

ISSN 0021-4043

A QUARTERLY  
ON  
JAINOLOGY

VOL XLI

No. 1 JULY

2006

# JAIN JOURNAL



॥ जैन भवन ॥

JAIN BHAWAN PUBLICATION

*a quarterly on Jainology*

# JAIN JOURNAL



॥ जैन भवन ॥

**JAIN BHAWAN**  
**CALCUTTA**

# JAIN JOURNAL

---

Vol. XLI

No. 1 July

2006

---

**Rupees Fifteen**

*Copyright of articles, stories, poems, etc. published in the  
Jain Journal is reserved.*

---

*All contributions, which must be type-written, and correspondence  
regarding contributions, and book-reviews should be addressed to  
the Editor, Jain Journal, P-25 Kalakar Street, Kolkata-700 007.*

---

*For advertisement and subscription please write to  
the Secretary, Jain Bhawan, P-25 Kalakar Street, Kolkata-700007.*

---

*Subscription : for one year : Rs. 60.00, US \$ 20.00:  
for three years : Rs. 180.00, US \$ 60.00.*

*Life membership : India : Rs. 2000.00, Foreign : US \$ 160.00.*

*Cheques must be drawn in favour of only **Jain Bhawan***

***Phone No : 2268 2655.***

*Published by Satya Ranjan Banerjee on behalf of Jain Bhawan  
from P-25 Kalakar Street, Kolkata-700 007, and composed by  
Jain Bhawan Computer Centre and printed by him at Arunima  
Printing Works, 81 Simla Street, Kolkata-700 006.*

**Editor : Satya Ranjan Banerjee**

## Contents

STUDIES IN JAINA ICONOGRAPHY	7
A.K. Bhattacharyya	
BĀHUBALI : MESSENGER OF PEACE	23
Hampa Nagarajaiiah	
MAHĀMUNI JAMBŪSVĀMĪ AND BENGAL	27
Chitta Ranjan Pal	



# JAIN JOURNAL

---

Vol. XLI

No. 1 July

2006

---

## STUDIES IN JAINA ICONOGRAPHY

A.K. Bhattacharyya

Chapter - II

### The Symbolism of the Aṣṭamaṅgala

The *aṣṭamaṅgalas* represent a group of device in figures of which some are mystic and others stand for objects that are apparently auspicious from their very nature. These are sometimes shown before Tīrthaṅkara images on entrance to temples and are regarded auspicious generally, at the beginning any undertaking such as the study of the scriptures etc.. The kind of hieroglyphic art that is associated with representations of this kind is not, however, of any particular religious sect, Brahmanic, Buddhistic or Jain but rather deserves study in the light of the peculiar interpretation given to them in each sect. The vocabulary and the forms were equally accessible to all the sects, the difference only in interpretation. The *aṣṭamaṅgala* in its present composition in Jain art cannot be traced to a very early period in the art representations although some of the symbols were current as being sacred, from long before the Christian era. As we shall presently see, some of the symbols e.g., the fish can be traced back to even the pre-historic periods of art. So far as the Jain literature is concerned some of the *aṅga* text notably the *Aupapātika Sūtra* refers to the group containing all the eight that we find depicted today. The *Aupapātika Sūtra*, sec. 49, mentions that the eight auspicious symbols (*atthamaṅgala*) are to be shown on the Aśoka tree and enumerates them as Sovatthiya, Sirivatthā, Nandiyāvatta Vaddhamānaga, Bhaddāsana, Kalasa, Maccha and Dappaṇa. In the Buddhist literature, it is interesting to point out, the maṅgalas as abstract merits numbering 37 were formed into a chant the reciting of which would bring considerable virtue and religious proficiency<sup>41</sup>.

---

41. Khuddakapāṭha, *Mangala Sutta*.

As regards the number of the symbols in the group, it should be mentioned here that the number of eight of the later ages is not so rigidly constant in early forms. In an Āyāgapaṭa from Mathurā now preserved in the Provincial Museum, Lucknow, referred to above the main auspicious symbols are four in number. These are a *svastika* at the top and a pair of fish at the bottom while the *Śrīvatsa* figures in the right and the *Bhadrāsana* (?) in the left. The central Jina figure is enclosed within a circle which contains four three-pronged circular figure touching the inner circle of the lotus amidst which the Jina is seated, giving the effect of four *nandipadas* at the four cardinal points. A circular belt, however, surrounds these four symbols touching the enclosing inner circle. From the same site at Mathurā there is yet another Āyāgapaṭa which in the two rows one at the top and the other at the base shows all the eight classical *aṣṭamaṅgalas* with a very slight variation. On the upper panel the objects are : a pair of fish, a *darpaṇa*, *Śrīvatsa*, and *Vardhamāna Sampuṭa*, while the lower panel has : a *nauoipada*, a lotus, a *bhadrāsana* and a *purṇa-kalasa* with lotuses. It is, therefore, interesting that the precise objects as mentioned in the *Aupapātika Sūtra* are correspondingly represented in Mathurā art of the Kusāṇa period.

The Digambara *Trilokasāra* mentions the eight auspicious symbols which vary in both composition and arrangement. The text written in the 10th cent. A.D., has the objects thus : *bhṛṅgāra* (a coronation pitcher) *kalasa* (a vase), *darpaṇa* (a mirror), *vijana* (a fan), *dhvaja* (a flag), *cāmara* (a chowrie), *ātapatra* (an umbrella), and *supraṭiṣṭha*<sup>42</sup>. It is further stated that these are to be shown beside a Jina image along with figures of *śrī-devī*, *śruta-devī*, *Sarvālha* (or *Sarvāṇha*) *Yakṣa* and *Sanatkumārayakṣa*.<sup>43</sup>

The *Ācāradinakara* of Vardhamāna Sūri records to some extent the significance of these eight kinds of the auspicious marks, some of which, as we shall presently show, were regarded as of great religious

42. *Trilokasāra*, VI. 989, cf. *bhṛṅgāra-kalasa-darpaṇa-vīyaṇa-dhaya-cāmaradavattamahā. savuīṭṭha maṅgalāṇi ya aṭṭha hiya sayāṇi patteyam.*

43. *Ibid*, VI. 188

merit and spiritual potency from almost the beginning of human thought.

The Mirror (*Darpaṇam*) forms the first of the group of *Aṣṭamaṅgalas*. The delineation of the mirror before a Tīrthaṅkara symbolises the fact that people given to rigorous austerities, high charities, abstinence, and service unto others, do so with a view to attaining knowledge about the self (soul) and that a place where such people on attainment of omniscience can reside must be one not only clean and pure in itself but on which everything unclean and impure is clearly reflected.<sup>44</sup>

The second symbol of the *Aṣṭamaṅgala* group, the *Bhadrāsana* symbolises the touch of the Jina in one of his associated symbols. It is on the *Bhadrāsana* that the Jina places his feet and because of this it is regarded as endowed with extra-ordinary merit (*atiprabhavaḥ*). This second symbol practically is an extension of the first from an ideological point of view. The *Bhadrāsana* is to be represented as the Piṭha to place the feet of the Tīrthaṅkara.<sup>45</sup> This bears a close parallel to the mode of representation *pādukās* in place of the Lord. The Lord's presence was felt through the *padukas*. Attention may also be drawn to the tradition of representing Viṣṇupadas, Buddha-pada<sup>46</sup> etc.

The third symbol in the group is the *Vardhamāna Sampuṭa*. This symbolises the favour of Lord Mahāvīra through whose grace the devotee (*bhavyajana*) gets piety, fame, influence, greatness, prosperity, learning, peace and (fulfilment of all) desires. The

---

44. cf. Ātmāloka-vidhau janopisakalastīvraṃtapoduścaram  
dānaṃbrahmaparopakarākāraṇaṃ kurvan parisphūrjati / so'yaṃ yatra  
sukhena rājati sa vai Tīrthādhipasyāgrato nirmeyaḥ paramārthavṛttividuraḥ  
sajjñānibhir darpaṇaṃ // Ācāradīnakara, pp. 197-98.

45. Cf. Jinendra-pādaiḥ paripūjyapṛṣṭhair atiprabhāvair api sannikṛṣṭam  
Bhadrāsanaṃ bhadrakaram Jinendrapuro likhenamaṅgalasatprayogam *Ibid*,  
*loc. cit.*

46. A.K. Coomaraswamy : *History of Indian and Indonesian Art*, p. 44.



*Vardhamāna Sampuṭa*, therefore, is the embodiment of all the boons conferrable by the Lord Himself.<sup>47</sup>

The full jar (*pūrṇa kalāśa*) which forms the fourth symbol in the *Aṣṭamāṅgalika* group symbolises the fact of the Lord being the fulfiller of all wants in the three worlds. This symbol of a *pūrṇa kalāśa* is common to Hinduism as well. That the Lord here is identified with the *Kalāśa* is quite clear from the representation of the *Kalāśa* which is attributed, in anthropomorphic analogy with a pair of eyes. According to Jain conception, the Lord Jina (Tīrthaṅkara) is said to flourish in all his aspects and with all glory in the three worlds like a Full Jar distributing favour and blessings all around<sup>48</sup>. Indeed the *kalāśa* that is regarded as symbolic all fulfilment, originated from the ocean in course of the 'Great Churning' and contained all the divinities.<sup>49</sup> The Kumbha, therefore, is coeval with the Highest Divinities we can conceive of, and has an origin as sacred and ancient as the *amṛtatva* of the gods in Hindu mythology. It is indeed a distinct borrowing from Brahmanism and is another of clear signs of dependance on the Hindu system of thought and ideology. On one of the jambs of the *toraṇa* gateway from Kankāli Tila, Mathurā, we have a spectacular representation of a *kalāśa* on whose mouth are placed five lotus buds

47. Cf.

punyaṁ yaśaḥ samudayaḥ prabhuṭā mahatvam  
saubhāgyadhīvinayaśarmmamanorathāśca  
vardhanta eva Jina-nāyaka te prasādāt  
tadvardhamānayugasampuṭamādadhānaḥ  
- *Acāradīnakara*, *loc. cit.*

48. viśvatraye ca svakule Jineso vyākhyāyate Śrikalāśāyamānaḥ/  
ato'tra pūrṇam kalasaṁ likhitvā Jinārcanākarmakṛtārthayāmaḥ//  
- *Ibid*, *loc. cit.*

49. Cf. devadānavasamvāde mathamāne mahodadhau/  
utpannosi mahākumbham (?) Viṣṇunā vidhṛkare (?)//  
tattoye sarvadevāḥ syuḥ sarvadevasamāśritā/  
tvayi tiṣṭhanti bhūtāni tvayi prāṇāḥ pratiṣṭhitāḥ//  
śivatvam ca gavāśitvam Viṣṇutvam ca Prajāpatiḥ//  
adityādyāḥ grahāḥ sarve viśve devāḥ sapitṛkāḥ/  
tvayi tiṣṭhanti kalāśe yataḥ kāmaphalapradāḥ//  
tvatprasādāt imāṁ yajñāṁ kartumīhe jalodbhavaḥ//  
tvadālokanamātreṇa bhuktimuktiphalaṁ mahat/  
sānidhyaṁ kuru me kumbha prasanno bhava sarvadā//  
- Ms. (author's own collection).

signifying *śrī* or Lakṣmi whose symbol *par excellence* is the lotus. The *kalāśa* together with the surmounting lotus buds shown with a devotee playing the symbols (or blowing the conch?) just above, curved in relief in the niche of an arch is depicted as being carried over the back (?) of a person, who places a hand on the *kalāśa* and whose head only is visible<sup>50</sup>. The entire composition, therefore, cannot but stand for a religious motif and *kalāśa* as the centre of the composition, as it obtains now, undoubtedly stands for the *pūrṇa-kalāśa*, so familiar in later mythology and art. This Kusāna sculpture, therefore, marks the beginning of the acceptance of the *pūrṇa-kalāśa* as an auspicious religious symbol which was later on taken in the group of the *aṣṭamaṅgalas* by the Jains.

The next symbol, 5th in the list, coming under the same group is the *śrī-vatsa*. It is a geometrical pattern of a four petalled flower, the petals being arranged at right angles. The choice for a flower is very significant here. The purity and whiteness of a flower is designed to represent the pure knowledge, the *Kevala Jñāna* of the Lord which he holds in his heart within<sup>51</sup>. This *śrī-vatsa* symbol, it may be noted here, is common to Vaiṣṇava and Jain icons where in the former it is a symbol of Viṣṇuite images. The *śrī-vatsa* is a lunar symbol according to a Brāhmaṇic tradition. It is clearly proved when we accept its being borrowed from the orthodox Hindu ideas. The *śrī-vatsa* as the ornamental mark representing a gem on the breast of Viṣṇu is said in Brāhmaṇic conception, to stand for the moon while the Kaustabha stands for the sun.<sup>52</sup>

The next symbol is that of a pair of Fish. The insignia of the Fish formed the distinctive characteristic of the Minas of the Mahenjo-

---

50. See, pl. Sm. fig. 6

51. Cf. antaḥ paramajñānam yadbhāti Jinādhināthahṛdayasya  
tacchri-vatsavyājat prakāṣṭabhūtaṁ vahirvande.  
- *Ācārādinakara*, *loc. cit.*

52. Cf. māleyaṁ bhūtamātā te kaṅṭhe tiṣṭhatu sarvadā/  
Śrīvatsa-kaustubhau cemau Candrādityacchalena ha.//  
- *Varāhapurāna*, ch. 31, v. 16.

Daro peoples. Whether as one of the eight forms of Śiva, the Fish was one of the eight constellations of the Mahenjo-Daro zodiac. Indeed one of the most popular forms of God with the Mahenjo-Daro peoples was certainly the Fish.<sup>53</sup> One of the inscriptions excavated out of Mahenjo-Daro (no. 42 of Marshall in his Mahenjo-Daro) has a representation of a large sized ram with the head of a fish bearing horns of both sides. An, the Mahenjo-Darian god, is called 'Fish-eyed'. The connection of the 'Fish-eyed' An of Mahenjo-Daro with the paurāṇic Śiva has already been established and the Fish forms one of the connecting links, between them.<sup>54</sup> The later texts like *Kālikā-Purāṇa* states that the cupid (*kāma*) became devoted to Śiva after being restored to life so much so that he installed the image of Śiva in his fish-form<sup>55</sup>. Studied in the light of the allied pauranic conception of the Fish-form of Lord Viṣṇu, in which he appeared in one of his ten Avatāras, the fish ideology seems to have inspired the pauranic seers with a sense of reverence for the symbol as embodying the idea of beauty and creation. With the idea of creation and abundance in view, the fish is also associated with the mother-goddess. Indeed, such a figure has been actually excavated out of the ruins at Rairh in Jaipore State.<sup>56</sup> The modern practice in Hindu homes, specially in Bengal and some other places<sup>57</sup> is to put a fish in the hands of a newly wedded bride on her first arrival at the place of her husband perhaps symbolising the idea of fertility and abundance of the

---

53. Cf. Marshall : Mahenjo-daro : Ins. no. 214- "The Supreme Being of the Fish God (is) in front".

54. A.P. Karmarkar : The Fish in Indian Folk Lore (Annals of the Bhandarkar Or. Res. Institute, Vol. XXIV, p. 191 ff.

55. *Kālikāpurāna*, ch.82, vv. 50-52.

56. *Excavations at Rairh*, Archl. Department, Jaipore, pp. 28-29.

57. The custom prevails also among some Southern People, e.g., the Holeyaras of Canara, that the newly wedded couple is taken to a river and are made to catch some fish with the wedding mat woven by birds, signifying the fertility of the couple. A.P. Karmarkar : The Fish in Indian Folk Lore (Annals of the Bhandarkar Oriental Research Institute, Vol. XXIV, p. 196.

household. In so remote an age as that of the pre-historic Mahenjo-Daro, specific symbolism of fertility had been conveyed by the fish in that the Spring Fish of one of the inscriptions of the Indus Valley civilization has been interpreted as standing for the Spring God.<sup>58</sup>

In the Gupta age, among the paintings at Ellora, there is a curious composition of two fishes above the stem of an inverted lotus touching each other at their mouths. An emblem of a *linga* surmounted by two others is placed in between the two fishes. This is clearly a mode of representing the older tradition of fertility as perhaps origination in the third millennium before Christ in the Indus Valley Civilization. The age of the epic beginning roughly from the fourth century B.C., the fish played a very important part in the life of Indian Peoples. The story of King Matsya, in the *Mahābhārata*, has it that the king was born along with Matsyagandhā Satyavati from the womb of a fish. The *Harivaṃśa*<sup>59</sup> corroborates the above stories along with a number of others. The peering of the eye of the fish in the Svayambara ceremony of Draupadi is a major episode in the great drama of the Kuru-battle. The Jain images of Tīrthaṅkaras came to be associated each with an emblem at a late stage of their development.<sup>60</sup> The images of the 9th Tīrthaṅkara Puṣpadanta has the insignia of a Makara or a fish. The fourteen dreams of Jina-mothers include a pond with playing fishes, signifying creation, freedom and prosperity. In Buddhism, too, the artist's eye did not leave the fish out in their search for art-forms. A Buddhist votive tablet or soapstone from Taxila, belonging to the 1st cent. A.D., has the figure of a fish embossed on it along with a number of other auspicious symbols, such as, the blowing conch etc. This shows how the Buddhist took the piscinal symbol as very sacred at so remote an age as the 1st cent. of the Christian era. It is, indeed, worthy of note that the same *āyāgapāṭa* contains a figure

---

58. Rev. Heras : Mahenjo-Daro, the People and the Land (Indian Culture Vol. III).

59. *Harivaṃśa*, i, 32. 91-93.

60. See, *infra*.

of Svastika on the right hand side with its outer arms turned to the right. Although exactly there is nothing to prove the Buddhist affiliation of the find under discussion, we have reasons to believe in consideration of the associate objects, from Tofkiān at Taxila where the present *āyāgapāṭa* was found, that it is a Buddhist votive tablet. Indeed in some of the other tablets of offering (votive) attributed to the Buddhist and excavated out of the Taxilian sites we have definite and conclusive evidence of a pair of fish as a sacred symbol. In another *terracotta* votive tablet referred to above we have a pair of fish on its left corner at the bottom, surmounted by the figure of a lady dressed in flowing robes in the fashion of the Indo-Greeks, with both hands raised upwards as if holding the jar above. The foliage ornamentation, the shape and conception of the jar (*pūrṇa kalāśa*) at the centre on the above together with the peculiar dress of the female figures on the outer border, speak of the Kuṣāṇa period of the tablet when it seems, the fish-motif and the *Pūrṇa-kalāśa* design were regarded, as in later years, as some of the most common symbols signifying auspiciousness irrespective of all religions or sects. In fact, it is with same popularity as an auspicious symbol that the fish-motif continued to be used on votive tablets and other objects down upto the Gupta and the post-Gupta era. In the recent excavations at Ahicchatra, we have the alternation of fish-designs on a potsherd interspersed with a figure resembling a cakra<sup>61</sup>. The composition, if it could be found in entirety, might well have established the popular acceptance of the piscinal symbology in the late Gupta period.

The Jain representation of the pair of fish as an auspicious symbol has a peculiarity of its own. In the Kuṣāṇa art from Mathurā a pair of fish as an auspicious symbol in *āyāgapāṭas* is always shown with their mouth drawn towards each other and holding in their mouths a string sometimes with a floral design attached to it. The *Acāradinakara* recording a Śvetāmbara tradition explains the symbology in a very

---

61. The Report of the excavations at Ahicchatra has not been published yet. A sketch of the design in pencil was given to me by Sri A. Gosh, Supdt. Excavations, Archl. Survey, for my use.

interesting way. According to it, the fish represents the fact of the defeat of Cupid before the Lord. The pair of Fish which represents the cognisance for Cupid on his banner is shown to be serving the Lord in humble submission.<sup>62</sup>

The seventh symbol, the Svastika, in the *Aṣṭamaṅgala* group has a very wide application in art and is of a very ancient tradition in the history of world thought.<sup>63</sup> The Jain interpretation of the Svastika as given in the *Ācāradinakara* is but quite simple. According to that text the symbol being only an auspicious mark is to be drawn in front of the Lord as signifying peace and prosperity that reigned on earth on the eve of the birth of the Tīrthankara<sup>64</sup>. The discovery of the Svastika in the lowest stratum at Susa suggests the connecting link between the Sumerian and other western Asiatic countries and the Indian or the Aryan. This is in fact one of the 'constituent elements' in Indian art that are not peculiarly Indian but properly speaking, found in common with many of the countries in western Asia.<sup>65</sup> In the Hathigumpha caves at Khaṇḍagiri hills, this Svastika symbol has been found to exist as early as the 1st century A.D. Numismatic evidence too points to the same conclusion that along with other symbols like the wheel, taurine etc., the Svastika was used as a coin mark on the early coinages from the 2nd and 3rd cent. B.C. An anonymous coin from Kosam<sup>66</sup> and another from Avanti and a third

62. Cf. tvadvandhya-pañcaśarake tanabhāvakīrptam kartam mudhā bhuvananātha nijāparātham/

sevām tanoti puratastava mīnayugmam śraddhaiḥ puro vilikhitorunijāngayuktyā// - *Ācāradinakara*, p. 197.

63. The symbol of 'Pathyāsvasti' accepted by the Śvetāmbaras has been discussed by H.D. Bhattacharyya in K.B. Pathak Com. Vol. p. 40. See, also, Kauśītaki Brāhmaṇa, VII. 6 etc.

64. Cf. svastibhūgaganānāgaviṣṭapeṣūditam Jinavarodaye kṣaṇāt/  
svastikam tadanumānato Jinasyāgrato budhajanairvilikhyate//  
- *Ācāradinakara*, *loc. cit.*

65. A.K. Coomaraswamy : *History of Indian and Indonesian Art*, p. 13.

66. V.A. Smith : *Catalogue of the Coins in the Indian Museum, Cal*, (London 1906), Vol. I, p. 155, pl. XX. fig. 5.

from Taxila<sup>67</sup> show this symbol. The Svastika along with the taurine etc., is thus very ancient. The Sāthiā (Sovatthiya of the the Aṅgas) as it is called in modern Gujarati, is the most important of all the eight auspicious marks of the group. This alone sometimes represents the entire group and is shown as such on the temples, before the image<sup>68</sup> and at the beginning of all auspicious ceremonies. The most comprehensive meaning put to the Svastika and the figures of three dots above surmounted by a crescent and a dot is that the four arms of the Svastika represent the *gati* or state in which a *jīva* may be born as either a denizen of hell (*nāraki*) or of heaven (*devatā*), a man (*manuṣya*) or a beast (*tiryāṅc*), the three little dots or heaps symbolizing the three jewels of Right Knowledge, Right Faith, and Right conduct, which enable a man to reach Mokṣa represented by the sign of the crescent and the dot above it. The Svastika, it is curious to note, has variegated forms in application in art. There are indications in the figures incised on the group of bricks unearthed from Bhomala, Taxila region, preserved in the Taxila Museum that at least the Svastika is a decorative motif.

The last but not least is the Nandyavarta belonging to the *Aṣṭamaṅgala* group. The figure is a geometrical device like the Svastika but shows a more developed stage of the art and is clearly of a deeper significance than the former. The adaptation of this device in art and archaeology is very late, at least, far later than the Svastika. It is a double lined figure rectangular in shape and the lines are interwoven, so to say, as to form a nine-coned figure. The *Ācāradinakara* explains the symbol as signifying the fact of the devotee of Jina as recipient of all sacred treasures that remain glowing at his service through the grace of the Lord.<sup>69</sup>

---

67. *Ibid*, p. 153, pl. XX. fig.2, and p. 156, pl. XX. fig. 6.

68. See, pl. Sm. fig. 1.

69. Cf. *tvatsevākānam Jinanātha Dikṣu sarvāsu sarve nidhayaḥ sphuranti*

*ataścaturdhā ṇavakoṇanandyāvartaḥ satām vartayatām sukhāni.*

- *Ācāradinakara, loc. cit.*

In connection with this we must also try to appreciate critically the symbols or the auspicious objects to be seen in dream by the expectant mothers of the Tirthaṅkaras. The Śvetāmbara traditions, be it noted here, has the number fourteen while the Digambaras add two more to the list and make slight alterations as to the specific objects. The *Kalpasūtra* mentions the fourteen dreams as seen by Devānandā thus : Gaya, Vasaha, Siha, Abhiseya, Dama, Sasi, Dinayaram, Jhayam, Kumbham, Paumasara, Sagara, Vimana, Bhavana,<sup>70</sup> Rayaṇuccaya and Sihi<sup>71</sup>. In late text of the 12th-13th cents of the Christian era, the same tradition is followed and the name and the number remain unaltered.<sup>72</sup>

One of the objects seen in the dream viz., the smokeless flame of fire has already been discussed. The fourteen kinds of dreams as represented in art has a history as ancient as that of Indian art itself. The dream of Māyā in connection with the birth of the Buddha found expression in art-forms carved in relief long before the Lord Himself came to be represented anthropomorphically. It would be no surprise, however, if we discover in a medieval sculpture from Rajgir the figure of a Jina-mother carved in relief below the pedestal of a central image of Tirthaṅkara. The Jina-*mātrikās* were held in late texts of the sects in high esteem so much so that it is quite likely that they were given also the exalted position of the mother of Buddha in art and iconography.<sup>73</sup>

---

70. Vimāna and Bhavana are alternates, the former being only in the case where the person entering the womb descends from heaven while the latter is seen where he comes from below (nāraka). cf. Pradīpika by Vijaya Gaṇi on the Kalpasūtra.

71. *Kalpasūtra* (ed. by H. Jacobi), p. 34.

72. Triṣaṣṭīśālākāpuruṣacaritra, Parva X. sarga II, 19-21  
 gajo vṛṣo hariḥ sābhīṣekaśriḥ srak śaśi raviḥ  
 mahādhyajaḥ pūrṇakumbhaḥ padmasaraḥ saritpatiḥ //  
 vimānaṁ ratnapuñjaśca nirdhūmognirīti kramāt  
 dadarśasyā (va) mini svapnān mukhe praviśatastadā.  
 See, also, Uttarapurāṇa, (ed. by L.R.Jain, Indore), parva 73, pp. 572 ff.

73. See, pl. Tk. figs. 27 & 28



It is also a curious coincidence which speaks well for mutual influence, that the elephant usually a white one which is shown to enter the womb of Māyā in Buddhist art is also the first of the auspicious dreams that Devānandā and Triśalā are said to have seen on the eve of Mahāvīr's advent. The *Kalpasūtra* of Bhadrabāhu elaborately describes the theriomorphism of the animals included in the list of auspicious dreams. This tradition of the pre-Christian era goes on to describe that the elephant has four tusks, 'looking like radiant drops of dew, or a heap of pearls, or the sea of milk, possessing a radiance like the moon, huge as the silvery mountain Vaitāḍhya, while from his temples oozed out the sweet liquid that attracts the swarms of bees.'<sup>74</sup>

The bull which we know to be an early symbol for Śivā Himself is the second in order of the auspicious dreams. The mode of representing Nandipada has, in fact, a very old history. A humped bull alone formed at first the symbol for Śiva.<sup>75</sup> The coin with this representation, which belongs to Appollodotus of the 2nd cent. B.C., bears, curiously enough, the effigy of an elephant on its obverse. This association of the elephant with the bull in Śaiva coins, is, therefore, of a special significance and was already current is so early an age as the 2nd cent. B.C. The bull is the cognisance of the first Tīrthaṅkara Ādinātha and probably accounts for the name Ṛṣabhadeva.<sup>76</sup> In fact, the bull and the elephant came to be associated with the Tīrthaṅkara and their Yakṣas and Yakṣiṇīs so often that it seems that the two symbols were very much in favour with the Jains as well, perhaps owing to their prevalence and popularity in the more influential sect of Āryāvarta, Brāhmanism, and more particularly of Śaivism. Bhadrabāhu draws our attention to the conspicuous hump greatly ornamented as it is (*aisiribhava-pillanā-Visappainta-kamta-sohamta-*

74. *Kalpasūtra* (tr. by J. Stevenson), p. 42.

75. pl. XXX, fig. 109, H. I. I. A.

76. Nirvanālikā, p. 34, cf. - tatrādyam kanakāvadātavṛṣalāñchanamuttarāṣadhājātam dhanūrāsīm ceti, also, Hemacandra: *Abhidhāna-cintāmaṇi* : urvo vṛṣabhalāñchanamabhūd bhagavato jananyā ca caturdasanām svapnanamadavṛṣabho dṛṣṭastena ṛṣabhaḥ (vide, also, Mrs. Stevenson : *Heart of Jainism*, p. 22, fn.3)

*cāru-kakuham*). The horns are circular, smooth and elevated (*ghana-vatta-laṭṭha*) and his teeth are harmless and clean (*sohamta-suddha-damtam*).<sup>77</sup>

The third in order is the lion that Trīśalā is represented to have seen on the eve of Mahāvīra's birth. The figure of lion that we meet with in ms. illustrations of the 14-16 cents. A.D. both on palm-leaf and paper calls for some special remarks. The lion is generally of a blue colour with a very thin belly. The manes of the Lion are very seldom made visibly prominent, and the tail generally coiled up. The *Kalpasūtra* has it that the Lion is to be of a 'dazzling white colour', strong, muscular and fat with his members all properly rounded in the most elegant way. He is to have a sharp well-formed jaw, a mouth beautiful as the periphery of a lotus, a fine muscular lip, with a palate like the red water-lily. His teeth are said to be rounded being well-developed and are thick-set and fierce,; while the tip of his tongue is hanging out of his mouth like fine gold being poured out of a crucible (cf. *ratt'-uppala-patta-mauya-sukumāla-tālu-nill-oliy agga-jīham*). His shoulders are said to be adorned with a soft and bright long-haired mane while the tail is raised aloft with a circle in the centre bounding like a ball (cf. *ūsiya-sunimmiya-sujaya-apphoḍiya-laṅgulam*).<sup>78</sup> The lion, it must be noted, is the cognisance of the last Tīrthaṅkara. This cognisance is also associated with some of the Yakṣas and Yakṣiṇīs e.g., Mānavi or Śrīvatsā, the Śāsanadevī of the 11th Jina Śreyāmsanātha, Ambikā, the Sāsanadevī of the 22nd Jina Neminātha and lastly, Siddhāyikā, the Yakṣiṇī of the last Tīrthaṅkara Mahāvīra.

The next dream auspicious for the birth of a Tīrthaṅkara that a pregnant woman sees is that of Śrī Lakṣmīdevī. In some of the canonical literature of the Jains, however, the term used for the symbol is simply 'Abhiseya', which means "sprinkling"<sup>79</sup> or anointment. This

77. *Kalpasūtra*, op. cit. p. 43, para 34.

78. *Ibid*, loc. cit.

79. *Antagaḍadasāsūtra* (ed. by L.D. Barnett), p. 24.

sprinkling has, however, obvious connection with the Goddess Lakṣmī who herself is said to anoint a person on whom she chooses to confer her blessings and who is represented in art as being sprinkled with water by two elephants on either side holding a jar each in their trunks. This particular form of Lakṣmī, is known as Gaja-Lakṣmī.<sup>80</sup> Attention should be drawn to the figure of Lakṣmī in a ceiling-painting at Ellora of the eighth cent. A.D. The peculiar pose of the folded hands apparently in adoration is a deserving point to note. This perhaps is the solitary instance of its kind<sup>81</sup>. It is, however, proposed to connect Gaja-Lakṣmī composition with the dream-story of Māyādevī<sup>82</sup>, but we are not, however, concerned with that at present. The auspicious symbol of abundance which is commonly represented by a full jar or *pūrṇa-kalāśa* finds culmination in art by these representations of Lakṣmī anthropomorphically drawn. It is worthy of note that the figure of Lakṣmī which is the object of the auspicious dream is a four-handed figure<sup>83</sup>, which holds in the two upper hands a lotus each, while the two lower hands are folded together. She sits on a lotus seat and bears a golden crown with a surmounting jewel on it. In an early sculpture from Bodh-Gayā, however, we have a standing figure of Gaja-Lakṣmī<sup>84</sup> with the two figures of elephants on both sides standing on two lotuses branching out from the central stalk. The goddess holds aloft this right hand apparently in *abhaya* pose and the left touches the wearing apparel below. The figure is embossed above a figure of Indra as *Santi* and belongs to 1st cent. B.C. The connection of lotus with the Gaja-Lakṣmī figures is undoubtedly one

- 
80. Vide, the seated fig. of Gaja-Lakṣmī in the Ādivarāha cave belonging to the early medieval period, (7th cent. A.D.); pl. Lx. fig. 205. *History of Indian and Indonesian Art*: see, also, the fig. of the Jain form of the goddess on Khaṇḍagiri, pl. Md. fig. and that from Gwalior, pl. Md. fig.
81. H.I.I.A., pl. LVII, fig. 196.
82. Foucher : *L'art greco-bouddhique 'du gandhāra*; H.I.I.A. pp.26 and 38 note 1.
83. See *Jaina-chitra-kalpadruma* pl. fig.
84. A.K. Coomaraswamy : *Origin of Buddha Image*, fig. 15.

of the signs of the popular attraction for the symbol of fertility and prosperity. In the presence of the elephant on both sides of Lakṣmī it can denote nothing but the aspect of fertility which is manifest in the torrents of rain so much required for increasing the fertility of the soil. Indeed, elephants (*gajas*) are '*diggajas*' holding the rain-clouds<sup>85</sup> and so far as the lotus goddess the designation with which we may most appropriately call the Gaja-Lakṣmī composition, forms one amongst the group, of auspicious symbols beheld in dream by the pregnant mothers of Jinas, is concerned, we can be sure to the extent of saying that she symbolises fertility and abundance.

The Gaja-Lakṣmī motif, however, has found expression in art in the Sunga railings from Bharhut as well as on early architraves from Khaṇḍagiri in Orissa ascribes very plausibly to the pre-Christian era<sup>86</sup>. In the former the goddess stands on a lotus in the *samabhaṅga* pose with her two hands holding a lotus stalk rising from below appearing as an ocean. Two elephants resting on to lotus flowers on each side holds a jar upside down each sprinkling waters therefrom on to the goddess. The figure from Khaṇḍagiri in Orissa bears close resemblance to the form just described. The existence from the 2nd cent. B.C., onwards of these *abhiṣeka* (*abhiṣeya*)-motifs is, therefore, an established fact and Bhadrabāhu compiling the *Kalpasūtra* in the 4th cent. B.C., naturally had this form of the Gaja-Lakṣmī in view. The latter describes Gaja-Lakṣmī in the dream symbol as seated on a lofty throne and reposing on a lotus in the lotus lake, anointed with the water from the strong and large trunks of the guardian elephants.<sup>87</sup> The form of the deity is as epitome of all beauty. Her hands and feet were like the 'leaves of the lotus, and her fingers and toes soft and

---

85. For a discussion in this line see, *Ibid*, p. 23, fn.45. We do not, however, agree that the Gaja-Lakṣmī symbol has anything particularly to do with the nativity of a Jina, much less to stand for the actual birth or advent of any of them.

86. See, pl. Md. fig. 13.

87. *Kalpasūtra* (by H. Jacobi), p. 232.

excellenti!’ “Her fleshy thighs resembled the proboscis of an excellent elephant, and her lovely broad lips were encircled by a golden zone. Her large and beautiful belly was adorned by a circular navel”. “Her waiste which contained the three folds, could be encompassed with one hand (*kara-yalamāīya-passattha-tivaliya-majjham*)”. “The pure cup-like pair of her brests sparkled” with a glittering necklace on them. She had a lovely face and her “lovely eyes were large and pure like the water-lily”. “She sprinkled about the sap from two lotus flowers which she held in her splendid hands and gracefully fanned herself” while her glossy and thick hair “hung down in a braid”<sup>88</sup>.

---

88. *Ibid*, p. 233.

## BĀHUBALI : MESSENGER OF PEACE

Dr. Hampa Nagarajaiah

Preamble :

Nestled close to the two hills, Sravanabelagola, the Pompei of Jainism and the Vatican city of Jaina community, famed and haloed for a prolonged period of over two millennia, has preserved virtually intact, a vibrant and vigorous religious tradition of peace and tranquility. The monolithic colossus of 58.8 feet of Bāhubali stands nude atop Vindhyagiri Hill, with unbound compassion as his clothing and the open sky as his shelter. His heart beats for the entire mankind. The radiant Bāhubali in his ascetic form is truly splendid. The tall and majestic figure, exposed to scorching sun, rain, biting cold and abrasive dust for over a thousand years and more, is as fresh and well-polished as the devout sculptor gave it shape. Cāmuṇḍarāya, minister and army-chief of the Gaṅga kings, commissioned the granite statue and formally consecrated it in the early hours of Sunday the 13th March 981 CE. The gifted sculptor in a feat of surpassing artistic skill and strength, concentrated on creating a representation of the deep meditative mood of Bāhubali, an embodiment of peace. The radiating spiritual strength is derived from a long and strenuous practice of yoga.

The Legend :

Ṛṣabhadeva (Ādinātha), the first Tīrthaṅkara, divided his empire amongst his sons and retired into a forest retreat for practising incredible austerities. Bharata, eldest son, unwilling to share the power directed his brothers to surrender to his suzerainty. Except his immediate brother Bāhubali, all other brothers renounced their worldly claims, joined their father and accepted the vows of recluse.

Refusing to acknowledge his brother's sovereignty, the self-respected Bāhubali answered, 'Let us meet on the battle ground'! Bharata marched on his brother with a large army. Bāhubali and Bharata were the earliest to propound a no war policy, bidding farewell to arms and army. The duel was of three types :

- i. *dṛṣṭi - yuddha*, staring-contest : gazing at each other with steadfast eyes and whoever winked first being the loser.
- ii. *jala - yuddha*, a fight in water, and
- iii. *malla-yuddha*, boxing and wrestling contest.

Bāhubali emerged victorious. Humiliated, Bharata set the *cakra-ratna* at his brother against fair rules of war. But *cakra-ratna* just went round Bāhubali and returned to its master.

Bāhubali, overcome by grief, contemplated on the evanescent mundane life, and allowed Bharata to rule as sovereign. He chose peace and strove for winning the spiritual empire. He engaged himself in deep meditation standing motionless in the *kāyotsarga* posture for the full six seasons on stretch, without caring for the molehill growing over his limbs, snakes slithering freely, *mādhavī* creeper spreading and entwining his legs and arms. Vidyādharas and other celestial nymphs appeared on the scene to revere the ascetic who fought and won a spiritual battle.

In his quest for happiness, Bharata tread a path that destroyed the inner good instincts and virtues. Craving for material wealth, possession and power begets greed, and greed leads to corruption. Bharata's passion for political power, fuelled by attachment to worldly pursuits disturbed his tranquility. Addiction to material attainments intoxicated Bharata's mind making it oblivious to truth and reality. Tied to mundane status, for a moment Bharata, one among the 12 universal emperors, forgot that attachment to the throne breeds hatred, as a result of which real happiness becomes a mirage. The moment Bāhubali untied attachment to material power, it dispelled all worries. Dispassion guided him to the path of peace. Of course, Bāhubali was first and quick to realize that the struggle for power and pelf was an act of stupidity. But when once wisdom dawned the remorseful Bharata, with all humility approached and worshipped Bāhubali, and

requested him to uproot his lurking passion, *manā-kasāya*, ‘the gnawing egoity’.

Both the brothers were charged with *ahaṅkāra*, ‘egoism’, which emanated anger. Ego has attachment and generates problems. A flattered ego dramatically impaired Bharata’s judgment, and an injured ego provoked Bāhubali to engage in acts of retaliation. But when once the brothers realized the glory of the soul and cultivated positive thinking, they sublimated the ego. They overpowered the frailties of the body and mind, and realized the power of the *ātmā*, soul. The brothers could bury the hatchet at the end. No body travels on the road to peace without a puncture of two. The word *Śānti*, ‘peace’, is smaller like an atom, but its scope and impact is as wide and powerful as that of the atom. Peace is a panacea that works wonders and it has no substitute. Conflict succeeds where peace fails and peace reigns supreme where conflict has no room to thrive. Since both cannot co-exist, one of the two has got make way for the other. The history of the world has throughout proved the validity of this phenomenon.

The Sky is cool, joyous and pleasant  
 the breeze blows sweet and fragrant  
 Bāhubali embodiment of ascetic height  
 on the crest of Hill standing erect  
 people offer prayer spontaneous respect  
 The glory of Belagola more ancient yet  
 modern, glows in my eyes so bright  
 I love her, for sheer knowledge of art  
 architecture, culture and compassion  
 all flow sparkling from her sepulchral  
 Hills : May Gommata protect human faith  
 of Live and let live from the evil filth  
 save the only Earth from human wrath  
 Let the message of non-violence prevail !



When I penned these lines in 1981, the year of *Mahā-mastaka-abhiṣeka*, synchronizing a millenniums illustration of Bāhubali at Sravanabelagola, I never had imagined that the fanatic Taliban would destroy the two Bamiyan Buddha relief sculptures of 120 and 135 feet high each, that stood as a testimony to peace, love and harmony. But soon and swiftly world order changed and the Taliban had to flee hither and thither for shelter. While they fled they must have heard the ripples of compassion echoing from the heap of rubbles and debris of shattered Bamiyan Buddha. Whether it is Afghanistan or Hindustan or Pakistan or any Nation, ultimately terror has got to vacate making room for clemency and tolerance. That is the *crème de la crème* of human history and all religion which time and again has emphasized the need for peace to sustain. Peace has no parallel.

# Mahāmuni Jambūsvāmī and Bengal

Chitta Ranjan Pal.

## Part - I

Jambūsvāmī, the last *kevalin* of the Jainas, is the least talked about “mahāmuni” or great saint among the patriarchs of the religious fraternity. The “Therāvali”, second section of the *Kalpa-sūtra*, has allotted only two or three sentences for this saint.<sup>1</sup> But the celebrated Jaina scholar, Hemacandra has given a long and legendary account of the pre-ordained life of this great saint, in his famous book *Pariśiṣṭaparvan*.<sup>2</sup>

From the above-mentioned book, we come to know that Jambūsvāmī was the only son of Ṛṣabhadatta, a rich merchant in Rājagṛha.<sup>3</sup> Though he was brought up in wealth and luxury, he had evinced a great dislike for marriage from his early youth.

When Sudharman, the fifth gaṇadhara, came to Rājagṛha on a preaching tour, Jambū took the vow of perpetual celibacy<sup>4</sup>. However, through the importunities of his parents, he had to marry eight daughters of eight merchants in Rājagṛha at the same night.<sup>5</sup>

After the eight fold marriage Jambū came to his own house with eight brides as well as rich dowries and in the same night Jambū’s house was attacked by a band of robbers headed by Prabhava, a prince turned a bandit. Prabhava, the robber chief, had cast two spells before entering into the house of Jambū one for unlocking the doors

- 
1. K.C. Lalwani, Kalpasūtra. p. 136-137
  2. Hermann Jacobi’s Pariśiṣṭaparvan. p. xxxv ff.
  3. Ibid
  4. Ibid
  5. Ibid

and the other for compelling all asleep in furtherance of his wicked deed.<sup>6</sup> But the robber-chief was astonished to see that his spell had not worked at all upon Jambūsvāmī. As the robber chief was eager to know the reason of the ill-success of his spell upon Jambūsvāmī, he was told by the latter that the next morning he was going to embrace the life of a Jaina monk and as such he had triumphed over all the enchantments. The good at the heart of the robber-chief tried to dissuade the young bridegroom from his determination to embrace the life of an ascetic. In the meantime, Prabhava had taken away the influence of his spell from Jambūsvāmī's eight brides who also implored him to give up his premature design and enjoy life together with them.<sup>7</sup>

Jambū told them many stories with the apt illustrations of snares and sorrows of married life ; the brides, on the other hand, replied with other stories upholding the honour of the married life. But they failed to dissuade Jambū from his determination. So, at last, the eight brides declared that they, too, would follow Jambū and enter the monastic order and so did Jambū's parents and relatives.<sup>8</sup>

The next day Jambū was ordained by Sudharman, the fifth *gaṇadhara* of the Jainas. Prabhava, the robber-chief is now a changed man after his meeting with spiritually advanced Jambūsvāmī; he, too, renounced the world after a few days.<sup>9</sup>

A perusal of the story makes it clear why the Jainas preserved a place of honour and respect in their hearts for this perpetual celebrate patriarch. The Jaina believes that he was the last *kevalin*, and no body could obtain the *kevalijñāna*. After him nobody could reach the "Manaparyaya" and the "Paramabodhi" stages of supernatural knowledge.<sup>10</sup>

---

6. *Ibid*

7. *Ibid*

8. *Ibid*

9. *Ibid*

10. *Ibid*

To speak in a nutshell, we come to know from the *Kalpasūtra* and the *Parīśiṣṭaparvan* that Jambū, son of Ṛṣabhadatta and Dhāriṇīdevī was born in Rājagṛha and belonged to kāśyapa gora. He was the perpetual celebate and was ordained by Sudharman, the fifth gaṇadhara, in Rājagṛha; reached beatification sixty four years after Mahāvīra's nirvāṇa.<sup>11</sup>

This is all that we know about Jambūsvāmī, the last *kevalin* of the Jainas. The *Kalpasūtra* and other older texts as well as the celebrated *Parīśiṣṭaparvan* are silent about activities of Jambū whether missionary or spiritual.

A patriarch like Jambūsvāmī who had embraced the life of a monk at an early age was expected to be very energetic and pushing in his zeal for the expansion of the religion, he had embraced and it is an undeniable fact that a century or more after his nirvāṇa in circa 403 B.C.<sup>12</sup>, many regions of ancient Bengal like Puṇḍravardhan, Koṭivarsa and Tāmralīpta were aglow with enthusiasm for receiving the messages and gospels of the Tīrthaṅkaras.<sup>13</sup> Would it be wrong if we assume that the Eastward triumphant march of Jainas was initiated by the Jaina Mahāmuni Jambūsvāmī? Proofs though of indirect nature are not lacking to substantiate this assumption. Legends embedded in Divyāvadāna and Aśokāvadāna reveal that from the days of Gautama Buddha to the days of king Aśoka, Puṇḍravardhana was mostly dominated by the Jainas.<sup>14</sup> On the other hand, another old tradition reveals that there were two very ancient Jaina holy places at Puṇḍravardhana — one at Puṇḍraparvata and other at Kottapura later know as Devakotta.<sup>15</sup> Kotta pura / koti Tirtha was considered to be the most holy place because here mahāmuni Jambūsvāmī attained nirvāṇa and

---

11. K. C. Lalwani, *Kalpasūtra* . p. 136-137

12. Mrs. S. Stevenson, *Heart of Jainism* . p. 69

13. K. C. Lalwani, *Kalpasūtra* p. 140

14. N. N. Dasgupta. *Bāṅglāy Bauddhadharma* (in Bengali) p. 15 ff.

15. Hariṣeṇa Sūri, *Bṛhatkathākoṣa* (131st chapter)

cast his mortal body. All classed of Jains whether monks or lay-devotees used to come to koṭṭapura / koṭṭīrtha to worship the monument or the mausoleum of the great saint from far and near.

Some local chronicles and travelogues based upon history and legends too claim that Jaina Mahāmuni Jambūsvāmī attained liberation at Koṭṭipur and there was a memorial or mausoleum of the saint at this place and the place<sup>16</sup> i.e. Koṭṭapura / Devakoṭṭa has been identified with Gaṅgarāmpur in south Dinājpur of West Bengal.

Some pious Jaina devotees of Medieval India, however, claim that Jambūsvāmī had attained “Siddhi” or Omniscience at Chaurasia in Mathura. According to them, Jambūsvāmī also attained deliverance from the cycles of birth and rebirth at this place. So Chaurasia in Mathura is considered a Siddhakṣetra<sup>17</sup> by them.

In this context, it is to be noted that only the Digambaras divide and Tīrthakṣetras into two divisions ----- Siddhakṣetras and Atisayakṣetras. Mathura, to the Digambara Jains, is both a Siddhakṣetra and an Atisayakṣetra. It (Mathura) is a Siddhakṣetra because Jambūsvāmī attained Omniscience and Nirvāṇa at Chaurasia and it is an Atisaya kṣetra because at Kaṅkhali Tila in Mathura many stupas and temples had been built during ancient and medieval ages for the worship of Supārśvanātha, Pārśvanātha, Mahāvīra and other Tīrthākaras.<sup>18</sup>

But the Digambara claim of Jambūsvāmī’s association with Chaurasia is not based upon strong historical foundation. Earlier Jaina patriarchs, ācāryas, philosophers and writers of repute had no knowledge of such claim. It seems that such claim was invented by later medieval writers.

The *Kalpasūtra*, the holiest book of the Śvetāmbaras, states

---

16. Bāṅglāy Bhraman by Eastern Railway (1940) reprinted by Saibya Prakason. p. 222

17&18. Prabhudayal Mittal, Prācīn Brajamandal me Jain Dharma kā Vikās. and J. C. Jain, Bharat ke Prācīn Jain Tirtha.

that Ārya Jambū of kāśyapa gotra was the disciple of Ārya Sudharman and Jambū's disciple was Prabhava, nothing else regarding Jambū is found in this holy book.<sup>19</sup>

Bappabhaṭṭi Sūri (9th century A.D.) is said to have organised a restoration of the ruined Jaina temples of Mathura. As his restoration activities were confined to Kaṅkhalī Tila area it is to be surmised that Bappabhaṭṭi was not aware of, rather he was ignorant of, any Siddha kṣetra at Chaurasia.<sup>20</sup>

The great Jaina scholar monk, Jinaprabha Sūri (14th century A.D.) had visited Mathura and has an intimate knowledge of the geographical features and religious position of Mathura and its surroundings, but he never spoke of Chaurasia as the place of attainment of Nirvāṇa as well as Omniscience of Jambūsvāmī.<sup>21</sup>

The great Jaina savant Hemacandra, popularly known as the Kalikālasarvajña, had described the early life of Jambūsvāmī, in some details, in his celebrated book *Pariśiṣṭaparvan*, but he had written nothing of Jambū's association with Chaurasia in Mathura. If Jambūsvāmī had any association with Chaurasia, it would have been mentioned by Hemacandrācārya.<sup>22</sup>

On the other hand, there is a strong ground to believe that Chaurasia had come to be connected with the name of mahāmuni Jambūsvāmī during the second half of the 16th century A.D. or during the reign of Akbar, the greatest Mughel Emperor.

In the *Hīrasaubhāgyakāvya* it has been stated that the great Śvetāmbara monk Hīra Vijayasūri after his conversation with Akbar had visited Mathura to pay homage to the temples of Pārśvanātha and Jambūsvāmī.<sup>23</sup>

---

19. K. C. Lalwani, Kalpasūtra

20&21. D. R. Bhandarkar (ed). Jinaprabhasūri's Tīrthakalpa.

22. Hermann Jacobi's. *Pariśiṣṭaparvan*. p. xxxv ff.

23&24. Prabhudayal Mittal, *Pracin Brajamandal me Jain Dharma kā Vikās*.

Sahu Todar, a rich Jaina householder (probably an assistant in revenue department of Akbar), organised a vigorous restoration of the ruined Jaina temples in and around Mathura and convoked an assembly of Jaina devotees and monks at Chaurasia. The enthusiasm thus created, it is said, paved the way for the writing of Jambūsvāmī's biography - one in Sanskrit by Rajamalla in 1632 V.S. (=1574 A.D.) and the other in Brajabhāṣā or in the dialect of Mathura and Vṛndāvana by Jainadasa in 1642 V.S. (=1584 A.D).<sup>24</sup>

It will not be out of place to mention here that to the Buddhists, number 84 or Chaurasi is a sacred and magical number. They had a belief in the existence of 84 thousand 'mahāmunis. Aśoka is said to have set up 84 thousand stupas all over his empire. The Tantrayāna Buddhists spoke of 84 Siddhācāryas, popularly known as Chaurast Siddhai.<sup>25</sup> To the Vaiṣṇavas, Chaurasia is also very sacred. They, even now, undertake a tour of 84 'Yojana's or 'kroṣa's around Mathura to earn religious merit by visiting the religious spots associated with Kriṣṇa legends. It is also to be noted that an area of Chaurasi or 84 Yojanas around Mathura is called Vraja maṇḍala which is very sacred to the Vaiṣṇavas even now.

On the basis of discussions made above, it is to be concluded that the tradition of Jambūsvāmī's association with Chaurasia is a mid-sixteenth century invention. On the contrary, Jambūsvāmī's association with Koṭṭapur seems to be of older origin. In the Bṛhatkathā Koṣa (931 A.D.) Hariṣeṇa Sūri had made a hint to that direction. Regarding Bhadrabāhu's first acquaintance with Govardhanācārya, Hariṣeṇa stated that on his return from pilgrimage to Koṭṭapura, Govardhanācārya, the fourth Śrutakevalin, found Bhadrabāhu at play with other playmates and took him to his discipleship.

Ratnanandī (15th century A.D.) in his celebrated *Bhadrabāhucarita*, spoke of Bhadrabāhu's first acquaintance with Govardhanācārya more or less in the same way.

---

25. H. P. Sastri, *Bauddha Gāṇ o Dohā*.

Ācārya Kshitimohan Sen of Viśvabhāratī stated that Devacandra Ācārya had written a book in Kanerese language in 1704 A.D. The name of the book is Rājāvalikathā. In this book, a chapter has been devoted to the biography of Bhadrabāhu. In this Bhadrabāhucarita, Devacandra has informed us that Govardhanācārya, the fourth Śrutakevalin, accompanied by other Śrutakevalins and five hundred monks, were returning from Koṭṭapura after worshipping the mausoleum or monument of Jambūsvāmī when they found Bhadrabāhu playing with other playmates on the outskirts of Koṭṭapura.<sup>26</sup>

It is evident from the account of Devacandra that Jambūsvāmī attained nirvāṇa at Koṭṭapura in Puṇḍravardhana and the place of Nirvāṇa became a pilgrimage centre which attracted pilgrims from far and near.

As the Kanerese language is all Greek to this writer, he sought help from Dr. Hampa Nagarajaih, a renowned Jaina scholar and Professor Emeritus of Bangalore. In a letter, Dr. Nagarajaih has conveyed the following information to this writer.

“Devacandra was not an Ācārya, he was a house-holder upāsaka. The name of the book is Rājāvali Kathāsāra - a prose work of 500 pages.”

Devacandra does not mention the place of nirvāṇa of Jambūsvāmī. He states that Bhadrabāhu was born at Koṭṭapura. Once after nirvāṇa-vandan to Jambūsvāmī, Govardhanācārya saw Bhadrabāhu playing on the outskirts of Koṭṭapura. With this one may surmise that Jambūsvāmī attained liberation at Koṭṭapura”.

The discussions made above lend us to believe that Koṭṭīrtha / Koṭṭapur is an older pilgrimage centre, probably had its origin in the pre-Christian centuries while Chaurasia as a pilgrimage centre for the Jains came into existence during the mid-sixteenth century. And as such there is no difficulty in assuming that Jambūsvāmī's association with Koṭṭapur or Koṭṭīrtha made it a holy pilgrimage centre for the Jains since the time of the fourth Śrutakevalin or even earlier.

---

26. Ācārya Kṣiti Mohan Sen Chinmayvaṅga p. 8-64



## Part - II

The religion of the Jainas is stated to be the most ancient religion (*ādidharma*) of Bengal and it is also stated that the Jainas were the pioneers in aryanising ancient Bengal. When the various tribes of ancient Bengal were contemptuously referred to by the Protagonists of the Vedic religion and culture and when they were yet to be included to the Aryandom, the Jainas had their influence felt in some regions of this Eastern Kingdom.

But “the first contact of Bengal with Jainas” which took place in the 6th century B.C. “was marred by incidents” which had put an indelible slur upon the people of Bengal. Let us quote from the *Ācārāṅgasūtra*, one of the oldest scriptures of the Jainas, the account of the sad incidents.

Sometime after the ordination of Mahāvīra as a Jaina monk, “he travelled in the pathless country of Lāḍha in Vajjabhūmi and Subbhabhūmi, he used there miserable beds and miserable seats.” (2)

“In Lāḍha (happened) to him many dangers. Many natives attacked him. Even in the faithful part of the rough country, the dogs bit him” (3)

“Few people kept off the attacking, biting, biting dogs. Striking the monk, they cried “*Khu Khu*” (*chu chu*) and made the dogs bite him.”(4)

“Such were the inhabitants, many other mendicants eating rough food in Vajjabhūmi and carrying about a strong pole or a stalk (to keep off dogs) lives there. (5)

“Even thus armed they were bitten by the dogs, torn by the dogs. It is difficult to travel in Lāḍha.” (6)

The cruel treatment meted out to the venerable mendicant, Mahāvīra probably had its repercussions among the followers or Gaṇadharas of Mahāvīra. It will not be far wrong if we surmise that consequent upon this ugly incident the Gaṇadharas or the chief disciples of Mahāvīra forbade the Jaina monks to cross the boundary of

the Kingdom of Aṅga (North Bihar, Bhagalpur dist.)- Magadha (South Bihar, Patna district) towards East for preaching the new doctrine or for begging alms. Probably this restriction on the movements of the monks and nuns was imposed for the protection of the newly ordained monks and nuns from unwarranted harassments in the East beyond Aṅga-Magadha.

The assumption is attested by the fact that there is a rule in the 5th Chedasūtra text i.e. the Bṛhatkalpa which allows a Jaina monk or a nun to wander as far as Aṅga-Magadha (North and South Bihar) to the East, Kausāmbī (Kosām) to the South, Thuna (may be Thāneśvara) to the west, and Kunāla (seems to be North Kośala) to the North.

It seems that within a short time people of some parts of Bengal adhered to the faith preached by Mahāvīra setting aside the monastic rule restricting the movements of the monks to the East. Probably the intrusion of Jaina faith in Bengal took place in the middle of the 5th century or at the fag end of the 5th century BC.

Save and except the two traditions—one recorded in the *Divyāvadāna* and the other regarding the existence of two Jaina holy places of pilgrimage at Puṇḍravardhaṇa from the pre-Christian centuries—the comparative study of the old Brāhmanical, Buddhist and Jaina scriptures strengthen the view that Bengal was aryanised at about 5th century BC.

While the Vedic literatures like Aitereya Brāhmaṇa and Āraṇyaka, scornfully mention the names of Puṇḍras and Vaṅgas and the Sūtra literature like Baudhāyana Dharmasūtra recommends an expiatory sacrifice after a journey to the Puṇḍra and Vaṅga territories and while the early Buddhist Pāli canon, *Aṅguttaranikāya* is shy to include the name either of Vaṅga or Puṇḍra to the *soḍaśa mahā janapadas* (Sixteen big territories) of the time the Buddha and Mahāvīra (i.e. the 6th century B.C.) some early Jaina scriptures refer to Vaṅga, Puṇḍra and Rāḍha with honour. Bhagavatisūtra, the fifth Aṅga of the Jains, places Aṅga and Vaṅga at the head of a list of sixteen *mahājanapadas* even before Magadha. The fourth Upāṅga Prajñāpanā classes Vaṅga and Puṇḍra in the first group of Aryan peoples whom it calls the *kṣatriyas*. From the honourable reference to

some peoples of ancient Bengal by the Jaina scriptures we may assume that some parts of Bengal had already accepted the Jaina faith in the 5th century B.C.

Even the harsh punishment imposed by Baudhāyana Dharmasūtra (c5th century B.C.) upon the delinquent Aryans for entering into Bengal speaks itself of the entry of a few Aryans into Bengal. Not only that, the Ācārāṅgasūtra also admits the presence of many mendicants in Vajjabhūmi who carried staves to keep off dogs and lived on rough food.

After a short discussion regarding the probable date or time of the introduction of Jaina religion in Bengal let us turn to the question who among the Jaina patriarchs was the pioneer of the Eastern advance or migration of the Jaina monks beyond the borders of Aṅga-Magadha.

In spite of the dearth of evidence 'The Therāvali' or the list of succession of the Patriarchs, in the *Kalpasūtra* may focus a streak of light to this dark chapter of Jaina History.

It is to be noted that one of the great achievements of lord Mahāvīra is the formation of a monastic organisation with the inclusion of 14000 monks divided into nine gaṇas or schools and headed by eleven Gaṇadharas or senior disciples, but except the first and senior most Gaṇadhara Indrabhūti and the fifth gaṇadhara Sudharman all other Gaṇadharas obtained *mokṣa* during the life time of Mahāvīra.

Very little is known about the life and religious activities of the Gaṇadharas or chief disciples of Mahāvīra. It is stated about Indrabhūti Gautama that he was a Brahmin, born at a village in Magadha. By profession he was a pundit or a teacher and after leading the life of a householder for fifty years, he was ordained by Mahāvīra and spent thirty years as a devoted disciple of Mahāvīra and after the *nirvāṇa* of the latter, he attained omniscience and at the age of ninety two he obtained *mokṣa* or liberation. He did not succeed Mahāvīra as the Head of the Jaina Church.

The fifth Gaṇadhara Ārya Sudharman' of Agnivaiśāyāna gotra was the first patriarch of the Jaina Church after Mahāvīra and the

Jainas consider themselves the spiritual descendants of Sudharman. He entered the Jaina order at the age of fifty and thirty years he was the disciple of Mahāvīra and after the nirvāṇa of Mahāvīra he was the patriarch of the Jaina Church for twelve years and after that he attained omniscience. Eight years after the attainment of Omniscience he was liberated from the cycles of birth and rebirth at the age of 100.

Ārya Sudharman was succeeded by his disciple Ārya Jambū of Kāśyapagotra who led the Jaina community for the next twenty four years and attained *mokṣa* or liberation sixty-four years (64) after the Nirvāṇa of Mahāvīra. He was the last Kevalin among the Jainas. He preserves a place of honour both in the communities of the Śvetāmbaras and the Digambaras. The list of succession of the “Heads of Church” from Mahāvīra to Ārya Jambū is honoured and recognized by both the communities, but succession of the patriarchs from Prabhava to Sambhūtavijaya is not accepted by the Digambaras who possess their own list of patriarchs but the two communities converge to the patriarchate of Bhadrabāhu, the preceptor of Chandra Gupta Maurya. After Bhadrabāhu the list of succession of the pontiffs of the two communities diverges not to converge again.

In fact, the monastic life of Indrabhūti Gautama was almost co-extensive to the Tīrthāṅka-life of Mahāvīra and he obtained omniscience after the Nirvāṇa of Mahāvīra and as such he was not invested with patriarchate of the Jaina order. So he was found not to be associated with any activity of the Jaina Saṅgha.

Jaina chronology, though inadequate and admits of more than one interpretation, may be adduced to support this view.

The traditional date of the Nirvāṇa of Mahāvīra is 527 BC, but the western Jinologists fix this date at 468 BC. According to Jaina authorities including Hemacandra Jambūsvāmī attained *mokṣa* or deliverance from the cycles of birth and rebirth 64 years after the nirvāṇa of Mahāvīra. So according to traditional Jaina reckoning the date falls on 463 B.C., and according to the Western calculation on 403 B.C. and as such there is no difficulty in assuming that the Jainas had entered into some regions of Bengal in the fifth century BC far ahead of either the Buddhists or the followers of the

Brāhmnical religion and the pioneer of this Eastward Jaina advance or migration was Jambūsṡvāmī who attained nirvāṇa or deliverance among the people of the territory he had proselytized. It is a sad irony of history that the posterity had almost forgotten this “perpetual celebrate” saint who was the pioneer in Aryanising the East beyond Anga-Magadha. After the lapse of a few centuries, this celebrated ascetic, the first non-Gaṇadhara, head of the Jaina order, was found preserved in memory of the followers of the Tīrthṅkaras as a mere name divested of his spiritual and missionary attainments buried deep into the libo of oblivion.

In the “Therāvali” of the *Kalpasūtra* attributed to Bhadrabāhusvāmī, the name of Jambū occurs thrice belonging to different gotras as well as under different preceptors. First of all, “ārya Jambūnāmāna” of Kāśyapagotra has been mentioned after Ārya Sudharman as the disciple of the latter. Then Jambū has been mentioned as the tenth disciple of Sambhūtavijaya without any honorofic like ‘ārya’ and without any gotra name. Lastly, Jambū has been found mentioned in the *gāthā* (ix) with the honorofic ‘Sthavira’ and belonging to Gautama gotra. German Jinologist Jacobi has identified the first Jambū with the second in the list disregarding the differences in their respective gotras and preceptors. But this duplication or triplification of Jambūs in the “Therāvali” of the *Kalpasūtra*, perhaps, was at the root of future complications regarding the monastic career as well as place of nirvāṇa of Jambūsṡvāmī, the celebrated disciple of Sudharman.

It will not be out of place to mention that “Jambūsṡvāmī-nirvāṇa-parvan” is the 4th sarga in the *Parīśiṡṡtaparvaṇ* of the great savant Hemacandra (12 century A.D.). In this parvaṇ the monastic career of Jambū’s preceptor Sudharman has been described in more details than that of his pupil Jambū. In the said parvaṇ, Hemacandra has not entered into the details as to how and where Jambūsṡvāmī attained nirvāṇa. Hemacandra only mentions that Jambū was the last kevalin and he attained *mokṡa* or deliverance from the cycles of birth and rebirth 64 years after the nirvāṇa of Mahāvīra.

Perhaps this indifference, if not disrespect, shown to Jambūsṡvāmin by the monastic establishment of the Jainas of the sub-

sequent generations was due to the out-break of serious dissensions and disputes within the Jaina monastic organisation, the echoes of which seem to have been heard in the *Parīṣiṣṭaparvaṇ*.

Hemacandra, the celebrated author of the book, states that Prabhava, the successor of Jambū, had not found any competent heir to head the Jaina community after him. So he had to convert by a clever device Sayyambhava, a heretical “Spiritual genius” to his faith and had to make him the next patriarch who condensed the whole of the Jaina tenets in ten lectures which later on came to be known as the *Daśavaikālika Sūtra*.

From this cryptic account, one may surmise that Prabhava during his pontificate was faced by increasing number of refractory monks who probably differed from him in matters relating to monastic discipline as well as the scriptures serialized by Sudharman. So he had to recruit by clever means (not befitting a Jaina pontiff) a mentally strong and spiritually as well as intellectually advanced Brahmin house holder, Sayyambhaba to whom he handed over the welfare of the Jaina community.

The non-recognition of the four spiritual heads (i. Prabhava, ii. Sayyambhava, iii. Yaśobhadra and iv. Sambhūtavijaya) in between the last Kevalin Jambūsvāmī and the last *śruta-kevalin* Bhadrabāhu by a sizeable number of monks (forerunners of the Digambaras) strengthen this view.

A perusal of the discussion made above, leads us to conclude that Jambūsvāmī, probably, was the victim of intra-monastic dissensions and feuds which had their origins, according to some scholars, since the days of Pārśvanātha and which continued unabated for centuries till the Jaina monastic organisation was bifurcated into two irreconcilable sects - the Śvetāmbaras and the Digambaras. And it is for this reason, perhaps, Jambūsvāmī had been living in the memory of the posterity only as a “perpetually celebrate patriarch” and the last Kevalin of the Jains.

## Bibliography

1. R.C. Mazumdar, History of Ancient Bengal.
2. N.R. Roy, Bangalir Itihas (Adi Parva) (in Bengali)
3. Rakhaldas Bandyopadhyaya, Bangalir Itihas (Part I in Bengali)
4. R.C. Mazumdar (Ed), Age of Imperial Unity.
5. H.C. Ray Chowdhury, Political History of Ancient India.
6. K.A.N. Sastri (Ed), A Comprehensive History of India. Vol II.
7. P.C. Bagchi, 'Bangladesse Jaina Dharmar Prarambha', Sahitya Parisad Patrika. Vol I (in Bengali) 1346 B.S.
8. "Ganadharas of Mahavira" from Ganadharavada by Esther A. Solomon. (Quoted from Jain Journal Vol XXI. No. 4)
9. Hemacandra, Sthavirāvalīcarita or Parisiṣṭaparvaṇ (ed. by Hermann Jacobi.
10. Hermann Jacobi, Jaina Sutras S.B.E. series Vol. 22. Part I (M.B. edition).
11. Mrs. Sinclair Stevenson, Heart of Jainism.
12. K.C. Lalwani (ed), Kalpasūtra.
13. R.C. Mazumdar, Bangladeser Itihas (Prachin Yugas) (in Bengali)
14. Acharya Kshitimohan Sen, Chinmoy Vaṅga (in Bengali)

## JAIN BHAWAN PUBLICATIONS

P-25, Kalakar Street, Kolkata - 700 007

### English :

- |     |   |             |        |
|-----|---|-------------|--------|
| 1.  | <i>Bhagavati-Sūtra</i> - Text edited with English translation by K.C. Lalwani in 4 volumes ;  |             |        |
|     | Vol - I (śatakas 1 - 2)   | Price : Rs. | 150.00 |
|     | Vol - II (śatakas 3 - 6)  |             | 150.00 |
|     | Vol - III (śatakas 7 - 8)   |             | 150.00 |
|     | Vol - IV (śatakas 9 - 11)   |             | 150.00 |
| 2.  | James Burges - <i>The Temples of Śatruñjaya</i> , 1977, pp. x+82 with 45 plates<br>[ It is the glorification of the sacred mountain <i>Śatruñjaya</i> . ] | Price : Rs. | 100.00 |
| 3.  | P.C. Samsukha -- <i>Essence of Jainism</i><br>translated by Ganesh Lalwani,   | Price : Rs. | 15.00  |
| 4.  | Ganesh Lalwani - <i>Thus Sayeth Our Lord</i> ,  | Price : Rs. | 50.00  |
| 5.  | Verses from Cidananda<br>translated by Ganesh Lalwani   | Price : Rs. | 15.00  |
| 6.  | Ganesh Lalwani - Jainthology  | Price : Rs. | 100.00 |
| 7.  | G. Lalwani and S. R. Banerjee- Weber's Sacred Literature of the Jains   | Price : Rs. | 100.00 |
| 8.  | Prof. S. R. Banerjee - Jainism in Different States of India   | Price : Rs. | 100.00 |
| 9.  | Prof. S. R. Banerjee - Introducing Jainism  | Price : Rs. | 30.00  |
| 10. | K.C.Lalwani - <i>Sraman Bhagwan Mahavira</i>  | Price : Rs. | 25.00  |
| 11. | Smt. Lata Bothra - <i>The Harmony Within</i>  | Price : Rs. | 100.00 |
| 12. | Smt. Lata Bothra - <i>From Vardhamana to Mahavira</i>   | Price : Rs. | 100.00 |

### Hindi :

- |    |   |             |        |
|----|---|-------------|--------|
| 1. | Ganesh Lalwani - <i>Atimukta</i> ( 2nd edn)<br>translated by Shrimati Rajkumari Begani          | Price : Rs. | 40.00  |
| 2. | Ganesh Lalwani - <i>Śraman Samskriti ki Kavita</i> ,<br>translated by Shrimati Rajkumari Begani | Price : Rs. | 20.00  |
| 3. | Ganesh Lalwani - <i>Nīlāñjanā</i><br>translated by Shrimati Rajkumari Begani                    | Price : Rs. | 30.00  |
| 4. | Ganesh Lalwani - <i>Candana-Mūrti</i> ,<br>translated by Shrimati Rajkumari Begani              | Price : Rs. | 50.00  |
| 5. | Ganesh Lalwani - <i>Vardhamān Mahāvīr</i>   | Price : Rs. | 60.00  |
| 6. | Ganesh Lalwani - <i>Barsat ki Ek Rāt</i> ,  | Price : Rs. | 45.00  |
| 7. | Ganesh Lalwani - <i>Pañcadasī</i>   | Price : Rs. | 100.00 |
| 8. | Rajkumari Begani - <i>Yado ke Aine me</i> ,   | Price : Rs. | 30.00  |



9.	Prof. S. R. Banerjee - <i>Prakrit Vyākaraṇa Pravesikā</i>	Price : Rs.	20.00
10.	Smt. Lata Bothra - <i>Bhagavan Mahavira</i> <i>Aur Prajatantra</i>	Price : Rs.	15.00
11.	Smt. Lata Bothra - <i>Sanskriti Ka Adi Shrot.</i> <i>Jain Dharm</i>	Price : Rs.	20.00
12.	Smt. Lata Bothra - <i>Vardhamana Kaise Bane</i> <i>Mahāvīr</i>	Price : Rs.	15.00
13.	Smt. Lata Bothra - <i>Kesar Kyari Me Mahakta</i> <i>Jain Darshan</i>	Price : Rs.	10.00
14.	Smt. Lata Bothra - <i>Bharat me Jain Dharma</i>	Price : Rs.	100.00

### Bengali:

1.	Ganesh Lalwani - <i>Atimukta</i>	Price : Rs.	40.00
2.	Ganesh Lalwani - <i>Śraman Sanskritir Kavita</i>	Price : Rs.	20.00
3.	Puran Chand Shymsukha - <i>Bhagavān Mahāvīra O</i> <i>Jaina Dharma.</i>	Price : Rs.	15.00
4.	Prof. Satya Ranjan Banerjee- <i>Praśnottare Jaina Dharma</i>	Price : Rs.	20.00
5.	Prof. Satya Ranjan Banerjee- <i>Mahāvīr Kathāmrita</i>	Price : Rs.	20.00
6.	Dr. Jagat Ram Bhattacharya- <i>Daśavaikālika sūtra</i>	Price : Rs.	25.00
7.	Sri Yudhisthir Majhi- <i>Sarāk Sanskriti O Puruliar Purākirti</i>	Price : Rs.	20.00

### Some Other Publications :

1.	Acharya Nanesh - <i>Samatā Darshan O</i> <i>Vyavahār (Bengali)</i>	Price : Rs.	
2.	Shri Suyash Muniji - <i>Jain Dharma O</i> <i>Śāsanāvali (Bengali)</i>	Price : Rs.	50.00
3.	Shri Suyash Muniji - <i>Śrī Kalpasūtra (Bengali)</i> Edited by S.R. Banerjee	Price : Rs.	100.00
4.	Shri Suyash Muniji - <i>Aṣṭāhnikā Vyākhyāna (Bengali)</i> Edited by S.R. Banerjee	Price : Rs.	60.00

**NAHAR**

5/1 Acharya Jagadish Chandra Bose Road,  
Kolkata - 700 020  
Phone: 2247 6874, Resi: 2246 7707

**BOYD SMITHS PVT. LTD.**

B-3/5 Gillander House  
8 Netaji Subhas Road, Kolkata - 700 001  
Phone : (O) 2220 8105/2139 (R) 2329 0629/0319

**KUMAR CHANDRA SINGH DUDHORIA**

7 Camac Street  
Kolkata - 700 017  
Phone: 2282 5234/0329

**ARIHANT JEWELLERS**

Shri Mahendra Singh Nahata  
M/s BB Enterprises  
24 Roy Street, 2nd Floor,  
Kolkata-700 020  
Phone: 2288 1565 / 1603

**METROPOLITAN BOOK COMPANY**

93 Park Street, Kolkata - 700 016  
Phone: (O) 2226 2418 (R) 2464 2783

**CREATIVE LTD.**

12, Dargah Road, Post Box 16127  
Kolkata - 700 017  
Phone : 2240 3758/3450/1690/0514  
Fax : (033)2240 0098, 2247 1833

**SUDIP KUMAR SINGH DUDHORIA**

Indian Silk House Agencies  
129 Rasbehari Avenue  
Kolkata- 700 020, Phone: 2464 1186

**IN THE MEMORY OF SOHAN RAJ SINGHVI  
& VINAYMATI SINGHVI  
SONS**

32C, New Road, 2nd Floor, Kolkata - 700 027  
Phone: (O)2230 8967 (R) 3259 7414

**SONA CHAND BOYED & SONS**

9/10 Sita Nath Bose Lane  
Salkia, Howrah - 711 106  
Phone : (Resi) 2665 3666, 2665 2272

**TARUN TEXTILES (P) LTD.**

203/1, Mahatma Gandhi Road,  
Kolkata - 700 007  
Phone : 2268-8677, (Resi) 2283-7403

**GLOBE TRAVELS**

Contact for better & Friendlier Service  
11, Ho Chi Minh Sarani,  
Kolkata - 700 071  
Phone: 2282 8181

In the sweet memory of our mother

Late Karuna Kumari Kuthari

**J. Kuthari Pvt. Ltd.**

12 India Exchange Place, Kolkata - 700 001  
Phone: (O) 2230 3142, (R) 2475 0995, 2476 1803

**Ranjan Kumar Kuthari**

1A, Vidya Sagar Street, Kolkata - 700 009  
Phone : 2350 2173, 2351 6969

**NIRMAL KUMAR DUGAR**

11 Dr. Ashutosh Shastri Road  
Kolkata - 700 010  
Phone: 2350 2928

**B.W.M. INTERNATIONAL**

Manufacturers &amp; Exporters

Peerkhanpur Road, Bhadohi-221 401 (U. P.)

Phone: (O) 05414 25178/778, 79

Fax: 05414 25378 (U. P.) 0151 202256 (Bikaner)

**V.S. JAIN**

Royal Gems INC.

Diamond &amp; Coloured Stones

632 Vine Street, Suit# 421

Cincinnati OH 45202

Phone : 1-800-627-6339

**RAJIV DOOGAR**

305 East Tomaras Avenue

SAVOY ILLINOIS - 61874

U.S.A, (219) 2884652

**MANOHAR PARSON**

18 Aldridge Way

Nepean, Ottawa, Canada K2 G4 H8

Phone (613)-726-1231, Fax-(613)-7211343

**DR. NARENDRA L. PARSON & RITA PARSON**

18531 Valley Drive

Villa Park, California 92667 U.S.A

Phone : 714-998-1447/14998-2726

Fax-7147717607

**SUVIGYA BOYED**

340 Mill Road, Apt # 1407

Etobicolse, Onterio - m 9 Cly 8

416-622-5583

**SMT. KUSUM KUMARI DOOGAR**

C/o Shri P.K. Doogar.

Amil Khata, P.O. Jiaganj, Dist: Murshidabad, Pin- 742123

West Bengal, Phone: 03483-256896

**SURANA MOTORS PVT. LTD.**

8th Floor, 84 Parijat

24A Shakespeare Sarani

Kolkata - 700 071

Phone: 2247 7450, 2247 5264

**LALCHAND DHARAM CHAND**

Govt. Recognised Export House

12 India Exchange Place,

Kolkata - 700 001

Phone: (B) 2230-2074/8958, (D) 2230-0983/3187

(Resi) 2464 3235/1541, Fax: 2230 9755

**KESARIA & COMPANY**

Jute Tea Blenders &amp; Packeteers since 1921

2 Lal Bazar Street, Todi Chambers, 5th Floor,

Kolkata - 700 001

Phone: (O)2248-8576/0669/1242

(Resi) 2225 5514, 278208, 2291783

**VEEKEY ELECTRONICS**

Madhur Electronics, 29/1B, Chandni Chowk

3rd floor, Kolkata - 700 013

Phone: 2352 8940, 2334 4140, (R) 2352 8387/ 9885

**SHIV KUMAR JAIN**

"Mineral House"

27A, Camac Street, Kolkata - 700 016

Ph : (Off) 2247-7880, 2247-8663

Resi : 2247-8128, 2247-9546

**MUSICAL FILMS (P) LTD.**

9A Esplanade East  
Kolkata-700-069, Phone : 2248 7030

**ASHOK KUMAR RAIDANI**

6 Temple Street  
Kolkata - 700 072, Phone : 2237-4132, 2236-2072

**M/S. POLYUDYOUG**

Unipack Industries  
Manufactures & Printers of HM; HDPE,  
LD. LLDPE, BOPP PRINTED BAGS  
31-B, Jhowtalla Road, Kolkata-700 017  
Phone : 2247 9277, 2240 2825, Tele Fax : 22402825

**JAISHREE EXPORTS**

“Siddharth Point”, First Floor  
101, Park Street , Kolkata - 700 016  
Phone : (033) 22178869/8870  
Fax : 91-33-2217-8868, E-mail : jaishree\_exports@vsnl.com

**M/S PARSON BROTHERS**

18B, Sukeas Lane, Kolkata-700007  
Phone - 2242 3870

**SUNDER LAL DUGAR**

R. D. Properties,  
Regd. Off: Bikaner Building  
8/1 Lai Bazar Street, Kolkata - 700 001  
Ph : 2248-5146/6941/3350, Mobile : 9830032021

**DEEPAK KUMAR SINGHI**

9A, Gariahat Road, Kolkata - 700 019  
Phone : (O) 2235-7293 (R) 2475-5091

**COMPUTER EXCHANGE**

Park Centre, 24 Park Street  
Kolkata - 700 016  
Phone: 2229 5047/0911

“With best compliments from :

**CHITAVALSAH JUTE MILLS**

(A Division of Willard India Limited)

Divisional Head Office : McLEOD HOUSE

3, Netaji Subhas Road, Kolkata - 700 001

Ph : (033) 2248-7476, Fax : 2248-8184

e-mail : info@chitajute.com

Works :- Chittavalsa P.Code 531162, Dist : Visakhapatnam (A.P.)

**MINEX AGENCIES**

71, Ganesh Chandra Avenue

Kolkata - 700 013

Phone: 2225 7067, 2236 1178 (Resi) 2534 4392

**MINERAL GRINDING INDUSTRIES**

23/24 Radha Bazar Street

Kolkata - 700 001

Phone: (O) 2242 9199/2218/2883/5335 (R) 2240 5110

**IN THE MEMORY OF LATE NARENDRA SINGH SINGHI,  
ANGOORI DEVI SINGHI**

48/3, Gariahat Road

Kolkata - 700 019, Tel: 2464 2851/3511

**PRITAMELECTRIC & ELECTRONIC PVT. LTD.**

Shop No. G- 136, 22, Rabindra Sarani,

Kolkata - 700 073, Phone : 2236-2210

**With Best Wishes**

It is difficult to conquer self.

If self is conquered,

we shall be happy in this world and after.

**PUSHRAJ PURANMULL**

65, Cotton Street, Kolkata - 700 007  
 Phone: (Gaddi) 2239 7343/4577 (O) 2220 7969,  
 2221 1907. (Resi) 2247 1490, 403104

**M.C.C. INVESTMENT & LEASING CO. LTD.**

9 Rabindra Sarani, Kolkata - 700 073  
 Phone: 2235 7750/0741

**With Best Wishes**

**NIRMAL KUMAR SARAOGI (JAIN HOUSE)**

8/1 Esplanade East, Kolkata - 700 069  
 Phone : 2248-2718/5595, Mobile : 98310-06435

The leaves of the tree wither and fall, When their days  
 are gone, even so do the lives of men. Therefore, be  
 not careless even for a while.

**With Best Compliment from :-**

**SURANA WOOLEN PVT. LTD.**

MANUFACTURERS \* IMPORTERS \* EXPORTERS  
 67-A, Industrial Area, Rani Bazar, Bikaner - 334 001 (India)  
 Phone : 22549302, 22544163 Mills  
 22201962, 22545065 Resi  
 Fax : 0151 - 22201960  
 E-mail : suranawl@datainfosys.net





*With best compliments*

## **BOTHA SHIPPING SERVICES**

(RAVICHAND BOTHRA GROUP OF COMPANIES)

Steamer Agents, Handling Agents, Commission Agents &  
Transport Contractors

### **Regd. Office:**

2, Clive Ghat Street,  
(N. C. Dutta Sarani),  
2nd Floor, Room No. 10, Kolkata - 700 001  
Phone : 2220 7162  
Fax : (91) (33) 2220 6400  
E-mail : sccbss@cal2.vsnl.net.in

### **Vizag Office :**

28-2-47, Daspalla Centre,  
Suryabagh  
Visakhapatnam-520 020  
Phone : 2569208/2502146/2565462  
Fax : (91)(891) 2569326  
E-mail : info@bothragroup.com

*With best compliments*



# **LODHA CHARITABLE TRUST**

14 Government Place East  
Kolkata - 700 001

Estd. Quality Since 1940

**BHANSALI**

Quality, Innovation, Reliabilitys



**BHANSALI UDYOG PVT. LTD.**

(Formerly : Laxman Singh Jariwala)

Balwant Jain - Chairman

A-42 Mayapuri, Phase-1, New Delhi-110 064

Phone : 28114496, 28115086, 28115203

Fax : 28116184

E-mail : [bhansali@mantraonline.com](mailto:bhansali@mantraonline.com)

*With best compliments*



Essel Mining, an Aditya Birla Group Company, is amongst the largest Iron Ore Mining Companies in non-captive private sector in India besides being the leading manufacturer of Noble Ferro-Alloys.

AN  
ISO 9001, ISO 14001 AND OHSAS 18001  
CERTIFIED COMPANY

## **ESSEL MINING**

*Iron Ore & Noble Ferro Alloys*  
**Creating Eternal Value**

**H.O. & Central Exports Cell :**

18<sup>th</sup> Floor, Industry House,

10 Camac Street, Kolkata - 700 017

Phone : 033-2282-8330 / 8339 Fax : 033-22824998

e-mail : [esselmines@adityabirla.com](mailto:esselmines@adityabirla.com), Website : [www.esselmining.com](http://www.esselmining.com)

### **WORKS & MARKETING OFFICE :**

MINES- P. O. Barbil, Dist: Keonjhar

Orissa - 758035

Phone: 06767-275224, 275437, Fax : 06767 - 275367

e-mail : [kiremilbbl@sancharnet.in](mailto:kiremilbbl@sancharnet.in)

### **NOBLE FERRO ALLOYS**

Plot No. 165 & 166, G.I.D.C,

Vapi 396195, Dist : Valsad, Gujarat

Phone : 0260-2423199, 2430399, Fax : 0260-2431099

e-mail : [emil.avbirla@yashnet.net](mailto:emil.avbirla@yashnet.net)

# Voice & Vision of Communication

## **SOBHAGYA ADVERTISING SERVICE**

91B Chowringhee Road, Kolkata - 700 020

Phone : 2223-6708/6997/4356/4357 Fax : 2223-6863

E-mail : srenik@cal.vsnl.net.in

- \* Mumbai \* New Delhi \* Chennai \* Hyderabad
- \* Ahmedabad \* Bangalore \* Bhubaneswar \* Kochi
- \* Patna \* Baroda \* Lucknow \* Jaipur \* Indore \* Rajkot
- \* Surat \* Pune \* Thiruvananthapuram \* Bhopal \* Nagpur
- \* Panaji \* Guwahati \* Visakhapatnam

*With best compliments*

**DIGITAL CAMERAS  
CAMCORDERS**

**Canon**  
**1 DIGI-CLICK ZONE**

**THE CAMERA EXCHANGE**

*The Photo & Cine People*

**17/2A, JAWAHARLAL NEHRU ROAD  
KOLKATA - 700 013, Phone : 2249-1647**

*Grand Hotel Arcade*

*With best compliments*

The body is emaciating day by day, the hairs have gone grey and the physical and mental strength is continuously degrading. So, hurry up and start acting practically on the ethical path of self realisation.



Pressman

Pressman Advertising & Marketing Limited

Registered Office : Pressman House

10A Lee Road, Kolkata - 700 020

Phones : 2280 0815 to 20, Fax : (033) 2280 0813/14,

E-mail : Kolkata@pressmanindia.com

With Best Compliments from :



**RK BK FISCAL  
SERVICES PVT. LTD.**

216, A.J.C. Bose Road  
Kolkata - 700 017  
Phone: 2247-0818, Fax : 22407084



## Statement of Ownership

The following is a statement of ownership and other particulars about Jain Journal as required under Rule 8 of the Registration of News Papers (Central) Rules 1956.

### Form IV

- |   |   |
|---|---|
| 1. Place of Publication                           | : Jain Bhawan<br>P-25 Kalakar Street,<br>Kolkata - 700 007                          |
| 2. Periodicity of its Publication                 | : Quarterly   |
| 3. Printer's Name<br>Nationality and<br>Address   | : Satya Ranjan Banerjee<br>: Indian<br>: P-25 Kalakar Street,<br>Kolkata - 700 007. |
| 4. Publisher's Name<br>Nationality and<br>Address | : Satya Ranjan Banerjee<br>: Indian<br>: P-25 Kalakar Street,<br>Kolkata - 700 007. |
| 5. Editor's Name<br>Nationality and<br>Address    | : Satya Ranjan Banerjee<br>: Indian<br>: P-25 Kalakar Street,<br>Kolkata - 700 007  |
| 6. Name and address of the owner                  | : Jain Bhawan<br>P-25 Kalakar Street,<br>Kolkata - 700 007                          |

I, Satya Ranjan Banerjee, hereby declare that the particulars given above are true to the best of my knowledge and belief.

**Satya Ranjan Banerjee**  
Signature of Publisher

Date - 15 July 2006

He, who himself is restrained, should speak of only what is seen and that with moderation and clarity. His utterance should be whole, intelligible and direct, with no verbosity or emotion.



*With Best Compliments from-*

# Kotak Securities

3A, Landmark, 3rd floor,  
228A, AJC Bose Road,  
Kolkata - 700 020  
Phone : 2283460