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# Jain Journal



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JAIN BHAWAN  
CALCUTTA

**Rupees Five**

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*The Yaksi Padmavati*  
*Bronze, Karnataka, c 17th Century A.D.*  
*Courtesy : Hamburgisches Museum Fur Volkerkunde,*  
*Hamburg*



# Another Rare Icon of the Digambara Padmavati

LALIT KUMAR

The twenty-four armed form of the *yakṣī* Padmavati is a Digambara conception of the goddess. There are two texts only in which her iconography is known to have been dealt in detail. These are the *Pratiṣṭhāsārasaṅgraha* of Vasunandi (c. 12th century)<sup>1</sup> and the *Padmāvatī Stotra*, a text of unknown authorship and uncertain date. No image of this form of Padmavati was known until the present author published one which is based on the description as mentioned in the *Pratiṣṭhāsārasaṅgraha*.<sup>2</sup> Here is another rare icon of the twenty-four armed Padmavati which has apparently followed the iconographic description provided in the second text, the *Padmāvatī Stotra*.

According to the *Pratiṣṭhāsārasaṅgraha*, the *yakṣī* Padmavati should have either four, six or twenty-four arms.<sup>3</sup> She has red complexion and sits on a lotus. In her twenty-four arms she holds a conch, sword, *cakra*, crescent, blue lotus,<sup>4</sup> bow, spear, noose, *aṅkuṣa*,<sup>5</sup> bell, arrow, pestle,

<sup>1</sup> It is an unedited text of which two manuscripts are known. The one popularly known as Ara ms. mentioned by B. C. Bhattacharya in his *The Jaina Iconography*, and the second ms. is in the collection of L.D. Institute of Indology, Ahmedabad.

<sup>2</sup> Lalit Kumar, "A Rare Icon of Padmavati dated 1636 A.D.", *Marg*, vol. XXX, pp. 73-74.

<sup>3</sup> *devi padmavati namna raktavarna caturbhujā  
padmasanam kusam dhatte aksasutram ca pankajam  
athava sadbhujā devi caturvimsati sadbhujā  
pasasikuntavalendugadamusalasanyutam  
bhujastakam samakhyatam caturvimsatirucyate  
sankhasicakravaleṇu padmotpalasarasanam  
sakti pasankusam ghanta bana musalakhetakam  
trisulamparasum kuntam vajram bhindamalam phalam gadam  
patramcapallavam dhatte varada dharmavatsala*

—Pratiṣṭhasarasangraha ms.

<sup>4</sup> Dr. U. P. Shah read it as *upala* i.e. stone. (*Jaina Rupamandana*, New Delhi, 1987, p. 276.)

<sup>5</sup> B. C. Bhattacharya read it as *kusa* i.e. *kusa*-grass on the basis of the Ara ms. It seems to be a scribal error. (*The Jaina Iconography*, Revised edition, Delhi, 1974, p. 105.)



shield, trident, axe, *kunta*, *vajra*, *bhindamāla*,<sup>6</sup> fruit, club, leaf, stalk, and *varada*.

In the *Padmāvatī Stotra* also her countenance is red but she has been provided here with a *haṁsa* as her *vāhana*. Here she has been given a different set of weapons. Thus, the *yakṣī* Padmavati holds a *vajra*, goad, lotus, *cakra*, *chatra*, *ḍamaru*, *kapāla*, sword, bow, arrow, pestle, plough, *śakti*, fire, *bhindamāla*, cluster of stars, trident, axe, cobra, *daṇḍa*, noose, stone and tree.<sup>7</sup>

At another place the same text also enumerates her various attributes but in eleven pairs. Thus, the first pair of weapons include a *vajra* in the right hand and a goad in the left hand. The next pair shows a lotus in the right and a *cakra* in the left hand. Similarly other pair of weapons include a *chatra* in the right and a *ḍamaru* in the left, a bowl in the right and a sword in the left, a bow in the right and a pestle in the left, a plough in the right and a fire in the left, a *bhindamāla* in the right and a *tārāmaṇḍala* in the left, a trident in the right and an axe in the left, a cobra in the right and a club in the left, a staff in the right and a noose in the left, and a stone in the right and a big tree in the left.<sup>8</sup> The following verses enumerate the twenty four attributes of the *yakṣī* again. These are sword, bow, arrow, pestle, plough, cobra, fire, *nārāca*, disc, spear, *śālya*, trident, *khappara*, *ḍamaru*, noose, staff, stone, club, axe, lotus, *aṅkuśa*, *chatra*, *vajra* and tree.<sup>9</sup>

<sup>6</sup> Dr. U. P. Shah has considered it as rosary (op. cit., p. 276) whereas Dr. M. N. P. Tiwari has splitted it into *bhinda* and *mala*. (*Jaina Pratimavijnana* (in Hindi), Varanasi, 1981, p. 236)

<sup>7</sup> *caturavimsatibahuvīrajam tesamayudhavividhasuprajam*  
*daksinakara vajrayudhasohe vama bhaga ankusa mana mohe*  
*kamalacakrachhatrankitasaram damarukasobha vamakartaram*  
*camrakapalakhagadghanuskansam banamusalahalarisiratrasam*  
*saktivanhijvalagaganadharanam bhindamalavarasatrukasaranam*  
*taramandalagaganavisalam daksinakarasobhitatrisulam*  
*pharasanagamudagarapracandam savyahastaghrtavartanadandam*  
*nagapasapanavisalam anhipasanakalpadrumajalam*

—Padmavati Stotra

(Sri Bhairava Padmavati Kalpa, Ahmedabad, 1937, appendix V, pp. 35-36)

<sup>8</sup> Sri Bhairava Padmavati Kalpa, op. cit., appendix V, pp. 32-35.

<sup>9</sup> *khanga kodandakandau musalahalaphanivanhinaracacakram*  
*saktya salyata trisulam khaparadamarukam nagapasam ca dandam*  
*pasanam mudgara ca pharasakamalasuanikusam camrachhatram*  
*vajram vrksam cayudham duritaduriharam pujanam svestasiddhyai*

—Padmavati Stotra

(Sri Bhairava Padmavati Kalpa, Appendix V, p. 35)

An inscribed brass image of Padmavati from Ahmedabad(?) dated 1636 A.D. in L. D. Museum, Ahmedabad, is the first known example of the twenty-four armed *yakṣī* as described in the *Pratiṣṭhāsārasaṅgraha*. The *yakṣī* is seated on an engraved lotus seat under a three-hooded snake canopy above which is an image of Parsvanatha protected by seven-hooded snake canopy. A cobra with his hood raised is undulating in front of the *yakṣī*. The four main arms in front and the remaining which form an aureole around the image are holding the following attributes : a sword, disc, crescent, *gadā*, blue lotus, bow, *svastika*(?), noose, stalk, conch, rosary, in *varada*, lotus, shield, trident, axe, *ḍamaru*,<sup>10</sup> pestle, leaf, bowl, *vajra*,<sup>11</sup> spear, arrow, fruit and goad. A babe is seen in her left lap.

Following the iconographic description of the *yakṣī* Padmavati as mentioned in the *Padmāvatī Stotra* it is an important bronze image of the *yakṣī*, the first of its kind known till now in the collection of Hamburgisches Museum Fur Volkerkunde, Hamburg. It has been erroneously identified as Karttikeya in the catalogue.<sup>12</sup> It is certainly an image of the *yakṣī* Padmavati as she has twenty-four arms, three-hooded snake canopy surmounted with an effigy of Parsvanatha and rides a *hamṣa*. Her proper right hand show *varada* whereas the left hand hold an indistinct object. From her two main arms emanate twenty two other arms, eleven on either side. Hands on her proper right show from the top a sword, lotus, *chatra*, *muṇḍa*, bow, an unidentified object, *gadā*, sickle, trident, an indistinct object and snake. Remaining hands on her left show from the top a goad, disc, *ḍamaru*, *vajra*, spear, *daṇḍa*, fire, rosary, axe, bell, and noose. The goddess is decked with a *karandā* type of crown and various other ornaments. The provenance and date of the bronze is not mentioned in the catalogue, however, it seems to hail from Karnataka and can be ascribed to the seventeenth century A.D.

The early Jaina literature is apparently silent about the *yakṣī* Padmavati whereas it speaks about Vairotya, a snake goddess who had been popular till the tenth century A.D.<sup>13</sup> But epigraphic sources from Karnataka afford perhaps the earliest evidence of a temple of Padmavati belonging to early fifth century A.D.<sup>14</sup> Curiously enough the *yakṣī*

<sup>10</sup> It has been earlier identified as *vajra*. (Cf. Lalit Kumar, *op. cit.*, p. 73)

<sup>11</sup> Earlier identified as *kusa*-grass on the basis of B. C. Bhattacharya's reading as pointed out above. In fact dumbbell shaped object should be *vajra*. (Cf. *Ibid.*)

<sup>12</sup> *Katalog der Sammlung Heller Hamburgisches Museum fur Volkerkunde*, n.d., p. 100, fig. 45.

<sup>13</sup> U. P. Shah, *op. cit.*, p. 277.

<sup>14</sup> S. Settar, "The Classical Kannada Literature and the Digambara Jaina Iconography", *Aspects of Jaina Art and Architecture*, Ahmedabad, 1976, p. 40.

Padmavati never appeared with Parsvanatha prior to the eighth-ninth century A.D.<sup>15</sup> In western India her images date back to the 11th-12th century.<sup>16</sup> Therefore, it is difficult to ascertain as to when she appeared in the Jaina pantheon. Moreover the available literature on her belong to much later date when she had already become popular.

There are two important aspects of the *yakṣī* Padmavati in regard to her origin and development of her iconography. First, her association with lotus as is apparent from her name and various other epithets with which she is known in the Jaina literature, such as Padma, Padmahasta, Padmasanastha, Padmakatini, Padmavadana and Kamalavati.<sup>17</sup> Secondly, she is the goddess who cures snake bites. This aspect of the goddess is dealt in detail in the tenth chapter of the *Bhairava Padmāvatī Kalpa*. In this regard Janguli is the Buddhist counterpart who has also been referred to in the early Jaina literature.<sup>18</sup> Janguli is a form of Tara.

In regard to her association with lotus the *yakṣī* Padmavati can be compared with Buddhist Tara and Brahmanical Durga and Gauri. Padmavati has been referred to by these names in the Jaina literature. The *Adbhuta Padmāvatī Kalpa* refers to her as Candi, Tara, Taravatara and Durga.<sup>19</sup> Some texts eulogises her as Gauri of the Saivite, Tara of the Buddhist, Prakṛti of the Sankhya, Gayatri of the Bhattamargis and Vajra of the Kaulikas. She has been said to be found in all religion and every cult and she has been all pervading in the whole universe.<sup>20</sup> In the *Bhairava Padmāvatī Kalpa* she has been referred to as Totala and Tripura, the two forms of Gauri. In this way Padmavati has a close association with Tara, Durga, Gauri, Candi, Prakṛti, Gayatri, Vajra and many others.

It has been rightly pointed out by U. P. Shah that Padmavati is a mixture of two ancient cults Srīma Devata and the Naga cult of ancient Magadha where Jainism had its origin. Padma-Srī or Padmini Vidya is the source of these three goddesses i.e. Tara, Padmavati and Gauri.<sup>21</sup> Here it is worthwhile to mention the fact that the conception of Maha-Lakṣmi who has played an important role in the origin and development

<sup>15</sup> U. P. Shah, *op. cit.*, p. 278.

<sup>16</sup> *Ibid.*

<sup>17</sup> *Ibid.*, p. 278.

<sup>18</sup> *Ibid.*, p. 279.

<sup>19</sup> *Srī Bhairava Padmavati Kalpa, op. cit.*, Appendix I, p. 9.

<sup>20</sup> *Ibid.*, p. 8.

<sup>21</sup> U. P. Shah, *op. cit.*, p. 279.

of various *Śaktis* emanated from the Brahmanical pantheon. The *Caṇḍī*, a supplementary text of the *Devīmahātmya* of the *Mārkaṇḍeya Purāṇa*, refers to Sarasvati, Laksmi, Mahakali, Gauri, Uma, Candi and various others are the manifestations of the one supreme *devī*, Maha-Laksmi.<sup>22</sup> The *Caṇḍī* also refers to an eighteen armed form of Maha-Laksmi who wields a rosary, axe, club, arrow, *vajra*, lotus, bow, *kunḍika*, staff, spear, sword, shield, lotus, bell, wine cup, *śūla*, *pāśa*, and *cakra* in her hands.<sup>23</sup> It appears from this description of the goddess that the conception and iconography of the twenty-four armed form of Padmavati is influenced by Maha-Laksmi, and her various emanatory forms. From this point of view it would not be difficult to explain her association with *haṁsa*, which is also the vehicle of Sarasvati who emanated from the *sāttvika guṇa* of Maha-Laksmi. The *kapāla* and the *muṇḍa*, the two attributes of the *yakṣī* Padmavati as seen in the images discussed above show her association with Candi, or Camunda or Kali, who are also the manifestations of Maha-Laksmi.

<sup>22</sup> T. A. Gopinath Rao, *Elements of Hindu Iconography*, Vol. I, pt. II, 1914, pp. 334-337.

<sup>23</sup> *Ibid.*, Appendix *Pratimalaksani*, p. 136.

# CAMPUMANDANA

## —a little known Jaina Campu—

SATYAVRAT

The admixture of prose and poetry, alternating at measured intervals, is first encountered in ancient texts like the *Brāhmaṇas*, *Nirukta*, *Arthaśāstra* and *Pañcatantra*. The prose therein is intended to serve as a vehicle for the narrative, while the verse sums up the quintessence to facilitate its retention. However the device took pretty long to establish itself as a genre of poetry, popularly known as *campū*, sometime before Dandin (7th Century), who is the earliest of the poeticians to notice and define it in a manner, which, minor variations apart, continued to hold ground, down the years.<sup>1</sup>

Notwithstanding the *tour de force* represented by the *Yaśastilaka Campū* (959 A.D.), to its credit, the Jaina literature suffers from a curious paucity of *campūs*. Coupled with stray recent attempts, *Jīvandharacampū* and *Purudevacampū*, besides Somadevas *magnum opus*, is all that it has to offer by way of this *gadyapadyamayī* form. It is surprising that despite its undoubted merits, the *Campūmaṇḍana*<sup>2</sup> of Mandana, the famed Prime Minister of Mandu, has so far escaped notice.<sup>3</sup> It commands attention not only because of its author, who represents probably the last link in the chain of literators who wielded pen and sword with equal effect ; but also because of the elevating story of Nemi and Rajimati that it seeks to give, with poetic trappings.

With the ennobling message of the ultimate victory of detachment over attachment, the story has captured the popular imagination, over the years. The peripheral divergences in details notwithstanding, all the sources concur on the essential frame-work of the story that, in essence,

<sup>1</sup> *gadyapadyamayi kaciccampurityapi vidyate*, Dandin, *Kavyadarsa*, I, 31.  
*gadyapadyamayi sankha socchvasa campuh*, Hemacandra, *Kavyanusasana*, 8.9.  
*gadyapadyamayam kavyam campurityabhidhiyate*, *Sahityadarpana*, VI 336.

<sup>2</sup> *Mandanagranthasamgraha* (1), Patan, 1918 A.D.

<sup>3</sup> Kapur Chand Jain, who gives details of all the Jaina *campus* in his study of *Purudevacampū*, is not even remotely aware of its existence. *Purudevacampū ka Alocanatmak Parisilan*, Parimal Publications, Delhi 1985 A.D., Chapter II, pp. 44-76.

boils down to Nemi's forsaking his so-called marriage, right in the midst of its execution, due to the revulsion caused by the proposed slaughter of the herd of cattle for the table ; and Rajimati's unflinching devotion to her 'Lord' that ultimately leads them to supreme bliss.<sup>4</sup>

The seven chapters (*paṭalas*) that *Campūmandana* is made of, are evidently disproportionate to the minimal quantum of details set forth therein. Besides preliminaries, the first chapter opens with the description, in *kāvya* style, of Samudravijaya's metropolis, Vijayavardhana, followed by the details of his equipment as a powerful ruler and the beauties of his noble wife, Sivadevi. Chapter two adds up to a glaring digression in as much as it is infested with a mass of traditional descriptions and as such, has no nexus with the theme. The couples water-sports in chapter three serve as a prelude to the emergence in dream of a Brahmin who offers three jewels, the peers of Kaustubha, to Siva, who readily apprises her husband of the amazing dream. A preceptor (Acarya), in the fourth chapter, assures Samudravijaya that the sight of jewels heralds the attainment of a jewel-like son.<sup>5</sup> The child is named Nemi because of his inherent potentialities to shoulder the weight of the wheel of *dharma* and *artha*. He embodied the munificence of Kalpataru, depth of ocean, charms of Cupid and compassion of a sage. Chapter five sees Nemi in Dvarika, the metropolitan seat of his cousin Kṛṣṇa. With the concurrence of his parents Nemi's marriage is fixed, in the sixth chapter, with Rajimati, the comely daughter of Ugrasena, the ruler of Mathura. Ugrasena gears the town to the extravagance of the royal marriage. At the opportune moment reaches Nemi at the head of the marriage party. Chapter seven represents both the climax and anti-climax of the theme. Overwhelmed with revulsion at the intended butchering of the innocent cattle, Nemi scraps the marriage, before it could be consummated and flees to Raivataka to escape the mundane frivolities. That leaves Rajimati aghast. However, she follows her lord to his resort on the hill and attains supreme bliss, even before him.

Mandana has been rigorous in shearing the details so that the theme in *CM* is reduced to a bare frame to sustain the rather heavy portraiture that the poem turns out to be. At times, the thread of the story tends to snap under the weight of digressions. Mandana has been brusque in

<sup>4</sup> Satyavrat (ed.), *Neminatha Mahakavya*, Bikaner, 1975, Introduction, pp. 33-38.

<sup>5</sup> *ratnasya sandarsanastu ratnalabhah param te bhavita nrpala. Campumandana*, verse 1, p. 13.

dealing with the story. He practically rushes through it. And in making Rajimati follow Nemi right up to the Raviatoka, not unlike an haunted person,<sup>6</sup> he seems to depart from the known sources.

Though lean in numbers, the *campū* had caught the fancy of the Jaina authors, from quite early times. While Haricandra conceived it as a damsel, stationed at the junction of adolescence and youth ;<sup>7</sup> to Mandana, it provided pleasure like a youthful lady with tenderness, *rasa* and *alamkāra*.<sup>8</sup> Doubtless, by its very nature the *campū* opens up wider vistas for the muse of the author to unfold itself in both prose and poetry. Though a mix of both, prose in *campū* steals thunder over poetry, with the result the *campū* adds up more as the source of ornate prose, couched with the gimmicks prescribed by the poeticians.

Mandana embarked upon his *campū* with the decided objective to project himself as a prose-writer of some order. He had deeply imbibed the *kāvya* tradition including the *campū* form, handed down to him by earlier stalwarts. While his equipment as a poet is evidenced by his poetic works, especially the *Kāvyamandana*,<sup>9</sup> the *campū* is intended to establish him as a prose author. That alone seem to be the rationale for over-abundance of prose therein, with poetry playing the proverbial second fiddle to it. But Mandana had a clear vision of the type of prose, he wanted to foster. It is to his credit that he did not mean to overawe the reader with sesquipedalian prose, tarnished by inverted construction, with compounds heaped upon compounds and replete with subtle *śāstric* allusions, in order to emerge as a rival to Bana. He aimed to spin the narrative in simple and lucid phraseology, marked with such literary devices as had established themselves as inseparable ingredients of literary prose.

It hardly brooks repetition that the *CM* is a mass of prose-pieces, spun out to draw sketches that form the warp and wrop of the poem. With his keen observation, equipment in literary devices and facile pen, Manadana is at home in drawing the side spectrum of descriptions. Be it Samudravijaya's metropolis or Nemi's sports, sunrise or moonshine, the Acarya or summer, Siva's pregnancy or Dwarika's grandeur, all his

<sup>6</sup> *agamadanu ca nemim samaranti ca citte|dyutiriva nalinisam prasthitam pascimayam*, verse 6, p. 32.

<sup>7</sup> *balyatarunyavatiya kanta, Jivandhara Campu, I, 9.*

<sup>8</sup> *komala padavinyasarasalamkarasalini|karoti kasya nahladam campusca pramada sada, CM, verse 2, p. 2.*

<sup>9</sup> For the Critique on *Kavyamandana* see my book, *Jaina Sanskrit Mahakavya* (under print), pp. 47-74.

descriptions are inverted with pleasing precision and naturalness. While Mandana can afford to be pedantic, it is ease and lucidity that constitute the hallmark of his prose. His skill in mastering appropriate *upamānas* lends added charm to it.

The chief characteristic of Mandana's prose is to focus on the totality of the object under description. This he achieves through his penetrating observation, innate appreciation and apt phraseology, which, even if sprinkled with long compounds, is never divorced from clarity and effect. Even pithy sentences are used to the intended effect. A reference to some of the sketches would drive home the point.

The depiction of moonshine that turns everything white and thereby serves to create confusion of sorts, is attractive. While it turned the sky into a white canopy, Parvati and Laksmi had difficulty in spotting their spouses, and the *abhisārikās* could be detected by the sound of their anklets only. (p. 8) So thorough was the spread of moonlight that the rivers scoffed in whiteness at the milky ocean and the cuckoos put the swans to shame. The pen-sketch of the Acarya invited to interpret Siva's Dream, though brief, embodies his equipments in the science. With striking *upamānas*, the poet has been able to spotlight his various traits, especially the faculty of separating grain from the chaff (*nīra-kṣīraprthakakaraṇa*). The description of Dvarika and its pleasure garden breathes life. It is poetic, detailed but lucid. Poetry lends additional charm to the description. (pp. 22-24)

However, the typical description in the *CM* is based on the time-worn devices of *śleṣa* and *parisamkhyā*. Here Mandana seems to follow into the foot-steps of stalwarts like Bana and Haricandra. This is how he seeks to depict the various facets of the metropolis Vijayavardhana.

*yatra pakṣiṇo vicārajña haṁsāh sumatayo janāśca..... yatra vāpikāh sakamalāh sarvajanāśca..... yatra krīḍāmayūrāh sakalāpāh paurāśca.... yatra truṭirgandhikahaṭṭeṣu na tu janaprītiṣu.....yatra hrdayabhedomuktā phaleṣu na tu nāgareṣu.....yatra bhango vilāsinibhrūvallarīṣu na tu sūreṣu .....yatra vinītah puravāsinah kṛpālukṣīvalakṣetre kalamādayaśca..... yatra jīvanadāh sadā lokā payodāśca.....yatra urmivatyo nadyah na tu janatāh..... yatra trāso ratneṣu ratnavedivireva dṛṣyate na ca kasyāpi vairiṇah. (pp. 2-3)*

Mandana is adept in handling the metre. The verses in *CM* are couched in a variety of metres but *upajāti* and *mālinī* carry the palm. Mandana is equally at home with *anuṣṭup* and *śārdūlavikrīḍita*.



The *CM* bears testimony to Mandana's through grounding in poetics. His *Alamkāramandana* also testifies to it in ample measure.<sup>10</sup> While an under-current of alliteration runs throughout his prose and poetry, other figures of speech serve to lend strength to his expression. *Upamā*, *svabhāvokti*, *sahokti*, *samāsokti*,<sup>11</sup> *vyatireka*, *bhrāntimāna*, *vibhāvanā śleṣa* and *parisamkhyā* are some of the *alamākras*, he has employed with a measure of predilection.

With his sober view of poetry, strong equipment and sound judgement Mandana has thus given us a *campū* that is readable by all accounts. The *Campūmandana* has an assured place in the galaxy of Jaina *campūs*.

<sup>10</sup> For the Critique on *Alamkaramandana* refer to my article "Alamkara Mandana : Mandana's Tract on Poetics", *Tulasiprajna*, Ladnun, XII. 3, pp. 55-60.

<sup>11</sup> *kumudodaramandirato yena labdho 'rkato' pi santapah|so'pi nipatito bhrngastungatvisi gahanaje dahane, CM, verse 2. p. 31.*

# Salient Common Features between Jainism and Buddhism

B. H. KAPADIA

Jainism and Buddhism are two great religions which are considered as heterodox religions of ancient India. In the initial days of the study of Jainism and Buddhism it was generally believed by Western scholars that Jainism is an offshoot of Buddhism, that it is a branch of Buddhism. Some Indian scholars followed the foot-steps of the Western scholars, but as a result of patient research and a proper study of these two religions which was solely based on the study of original literature of these religions this myth has been now thoroughly exploded and it is thrown to the wind.

These two powerful religions considered as heterodox by the school of Indian philosophy do not believe in the authority of the *Vedas* i.e. they consider the *Vedas* as composed by human beings like the works of Kalidasa, Bhavabhuti, Shakespeare, Milton, Shelly, Goete, Schiller, etc. They also do not believe in a god who is responsible for the creation of the universe though they believe in gods. The promulgators of these two religions, Mahavira<sup>1</sup> and Buddha were Ksatriyas, both hailed from a royal family, both preached in the language of the people with a view to appeal to their heart, both lived the worldly life for a definite period of time and on suitable opportunity both renounced the world full of misery with the intention to find the highest and the ultimate truth. Both lived and enjoyed the married life (there are two traditions in the case of Mahavira), both were fathers, both were full of detachment towards the worldly life which goaded them to renounce it. Mahavira preached in Magadhi or Ardhamagadhi and Buddha in Pali. Both these are the dialects of the same province, viz, east and west Magadha. Both were contemporaries. Buddha lived a life of 80 years and Mahavira lived upto 72 years. Eastern India, to begin with, was the main seat of their religious activities. Now it has come to light that both belonged to the Sramana Sampradaya. Buddha was the eminent leader of the Bauddha Sampradaya and Jnatrputra Mahavira was the Tirthankara of the Nirgantha Sampradaya. Not only were

<sup>1</sup> Mahavira was born in 598 B.C. and died in 526 B.C.

they contemporaries but they lived in the same region, the same province, their region of activity was not only one territory but one and the same town, may even one locality. The followers of each met one another, discussed knotty problems of religion and philosophy, and disputed over doctrines and customs of their religions. Many followers were such that some of them even though were followers of Buddha became the followers of Mahavira and vice versa. The followers of the two organisers were like neighbours or like a closely knit family and inspite of this were holding opposite views. (Cf. *Upāsaka Daśāṅga*, *Adh.* 8, etc.)

Western scholars like Rhys Davids, Mrs Rhys Davids, Pischel, Koppen, Hermann Jacobi, Oldenberg, Burnouf, de la Vallee, Poussin, Grunwedel, etc. and among Indian scholars to name a few are Dr. B. C. Law, Rahula Sankrtyayan, Prof. Bhagavat, etc. zealously studied Buddhism and scholars like Rhys Davids, established in London in 1881 'The Pali Text Society'. In 1899 'The Mahabodhi Society' was established in Colombo, and 'Buddha Sasana Samagama' in Rangoon in 1903. Similarly scholars like Hermann Jacobi, Leumann, Schrader, Hultsch, Petrol, Charpentier, Winternitz, Buhler, Kielhorn, Luders, Wackernagel, Walther Schubring, Otto Stein, Alsdorf, Glasenapp, Guerionot, de la Vallee, Poussin, Stevenson, Weber, etc. studied Jainism; and among Indian scholars we can count Muni Sri Punyavijayji, Pandit Sukhlalji Sanghavi, Dalsukh Malavania, Prof. H. R. Kapadia, B. C. Law, Kamta Prasad Jain, Dr. P. L. Vaidya, Dr. A. N. Upadhye, etc. 'Prakrit Text Society' was established for the furtherence of Jainism. Foreigners like Miss Krause have embraced Jainism. The study of Jainism was first undertaken by Western scholars as early as 1807. A host of Jaina Munis has contributed their earnest mite in the propaganda of Jainism. We can thus safely surmise that both the Western and the Eastern scholars have given themselves to the study of Jainism and Buddhism.

As the last organisers of Jainism and Buddhism Mahavira belonged to the Jnatr sect and Buddha to the Sakya clan. Before their birth their mothers saw auspicious dreams. The mother of Mahavira saw fourteen dreams.<sup>2</sup> Both were brought up and lived quite royally before they became monks. Both went to teachers for study but both knew more than what their teachers could teach, both married Ksatriya girls. Buddha married earlier than Mahavira. Buddha had a son known as Rahula while Mahavira had a daughter named Priyadarsana (according to

<sup>2</sup> According to the Digambaras 16 dreams.

one tradition) whose husband became a monk under him but later became antagonistic to him while Rahula was accepted by Buddha himself, much against the wish of his father, as a disciple. Thus both relinquished the world after the birth of an issue. Mahavira evinced a desire to become the monk at the end of 28 years that is after the death of his father but waited for two more years in honour of the request of his elder brother Nandivardhana. Buddha turned a recluse and went out for his *mahābhiniṣkramaṇa* after seeing the face of his newly born son. The father of Buddha was against his son becoming a monk while Mahavira turned a recluse only after the death of his father. Buddha with a view to get the full enlightenment met various teachers of different schools but they did not satisfy him while Mahavira found out his path for salvation on his own. Both led a wandering life and carried to completion the ideal life of a Sramana and a Bhikṣu. Buddha did not reform any previous existing religion like Mahavira who reformed the religion of his predecessor Parsvanatha but Buddha innovated a new religion in terms of his own findings and discoveries. Therefore he was required to quote and fight against old doctrines while Mahavira had not to do so. Before Mahavira there was already in existence the *cāturyāma*<sup>3</sup> religion of Parsvanatha. Only in view of the new and changed conditions he remodeled the *vrata* of *aparigraha*, and gave birth to a new *vrata* known as *brahmacarya* (which was implicit in the earlier). Mahavira laid down five *mahāvratas* for the monks and the nuns, five *aṇuvratas* for the laymen and lay-women whereas Buddha prescribed *pañcasīlas* of which the fifth one is little different as it included *madyapāna*, etc. In the Jaina religion women had free entry and so nuns were there in the Mahavira's Samgha while Buddha had to ultimately yield as his step-mother Mahaprajapati was not able to endure the death of her husband. Buddha thrice rejected the request of his mother but on the intervention and the plea of Ananda he had ultimately to give way and allow the entry of women in the Sangha. But both the religions consider a nun inferior to the monk. Even a nun of hundred years standing has to obey, respect and not to enter into verbal discussion with a monk of a day's initiation.

The circumstances which made Buddha turn a monk were quite different from those of Mahavira. At the birth of Buddha it was predicted that he would become a recluse and so his father took every possible precaution to make his life as comfortable as possible. But through the intervention of divine agency he saw ugly sights which

\* This is referred in the 2nd *sutra* of *Samannaphalasutra* of *Dighnikaya* and in Jaina *Sutras*.

made him renounce the world while Mahavira became a monk at the ripe time.<sup>4</sup> Buddha was out to search a teacher who could satisfy his longing for truth. For six long years he wandered from place to place but found no one who could satisfy his longing. He observed the rules of life as laid down by other religions such as fasts, rigorous austerity, etc. but all that did not satisfy him. Ultimately he realised truth under the Bodhi tree. He had not followed any system of religion or he had no ancient religion before him in view. For he said his findings were his own e.g. the four noble truths, the three *sarāṇas*, the eight-limbed path, etc. Mahavira on the other hand was no innovator or a discoverer of truth. He had only organised a religion which was already in existence. The followers of Parsva came in his contact and he instructed them properly. Buddha was way-laid by Mara, the Satan, and his followers but not so Mahavira. No doubt Lord Mahavira had to undergo hardships during his wandering routine. Just as Ananda, Maudgalyayana, Kasyapa, etc. were the chief disciples of Buddha, Mahavira had eleven Ganadharas as his chief disciples. Both got support from kings and rich laity.

As a member of the Jnatr clan Mahavira belonged to the Kasyapa *gotra*. From the clan name, he was known as Jnatrputra (Viv, 323). Because of his Kasyapa *gotra* he was known as Kasava (*Utt.* 2, *Daṭṭav*, 4), after the Capital of Vaisali, his maternal home, he was known as Vesaliya (*Su.* 1, 2, 3, *Utt.* 6), after the country he was known as Videhadinna (*Ayār.* 2. 15, 17, *Jinac*, 110), as a result of all round prosperity in the kingdom cropping up after his birth he was called Vardhamana and as a result of severe asceticism and endurance he was called Mahavira. He was called Jina because of his command over the five senses. As he had established the church he was known as Tirthagara or Tirthankara. So also Buddha was known as Buddha, Sambuddha, Tathagata, etc.

Just as the Tirthankara appears in a definite period of cycles known as the Avasarpini and the Utsarpini so also Buddha appears only in empty Kalpas i.e. only in Buddhakalpa. The highest number of Buddhas who can appear is only five, whereas in the time of Lord Ajitanatha, the second Tirthankara of the Jains 170 Tirthankaras appeared in the land. Just as there are infinite Kalpas so there are infinite Buddhas. Like the 24 Tirthanakaras there are twenty-four Buddhas. Both the Tirthankara and the Buddha have each a number of monks, nuns,

<sup>4</sup> At the age of 30.

laymen, lay-women and the tree of knowledge under which they get the glimpse of the highest truth. Just as a Tirthankara is born after the *arāadhanā* of 20 *sthānakas*, so a Buddha is born after propitiating 10 *pāramitās*. Jaina Tirthankaras have a *lāñchana* by means of which one can identify the image of a Tirthankara from a host of other Tirthankaras. It is said that in the spread of Buddhism the personality of Buddha had played an important role, so we can observe that every Jaina Tirthankara is endowed with certain number of *atiśayas*.

The sermons of the founders of Buddhism and Jainism were listened to with rapt attention by their immediate followers and were later on codified for the good of the large mass of people. The original canons of both the systems were written in Prakrits, i.e. Pali and Ardhamagadhi respectively, but later on Sanskrit was adopted with a view to compete with the language in which the Hindus wrote their scriptures. But, it is to be noted that both Buddha and Mahavira appealed to the large mass of their followers only by preaching in a language which was known to them and which appealed to their heart the most. Naturally it was to be the language of the masses, i.e. the Prakrits. The sacred scriptures of the Buddhas are known as the *Tripiṭakas*, those of the Jainas are known as the *Gaṇiṭaka* or *Agamas* which are 45 in number. To explain these texts *ṭīkāś*, *cūṇis*, *tabbās*, *avacūris*, *bhāṣya*, *bālāvabodha* etc. were composed. The immediate disciples of the Tirthankaras known as the Ganadharas were each responsible for the composition of the *Dvādaśāṅgas*. With the help of Upali and Ananda Kāsyapa settled the *Vinayaṭṭaka* and the *Dhammaṭṭaka*. According to later tradition Kasyapa himself composed the *Abhidharmapiṭaka* but this is not historical and is even contradicted by the contents of Abhidharma itself. To settle and codify the sermons of both the teachers various councils were held at different times. The Buddhists had four councils or Sangitis and the Jainas had three councils. These were convened at different times under the presidentship of strong and powerful personalities in order to give a form to the canonical literature. In the case of Lord Buddha there were decensions right during his life period. After his death there were two main splits known as the Mahayana and the Hinayana. Likewise Jainism too had two main divisions known as the Svetambaras and the Digambaras. The first Buddhist council was convened at Rajagrha under the patronage of king Ajatasatru and Kasyapa was the guiding personality. The second council was convened after 100 years in Vaisali. The third council was called in 245 B. C. in the 18th year of the reign of king Asoka Priyadarsin. Maudgaliputra was at the helm of affairs, and the council was held at Pataliputra. Maudgaliputra composed a work known as *Kathāvatthu*

which was recorded in the *Abhidharmapiṭaka*. The fourth council was convened during the time of the king Kaniska in the 1st Cent. B. C. It was held at Jalandhara in Kashmir under the leadership of Parsvika and Vasumitra. The Jainas had their councils as follows : The first council was held at Pataliputra ; the second council was convened at Mathura under the headship of Skandila and the third at Valabhi in Kathiawar 980 years after Mahavira.

In both the religions there is great deal of similarity as regards the *ācāra* or the conduct of the clergy as well as of the laity. The code of conduct for the Buddhists is laid down in the *Vinayapiṭaka*, that of the Jainas in the *Ācārāṅgasūtra*, one of the eleven *Āṅgas*. Both the systems were open-hearted and large-minded. Both do not believe and advocate the caste system as is understood by the Hindus. Both the religions are open to all irrespective of caste, colour and creed. They have no Sudras and Harijanas ; so the large followers of the both religions were drawn from the lower strata. Courtesans,<sup>5</sup> slaves,<sup>6</sup> slave girls,<sup>7</sup> had an entry into the church. Both the religions were thus equally tolerant, as seen from early works. He who has an urge for a spiritual life can tread the path of salvation. Both the systems lay great stress on Yogic methods. Bauddhas used it as a means to concentration, while the Jainas used it for eliminating the *kaṣāyas*. Both lay stress on certain cardinal virtues. Both enforce and use *ahimsā* but the *ahimsā* of the Jainas is more detailed and minute in its compass and the scope of workings. It is on account of the influence of pontiffs like Hemacandra, etc. on kings like Kumarapala, etc., that *ahimsā* has come to stay in dominant position in which it is to day in Gujarat. In the entire province of Gujarat flesh-eating and the eating of the fish is as it were a taboo. Flesh or fish is never ordained for a Jaina monk, nun, or the laity under any circumstances. Mahavira, the staunch advocate of *ahimsā*, could never dream of eating flesh and fish. He, who endured so much, could never think of taking meat. Some people point out to Kapota and Marjara occuring in the 15th *śataka* of *Bhagavatī*. But it can be pointed out that these are the names of certain medicinal plants known to the science of *Āyurveda*. Buddha had no such scruples. It is reported that Buddha just before his death, say before a period of three months, while on his way to Kusinagara, the capital of the Mallas came, to a town named Pava where he received an invitation of Cunda who gave him flesh of a swine. It is said that taking of the flesh was the cause of

<sup>5</sup> Cf. Amrapali or Ambapali, Vimata etc.

<sup>6</sup> Cf. Campa.

<sup>7</sup> Purna, Angulimala, Svapaka or Sopaka, Svati and Handa etc.

his death. After eating it he fell sick and died. When he was alive Deva-datta tried to prohibit the eating of flesh and fish but his stricter rules of conduct were not encouraged by the Buddha ; and it is said that this was the cause of the first split in the Buddhist church. Both the religions believe in confessions. The Buddhists have their *upavasatha* days, and the Jainas have their *pratikramaṇa* and the *paryuṣaṇa* days. Out of the seven *tattvas* of the Jainas the four viz. *bandha*, *āsrva*, *saṃvara* and *mokṣa* correspond to Buddhist *dukkha*, *dukkhahetu*, *dukkhanirodha* and the *dukkhanirodhagāminīmagga*, more commonly known as the four *ārya satyas*. Both believe in *trṣṇā* and *ajñāna* as the cause of *metempsychosis*. Both have condemned in severest possible terms the *himsā* of the Vedic Hindus. Both are also harsh on the Hindu caste system. In the *Sūtrakṛtāṅga* the views of the Buddhas are criticised and in the *Majjhimanikāya* there is the criticism of Jaina *ahimsā*. Even in the *Niryuktis* and the *Abhidharmakośa*, etc. the old criticism appears in new light, in a new garb. In spite of this both condemn in severe terms the Vedic *himsā*. It is as a result of these two religions that animal sacrifices have gone to the state of oblivion. We can add that their mutual criticism of each other is as a result of want of proper mutual understanding which can be shown from *Upālisutta* of *Majjhimanikāya* and *Sūtrakṛtāṅga* (I.I. 2, 24-32, 2.6. 16-28).

Both the religions believe in the *mantras* and both have a rich *mantraśāstra*, of their own. Buddhism later on turned to *tantraśāstra* and carried this to its extremity. The Jainas also believe in *tantra*. The oft-repeated and the highly celebrated *mantra* of the Buddhists is *aum maṇi padme huṃ* which is engraved on every possible thing and object. Like this with the Jainas the sacred *mantra* is the *namaskāra mahā-mantra*. These *mantras* are repeated by the respective devotees with great faith and earnestness. The *mantra* of the Jainas is said to be the essence of the 14 *pūrvas*. By certain repetition<sup>8</sup> of this *mahāmantra*<sup>9</sup> one can get the *punya* of Tirthankara *nāma* and *gotra*.

It is said that the personality of Buddha contributed to a large extent in the spread of Buddhism which was a missionary religion. Not so of Jainism. Through the missionary activities Buddhism spread not only throughout India but also outside, while Jainism remained confined to India where it still survives while Buddhism disappeared since long.<sup>10</sup> Buddhism gained footing in Tibet, Nepal, Bhutan,

<sup>8</sup> It is repeated for 10,00,000 times.

<sup>9</sup> *aum*, *hrim*, etc. are *mantras* in both religions.

<sup>10</sup> Now attempts are made to revive it in India.



Mangolia, China, Japan, Korea, Indian Archepelego, Java, Sumatra, Borneo, Ceylon etc. At the end of the third Buddhist council missionaries were sent to Kashmir, Kabulistan, Bactria, countries at the foot of the Himalayas and lower India and Ceylon.

Gaya or the Bodhgaya is considered by the Buddhists as a sacred place in virtue of the fact that it was under the *Bodhiṛkṣa* that Buddha got full enlightenment. For the Jainas Pavapuri is considered as the holy place because here Lord Mahavira attained *mokṣa*. Thousands of pilgrims of both the religions pay a visit to these sacred places. For the Jainas Mount Abu, Sametsikhara, Kesariyaji, Girnar, Satrunjaya, Sravana Belgola, Palitana, Ranakpur, etc. are sacred places of pilgrimage. A branch of the Mahabodhi tree was transplanted in Ceylon by Mahendra, the son of Asoka ; and therefore it is considered as a holy place. The Buddhist *stūpas* found in India, Burma, China, Japan, etc. are equally well-known as places of pilgrimage. In the case of Buddhism the Chinese pilgrims Fa-Hien and Hiuen-Tsang who had embraced Buddhism visited these places and wrote chronicles about Buddhism.

Various religions have their own peculiar festivals. This holds good in the case of Jainism and Buddhism too. The common festival though celebrated in a different manner is the festival of lights (*Dipāvalī*). This festival is celebrated by the Jainas in honour of the achievement of *mokṣa* by Mahavira. Material lamps are lighted in place of spiritual lamps. In Buddhism this is celebrated by illumination. The number of Buddhist religious festivals later on went on increasing like those of the Jainas ; and they are celebrated in different places in diverse manners. Three festivals of the Buddhists are common to all. They are : The festival of the lamps, the festival at the commencement of the spring and the festival of the birth day of Lord Buddha.

Buddhism was a state religion and thus it got support from kings of ancient India. The most prominent among them are Devanampriya king Asoka, Ajatasatru, etc. The Jainas too got support from kings like Srenika Bimbisara, Kunika, Kharavela, kings of the Northern and Southern dynasties of the middle ages, Siddharaja, Kumarapala of Gujarat, etc. The credit of winning over the favour of certain kings like Akbar and Kumarapala goes to the credit of Hiravijayaji and Kalikalarvajna Hemacandra.

The organisers so to say of both the religions wandered on foot over the vast tract of land with a view to preach their religion. Buddha

during the course of his wanderings moved over cities like Rajagrha, Kausambi, Pataliputra, Magadha, Kasi, Kosala, Anga, Sravasti, Vaisali (which was too much loved by Buddha).<sup>11</sup> Similarly Lord Mahavira wandered over cities mentioned below for the same purpose. They were : Magadha, Anga, Kasi, Vaisali, Kosala, Rajagrha, Sravasti, Apapa, Videha, Vatsa, Saketa, etc. It may be observed that out of 42 *caturmāsas* Mahavira spent 12 *caturmāsas* in Vaisali. Thus this ancient city was highly liked by the two contemporary organisers of religions. It appears that both the teachers mostly wandered over the same tracts of lands at different periods. This reminds us of our modern election campaigns. But there was no bitterness. People were absolutely free to follow what they liked and preferred. There was freedom of thought in the highest degree.

Out of the three *Piṭakas* the *Abhidharmapiṭaka* deals with metaphysics, the *Vinayapiṭaka* deals with the code of behaviour for the monks and the nuns and the *Suttapiṭaka* deals with the doctrines. In the case of the Jaina scriptures the *Acārāṅgasūtra* deals with the code of behaviour for the monks and the nuns, the *Uttarādhyayana* and the *Tattvārthasūtra* deal with metaphysics and philosophy and a few of the other Jaina canonical works deal with doctrines. In general the code of behaviour for the monks and the nuns in both the religions is (in general principles) agreeing with one another. The Buddhist monks put on a yellow garment while the Svetambara Jainas put on a white garment and hence the name—those who clad in white garments. The Buddhist monks lived in *vihāras*, the Jaina monks lived in *upāśrayas*. Formerly both had to stay in forests or in a place outside the city so that they might be away from the worldly life. The nuns too lived in both the religions separately with special rules of conduct meant for them. The Buddhists had a peculiar bowl so also the Jainas. Both the religions enjoined upon the ascetics to carry a big staff<sup>12</sup> so that with this they can caution a small animal or protect themselves in case of any impending danger. (Here traditions differ in different Jaina schools). Both had to obey and observe the *vrata* of *aparigraha*. Both passed the rainy season by staying for four months in a particular place either in a *vihāra* or in an *upāśraya*. Both used water after filtration. The Jaina monks and nuns specially use boiled water. Their necessary equipment is broadly the same. The Jaina monks eat twice (there are different practices), the Buddhists had to eat the mid-day meal only. The evening meal

<sup>11</sup> See *Mahāparinivvānasutta* : *nagapalokitam vesaliyam apalokitva*.

<sup>12</sup> The Jaina Sramanas carry this even to this day.

of the Jainas was to be finished before the setting of the Sun. Both have to lop off the hair of the head and the beard etc. at stipulated period. The Jainas never touch fish and flesh while with the Buddhists it was not a taboo. Both never touch liquor. Celibacy is strictly observed by the both. Sages like Sthulabhadra, Bhadrabahu, Hiravijaya, Hemacandra adorn the history of Jaina monachism, so Ananda, Kasyapa, Maudgalyayana, etc. adorn the Church of Buddhism. Both the religions have a host of nuns<sup>13</sup> who have illumined the history of their religions. Both can enter the order after *dīkṣā* (initiation). Both observe ascetic life very scrupulously and rigorously. Life of a Jaina monk is much more severe and stricter than that of a Buddhist monk or a nun. The duty of both the types of ascetics is very grave as they are expected to properly enlighten the laity. Though the general customs of both the monks and nuns in both the religions agree still if one were to go into minute details there are important differences owing to different type of religions they profess. Still, rules regarding their behaviour with nuns are similar and strict. Initiation ceremony has points of agreements. In the Jaina Tirtha, even prior to Mahavira, nuns were a constituent element in the Church in a very large number. It is quite probable that Jainism might have exercised influence on Buddhism and thus allowed the nuns to enter the order, for Buddha himself was much against the entry of nuns in the order.

Just as, in Buddhism, *dhamma*, *saṅgha* and *buddha* are considered as three jewels so also in Jainism *Jñāna*, *darśana* and *cāritra* are considered as three jewels. Both consider *trīṣṇā* as the root of all evils. In both the religions *bhūṭānukampā* (love of every creature) is highly praised. The outstanding two qualities of Jainism are *ahimsā* and *anekāntavāda*. Buddhism is also equally tolerant and respects the views of others.

From the brief kaleidoscopic review of both these important religions of ancient India we can surmise with reason that they have gone a long way in contributing to the development of Indian religions and philosophical thought. Both have done their utmost in the preservation of ancient valuable books in their *viḥāras* and *bhāṇḍāras*. The Jainas have preserved every possible book or manuscript pertaining to any religion in their *bhāṇḍāras*. A flood of light can be thrown on ancient Indian culture and civilization from the study of these manuscripts. Both these religions which are *nivṛttiparāyana* silently contributed their mite in

<sup>13</sup> Srimati, Ambapali with the Buddhists and Kosa, Candanabala, 16 Satis etc. with the Jainas are an instance in point.

this sphere. Both the religions had the same aim. Social conditions were also the same for the both. Like the Buddhistic *stūpas* the Jainas too had their *stūpas*, as for example the *stūpa* of Mathura. Both have beautiful art of *mūrtividhāna*. Both contributed much to the ancient art and architecture. Thus, the two sister religions had much that was common between the two. Both vehemently attacked the Vedic religion and their revolutionary attitudes brought about a healthy change in the outlook of the Vedic Hindu religion.

Both developed and oriented fine arts like music, painting, sculpture, architecture, temple-building, etc. Jaina authors wrote in Sanskrit, Ardhamagadhi, Apabhramsa, Hindi, Gujarati, Marathi, Kannada, etc. while Buddhist authors wrote in Sanskrit, Pali, Apabhramsa,<sup>14</sup> etc. In Mahayana there was *mūrtipūjā*, the conception of Devas and Devis, *tantra* and *mantra*, so too in Jainism. Both contributed to *Tarkaśāstra*, metempsychosis, rebirth and the doctrine of *karma*. The outstanding contribution of Jainism is the five *mahāvratas* and that of Buddhism the *pañcaśīlas*. *Ahimsā*, love towards all living creatures, doing good to others, tolerance, universal brotherhood, humanitarian attitude to all, morality of high order, *karma* etc. are contributions of these two religions. In developing and moulding Indian culture both have played an important role. These salient common features were to an extent responsible in creating an illusion that Jainism was a branch of Buddhism, a myth that is now long since exploded.

<sup>14</sup> Cf. The *Dohakosas* of Saraha and Kanha.

# Indian Atomism

J. C. SIKDAR

## Part—II

*Analysis of Indian Atomism as conceived in the Brahmanical, Buddhist and Jaina Schools of Thought*

The conception of *paramāṇus* has been associated with the theory of the four elements of matter, viz., earth, water, fire and air. According to this conception, four distinct kinds of atoms correspond to these four elements and their distinctive qualities are inherent in several atoms. This view of the atomic theory has accordingly been accepted by the Brahmanical and Buddhist atomists like the Vaibhasikas and the Sautrantikas on the basis of the atomic growth of elements of matter although their opinions differ in detail.

The atomic theory is the cardinal tenet of the Vaisesika philosophy.<sup>68</sup> According to its doctrine, 'things that exist and are not produced from a cause are eternal' ; they may be inferred from the fact that all known things are products (i.e., effects). Besides, every thing perceived is non-eternal, this idea of non-eternality presupposes eternality.<sup>69</sup> The uncaused causes of things constitute ignorance (*avidyā*<sup>70</sup>) on account of which they are eternal, or as one cannot conceive any other cause of the decay of an object than the disjunction or destruction of its causes, so it is taken for granted that the last causes must be eternal. Therefore, these eternal things, the causes of the non-eternal ones, are atoms, but they are intangible to the senses, for only the *mahat* (great thing) is perceptible in case it possesses many constituent parts and presupposes colour.<sup>71</sup> Atom is indivisible, as it is not composed of material parts.<sup>72</sup>

<sup>68</sup> *Brahmasutra*, II, 2, ff and *Sankarabhasya* on them.

<sup>69</sup> 'sadakaranavannityam', *Vaisesika Sutra*, IV, 1.1 ;  
'tasya karyam lingam', *Ibid.*, IV, 1.2; 'karanabhavat karyabhava', *Ibid.*, IV.1.3 ;  
'anitya iti vaivesatah pratishedhabhavah', *Ibid.*, IV, 1.4.

<sup>70</sup> 'Avidya', *Ibid.*, IV, 1.4.

<sup>71</sup> 'mahatyaneakadravyavattat rupaccopalabdhih', *Ibid.*, IV, 1.6.

<sup>72</sup> *Nyayavartika*, p. 233.

An object is *mahat* (great) if it is constituted of many constituent parts or if the parts themselves are great, or if they are adjusted in a particular way.<sup>73</sup> The opposite to *mahat* (great thing) is *aṇu* (small thing),<sup>74</sup> which is not composed of constituent parts, i.e., atoms.

The statement 'great, small, long and short', as popularly used are relative terms, for the same object is great with reference to one object and small in relation to another. These point to great objects because they are visible ; there they are applied in a secondary sense. But expressions 'great' and 'small' are not relative term in the primary sense, but they signify distinct kind or genera of dimension like red and blue colours, otherwise one would attribute qualities (great or small) to a quality 'greatness' which goes against the principles that 'qualities are attributeless'. Greatness and smallness are non eternal in non-eternal entities ; they are eternal in eternal ones, i.e., absolute or infinite. The absolute small '*aṇu*' is spherical in dimension.<sup>75</sup>

The qualities like colour, taste, smell, and touch in earthen and other material objects disappear on their destruction. But they are eternal in eternal objects like earth-atoms. Similarly, the inherent qualities are eternal in water-atom, fire-atom and air-atom. Some qualities are subject to chemical action (*pākaja*)<sup>76</sup> under the influence of heat in earth and earth-atoms. Different atoms come into conjunction.<sup>77</sup> In the beginning of creation atoms were set in motion by the unseen force called *adr̥ṣṭa*.<sup>78</sup> Mind is also atomic in nature,<sup>79</sup> according to the Vaisesika philosophy.

<sup>73</sup> 'karanabahutvacca', *Vaisesikasutra*, VII, 1.9;

'atra mahattvadiraghatva-parimanayogabhyupagamet', *Sankarabhasya* on *Brahmasutra*, II. 2.11.

<sup>74</sup> 'ato viparitamanu', *Vaisesikasutra*, VII, 1. 10 ;

'etena dirghattvahasvatve vyakhyate', *Ibid.*, VII, 1.17.

<sup>75</sup> *Ibid.*, VII. 1. 10-20.

<sup>76</sup> 'ukta gunah', *Ibid.*, VII, 1.1 ;

'prthivyadiruparasagandhasparsatdravyanityatvadanityasca', *Ibid.*, VII, 1.2 ;

'etena nityesu nityatvamuktam', *Ibid.*, VII, 1.3 ;

'apsu tejasi vayau ca nitya dravyanityatvat', *Ibid.*, VII, 1.4 ;

'anitiesvanitya dravyanityatvat', *Ibid.*, VII, 1.5 ;

'karanaganapurvakah prthivyaṃ pakajah', *Ibid.*, VII, 1-6.

<sup>77</sup> 'anusammyogastvapratistiddhah', *Ibid.*, IV, ii. 4.

<sup>78</sup> 'agnerurddhajvalam vayostiryaggamanamanunam manasascadyam karmadrstakaritam', *Ibid.*, V. 11. 13.

<sup>79</sup> 'tadabhavadanu manah', *Ibid.*, VII, 1. 23.

It is to be noted that the word 'anu' denoting atom is used in the *Vaiśeṣika* and *Nyāya Sūtras*, while the word 'paramāṇu' is come across in the *Nyāyavārtika* and later works. Besides, the logic for the existence of *anu* (atom) based on the impossibility of limitless division of an object was not yet applied by Kanada.

In the *Nyāya Sūtra* and its *Bhāṣya* (commentary) written by Vatsyayana some aspects of the atomic theory are dealt with on the one hand, while it is defended against the objections raised by the opponents on the other hand. Like the Vaisesikas, Gautama conceives the physical properties of atoms as discussed above, for it is incidentally stated by him that the *black colour* (of earth-atom) is not permanent<sup>80</sup> inspite of its existence from eternity. Hence it can be presumed that the properties of water, fire and air are considered non-permanent by him.

The metaphysical aspects relating to atoms are dealt with at the end of the analysis of *avayavin* (composite whole) and *avavaya* (constituent part). It is maintained by the Naiyayikas<sup>81</sup> that *avayavin* (the composite whole) is something different (*arthāntara*), not separated from its *avayavas* constituent parts), but rather something in addition to them. Just as a tree as a whole is perceived, so a thing is perceived, though the atoms—the constituent parts of it are imperceptible. An object composed of parts is *avayavin* and so also the parts of a part, and so on *ad infinitum*. The idea of *avayavin* cannot be conceived without reaching *avayavas* (the last constituent parts), hence the plea of *avayavin* would lead to nothing. But the limit of division of a material object ends in the indivisible atom.<sup>82</sup> This conception of atom compares well with the early Greek idea of atomicity which means indivisibility. If the division of parts is

<sup>80</sup> 'anusyamatanityatvabaddha', *Nyayasutra*, IV, 1. 67 and its *Bhasya*.

<sup>81</sup> 'savisayanatikramenendriyasya patumandabhadvisayagrahanasya tathabhavo navi-gaye pravrttiḥ', *Ibid.*, IV, 11. 14 ;  
'avayavavayaviprasangaiscaivamapralayat', *Ibid.*, IV, 11. 15 ;  
'na pralayo anusadbhavat', *Ibid.*, IV, 11. 16 ;  
'param va truteḥ', *Ibid.*, IV, 11. 17.

<sup>82</sup> 'sarvagrahanamavayavyasiddheḥ', *Ibid.*, II, 1.35 ;  
'paramanusamavasthanam tavad darsanavisayo na bhavatyatindriyatvadanunam', *Ibid.*, (*Bhasya*), II, 1. 36 ;  
'avayavyarthantarabhuta iti', *Ibid.*, (*Bhasya*), II, 1.36 ;  
'senavanavaditi grahanamiti cennatindriyatvadanunam', *Ibid.*, II, 1.37.

without limit, the mote would not differ in size from the highest mountain, for both of them would possess the same number of parts in that case.<sup>83</sup>

The further development of Atomism of the Naiyayakas is found in the *Nyāyavārtika* of Uddyotakara in this manner that a mote in the rays of the sun entering a window is an atom, while some philosophers maintain the view that atoms do not exist singly (*asamhata*), but always in combination.<sup>84</sup> This view is apparently of the Buddhists—Vaibhasikas and Sautrantikas who advocate the idea that atoms are non-permanent, for they are possessed of motion. Like the Vaisesikas the Naiyayikas also maintain that atoms are set in motion by the unseen force (*adr̥ṣṭa*), but they bring in God for directing the action of atoms.<sup>85</sup>

The third stage of the development of the atomic theory is found in the conception of dyad, triad, etc. It was propounded by Uddyotakara, subsequently it became the tenet of the joint Nyaya-Vaisesika works. The union of these two schools of thought began early and become complete at the time of the *Nyāyavārtika*.

### *The Buddhist Conception of Atomism*

The atomic theory appears to have been embodied in the Buddhist philosophy by the Sarvastivadins under the influence of their association with the Vaisesikas. A frequent mention of atoms is made in the *Mahāvibhāṣā* “in its interpretation of other works and seemingly with no sense of incongruity”.<sup>86</sup>

It seems that the atomic theory was prevalent in the early part of the second century A.D., the probable date of the *Mahāvibhāṣā*, as evidenced by the fact that the whole theory in its developed form is contained in

<sup>83</sup> ‘*kṛtsnaikadesavrttitvadavayavanamavayavyabhavaḥ*’, *Ibid.*, IV, 2.7 ;

‘*tesu cāvrtteravayavyabhavaḥ*’, *Ibid.*, IV, 2.8 ;

‘*prthakacavayavebhyo avrtteḥ*’, *Ibid.*, IV, 2.9 ;

‘*na cavayavyavayaḥ*’, *Ibid.*, IV, 2.10 ;

‘*ekasmīn bhedabhavabhedasadbaprayoganupatteraprasnaḥ*’, *Ibid.*, IV, 2.11 ;

‘*avayavantarabhava apyavrtterahetuḥ*’, *Ibid.*, IV, 2.12 ;

‘*kesasamuḥe talmirikopalabdhivattadupalabdhīhi*’, *Ibid.*, IV, 2.11.

<sup>84</sup> *Nyayavartika* of Uddyotakara, p. 234.

<sup>85</sup> Prasastapada’s *Bhasya*, p. 21.

<sup>86</sup> *A Manual of Buddhist Philosophy* by Mc Govern, p. 126.



the *Abhidharma Hṛdaya*.<sup>87</sup> It had an important place in the metaphysics of the Yogacarins in spite of their idealism, but it was refuted by the later Yogacarins, beginning with Dinnaga<sup>88</sup> on the ground that it stood on the way of the doctrine of store-house of consciousness (*ālayavijñāna*), i.e., all phenomena emerge from mind.

A detailed study of the atomic theory as conceived in the North does not seem to have been made by the Neo-Sthaviravadin school established by Buddhaghosa, but the use of *Kalāpa* theory (doctrine corresponding to the concept of *saṃghāta-paramāṇu* of the Sarvastivadins) was made by Buddhaghosa in the *Arthaśālinī* and was admitted as an integral part of the Sarvastivadin philosophy, the idea being mentioned and considerably developed in the *Abhidhammattha Saṃgaha*. The name '*paramāṇu*' was attributed to the ultimate units of *kalāpa* of molecule ; thus the atomic theory is considered to be integral part of the Sarvastivadin.<sup>89</sup>

According to this school, there are stated to be fourteen kinds of atoms—five atoms of the five sense-organs, five atoms of the five sense-objects and four atoms of four *mahābhūtas*. In the *Sankarabhāṣya*<sup>90</sup> also the atomic theory of the Sarvastivadins is described in this way : “These Buddhists acknowledge the four elements—earth, water, fire and wind with their properties and products, including the organs of sense, the four elements are atomic, the earth-atoms have the quality of hardness, the water-atoms that of viscosity, the fire-atoms that of heat and the air-atoms that of motion, in combination of these atoms they form early things, etc.”<sup>91</sup>

<sup>87</sup> 'It was translated into Chinese in the third Century A.D.', vide *A Manual of Buddhist Philosophy*, p. 126.

<sup>88</sup> *Ibid.*, See *alambanapratyaya*.

<sup>89</sup> *Ibid.*

<sup>90</sup> *Sankarabhāṣya* on *Brahmasūtra* II, 2. 18 (*samudaya ubhayahetukehapi tadapṛāptih*).

<sup>91</sup> '*tatra ye sarvastivādino bahyamantarāṇa vastvabhūyupacchanti bhūtāni bhautikam cittaṃ caitānecātastavat pratibruvāṇa tatra bhūtaṃ prthivīdhatvādayaḥ bhautikam rūpādayascaḥsurādayacātustāye ca prthivyādī paramāṇavaḥ kharasnehosnerana-svabhāvaste prthivyādībhavena saṃhanyanta itī manyante tathā rūpavijñānavedanā-samjñasamakarasamjñakāḥ pañcaskandhāḥ teḥapyadhyatmaḥ saṃvavyavaharapadābhavena saṃhanyanta itī manyate*', *Sarvādarsanasamgraha*, p. 24, pāmī 14 ; *Sankarabhāṣya*, II, 2.18 ; see *Encyclopaedia of Religion and Ethics*, vol. II, pp. 521-22.

It is admitted by the Vaibhasikas that an atom has six sides, but it is maintained by them that “they make but one or what comes to the same that the space within an atom cannot be divided”.

Their view is refuted by the Naiyayikas in an old verse quoted in the *Nyāyavārtika*.<sup>92</sup> Their conception that atoms are amenable to sense-knowledge, though they were not visible apart, “just as a dim sighted man sees a mass of hair, though he cannot see a single hair”,<sup>93</sup> is also disputed by the Naiyayikas, according to whom, atom is transcendental and intangible to the sense.

According to the Sautrantikas, the aggregate of seven atoms is the smallest compound (*aṇu*)<sup>94</sup>; the spherical atom does not touch one another completely, but there was an intervening space between them. One thing emerges out of this discussion of Atomism that it is indivisible according to all Indian systems of thought, though it is admitted by some that it might be regarded as possessing parts, viz., eight sides (*aṣṭadravyakas*). It is maintained by both the Vaibhasikas and the Sautrantikas that atoms are impenetrable (or impassable).

The atoms of the Buddhist philosophy are *non-permanent*, they emerge from time to time and then they are destroyed “lapsing seemingly into nothingness”.<sup>95</sup> The *ten* kinds of atom, i.e., five atoms of five sense-organs and five atoms of sense-objects, are produced due to the four atoms of the four fundamental elements (*mahābhūtas*) and they would instantly be destroyed, if there were not the sustaining power of the four elemental atoms.<sup>96</sup> Therefore, every derivative atom has an atom of each of the fundamental elements with it for its substance.<sup>97</sup> The atoms of the four fundamental elements of matter are *non-permanent*, constantly undergoing change by the process of origination, etc. The phenomenalist atomic conception of the Buddhists is contrary to the Nyaya-Vaisesika, Jaina and other Indian systems of thought.

<sup>92</sup> *Nyayavartika* of Uddyotakara, pp. 521-22.

<sup>93</sup> *Encyclopaedia of Religion and Ethics*, Vol. II, p. 201.

<sup>94</sup> ‘*saptadravyavinirbhagi paramanurbahirgatah / kamesvekadhikah kaye dvyadhikascaksuradisū / sarvasuksmah khalu*’, *Abhidharma Dipa*, p. 60; cf. *Abhidharmakosa*, II, 22.

<sup>95</sup> *A Manual of Buddhist Philosophy* by Mc. Govern, p. 127.

<sup>96</sup> ‘*dhrtyadikarmasamsiddhah kharasnehosnateranah*’, *Abhidharmakosa*, 1. 12.

<sup>97</sup> *Ibid.*, 4. 29.

According to Jaina philosophy, *paramāṇu pudgala*<sup>98</sup> is called only *paramāṇu*<sup>99</sup> or *dravya-paramāṇu*<sup>100</sup> (atom of material substance). This conception shows the atomic growth of matter as found in the physical sciences. *Paramāṇu* is a substance possessing *guṇa* (quality) and *paryāya* (mode) ;<sup>101</sup> it is existent in the universe (*loka*) and non-existent in the non-universe (*aloka*) and it cannot go there.<sup>102</sup> Besides, it exists individually in one space-point as a discrete unit of matter it occupies one point of space, but it cannot occupy two or more space-points, it can exist together with other *paramāṇus* in one space-point<sup>103</sup> by its capacity of *samkoca* (capacity of becoming fine or of contraction). It is *traikālika* (existing in three points of time—past, present and future) ;<sup>104</sup> it is endowed with the properties—colour, taste, smell, and touch,<sup>105</sup> as these four qualities are called *bhāvas* (attributes or capacities) of *paramāṇus*.<sup>106</sup>

The quantity of *paramāṇu* will remain the same as it is for ever<sup>107</sup> without loss or destruction, increase or decrease in number. No new *paramāṇu* will be self-generated nor will be produced by anybody. In the past no new *paramāṇu* was produced, no new one is produced at present and no new one will be produced in future.<sup>108</sup> *Paramāṇu pudgala* (atom) observes the principle of '*utpādayayadhravyayuktam sat*' (existence is characterized by origination, destruction and permanence).<sup>109</sup> It is existent from the point of view of *asti* (self-existence or existentiality).<sup>110</sup>

<sup>98</sup> *Bhagavati Vyakhyaprajñapti*, sataka 14, uddesaka 4, sutra 513 ; sataka 20, uddesaka 6, sutra 670, see its *Tika* also.

<sup>99</sup> *Ibid.*, sataka 20, uddesaka 6, sutra 670 ; sataka 18, uddesaka 6, sutra 631.

<sup>100</sup> *Ibid.*, sataka 20, uddesaka 6, sutra 670.

<sup>101</sup> *Ibid.*, sataka 14, uddesaka 4, sutra 512 ; sataka 18, uddesaka 6, sutra 631.

<sup>102</sup> *Ibid.*, sataka 2, uddesaka 10, sutra 121.

<sup>103</sup> *Paramanukhandasatthimsika* by Ratnasimhasuri, Vrtti, p. 2 ;  
*Sarvarthasiddhi* by Acarya Puṇyapada, see the commentary on ch. V. sutra 14.

<sup>104</sup> *Bhagavati Vyakhyaprajñapti*, sataka 14, uddesaka 4, sutra 510 ; see its *Tika* also.

<sup>105</sup> *Ibid.*, sataka 8, Uddesaka 6, sutra 631 ; sataka 20, uddesaka 5, sutra 683.

<sup>106</sup> *Ibid.*, sataka 20, uddesaka 5, sutra 670.

<sup>107</sup> *Ibid.*, sataka 3, uddesaka 10, sutra 119 ; sataka 14, uddesaka 14, sutra 510.

<sup>108</sup> *Ibid.*, sataka 2, uddesaka 10, sutra 118 ;

*Tattvarthadhigamasutra* by Umasvati, *prathama vibhaga*, ch. V. sutra 3 ; see its auto-commentary, p. 322.

<sup>109</sup> *Tattvarthadhigamasutra* by Umasvati, *prathama vibhaga*, ch. V, sutra 29, p. 374.

<sup>110</sup> *Ibid.*, p. 381.

*Paramāṇu* is transformable in regard to its *guṇa* (quality) from the standpoint of *pariṇāma* (transformation).<sup>111</sup> There takes place the transformation of four qualities in all *paramāṇus*, viz., *varṇapariṇāma* (transformation of colour), *rasapariṇāma* (transformation of taste), *gandhapariṇāma* (transformation of smell) and *sparsapariṇāma* (transformation of touch).<sup>112</sup> The transformation of shape (*samsthānapariṇāma*) does not occur in the individual, independent state of *paramāṇu*, for it is devoid of shape and it does not assume any shape in its discrete condition.<sup>113</sup> In this state *paramāṇu* undergoes transformation in the form of increase and decrease of its *bhāvas* (qualities) by combining with another *paramāṇu* or *paramāṇus*. There takes place the transformation in the parts of its *bhava-guṇas*, i.e., only the natural transformation occurs in *paramāṇu* existing in its own state. It is *agurulaghu* (neither heavy nor light) from the point of view of *kāya* (mass or body).<sup>114</sup> It is devoid of lump and part; there is no smaller and lighter form of matter than *paramāṇu*. It is *aguru* (not-larger or not-heavier) but *laghu* (lighter) than any material substance. It is *agurulaghu* in its own state or individual condition from the point of view of *bhāva*, i.e., there takes place the process of decrease and increase by six steps (*sthānas*) in its *bhāva-guṇas* (qualities). It undergoes transformation by six steps with regard to its own qualities, even when it exists in isolation in its discrete condition. As for example, a *paramāṇu* is onefold black, it can be infinitefold black by its capacity of *agurulaghuguna* and again it can become onefold black, having attained the decrease in its *guṇas* (qualities).<sup>115</sup> The process of decrease and increase takes place at every *samaya* (moment or instant) by the process of natural transformation.

A *paramāṇu* is not *jīva* (soul), but *ajīva* (non-soul). In its own state it is not receivable by soul. It is non-receivable (*agrāhya*).<sup>116</sup> That is to say, in its own condition, it does not come in the service of soul.<sup>117</sup> It is non-living (*acitta*) in its own individual condition because it is non-receivable by soul, i.e., soul cannot exist in a *paramāṇu*, therefore, it cannot become living. But soul and atom can exist together in one space-point.<sup>118</sup>

<sup>111</sup> *Bhagavati Vyakhyaprajñapti*, sataka 5, uddesaka 7, sutra 313 ; *Tattvarthadhigamasutra* by Umasvati, *prathama vibhaga*, p. 437.

<sup>112</sup> *Ibid.*, sataka 8, uddesaka 10, sutra 356 ; *Tattvarthadhigamasutra* by Umasvati, *prathama vibhaga*, p. 324.

<sup>113</sup> *Ibid.*, sataka 8, uddesaka 10, sutra 356, 357.

<sup>114</sup> *Ibid.*, sataka 1, uddesaka 9, sutra 73.

<sup>115</sup> *Ibid.*, sataka 15, uddesaka 4, sutra 730.

<sup>116</sup> *Ibid.*, sataka 20, uddesaka 5, sutra 670.

<sup>117</sup> *Ibid.*, sataka 18, uddesaka 4, sutra 662.

<sup>118</sup> *Ibid.*, sataka 13, uddesaka 4, sutra 484.

*Paramāṇu* has its self-existence or individuality from the point of view of individual existence and property of matter. It is manifested in its own *bhāvas* (states or qualities). It can be said that a *paramāṇu* possesses its independent nature which is different from another one, i.e., each and every *paramāṇu* is different from every other *paramāṇu* or *paramāṇus*. Therefore, a *paramāṇu* is endowed with one single individuality or discreteness.<sup>119</sup> This nature of *paramāṇu* of the Jainas is similar to that of *paramāṇu* of the Nyaya-Vaisesika philosophy, because, according to the latter, each of the *paramāṇus* possesses its own particularity (*antya-viśeṣa*).<sup>120</sup>

As to the property of colour of *paramāṇu*, it is stated that there exists in it any one of the following five colours, viz., black, blue, red, yellow and white.<sup>121</sup> There cannot be more than one colour in a *paramāṇu*. This colour may be onefold up to infinitesimal.<sup>122</sup> The colour of a *paramāṇu* can undergo transformation into the colour of another *paramāṇu* by combination with other *paramāṇu* or *paramāṇus* and vice-versa, but its natural colour is not destroyed. On the breaking up of the combination a *paramāṇu* transforms itself into its own natural colour by dissociating from *skandha* (molecule). There is no mixed colour in a *paramāṇu*.<sup>123</sup>

In regard to smell there exists in a *paramāṇu* any one of the two smells, viz., pleasant and unpleasant.<sup>124</sup> There cannot be both of them or mixture of them in it. The capacity of smell can be onefold up to infinitesimal in it.<sup>125</sup> A *paramāṇu* having pleasant smell can get transformed into a *paramāṇu* having unpleasant smell as a result of its combination with another *paramāṇu* or *paramāṇus* and vice-versa. On account of division by the breaking up of the combination, a *paramāṇu* transforms itself into its own natural smell. There does not take place the destruction of

<sup>119</sup> *Ibid.*, sataka 12, uddesaka 10, sutra 469.

<sup>120</sup> *Prasastapadabhasya* on *Vaisesikadarsana*, Kasi Sanskrit Pustakamala 3, published by Chowkhamba Sanskrit Pustakalaya Office, printed at Vidyavilasa Press, 1923, p. 7.

<sup>121</sup> *Bhagavati Vyakhyaprajnapiti*, sataka 13, uddesaka 6, sutra 631; sataka 20, uddesaka 5, sutra 740.

<sup>122</sup> *Ibid.*, sataka 25, uddesaka 4, sutra 740.

<sup>123</sup> *Paramanukhandasattrimsika* by Ratnasimhasuri, p. 1 ; *Tattvartha Rajavartika* by Akalankadeva, bhaga II, ch. V, sutra 25 ; see its commentary Nos. 13-14, pp. 491-92.

<sup>124</sup> *Bhagavati Vyakhyaprajnapiti*, sataka 18, uddesaka 6, sutra 631; sataka 20, uddesaka 5, sutra 668 ; sataka 25, uddesaka 4, sutra 740.

<sup>125</sup> *Ibid.*, sataka 25, uddesaka 4, sutra 740 ; *Pudgalasattrimsika* by Ratnasimhasuri, p. 24.

the natural smell of a *paramāṇu* in the state of its combination with another *paramāṇu* or *paramāṇus*.<sup>126</sup>

With regard to tastes there exists in a *paramāṇu* any one of the following five tastes, viz., bitter, sour, astringent, acidic and sweet.<sup>127</sup> But there cannot exist in it more than one taste. The capacity of taste can be one-fold up to infinitesimal in it.<sup>128</sup> A *paramāṇu* can undergo transformation into the taste of another *paramāṇu* or *paramāṇus* by the process of combination. But its natural taste is not destroyed. On its dissociation from *skandha* (molecule) it again transforms itself into its natural taste. There is no mixed taste in it.<sup>129</sup>

As to the quality of touch there exists in a *paramāṇu* any two unopposing touches of the four touches, viz., cold-cohesive, cold-dry, warm-cohesive and warm-dry.<sup>130</sup> Therefore, a *paramāṇu* may be either (1) cold-cohesive or (2) cold-dry or (3) warm-cohesive or (4) warm-dry. There is neither heavy nor light touches in it because it is *agurulaghu* (neither heavy nor light) and therefore neither hardness nor softness in it, for these qualities are existent in gross molecule. Its capacity of coldness, warmth, cohesiveness and dryness is onefold up to infinitesimal.<sup>131</sup>

#### *Vibration and Motion of Paramāṇu*

Vibration (*parispandana*) is conceived by the Samkhya philosophy to describe every process and phenomenon of cosmic evolution.<sup>132</sup> Dr. B. N. Seal explains that “*Parispandana* sometimes stands for motion-molar as well as molecular, but more often for the subtle motion of atoms or molecules.”<sup>133</sup> The term *parispandana* signified “whirling or rotary motion, a circling motion, e.g., vibration”. All action, operation work (*kriyā, vyapāra*) is ultimately traced to this form of subtle motion lodged in the atoms or in the matter-stuff.<sup>134</sup>

<sup>126</sup> *Paramanukhandasatthimsika* by Ratnasimhasuri, p. 1.

<sup>127</sup> *Bhagavati Vyakhyaprajñapti*, sataka 18, uddesaka 6, sutra 631 ; sataka 20, uddesaka 5, sutra 668.

<sup>128</sup> *Ibid.*, sataka 25, uddesaka 4, sutra 740 ;  
*Pudgalasatthimsika* by Ratnasimhasuri, pp. 5-6.

<sup>129</sup> *Paramanukhandasatthimsika* by Ratnasimhasuri, pp. 1-4.

<sup>130</sup> *Bhagavati Vyakhyaprajñapti*, sataka 20, uddesaka 5, sutra 668 ;  
*Tattvartha Rajavartika* by Akalankadeva, bhaga II, pp. 491-92.

<sup>131</sup> *Bhagavati Vyakhyaprajñapti*, sataka 25, uddesaka 4, sutra 740 ;  
*Pudgalasatthimsika* by Ratnasimhasuri, pp. 5-6.

<sup>132</sup> ‘*vyaktam sakriyam parispandavat*’, *Tattvakaumudi* by Vacaspati Misra., 10.

<sup>133</sup> *The Positive Sciences of the Ancient Hindus*, Dr. B. N. Seal, p. 121.

<sup>134</sup> *Ibid.*

According to the Nyaya-Vaisesika, (*parispandana*) is found in all forms of matter except in *ākāśa* (space) which is conceived as non-atomic and inactive. All the four classes of atoms, viz., air-atoms, fire-atoms, water-atoms and earth-atoms are in continual motion. The universe at bottom is an infinitude of unceasingly vibratory particles.<sup>135</sup> Atoms are set in motion by the unseen force (*adr̥ṣṭa*), but the Nyaya-Vaisesikas bring in God for directing the action of atoms.<sup>136</sup> *Paramāṇu* of the Buddhists is always in a state of flux.<sup>137</sup>

According to the Nyaya-Vaisesika, there is supposed to be two kinds of motion of free atoms, viz., creative motion and non-creative motion. The creative motion produces conjunction of ultimate atoms, which leads to the formation of gross bodies and eventually of the material universe. This motion is generated in ultimate atoms only on the eve of a new cosmic creation after the period of cosmic rest.<sup>138</sup> The non-creative motion is not production of conjunction or disjunction of ultimate atoms. It simply separates ultimate atoms from the space-points occupied by them and joins (i.e., combines) them with the continuous points of space. It may occasionally cause a kind of placing of atoms side by side or loose grouping of atoms, but it never conjoins them to be actually integrated nor to be composite bodies.<sup>139</sup>

No impact upon the process of creation is made by this motion. It is possible for atoms only during the period of cosmic rest. It is supplanted by the creative motion of the emergence of the necessity for creation. The only object of non-creative motion is to determine the duration of cosmic rest in terms of *kṣaṇa* resolved by each unit of such motion.<sup>140</sup>

There is no spontaneous motion of free atoms in these two cases, for *adr̥ṣṭa* (unseen force) is supposed to be the cause of creative motion. It leads the destiny of souls in accordance with their *karmas* and demands of them to be furnished with properly equipped bodies and suitable material world for the experience of pleasure and pain. Under the operation

<sup>135</sup> 'anavarataparispandamanaparimitapavanadiparamanavah', Raghunatha ; compare also 'paramanavah hi gatisilatvatvat patatravyapadesah patantiti', *Nyayakusumanjali*, Udayana, stavaka, V ; vide *the Positive Sciences of the Ancient Hindus*, p. 122.

<sup>136</sup> *Prasastapadabhasya*, p. 21.

<sup>137</sup> 'dhr̥tyadikarmasamsiddhah kharasnehosnateranah', *Abhidharmakosa*, 1, 12.

<sup>138</sup> *Studies in Nyaya-Vaisesika Metaphysics* by Dr. Sadananda Bhaduri, p. 146.

<sup>139</sup> *Ibid.*, p. 147 ; see *Nyayakusumanjalibodhini* of Varadaraja, p. 91.

<sup>140</sup> *Ibid.* ; see *Nyayakusumanjali* of Udayana, Pt. I. p. 333.

of this force atoms begin to move in order to combine into countless varieties of objects. The non-creative motion is produced in this way when a body is dissolved by a violent shaking or impact, the effect of which sets the atoms of the dissolved body in motion. The motion generates in the atoms in turn the property of impulse (*vega*) which keeps them going, i.e., vibrating (*spandana*) continually during the whole period of cosmic rest.<sup>141</sup>

In Jaina philosophy motion of matter is defined as that action which causes the movement of ultimate atoms up to that of *skandha* (molecule) having *anantapradeśas* (infinite units of matter).<sup>142</sup> *Paramāṇu* is active and dynamic, but it is not always active or moving ; sometimes it is active, sometimes it is non-active.<sup>143</sup> Its activity is accidental.<sup>144</sup> There are stated to be many kinds of movement of a *paramāṇu*. It sometimes vibrates (revolves) ; sometimes it makes various vibrations till it undergoes transformation.<sup>145</sup> *Paramāṇus* are always in a state of flux by their acts of vibration (revolving), motion and combination with one another to transform themselves into *skandhas* (molecules), hence it is explained that a *paramāṇu* may or may not vibrate and transform itself into the state of vibration.<sup>146</sup>

A *paramāṇu* can make *deśāntaragāmīkriyā* (activity or movement of going to another place) from one space-point to another one. While making vibrating movement, it can make also *deśāntaragāmīkriyā*. Its motion can take place together with movements like vibration, etc.<sup>147</sup> Hence the question arises how does a *paramāṇu* existing in one space-point make vibration? In the usual sense the meaning of the word 'eyati' is vibration, but it is not desirable here, for in that case there takes place the movement of a *paramāṇu* from one space-point beyond it. Therefore, a *paramāṇu* existing in one point of space can make only revolving movement, but revolution should be without any axis, because there cannot be the conception of axis in *paramāṇu*. It is itself axis.

<sup>141</sup> *Nyayakusumanjalibodhini*, p. 91 ; vide *Studies in Nyaya-Vaisesika Metaphysics*, p. 147.

<sup>142</sup> *Prajnapanasutra, purvaddha* ; see its *Tika* of Malayagiri, published by Agamodayasamiti, Nirnayasgara Press, Bombay, 1918, pada 16, sutra 205, pp. 326-27.

<sup>143</sup> *Bhagavati Vyakhyaprajnapti*, sataka 5, uddesaka 7, sutra 213.

<sup>144</sup> *Ibid.* It shows that the motion of *paramanu* is relative, it is sometimes stable and sometimes unstable like the nuclei of atom of the physical sciences.

<sup>145</sup> *Ibid.*, sataka 5, Uddesaka 7, sutra 213.

<sup>146</sup> *Ibid.*

<sup>147</sup> *Ibid.*, sataka 3, uddesaka 3, sutra 153 ; see the commentary of Sri Abhayadevasuri on this sutra.



The movement of *paramāṇu*, such as, vibration, etc., can be *niyamita* (regular) and *aniyamita* (irregular) also, i.e., certain and uncertain. Here *niyamitatā* (regularity) or *aniyamitatā* (irregularity) of the movement of *paramāṇu* is conditional upon space-time.<sup>148</sup>

In a *paramāṇu* activity or motion can be natural (i.e. spontaneous or it can be due to the combination with other *paramāṇu* or *skandha* (molecule). Activity and motion which take place in a piece of matter as a result of the combination of another piece of matter with it are called natural (*vaiśraṣika*). Activity and motion which occur in a piece of matter due to the mentality of *jīva* (being or soul) are called applied (*prāyogika*). But there cannot be any activity and motion in *paramāṇu* by the instrumentality of *jīva* (soul) because there is no capacity in it to bring about transformation in a piece of matter without receiving. Therefore, activity and motion which take place in *paramāṇu* are natural.<sup>149</sup>

*Speed of motion of Paramāṇu* : A *paramāṇu* can go from the eastern last border of the universe to the western last border and *vice-versa*, from the northern last border to the southern last border and *vice-versa* in one *samaya* (instant) by its maximum speed of motion.<sup>150</sup> Its minimum speed of motion is determined by its going from one space-point to another adjacent space-point by slow movement in one *samaya* (instant).<sup>151</sup> The motion of *paramāṇu* takes place in a straight line. In one unit of time its motion, whether from one space-point to another or from one last border of the universe to another is to occur in a straight line.<sup>152</sup> If it is curvilinear or complex motion, then it will take more time than one *samaya*. *Vigrahagati* (curvilinear or complex motion) occurs due to the action of others.<sup>153</sup>

<sup>148</sup> *Ibid.*

<sup>149</sup> *Ibid.*, sataka 3, uddesaka 2, sutra 147 ; sataka 5, uddesaka 8, sutra 221 ; sataka 6, uddesaka 3, sutras 233-24 ; sataka 6, uddesaka 9, sutra 253 ; sataka 16, uddesaka 8, sutra 586. In *aloka* (non-universe) there is no existence of matter and media of motion and rest, hence soul cannot make movement there.

<sup>150</sup> *Bhagavati Vyakhyaprajñapti*, sataka 16, uddesaka 8, sutra 564 ;

*Prajñapanasutra*, purvardha, pada 16, sutra 205, pp. 326-27 and see its *Tika* also.

<sup>151</sup> *Pravacanasara* by Kundakunda (*Vrtti*), part II, sloka 16.

<sup>152</sup> *Bhagavati Vyakhyaprajñapti*, sataka 16, uddesaka 8, sutra 584 ;

*Tattvarthadhigamasutra* by Umasvati, prathama vibhaga, ch. II, sutra 27 (*Bhasya*).

<sup>153</sup> *Ibid.*

*Spr̥ṣṭagati of Paramāṇu (Motion of Atom) by touching  
Other Pieces of Matter*

When a *paramāṇu* makes movement by touching *skandhas* (molecules) having from two up to infinite units of matter, this motion is called *spr̥ṣṭa* or *spr̥ṣṭagati*.<sup>154</sup> A *paramāṇu* dissociates from a *skandha* by a terrible motion. Activity and motion of a *paramāṇu* are regular from some point of view and also irregular from other points of view. But they are mainly irregular, for this reason its motion is called *aniyamitā* (irregular) : *paramāṇurgati aniyamitā*.<sup>155</sup>

*Paramāṇus* are vibrating (or moving) and non-vibrating (or non-moving) from the point of view of time.<sup>156</sup> The duration of vibration of a *paramāṇu* is one *samaya* in the minimum and innumerableth part of an *āvalikā* in the maximum and the duration of its non-vibration (or non-moving) is one *samaya* in the minimum and innumerable *samayas* in the maximum.<sup>157</sup> A *paramāṇu* is *sarvaija* and *nireja* (wholly moving and non-moving), while *skandhas* (molecules) having from two up to infinite units of matter may be *desaija* (partly moving), *sarvaija* (wholly moving) and *nireja* (non-moving).<sup>158</sup> In regard to the intermediate time (*antarakāla*) of vibration of *paramāṇu* and *skandha* it is stated that they, being immersed in one space-point or innumerable points of space, exist vibrating for one *samaya* in the minimum and innumerableth part of an *āvalikā* in the maximum in the case of vibration and innumerable *samayas* in that of non-vibration from the points of view of time, etc.<sup>159</sup> In regard to the motion of *paramāṇu* the basic difference between the Nyaya-Vaisesika and Jaina concepts lies in the fact that in the former's view motion is caused by *adr̥ṣṭa* (unseen force) in the case of creative motion and it is produced by the effect of violent shaking of a body or impact in the case of non-creative motion,<sup>160</sup> while according to the latter, motion in *paramāṇu* is an intrinsic capacity.

[To be continued]

<sup>154</sup> *Prajnapanasutra, purvaddha, pada 16, sutra 205* and see its *Tika* also.

<sup>155</sup> *Tattvartha Rajavartika* by Akalankadeva, bhaga I, ch. II, *sutra 26* ; vide *Jaina Padarthavijnana men Pudgala* by Sri Mohanlal Banthia, p. 72, published by Jaina Svetambara Terapanthi Mahasabha, Calcutta, 1960.

<sup>156</sup> *Bhagavati Vyakhyaprajnapti, sataka 25, uddesaka 4, sutra 744.*

<sup>157</sup> *Ibid., sataka 5, uddesaka 6, sutra 217.*

<sup>158</sup> *Ibid., sataka 25, uddesaka 4, sutra 744.*

<sup>159</sup> *Ibid., sataka 5, uddesaka 6, sutra 217.*

<sup>160</sup> *Studies in Nyaya-Vaisesika Metaphysics* by Dr. Sadananda Bhaduri, published by Bhandarkar Oriental Research Institute, Poona, 1947, pp. 146-147.

# Gleanings

## *Jaina Manuscripts in Soviet Collection*

.....There are more than 140 Jaina manuscripts among them, a series of very valuable works. Besides the manuscripts of the *Acārāṅgasūtra*, two manuscripts of the *Kalpasūtra* (one with a commentary on it—the *Kalpalatā*) and the manuscript of the *Sūtrakṛtāṅgasūtra*, there are many commentaries on the *Sūtras*. Silanka's *Acāratīkā* (a commentary to the *Acārāṅgasūtra*, Laksmivallabha's *Kalpadrūmakalikā* (a commentary to the *Kalpasūtra*), manuscripts of Haribhadra's work *Daśavaikālikabrhad-ṛtti*, a manuscript of the collection of Sanskrit and Prakrit worship formulae of the Digambara sect—the *Sāmāyika*, the manuscript of Hemacandra's famous *Parīṣiṣṭaparvāna*, the *Pravacanasāroddhāra*—a famous Jaina collection of Prakrit *gāthās* (of the 1609, the manuscript contains 1606) are all of undoubted interest. Mention must also be made of the manuscripts of several other important Jaina texts : Sivakoti's *Arādhana*, on the dogma of Jainism in the spirit of the Digambara sect, Sahajakusala's *Srūtavicāra*, a collection of *sūtras* from the Jaina canons with commentaries, Munisundara's *Traividyaḡoṣṭhi*—instructions on conversing with educated Brahmins in order to convert them to Jainism, Ratnasekhara's *Acārapradīpa*, a treatise on Jaina morals with tales of fantastic nature and Puṣyapada's *Upāsakācāra*, a treatise on the duties of lay Jinas. Among the Jaina manuscripts are the wellknown didactic work *Prāśnottararatnamālā* with commentaries by Devendra which was popular both among the Digambaras and the Svetambaras, the manuscript of Somasena's *Padmapurāṇa*, a kind of Jaina Ramayana, two manuscripts of the *Samyaktvaḡaumudikathā*, a famous collection of tales of the Digambaras. In addition there are manuscripts of various Jaina instructions on *pūjā*, hymns in honour of future Jinās, hymns to Mahavira, etc.

from 'Indian Manuscripts in Soviet Collection', *The Image of India* by G. Bongard-Levin & A. Vigasin.

# BOOK REVIEW

VARDHAMAN JIVAN-KOS Vol II, ed by Mohanlal Banthia and Srichand Choraria, Jain Darsan Samiti, Calcutta, 1984. Pages 45+343. Price Rs. 65.00.

This is an age of systematic enquiry and research. So, when a scholar undertakes the study of a particular topic, he does not rest satisfied with a single source or version handed down to him by traditions, literary, epigraphical or oral. Whereas a simple believer would not question the authority of the scriptures or traditions he puts his faith in, the modern investigator would try to explore all the sources relating to the subject under study, and examine thoroughly all the aspects and relevant details connected with it. This unbounded spirit of enquiry and tendency to a comprehensive methodical approach have been greatly facilitated by the discovery, publication or availability and specialised studies of the diverse source material related to almost every subject or branch of learning which may arouse the interest of a scholar. There is thus now no dearth of source material of various kinds and categories on almost any topic which is sought to be investigated. This in itself, however, makes the task of the researcher much more arduous and time-consuming. And, herein lies the importance of different kinds of reference books which render his task comparatively easy and smooth. Topical dictionaries constitute a very valuable class of such reference books.

So far, as Jainological studies are concerned, encyclopaedias like the *Abhidhāna Rājendra Kośa* and the *Jainendra Siddhānta Kośa*, several bibliographies, collections of colophons, catalogues of manuscripts, glossaries of technical terms, dictionaries of historical persons and places, and collections of inscriptions and of other historical records like pontifical genealogies and *Vijñapti-patras*, etc. have already been published. These reference books are undoubtedly of immense help to the research scholar of Jainological studies. The conception of topical dictionaries like the present one is, however, a bit different from that of the works mentioned above.

The late Sri Mohanlal Banthia was, perhaps the first to initiate, develop and launch upon a scheme of compiling topical dictionaries of Jaina religion, philosophy and traditions. He was lucky in having a hard-working, dedicated and competent assistant in Pt Srichand Choraria.

The scheme covered about a thousand topics, but to begin with they compiled and published in 1966 the *Leśyā-Koś*, in 1969 the *Kriyā-Koś*, in 1980 the *Vardhamān Jīvan-Koś* Part I, and its Part II in 1984 in the form of the present publication.

The object in compiling and publishing this '*Cyclopaedia of Vardhaman*', as they have called it, is to indicate with references the known sources, quoting the different texts with their Hindi translations, on almost all the details or data relating to Bhagavan Vardhamana Mahavira (599-527 B.C.), the 24th and last Tirthankara of the Jain tradition. The sources utilised include the canonical texts, their commentaries and the non-canonical literature of the Svetambara tradition, alongwith the more important works of the Digambara tradition, a few of Buddhist and Brahmanical works relevant to the purpose, and some later encyclopaedias, dictionaries and reference volumes.

Part I of the *Koś* contained details of the life of the great Hero from his conception to *nirvāṇa*, whereas Part II, the present volume, deals with the 33 or so previous births of him as gleaned from the Svetambara and Digambara sources, incidentally facilitating a comparative study of the two traditional accounts, besides, the five *kalyāṇakas* or auspicious events of his life, his aliases or epithets, his eulogies, his *samavasaraṇa*, *divya-dhvani* or Discourse Divine, his Sangha or the fourfold order, his disciples including the eleven Ganadharas headed by Indrabhuti Gautama with particulars about each, and many other minor or miscellaneous details.

On many points, the information collected in this part supplements that contained in the first part. The topics have been classified and arranged in the international decimal system as adapted by the editors of this *Koś* and used in their earlier topical dictionaries, mentioned above.

There is no doubt as to the value and usefulness of this unique topical dictionary of the Tirthankara Mahavira for scholars and research workers. We heartily congratulate the learned Pt Srichand Choraria for accomplishing this very painstaking and time-consuming task so satisfactorily. The Jain Darsan Samiti and its Office-bearers deserve thanks for publishing the Volume.

—Jyoti Prasad Jain

## *Our Contributors*

LALIT KUMAR, Asst. Curator, Lalbhai Dalpatbhai Museum,  
Ahmedabad.

SATYAVRAT, Deptt. of Sanskrit, Govt College, Sri Ganganagar,  
Rajasthan.

J. C. SIKDAR, Research Scholar, L. D. Institute of Indology,  
Ahmedabad.

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Works Telex	:	0494-247 CJM IN
Branches at	:	BOMBAY & RAIPUR

MANUFACTURERS OF QUALITY JUTE GOODS OF  
ALL DESCRIPTIONS

Gram : FETAWALA

## KESARIA & COMPANY

Exporters & Importers

Tea Blenders, Tea, Gunny, Spices Merchants & Commission Agents

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Todi Chamber, 5th Floor

**CALCUTTA 700 001**

G. P. O. Box No. 2332

Telex : 21-2978 PETA IN

Phone : Off. 28-8576 Resi. 29-1783, 26-3514

Branches : AHMEDABAD \* BOMBAY \* GAUHATI \* SILIGURI

Gram : ABEEROAVRA

Office : { 27-4927  
27-5311  
Phone : {  
Resi : { 32-4538  
32-3719

## RELIANCE PRODUCTS PRIVATE LTD.

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**CALCUTTA 700 013**

*Works :*

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Phone : 58-1368

**ALL INDIA TRADING CO. (1959)**

*(Mines & Minerals)*

Gram : WYOMING

**Reliance Produce Corporation**

*(Manufacturers & Agencies)*

Gram : RELPROCORP

## केशर

जिसे आप पानी में 'उबालें' या एसिड में 'जलावें' फिर भी उसकी पत्तियाँ शेष तक एक समान लाल रहे तब समझिये कि यह केशर है।

इस प्रकार के विशुद्ध केशर तथा मैसूर की सुगन्धित चन्दन की लकड़ी तथा चाँदी के बरक, अष्टांग धूप आदि के लिए कृपया हमारे बिक्री केन्द्र में पधारें।

तीर्थ-दर्शन पुस्तिका, दोनों भाग भी हमारे यहाँ उपलब्ध है।

## श्री जैन श्वेताम्बर सेवा समिति

१३ नारायण प्रसाद बाबू लेन, कलकत्ता ७०० ००७

फोन : ३६-१४०८

ज्ञानी होने का सार यही है कि वह  
किसी भी प्राणी की हिंसा न करे

—भगवान महावीर

जैन भवन दुकानदार संघ

पी-२५ कलाकार स्ट्रीट (जैन कटरा)

कलकत्ता ७

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*JUTE BROKERS*

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**UNITED METAL INDUSTRIES**

*Manufacturers of :*

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CALCUTTA 700 007**

Phone : 38-5317

38-4066



## **BOYD SMITHS PRIVATE LIMITED**

**B-3/5 Gillander House  
8 Netaji Subhas Road  
Calcutta 700 001**

Gram : BOYDRIVET

Telex : BOYD-2597

Phone : Off. : 20-2139 ; Resi : 29-0629, 29-0319

**A Pioneer Manufacturer of Steel Plants Equipments, Special Purpose Machines, Spares & Accessories & Various Import Substitute Ancillary Items. Also Leading Manufacturer of Tool Room Items Including Shear Blades, Rolls & Rollers, Cutting Tools, Pneumatic Tools & Tool Accessories etc.**

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Phone : 38-5794  
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CALCUTTA 700 007**

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## **A. M. BHANDIA & CO.**

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**23/24 RADHA BAZAR STREET  
CALCUTTA 700001**

PHONE : 26-8054, 26-8368, 27-1042, 27-6466    Resi : 55-1015

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## **BOYD & CO.**

*Jute Brokers*

**12 INDIA EXCHANGE PLACE  
CALCUTTA 700 001**

Phone : 20-5523, 20-9792  
20-3917, 20-3927

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## **OSATWAL & CO.**

Jute Brokers & Commission Agents

**9 INDIA EXCHANGE PLACE (3rd Floor)  
CALCUTTA 700 001**

Phone : Office : 20-3185  
20-4873  
20-5897

Resi : 24-0571  
44-4166

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## **J. KUTHARI & CO.**

**12 INDIA EXCHANGE PLACE  
CALCUTTA 700 001**

PHONE : Office : 20-3142, 20-1059  
Resi : 35-2173

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Phone : 35-2173

## **Antarctica Scanning Services**

**1/A Vidyasagar Street  
Calcutta 700 009**

*Proprietor :*

**RANJAN KUTHARI**

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## **S . C . S U K H A N I**

**Professional Philatelist**

**'Shanti Niketan'**

**4th Floor Room No. 14**

**8 CAMAC STREET**

**CALCUTTA 700 017**

Office : 43-1619  
Phone : Resi. : 39-9548

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**Telegram : RAHOKHUSH**

**Telephone : 39-6205, 39-9727**

## **Jingle Sales Ltd.**

**P-8 KALAKAR STREET**

**CALCUTTA 700 070**

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## **DEEKAY COCONUT OIL INDUSTRIES**

*Manufacturers of*

**DEVYANI & MILAN BRAND COCONUT OIL**

**23 Brabourne Road (6th Floor)**

**Calcutta 700 001**

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## **MAGGI DEVI SETHIA CHARITABLE TRUST**

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CALCUTTA 700 001

Phone : 20-4755, 20-4942

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## **MINERAL GRINDING INDUSTRIES**

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Telegram : WEDOIT ● P.O. Box No. 2576 ● Telex : 2365 MGI

PHONE : Office : 26-2884/8667, 27-4431 ● Works : 52-1392 ● Resi : 55-5775

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## **PARSAN BROTHERS**

Dealers of Marine Stores, Ship Chandlers and Bond Stores.  
Suppliers, Stockists and Dealers of P. V. C. Pipes and Fittings.

18B SUKEAS LANE ( 1st Floor )

CALCUTTA 700 001

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Office : 26-3870

Gram : OXFORDCHEM

Phone : : 26-0958

: 26-0104

Resi. : 36-1142

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Gram : Veervani, Calcutta

Office : 20-9683  
Phone : 20-8977

Resi : 44-4301

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## **SOBHAGMALL TIKAMCHAND**

BOROJALINGAH TEA CO.

BURNIE BRAES TEA CO.

12 INDIA EXCHANGE PLACE

CALCUTTA 700 001

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# **KESHAVBHAI MEHTA**

**154 Tarak Pramanik Road**

**Calcutta 700 006**

Phone : 31-1163

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Cable : 'KILOWERE'

Telex : 3558 Arts IN

## **Sukhani Dugar Construction Pvt. Ltd.**

**4 Chandni Chowk Street, Calcutta 700 072**

Phone : 27-8475/27-4742

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**Know other creatures' Love for life,  
for they are alike ye. Kill them not ;  
save their lives from fear and enmity.**

*—Lord Mahavira*

## **A WELL-WISHER**

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Cable : TEKMEK

Phone : 26-8015, 26-3511  
26-8214, 26-9794

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**ELECTRICAL MECHANICAL & TEXTILE ENGINEERS**

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**Electric Motors of all type, Underground Power Cables, Transformers, Switchgears  
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Gram : PEARLMOON

20-1958  
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20-4110  
Resi : 55-7686

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**3rd floor**

**CALCUTTA 700 001**

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Phone : 26-9226/27-8753

## **VSD CORPORATION**

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**ROOM NO. 508**

**CALCUTTA 700 072**

*Leading Stockists of*

**Electronic Components viz. Integrated Circuit, Display, L.E.D.,  
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Gram : PENDENT

Phone : 27-4039  
27-7423

## **Electro Plastic Products (P) Ltd.**

**22 RABINDRA SARANI**

**CALCUTTA 700073**

**Factory : 45-6504**

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Phone : 26-5187, 27-5380

## **STANDARD ELECTRIC COMPANY**

**49 EZRA STREET**

**CALCUTTA 700001**

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Phone : 52-1083, 52-4447  
25-6109, 25-4280

## **CALCUTTA RIBBON FACTORY**

*Manufacturers of WOVEN LABEL TAPE*

111 COSSIPORE ROAD

CALCUTTA 700 002

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4/5 NOORMAL LOHIA LANE

CALCUTTA 700 007

*Wholesale Dealers in*

BOWREAH COTTON MILLS CO. LTD., CALCUTTA

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## **JUTEX AGENCIES**

9 INDIA EXCHANGE PLACE

3rd Floor

CALCUTTA 700 001

Phone : Office : 20-7526, 20-1024

Resi. : 35-9892

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## **CHHOGMALL RATANLALL**

*Jute Merchants & Commission Agents*

**P-15 KALAKAR STREET**

CALCUTTA 700 070

Phone : 39-3512, 39-7255

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## **MANICKCHAND AJITKUMAR**

*Jute Merchants & Commission Agents*

**4 RAJA WOODMUNT STREET**

CALCUTTA 700 001

Phone : Gaddi : 25-6989, 25-1014, 25-0963    Resi : 66-3679

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Gram : MALDAKALIA

Phone

{ Office : 25-2517  
25-3237  
25-5423  
Resi : 28-3411  
43-3795

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## **DAKALIA BROTHERS**

*Jute Merchants & Commission Agents*

**4 RAJA WOODMUNT STREET**

CALCUTTA 700 001

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# SHAH ENTERPRISES

64/1 RITCHI ROAD

CALCUTTA-700 019

Phone : 47-3398

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## VIMALADISH TRADING CORPORATION

Exporters, Importers & Manufacturers' Representatives

3A POLLOCK STREET

CALCUTTA 700 001

Phone : Off. 26-3873, 26-4767 Resi. 27-7086

Cable : Vitraco—Calcutta Telex : 021-4401 CRY5 IN

TEA \* PACKET TEA \* TEA BAGS

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Gram : MEETALL

20-7430

20-1370

Dial : 20-1842

20-8719

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## AAREN EXPORTERS

12 INDIA EXCHANGE PLACE

JUTE HOUSE (3rd Floor)

CALCUTTA 700 001

Dealers in all types of Jute Goods, Jute Matting, School Matting,  
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Gram : Creatarts

Telex : 021-3558 ARTS IN

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MANUFACTURERS & EXPORTERS

Jute House G. P. O. Box 2575

12 INDIA EXCHANGE PLACE

CALCUTTA 700 001, INDIA

Phone : 20-7234, 20-0819, 20-6154

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**A pharmaceutical Advice—  
'Hobby Keeps the Pressure Aright'  
and  
Stamps Collecting  
is the  
King of Hobbies**

**PHILATELIA**

**ONE MOTI SIL STREET**

**CALCUTTA 700 013**

**Phone : 28-8549**

**COMPUTER EXCHANGE**

**24 PARK STREET**

**CALCUTTA 700 016**

**Phone : 29-5047**

“Non-violence and kindness to living beings is kindness to oneself. For thereby one’s own self is saved from various kinds of sins and resultant sufferings and is able to secure his own welfare.”

—*Lord Mahavira*

# **BAHADURMULL JASKARAN PVT LIMITED**

**“RAMPURIA CHAMBERS”**

**10 CLIVE ROW**

**CALCUTTA 700 001**

Phone : 25-7731  
25-3154

**DADHA HEWLETT INDUSTRIES LIMITED**

**11 HANUMANTHA RAO STREET**

**MADRAS 600 014**

Phone : 84-2613

*Branch*

**17/1C ALIPORE ROAD**

Flat No. 603

**CALCUTTA 700 027**

Phone : 45-2389  
49-1485

Office : 20-3115  
20-9765