lives of the devotees. As regards the story elements of the Agama literature the Nayadhammakaha presents abundant material. It presents varied illustrations and spiritual stories. By this means philosophical teachings have been remarkably included in the minds of the people in a very natural manner. The Nayadhammakaha is a representative text of the canonical narratives. It presents a rich material pertaining to stories, which indeed present different angles of life.
- 7. Upasagadasao :** This Agam is comprised of 10 Adhyayans, which contain the episodes of ten household worshippers. The topics relating to the life style of Ananda Shravaka and similar other devotees is given in this text. The Upasakadasanga deals with the life of the prominent ten householders disciples (Shravakas) of Lord Mahavira.
- 8. Antagadadasao :** It is divided into eight chapters. The topics related to the lives of the great jain saints has been discussed in this Agam, who had attained final salvation after practising severe penances and meditation. They are known as ‘Antakrit’. So this Anga deals with several types of penances, fasts and austerities of Jaina monks.
- 9. Anuttarovaviya Dasao :** This Agam is classified into three parts. There 33 Adhyayanas in all. There are small legendary stories of certain distinguished personage in this text. These persons had secured birth in heaven and had attained final salvation in due course.
- 10. Panhavagarnaim :** The name of the holy work is not justified by its contains, because there are not explanations of the questioned placed. At present the edition of this text deals with the impulse called yoga. The effect of violence, falsehood, stealing, unchastity and hoarding of worldly possessions have been also dealt with at length.
- 11. Vivagasuya :** This Agam is classified in two parts. The first part deals with adversities and calamities befalling as a result of evil acts and second part incorporates pleasrues and happyness obtained by us as a result of our virtuous acts. This eleventh Anga text is extremely useful so far as the thory of karmas according to Jainism. It also deals with perimitive beliefs, human tendencies, customary practices, crimes and offences etc.

The four Mulasutras : 1. Uttarajjhayana, 2. Avassaya, 3. Dasaveyaliya and 4. Pindanijjutti

The **Mulasutras** are important as they are selections and treatises about fundamental subjects meant for the instruction of young monks and nuns. The Uttaradhyayana and the Dasavaikalika are amongst few of the most ancient Sutras of the Jain Canon, which can be compared with the Buddhist Suttanipata and Dhammapada in contents and language.

Digambara's Canonical Literature

Digambaras have their own tradition about their canonical literature. They hold that the 12 Angas have been lost, but a portion of the Drstivada is still available.

The Drstivada (discourse on heterodox views)

Digambaras have also classified their sacred literature into four anuyogas: Prathamanyoga, Crananuyoga, Karananuyoga and Drvyanuyoga. The last three sections deal with rules of conduct, metaphysics and philosophy successively, whereas the first one with traditional history and religious fiction. The Drstivada (discourse on heterodox views), the 12th Anga, consists of parikarma, sutra, purva-gata, anuyoga and culika.

The Drstivada has been called an excellent sacred text (uttamasruta) together with the Chedasutras. It is called excellent as in this text are described the four anuyogas, the objects are explained here with respect to the nayas, and various powers and superhuman qualities are accomplished by studying the text. It is stated that there is no subject or topic which is not contained in the Drstivada; from the name of the text it appears that it contained a 'discourse or (heretical) views.

The Purvas : *Purvagaya or Purvagata (old texts) is the third section of the Drstivada.* The Purvas were composed first and then followed the composition of the Angas. It has been stated that the original doctrine (purva) contained in the basis of the Purvas, i.e. preceding oral tradition, the ganadharas preached the eleven Angas.

Dharasena (1st or 2nd century AD), who was engrossed in meditation in Candragupha at the mount Girnar, called Puspadanta and Bhutabali from Andhra and taught them a few Purvas contained in the Drstivada. Later both of them composed the **Satkhandagama**.

It is stated that Dharasena (between 613-783 years of Viranirvana, i.e. between 86-156 AD) knew a part of the 12 Angas. When he was practicing penance at Girnar, he called two young talented monks from the country of Andhra for imparting them the knowledge of the Purvas. The monks Puspadanta and Bhutabali arrived and were imparted instructions in a portion of the Purva texts incorporated in the drstivada and in a part of the Vivahapannatti (Vyakhyaprajnapti). Later they composed the **Chakkhandagama (Satkhandagama)**, a major portion of which was based on

a section of the Agrayani Purva, the second Purva; Puspadanta composed 177 Sutras and the remaining 6000 were completed by Bhutabali.

Acharya Puspadanta and Bhutabali : These two acaryas of genius and spiritual merit gained a store of knowledge from Acarya Dharsena of Kathiawad Gujarat and migrated to the Andhra land and composed the Sadkhandagama a basic work of the Saurasani Agama texts. It is directly related to Mahavira's teachings contained the Dvadasanga. The sadkhandagama has six parts, in which there is an elaborate account of the karma doctrine. It is regarded as a basic text for Sauraseni works of the later period. In the eighth century Acarya Virasena wrote a tika on it called Dhavala.

From the 2nd to the 6th century AD a number of important commentaries were written on the Satkhandagama text, which unfortunately are not available. The most important available commentary is the **Dhavala** (completed in 816 AD) by acarya Virasena. He composed this Curni-type of work with the help of Bappadevaguru's Vyakhaya-prajnapti, an earlier commentary on the work. Virasena, besides quoting well-known Digambar works, has extensively quoted from the canonical literature.

Kasayapahuda is another important portion of the Drstivada, which is based on the 5th Purva composed by Gunadhara (2nd or 3rd century AD). Acarya Gunadhara is said to have explained this text to Nagahastin and Arya Manku. **Monk Gunadhara**, a contemporary of Dharasena, was another renowned Digambara scholar, equipped with the knowledge of a portion of the 12 angas. He is author of the **Kasayapahuda** (Kasyaaprabhrta) also known as the Pejjadosapahuda. Arya Manku and Nagahastin explained the gathas of this composition.

Acharya Gunadhara : His work Kasayapahuda is a description of passion and aversion and of various kinds of karma. He is also the eminent scholar of a work called Pejjadosapahuda. It was written in about the first century B.C. and in it Gunadharacarya relates how the eight kinds of karma came to be associated with the atman and he gives a detailed description of the fruits of karma, etc. Acaryas Virasena and Jinasena wrote a tika on this work called Jayadhavala.

Then after studying the sutra at the feet of Arya Manku and Nagahastin, Yativrasabha (6th century AD) composed Curni Sutras known as the **JayadhavalaTika** on this work. Virasena's renowned pupil Jinasena completed this commentary in 837 AD. It is noteworthy that the author of the Jayadhavala Tika while explaining certain Sutras, has referred to different statement of Arya Manku and Nagahastin, approving the statement of the latter, and calling the statement of the former as untraditional.

Some prominent Jaina writers and their works

Apart from narrative, biographical and poetic works in Prakrit philosophical texts have also been written in the ArdhaMagadhi and Souraseni canonical tradition. In these works a great deal of light has been thrown on various aspects of the Jaina religion, the conduct of the ascetic and the householder, and on philosophy. This philosophical literature in Prakrit provides significant material especially for comparative study of Indian philosophy in general and ethics in particulars. The following is a brief survey of a few important philosophers in Prakrit and their contribution.

Acharayas of the Souraseni Agama Tradition :

All the ancient Acarayas have made a great deal of effort to preserve the basic teachings of the Sramana tradition and to the rules of conduct in Souraseni Prakrit. Their works are venerated a text of the Souraseni Agama and numerous Acaryas have contributed towards compiling the composition of the Souraseni Agamas. The following is a brief survey of some eminent philosophers-poets of these works.

Acharya Puspadanta and Bhutabali : These two acaryas of genius and spiritual merit gained a store of knowledge from Acarya Dharsena of Kathiawad Gujarat and migrated to the Andhra land and composed the Sadkhandagama a basic work of the Souraseni Agama texts. It is directly related to Mahavira's teachings contained the Dvadasanga. The sadkhandagama has six parts, in which there is an elaborate account of the karma doctrine. It is regarded as a basic text for Souraseni works of the later period. In the eighth century Acarya Virasena wrote a tika on it called Dhavala.

Acharya Gunadhara : His work Kasayapahuda is a description of passion and aversion and of various kinds of karma. He is also the eminent scholar of a work called Pejjasapahuda. It was written in about the first century B.C. and in it Gunadharacarya relates how the eight kinds of karma came to be associated with the atman and he gives a detailed description of the fruits of karma, etc. Acaryas Virasena and Jinasena wrote a tika on this work called Jayadhavala.

Acharya Kundakunda : Kundakunda, born in Kundakundapura in the Andhra land and Acarya of the Mulasangha, is the renowned and erudite philosopher-poet of the Souraseni Agamas. He wrote about a dozen Prakrit works around the first century and the foremost of these are: Pancastikaya, Pravacanasara, Samayasara, Niyamasara, Astapahuda, Bhaktisamgraha and twelve Anupekhas. He wrote excellent expositions on the nature of the atman from the empirical and transcendental point of view. In the context of the various philosophical assumptions his foremost distinction is his skill in authoritatively discussing matters related to spirituality and the conduct of the ascetic. His works are an inspiration to lead a disciplined and moral life. He also gives a lucid exposition of the nature of knowledge and ignorance.

Acharya Yativrishabha : His name is well-known in the context of Acaryas in the Jaina tradition who have written on geography and astronomy. He wrote the work called Tiloyapannati in about 8000 verses, which gives interesting details about Indian history, mythology and Jaina philosophy. The work also has references to names of old Indian languages and is particularly useful for the study of Indian mathematics. Scholars consider it to be written before the fifth century A.D.

Acharya Vattakera : He is regarded as the author of Mulacara, an authoritative work on the conduct of the ascetic. His time is considered to be the fourth century A.D. The Mulacara contains a description of ethics and of the code of conduct of monks. However, the work is also important for its discussions on jaina philosophy.

Acharya Shivakoti (Shivacharya) : Around the thrid century, Vikrama era, Shivacarya wrote the Bhagavati Aradhana in Prakrit in 2170 gathas and describes in details the four Aradhanas: right faith, right knowledge, right conduct and ascetic practice. He also describes from the jaina point of view fasting onto death and its various types. He supplies excellent examples for the control of the senses and conquering of passions. The work also refers to numerous beautiful and wisdom inspiring tales. Several verses of this work are also found in texts of the Svetambara tradition.

Swami Kartikeya : In jainism the Anupreksas are of special importance. Kundakunda gives a description of them in his works. However, their detailed treatment has been given by Kumarakar-tikeya in his work Kartikeyanupreksa. In 489 gathas the text describes the nature of the twelve Anupreksas: ficklenes of mind, protection lessens, cycle of births, identify, inseparability, impurity, influence of karma, its stoppage, eliminating karma, the world, the difficulty of obtaining wisdom, and religious duty. Other aspects of the Jaina religion are included according to context and need.

Davasena Acharya : He occupies an important place among philosopher poets of the tenth century and some of the works he wrote in Prakrit are : Nayacakra, Aradhanasara, Tattvasara, Darsanasara, and Bhavasamgraha. He argues in his Nayacakra, for example, that without a transcendental standpoint there cannot be a discussion of the nature of substance, just as without water thirst cannot be quenched. He is a master of the use of allegory and this is particularly striking in his Aradhanasara.

Siddhantachakravarti Acharya Nemicandra : Acharya Nemichandra was a learned scholar of Jainism at the time of General Camundaraya of Karnataka, because of which he was given to title "Siddhantachakravarti" ("Emperor of the Doctrine"). He composed his Jaina Prakrit works in the eleventh centruy A.D., the most important ones of which are: Gomatasara, Trilokasara, Ladhbisara, Kshapanasara, and Dravyasamgraha. He explains the subject matter of the Satkhandagama in his Gomatasara in simple Prakrit gathas. In this work he elucidates views on

padartha, the doctrine of karma, and the spiritual stages (gunsthanas). The Trilokasara is a description of the world and this work is also important for mathematics and geography. The Dravyasmgraha is an exposition of the six substances of Jaina ontology: Jiva ajiva, dharma, adarma, akasa, and kala. The work also elaborates the seven tattvas and they way to moksa.

Acharya Vasunandi : In a systematic way he sheds light on the conduct of the layman. In the twelfth century he composed the Prakrit work Vasunandishravakachara in. 546 gathas in which he describes the three jewels, the Jaina fundamentals (padarthas), the seven sins, the eleven spiritual stages of a householder, and various vows.

Acharayas of the Ardhamagadhi Tradition

The Anga and pro-canonical works of the ArdhMagadhi canon are considered to be the collected teaching in Lord Mahavira's own words. Some names of the authors of these texts are explicitly stated in these works. The most important ones are:

Acharya Sayyambhava : The Dasavaikalika of the Ardh-Magadhi Mulasutras is foremost text dealing with the conduct of the ascetic. The author of this work is said to be Sayyambhava and it considered to have been composed before the time of Bhadrabahu and Sthulabhadra. Sayyambhava was a brahmin scholar. After having taken the Jina initiation to wrote the Dasavaikalika in order to teach his son managa. The work is a classification of all the rules related to the conduct of a Jaina monk. In it Sayyambhhava gives important insights into the nature of religion, non -violence and control of passions. He was on Acharya for 23 years and died in the year 372, before the Vikrama era (315 B.C.)

Devarddhigani Kshamashramana : Acarya Devarddhigani Kshamashramana of the fifth century, Vikrama ear, complied the oral tradition of the Agamic philosophy in a written form. In the year 980 after Mahavira (510 Vikrama ear or 453 A.D.) in the city of Vallabhi he classified the ArdhaMagadhi canons after having written in the form of a book and, thereby, preserved it for posterity. During a council of Agama recitation he himself composed the nandisutra, one of the most significant works in Prakrit on philosophy and logic. Acarya Devarddhigani is also regarded as the last Purvadhara, i.e. one who had the entire knowledge of all the Purvas.

Acharya Siddasena : Siddasena's place in a very significant one among the scholars of the Gupta period of the sixth century. He wrote the excellent philosophical work called Sanmatitarka in Prakrit. It is a clear exposition of the naya doctrine wswith a lucid explanation of anekantavada. it also discusses the nature of knowledge and its different kinds from the Jaina point of view. The work is an authoritiative Prakrit text for the understanding of syadvada and anekantavada. His excellence in the field of philosophy is so highly esteemed that both the Digambaras and the Svetambaras regard him as their own Acarya.

Bhadrabahu, the Author of Niryuktis : Bhadrabahu II occupies an important place among the Acharyas who commented on the Agamas. He composed all his ten Niryuktis. He was the elder brother of the renowned astrologer Varahamihira who lived around 562 Vikrama ear (c. 505 A.D.), and thus his lifetime is considered to be fifth of sixth century of the Vikrama ear. The most important of the ten Niryuktis he composed in the form of Prakrit gathas are the Avashyaka, Acaranga and Dashavaikalika Niyukits. This Niryukti literature is especially important from the point of view of explaining technical words and also because of its cultural material.

Jinabhadragani, the Agama Commentator : He is the erudite Acarya of the seventh century who wrote commentaries on Agama texts in Prakrit prose. He wrote two commentaries, the Jitakalpa bhasya and the Visavasyaka bhasya. The visavasyaka bhasya composed in about 3600 gathas is significant because of its detailed investigation of naya, pramana, syadvada, karma, philosophy and etymology. The work is highly respected by scholars for its comparative study of Jaina and other Indian philosophies.

Acharya Jinadasa Mahattara, the writer of Curnis : The commentaries on the Agamas written in Prakrit prose mixed with Sanskrit are called curnis and about twenty such works have been written. Of these Acharya Jinadasa Mahattara as written eight important curnis. He lived at the beginning of the eighth century, Vikrama ear, and he wrote curnis on the following texts: Avashyaka, Dashavaikalika, nandi, Anuyogadvara, Uttaradhayana, Acharanga, Suttrakritanga, Nishitha and Vyavahara. The curni works are important for the welth of information they give concerning Indian geography, the life of the common people, ancient history, and folk tales. A study of the ancient cultural history of India cannot be said to be complete without considering this curni literature.

Haribhadra, the Philosopher : Acharya Haribhadra was born in Chittor in the eighth century, Vikrama era and he is an eminent philosopher-poet in Prakrit literature. He was the first writer of tikas on Agama works. He has written tika-commentaries on the following: Avashyaka, Dashavaikalika, nandi, Anuyogadvara, Prajripana, etc. these tikas shed a great deal of light on obscure matters in Indian philosophy. He also wrote Prakrit works concerning the religious duties of the layman and the yoga discipline, as for example, the Savagadhamma and the Yogasara. Apart from being an authority on religio-philosophical texts, he is also a learned writer of Prakrit narratives. he composed such immortal works as the Samaraicakaha and the Dhurtakhyana. In fact Haribhadrasuri was a poet of versatile genius.

Acharya Hemacandra : Acharya Hemacandrasuri, born in Dhandhuka, a town in Gujarat, in 1145 Vikrama ear (1088 A.D.), was a very gifted scholar of Prakrit literature and has contributed greatly to Indian philosophy. His work hemasabdanusasana is an unequalled work in Sanskrit and Prakrit grammar. His Dvayasrayakavya is an illuminating and excellent work on the Calukya dynasty in Gujarat. His works evince a masterful combination of the knowledge of poetry, metre, philosophy and grammar.

FOUR ANUYOGAS

He who is Vitaragi (detached), Sarvajna (omniscient) and Hitopadesi (preacher of welfare) is called **True Deva** or Apta (reliable person). Arihanta, Siddha, Acarya, Upadhyaya, Sadhu, Jina Dharma (Jaina religion), Jinagama (Jaina scripture), Jina caitya (Jina Idol), Caityalaya (temple) are the Navadevatas.

The **true scripture** is that which has been propounded by omniscient Lord, remained by highly intellectual Ganadhara devas and written by Acaryas, Upadhyayas, Munis and scholars free from attachment-aversion. Jinagama, Jinavacana, Grantha, Siddhanta, Pravacana, Sastra, Jinavani, etc. As per the subject matter Jinagama has been divided in **four parts** –

1. Prathamanyoga 2. Karananuyoga 3. Carananuyoga 4. Dravyanuyoga.

1. That which is a treasure of the description of ideal life stories of 63 Salaka Purusas and 169 Mahapurusas (great personalities), of Bodhi i.e. Ratnatrya (three gems) and Samadhi Marana (Sallekhana), is known by the name **Prathamanyoga**. Hariamsapurana, Padmapurana, Mahapurana, Pandava Purana, Adipurana, Uttarpurana, Srenika caritra, etc. are its principal texts.
2. That which tells about the division of Loka (universe) – Aloka (beyond universe), about the change of Kalpakalas and about the transmigration in four gatis, is called, Karananuyoga. Ganitanuyoga, Lokanuyoga are its other names. Ganitasara, Tiloyapannatti, Trilokasara, Lokavibhaga, Jambudvipa pannatti etc., are the principal texts of **Karananuyoga**.
3. That in which the emergence, growth and safeguard of the caritra (conduct) of sravakas (householders) and munis is described, is called **Carananuyoga**. Mulacara pradipa, Mulacara, Bhagavati aradhana, Anagara dharmamrta, Sagaradharmamrta, Ratnakarandaka Sravakacara, etc., are the principal texts of Carananuyoga.
4. That in which Jiva-Ajiva, Punya-Papa, bandha-Moksa are described, and the nature of Soul is stated, is called **Dravyanuyoga**. Below it is divided according to the subject matter. Those who are without the hope of the objects of five senses, are without the arambha (acts involving violence) and parigraha (external possessions), constantly remain absorbed in Jnana-dhyana (knowledge, meditation) and Tapa (austerity), are called **true Gurus**.

Prakrit Language and Literature

The early scriptures are all found in Prakrit or Ardhamagadhi. But Jaina Teacher handled in course of time, While dealing with various subjects, in different regions, many languages. A Jaina Teacher, Wherever he went, adopted the language of the people and preached to them the Jaina way of life. That explains why Jaina Teachers enriched the early literature in Tamil and kannada etc. When Sanskrit was recognised as a language of learning and as a language suited for logical disputations, the jaina Teachers adopted it and have enriched this branch of India Language in worthy manner. The Jaina Sanskrit Literature is not only consisting of kavyas and Puranas but is as well rich secular branche of literature, dealing with grammar, mathematics inscriptions, astronomy, art and architecture and aso on. In fact, side by side with the cultivation of Literature, jainas have enriched by their temples, statues, etc. the Indian heritage in art and architecture.

THE PRAKRIT LANGAUGE

The heritage of Prakrit is an valuable treasure of India. Innumerable kinds of works have been written in Prakrit for over 2500 years. These works in the various fields of learning have greatly contributed to this treasure. The Prakrit language has a very significant place among the ancient languages of India. Linguists have classified the Indo-A+ryan language group under the Indo-Iranian group of languages, and Prakrit is one A+ryan language group in this family. In the gradual development of Indian languages Prakrit has been related to almost all the languages in some form or the other. Since it developed out of the language of the common people and since it continued to be used by them, this language of the common people is called Prakrit.

Prakrit was not only *Mah-vira's* and Buddha's mother tongue but also of groups of common folk scattered over a broad area. It was for this reason that Mahavira and *Buddha* used Prakrit in their teaching for the enlistment of the culture of the people. By using Prakrit as the medium of their teaching they waved the flag of revolution in their diversified areas of the society of their times. Since Prakrit already assumed such an importance as a form of folk language in early times, in earned the status of state language during Ashoka's time, and fame continued for hundreds of years. Apart from the inscriptions of Ashoka. Kings of different parts also used Prakrit for their seals and inscriptions. In the 700 years from 300 BC to 400 AD about two thousand inscriptions were written in Prakrit. All this material is useful not only for the development of significance of Prakrit alone, but is also valuable document for the history of Indian culture.

Prakrit developed very gradually. By the first centuries of the Christian era Prakrit began to be respected from the cottages of the villages to the assemblies of courts, so much so that it was adopted as a powerful medium of communication in the society. By compiling the gathas of

various of various Prakrit poets in his Gatha-saptsati, the great poet Hala made Prakrit a language which can be used not only to depict village life but also for aesthetics.

Kalidasa and other distinguished poets gave a prominent place to the role of *Prakrit* speakers in their dramas because of the attraction of the common people towards the Prakrit language. Shakuntala, the daughter of the Rsi in Abhijha-nashakuntalam; the Princess Vasavadatta in the play by the dramatist Bhasa; the city woman Vasantasena in the play by the Shudraka ; Bhavabhuti's chaste woman Sita, the king's friends, etc. almost all the characters in the major dramas speak in Prakrit. From this it is evident that Prakrit was well known as a kind of common language and that it represented the medium of communication in the daily life of the people. Obviously, Prakrit was a language adopted by all groups of the society.

The poetic beauty and sweetness of the language is inherent in all the works written in Prakrit, such as the Agama texts, the commentarial literature, the narratives and the biographies. In these works Prakrit has maintained a continuity of these qualities throughout its life of 2300 years. In their writings Indian literary critics have also preserved hundreds of Prakrit verses in the form of quotations, because of their simplicity and sweetness. In this way Prakrit has always enlivened the views of the country, of ethics and of the literary world. And, thus, Prakrit has been the vehicle for Indian culture. Prakrit has never been restricted to any specific area. Whatever value it had, it continued to distribute among the people, and it always adopted whatever there was for the upliftment of the common man. It is in this sense that Prakrit has been the preserver of Indian culture.

PRAKRIT POETRY LITERATURE

The composition of literary works in *Prakrit* has had an on going tradition from ancient times. Even in the canonical works and inscriptions one finds the use of several poetic elements. Among the vast collection of narrative and biographical literature in Prakrit one find innumerable poetic works as well several beautiful poetic descriptions, which attract the attention of the reader are clearly evident, for example, in *Padalipta's Tarangavatikatha* and *Vimalasuri's Paumyacariyam*. Simile illustration, metaphor, homonyms, and other poetic ornamentations are very effectively used in this literature.

This type of poetry has been composed in India since ancient times and though there are innumerable verses in the form of well formulated sayings (subha+s<itas) in many *Prakrit* writings, the following two works in Prakrit are a systematic compilation of stray verses

(a). Gathasaptsati : This is the first available collection of stray verse in *Prakrit* literature. It is a compilation of 700 verses of poets and poetesses of that time. The collection was assembled by the poet Hala in about the first century A.D. out of ten million such verses. The contents of these verses is not restricted to any one particular theme but deals with a variety of aspects such as love, morality and conduct, descriptions of nature, beautiful sayings, etc. The majority of verses are

graphic descriptions of folk culture and very often describe specific feelings and actions of a lover and a beloved.

(b). Vajjalaggam : The other *Prakrit* work of stray verses is the Vajjalaggam. In this work the poet Jayavallabha collected the 795 beautiful verses of several *Prakrit* poets and divided them into 96 groups (vajja) on the basis of their subject matter. The word vajja is used here in a special sense. In dialect the word means chapter or subject-group. Thus verses related to one subject are collected together. Hence the name of the fourth vajja is sajjanavajja, a group of seventeen verses having “noble people” as its theme. The Vajjalaggam is more concerned with the welfare of the society and is more broad-minded in its concern with the individual than the Gathasaptasati. Hence, the Vajjalaggam contains such a variety of themes as bravery, zeal, morality, lover, dutiful women, the six seasons, the law of karms, etc. The work also contains descriptions of virtues and vices in relation to several matters of utility in a society e.g., animal, plants, ponds, lamps, cloths etc. In this way the work attempts to inspire people for the welfare of the common man in general.

NARRATIVE LITERATURE :

Numerous narratives have been written in *Prakrit* of which some are in prose and some in verse. Even from the point of view of their poetic value the narratives written in *Prakrit* are superb, as for example, Padaliptasuri’s Tarangavati katha, Jineshvarasuri’s Nirvanalilavati katha, Somaprabhasuri’s Kumarapala pratibodha, Amradevasuri’s Akhyamanikoshavritti and Ratnashekharasuri’s Sirisivala katha and other narratives. These works of narrative poetry were continuously composed from the first to fifteenth century A.D.

The independent *Prakrit* narrative texts have received as much importance as the *Prakrit* stories of Agama texts and their commentaries have received. They were written uninterruptedly and continuously from the 1st century A.D. to down to the 15th and 16th century A.D. In the hundreds of the narrative texts such as Taran]gavatikatha, Vasudevahindi , Paumachariyam, Samaraicakaha, Kuvalamalakaha, Rayanaseharniva kaha etc. there are to be found thousands of *Prakrit* stories.

The Vasudevahindi : This work occupies a very significant place in the narrative literature of the world since several of its stories have traveled around the world in different forms. In this text Sanghadasagani narrates the adventures of *Vasudeva*. Depending on the need and the context, several inserted stories are also found in it. The second part of the work is called Madhyamakhanda and is said to have been composed by Dharmadasagani, Apart from Rama and Krishna stories the work also contains tales on various themes, some of which are secular. Thus, the work incorporates all three elements of story writing; biographical, narrative and mythological. The work also has a cultural significance.

The Samaraicakaha : This is a rich work in *Prakrit* narrative literature. A+ca+rya Haribhadrasuri composed this work around the eighth century in Chittor. The basic story of this

text is about the events in the lives of Agnisharma and Gunasena. After having suffered an insult Agnisharma foresees the feeling of revenge. The result of this negative attitude is that he takes revenge on Gunasena's soul for nine births. In fact, the basic subject matter of Samaraicakaha is about the rivalry between good and evil conduct. The Samaraicakaha is a work of special significance even from the point of view of the culture of the Gupta period. The descriptions of the sea voyages etc. given in this work throws a great deal of light on the Indian trade routes.

The Kuvalayamalakaha : A+ca+rya Haribhadrasu+ri's disciple Uddyotanasu+ri composed this work in Jalore in 779 AD. It is written in both prose and verse. However, because of its unique style it is also called campu poetry in Prakrit. The Kuvalayamalakaha also contains a novelty; it takes as its themes anger, pride, delusion greed and attachment, and similar mental attitudes, and allegorically transforms them into the main characters of the story, and narrates their activities over four lives. The Kuvalayamalakaha is a work that describes moral behaviour. Thus, the Kuvalayamalakaha is an important literary testimony of Indian cultural history as well.

Sanskrit Jaina Literature

A dispassionate study of the history of Indian literature reveals that the contributions of Jaina scholars to the development of literature is enormous. The fact that Lord Mahavira preached in the language of the masses seems to serve as a powerful inspiration to his followers to adopt such languages for disseminating knowledge and producing works of literary significance. It is on account of this fact that Jainas have been able to enrich the literature of different languages like Prakrit, Apabhramsa, Hindi, Rajasthani, Temil, Kannada, Gujarati and others. Besides writing in different languages they have composed works on varied subjects.

Like the Vedic Hindus and the Buddhists the Jaina have contributed to the different branches of knowledge such as grammer, poetics including dramaturgy, kosas, metrics, stories, ethics and religion and so on in Sanskrit also. The Jainas, especially the monks, devoted their whole life to learning, reading and writing and considerably enriched literature. The Jain Saint-poets opened new vistas and newer dimensions in almost all the areas of poetic activities. The puranas, the mahakavyas, the laghu charita kavyas, the messages poems, the poetic prose and the poetics, campus the panegyrics and allegorical compositions. In quantity and quality this contribution is significant.

The Adipurana, 'Lorebook of the Beginning', narrates vividly socio-cultural aspects of the earliest times of human history incidentally it brings out socio-anthropological and metaphysical conceptualism of various philosophical theories and their development in the context of evolution of human society including the Jaina society. Jainasena's eloquent description of the concept of cosmology and the genesis of Jaina history are principally based on the facts consistently maintained by Jaina religious tradition. The Adipurana, Jaina version of the Universal History, has a practical significance as a repository of Lore and exemplification which outweighs such much older texts.

Some works of Camppu type also invite our attention. The Yasastilaka Campu of Somadeva ranks supreme as a rare literary feat-and a custodian of culture of India of 10th Century. The Jivanddhara Campu of Haricandra is another work enjoying popularity. 'Prabandha Kavya' in prose is a novel literary variety resorted to, by the Jain writers where semi- historical, semi-fanciful biographical data are recorded. The central figures are kings, saints, pioneers of progress and patriots, who participate in curious anecdotes and share their experience. The Prabandha Cintamani of didactic tales, created by the Jains cast their spell over the newly initiated entrants. A voluminous mass of such materials exists in the Jain Sanskrit literature.

Apabhramsa literature

Jainas have carefully preserved Apabhramsa literature, because it was as much important and useful for their objective as Sanskrit and Prakrit. Others have not mean that others did not use Apabhramsa works; but this does not mean that other did not use Apabhramsa language. We have reasons to believe that there were many non-Jaina texts in Apabhramsa. Excepting the Buddhist Doha works, we do not get many texts in Apabhramsa today; somehow they were neglected. Hemacandra's illustrative verses clearly indicate that there was plenty of non-Jaina literature in Apabhramsa. It is good that Jainas have preserved so much of it. It is of special value for the study of New Indo-Aryan, especially many of our North Indian languages of today.

Apabhramsa, which enjoyed the credit of being the national language of Northern India for a very long time, has been nourished by Jaina authors. From the 6th Cent. A. D. to 15th Cent. A. D. the cultivators of Apabhramsa language were Jainas. Svayambhu (8th Cent. A.D.) and Puspadabnta (10th Cent. A.D.) are the prominent writers of Apabhramsa literature. It is of great importance to note that they selected Ram and Krishna for composing the prabhandha-Kavya in Apabhramsa literature.

The works of Svayambhu namely Paumachariu and Ritthanemichariu, present literary style of greater worth than that of earlier works of Jain writers relating to Rama and Krishna narrative. Professor H.C. Bhayani rightly remarks- 'Whether you talk of the beauty of ideas or of expressions, whether you weigh knowledge of rhetorics, Proficiency in Apabhramsa grammar or skill in handing varied metres. Svayambhu is recognized as an all-round master.' Pushpadanta is a great genius of Apabhramsa language and literature. He has written three important works in Apabhramsa namely Mahapurana, Nayakumarachariu and Jasaharachariu. His works are representative of mythological and romantic themes in Apabhramsa language.

Other the immortal literary figures of Apabhramsa literature are --

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| 1. Dhanapala | (10 th Cent. A.D.) | ---- Bhavisayattakaha |
| 2. Vira | (11 th Cent. A.D.) | -----Jambusamichariu |
| 3. Nayanandi | (11 th Cent. A.D.) | -----Sudansanachariu |
| 4. Kanakamara | (11 th Cent. A.D.) | -----Karakanduchariu |
| 5. Hemacandra | (12 th Cent. A.D.) | ----- Apabhramsa Grammar etc. |
| 6. Harideva | (15 th Cent. A.D.) | -----Mayanaprajayachariu |
| 7. Raidhu | (15 th Cent. A.D.) | -----Pasanahachariu etc |

Joindu, Muni Ramasingha, Devasena etc. are the prominent ethicospiritual writers who have been recognised as the precursors of Kabir, Tulasi and other mastic poet-saints of India. It will not be amiss to point out that the national language, Hindi owes a great deal to Apabhramsa. Hindi has inherited all its literary forms Apabhramsa. The regional languages such as Sindhi, Punjabi, Marathi, Gujarati, Rajasthani, Bihari, Udiya, Bangali, Asami and the like have grown from the soil of Apabhramsa language and literature.

Kannada Jaina literature

So far as Kannada literature is concerned, we have got three eminent poets who are known as Ratnatraya of the Kannada literature: Pampa, Ponna and Ranna. They had great mastery over Sanskrit literature, and were themselves poets of no mean order. While reading Ranna's Gadayuddha one is easily reminded of the Venisamhara. In Pampa a good deal of the imagery of Kalidasa is reflected. But it would be wrong to suppose that these were mere imitators. What they inherited they turned into finer expression with fresh moulds of imagery and touches of sentiment. Pampa has read Jinasena and Kalidasa, but what he presents has the stamps of his poetic personality: this should not be forgotten. The horizon of scholarship of these poets was wide; and they have enriched the local languages quite successfully as the subsequent growth of them shows.

Many Puranas and Kavyas are written by Jaina authors in Kannada. They wrote Kannada commentaries on their religious texts like the Gommatasara; that was an achievement and also enrichment of Kannada. One such commentary, that of Kesiraja on the Gommatasara, was later rendered into Sanskrit. Various branches of Kannada literature, grammar, metrics, poetics, even arithmetic and cookery, were cultivated by Jaina authors from the 10th almost upto the 15th century, though it is their contributions that were predominant upto the 12th century or so. Some of the authors were monks, but some of them just householders, often office-bearers of the state, like ministers, army-chiefs etc. Their chief object was to take the religious and moral instructions to the people as much as possible.

Jaina Works on Scientific subjects

Jaina literature not only satisfies the interests of the common man, but also his desire for knowledge. Apart from Prakrit works on poetry, narratives, the Jaina canon and philosophy, there are innumerable secular writings in Prakrit on Grammar, Metre , lexicography, mathematics, astrology and music, and other subjects as well. This kind of literature contains various new insights with regard to the knowledge and wisdom of Indian literature.

The Suriyapannatti, the fifth text of Upanga Agama, deals with astronomy and the Candapannatti, the seventh text of Upanga Agama, describes astrology of Indian tradition. Vivahapadala is another Prakrit work which deals with wedding astrology. **The Tiloyapannatti**, Gommatasara and other many Prakrit texts are considered essential for the history of Indian mathematics.

The **Paiyalacchinamamala** is representative work of lexicography. **The Angavijja** Prakrit work is famous for secular sciences and other subjects. Further more, the significance of Prakrit poetry is evident by the fact that all the Acaryas who are famous as literary critics in India have given examples from Prakrit gathas in their works in order to illustrate their definitions of poetry.

The PrakriPaingalam and Alamkaradappana are closely related with Indian poetics. Not only this, secular view of life in ancient india is depicted a Prakrit literature, which is of great value to the social and cultural history of India.

The significance of jain sources is that they are connected with almost every phase and part of this vast country. These works do not restrict to only one or two subjects or to only religious philosophies but embrace various branches of literature such as toponymy, logic, politics, grammar, dialectics, astronomy, astrology, medicine, cosmology, epigraphy, temple architecture, sculpture, etc. These sources are highly critical standard, authentic and contain abundant historical information.

Tiloyapannatti of Yativrsabha (2nd cent.) is an early Prakrit text on cosmology, This work throws light on many things such as nature, shape, size and divisions of Universe, ancient geography, politics, history of ancient India, commencement of Saka rule, their dynastic chronology & eras, jaina doctrine, Puranic traditions and so on. This is also very useful for studying the development of maths. in ancient times.

Angavijja written by an unknown author or authors, is a Prakrit work of importance for reconstructing India's history of the first four centuries after Christ. Though it mainly deals with Faladesa this book has much more data other than astrology. Written in both prose and poetry its 60 adhyayas give many useful information regarding the things which come under the moon and sun.

In short it is an encyclopaedic work and deserves our full attention to undertake its comparative study for highlighting the cultural materials it contain.

Loka-Vibhaga of Sarvanandi (5th cent.) helps us in reconstructing the Pallava chronology by fixing the initial date of Simhavarman, as this book was written in his 22nd regnal year. It also throws light on the currency of Saka Era, the first ever known example in literature. Padmanandin's (7th cent.)

Jambudvipa Prajnapti-sangraha - is another work on cosmology, giving much useful information about ancient geography and jaina traditions.

Thakkura Pheru's Works

Notable among these members of the Srimala caste in the employment of the Sultans of Delhi is Thakkura Pheru who stands out as a writer on a wide range of scientific subject in popular speech. He wrote six scientific works: **Vastusara** on architecture and iconography, **Jyotisasara** on astrology and astronomy, **Ratnapariksha** on germmology. **Ganitasara** on arithmetic, **Dhatutpatti** on metalluragy and perfumery trade, and **Dravyapariksha** on assay and money-exchange.

Pancha Namokara Mantra and Parameshthi

Namokara Mantra has been written in arya metre in Prakrta language. Five Paramesthis have been bowed in namokara Mantra. Bowing to no particular individual, attributes have been bowed in this Mantra. No one has composed Namokara Mantra, it is beginningless. Yes, first of all Muni Puspadanta, disciple of acarya Dharasena has redacted to letters as benedictory verse in the scripture the **Sathkhandagama**.

Some of the Synonymous names of Naokara Mantra are following :-

- **Mahamantra** – It is the greatest of all Mantras.
- **Mangalamantra** – It is the first benediction destructive of sins.
- **Pancaparamesthi Mantra** – Five paramesthis have been bowed in it.

One should read (pronounce) '**Namo Arihantanam**' inhaling, '**Namo Siddhanam**' exhaling, '**Namo Airiyanam**' inhaling, '**Namo Uvajjhayanam**' exhaling, '**Namoloe**' inhaling and '**Savva Sahunam**' exhaling. There are 5 sentences, 35 words, 58 vowel-marks, 30 consonants and 34 vowels in Namokara Mantra.

'Parame Pade tisthati iti paramesthi, as per this etymology one who is stationed in the parama pada (highest state/ ultramundane state) is called Paramesthi. Or, who is the best in virtues/attributes, and whom Chakravarti, Indra, Kings all bow is called Paramesthi.

Arihanta, Siddha, Acharya, Upadhyaya;and Sadhus are five paramesthis :

1. One who has destroyed the four ghāti karmas [Jnānāvarniya (Knowledge-obscuring), darsanavarniya (sensation opbscuring), Mohaniya (deluding) and antarāya (obstructive)], who is without 18 blemishes birth-death etc., is called Arihanta Paramesthi. Arihanta, Arhanta, Aruhanta, Arhat, Jina, Sakala Paramātmā and Sayogakevali are synonyms of Arihnata.
2. Those who have got seated in the Siddhālaya (top of the universe) on getting free from dravya karma (karma matter), bhāva karma (passions etc.) and no-karma (physical body), are called Siddha paramesthis. Nikala Paramātmā, Siddha Paramātmā, Mukta Jiva, Niranjana, Jñānaśarīrī and Siddha Paramesthī are synonymous terms.

We get the knowledge about Siddhas and get preached through the divine speech of Arihanta paramesthi. Thus, Lord Arihanta is our highest benefactor. So Arihanta paramesthi has been bowed before the Siddha paramesthi.

3. The ascetic who himself observes the pancacara and gets observed by other ascetics, and who is the head of the Sangha (fold), offers Diksa etc., is called Acarya Paramesthi. 36 are

the basic attributes of Acarya Paramesthi-- 12 tapes, 10 dharmas, 5 acaras, 5 essential duties and 3 guptis.

4. The munis who observing the Ratnatraya (three Jewels right belief, knowledge and conduct), Keep themselves engaged in the study of scriptures and teach the ascetics as well, are called Upadhyaya Paramesthis. They are called Pathaka also.
5. Those munis are called Sadhu Paramesthi who practise Ratnatraya (three jewels) leaving all arambha (actions involving violence), parigraha (worldly possessions) and become totally nude. There are 28 are mulagunas of Sadhu Paramesthi – 5 mahavrata, 5 samitis, 5 sense control, 6 avasyaka kartavyas (essential duties) , 7 Viesha guna (special attributes).

Five Mahavrata

To renounce the five sins – himsa (violence), Jhutha (falshood), Cori (theft), Kusila (debauchery) and parigraha (worldly possessions) – for the whole lifementally, vocally bodily, and not to do them, not to get them done and not to approbate (done by others), are called Mahavrata.

SIX DRAVYAS [substances]

Pillars on which the magnificent mansion of Jaina philosophy is standing are- Dravya, Guna, Paryaya, Tattva and Padartha. Every Jiva desirous of liberation must understand the general and particular nature of Dravya, Guna, Paryaya, Tattva and Padartha for obtaining Samyaktva.

That which has guna (attribute) and paryaya (mode) is called Dravya. For example, Jiva is Dravya, Jnana Darsana (knowledge and sensation) are its attributes and human is its Paryaya (mode) Dravya does not exist without attribute and mode, and without Dravya attribute and mode do not exist.

Dravya is of 6 kinds -

1. **Jiva dravya-** In which knowing and intuiting type consciousness is found.
2. **Pudgala dravya –** In which touch, taste smell, colour are found.
3. **Dharma dravya-** It cooperates in movement to the moving Jivas and pudgalas. For example- Water in fish's swimming.
4. **Adharma dravya –** It cooperates staying Jiva and pudagalas in staying. For example – The shade of the tree in staying to the wayfarer.
5. **Akasa dravya-** It gives space to all the dravyas.
6. **Kaladravya –** It cooperates in parinamana (transformation/change) of all dravyas.

Nine fundamentals (Padarthas)

The Bhava or Svabhava (nature) of the Vastu (thing/substance) is called Tattva. For example- the goldness of the gold, the Jivahood of the Jiva. Tattvas are seven-

1. **Jiva**- In whom the consciousness of the knowing and intuiting type is found is called Jiva.
2. **Ajiva** – In whom the consciousness is non-existent is Ajiva.
3. **Asrava** – The gate for the influx of karmas is called Asrava.
4. **Bandha** – The mingling of Jiva and karmas like the water and the milk is called bandha.
5. **Samvara** – The stoppage of Asrava is called Samvara.
6. **Nirjara** – The partial shedding off-karmas is Nirjara.
7. **Moksa** – The total destruction/decadence of karmas is Moksa.
8. That is called **Punya** by which the desired things and pleasant objects are obtained. For example—obtaining good son, benefit in business, appointment on higher post occurs through the udaya (fruition) of Punya. Observing religion, observing vratas, worshipping, donation, etc. are the causes of the asrava (influx) of punya.
9. That is called **Papa** by which one gets the harmful things, painful objects, For example - the son's bereavement, occurrence of theft, occurrence of incurable disease, etc. The asrava (influx) of papa occurs by doing himsa, speaking lie, stealing, having parigraha (worldly possessions), speaking ill of others, etc.
That is called **Padartha** in which Tattva (truth/reality) is found, Adding Punya (merit) and papa (sin) to the seven Tattvas, Padarthas become nine.

The existence of Jivas

From the conviction/feeling that 'I am happy', 'I am unhappy' and from the happenings of past lives, the existence of Jiva is known. The various states of the Jiva are following –

1. **Samsari (mundane)**- The Jiva with karmas is called samsari Jiva. For example- Man, Deva (god), Naraki (hellish being), Tiryanka (one sensed tree to five sensed animal, etc.)
2. **Mukta** – The Jivas without karmas are called Mukta Jivas. As- Siddha Jiva.
3. **Trasa** - From two sensed to five sensed Jivas are called Trasa. As - conch, bed-bug, ant, beetle, man, god, hellish being, etc.
4. **Sthavara** - In whom only Sparsana (tactile) sense is found is called Sthavara Jiva. As - earth, water, fire, air, vegetable.
5. **Samjni** - The Jivas with mana (mind) are called Samjni Jiva. As - man, god, hellish being, animal etc.
6. **Asamjni** - The Jivas without mana (mind) are called Asamjni. As - some panya serpent, etc.
7. **Bhavya** - Who has the capability to manifest the Ratnatraya (three jewels) is called Bhavya Jiva.
8. **Abhavya** - Who does not have the capability to manifest the Ratnatraya is called Abhavya Jiva.
9. **Bahiratma** - The Jivas who lack the interest in soul or take the body as soul called Bahiratmas.
10. **Antaratma** - The Jivas who distinguish between the soul and the body are called Antaratmas. Antaratma Jivas are of three kinds –
 - (A) **Uttama (best) Antaratma** - The Muni who has renounced the internal and external Parigrahas (worldly possessions), remain absorbed in self meditation is Uttama Antaratmas.
 - (B) **Madhyama (medium) Antaratma** - Muni at sixth Gunasthana and Desavirata Sravaka are Madhyama Antaratmas.
 - (C) **Jaghanya (lowest) Antaratma** - Avirata Samyagdristi is Jaghanya Antaratma.

11. Paramatma - The soul in best state is called Paramatma. Paramatmas are of two kinds
–**A. Sakala Paramatma** - Paramatma with the body (Arihanta) is called Sakala
Paramatma. **B. Nikala Paramatma** - Paramatma without body (Siddha) is called
Nikala Paramatma.

Matter Pudgala

In which touch, taste, smell and colour are found, and which has the nature of Purana = combining / composing, Galana = decomposing, is called Pudgala. In the language of Science Pudgala is called that which has the quality of fusion and fission. Fusion means integration, fission means disintegration, separation. It is called matter. Pudgala is of two kinds-

1. **Anu (atom)** - Pudgala in its indivisible subtlest state is called Anu. It cannot be further divided.
2. **Skandha** - The lump state of Pudgala made from the combination of many atoms is called Skandha.

Anekantavada and Syadvada

Anekantavada is a special contribution of the Jainas to the philosophical world. It is the unique contribution that the Jainas have made to the logic and epistemology. It is the foundational principle for philosophical position of the Jainas. Anekanta is the basic attitude of mind which expresses the fundamental principle that reality is complex and it can be looked at from different points of view. The points of view are the nayas and the naya is the psychological expression of the basic principle of anekanta. Syadvada is the logical expression of nayavada in predication form. It has the significance of expression and communication in the logical and predicational pattern.

Jainism has presented to the world two significant instruments of understanding and expression : one is the Nayavada and the other Syadvada. The Nayavada enables one to analyse the various points of view and appraise their relative validity. It is a remarkable method for the analytical comprehension of a complex question. Naya is a particular approach. It reveals a partial or a particular view of the totality, and it should not be mistaken for the whole. A synthesis of these different viewpoints is an imperative necessity; therein every viewpoint must retain its relative position: and this need is fulfilled by Syadvada. One can say `yes' or say `no' or even express one's inability to state anything : these three basic statements, when combined, can give rise to seven predications which are qualified by the term `Syat' or may be `indicating the limits of understanding and expression. Syadvada, in course of the process of assertion or denial, curbs down and harmonizes the absolute viewpoints of individual Nayas³.

In the eyes of Jaina philosophy, everything is multifaceted. It is neither only true nor only false, neither eternal nor transitory. It can be true from some angle and false from some other. According to one notion it may be eternal and according to another it may be transitory. Existence of various shades of one and the same thing amounts to Anekantvada. Syadvada is an apt synonym for it. While Anekantavada deals with the descriptive aspect. Syadvada refers to the terminological aspect of any given thing. In other words, we can say that Anekantavada, the theory of non-absolute standpoint, strives to incorporate the truth of all systems with its two organs that of Nayavada, the doctrine of standpoints, and Syadvada, the dialectic of conditional predication. Anekantavada, in the shape of Syadvada, is the only remedy to overcome all evil in thought, speech and action. Thus the concept of Naya and Syadvada etc. are the family members of the Anekantavada.

The dogmatism emphasizing only the point of view of one religion, philosophy, nation, period or class of people will not satisfy modern, intelligent men. Multiplicity of viewpoints (ANEKANTAVADA) is an approach to solve the problems of life from a truly integrated point of view. It provides a synoptic view to bring together in one compass the knowledge attained by different peoples at different times. Relativism (SYADVADA) is the first step towards human

happiness, peaceful prosperity, world civility, coexistence and cooperative universality in this war-torn, fearful and tense situation of the world today.

Prof. Ramjee Singh in his article 'Relevance of Anekantavada in Modern Times' explains how the modern world needs the spirit of anekantavada most. The spirit of anekantavada can foster world-peace, can keep together the different peoples with their different cultures, outlooks, temperaments, ideas, sets of rituals and philosophies can offer solution to the social political religious and cultural problems. This spirit is essential to the kind of philosophy needed to account for the complexities of the emerging world civilization.

The non-absolutist view is as essential in the day to day practice as it is essential in the field of philosophy and thought. Actually, this view-point gives one an essential flexibility and discriminating insight whereby one can distinguish between the good and the evil. The experience tells us that Absolutism is the root cause of differences and conflict while Non-absolutism that of agreement and friendship. In order to understand it more clearly, let us take the example of traffic signs. Those who follow the traffic signs reach their destinations unhindered. Similarly, the seven ways of predications that constitute Syadvada can be taken as the seven traffic-signs that regulate the traffic on the intellectual high-way. Following them do not augur any accidental conflict of thoughts and, therefore, Syadvada is the sure remedy for intellectual conflict as well as intellectual exploitation.

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Prominent Jaina Temples

The temple making derived its inspiration from the Samvasharan of Tirthankar, in which Tirthankar has his seat in Mulgandha Kuti. Samavasharan was, therefore, taken as the model of a Jain temple. Temples making is also said to have its base in the concept of existence of Sumeru and Kailas, These two mountains Sumeru and Kailas, were thus the models for temple making as well as for making spires of the temples. The Jains generally selected picturesque sights for their temples, valuing rightly the effect of environment on architecture.

Jainas have built a large number of temple in different parts of the country. Temples of Halebida and Modabidri in the South, Devagarh and Khajuraho in Madhya Pradesh, Ranakpur and Delvara in Rajasthan, Palitana and Girnar in Gujarat are some of the examples of the structural architecture of Jainas. The temple-building and image-worship have encouraged art and architecture; and Jainas, even as a minority, have made rich contributions in this regard. Jaina temples in ShrvanaBelgola, Karkal, Moodbidri, Halebid etc. bear witness to what the Jainas have achieved in temple architecture in the South, especially Karnataka. Turning to Rajasthan, the temple at Abu, Ranakpur are a pride for any country, and they have enhanced our prestige in architecture. These are real treasure, and we must learn to value them as such.

Jain Temples of Rajasthan

In the ancient and medieval ages a large number of Jain temples were constructed at various places in Rajasthan. Among them the temples of Dilwara at Mount Abu; Ranakpur; Osia; Kekind and Kiradu in Jodhpur and Kumbharia in South Rajasthan have earned considerable fame as fine specimen of Jain architecture. The peace and security in this area attracted a large number of Jain merchants and mendicants to make it their abode. The Bhati clan of the Rajputs, who ruled Jaisalmer from about seventh century A.D., was tolerant towards the Jains. They always honoured the Jaian 'Sadhus' and sanctioned endowments for the construction of Jain temples. The two temple complexes, known as the Delwara temples at Mt. Abu built in the 11th and 12th centuries A.D., by the ministers of the kings of Gujarat, are regarded among the minor wonders of the world.

The temple of Shri 'Rishabhadeo Ji' could be considered as a fine piece of Mewar architecture which lead a student of Indian architecture to draw out some amazing conclusions analogous to Jain and Hindu architecture. The temple also contains numerous sculptures carved out on the columns of the assembly hall and on the door jams of the entrance of the temple. The sculptural wealth of the temple of 'Rishabhadeo Ji' is quite rich in respect of its an quality and emotional effectiveness, and provides sufficient scope for the study of the Indian iconography that grew in this region during the 15th Century.

Ranakpur, the famous centre of Jain pilgrimage, is situated about 162 kms away to the north of Udaipur in a valley amid the western hills of Aravali mountains. At Ranakpur there are five

temples, amongst which, four are Jain, dedicated to three preceptors (Tirthankars) of the sect, namely Shri 'Adinath' i.e. 'Rishabhadeo', Shri 'Parshwanath' and Shri 'Shantinath' respectively. the first and the main, which has been dedicated to Shri 'Adinath', is a unique example of Jain architecture and sculpture throughout India.

Jaina temples in Karnataka

In Karnataka and further south, a number of Jaina temples at Sravana-belgola, Kambadahalli, Jinanathpur, Humcha, Lakundi, Tirumalai, Tirupattikunram, Mudabidre, Karkal, Venur, Halebid, Gerusoppe, Hampi, and several other places, built under the Later Calukyas, Hoysalas and early Vijayanagar rulers, from the 11th to the 16th century A.D., are excellent pieces of architectural skill, and illustrate the various stages in the development of the Dravidian style under the patronage of those dynasties. In their temple architecture the Jains, as was natural, adopted the art styles, Indo-Aryan or Nagara in the north and Dravidian or Besara in the Deccan, the south and south-east, which were prevalent in the places and times where and when they built their temples. They however also introduced certain characteristic features in keeping with their own culture and ideals, which tended to make it a distinct Jaina art.

Jain Granth Bhandars : Treasure Houses Manuscripts :

Grantha Bhandars are the earlier literary institutions of the country. The Grantha Bhandars were the literary centres in true sense. They provided help to the scholars and reading public in enhancing their knowledge. But their importance lies not only in this but also in the fact that they saved the treasure of knowledge from destruction. In this respect, the contribution of Jainas is really great. Even today the earliest and authentic manuscripts of several works written by scholars other than the Jainas are preserved only in these bhandars. But apart from the literary importance of these bhandars their importance may be acknowledged also from other point of view. They quenched the thirst of scholars and provided help to the lovers of history, Indian art and culture also. There is a great scope for research in these subjects on the basis of collections in these Bhandars. The manuscripts were not collected from the place where the Grantha Bhandar exists but they were brought from various places, which were the centres of literature, culture and of political activity.

The Grantha Bhandars are very important from the historical point of view. There are several works exclusively on the subject of History. Besides, we find that the authors and copyists of the manuscripts give some description of the rulers, cities or towns where they wrote or copied and the patrons who encouraged learning. Such colophons called prasastis, are written generally either at the end or in the beginning of the works. On the basis of these, the time of many rulers can be determined and history of old cities and towns can be prepared. As manuscripts dated from 10th century onwards are available, so a history of past one thousand year can be reconstructed also on the basis of the material found in the Jaina Grantha Bhandars.

The Grantha Bhandars are not only the treasure houses for the books written by the Jaina writers but they are also the good centres for the manuscripts written by the scholars other than Jainas. The Sadhus and also the house-holders made no difference while collecting the manuscripts for these Bhandars and they collected them giving the same importance to the manuscripts are also such which are available in these Jaina Bhandars alone. In this respect the Granth Bhandars of Amer, Jaipur, Nagaur, Bikaner, Jaisalmer, Kotah, Bundi and Ajmer are important.

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