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The Origin and Development of Manuscript Writing in Terāpantha

Dr Vandana Mehta

Every soul in this universe holds some qualities in itself. The one who recognizes his or her qualities can make his life artistic. It is special to live an artistic life. In Jain religion they even have an artistic approach to attain death. Art is of various types. Some indicate spirituality whereas some express the outer world. But some arts are important which present the creative aspect as well as defend the spiritual aspect hence they are invaluable. One such art is Manuscript writing.

Writing is living history of humanity. Writing is weights and measures of a man's experiences and reflections. It is difficult to tell clearly the time of beginning of script writing. Modern historians believe that script writing began during the Veda period but Jain archeology reaches beyond.

According to Jain archeology the history of manuscripts in India is very old. Lord Ṛṣabha taught script writing and mathematics to both his daughters Brāhmī and Sundarī. Before the 6th century of the Vikram Era the entire Jain and Buddhist literature was passed on verbally from teacher to students. After which Jain Ācārya Śrī Devardhi Gani Kṣamāśramaṇa, bearing the future in mind converted the entire literature formatted by Lord Mahāvīra and narrated to Gaṇadharas, ācāryas and Sthaviras into books. It is difficult to say what was the procedure of paper-making at that time but apparently it was lack of availability of paper that the palm leaves came into the picture. The available ancient manuscripts prove that the art of script writing was par excellence in that era. Along with beautification of the scripts the various ways they used for security and durability matched the reflections and experience of the modern day artists. We can assess from the manuscripts of past one

thousand years that script writing was a major art of some era. The manuscripts of 10th to 12th century are found on palm and bark leaves. It is said that the tradition of writing on paper began around 13th or 14th century. Important contribution has been made by Jain monks and script writers in the field of manuscript writing. Millions of copies are preserved till date in the Jain Bhāṇḍārās. Two traditions came into existence after almost 500-600 years of Lord Mahāvīra. One was Svetāmbara and the other Digambara. One sect of Svetāmbara tradition originated in the form of Terāpantha.

History of Terāpantha is the history of religious revolution. Ācārya Bhikṣu laid the foundation of Terāpantha on the basis of characteristic purity. Terāpantha was established on Vikram samvat 1817 (*Āṣād Pūrṇimā*) (29th June, 1760 AD). Terāpantha was not something established suddenly, but at that point of time it was a demand that was essential and non-prohibitive. That was such time when the Indian population believed more in the blind traditions and conventions. Many types of social and political differences pervaded. Even the religion sector could not stay untouched by the poor conditions. The conduct and thoughts related flabbiness generated a hard to be fulfilled vacuum in the monk societies. Due to all the circumstantial suffocation the seeds germinated of a religious revolution and came afore in the form of Terāpantha.

In Vikram samvat 1817 (Caitra Śuklā Navami) Saint Bhikhan severed his relations with Ācārya Raghunāth Ji. With him Tokar ji, Harnāth ji, Vīrbhān ji and Bharmal ji four saints also followed. Ācārya Bhikhan ji lead and guided this religious revolution. The reestablishment of right conduct and right consideration was the sole purpose. He completely succeeded in that. Initially many people opposed his ideologies strongly but later accepted finding them true and appropriate. Whereas Terāpantha may be called as sunny cure organization for Jain religion, it may also be called the cream of the religious revolution in the field of pure conduct.

Rajasthan stands high when it comes to ancient style of art. The manuscripts found in Kalu, Lunkaransara, Pungala, Suratgarh, Udaipur, Chaadwas and Kheenvsara (Marwar) are most beautiful, clear and visible. Looking at the ancient bhāṇḍārās we can say that those people had strong psychology, seasoned hands and acknowledged thoughts.

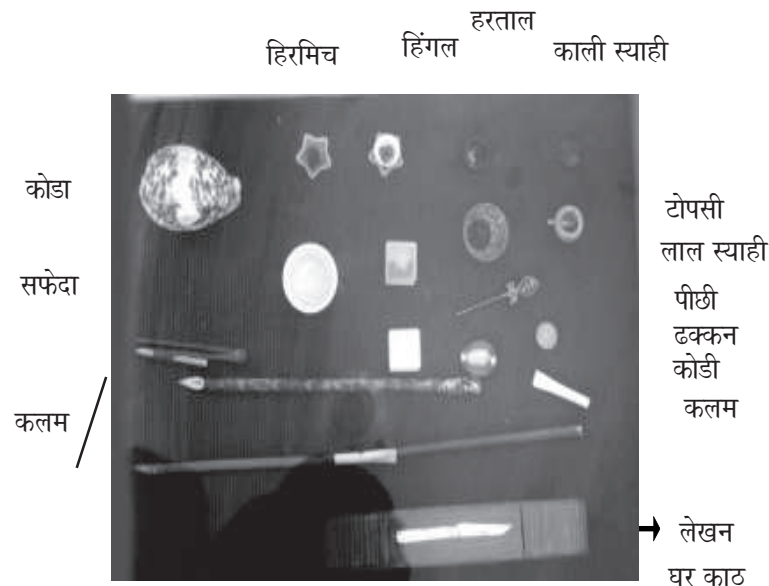
Jain artists were accomplished in various art forms such as architecture, craft, scripts etc. They were the jewels of Indian art. If we extract the available Jain literature from Literature stores, it will lose its big portion. Even today Terāpantha presents some excellent specimen of manuscript art.

This research article is an effort to present the discussion in reference to the origination and development of manuscript writing in Terāpantha community.

The history of manuscripts exists from the beginning of Terāpantha. The daily reading and study material and other necessary books were mainly supplemented by hand written books.

Manuscript Writing Equipments

There were various types of equipments used for this art of writing.



Some of the important equipments are-

- Card board for Characters- Character practice board, Plain paper
- Wooden Plank
- Board to draw lines
- Ancient letter of ligature

- Scale
- Wooden unit for writing
- Cloth unit for writing
- *Puttha* (Parcel) in different colors to store Manuscripts

Other than these some more are-

Koda-Kodi-2, Toksi-1, Rejmaal-1, Spoon-1, Shape-1, Pen-3, Ink pot-1, Hinglu in Toksi, Hartāl, Toksi (small container) for ink, Plastic containers-3, White *Hinglu, Hirmich* etc.

The Usage of Writing Equipments and the Technique of Writing :

A unique lore is used for manuscript writing in Terāpantha community which is used at different levels – to learn there has been a tradition to initially practice by writing on sand. After which they write with ‘*Khadi*’ (chalk like white soil) on wooden planks. In Terāpantha tradition they have unique method to practice alphabets. In the beginning the writer is made to practice on sand spread on the ground. When he masters that then he is given a plank or a board. This included a thin card board on which letters are written with black ink is given to the practitioner. On which he places a thin paper and writes characters on characters. Gradually when his hand is set with the ink he is given papers and by practicing on the rough papers he grows into a beautiful writer.

Starch is used on the fabric and tied with threads gradually to maintain straight lines while scribing. The threads are tied at equal distance. It is then polished with varnish to keep the threads intact. This set is called ‘*Phantion ki Patri*’ (a board to draw lines). The writer takes a plain paper and places it lawfully over this board. He holds it tightly with one hand and applies pressure on the threads with the other hand. The threads emboss on the paper. It forms straight line marks. The writer follows the marks to write. This way the lines are aligned, beautiful and uniform. If you use pencils to rule out the lines it leaves marks behind, rubbing them destroys the neatness of the letters. Hence this is an easy

way to solve all difficulties. '*Phantiyon ki Patri*' is also artistic. The instruments used too are artistically made which is again a speciality.

To avoid sweat while writing they keep a small card board. This is also handmade. The monks do not use tables and chairs as the modern writers. Their writing office stays with them everywhere in the village or town.

They sit on their heels. The knees are upwards and straight. There is a wooden plank placed on the knees with a layer of double folded cloth over it. They place the lined paper over it. To avoid sweat clips are placed on top. To save the paper from flying due to the winds they fix it with two clips. Even though the clips are handmade its art and utility is clearly visible. One up and one down two incisions are made on a piece of bamboo. Two small herbage sections are stuffed into both the incisions. When you press the incised part with hand, the other incision opens and that becomes our ancient port.

The writer also keeps a pen stand with him which is hand made by sticking using '*Lhai*' (gum) of fabric. Pen stand is beautiful and long-lasting. There are 5-7 pens, 2-3 '*Pichhis*', Bamboo sticks, whitener in a small wooden '*Topsi*', '*Hartāl*' in one and dissolved '*Hinglu*' in a bigger '*Topsi*'. While writing if due to negligence the writer makes a mistake, he uses white color or '*Hartāl*' dissolved in little water as cover up. The letter is subordinated by the color. It is rubbed after dying and new letter is written over it. It helps to maintain the lines and the blank space does not look unsightly. It keeps up the beauty of the letter. Usually there is a tradition to apply '*Hartāl*' on white and yellow paper. While writing manuscript any wrong alphabet or any mistake was covered up by applying '*Hartāl*.' '*Koda and Kodi*' -these two equipments were used. '*Kodi*' was used to smoothen the letters deleted by '*Hartāl*' and '*Koda*' was used to smoothen the paper before writing.

A separate method is followed for the type of ink or the kind of ink used to script. Generally black ink was used for writing which was usually prepared by hand. Almond rinds were burned to prepare the soot from

which they made the ink. Ink is there after churned with an adhesive paste to make it stronger and long lasting. The monks do not leave the ink wet overnight. They pour all the ink in a container and leave a cloth in it. The cloth blots the entire ink. The next day they pour water on it and squeeze back the ink. The squeezed ink is poured in an inkstand. Inkstand too is done creatively. It's a small ink stand made of wood which we call '*Kumpla*'. Despite using fresh ink every time one cannot make out that two types of ink has been used. This is an art. The parsing, digits, end of chapter etc. are marked with red ink (*Hinglu*). '*Hinglu*' is the red ink that was used for important characters while writing manuscripts. It doubled the beauty of the paper written in black ink. Some verses are painted with golden '*Hirmich*'. '*Hirmich*' is a kind of a highlighter which is used to highlight important characters and heading etc. There is red line on both sides known as '*Phantia*'. The scale to draw '*Phantia*' is also handmade. It is a long scale made of wood which is thinned at one edge, the other being normal. They keep the normal edge upwards. Due to thinning the lower edge remains above the paper and forms the base for '*Phantia*'. The blank portion on top of the paper is called '*Jihvā*'. In the free area on both sides the name of the copy is written on one side and the number is mentioned on the other.

To keep the scribed leaves safe the writer uses a '*Puttha*'. '*Puttha*' is made of fabric. It is ideal to save the paper from folds and rains etc. To avoid the sweat from the hands of the student, a green and a white, two rails are formed. The green is made of paper and the white of fabric usually. They too are artistically made. There is a wooden scale on the papers which saves the paper from the thumb.

Ink, *Hinglu*, *Hartāl*, Whitener, *Hirmich*, Ink Pot, Bowl, *Topsi* for *Hinglu* and Whitener, *Pichi* (Plastic pipe to delete the characters), Plank, Rails, *Puttha*, Clips, *Kami*, *Phatiyon ki Patri*, Pen stand, Pens, Spoon made of pine nut rind to add water to the ink, all the material required by the writer is prepared by hands. According to the management of the organization all these are made by the nuns.

The characters printed by machines may be darker or lighter, bigger or smaller, distant or closer but not in these letters. These hand written papers are much better than the printed ones. Another specialty of hand written papers is that the writer leaves blank spaces in between known as '*Bawdi*'. '*Bawdi*' is an art specimen too.

In canonical literature the main text is written in bold font and they write the '*Tabba*' (Interpretation) above the text in tiny letters. The method to write accurate canonical literature is in a different manner and the letters are written in a different manner. The prayers are written in a different style. There is a separate design to write '*Chūrni*' and '*Pañjikā*' (Register). Some papers have the main in bold font, Sanskrit print in red and the '*Tika*' in intricate characters.

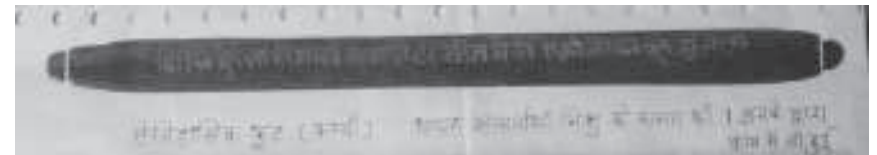
Three types of paper were used for scribing - 1. *Kashmiri* Paper, 2. *Chamariya* paper and 3. *Niliya* paper. Of these *Niliya* papers last for more than 500 years and are called from London. The pens are generally made of Baru or Cinnamon trees. In Terāpantha you do not find manuscripts on cloth or gold illuminated letters. Neither you find them on palm and bark leaves nor written by paid professional scribes. But there is one house holder known to earn a living mainly by writing manuscripts that is disciple Ganesh Das Ji Matheran (Vikram era 1917-1992, 1860-1935 AD). Samvat 1956-1962 (1899-1905AD) He stayed with his uncle Mahatma Bhairondaan Ji in Bikaner. There he began scribing professionally and sold his scribes through Ranjitmal Ji Bachhawat to Jain institutions and other people. It is said that he translated approximately 4 lakh verses. He sold his copies in Madhya Pradesh, Uttar Pradesh, Haryana, Delhi, Punjab, Gujarat and other states. He even purchased and sold old books. He took orders to write and sell when travelling to the above mentioned states. Even the parents of the Jain monks asked him to write books and bought books from him time and again.

After the brief introduction of the art of writing in Terāpantha, various equipments and their usage, we will now discuss the contributions made by monks and nuns in Terāpantha tradition in the field of manuscript writing-

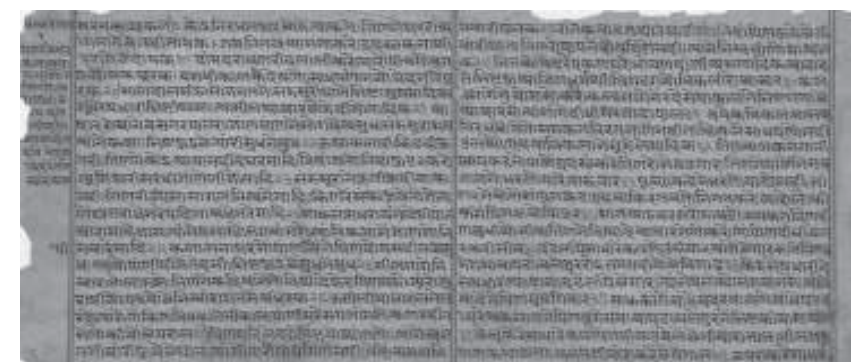
Primitive promoter of Terāpantha Ācārya Bhikhan Ji Swami was a sagem of highest category. Not only was he a philosopher, a poet, a writer but also an efficient artist. He increased the zest of his successor Ācārya Bharmal Ji towards the art of script writing. His experience was – Art cannot be developed without practicing writing. He used to hold hands and teach how to write. The letters set automatically as you practice writing. Ācārya Bhikshu himself wrote numerous books. In his life-span he created approximately 38000 verses which were scripted by Ācārya Bharmal Ji. The original copies of which are still the soul of Terāpantha organization. Bhikhan Ji swami was the first script write of Terāpantha. He was a script practitioner long before his ordination in Terāpantha. '*Āvaśyaka sūtra*' is available of the first copies written by Swami Ji. It was written in (1754 AD). Big and small copies of (1755-56 AD) era are also available. Ācārya Bhikshu copied '*Sthānāṅga Sūtra*' and '*Sutrakritāṅga*' along with its *Tabba*.

FIG-2.

FIG-3.



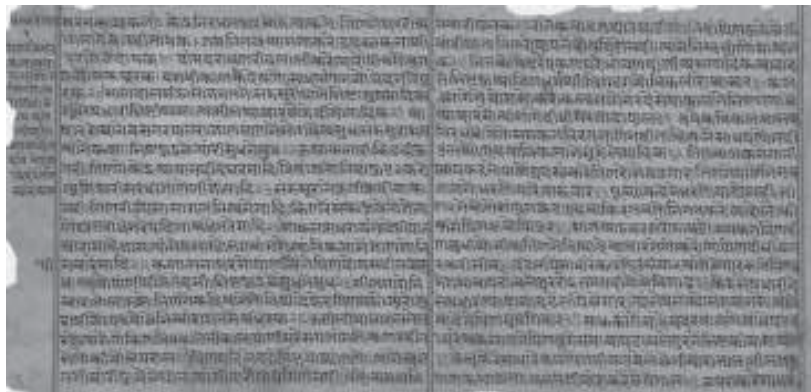
Transcription of '*Sthānāṅga Sūtra*' by Ācārya Bhikshu It holds the



dignity of being the first copy in Terāpantha in manuscript domain. Due to

being old and chronic in condition these manuscripts have been specially laminated sans plastic for safety. From the time of Ācārya Bhikshu monk society has been encouraged to write and excel in manuscript writing. Once in the initial stage Muni Hemraaj Ji Swami wrote a letter and showed it to Swami Ji, In that the lines were uneven. Swami Ji laughed and said “ when a farmer ploughs the land he tries to keep the plough straight and you have written uneven even on a piece of paper. To enhance your script writing you have to focus on writing in straight lines”. After which Muni Bharmal Ji (second Ācārya) created beautiful manuscripts of verses on different topics written by Ācārya Bhikshu. Other than these he also scripted *Rāma carita*, *Ṛṣabha caritra*, *Jambu Kumār*, *Ninhava Ro Rasa*, *Menraya Ki Chaupai*, *Shatibhadhra* and many other narrations and verses.

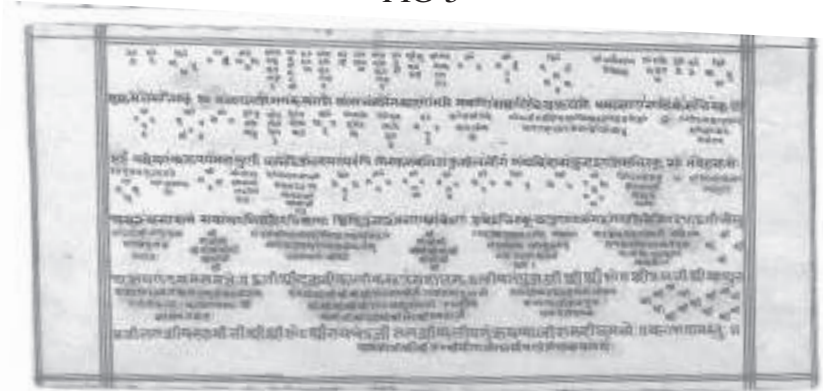
FIG-4.



Transcription of ‘Ninhava Ro Rasa’ by Ācārya Bharmal Ji

The time of creation of these manuscripts is estimated Samvat 1849(1792 AD). During the period of the third Ācārya Raichand Ji Swami many monks were creating manuscripts. Rishi Raj Ji himself created 713 leaves of ‘*Bhagwati Sūtra Tabba*’ in clean letters for the first time around Samvat 1877 (1820 AD). Another was written in beautiful letters in Samvat 1864 (1807 AD) on *Asoj Sudi Ashtami*, Tuesday, a copy of *Daśawaikālika Tabba* in 42 folia by Raichand Ji.

FIG-5



Transcription of *Daśawaikālika Tabba* by Ācārya Raichand Ji (Last Leaf)

After this numerous monks and nuns created manuscripts of *Bhagwati Sūtra*. In Vikram era 1897 (1840 AD) in the city of Borawar Muni Jivraj Ji created history by writing entire *Bhagwati Sūtra* in just 40 leaves. Of all the texts written till then in Terāpantha this was predominantly the minutest. He used to write with both hands.

During the period of fourth Ācārya there was a lot of development for beautification of scripts. When he was looking for elements to attract the script writers permanently, to keep them motivated to improvise their letters. He wanted the monks to write beautiful letters. For that Jayāchārya himself began configuration of letters on the basis of ancient copies. He improvised his script practicing on a beautiful copy done by an ascetic. The scriptwriters felt a new zeal in their endeavor when Jayāchārya introduced the sonnet system. During his reign many monks spent time writing manuscripts. He with Sati Das Ji Swami completed the transcription of *Bhagwati Sūtra* with *Tabba* in Samvat 1889 (1832 AD). Most importantly during his reign manuscript writing developed a lot in nun-society too. Firstly Sadhvi Meranji wrote *Bhagwati Sūtra*. After that Gulaban Ji (Sister of Maghwa Gani) in Samvat 1926 (1869 AD) wrote ‘*Bhagwati Jod*’ (Jayāchārya krita) in 475 leaves with 63790 verses. In the history of manuscripts no written text as big as this by nun-society is

heard of. It is a record in itself. At the same time Muni Kalu Ji (Railmagra) also wrote '*Bhagwati Jod*' in 531 leaves and Muni Shri Kundan mal Ji with Sadhvi Khooman Ji (Ladnun) also copied it. All the four copies are now safe in the book stores. After which the monks and nuns almost competed to write manuscripts. Other than this each group had to create 25 sonnets per day as tax till he is on post. They even related work with sonnets. This is how the sequence grew to write manuscripts. That's how the 'Sonnets system' promoted by Jayāchārya proved significant for Terāpantha sect. Foreseer and great thinker Jayāchārya, on the basis of said project not only improved script writing of the organization but also presented an ideal system by publicizing the private collection of books. Terāpantha by that scheme gained good script writers, good books, proper distribution and proper utilization of things. The sonnet system was popularly in effect till Samvat 2027 (1862 AD). It was discontinued after that. Due to easy availability of printed books, the hand written became unnecessary. The said system was source of inspiration for various works for about more than 100 years.

FIG-6.



***Bhagwati Ki Jod* created by Jayacharya, Leaf 475, Year 1926**

Once Ācārya Bhikshu Swami came to Gogunda. He found a copy of *Bhagwati Sūtra* in the Porwal temple. Copy was very alluring and artistically made. The leaf count was 1800 and it weighed approx. 9 ser (i.e. 8.39790kg). The voluminous copy of *Bhagwati* is still safe and adorns the Terāpantha Depository. Jayāchārya conceived a novel idea

from that copy. On the basis of this script he taught script writing to heir-apparent Maghwā Gaṇi. That is the beginning of new series of script writing in Terāpantha. Scripts of Maghwā Gaṇi were clear, beautiful and immaculate. He added another chapter in script art by writing minute characters. The minute the character, it is less of paper hence lighter.

The fifth Ācārya of Terāpantha organization Maghraj Ji Swami was an excellent script writer. The texts written by him clearly indicate his accomplished character formation. He established his individual importance in beautiful and intricate writing. He set a record by writing the entire '*Anuttaropapatika Sūtra*' along with its recension on a leaf 11" inch long and 5" broad. He scribed on various topics like *Caritra*, *Caupāiya*, *Duhā*, *Ārāadhanā* etc. from Samvat 1929-1940 (1872-1883 AD) in Rajasthani language.

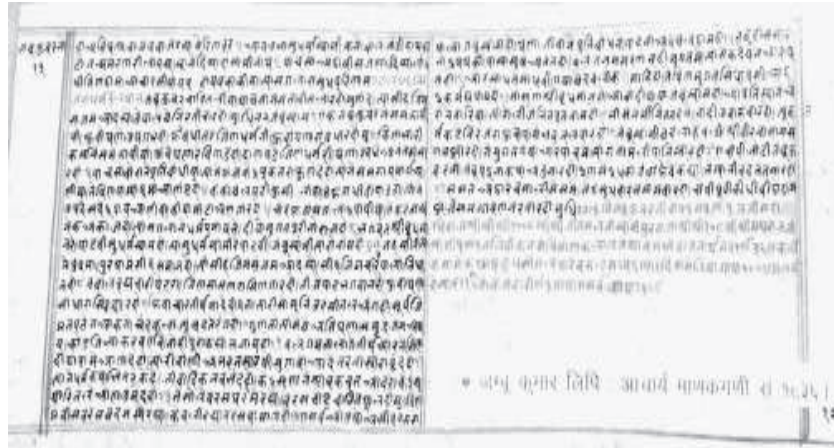
FIG-7.



Hand script by fifth Ācārya of Terāpantha Maghwā Gaṇi

Not much description is found related to manuscript writing in period of sixth Ācārya Mānak Gaṇi except one of his hand written manuscript in *Tulsi Kalā Prekshā* (Ladnun).

FIG-8.

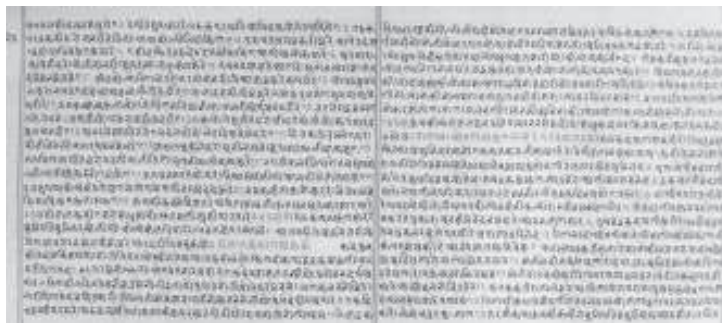


Manuscript by Jambu Kumār, Ācārya Mānak Gaṇi, VSYear 1836

In relevance to hand written manuscript copies not much is known about of era of seventh Ācārya Dāl Gaṇi.

The maximum work of manuscript scribing in Terāpantha took place during the reign of eighth Ācārya Kalu Gani and ninth Ācārya Shri Tulsi. Kālu Gaṇi himself was a master.

FIG-9.



Writing skill of Ācārya Kālu Gaṇi

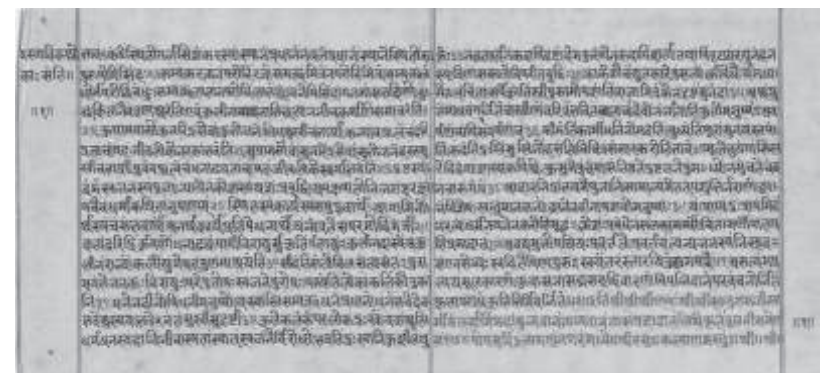
During Samvat 1951-66 (1894-1909 AD) Kālu Gaṇi not only enriched the text depositories by his manuscripts but also training young monks and nuns wrote on hundreds of card boards and planks where they starting

with trembling hands gradually reached the peak of beautiful script art. Also he encouraged hundreds of monks and nuns and collected thousands of manuscripts in Prakrit, Sanskrit and Rajasthani. There are more than 5500 manuscripts written by saints and vestals. These include Canonical Literature, Sanskrit Grammar, Jurisprudence, Poetic couplet Literature and collection of hundreds of Rajasthani narrations. During the reign of Ācārya Tulsi, and Mahāprajña they began editing Canonical Literature on the basis of base manuscripts and books of other philosophies. It is constantly on-going till date.

FIG-10.

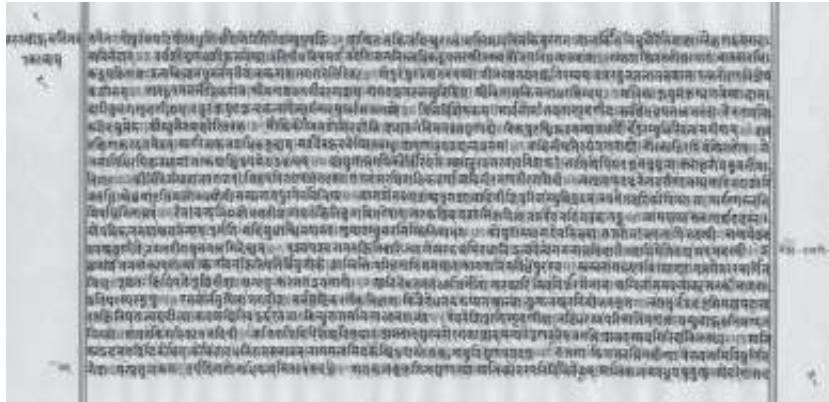


FIG-11.



Hand written copies by Ācārya Shri Tulsi

FIG-12.



Hand written copies by Ācārya Mahāprajña

The reign of Ācārya Tulsi Samvat 1966-1993 (1909-1936 AD) saw speedy development in the field of script art. 90% of monks and nuns were manuscript writers. Hundreds of copies were written and exchanged on occasion of *Māgh Mahotsav* which would become a memorable picture. On Vikram Era 2002 (1945 AD) on *Śrāvan Shuklā 5* in *Bhiwani*, *Muni Shri Nemichand Ji* presented a paper with constant effort of 50 days. It has 106 lines on one side. Each line has 344 letters. Śloka count is 2300. Writing 72000 characters on a leaf 9 ¼ by 4 ¼ inches is really incredible.

Muṇi Shri Jaskaran ji, *Muni Shri Aaskaran Ji*, *Muni Shri Manmal Ji* wrote 700 ślokas each on single folia. *Muni Shri Sohanlal Ji* also attained good skill in minute script. Many saints have written 1 lakh to 3 lakh verses. Some of the important names in this are *Muni Maganlal Ji*, *Muni Kundanmal Ji (Javad)*, *Muni Jivanmal Ji (Jasol)*, *Muni Kevalchand ji*, *Muni Sohanlal Ji (Churu)*, *Muni Manmal Ji* etc. Along with beautifying the script *Muni Kundanmal Ji* (Javad) even applied intricate work and attained unprecedented success. He wrote entire '*Daśawaikālikā Sūtra*' on one leaf, '*Vipāksūtra*' on another. In Samvat 1977 (1920 AD) the four monthly sojourn of Kālu Gaṇi was in Bhiwani. *Muni Shri Kundanmal Ji* too was serving his master. There he

engraved' *Uttarādhyayana*' and '*Vyāvahara Culikā Sūtra*' in a miniature leaf of about 4x8 inches with 2500 verses comprising of 80 thousand characters. He holds a unique position in the history of script art. He only used pens made of Baru tree to write.

Another saint from the Tulsi era *Muni Kundanmal Ji* (Barar) had good capability to create maps. He created map of India after his ordination. His script writing was remarkable. He wrote numerous copies. '*Uttarādhyayana Sūtra*' created by him has picture on both sides of the margin. His manuscript is the only one found with pictures.

Muni Harakhlal Ji (Harsh Lal ji Lachuda) encouraged script art and wrote more than 500 leaves (Both sides). He practiced intricate characters and in Samvat 2018 (1961 AD) wrote complete '*Gītā*' on a leaf. He wrote 10 such leaves. Also two leaves of '*Sambhodhi*' and '*Daśawaikālika Sūtra*' (Comprising of 1000 verses) on each leaf.

FIG-13.

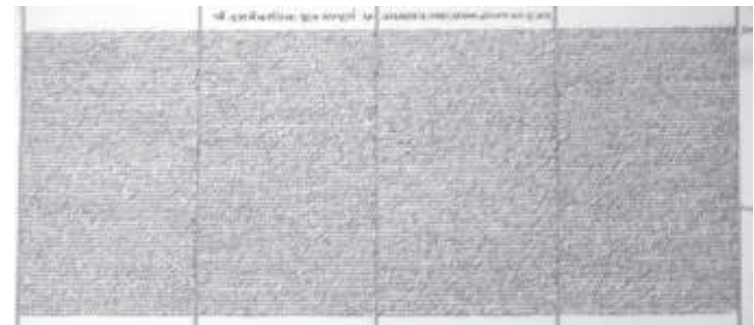


FIG-14.



Complete 'Gītā' on one leaf.

The hand script of tenth Ācārya Mahāprajña Ji was not impressive. The scripts of coeval and fellow saints were beautiful and well formed. But Ācārya Mahāprajña lacked in this aspect. Ācārya Kālu Gaṇi saw his script, smiled but did not comment. Sitting besides *Muni Shri Magan Ji* commented- “*Kanwar Sahab ka akshar to daagle sukhave jisa hai*”. (The characters are as crooked as the cow dung left out to dry on terrace). Ācārya Mahāprajña felt embarrassed. That gave birth to a yearning in his mind. Period of time even his script improved. After some time in Vikram Samvat 1991-92 Ācārya Mahāprajña wrote ‘*Pārśvanātha stotra*’ and presented it before *Muni Tulsi*. He saw, patted his back and said “Your characters have now become okay.” Not much is known in context of manuscript writing of present Ācārya Mahā Śramaṇa.

Terāpantha saints contribute exclusively even in the field of art. First drawings found are datable approx. 150 years old done by *Bhawan Ji Swāmi*. In which ‘*Loknal*’ and ‘*Nairāyiks*’ were pictured in ancient technique. Even today the colors are bright and intact. After which *Muni Dulichand Ji* (Pachpadra) used new techniques to draw ‘*Nairāyiks*’ and other educational pictures. His colleague *Muni Sagarmal Ji Shraman* drew many pictures as well. These paintings are safely deposited in ‘*Tulsi Kalā Prekshā*’ (Jain Vishwa Bharati University, Ladnun). He beautifully wrote ‘*Abhidhāna Cintāmaṇi*’ (*Prākṛit Koṣa*) prepared by Hemchandracharya in 26 folia and many others too.

FIG-15.



Muni Sohanlāl Ji swāmi had amazing expertise in writing, drawing and crafts. He wrote numerous copies in beautiful characters. He created many emotive pictures. He created many artistic things like wooden and plastic watch, sun –clock and meter to measure eye glass power. The drawings by disciplines were used traditionally to write poetry. One of which is artistic poetry. The monks and nuns of Jain Terāpantha too followed this tradition. Almost 100 years ago *Muni Chandmal Ji* ordained by fifth *Ācārya Maghwā Gaṇi* created art depicted poetry comprising of 163 drawings and minute characters by which the poetry is written. These are based on *Chhatrabaddha*, *Mukutbaddha*, *Phool*, *Hār*, *Vrikṣa*, *Dwār*, *Narakar* etc. stanzas and *Saptbhuji Naag Prabandh*, *Chhappay Ekakshari Chhand*, *Ekakshari Shikharani*, *Katarbanddh Rola Chhand* etc. pictures. There are three chariots, bull, deer, horse with one sonnet written in each of them from which 18000 sonnets can be created of each. All these colored pictures are done by hand.



The art depicted poetry created by Muni Chāndmal Ji

In 2000 AD *Sādhi Kalplatā Ji* beautifully copied all the work done by *Ācārya Shri Tulsi*. *Muni Sumermal (Sudarshan)* has written ‘*Ācārya Bhāṣyam*’ (Sanskrit) (2056 AD) by *Ācārya Mahāprajña Ji*, Hindi epic poetry ‘*Rṣabhāyan*’ and Canonical Literature ‘*KalpaSūtra*’ along with its textual variant, ‘*Rājaprasniya*’ and ‘*Uttarādhyayaṇa*’.

Of these ‘*Rīśbhāyana*’, ‘*Kalpasūtra*’ and ‘*Uttaradhyayana*’ have been adorned by beautiful paintings done by Manju Nahata (Kolkata) which makes them more significant.

FIG-17-1.



FIG-17-2.



FIG-17-3.



Beautiful portraiture on manuscripts by Dr. Manju Nahata

This collection is compiled in *Ladnun Seva Kendra*. The indexing is done which holds approximately 5500 manuscripts. On the basis of topic and literature they are divided in 245 categories which are mainly 32 Canonical Literature with their interpreted texts (with *Rajasthani Tabba*). Besides these miscellaneous scriptures by *Ācāryas*, written by *Ācārya* Bhikshu and other *Ācāryas* Siddhapāhud, Painnag, Danadi Pancāśikā, Gautam Kulkam, *Prācīn Āgama*, Sanskrit and prakrit texts handwritten by *Ācāryas* and saints, *Śānt Sudharas*, *Sindūr prakār*, *Bhaktāmara*, *Dr̥ṣṭānta Śataka*, *Jain Siddhānta Dīpikā*, *Nyāya*

Karṇikā, *Vyākaraṇa* (Sanskrit and Prakrit) *Koṣa* (Nāma mālā), *Bhramvidhvansan Kumati Vihandan*, *Sandeh Vishoshadhi*, *Jinagy Mukhamaṇḍan*, *Praśnottar sārḍha Śatak*, *Praśnottar Tattvabodha*, *Bhagwati ki Jod* (Rajasthani) , *Siddhāntasar*, *Raskalā*, *Hundia*, *Ācāraṅgā Jod*, *Jode Vividh Sutro Ki*, *Bhikṣudr̥ṣṭānt*, *Bhikṣu Granthāvali*, *Chaupāiya*, *Jhini Carcā*, *Navbaad*, *Prācīn patra*, *Etihasik Likhat*, *Jayagrantha* (New and Old), *Katharatna Kosh*, *Thokda*, *Bhikṣu Jash Rasāyāna*, *Kālu Yaśovilas*, *Agni parikṣā*, *Gurudev Tulsi ke vyakhyana*, *Muni Sohan ki Rachanaye*, *Vividh Vyākhyāna*, *Kathā Prabandh*, *Prāstāvik Aupedeśik*, *Bhaṣā Śloka Sāgar*, *Saiksha Shiksha*, *Ahimsa Tattvadarśan*, *Vedic Vicār Vimarśa*, *Awadhan etc.*, *Kriṣṇa Bawni*, *Purātan Itihās*, *Parampara ki Jod*, *Maryadavali*, *Katha Drishtanta*, *Sant Satiyon ki Nāmāvali*, *Karṇikā*, *Putha Rāj Ka*, *Jain darśan main prachalit nyāya*, *Yog evam Darśan ke Granth*, *Caritra*, *Mahākavya*, *Jain Kāvya* (Meghdūt, *Kumārsambhava etc.*), *Āgam Atthuttari Nīti Grantha*, *Stotra*, *Stavan*, *Stuti etc.* All of which are written in Sanskrit, Prakrit and Rajasthani languages.

Conclusively we can say that from the primitive promoter of Terāpantha *Ācārya* Bhikshu of Terāpantha community in Swetāmbara tradition to *Ācārya* Mahāprajña, there has been a successive development in the art of manuscript writing. *Ācārya* Bhikshu was enriched with script art long before his ordination in Terāpantha. *Ācārya* Shri Jeetmal Ji introduced the sonnet system. *Ācārya* Maghwā encouraged development of intricate along with beautiful writing. During the reign of *Ācārya* Kālu Gaṇi and *Ācārya* Tulsi there was rapid development in the art of manuscript writing.

This art developed in Terāpantha community not only rejuvenated the ancient literature but also effectually protected and promoted them. Which made contribution in the development of Indian literature, culture and calligraphy?

In the late 20th century the art of manuscript writing slowed down. The biggest reason of which was availability of press. Hence the art of manuscript writing is deteriorating by the day

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4. Ibid p.226-227.
5. Information by Muni Sumermal Ji (Sudarshan).
6. *Terāpantha Ka Itihaas*, Part-6, pp.96-97.
7. Muni Shramanasagar , *Terāpantha ka Lipi Kaushal va anya Kalaen*, Ācārya Bhikshu Smritigranth, p.224
8. Terapantha originated from Sthanakvasis. One of the 22 disciples of Acharya Dharmdas Ji was Dhanno Ji. His third heir was Acharya Raghunath Ji. Promoter of Terapantha Acharya Bhikshu was ordained (1st ordination) by him. *Terāpantha Ka Itihaas* , Chapter -1, p.14.
9. *Terāpantha Ka Itihaas*, Part-2, p.260.
10. Ibid, p. 260.
11. *Jay Smriti*, p.108.
12. *Hastlikhit Granth Suchipatra*, p.81.
13. *Hastlikhit Granth Suchipatra*, P.1.
14. Information derived from hand printed Scanning CD No.829 at Ladnun *Vardhaman Granthagar*, Jain Vishwa Bharati University.
15. *Hastlikhit Granth Suchipatra*, p.1 and *Terapantha Ka Itihaas*, Part-4, p.96.

16. ‘*Gāthā*’ is a classical term and refers to particular verse. But Jayacharya has used it to imply prose comprising of 32 characters or any single verse. He popularized Sonnet system by establishing a rule that the sonnets written by the saint will be deposited in thy name but the handwriting and the text should be approved by the Acharya, *Terapantha Ka Itihaas*, Part-1, p.367.

17. *Hastlikhit Granth Suchipatra*, p.1.

18. Jayacharya began to verse the largest Canonical Literature Bhagwati sutra in Samvat 1919 (1862 AD) in Rajasthani language. He would create extempore verses and Gulabsati would hear it and write it. Jayacharya completed *Bhagwati Ki Jod* in Samvat 1924 (1867 AD) on Poush Sudi 10 in Bidasar, Shashan Samudra, Part-9, p.26.

19. *Hastlikhit Granth Suchipatra*, P.57.

20. *Shaasan Samudra*, Part-9, p.26.

21. *Terāpantha Ka Itihaas*, Part-1, p.367.

22. *Terāpantha Ka Itihaas*, Part-2, p.14.

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32. *Shashan Samudra*, Part -18, p.54.

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Paintings conferred by Dr. Manju Nahata

Information rendered by Muni Sumermal Ji (Sudarshan). Mahāvīra, represent some of the oldest and most important extant epigraphical records of the Jains.

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Elephantology in Ancient Jain Literature and Culture

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Introduction

Elephants have played a prominent part in Eastern cultures from ancient times. In Asia, elephants have been used for transport, logging, war and religious purposes. They have fascinated humans for millennia and a vast literature related to their characteristics, diseases and their treatment developed in eastern cultures. The importance of elephant in war made their management very important for kings and a lot of literature on Elephant capture, training and Elephant husbandry came into existence in Sanskrit, the ancient language of India. All known texts agree in attributing knowledge of elephants to the Sage Pālakāpya¹. Apart from him, among the other ancient authorities referred to are Vīrasena, Bṛhaspati, Nīlakaṇṭha, Vyāsa, Nārada, Rājaputra and Vaiśampāyana. Indian poets have also described the behavior of Elephants in many of their works. However, there do exist still several elephant treatises in various manuscript repositories in India as well as in collections of various libraries outside India that are yet to be published and largely remain unknown.

Brief Overview of Earlier Sanskrit and Other Regional Elephant Treatises

Maharṣi Pālakāpya's treatise titled the '*Hastyāyurveda*'² is an elaborate text in the form of a discourse dealing extensively with elephant diseases and their remedies. It runs to about 20,000 or more

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verses and is in the form of a discourse between king Romapāda and Sage Pālakāpya and divided into four sections named *Mahārogasthāna*, *Kṣudrarogasthāna*, *Śalyasthāna* and *Uttarasthāna*. The *Agni Purāna*³, *Garuḍa Purāna*⁴ and *Kauṭilya Arthasāstra*⁵ also refer to Pālakāpya and draw some materials from his treatise. The '*Gajalakṣaṇa*'⁶ is in the form of a dialogue between king Nahuṣa and Br̥haspati mentioning different kinds of elephants and their characteristics. The '*Gajagrahaṇaprakāra*'⁷ of Nārāyaṇa Dīkṣita, an unknown author deals on role of elephants in work, wars and describes various methods of capturing wild elephants. Sage Vyāsa's '*Gajalakṣaṇa Chikitsa*'⁸, Sage Vaiśampāyana's '*Gajaśāstra*'⁹, Sage Nārada's '*Gaja Śikṣā*'¹⁰ and later texts like the '*Gajaśāstra*'¹¹ of Rāja Serfoji II (1798-1832 A.D.) from Tanjore, '*Mataṅgalīla*'¹² of Nīlakaṇṭha are other works on elephantology. Other descriptions of elephants in Sanskrit texts have been dealt in literature¹³.

Elephant Treatises by Jain Authors

Apart from the descriptions of elephants exclusively in Jain Canons, there exist some treatises on elephants by Jain authors that have not yet deserved much attention and lie deposited in various manuscript repositories in India as well as abroad. *Sīlānka*'s '*Chauppannamahāpuruṣacariya*'¹⁴ mentions a treatise on elephantology titled '*Hastiśāstra*' by *Bubbuha*. The '*Hastiparikṣā*'¹⁵ is a text in 1500 verses on elephants by Jain householder *Durlabharāja*, son of *Narasimha* and who served as minister of Chalukya King *Kumārāpāla* [1143 - 1174 A. D.]. It deals on their characteristics, duration of life, conception and their diseases. Another text namely the '*Gajaprabandha*' or *Gajaparikṣā*¹⁶ by Jain householder *Jinadāsa* who also served as minister of Chalukyan king *Kumārāpāla* was completed around 1158 c. A. D. The '*Gajathambha*'¹⁷ [*Hastirogachikitsā*] is an illustrated manuscript in the L. D. Institute of Indology, Gujarat that exclusively deals on diseases of elephants and their treatment. The authorship of the work is unknown. However in one folio it ends by stating.

iti śrī kokasārasāstra rasika sām̐pūma samāpta !

-- [Sam. 1747]

There is also a mention of *Āśāpuri Dhūpa* and *Surati Tamākhu* [Tobacco] in one folio. Interestingly it mentions several fevers that cause sufferings in elephants giving their characteristics and treatment as well as the causes. The '*Yaśastilakacampū*'¹⁸ of *Somadēva* also gives many details of elephants, their behavior and characteristics. It states that the committee of elephant experts appointed to examine and select the elephant for Yaśodhara's coronation was well versed in the treatises of Gautama, Pālakāpya, Yājñavalkya, Nārada and Rājaputra. The '*Mṛgapakṣiśāstra*'¹⁹ of *Hamsadēva*, a Jain author of the 13th c. A. D. mentions the characteristics of elephants. *Hamsadēva* also quotes the views of an earlier expert *Sunandaka* who authored a text on '*Gajaśāstra*'.

Elephants as Reflected in Jain Literature

Several ancient elephant treatises such as those by *Maharṣi* Pālakāpya and others deal on the characteristics of elephants, the stages of rut and anger (*Madāvastha*), their temperament depending on predominance of *doṣas* (fundamental bodily humours due to wind, phlegm and bile), behaviour of the elephants in the various regions for training purposes. Glimpses of such elephant behaviour are replete even in the ancient veterinary treatises available in Jain literature, the Jain canonical literature as well as in their *Kāvya*s. The Jain canonical texts consists of the 12 *Āṅgas*, 12 *Upāṅgas*, *Chedasūtras*, *Mūlasūtras* and *Chūlikasūtras* with their commentaries. The knowledge of elephants as described in ancient Jain literature may be studied under the following heads pertaining to various aspects as dealt in them.

[a] Origin of Elephants

Just as Sanskrit texts namely the twin texts '*Hastyāyurveda*' and *Gajaśāstra*²⁰ of sage Pālakāpya and the '*Mataṅgalīla*' of Nīlakaṇṭha describe the origin of elephants, similar descriptions are given in the '*Śivatattva Ratnākara*'²¹ [VII. 11. 4-8] of Keladi Basavarāja. It begins with mythical story of elephants having wings and flying in the sky. In course of time. they lost their wings due to a

curse of a sage and fell to earth as dealt in other Sanskrit elephant treatises. Interestingly, it states that Sage Kāśyapa had several wives of whom Krodha being the thirteenth had twelve daughters. Some of these daughters gave birth to elephants. Sage Mataṅga by his yogic powers pleased Lord Śiva by reciting *Sāmagāna* along with appropriate *Tālas* who then used the two half-shells of the Cosmic egg (*Brahmāṇḍa*) and reciting the *Sāmans* created the elephants known as '*Sāmajas*'. The '*Yaśastilakacampū*' of *Somadeva* also gives details of origin of elephants from the *Sāman* recitations of Lord *Brahma* (thus differing from traditional view as stated above) by which elephants took form from the two halves of the Cosmic egg just as the Sun took its birth during creation. The text also mentions that experts in *Gajaśāstra* and *Nīti* maintain that sages had cursed them to remain calm in royal palaces and follow the actions of Indra [III.190]

[b] Parts of the Body

The '*Hastyāyurveda*' [*Śalyasthāna, Pradeśajñānam*, Chap. 29] deals on the various parts of the elephant's body extensively that is also found in certain descriptions of Kannada *Kāvya*s. The earliest glimpses of such descriptions are found in *Pampa's Ādi Purāṇa*²² dated to 941 A.D. He terms the region between neck and chest of elephants as *Uromaṇi* in the text [12.56].

[c] Classification of Elephants

Just as Sanskrit treatises on elephants mention four classes of elephant, similar descriptions are found in Jain literature and *Kāvya*s. Sanskrit treatises speak of one type of classification having four classes of elephants such as *Dvija, Kṣatriya, Vaiśya and sūdra*. Another type of classification is based on their characteristics and is named as *Bhadra, Maṅḍalā, Mṛga* and *Miśra*. Jain Canons mention four species of elephant named as *Bhadra, Manda, Miya, Saṁkiṇṇa* that co-relate to *Bhadra, Maṅḍala, Mṛga* and *Miśra* classes found in Sanskrit elephant treatises. Their characteristics as gleaned from Jain canons are tabulated in **Tab. 1** although there are some variations in some texts.

Tab. 1 Classification of elephants in Jain Literature

Elephant class	Characteristics
<i>Bhadra</i>	Best and handsome having reddish brown eyes, long tail, lofty portions in the front. It sports in ponds and makes attacks by tusks.
<i>Maṅḍalā or Manda</i>	Slack and bulky, skin is irregular. It has tawny eyes similar to those of a lion. Have a large head, nails, strong tusks, sports in spring season and makes attack with trunk.
<i>Mṛga</i>	Feeble, timid and depressed in nature, having a soft neck thin skin, tusks and nail They sport in water and make attacks with lips.
<i>Miśra</i>	Lowest category, having mixture of characteristics, makes attack with whole body.

The '*Sthānāṅga Sūtra*'²³ [IV. 236-240] gives a description of the above four classes of elephants and also states that each of these have variations such as a mixture of the other classes based on the state of body and mind. The commentary to the '*Uttarādhyayanāsūtra*'²⁴ mentions that Dhavala elephants were whitish resembling the Moon, conch or *Kunda* [jasmine] flowers. They knocked down big trees. The Jain Prakrit epic '*Paumācariya*'²⁵ (PC) of *Vimalasūri* who belongs to *Svetāmbara* sect of Jains depicts life of Rāma according to Jain traditions. The elephant is known by several terms as spread out in the text such as *Haṭhī* [*Hastin* PC 2. 17]. *Māyāṅga* [*Mātaṅga*, PC 96.14], *Gaya* [*Gaya*, PC 3.61], *Kuñjara* [PC 2.111], *Kari* [*Karin*, PC 42.18] or *Vāraṇa* [PC 4.59]. The text also names certain elephants such as the '*Bhuvanālaṅkāra*' elephant of Rāvaṇa whose characteristics are described by Prahasta to Rāvaṇa [PC 8.215-217] which is seven *Hastas* [cubits] in height, nine *Hastas* in length and ten *Hastas* in circumference. It is the best type of

elephant. The divine elephant 'Airāvāṇa' [*Erāvāṇa*] is conveyance of Devendra [PC 2.38] and has four tusks [PC 71.3], The 'Hastiparīkṣā' of Jain householder *Durlabharāja* also deals on characteristics of elephants. The 'Gajaprabandha' or 'Gajaparīkṣā' by Jain householder *Jinadāsa* also deals on characteristics of elephants. The 'Mṛgapakṣisāstra' of Hamsadeva dated to 13th c. A. D. mention the characteristics of 13 types of elephants dwelling in the forests and termed as *Dantin*, *Dantavala*, *Hastin*, *Dvirada*, *Gaja*, *Bhadragaja*, *Manda*, *Mṛga*, *Saṅkīrṇa*, *Mataṅga*, *Padmin*, *Ibha*, *Stambherama* and *Hastinī*, [VI. 265-337] elaborately. The 'Yaśastilakacampū' [II.167-190] of *Somadeva* also gives several verses on tributes of praise being showered on elephants while they are presented on the eve of Yaśodhara's coronation. These include the praise of the elephant's prowess, its characteristics, how it seemed as if the earth began to breathe along with the celestial Ādiśeṣa when elephants heaved a sigh in the battle, praise of its speed stating that it is endowed with the fifth category of speed [similar to those of 5 kinds in horses] and also with the flow of rut [*Madalakṣmī*] and also praise of raising its trunk to the skies as if warning the Devas to protect their elephants. Somadeva also mentions several praises recited by keepers on occasion of sports of elephants witnessed by Yaśodhara as in the text [III.191-318]

[d] Elephant Forests

The 'Gajaśāstra' of Sage Pālakāpya speaks of sixteen principal elephant forests (*Gajavana*) that are divided into two main groups. The first group includes *Prācyā*, *Kaliṅga*, *Saurāṣṭra*, *Pañcanada*, *Daśāma*, *Āngareya*, *Aparānta* and *Chedikaruṣaka*. The descriptions of these forests as well as the characteristics of elephants found there have been elaborated in the 'Śivatattva Ratnākara' [VII.11.9-14] of Keladi Basavarāja and 'Mānasollāsa'²⁶ [*Viṃśati* II, Chap. III, 172-179] of Chalukyan king Someśvara and the 'Mṛgapakṣisāstra' of Hamsadeva.

The Jain text 'Piṇḍaniryukti'²⁷ [83] states that herds of elephants roamed in *Vindhya* forests and were caught in marshy reed jungles.

Special trainers [*Damagas*] trained them. The experts fed the elephant with green sugarcane, grass and barley [*Yavasa*]. Another Jain text namely the 'Āvaṣyakacūrṇi'²⁸ mentions that large herds of female elephants lived in the forests of *Rājagriha*.

The Jain text 'Nāyādhammakahāo'²⁹ (known also as *Jñātā Dharma Kathāṅga Sūtra*) also deals on characteristics of elephants. It mentions that princes were trained in controlling elephants. A wonderful description of forest life of elephants is found in the text. The 'Nāyādhammakahāo' portrays elephant behavior richly as in the narration of previous birth of Meghamuni as an elephant by Lord Mahāvīra. It states that in the forests of *Vaitadhyagiri* Mountains lived an elephant named Sumeruprabha that enjoyed the rivers, farms and plantations rich in bananas. Once when the forest caught fire, the elephant became restless seeing the other animals run hither -- thither, with their skin getting burnt due to the fire. The elephant's skin also got slightly burnt without food and water for several days it was pierced by the tusks of another young rogue elephant. Giving up its life, the elephant was reborn at the southern bank of Ganga river at the foot of *Vindhyagiri* Mountains. This elephant had four tusks known as Meruprabha had to undergo the same events of a forest fire. Having knowledge of its previous birth, it moved to a land eight miles away along with its herd. Due to the fear of fire, several animals had crowded in that place and a young rabbit clung to Meruprabha's leg. The elephant did not put down its leg in order to protect the creature, However as the fire died down, due to the prolonged strain in standing on three legs, Meruprabha died and took birth as Meghamuni, the son of king Srenik and queen Dharani.

The Jain text 'Vāsudevahimḍi'³⁰ (VH) of Sanghadāsa Gaṇi and Dharmadāsa Gaṇi, a Jaina version of Sanskrit 'Bṛhatkathā' of Guṇāḍhya gives some interesting features of elephants, The 'Vāsudevahimḍi' mentions about prominent forests where elephants were found as well as those in regions such as *Kaliṅga*, *Kośala*, *Dasanna* and *Rāyagriha* as in VH [205].

[e] Stages of Life

Just as the ‘*Gajasāstra*’ of Sage Pālakāpya gives the various stages of life an elephant, one finds similar terms in the *Pārśvanātha Purāna*³¹ [4.109-112]-

*sale pota vikka sulalita kaḷabha javana kāntārūpa kalyāṇa
samujjvala yūtha vṛddha tera kṛśa
baḷahīnasthaviravṛddhamambivudaśeḷa II.*

These are described as ‘*Bāla*’ (1 year), ‘*Pota*’ (10 years), ‘*Vikka*’ (20 years), ‘*kaḷabha*’ (5 years), ‘*Javana*’ (30 years), ‘*kalyāṇa*’ (40 years), ‘*yūtha*’ (50 years) ‘*Vṛddha*’ (60 years). The ‘*Uttarādhyāyana Sūtra*’ has some interesting information on elephants. It refers to an elephant of 60 years of age.

[f] Clor and smell (odour of the Body of Elephants [*Varṇalakṣanam* and *Gandhalakṣanam*])

Several Ancient Indian elephant texts state that the color of elephants varies due to food intake, changes in *dośas* (fundamental bodily humours due to wind, phlegm and bile), country, class effects of planets and asterisms. They also state that one must examine the smell of the elephants’s mouth, eyes, temples, rut, breath, faeces, urine and water ejected from its trunk. Those having the odour of clarified butter, honey, earth, parched grains, curds (or buttermilk), milk, flowers like *Mālati* (*Jasminum glandiflorum*, L.), *Ketaki* (*Pandanus oforatisissimus*, Roxb.) and *Jāti* (*Jasminum glandiflorum*, L.), sandal, *Vacha* (*Acorus calamus*, L.), Nectar, fragrant fruits are considered auspicious, Those elephants having the odour of blood, urine, faeces, puss, marrow, dead body, bird’s nest, garlic, ass, camel, boar, dog, goat and fishes are inauspicious and bring about distress and fear. The ‘*Śivatattva Ratnākara*’ [VII. II .113-122] of Keladi Basavarāja describes about elephants with fragrance [*Gandhahasti*] born of union of intoxicated male and female elephants. Their sweat, urine and excretion are fragrant like honey. The ‘*Vaḍḍārādhane*’³², a Kannada text attributed to *Śivakoṭyāchārya* and dated to 10th c. A. D. in the context of narrating the story of *Sukuśalasvāmi* states that

king *Gandhabhañjana* received as a present a scented elephant in rut from king of Kalinga. He brought it under control through 32 elephant sports in a lake. The Jain text ‘*Āvaṣyakacūrṇi*’ mentions about *Gandhahastin* [a scented elephant] as the best species. It was the leader of the herd and attracted other elephants by scent.

[g] Whorls and marks on bodies of Elephants [*Āvartalakṣanam*]

Elephants are supposed to have several whorls and marks such as conch, earthen pot, fish, mirror, bull, lamp, sacrificial fire place, arrow, cowrie and umbrella that are auspicious. There also exist others that are considered inauspicious and bring misfortune. Whorls occur in six places of its body such as skin, root of tusks, tail, around the eyelashes, backbone regions, forehead and so on. These marks and whorls are elaborated in the descriptions of elephants given in the *Mṛgapakṣi śāstra*’ of Hamsadeva, ‘*Haṣtiparīkṣā*’ of *Durlabharāja* and the ‘*Gajaprabandha*’ or ‘*Gajaparīkṣā*’ of *Jinadāsa*.

[h] *Amśaka* (Partial Incarnation)

Ancient experts on elephantology state that *Anūka* is the name given to the character, gait, gesture and voice of other animals imitated by elephants or having these features based on its former state of existence as a heavenly being (based on its *Karma* of actions). Such features of partial incarnations in elephants have been elaborated in the ‘*Mānasollāsa*’ [*Vimśati* II, Chap. III, 324-281] of Chalukyan king Someśvara. The ‘*Śivatattva Ratnākara*’ [VIII.II.137-141] also describes the deities residing on the various limbs of the elephants. Several Jain texts such as the ‘*Nāyādhammakahāo*’ and ‘*Triṣaṣṭhiśalākāpuruṣacarita*’³³ (TSSPC) narrate the previous incarnations of elephants. The ‘*Triṣaṣṭhiśalākāpuruṣacarita*’ (TSSPC) is an elaborate narration of lives of 63 great persons in the Jain canons. It has several glimpses of elephants and their behaviour.

[i] Sound Production of Elephants

Several ancient texts dealing on Elephants speak of sound production in elephants. They discuss about the centres of sound production and also nature of the sound produced. According to the

'*Gajaśāstra*' of Sage *Pālakāpya* the sounds termed brahṁita comes from *Tālu* (palate) or *Gaṇḍa* (cheeks) or *Shira* (head), *Kaṇṭha* (throat), *Jihvā* (tongue), *Hasta* (trunk), *Udara* (belly), *śrota* (ears), *Garjitam* and *śamkha* from *Gala* (throat), *Meghanāda* from heart, *Hamsa* or *Dundubhi* from *Jihvā* (tongue), *karna* (ears), *Utkrośam* from *Gaṇḍa* (cheek), like tiger, lion or bull from head. Similarly other sounds produced by elephants as described in ancient Indian texts have been dealt in recent literature.³⁴ The '*Yaśatilakacampū*' of Somadeva states that the characteristics of rut, sounds, color of the body, its complexion, actions ['*Ceṣṭā*' such as omens of flapping its ears, trunk or tail] portray auspiciousness to the king and defeat of the enemy.

[j] Seasonal Behaviour

Indian poets laud the six different seasons in their works consisting of spring [*Vasanta*], summer [*Grīṣma*], rainy [*Varṣa*] Autumn [*Śarad*], Cold [*Hemanta*] and winter [*Śiśira*]. Likewise elephants are also thought to be subjected to seasonal variations in body and behavior. Sage *Pālakāpya*'s treatise '*Hastyāyurveda*' deals with such seasonal behavior in the *Kṣudra Roga Sthāna* [section on Minor diseases] in the *Thirteenth* chapter. Apart from these seasonal treatments given by *Hastyāyurveda*, the text also gives certain procedures that are to be practiced in all seasons for their welfare. These have been elaborated in detail in recent literature³⁵. *Glimpses* of seasonal behavior of elephants are also found in the '*Yaśatilakacampū*' of Somadeva. In describing the severity of winter cold, Somadeva states that the she-elephant languishes resting the trunk on the ground with her full breasts benumbed with cold.

bhūmisrastakarā kareṇuravaśakṣīrastanī tāmyati/ - [I.56]

Even at noon, elephants drink only the splashed water arising from waves in the banks of river.

Ahno ardhe api tarāṅgavāri kariṇo grhṇanti rodhaḥ/ - [I.56]

In spring, male elephants caress their mates with mouthful of water.
gaṇḍūṣatoyairgajah śrṅgāraprasaraprasādihṛdayaḥ svām priyām sevate II - [III.442]

Elephants shake the trunks of old trees on banks of river *Śipra* [Chap. V]. The movements of elephant cubs are hampered by clusters of trees uprooted by violent gales [*kvacidbalānmūlitadrumākula kalabhapracāram*] [Chap. V]. In the rainy season Somadeva states that elephants are frightened by showers of ever falling rough hailstones hurled by the clouds--

meghodgīrṇapatatkathorakarakāsāratrasatsindhurepūraplāvitakū- apādapakulakṣubhyatsaripāthasi || --[I.65]

The Jain *Apabrahṁsa* work titled '*Karkaṇḍacariu*'³⁶ of Kanakāmara Muni dated to 11th c. A. D. mentions that Padmāvati, queen of king Dadhivāhana, ruler of Champa city rode on an elephant which ran amok as it rained. The queen was carried into the forest for a long time and as the weather changed suddenly with the sun brightly shining the elephant entered the waters of a river to quench its thirst. Thus, the changes in weather appear to affect elephants. The Tamil epic '*Jivakacintāmaṇi*'³⁷ (JC) by a Jain author also has some interesting details of elephants. It mentions that prince Jivandhara allayed heat of sun from which a herd of elephants suffer by causing shower of rains. Elsewhere the text describes the royal elephant attacking Guṇamālā and her friend crying out for help. It further mentions that during summer, in a place where all the trees remain without any leaves on them, the male elephant in order to protect the she elephant from heat, covered her body with shadow of his body.

[k] Preternatural Behaviour of Elephants

Animals and birds live a life in the forest with complex behaviours that have astounded ancient men from immemorial times. They observed such behaviour and recorded them in the ancient literature that allows us to thus appreciate their observation skills. Even more surprising is the strange preternatural behavior of animals in presence of beings embodying supermatural power like sages. Such behavior has been reported in recent literature³⁸. Ancient Jain literature also offers us some glimpses into preternatural behaviour of elephants. The '*Āvaśyakacūrṇi*' mentions about an elephant '*Sechānaka*' falling into a cave. This incident is also elaborated in other Jain scriptures

and briefly summarized in the present context. The text mentions that large herds of she-elephants lived in forests of *Rājagṛha*. Among them, a male elephant on witnessing a young male playing around with female elephants suddenly remembered its earlier birth [*Jātismaraṇa Jñāna*] of being attacked and would crush and kill other male elephants. Thus subduing the herd, it became the king elephant and had constant observations on a female elephant that was pregnant. In order to protect the young one, the female elephant eloped by limping slowly, not catching up with the herd and at the time of delivery, it sought refuge in a hermitage. The young elephant was cared by the inmates of the hermitage. It watered the plants bringing water in pitchers or in its trunk and sprinkled them over it and attained the name '*Sechānaka*'. One while it was drinking water at a river, the rogue male elephant of the herd that had kept the female under observation attacked '*Sechānaka*' and was killed in the fight. The turn of events made '*Sechānaka*' bold as he became the herd and in its arrogance started destroying the hermitage where it grew. The inmates approached king Sreṇika of Magadha who had many sons like Ajātaśatru Kunik, Halla, Vihalla, Meghakumāra and Nandiśeṇa. Prince Nandiśeṇa, an expert in training and catching elephants stood in front of '*Sechānaka*'. The elephant also stood still by pondering the thoughts of his previous birth on seeing him. The prince and elephant tamers caught and tamed '*Sechānaka*'. The text states that Bhagavān Mahāvīra narrated the previous births of '*Sechānaka*' to prince Nandiśeṇa. The '*Nirayāvalika Sūtra*'³⁹ [1.23] states that Prince Vehalla ['Vihalla' according to other canons] was the younger brother of king Ajātaśatru. It also mentions the playful behavior of the elephant '*Sechānaka*' with the queens by placing them on its trunk, back, shoulders, neck, head, tusks and swinging them and also sprinkling water on them. Queen Padmāvati, the wife of prince Ajātaśatru Kunik out of envy saw the princes Halla and Vihalla perched on the elephant '*Sechānaka*' with their wives and the elephant playfully manipulating their ornaments. She reported the matter to Ajātaśatru Kunik and this led to the bitter battle between the princes. In order to attack Kunik's army the princes Halla and Vihalla resorted to guerilla-warfare with '*Sechānaka*' in the

night. Thus impending the forthcoming danger of a huge ditch of fire and being goaded by the princes with harsh words of being a treacherous animal, '*Sechānaka*' stepped ahead and gave up its life jumping into the pit. The text thus portrays an elephant endowed with knowledge of its previous birth [*Jātismaraṇa Jñāna*]. The '*Āvaśyakacūrṇi*' also states that earlier '*Sechānaka*' has gone to a river and was caught by a crocodile. It was rescued by a merchant's son. The '*Aupapātika Sūtra*'⁴⁰ also mentions about the incident of elephant '*Sechānaka*' sensing danger of ditch and stepping into pit of fire.

The '*Triṣaṣṭhiśalākāpurūṣacarita*' (TSSPC) text mentions that an elephant Gajapati of *Vindhyachala* mountain disturbed the meditation of sage Aravind who then by his *Jātismaraṇa Jñāna* narrated to the elephant about its earlier birth. The text states that the elephant became cool, sat meditating in its own way by looking at the sun for days, chanting *Namokar mantra* that was initiated to it and gave up its life. It was later attacked by a serpent when its legs got stuck in a lake and thus gave up its life.

The '*Sūtrakṛtāṅga Sūtra*'⁴¹ and its commentary mentions that a chained elephant saw ascetic Ardrākumār, thinking that if it was free of chains it could have paid homage. With noble thoughts in its mind, the chains broke by the spiritual influence of the ascetic and the elephant rushed towards Ardrākumār. The newly initiated disciples ran away. Elephant hermits in the forest confronted Ardrākumār complaining to him that they were not able to eat elephant meat. The ascetic pacified the hermits and asked them to attend Lord Mahāvīra's sermon [*Samavasaraṇa*]. Thus on being initiated, they gave up eating elephant meat. The '*Sūtrakṛtāṅga Sūtra*' thus portrays a class of people who relished elephant meat by killing them in the forests. The Jain text '*Nāyādhammakahāo*' also portrays the knowledge of previous births in elephants [*Jātismaraṇa Jñāna*] as in the case of elephant '*Meruprabha*' as stated earlier.

Some Jain Poets of Karnataka also mention preternatural behavior of elephants. The *Vardhamāna Purāṇa*⁴² [II.49] of Jināsena

Desavrati while describing the forest *Puṇḍarikinipura* where ascetic *Sagarasena* lived states that elephants, bear, tigers, lions and other animals shed their mutual enmity between them due to the spiritual influence of the sage. Similar descriptions of preternatural behavior are also found in Aggala's '*Chandraprabhā Purāṇa*'⁴³

[I] Musth and Ichor in Elephants

The '*Śivatattva Ratnākara*' [VII. 11 . 204] also mentions the eight types of ichor-

vāsā ca nāgaram śīthurgharmaśca madaśīkarau | cikkā mukhaśca kariṇām madanāmāni cāṣṭadha|

Even more interesting are the recipes given by the '*Mānasollāsa*' [Viṃśati IV, *Gajavāhyāvalivinda*, III. 453-465] of Chalukyan king Someśvara to cause outflow and also increase of rut flow, create fragrance in the ichor and produce colors in the ichor of elephants that have been dealt in literature. Of these, the various states of intoxication in rutting elephants enumerated in ancient Indian texts, the descriptions in '*Yaśastilakacampū*' of Somadeva given by a military commander to prince *Yaśodhara* are excellent. These are as tabulated in Tab. 2.

Tab. 2. States of intoxication in Yaśastilaka campū

Names of Elephants	States of Intoxication
<i>Vasumatitilaka</i>	<i>Sañjātītilaka</i>
<i>Paṭṭavardhana</i>	<i>ādrakapolikā</i>
<i>Uddhatāṅkuśa</i>	<i>ādhonibandhinī</i>
<i>Parachakra Pramardana</i>	<i>Gandhacāriṇī</i>
<i>Ahitakulakālānala</i>	<i>Krodhinī</i>
<i>Charcharīvataṃśa</i>	<i>Ativartinī</i>
<i>Vijayaśekhara</i>	<i>Sambhinnamadamaryāda</i>

Somadeva also enumerates different methods of treatment of rutting elephants-

*sottālabṛmhaṇasamcavyāstāstāramukhavardhanakaṭaśodhana
pratibhedanapravardhan avarṇakaroddīpanahāsanavinivarta
naprabhedamadopacāropadeśaviśārada ||*

The '*Uttarādhyāyanasūtra*' also mentions that an elephant was followed earlier by King *Padmaratha* of *Mithila* who had come for an elephant hunt. The elephant ran deep into the forest and attacked the chaste wife *Madanarekha* of prince *Yugabāhu* of *Sudarshanpur*. She saw the roaring mad elephant trying to attack her and was picked by it in the forest and thrown in the air like a ball. The text further states that she was rescued by a *Vidyādhara* in his *Viṃāna*. The *Triṣaṣṭhiśalākapurūṣacarita*' (TSSPC) also mentions that '*Sechānaka*', elephant of King *śreṇik* broke its chain and rampaged the kingdom. When *Subhat*, a skilled trainer of elephants [according to the text] couldn't control him, the merchant *Dhanna* who was proficient in the art of '*Gajadāmini*', controlled the elephant. Jain texts also mention that King *Sreṇik* also was an expert in controlling mad elephants, calming them and tying them to a stable. He was rewarded for the act by king *Jitashatru*.

The Jain Prakrit epic '*Paumācariya*' (PC) of *Vimalasūri* states that training was given to princes to control elephants as in PC [8.218-223]. The Jain text '*Vāsudevahimṇī*' (VH) states that the royal paths of city of *Rāyagiha* [*Rājagrha*] were trodden by elephants with rut flowing from their temples acting as water spray. Kannada Jain literature such as *Aggala's 'Chandraprabhā Purāṇa'* [7.38] speaks of elephants that sport in the waters amidst the red lotuses sprinkling their pollen on the body. The '*Mallinātha Purāṇa*'⁴⁴ [10.90] describes about a ruddy elephant waving the trunk with the rut overflowing all over body and touching the eyes of another elephant pacifying its anger.

[m] Elephant Sports

Ancient Indian texts give various prescriptions to excite elephants for active participation in sports. Apart from this, elephants

were actively involved in sporting with other females as well as playing with their own herds in their natural habitats. Such elephant behaviour was seen predominantly when they were in musth and during spring seasons. Jain literature also gives us some excellent glimpses of such sporting behaviour. The *Mṛgapakṣiśāstra* of *Hamsadeva*, a Jain author of 13th c. A.D. offers some details on elephant sports. It states that elephants sport with their mates, feel happy by her sight, bring her everyday morsels of *Muñja* grass [*Erianthus munja*], sugarcane, plantains and lotus rhizomes [VI. 249-250]. They are also seen in water or on river banks engaged happily in love sports with females clasping them with their trunks for a long time [VI.241].

[n] Elephant Pregnancy and Calves

Descriptions of pregnancy, pre-natal and post natal care, foetus characteristics and difficulties in labour are well discussed in ancient Indian literature especially those pertaining to texts dealing on elephants. Elephants reproduce by natural birth or sometimes with difficult labour. In extreme cases, it may lead to caesarean sections to bring out the foetus. There may also be cases wherein the foetus may suffer constriction or be dead within the womb. The '*Hastyāyurveda*' [*Śalyasthāna*, *Garbhavakrānti*, Chap.8] begins with a lengthy query by King Romapāda to Sage Pālakāpya as to how females become pregnant, how does the foetus originate, in which months of pregnancy the bodily organs are formed, when does the young one come out as well as physical and mental conditions of the young one. Similar descriptions of pregnant females and behavior of calves are found in Jain literature. Guṇavarma II, a Jain Kannada poet in his '*Puṣpadanta Purāṇa*'⁴⁵ [924] dated to 1215 A.D. describes excellently the pregnancy of elephants. The '*Mallinātha Purāṇa*' [10.76] mentions an elephant calf sucking milk from its mother's breasts. *Aggala* in his '*Chandraprabhāpurāṇa*' has several interesting observations of elephant behavior. The text [9.77] mentions about a pregnant she-elephant unable to go to the river bed due to her heaviness. She keeps small steps and watches the river waters while the male elephant filling

its trunk with the waters sprayed it on the female. The Jain text '*Āvaśyakacūrṇī*' as stated earlier also mentions about the pregnant female elephant that moved away from the herd to protect the young one from the rogue tusker and gave birth to the elephant called '*Sechānaka*'. The *Mṛgapakṣiśāstra* of *Hamsadeva* also describes the growth and disposition of young elephants. The Jain Prakrit epic '*Paumācariya*' (PC) of *Vimalasūri* states that female elephant was called '*Kareṇu*' PC [42.18] or '*Kariṇī*' PC [80.53] and the young ones called '*kalaha*' or '*Kalabha*' PC [78.28].

[o] On the sensitivities by Goads and Weapons [*Veditalakṣaṇam*] and Taming Methods

Interestingly several Sanskrit elephant texts speak of characteristics of elephants based on their sensitivities to stimuli of the driver such as when being struck by weapons, pierced by goading instruments and so on. This sensitiveness is said to be five-fold. The Five-fold sensitiveness is said to be extreme (*Atyārtha*), shallow (*Uttāna*), deep (*Gambhīra*), conformable to meaning (*Anvartha*) and contrary to meaning (*Pratyārtha*). The '*Daśavaikālikasūtra*'⁴⁶ [II.10] mentions that mahouts used hooks [*Aṅkuśa*] to control elephants. Details of taming elephants are also given in the Jain text '*Vāsudevahimḍī*' (VH). *Vāsudeva* tames an elephant by hitting it at the back [VH. 221] and Dhammilla tames it by making it bend the head [VH.55]. The text also states that there were several methods of capturing and taming elephants. Of these one way was to decoy them with specially trained female elephants [*gaṇiyāgaṇiyāriu*] [VH.71], or alluring them with music of lyre or by other female elephants [VH II. 202] and also by driving them into rock cut depressions [VH. 201]. The '*Uttarādhyāyanasūtra*' [III.60] also alludes to Mūladeva who captivated a female elephant by playing *Vīṇā*. The '*Triṣaṣṭhiśalākāpuruṣacarita*' (TSSPC) also mentions that King Udayana followed an elephant with his assistants along with the playing of his *Ghoṣavatīvīṇā* and trapped it.

[p] Tusks of the Elephant

Some interesting observations of tusks of elephants are found

in Sanskrit literature. The art of cutting tusks of elephants is known as 'Kalpana' and the ivory obtained is used for making useful articles. The 'Kalpanāratna'⁴⁷ [IV.99.105a] of Śivamāra Bhūpāla gives excellent descriptions of elephant tusks. The text also gives the conditions and time period under which elephant tusks are to be cut. The 'Śivatattva Ratnākara' [VII. II. 149-154] also describes the details of sawing of elephant tusks, the seasons and time of operation, consequences or omens arising by chopping the tusks based on shapes of cleaved surface of tusks after carefully examining them. The 'Āvaṣyakacūrṇi' states that people killed elephants for the sake of ivory. Necklaces made from ivory were in use according to the 'Niśītha Cūrṇi'⁴⁸. The *Bhagavatīsūtra*⁴⁹ has a reference to ivory business [Dantavānija] stating that on the death of elephants, tusks and bones were used in ivory work. The 'Tilakamañjarī'⁵⁰ of Dhanapāla mentions several furnitures made of ivory of elephants such as royal ivory throne, ivory pavilion and ivory pegs to hang in sleeping chambers. The 'Bṛhatkalpabhāṣya'⁵¹ [1.2469] of Saṃghadāsa Gaṇi mentions about images made of ivory. The Jain text 'Pannavanā'⁵² [I.32] mentions that ivory workers are mentioned among important artisans. The 'Yaśastilakacampū' of Somadeva states that Yaśodhara also supervised the process of armouring the tusks of war elephants with sheaths of iron. Such methods of protecting the tusks are dealt elaborately in the elephant treatise 'Kalpanāratna' of Śivamāra Bhūpāla.

[q] Instruments and Ornamentation Associated with Elephants

The 'Matāṅgalīla' [XII.18] of Nīlakaṇṭha recognises four elephant hooks such as thunderbolt, half-Moon, nails and *Ketaka* thorn. It gives herbal mixtures to be applied to the tips of hooks to goad and control elephants as in the text [XII.22.24]. There are six different ways of wielding the hook. The *Uttarādhyāyanasūtra*' commentary mentions that elephants were tied to post [Ālana] the feet being secured with rope. The *Rāyapaseṇiya Sūtra*⁵³ mentions that the wooden seat on back of elephant was known as *Gilli*. The Jain text 'Vāsudevahimḍi' VH [203] states that king Abhaggasena of

Sālāguha received Vāsudeva outside the city and requested him to ride the elephant. Goaded by Vāsudeva the elephant moved with medium pace tied with golden ropes [*Kanagarajjupaḍibaddha*] and with two bells on its side. A carpet decorated with lotus creeper patterns was placed on its back. Caparisoned elephants with a carpet decorated with lotus creeper patterns was placed on its back. Caparisoned elephants with a fragrant pastes and girt with a rope at flanks [*Uppīliyakaccha*] are mentioned by the text. The 'Tilakamañjarī' of Dhanapāla mentions several ornaments for elephants such as *Pratimā* (ring fitted around the tips of tusks), *Nakṣatramālā* (Big necklace with many jewels corresponding to all asterisms in the Zodiac suspended on the temples of female elephant guarding the portals of royal palace) and *Kadalikā Kanaka Vaijayantī* (cloth woven with golden tinsels and having golden tinklers or strings strung along the borders). Elephants for royal possessions were decorated by painting their bodies. Prince Harivāhana's royal elephant named 'Amaravallabha' was besmeared by paste of white powder with temples and head being painted red with vermilion. Royal war elephant of *Vidhyādhara* Harivāhana was also painted white with sandal paste shining with tinges of powdered camphor particles and the temples and head painted red. The 'Bṛhatkathākośa'⁵⁴ of Hariśena mention that a necklace made of gems of elephants was one of the precious possessions of king Pūrṇacandra [78.148].

[r] War Elephants and Fights

Fights between elephants equal in physique, strength, age and class used to take place in their natural habitat as well as arranged by rulers for entertainments. Several poets also describe about elephant fights. The encyclopedic text namely the 'Mānasollāsa' of Chalukyan king Someśvara also describes elephant fights with exquisite details of the kinds of strokes made by tusks [*Vimśati* IV, *Gajavāhyāvalivivoda*, III.643-654]. These have been elaborated in recent literature⁵⁵.

The 'Bhagavatī Sūtra' mentions that elephants were used by kings in wars. The 'Bhagavatī Sūtra' [7.9.8] also mentions that Udāyin

and Bhūtānanda were two elephants of Ajātaśatru Kunik. The 'Uttarādhyāyanasūtra' commentary refers to warfare between Nami and Chandajasa over an elephant. The 'Āvaṣyakacūrṇi' states that Ajātaśatru Kunik led a bitter battle against the princes Halla and Vihalla who in turn resorted to guerilla-warfare with elephant 'Sechānaka' in the night. A reference to a battle between Kālkumāra and king Chetak in the text mentions that the former's army had 3000 elephants. The 'Āvaṣyakacūrṇi' also states that elephant *Nalagiri* was one of the four precious possessions of king Pajjoya. Likewise, elephant 'Bhadrāvati' belonged to Udayana who carried possessions of King Pajjoya. Likewise, elephant 'Bhadrāvati' belonged to Udayana who carried off Vāsavadatta. The 'Niśītha Sūtra' mentions about special experts [Ārohas] who rode elephants at the time of battle. The *Triṣaṣṭhiśalākāpuruṣacarita*' (TSSPC) in the context of narrating the story of King Udayana, states that the army of Avanti surrounded *Kauśāmbi* and tried to crash the gates of the city using mad elephants with rut overflowing from their temples. The text mentions that on the orders of a minister, a mechanized white elephant was made of wood by skilled artisans with a door in its belly. The driver seated inside it could control all the movements of the elephant including its trumpeting and other sounds. After the elephant was ready and surveyed by King Chandrapadyot, it was moved to the jungles bordering King Udayana's kingdom. King Udayana followed it with his assistants along with the playing of his *Ghoṣavatīvīṇā* and thus was trapped. He later escaped with Queen Vāsavadatta on the back of another male elephant to whose back four pitchers of urine of a female elephant were filled and thus dropped on the path to excite the smell of the following male elephant *Analagiri* of King Chandrapadyot. Deceiving the following elephant by this means Udayana reached *Kauśāmbi*. Jain texts also mention that elephant *Kajjalagiri* of King Nemiraja attacked the subjects. The king and elephant experts tried to capture it but it fled to the forest reaching the borders of Sudarshanpur. It was captured by King Chandrayash's

men who then led it into the royal stables. The text states that a big fight ensued between the King Chandrayash and Nemiraja. The latter then gave up the fight on reflecting the knowledge of his previous births. The Jain Prakrit epic *Paumācariya*' (PC) of *Vimalasūri* states that tame elephants were used in war PC [4.59] and PC [12.113] and were maintained in stables (*Hastisālā*) as in PC [80.63]. Kings prefer to ride elephants in battle as in PC [10.6] and PC [10.64] or in public processions PC [3.2]. Elsewhere the number of elephants in each division of the army such as *Paṅkti*, *Senā*, *Senāmukha*, *Gulma*, *Vālma*, *Vāhinī*, *Prtanā*, *Chamū*, *Anikinī* and *Akṣauhiṇī* is mentioned as in PC [56.3-9]. Elephants used to have fight with other elephants in wars stated in PC [6.182]. When cities were looted excellent elephants were carried away as stated in PC [8.66]. The *Bhadrabāhu Saṁhitā*⁶ (BBS) of Jain *Bhikṣu* Bhadrabāhu dated prior to *Bṛhatsaṁhitā* of Varāhamihira gives several predictions based on the actions and characteristics of elephants. It states that if an elephant sleeps with right foot towards west and does not eat food, then death of commander-in-chief occurs as stated in BBS [XIII.158]-

*sausupyante yadā nāgaḥ paścimaścaraṇastathā | senāpativadhān
vidyād yadā' nnaṁ ca na bhujate | |*

If it does not eat food, water, grass and rejects then destruction of army occurs as stated in the text BBS [XIII. 159]--

*yadānnaṁ pādavārīm vā nābhinandanti hastinaḥ | yasyām tasyām
tu senāyāmacirādvadhānādiṣet | |*

It a king sees blood drops on the face of an elephant during a march, he suffers defeat BBS [XIII. 162]. If an elephant trumpets continuously, it forebodes victory BBS [XIII. 165]. If marks [termed *Puṣpa's*] in colors of yellow, red or white occur on the front portion of tusks, then it forebodes victory BBS [XIII.166]--

*puṣpāṣi pītaraktāni śuklāni ca yadā gajāḥ | abhyantarāgradanteṣu
darśayanti yadā jayam | |*

In an army if an elephant pulls the feet of another or digs the earth by its feet, the enemy attacks the king BBS [XIII. 168]. The *Bhadrabāhu Saṁhitā* BBS [XIII. 169] also states that in the context of mad elephants or those elephants that are in rut get distressed or in which the rutty elephant herds also do not attain rut, then the king or minister will be killed.

*mattā yatra vipadyante na mādyante ca yojitāḥ | nāgāstatra vadho
rājño mahā' mātasya vā bhavet ||*

The predictions related to elephant action during a march of a king [*Yātrā*] are also given by the text as tabulated in Tab. 3.

**Tab. 3 Predictions of elephants related to march of a king in
Bhadrabāhu Saṁhitā**

Actions of Elephants during March	Prediction of the Omens
Elephant lifts trunk up and makes sound	Fulfillment of desires
Tusks are broken.	Fear, distress and death
An elephant trumpets and a rutty elephant comes in front.	Success of <i>Yātrā</i>
Elephant destroys wrestlers and comes running forward	Defeat, distress, and destruction of wealth.
Sudden death of elephants	Arrival of another ruler for state.

The '*Tilakamañjarī*' of *Dhanapāla* also mentions the use of elephants for war purposes. The '*Bṛhatkathakośa*' of Hariśena mentions that subduing royal elephants was considered an act of bravery. Arkakīrti and Hariṣeṇa are mentioned as skilled elephant controllers who defeated elephant drivers and subdued royal elephants [*Rājahastin*]. Kannada literature by some Jain poets also depicts glimpses of war elephants. The '*Neminātha Purāṇa*'⁵⁷ of Mahābalakavi (1254 c. A.D.) describes the elephants fight raising their trunks, piercing their tusks against one another, pushing and pulling each other.

[s] Mahout Communications

Just as the '*Matāṅgalīla*' [XII.8-16] of Nīlakaṇṭha recognises several commands given by mahouts to instruct and control elephants, similarly the '*Mānasollāsa*' [*Viṁśati* II, Chap. III.290-306] of Chalukyan king Someśvara also describes several commands, words, striking and gooding methods to train and control elephants. The '*Yaśastilakacampu*' of Somadeva states that Yaśodhara was proficient in elephant lore like Romapāda, king of Aṅga. He mentions that Yaśodhara with stick in hand, trains elephants and addresses it by various verses and terms like.

he he hala divyasāmaja mātrāsataṁ tiṣṭha tiṣṭha |

Another verse describing the instructions to elephant states--

*gātraistiṣṭha samaiḥ puronakhasamaṁ hastaṁ nidhehi kṣitau
dṛṣṭim dehi karāgrataḥ sthīramanāḥ karṇau gajāśleṣaya | vālaṁ
dhāraya |*

“Stand with thy limbs in equipoise. Place trunk on ground on a level with claws. Fix thy look on tip of trunk. O' Tusker hold thy ears motionless with a steady mind. Move not the tail”.

-- [III. 282]

Similar methods of taming elephants by hitting it at various spots on the body are given in the Jain text '*Vāsudevahimḍi*'.

[t] Elephant Diseases

The '*Hastyāyurveda*' of *Maharṣi Pālakāpya* deals on Elephant diseases and their remedies extensively. The four sections named *Mahārogasthāna*, *Kṣudrarogasthāna*, *Śalyasthāna* and *Uttarasthāna* deal on all type of diseases that are elaborated in literature. The *Kṣudrarogasthāna*, [Chp. 43] of the text devotes an entire chapter to treatment of old age of Elephants and their daily regimen. Some diseases of elephants as well as their treatment are treated in the '*Mānasollāsa*' [*Viṁśati* II, *Bālādhyāya* VI.628-677] of Chalukyan king Someśvara. Glimpses of treatment of elephant diseases in Jain literature are rare although the troubles faced by elephants are described

in various contexts. The '*Yaśastilakacampū*' of Somadeva [III.188] also states that a king should arrange for bath, drink and food for elephants without which he himself should not have his own.

asnānapānabhukteṣu tatkriyaḥ syānnayatsvayam | |

Diseases of elephants treated by Pālakāpya were also aware to Jain scholars as these are well illustrated partially in the text of '*Gajathambha*' that exclusively deals on diseases of elephants and their treatment. The text mentions several fevers that causes sufferings in elephants giving their characteristics and treatment as well the causes. These fevers namely *Bhramarajvararoga*, *Vikramasādhi*, *Adhbhutajvara*, *Ragatāsajvara* and *Viśādhajvara* and are illustrated in the manuscript. These should be studied along with the '*Pākala*' fevers that are described by sage Pālakāpya in his '*Hastyāyurveda*' text.

[u] Omens Related to Elephants

Several Jain scriptures mention the omens arising from elephants in various contexts. The Jain Prakrit epic '*Paumācariya*' (PC) of *Vimalasūri* states that during Rāvaṇa's final march to the battlefield elephants trumpeted frightfully striking the earth with their trunks as in PC [69.47-53] foreboding his defeat of death. The elephant was regarded to be auspicious on occasion of marriage as in PC [10.8]. The text also states that the queens Marudevi and Padmāvati at the time of conceiving Ṛṣabha and Munisuvrata saw elephant as one among fourteen dreams PC [21.1]. The '*Uttarādhyāyanasūtra*' also states that elephant was seen among the fourteen dreams by queen Śivādevi before giving birth to *Bhagavān* Neminātha. Jain texts like the commentary *Doghaṭṭī ṭikā*⁵⁸ on '*Upadeśamālā*' by Ratnaprabhāsūri (1181 c. A. D.) state that King Chandragupta and *Ācārya* Chāṇakya met *Ācārya* Bhadrabāhu. The King questioned about meaning of strange dreams seen by him to which Bhadrabāhu interpreted the meaning of these dreams. Of these the eleventh dream of a monkey jumping on the back of divine elephant Airāvata meant that lower caste and fickle minded people would rule the state. The sixteenth dream of black elephants coming to an arena to fight but retreating

meant that weather cycles would get disturbed in the future with black clouds [like elephants] of monsoon approach but scattering without rain in time of need.

Thus, one finds rich descriptions of Elephantology in Jain Scriptures Research into further unexplored texts and their associated commentaries would give us a complete picture of *Gajaśāstra* according to these Jain authors.

Conclusions

Glimpses of elephant behavior are replete in many of the available elephantology treatises. The descriptions of Sage Pālakāpya's text are so exquisite that they inform us about the behavior, characteristics, diseases and their treatment and are treated elaborately in his '*Hastyāyuroeda*' text. Sage Pālakāpya's '*Gajaśāstram*' is available in various Sanskrit as well as vernacular recession and deals on the various aspects. Elephants are also described in ancient Jain literature outlining various aspects. Some of these have been gleaned from Sanskrit as well as vernacular recessions and deals on the various aspects. Elephants are also described in ancient Jain literature outlining various aspects. Some of these have been gleaned from Sanskrit treatises while some are the descriptions of native Jain scholars. Several ancient manuscripts on elephants in Jain literature have not yet been critically edited and the information in these texts in yet to be compared with other earlier texts. Existing descriptions in Jain literature enriches our understanding of the subject of elephants mainly on aspects of its characteristic features like color, whorls, smell, complexion, sensitivity, classification of elephants, age, feeding habits, diseases, treatment capturing methods and so on. Interdisciplinary research supported by Modern field studies may allow one to admire these ancient observations of elephants made in Jain literature and also offer us new perspectives on their contributions. Jain canons also throw some interesting details on elephant behavior not found in other treatises on elephant lore. These include the descriptions of the '*Uttarādhyādhyanasūtra*', *Bhadrabāhu Samhitā*,

Yaśastilakacampū’ of Somadeva, ‘*Āvaśyakachūrṇi*’, ‘*Triṣaṣṭhiśalākāpurūṣacarita*’ (TSSPC) and several Jain works and epics. The predictions pertaining to actions of elephants are found in *Paumācariya*’ (PC) of Vimalasūri, *Bhadrabāhu Saṁhitā* and ‘*Vāsudevahimḍi*’. Jain texts also mention several kings, princes and experts well versed in controlling elephants. Aspects of war elephant seasonal behaviour, Art of armouring elephant tusks or crafting skilled mechanical elephants to elude the enemy are also mentioned in Jain texts. The ‘*Yaśastilakacampū*’ of Somadeva mentions that experts well versed in earlier treatises on elephants used to examine and select them for royal purposes. The authorities quoted by Somadeva are also found in sage Pālakāpya’s text thus allowing one to know that Jain traditions were aware of these texts. The ‘*Vāsudevahimḍi*’ mentions certain methods of capturing elephants that are mentioned also by the *Gajagrahaṇaprakāra*’ of Nārāyaṇa Dīkṣita. Some of the diseases mentioned by Pālakāpya’s text are also known to Jain scholars as illustrated in the ‘*Gajathambha*’. Research on elephant diseases as well as other aspects as gleaned from various other Jain texts such as unpublished *Kāvya*s, *Champū* literature and commentaries, folk Ballads and orally transmitted knowledge needs to be documented. A Thorough search for other elephant texts surviving in manuscript form in various manuscript repositories and private collections needs to be carried out and preserved for future generations. This will allow one to research Elephantology aspects according to the Jains and thus promote their conservation by practically using their knowledge.

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Comparative study of Quantum Mechanical Behaviour in the light of Jain Philosophy

Dr Bipul Sarkar*

1. Introduction

When philosophical ideas associated with science are dragged into another field, they are usually completely distorted. Therefore we shall confine our remarks as much as possible to some part of Jain philosophy and as well as material aspect and behaviour regarding quantum physics itself. Quantum Physics sometimes dealing with the behaviour of matter and light on the atomic and sub-atomic scale. It attempts to describe and account for the properties of molecules and atoms and their constituents. The most interesting aspect is the idea of the wave-particle duality, Niels Bohr's complementarity principle, uncertainty principle etc. On the other hand, the Jaina philosophy of *anekāntavāda*, particularly *syādvāda* points out the similarity with modern science like Niels Bohr's Principle of complementarity, uncertainty principle. In Jain philosophy, matter has been analysed on the basis of its conception as a permanent substance possessing infinite qualities and modes with unique notions about it as physical science. In this context it would be studied comparatively between some of quantum mechanical aspect and Jaina philosophy. To begin with the concept of matter by throwing light on Jaina conception of Reality- *Dravya* (substance), *guṇa* (quality) and *pariyāya* (mode) and

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their inter relation has been discussed. *Dravya* has been conceived by the Jainas as a universal principle of Reality from the aspect of generality, while its particular characteristic are *Jivadravya* (living substance) and *Ajivadravya* (non-living substance). It is to be noted that *Jivadravya* and *Ajivadravya* of Jain philosophy do not form any two substance-doctrine, representing the world of animated substances and non-animated substances as independent and self-contained system.

2. Concept of matter in philosophical view

According to Jain philosophy '*Pudgala*' represents the elements of matter. Gramatically, the samskrita term '*Pudgala*' is very sound and consists of two words- *pud* and *gala* connoting the two important qualities of matter – association (*pud*-) and dissociation (*gala*). Although, in earlier, the scientists are like to use two different terms for *Pudgala* of Jainas – matter and energy separately. But after Einstein (*The Theory of Relativity*) both the terms have been merged in scientific world. This is very significant according to Jain philosophy. Although the scientists define matter with three common properties-

- (i) It should occupy space or it should have a volume or form.
- (ii) It should have a weight.
- (iii) It should be subject to our experience or knowledge.

The Jainas counter only (i) and (ii) as common property of matter, though their concept of *Agurulaghutva* – neither-heavy nor-light connotes the idea of weight indirectly.

Actually, the nine substance of the Vedic philosophy like Earth, Water, Fire, Air, space, time, direction soul and mind can be reduced to six substances of Jain philosophy which are constituents of the universe. They are *Jiva* (soul), *Dharma* (principle of motion), *Adharma* (principle of rest), *Ākāśa* (space) *Pudgala* (matter) and *Kāla* (time). So, *Pudgala* is one of the six *Dravya* (substance) that fabricate

the world we live in. Jaina philosophy says that the *Pudgala* is permanent substance which the material universe is constituted, undergoing changes by the process of integration and disintegration. The individual unit of *Pudgala* is the material from which all is made called *Paramāṇu* (atom).

3. Jaina Philosophy and Atom (*Paramāṇu*)

A *Paramāṇu* represents smallest homogeneous part of any substance. Jaina philosophy maintains that *Paramāṇu* is both cause (*Karma*) and effect (*Kārya*) of the material world from the standpoint transformation which takes place elements of matter, due to external and internal causes. The Jaina conception of *Paramāṇu* as cause and effect is parallel to the conception of energy and consequence of energy of the physical science. According to the Jainas, *Paramāṇu* is *ekānta* (discrete) and beginningless. It is one of class like the energy of matter of the physical science. According to Jain philosophy all *Sukṣma Paramāṇu* are *abhedyā* (impassable or impenetrable), *acchedyā* (uncuttable), *avibhājyā* (indivisible), *adāhya* (incombustible) and *agrāhya* (non-receivable). Most of properties are assumed in physical science in heat and thermodynamics. The colour, taste, smell and touch exist as equal in each and every *paramāṇu* and can change into any form according to cause. The Jaina philosophy explain all gross and fine material creations (products) on the basis of the capacity of transformation of *paramāṇus* and their combination and dissociation just as the *Sāṃkhya* accounts for the production of multiforms of the gross and fine material entities of the universe on the ground of differentiated combination of *guṇas* (qualities).

Sattva (essence), *Rajas* (energy) and *Tamas* (inertia or mass) from *Prakṛti* one-primordial matter and its capacity of transformation. In study of atomism, Jain philosophy is the advocate of the atomic theory like the *Nyāya-Vaiśeṣika*. From the point of view of consequence makes it explain that *paramāṇu-pudgala* is not *jīva* (soul) but *ājīva* (non-soul) i.e, soul can not exist in *paramāṇu* but soul and *paramāṇu* can exist together is one space-point.

Wave particle duality

Wave–particle duality is the concept in quantum mechanics that every particle or quantum entity may be described as either a particle or a wave. It expresses the inability of the classical concepts “particle” or “wave” to fully describe the behaviour of quantum-scale objects. According to Jaina philosophy, particularly in *syādvāda*, every fact of reality leads to seven ways or modes of description. These are the combinations of affirmation, negation, and inexpressibility – namely, (1) Existence, (2) Nonexistence, (3) Occurrence of existence and Nonexistence, (4) Inexpressibility or Indeterminateness, (5) Inexpressibility as qualified by existence, (6) In expressibility as qualified by Nonexistence. The fourth mode i.e, the inexpressibility known as *avyaktavya* is the key element of the *syādvāda* dialectic. This is especially well brought out by the foregoing discussion of the wave–particle duality. When one uses terms like ‘particle’ or ‘waves’, one must use them to mean what they usually describe in physics. The quantum description involves an unobserved state of the electron which is neither corpuscular nor wave like. The Jaina position on *avyaktavyam* tells that indescribable by ordinary language.

Quantum mechanical aspect

In wave particle duality, a particle behaves in different ways at different times. This is clear from the famous two-slit experiment which is the backbone of quantum mechanics and wave-particle duality. *Anekānta vāda* not only explains seemingly contradictory propositions in daily life, philosophy, macroworld, mental exercises and in spiritual domain, it also brought in the concept of *Avyakta* or inexpressibility of certain states. Questions which can not be answered in affirmative or negative, like the existence of soul, could be dealt with in the framework of *Anekānt vāda*. It is, it is not; it is and yet it is not, it can not be expressed and so on. This concept is common to Quantum behavior.

Anekānta vāda is not simply a multiview perception theory. It is not a limitation of consciousness that it has limited capability of perception of the physical world. Thus it is not the consequence of

not being able to look at an object from different perspectives but that the object can not be known from all the perspectives. *Anekāntavāda* is as fundamental as the Uncertainty Principle, which states that some dynamical variables like position (Δx) and momentum (Δp) of a particle can not be simultaneously measured with arbitrarily high precision, not because of instrumental limitations but because of inherent behavior of nature. Therefore, there is an inherent uncertainty involved in the concept of an unobserved quantum mechanical state (a potentiality) vis-à-vis the observable outcomes. The relevance to quantum mechanics of the *Syādvāda* concept of *Avaktavyam* to mean indeterminacy with the consequent implications for probability.

Thus, in the physical world, as in philosophy, things or ideas have plurality of attributes and these can be apparently contradictory or conflicting. *Anekāntvāda* successfully harmonises or accommodates such views and completes the description of physical reality. But when we talk of manyfoldedness, the question obviously arises, how many. Certainly more than one, but can it be infinite? *saptbhangī* or sevenfoldedness is a corollary of *Anekāntavāda*. This has been very clearly explained by D.S. Kothari in his essay on “*Complementarity Principle and Eastern Philosophy*”. According to the principle of *Saptabhangī* reality can be described in seven ways i.e. it exists, it does not exist, it exists and yet it does not exist, indeterminable, its existence is indeterminable, its non existence is indeterminable and its existence as well as non existence is indeterminable or inexpressible. *Saptabhangī* has been explained very succinctly by Kothari in a quantum mechanical way by taking the example of a particle in a box which is divided by a partition with a hole into two compartments. Because of the particle-wave duality, the particle can be in compartment A, or in compartment B, In A and still not in A, In B and still not in B, not in A and B, in A as well as in B and in an indeterminate state (*avyakta*). The same solutions emerge from the considerations of quantum mechanics as has been shown mathematically by taking wave functions.

Conclusion



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Environmental degradation and its impact on Jainism

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Abstract

Jainism is one of the most significant, heterodox and oldest religions, not only in India but also in the world which proposed the principles of ecology and conservation of environment. The Jainism considers that we must have an awareness of the holy tie between human being and environment which is necessary for our planet and its health as well as the survival of flora and fauna. Everything that surrounds us collectively forms the environment. The air, the soil, the water, the rivers, the mountains, the plants, the animals, in short, all living and non-living things around, comprises the environment, which has influenced and shaped lives since the time immemorial. The environment constitutes a life support system for all beings. Through a process of natural selection and elimination, it is the environment that has directed the evolution of the biosphere, as it exists today. Therefore, we must not deprive our mother earth from its resources with misusing, draining and polluting it.

Introduction

There is a Jain parable that demonstrates that even animals, which are on a lower level of evolution than man, exhibit qualities of compassion for fellow beings and concern for environment. Man, despite his superior brain, is lacking in wisdom exhibited by animals. However, primitive man did not look upon nature with indifference and arrogance. That is a modern

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It is interesting to compare Jain philosophy with classical physics as well as quantum physics. Both swear by objectivity, rationality and empiricism. However unlike quantum physics, Jain Philosophy contains transcendental topic such as rebirth and doctrine of *karma*. This is exactly why Jain *anekānta* cannot be called hard science. Although, *Anekānta* is a broad philosophy. *Syādvāda* has a social dimension. This philosophy leads one to tolerance and ahimsa or non-violence. Apart from its philosophical and ethical values and in spite of its different historical and cultural moorings, *Syādvāda* had rich scientific potential which, however, remained unrealized for thousands of years. It was well ahead of its time in this respect.

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attitude that developed gradually as man became more socialized and knowledgeable. In the beginning of the world, there was harmony. The laws and rules of the nature guided every being on the earth. The primitive man, who was a wanderer too, lived in co-existence with nature and his fellow beings. Six thousand and five hundred years ago, man learnt the art of cultivation of crops. He began to settle down and live in societies. Yet, his needs were limited. However, gradually the need was replaced by greed. The more civilized he became, the more selfish he grew. He exploited natural and human resources to satisfy his own desire and hence qualities like violence, hatred, lust, acquisitiveness, etc. began to replace humanitarian values like co-existence, compassion and non-violence. The logical result of this erroneous attitude is evident in the environmental degradation of mind boggling magnitude we are facing at all levels today.

Environmental degradation and its impact

Physical degradation is reflected in ozone depletion, drying up of lakes, scarcity of clean drinking water, deforestation, pollution, increase in the occurrence of natural calamities, global warming, spread of epidemic diseases, increase of non-cultivable lands, soil erosion, etc. This is due to overexploitation of nature by man.

On the socio-economic level, degradation is reflected as population explosion, economic and social inequalities, poverty, unemployment, unfair trade practices, discrimination based on caste, creed, gender, etc. These differences and conflicts arise due to adherence to false system of values that teach unhealthy competition and not co-existence.

The rising number of suicides, individual dissatisfactions, chronic anxiety, depression, stress, mental illnesses, rising insecurities etc. are indications of the psychological degradation.

Power struggles, corruption among leaders of the country, lack of concern for the welfare of the public, international border disputes, bribery, terrorism, etc. are indications of political degradation. Politicians and bureaucrats, who have to serve the people, are channeling public's money

for their personal uses. The richer nations are exploiting the vulnerabilities of weaker nations and their resources to gain more profits.

Religion, which is supposed to guide people on the right path, is being misinterpreted and has become a cause for wars and massacres. There are fights among the mankind over the differences in religions. Anti-nature rituals, performed in the name of religion and God, are causing pollution and damage to the environment. Worst of all is corruption, exploitation and inhuman attitude in the basic area of health, education and judiciary.

Environment - Religious and Scientific Perspectives

Most of world's religions believe that nature is God's creation. Our ancestors worshipped nature in its myriad forms - the sun, wind, rain, rivers, etc. However, though people preached worshipping nature, they did not spare much thought to its preservation. And now they have begun to worship God who is protected in stone buildings. But what we need is not worshipping of nature, rather living with nature. The irony is, modern man is neither worshipping nor living with nature. Instead, he is making the nature obedient to his greed and materialistic comforts. Hence, environment, at all levels, is in the midst of degradation. The need of the hour is the protection and preservation of environment from further degradation. The only inherent religion of mankind is compassion, love and co-existence and any preaching or practice in the name of religion that does not include the above aspects is not a religion at all. Religion misunderstood in practice and misinterpreted in the pretext of scientific temper is what exists today. It is time, we seriously reflect on the words of Albert Einstein; "*Science without religion is lame and religion without science is blind!*" Jainism is one such religion that establishes scientifically a deep inter-relationship between environment and man, and spiritually provides a framework to realize and live the same. It is crucial that we introspect on how to adapt religious teachings to the task of revaluing nature so as to prevent its degradation. As Thomas Berry has aptly pointed out, "*What is necessary is the comprehensive re-*

evaluation of human-earth relation, if the human is to continue as a viable species on an increasingly degraded planet". So, one of the greatest challenges to existing religions is how to respond to environmental degradation. The critical question of both justice and survival is how to pull back from this disastrous situation and remake our relation with each other and with the mother Earth. In a world with man as the crown of evolution and thus creation, environmental degradation has soared sky-high. Why did this happen? We have to ponder upon which takes precedence - whether it is environment and man or man and environment. Earlier, all that surrounded man was environment; today it is man who is surrounding everything.

Conclusion

To resolve the crisis, we do have innumerable policies, projects, laws and regulations to protect our environment. But as these laws and regulations increase, so does violence and pollution, because we are erring in our approach to the solution for the problems. Without targeting self-purity, no environmental blessedness can be achieved to restore harmony, co-existence and peace. And to realize this, we need religion of non-violence, compassion and peaceful co-existence. In addition, the religion should also have the principle of scientific vision, spiritual mission and religious consciousness. Of course, all religions have their own way of contributing to the welfare of mankind, but Jainism can contribute in a greater magnitude in understanding the environmental degradation under three unique scientific approaches: (i) The concept of God and the theory of Universe, (ii) The Jaina ethics, particularly *Aticāras* analyzed under *Anuvrata*, *Guṇavratas* and *Sikṣāvratas* and (iii) Jaina doctrine of *Karma Theory*. Jaina religion itself is a religion of environment. Jainism brings all three aspects - man, nature and environment under the umbrella of co-existence with nature. The Jaina message is simple - it is not man and nature rather it is man with nature. If nature has to take its own course, it goes by natural selection. But man's intervention has caused chaos in natural selection. So man, the thinking animal, should balance body and mind to maintain the balance in environment.

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***Samaraiccha Kahā* of Ācārya Haribhadra Sūri
(A Brief Study of the Mahārāstri Prakrit text of 8th century)**

Dr Anupam Jash

Samaraiccha Kahā is a religious novel by the celebrated Jaina Ācārya Haribhadra Sūri. Written in prose with inserted verses of varying length, usually in *āryā* metre, *Samaraiccha Kahā* is generally ignored but it is a brilliant prakrit text of different and enormous subject matter. The language of *Samaraiccha Kahā* is Jain Mahārāstri (JM). Mahārāstri Prakrit treated in the beginning as *Sāmānya Prakrit* or *ārsāprākrit*. From the date of Daṇḍin (6th Cen. A.D.) onwards it is named *Mahārāstri* and is thought to be the best *Prākrit* in which famous epics were composed (*Daṇḍin-Kāvyaadarśa* 1.35). The language originated in Maharastra is *Mahārāstri*. *Mahārāstri* was understandable in the bigger middle region of India during this period. The earlier *svetāmbara Jaina ācāryas* like Bhadrabāhu, Kalakācārya, Padalīpta etc. were closely associated with Mahārāstra and specifically Pratisthāna. Nearly for six centuries Sātavāhanas ruled over Mahārāstra who were pro-Prakrit by nature and liberal in religious matters. The various *Niryuktis*, *Bhāṣyas*, *Cūrñīs* and the narrative works like *Paumacariya*, *Vāsudevahim̐di* and others may be taken to represent the archaic form of JM in no other Prakrit language than Jain Mahārāstri. In its classical form, as represented by Haribhadra, Uddyotanasūri, Silāṅka and Dhanapāla, it shows influence of Skt. but still maintaining tendencies of colloquial languages in variety of forms and the use of *deśi* words [1]. Such a huge literature is produced in India for such a long period (from 3rd Cen. A.D. up to 15th Cen. A.D.)

Haribhadra and Jain Narrative Literature

Haribhadra is the most celebrated, honoured and versatile author in the 8th Century, acquired the skills in Jain Mahārāstri and produced (i) a huge prose narrative like *Samaraiccha Kahā*, (ii) a unique satirical work like *Dhuttākkhāna* which inspired Skt. *Dharmapariṣā* and *Apabhraṃsa Dhammaparikkhā* in the later period, (iii) first Jain Mahārāstri book dedicated to *Yoga* in Jaina manner (viz. *Yogasayaya*), (v) other treatises related to Karma theory, Monastic conduct, Layman's conduct, Didactic and *Karaṇānuyoga*. Haribhadra included a lot of folk stories, examples, fables and traditional religious stories in his commentaries on *Āvassaya* and *Dasaveyāliya* [2].

Underlying the main narrative and most of the inserted narratives, in which, after all sorts of adventures the heroes and heroines renounces the world and enter the order, there are the tenets of Jain doctrine, and in the numerous stories, parables and fairy tales inserted we come across many themes which we find often in Indian narrative literature [3].

Objective of *Samarāicccakahā*

In ancient India, how people could eradicate the suffering of *saṃsāra* and obtain liberation (*mokṣa*) was a serious matter. This was also the case for the Jainas. They developed an original theory of *karma* since the time of Mahāvīra. Umāsvāti (c. 1st-2nd century) systematized a theory of liberation in his work, the *Tattvārthasūtra*. Within that text he describes the Jaina view of the world and *karma*. In the 10th chapter he explains in particular the Jaina theory of liberation. Haribhadra Sūri (c. 8th century), a Jaina *Svetāmbara* monk and scholar, also discusses a theory of liberation in the *Anekāntavādapraveśa* [4] and about worldly deeds to be followed in one's life to attain liberation, he wrote in lucid Prakrit language *Samarāicccakahā*, Haribhadra's fame as a creative literary writer rests chiefly on this Prakrit *Samarāicccakahā*, a work which the author himself describes as *dharmakathā* and which Winternitz fittingly terms a

religious novel. The emphasis of this book laid on the theory of karma, transmigration, leading a virtuous life, indifference to worldly pleasures, renunciation, achieving the highest goal of life and so on [5].

Though this book is popularly known as *Samaraiiccakahā* but in B. H. Dosi's edition we see that Haribhadrasūri himself has mentioned its name as *Samarāiccacariya*. The *Samarāiccakahā*, is a *dharmakathā* type work. It seems to be the most popular narrative work. It is composed primary in prose in Jain *Mahārāstrī Prakrit* strewn with forms of *Śaurasent* Prakrit here and there. It is divided into nine sections that narrate the story of nine births of two persons namely Aggisammā & Guṇaseṇa.

Particulars of the Book

The *Samaraiiccha Kahā* brings to light spiritual contribution of Haribhadra to Jainism. He highlights the significance and necessity of observing ethical religious and philosophical tenets of Jainism. On the one hand he endeavours hard to expose the supposed absurdities of Hinduism, and on the other hand he tries to show the superiority and relevance of Jaina religion. This approach clearly bears out his strong bias against Hinduism, chiefly because of the latter's immense popularity.

Overview of the Text

The fortune of the hero Samarāditya is traced through his ninth births (*bhava*). Underlying all the narratives, there is the Jaina doctrine of *karman*. For the study of the cultural religious and economic history of northern India of the eighth century AD, the work offers a unique scope. In the first book there is a reference to the well-known Madana festival. The second provides an interesting description of marriage of those days and mentions a *nāga* temple and also refers to the cloth of *Cina* and *ArdhaCina*. The third book refers to the philosophy of *Cārvāka* and in the fourth we not only have a reference to *Tāmralipta* port but also to *Katahadvipa*, which is also mentioned in the Cola inscriptions and the *Kathāsaritasāgara*. It appears from this book of

Samaraiiccha Kahā that there was brisk commerce between eastern india and the islands of east indies in those days. The fifth book refers to *Suvarṇabhumi* and *Mahākataha*. The sixth contains a wealth of information. Here we have the confirmation of the belief that the God *Skanda* was looked upon as the presiding god of thieves. We are told that *SkandaRudra* was the inventors of thief's pill called *Coraguliya*, which was used as *Paradṛṣṭimohani* (charmmers of others sight). There is also edetailed description of the temple *Kātyāyani*, which had a four armed icon of the goddess with the implements *kodaṇḍa*, *ghantā*, *khadga* and the tail of *Mahiṣāsura*. It further refers to the town of *Devarupa*, which was situated near China, and also *Suvarṇadvīpa* and *Ratnadvīpa* [6]. We come across few interesting geographical names in other books, including *Madanpura* of *Kamarupa*, mentioned in the ninth book.

Haribhadra's account of Jainism embodied in the works of our enquiry may be studied under the following heads:

The Tirthamkaras

The *Samaraiiccha Kahā* begins with the invocation to the Jaina *tīrtha m̄karas*. Paying homage to the first *tīrtha m̄karas*, Haribhadra says that *Ṛṣabhadeva* successfully resisted the arrows of the otherwise unconquerable cupid, that he (*Ṛṣabha*) was an abode of the *maṅgalas* of the three word, and that he attained the liberation [7]. Next he praises lord *Mahāvīra* who is called self born and lord of the Yogis [8]. Then he pay tributes the remaining 22 *tīrthamkaras*, saying that they attained freedom from the cycle of birth, oldage and death [9]. We are further informed that the speech and teachings of the *tīrthamkaras* found expressions in the form of 12 *aṅgas* [10] which are composed for the benefit and welfare of all [11]. The *tīrthamkaras* also thoroughly exposed the right intuition or perception (*samyakdarsana*), right knowledge (*samyakjnāna*) and right conduct (*samyakcaritra*) [12]. The trinity of tenets (*triratna*) is the destroyer of all evils and a precious jewel like *cintāmani* [13]. Haribhadra adds

that only that religion is benefactor and giver of happiness which has been preached by the *tīrthamkaras*, there words never mean otherwise.

Śrāvaka dharma

Haribhadra in his book also discusses the duties of the *śrāvakas* or the lay person. According to Haribhadra, a Jain house holder should observe twelve vows consisting of five *anuvratas*, three *guṇavratas*, and four *sikṣāvratas* [14]. Elucidating this he observes that there are five sins namely, violence, untruthfulness, theft, sexual intercourse and possessions. Vows for freedom for these sins are called *vratas*. Their partial adoption is *anuvrata* and total adoption is known as *mahāvratas* [15]. On account of the basic handicap that a householder cannot obtain *mokṣa*, *gārhasthya dharma* has been held in very low esteem by the Jaina thinkers. Haribhadra holds that the life of a householder has faggots in the form of numerous bodies; it burns with anger and several other evils and is fanned with the wind of ignorance. He compares worldly live (that a life of a householder) to a forest path infested with wild beats that is difficulties and dangers. In his opinion, religion (of the Jainas) cannot be acquired by those whose inflow of actions is not turned back. And the turning back of the inflow of actions is not possible for those who live the life of a householder. Thus the effect of the life of a householder are terrible, hence it should be abandoned by all. These observations expressly uphold the attainment of *mokṣa* as the sole aim of a true Jaina which a householder cannot get. The Jaina thinkers discouraged *gārhasthyadharmā* and motivated people to opt for asceticism. But this approach was obviously impracticable, for the existence of any society without householder is inconceivable [16]. As the real spiritual discipline starts from the practice of the lesser vows whereas the supra-moral stage comes last. Haribhadra's contribution consists in giving recognition even to common-sense morality which he rightly calls *lokadharmā*[17].

Asceticism

Highlighting the importance of asceticism, Haribhadra makes the following observation:

This world is illusory like *indraajāla* (magic) and its end is not happy. Hence, those who desert the *gārhasthya dharma* and opt for a life of a muni and praiseworthy and deserve to be emulated. Why is the man born on this earth and where has he to go herefrom? These fundamental questions together with the miseries of worldly life move a person to resort to the life of a *śramaṇa* which enables him to devote himself fully to find out there solutions. Haribhadra compares *pravrajyā* to a great axe (*mahākuthāra*) that cuts the tree of karma, sets a person free from all (worldly bonds) and enables him to reach heaven.

One who opted to the life of a *muni* was first initiated by a Jain *guru*. After being formally initiated, he studied scriptures and observe prescribed vows. Haribhadra lays down the following rules and vows for the Jaina ascetics: seeing the friend and foe alike, abstinence from telling lies observance of celibacy by mind, body and speech, detachment from foods and cloths, taking food during day time only, eating food in small quantities and at proper time, forbearance for hunger and thirst, sleeping on the ground, obedience to teachers and observance of internal as well as external austerities, observing forgiveness, softness, uprightness, self-control, purity, non-possession, ascetic attains, the states of tranquillity, and abstinence respectively [18]. These deeds enables one to attain *paramapada* i.e., *mokṣa*.

Haribhadra's theory of karma is based on the law of cause and effect, implying that everyone has to bear the consequences of his actions. He makes mentions of eight-fold actions [19]. As for the causes of these actions, Haribhadra enumerates *mithyādarśana* (false perception), *ajñāna* (ignorance), *avirati* (continuity), *pramāda* (lethargy or inactivity), *kaṣāya* (attachment of worldly object) and *Yoga* [20]. Haribhadra goes into the subtle details of these actions and sums up his observation in the following words:

The bondage of karma which is secured by the covers of knowledge (*jñānāvaraniya*), perception (*darśanāvaraniya*) and impediment (*antarāya*) and hatred (*dveṣa*) resulting from strong attachment can be loosened and rendered ineffective only with unlimited difficulty. A good action done by a moral person to an evil person also yields evil result [21].

Thus by annihilating the effects of accumulated the former deeds and preventing the process of their further accumulation one becomes free from the worldly bonds, attains the supreme position (*paramapada*) and enjoys internal bliss and beatitude [22].

Epilogue

In the end of this discussion we may observe that, through this work, Haribhadra establish *Mahārāṣṭri Prākṛit* as the intellectual language of Jainism. *Samaraiccha Kahā* fairly good account of several important doctrine of monasticism. Besides, we also get in it interesting descriptions of the rites, rituals, offerings etc. connected with Jainism. He was able to use his familiarity with the techniques of Brahminical learning to benefit Jainism by writing in the style of classical Brahminical scholarship. He is also noted for his respect of other religious traditions. However ultimately he supported Jainism and its different aspects of monasticism. His writings always have a fresh approach that investigates the merits and demerits with the object of propagation of knowledge. He studied thoroughly the works of his predecessors and systematically consolidated their thought.

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JAIN BHAWAN : ITS AIMS AND OBJECTS

Since the establishment of the Jain Bhawan in 1945 in the Burra Bazar area of Calcutta by eminent members of Jain Community, the Jain Bhawan has kept the stream of Jain philosophy and religion flowing steadily in eastern India for the last over fiftyeight years. The objectives of this institution are the following:

1. To establish the greatness of Jainism in the world rationally and to spread its glory in the light of new knowledge.
2. To develop intellectual, moral and literary pursuits in the society.
3. To impart lessons on Jainism among the people of the country.
4. To encourage research on Jain Religion and Philosophy.

To achieve these goals, the Jain Bhawan runs the following programmes in various fields.

1. School:

To spread the light of education the Bhawan runs a school, the Jain Shikshalaya, which imparts education to students in accordance with the syllabi prescribed by the West Bengal Board. Moral education forms a necessary part of the curricula followed by the school. It has on its roll about 550 students and 25 teachers.

2. Vocational and Physical Classes:

Accepting the demands of the modern times and the need to equip the students to face the world suitably, it conducts vocational and physical activity classes. Classes on traditional crafts like tailoring, stitching and embroidery and other fine arts along with Judo, Karate and Yoga are run throughout the year, not just for its own students, but for outsiders as well. They are very popular amongst the ladies of Burra Bazar of Calcutta.

3. Library:

“Education and knowledge are at the core of all round the development of an individual. Hence the pursuit of these should be the sole aim of life”. Keeping this philosophy in mind a library was established on the premises of the Bhawan, with more than 10,000 books on Jainism, its literature and philosophy and about 3,000 rare manuscripts, the library is truly a treasure trove. A list of such books and manuscripts can be obtained from the library.

4. Periodicals and Journals:

To keep the members abreast of contemporary thinking in the field of religion the library subscribes to about 100 (one hundred) quarterly, monthly and weekly periodicals from different parts of the world. These can be issued to members interested in the study of Jainism.

5. Journals:

Realising that there is a need for reasearch on Jainism and that scholarly knowledge needs to be made public, the Bhawan in its role as a research institution brings out three periodicals: *Jain Journal* in English, *Titthayara* in Hindi and *Śramaṇa* in Bengali. In 37 years of its publication, the Jain Journal has carved out a *niche* for itself in the field and has received universal acclaim. The Bengali journal *Śramaṇa*, which is being published for thirty year, has become a prominent channel for the sbvgftr54pread of Jain philosophy in West Bengal. This is the only Journal in Bengali which deals exclusively with matters concerning any aspects of Jainism. Both the Journals are edited by a

renowned scholar Professor Dr Satya Ranjan Banerjee of Calcutta University. The *Jain Journal* and *Śramaṇa* for over thirty seven and thirty years respectively have proved beyond doubt that these Journals are in great demand for its quality and contents. The *Jain Journal* is highly acclaimed by foreign scholars. The same can be said about the Hindi journal *Titthayara* which is edited by Mrs Lata Bothra. In April this year it entered its 25th year of publication. Needless to say that these journals have played a key-role in propagating Jain literature and philosophy. Progressive in nature, these have crossed many milestones and are poised to cross many more.

6. Seminars and Symposia :

The Bhawan organises seminars and symposia on Jain philosophy, literature and the Jain way of life, from time to time. Eminent scholars, laureates, professors etc. are invited to enlighten the audience with their discourse. Exchange of ideas, news and views are the integral parts of such programmes.

7. Scholarships to researchers :

The Bhawan also grants scholarships to the researchers of Jain philosophy apart from the above mentioned academic and scholastic activities.

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- Weber's Sacred Literature of the Jains.
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To achieve a self-reliance in the field of education, a Computer training centre was opened at the Jain Bhawan in February 1998. This important and welcome step will enable us to establish links with the best educational and cultural organisations of the world. With the help of e-mail, internet and website, we can help propagate Jainism throughout the world. Communications with other similar organisations will enrich our own knowledge. Besides the knowledge of programming and graphics, this computer training will equip our students to shape their tomorrows.

10. Research :

It is, in fact, a premiere institution for research in Prakrit and Jainism, and it satisfies the thirst of many researchers. To promote the study of Jainism in this country, the Jain Bhawan runs a research centre in the name of *Jainology and Prakrit Research Institute* and encourages students to do research on any aspects of Jainism.

In a society infested with contradictions and violence, the Jain Bhawan acts as a philosopher and guide and shows the right path.

Friends, you are now aware of the functions of this prestigious institution and its noble intentions. We, therefore, request you to encourage us heartily in our creative and scholastic endeavours. We do hope that you will continue to lend us your generous support as you have been doing for a long time.

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