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A person becomes a monk by equanimity,
a **Brāhmaṇa** by practising celibacy,
an ascetic by acquiring knowledge
and a hermit by his austerities.



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Contents

HUMAN SOLIDARITY AND JAINISM	67
Dr. Sagarmal Jain	
STUDIES IN JAINA ICONOGRAPHY	77
A.K. Bhattacharyya	

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HUMAN SOLIDARITY AND JAINISM

Dr. Sagarmal Jain

The Challenge of our times :-

Ours is the age of reason, science and technology. Scholars have done great service to mankind by removing superstitions and false dogmas, by understanding the real nature of the world as well as by providing the amenities of pleasant living respectively. Now-a-days, we, due to the tremendous advancement of science and technology, have light-legged means of transportation; physical distances have no bars to meet the people of different nationalities, cultures and religions. Our world is shrinking and consequently we have been more interdependent in every sphere of our life as we were never before. But, unluckily and disdainfully, distances of our hearts are increasing day by day. Human race was divided in the past and is being divided at present also in the name of caste, colour and creed by so-called those political, religious and social leaders, who want to serve their vested interest. We are becoming more and more selfish and neglecting the claims of greater goodness of mankind as a whole.

The growth of scientific knowledge and outlook has destroyed our superstitions and false dogmas, but unfortunately and surprisingly it has shaken our faith in religious morality and spiritual values. Today we know more about the atom and atomic forces than the values needed for meaningful and peaceful life. This advancement of our knowledge could not sublimate our animal and selfish nature. Animal nature within us is still dominating our individual as well as social behaviour. Our life, so to say, is full of excitements, emotional disorders and mental tensions, we are through ourworldly, pleading for peace,

non-violence and co-existence, yet by heart we still believe in the law of the jungle i.e. the dictum 'might is right' The race of nuclear weapons of the powerful nations is a strong evidence of our belief in aforesaid dictum, which also alarms us that we are proceeding to formidable funeral procession of mankind.

Racialism, castism, regionalism and sectarianism are a great curse to the present day human society. At present, religion as such is largely shown in the background and the political parties are claiming themselves as a true well-wisher of mankind. But, contrary to their promises, they are also sailing in the same boat of racialism, castism, regionalism and sectarianism.

Actually narrow and selfish outlook of man gives birth to fanaticism and intolerance and leads to disintegration of human society. The immediacy therefore is to develop a friendly and harmonious outlook towards the members of other nations, cast and creeds. It is the only way to approach by which we can generate peace and harmony inside the human society. Today, what is needed for man is nothing but a complete integration with his own personality and with his social environment.

Can Jainism meet this challenge of our times and save the human race from this sordid situation ? Before this question is answered, we must inquire into the root cause of disintegration and communal, racial and religious rivalries.

Attachment and aversion : the causes of disintegration :

Among the causes which are responsible for disintegration and sectionalism, the attachment is the principal one. Attachment in Jainism is considered as a binding principle.¹ It is the cause of union. But at the same time it is also responsible for separation or disintegration : Attachment and aversion are the twins apperantey

1. a) Sthānāṅga 2/4

b) Samaṇasuttam, 596

they seem opposite but they are one and the same, like the two facets of a coin. Attachment emanates aversion and they, due to their disposition, cannot be separated from each other. Attachment unites us with some one, but simultaneously separates us from others.² It is the attachment, which results from the concept of mineness³ and we cling to the notions such as my nation, my province, my region, my caste, my race, my religion etc. Nationalism, regionalism, castism, racialism and the sectarianism are the born-children of the joint-principle of attachment and aversion. From attachment follows “mine” and from aversion follows “alien” and this single concept of “mine and alien” is solely responsible for national communal, racial and religious rivalries⁴ and these consequently, hurt our the cult of violence ?

Jainism denies this established notion that the integration and harmony can be achieved on the emotional basis i.e. on the basis of attachment, love and affection (here the term love is used as a passionate love, which is an other expression of attachment).

Jainism holds that the slightest, even pious, attachment towards the prophet, the path and the scripture is also a hindrance to a seeker of truth and aspirant of perfection⁵. It generates uncritical and biased outlook. Thus attachment and aversion (hatred) are the two great enemies of impartial thinking and behaviour.⁶ Intense attachment unfailingly generates being faith in religious leaders, dogmas, doctrines and rituals and consequently religious intolerance and fanaticism come into existence. Attachment is also responsible for our narrow and selfish outlook. It results in nationalism, castism, racialism and sectarianism and divides human race into the smaller groups, while aversion turns itself into the hatred and rivalries among these smaller groups and thus

2. Uttarādhyayana sūtra 32/38

3. *Ibid* - 32/89

4. *Ibid* - 32/92-92

5. Kalpasūtra Tīkā by Vinaya-Vijaya, p. 120

6. Studies in Jain Philosophy - Tantiya p. 22

both of them disturb integrity and solidarity of mankind. The Jainas, therefore, laid stress on the elimination of attachment and aversion⁷; the root causes of selfishness and intolerance respectively. They firmly believe that the stable integration and solidarity of mankind can only be established on the rational grounds of equality and benevolent and co-operative nature of all sentient beings.

The grounds for human solidarity :-

a) Equality of human beings :

The Jainas strongly hold the equality of all human beings and propound the rational maxim “that which thou desireth for thyself desire for others that which thou desireth not for thyself, thou shall not desire for others also. This is the essence of teachings of the Jina.”⁸

They further say just as suffering is not agreeable to you, it is so with other beings; endowed with regard and equanimity, be compassionate and co-operative to all beings as you are towards yourself.⁹

This Jaina concept of potential equality of all sentient beings is the core of Jaina-theory of non-violence and can serve also basis for human solidarity and integration. Non-violence is nothing but to give an equal treatment to all sentient beings, of course, prominently to human beings. Non-violence is a regard for life, which is an essential condition for co-existence.

b) Human race is one :

Jainism does not discriminate between man and man on the basis of their caste, creed and colour. According to Jainism, all barriers of caste, creed and colour are superficial. They vehemently declare the human race is one.¹⁰ In later period indeed the concepts of caste

7. Uttarādhyayana - 32/19

8. Bṛhatkalpa Bhāṣya, 4584

9. • Samāṇasuttam, 150

10. *egemaṇussajāi.*

and *varṇa* (colour) are also crept into Jainism, but it was obviously the influence of Hinduism. Jainism, what we may say, neither proposes nor supports the concept of superiority or inferiority on the basis of caste and colour. In the *Uttarādhyaṇa* it is clearly mentioned that a man is neither high nor low, because he is born in some particular caste or lineage or due to his social, political or economic status, but it is the moral conduct that makes a man high or low. In the 12th and 25th chapters of the *Uttarādhyaṇa*, there is a scathing criticism of *varṇa* system hierarchy and assumed superiority of Brahmins. It is clearly asserted that a real Brahmin is not one who is born in a particular lineage, but one who is completely unattached, talented and of good-conduct. It is not the lineage, but the character which is the determining factor of one's superiority.¹¹

c) The natural law of co-operation :

The second but not the least motto of Jainism is the law of co-operation. For the Jaina thinkers co-operation is the essential nature of living beings.¹² They strongly condemn the doctrine of 'struggle for the existence' i.e. 'living by killing'. They state ever that the directive principle of our living is not the struggle but the co-operation. The dictum 'Live on others or living by killing' is not agreeable to them, simply because it goes against the judgement of our faculty of reasoning and commonsense. For them the directive principle of living is not merely "live and let live", but "Live with others" or "Live for other". They argue if nobody has any right to take my life then on the same rational ground I have also no right to take other's life. Just I need other's co-operation for my existence, so I should also co-operate in other's living. For the Jainas, not the struggle, but the co-operation is the law of life and only through the firm belief in and practice of

11. a) Uttarādhyaṇa sūtra 12/37

b) Ācārāṅga 1/2/3/1

c) Sūtrakṛtāṅga 1/13/16

12. Tattvārthasūtra 5/21

this natural law we can integrate the nation and as well as mankind. It is the law of mutual co-operation on which the institutions of family and society stand. This concept of co-operation is a positive aspect of Jaina theory of non-violence. At present it is only the firm faith in the observance of non-violence, which can save the human race from disintegration. It is mutual credibility and belief in the equality of human beings which can restore the peace and harmony in human society.

Religious tolerance in Jainism :

Religious intolerance and sectarianism are also responsible for disintegration of mankind as well as nation. If we are inclined to human solidarity and national integration then, we should develop the concept of religious tolerance and religious co-existence and should give up the idea that my religion is the only way to approach the ultimate.

Jaina religion since its inception till modern age has been tolerant and respectful towards other faiths and religions. The Jaina Ācāryas while opposing the different ideologies and religious standpoints, paid full regard to them and accepted that the opponent convictions may be valid from a certain standpoint. Their well-known theory of Anekāntavāda or Non-absolutism is the base of religious tolerance, if viewed from two different angles, according to this theory, both contrary views may be relatively true.

The Jaina thinkers accept that reality is a complex one.¹³ The reality, which has many facets, various attributes and modes, in its completeness it can not be grasped by us. It can only be viewed and understood from different angles. While every angle or viewpoint can claim that it gives a true picture of reality, each one only gives a partial and relative picture. On the basis of this partial and relative knowledge of reality, one has no right to discard the views of one's opponents as totally false. So the Truth-value of opponents, according to the Jaina thinkers, must be accepted and respected. This pragmatic view of the Jaina made them open-minded and consequently tolerant.

13. Añyayogavyavacchedika, (Hemcandra)22

Upādhyāya Yaśovijaya, a famous Jaina Ācārya of 17th cent. A.D. mentions, “A true non-absolutist does not disdain any faith and he treats all the faiths equally, like a father to his sons, for a non-absolutist does not have any prejudice and biased outlook in his mind.”¹⁴

For the Jinas, the door of liberation is open to all. One who can attain equanimity of mind, according to Haribhadra, will for certain get the emancipation whether he may be a Śvetāmbar or a Digambar or a Buddhist or any one else.¹⁵ About the means of liberation also they had broad-minded outlook. They were not of this opinion that their mode of worship is the only way of emancipation. For them, it is not the external mode of worship, but the right attitude and mental purity which makes religious practices fruitful.

We, from the earliest Jaina literature to the age of 20th cent. A.D., come across many references to their religious tolerance. The *Sūtrakṛtāṅga* mentions those who praise their own faith and possess malice against their opponents will remain confined to the cycle of birth and death.¹⁶ In the *Isibhāsiyāim*, a Jaina text of third century B.C., the Brahmanical and Śramanical saints are remembered as arhatsri and their teachings and Sramanical saints are remembered as arhatsri and their teachings are regarded as an Agama.¹⁷ Haribhadra, a Jaina saint of eighth century A.D., was a staunch preacher of religious tolerance. In his works *Śāstravartasamuccaya* and *Yogaḍṛṣṭisamuccaya*, he has elaborately illustrated this liberal outlook.

In the *Yogaḍṛṣṭi-samuccaya*, he remarks that the ultimate truth transcends all states of wordly existence, called *nirvāṇa* and is essentially and necessarily “single” even if it be designated by different names, like Sadāśiva, Parabrahman, Siddhātma, Tathāgata etc.¹⁸ Not only in the general sense but etymologically also they convey the

14. Adhyātmopaniṣad, 70

15. Sambodhasattari, 2

16. Sūtrakṛtāṅga 1/1/2/23

17. Isibhāsiyāim 1/1

18. Yogaḍṛṣṭi samuccaya (Haribhadra) - 129

same meaning. In the *Lokatattva-nirṇaya* he says I venerate all those who are free from all vices and adorned with all virtues, be they Brahmā, Viṣṇu, Śiva or Jina.¹⁹ Haribhadra's crusade against sectarianism is unique and admirable in the history of world-religions. This view is further supported by various Jaina thinkers of medieval period such as Akalaṅka, Yogindu, Mānatuṅga, Hemacandra and many others. While worshipping Lord Śiva the Jaina pontiff Hemacandra says : - "I worship those who have destroyed attachment and aversion which are the seed or birth and death, be they Brahmā, Viṣṇu, Śiva or Jina."²⁰ It is important that though Hemacandra was a Jain-saint, he composed a hymn in praise of Śiva. This liberalism is also maintained by later Hindi or Gujarati Jaina writers like Ānandaghana and many others.

Ānandaghana, a mystic Jaina saint of the 17th century A.D., remarks that just as ocean includes all the rivers so does Jainism all other faiths. Further he beautifully expounds that all the six heretic schools are the organs of Jina and one who worships Jina also worships them.²¹ In a Hindi couplet J.K. Mudhtar (20th cent.) says :

Buddha Vira Jina Hari Hara Brahma ya usako svadhina kaho

Bhakti bhava se prerita ho, yeha citta usi me lina raho

Along with these literary evidences there are some epigraphic evidences of religious tolerance of the Jinas. Some Jaina Ācāryas, such as, Ramakīrti and Jayamangalasūri wrote the hymns in praise of Tokalji and goddess Cāmuṇḍā; Jaina kings such as Kumārapāla, Viṣṇuvarṣaṇa and others consutruacted the temples of Śiva and Viṣṇu along with the temples of Jina.²²

19. Lokatattva nirṇaya (Haribhadra) - 129

20. Mahādeva Stotra - 44

21. Namijinastavana - Ānandaghana

22. Jaināsilalekhasamgraha vol: - III Introduction - by G.C. Chaudhary.

Historically we also find that various deities of other sects are adopted in Jainism and worshipped by the Jainas. Ācārya Somadeva in his work *Yaśastilakcampū* remarks that where there is no distortion from right faith and accepted vows, one should follow the traditions prevailing in the country.²³ Thus Jaina thinkers advocated religious tolerance, which is a necessary condition for national integration and solidarity.

Meaning of Unity in Jainism :-

The Jaina philosophers firmly believe the concept of integration of unity, but for them unity does not mean an omnivorous unity in which all its constituents lose their entity and identity. They believe in that type of unity in which all its integral parts conjoin each other and form an organic whole without losing their independent existence and peculiarities. In other words, integration or unity, as the Jainas believe, means a harmonious co-existence of different nations, faiths and cultures in an organic whole.

The Jaina thinkers assert that unity implies diversity. Unity and diversity are the two phases of the same reality. They find reality as unity in diversity. In the *Bhagavatī-Sūtra*, Lord Mahāvīra mentions that I am one as well as many, in their philosophy universal cannot exist without particular and vice-versa.²⁴ There is no class without individuals and every individual belongs to a certain class. We cannot imagine a cow without cow-hood and without cowhood a cow. The terms unity and diversity are relative, such as husband and wife. The term husband implies wife and the term wife implies husband, similarly unity implies diversity and diversity implies unity.

So, whenever we talk about human solidarity it does mean the unity in diversity, for diversity is also an essential characteristic of mankind. Racial, cultural, linguistic, regional and religious differences are inevitable and essential. In the *Niyamasāra* Ācārya Kundakund,

23. Yaśastilaka (Somadeva) p. 373 (Bombay Edition)

24. Bhagavatīsūtra 1/8/10

a well-known Jaina philosopher of Tamilnadu, says that there are different persons, their different activities or karmas and different levels or capacities, so one should not indulge in rivalries neither with other sects nor one's own sect.²⁵

Haribhadra also remarks that the diversity in the teachings of the sages is due to the diversity in the levels of their disciples or the diversity in standpoints adopted by the sages or the diversity in the period of time when they were preached or it is only an apparent diversity. Just as a physician prescribes medicine according to the nature of a patient, his illness and the climate, so is the case with diversity of religious teachings. So far as diversity in time, place, levels and understanding of disciples is inevitable, variety in religious ideologies and practices is essential. The only way to remove the religious as well as other conflicts is to develop a tolerant outlook and to establish harmony among different faiths, ideologies and cultures.

Nationalism vs Human Solidarity :-

Thus, in Jainism, unity means a co-operative co-existence of the constituents in an organic whole. So far as the problem of national integration is concerned, the Jainas support it theoretically as well as practically. In the *Sthānāṅga* we have a mention of *kuladharmā*, *grāmadharma* and *raṣṭradharmā*. i.e. the duties pertaining to the family, the township and the nation.²⁷ They also favour that if necessary the interests of the individual, the family and the township should be sacrificed for the common and greater good of the nation. For them, the concept of human solidarity has more importance than the concept of nationality. They are determined that for the solidarity and the greater good of mankind as a whole, we must get rid of the narrower concepts such as regionalism and even nationalism. If viewed from the whole mankind, nationalism is also a narrower outlook and a hindrance to human solidarity, so the mankind should get rid of the narrower concepts and should think of the greater good of mankind as a whole.

25. Niyamasāra, 155

26. Yoga dṛṣṭisamuccaya, 133 x 137

27. Sthānāṅgasūtra 10/760

STUDIES IN JAINA ICONOGRAPHY

A.K. Bhattacharyya
Chapter - II (continued)

The fifth symbol to be seen in the dream is the garland. The significance of the garland is nothing but that it only speaks of the fragrance which stands for fame and beauty of the person to be born. The garland as a symbol (*ratna*) for Vasudevas is also very important. It is there the 7th symbol. The garland signifies here the sentiment of love. The garland as one of the chief artmotifs figures in Indian art-representations from the earliest times. We know of the Yakṣa-cult as being the result of the indigenous influence on the one hand and as being the guiding force in the anthropomorphic representation of images in later ages on the other. The Parkham Yakṣa from Mathurā during the Maurya period supplied the anthropomorphic types which begin to get definite recognition in religious art from the Kuṣāṇa period onwards. But very little attention has hitherto been given to the garland bearers and the meandering garland carved out in stones from the same period as the earliest Yakṣa forms. Garlands and their representation in art had their origin in the natural human attraction for foliage motifs in decoration. Secondly, flowers as embodiment of all beauty and prosperity were a centre of folk-attraction and ultimately became associated with worship of deities. It is thus that we find that the lotus symbolises all prosperity and being the symbol of the Goddess of Prosperity, Lakṣmī often stands for her and she is to hold them in her hands and is to have a seat of lotus. The beautiful arrangement of its petals most probably is responsible for the name of the most beautiful sitting pose of the deities represented in the human form, i.e., the Padmāsana. This is how flowers or garlands of flowers came to be an important objects for being offered unto gods and goddesses. In later ages this motif continued to be adopted and could not be replaced

by anything better. We know in Hindu Mythology and in Hindu art Viṣṇu has a conspicuous feature in the *Vanamālā*. The Puranas in trying to explain its significance says that the *mālā* or the garland represents the spirit of the Mother-goddess⁹⁰. The garland that Trisālā is said to have seen in her dream is described as ‘coming down from the firmament’ and spreading the delicious smell of a number of flowers like campaka, (*michelia campaka*), aśoka (*jonesia asoka*), etc.. It is said to be white through wreaths of fragrant flowers of all seasons’ and brilliant with ‘embellishments of many colours’ (*bahuvanna-bhatti-cittam*)⁹¹.

The Moon and the Sun which are next to be seen are represented not anthropomorphically although the beginning of the human ideology can be noticed, for, the Sun is given the figure of a human face. This mode of representing the Moon and the Sun in the form as they appear to our eye continued in the same manner up to a very late period, even up to the 17th and 18th cents. A.D. These two planets when in the group of Nine Planets (*Navagraha*) have a complete form in human analogy and they are sometimes shown along with their *vāhanas* and *āyudhas*⁹². It is interesting to note that certain geometrical figures are adopted in Jain rituals to represent the *maṇḍalas* of the Nine Planets. This tradition, as Muni Sakalachandra Gaṇi in his *Pratiṣṭhākālpa-prārambha* says, is traceable to Bhadrabāhu himself⁹³. The Moon according to this tradition is to be represented like a crescent within a *maṇḍala* which is rectangular in shape. The Yantra for the Sun is, as is quite natural, a circular one. The Dhyāna for the Sun-God has it that Sūrya is nothing but Nārāyaṇa conceived as the central

90. *Varāha-Purāṇa* (Ed. P. Tarkaratna), ch. 31, vv. 16, of. - *Māleyam Bhūtamātā te kaṇṭhe tiṣṭhatu sarvadā*.

91. *Kalpasūtra* (Tr. by F. Max Muller), p. 234.

92. See, pl. XCI, fig. 270, Jainacitrakalpadruma. For a full discussion of the iconography of these two planets along with others vide chapter on Navagraha.

93. Sakalachandra Gani : *Pratiṣṭhākālpa-prārambha*, p.47.

figure in a circle made up of the different aspects of the deity. The conception of Sūrya as a form of Viṣṇu is, to some extent, responsible for the linear form in which the Sun-God is represented as we find here⁹⁴. The idea of a maṇḍala almost spontaneously suggests the idea of the circle. The place of the entire group of Nine Planets in Jain pantheon as the presiding deities of the different directions calls for a more developed iconography⁹⁵. The Moon as an object of Triśāla's dream is as white as the cow-milk and was the wandering landmark of the celestial sphere-beloved in heart and soul by Rohiṇī (*Rohiṇi-mana-hiyaya-vallaham*). The Sun too, in this connection has a large and radiant form, 'the dornier of the louts group', 'the lamp of the firmament', who is called 'the illustrious leader of the troop of planets' (*gaha-ganoru-nāyagam*). As an object of the auspicious dream, the Sun is to signify the spiritedness of the coming child i.e., the Tīrthaṅkara (*tejasvi Phāsvato*)⁹⁶.

The next symbol to be seen in the dream is a flag. The peculiar feature of the flag is that the face of a lion is to be marked on the flag which will be kept flapping⁹⁷. The flag is the symbol for victory. The excellent figure of the flag which is noticed on Pl. XLIV fig. 163 and Pl. XLV, fig. 164 of *Jaina citra kalpadruma* (ed by S.M. Nawab) really speaks for the developed art which Gujarat had produced in the 15th-16th Cents. A.D.⁹⁸ According to Kalpasūtra the flag is to be shown as 'fastened to a golden staff with a tuff of many soft and waving peacock's feathers of blue, red, yellow, and white colours! There is to be a brilliant lion on its top' appearing extremely white. The Digambara tradition, however, substitutes the Great Flag (*mahādhvaja*) with a pair of fish which they take to signify a person attended with all happiness (*matsyayugalena sukhākhilāḥ*)⁹⁹.

94. Cf. Dhyeyaḥ sadā savitr-maṇḍala-madhyavarti Nārāyaṇaḥ.

95. Vide, the chapter on Jain Navagraha.

96. *Uttara Purāṇa*. parva. 73, p. 572.

97. Vide, the description on p. 153, *Citravivaraṇa, Jaina Citrakalpadruma* (Ed. by S. M. Nawab).

98. *Ibid*, loc. cit.

99. *Uttara Purāṇa*, loc. cit.

The symbol of the Pūrṇa-kalasa which is to come next in the group of the auspicious dreams has already been discussed. We have seen that a Jina is conceived of as a giver of boons in Jain tradition. He is to the devotee like a full Jar¹⁰⁰. The Digambar *Uttarapurāṇa* says that the Kumbha signifies the coming child to become the lord of the treasures (*nidhi*, cf. *Navanidhi* of the Brahmanic conception; Vide, the *Development of Hindu Iconography*, p. 210). It is meet and proper, therefore, that on the eve of the advent of the Jina, the Jinamother should visualise the happy event in the form of the coming of a full-jar, among other objects which are essentially the various attributes of the Jina represented in concrete iconic forms. It is in consonance with the conception explained above that the *kalasa* (jar) is most often given the appearance of a human face with two eyes and some sort of a head-dress¹⁰¹. The *Kalpāsūtra* mentions that the full vase 'united many excellences and all-auspicious marks, and stood on a lotus (shaped foot)-shining with excellent jewels'. It is said to be the abode of happy Fortune (*soma-lacchi-nibhelanam*) and is entwined 'with a wreath of fragrant flowers'.

The next in the group is the Lotus Lake (*padmasarovara*). It is full of yellow waters abounding with swarms of aquatic animals and few fishes. Pairs of swans, cranes etc., resorted to its waters affording a pleasant sight. The best emblem of the Jain life with its ideas of purity, greatness and fullness is the white lotus. This conception is so old as to find a place in the Aṅga literature of the Jains. The *Sūtrakṛtāṅga*¹⁰² describes a pool full of such white lotuses, thus : 'There is a lotus pool containing much water and mud, very full and complete, answering to the idea one has of a lotus-pool, full of white lotuses, delightful, conspicuous, magnificent and splendid. And everywhere all over the lotus pool there grew many white lotuses, the best Nymphaeds, . . . in beautiful array, tall, brilliant, of fine colour, smell,

100. Vide, the description under xx. *aṣṭamaṅgalas* above.

101. See, *Jaina Citrakalpadruma*, frontispiece.

102. *Sūtrakṛtāṅga*, sūtra II, 1. 2, 3, 4.

taste and touch. And in the very middle of this lotus pool there grew one big white lotus, the best of Nymphaeds’.

The vastness and the blue and clear water of the ‘ocean of milk’ signifying the extensive knowledge and influence as also the spotless and handsome character of the Jina, is perhaps responsible for its being included in the list of the auspicious dreams. The peculiar form in which the milk-ocean is represented, in ms. illustrations is well noticed in the medieval reproduction published by S.M. Nawab. The ocean according to the *Kalpasūtra* is said to represent a splendid and pleasant spectacle as it rushed to and from the shore with its wind raised, changeable and moving billows ! It abounded with great propises, fishes, whales, and other monsters of the deep !

The Digambara tradition which has sixteen dreams instead of fourteen as in the Śvetāmbara, insert here the Simhāsana as the next object in the list. The Simhāsana which the expectant Jina-mother is described to have seen is stated to be ‘adorable by Indra etc.’

The twelfth symbol, according to the Śvetāmbara records is the Deva-vimāna i.e., celestial abode. Textual description¹⁰³ has it that the *vimāna* is to have 1008 *stambhas* with garlands attached to them and pictures of wolves, bulls, horses, men, dolphins, snakes etc., as also shrubs and plants drawn on them. The aesthetic sense out of which such a conception of the abode originated is very high indeed. The abode is sometimes shown put on the back of a lion. The arch-forms of the abode, which terminates upwards in conical formations speaks, from an architectural point of view, of the late origin of the type which being very near the beginning of the muslim period was often imitated by the Muslims. The significance of the celestial abode in the list of the auspicious dreams is that the coming Jina is to descend from his place in heaven being carried as a *vimāna*. The actual term

103. *Kalpasūtra* (Ed. by H. Jacobi), par. 44, p. 46, of. - atṭha-sahassadeppamta-naha-ppaīvaṃ jalamba-divva-damaṃ ihāmiga-usabha-turaga-nara-magara-vihaga-vāлага-kinnara-ruru-sarabha-camara-saṃsaṭṭakumjara-vaṇalaya-paumalaya-bhatti-cittaṃ.

used in the list as found in the *Kalpasūtra* is *vimāna bhavana* which is explained by the later commentators as *vimāna* and *bhavana*, the former being seen by the mother of the Jina who descends from Heaven and the latter by that of the Jina that comes from the Naraka (infernal regions)¹⁰⁴.

Here again as the next item the Digambara texts like the *Uttara Purāṇa* inserts Dharaṇendra-bhavana. This bhavana of the Naga Chief is described not by any artificial decorations, but is said to be lastrous with three-fold knowledge (*tribodha-didhiti*).

It is perhaps the glow of the jewels which is to resemble the inner spirit of the Jina to come. This is why a 'heap of jewels' is another of the important auspicious dreams. It is rather an interesting study that the Jainas of the Digambara school whose abhorrence for all kinds of ornaments and jewelleries for the Tīrthaṅkara is well-pronounced should also approve of such a conception with regard to the Mother's dream. In fact, here the aniconic conception of the 'heap of jewels' has very little connection with the actual anthropomorphic forms of the Jina. The aniconic symbolism that here is the object of our study merely represents an attribute of the Lord rather than any idea as to the forma decorations of Him. In other words, the Lord is never conceived as the 'heap of the jewels' or for the matter of that, any of the symbols to be seen in the dream but that these symbols are invariably the attributes of Him, the symbolic representations of some of His many-sided qualities. Indeed the *Deva-vimāna*, or the celestial abode should be classed as the 'associated symbols' discussed at the outset of our present chapter. For it is in connection with the descent of the Lord from Heaven to earth that the *Deva-vimāna* is seen, just in the same way as the *Dharma-cakra* as the 'associated symbol' is connected with the preaching of Law by the Lord. But the distinction between the Buddhist conception and that of the Jains lies in the fact

104. Cf. *Vimānaṁ devasaṁvāndhi bhavanam gr̥ham, tatra yaḥ svargādavatarati tanmātā vimānam paśyati yastu narakādāyāti tanmata bhavanamiti.* - **Kalpasūtra* with Subodhika-vṛtti by Vinayavijaya, p. 12, see, also, Ibid, with Pradīpika-vṛti by Sanghavijaya Gani, P. 12

that neither the 'heap of jewels' nor the *Deva-vimāna* itself is identified with the Lord himself.

The *Kalpasūtra* describes the heap of jewels (*rayaṇa-nikararasim*) as consisting of Pulaka, Vajra, Indranīla, Sasyaka, Karketana, Lohitākṣa, Marakata, Prabāla, Saugandhika, Sphatika, Hamsagarva, Anjana and Candrakanta. The heap is said to have its base on the level of the earth and it illumined with its jewels even the sphere of the sky'¹⁰⁵.

The last symbol is the symbol of the smokeless fire. The Digambara *Uttarapurāṇa* says that it signifies that the coming child will be able to destory all sinful actions (*dāhakoṃhasām*). The smokelessness of the fire is very significant. For, although the fire represents the fiery-spirit as also purity and brightness, the smoke that accompanies it often detracts much of its pristine glory. The 'flames' of fire according to European accultist conception are a hierarchy of spirits parallel to and probably identical with, the burning fiery Seraph (Seraphim) mentiond by Isaiah. These spirits attend the 'throne of the Almighty' according to Hebrew theogony. Melha is the Lord of the 'flames'. According to a popular legend Melha, when he appears on earth, is identical with the personality of a Buddha. Indeed, as such he is one of the most ancient and revered Lhas, corresponding to a Buddhist Saint Michael. The flames or Fires represent spirit or the male element, and water, matter or the opposite element. The *Kalpasūtra* describes the fire as the object of dream as being in vehement motion and as smokeless and crackling (*dhagadhagāiṇa*). The mass of its flames, which rose one above the other, seemed to interpenetrate each other, and the blaze of its flames appeared to bake the firmament in some places¹⁰⁶!

Fire or *tejas* (*teu*) as the fiery-spirit of the human mind, and as the constituent element in the material body of human beings

¹⁰⁵. *Kalpasūtra* (Tr. by F. Max Muller), p. 238

¹⁰⁶. *Ibid*, loc. cit.

considered biologically, is of the remotest antiquity in Jain tradition. But this fire-element is not identical with the Lord Himself, as we have pointed out above; it only represents that pure and glowing aspect of the Lord, which is the common attribute of all great persons. Just as, therefore, all religious art whether in an-aconic representations or set in definite icons, anthropomorphic or otherwise, is not an end in itself but only a means to an end, even so the symbols in Jain religious art more than in any other, are never worshipped as such but are venerated as the representations of the various aspects of the heghest divinities.

We have noticed already the significance of the *Aṣṭamaṅgalas* as given in the early and later Jain texts. In Mathura during the Kuṣāṇa period, it has been possible to trace the presence of this group of *Aṣṭamaṅgalas* as the earliest evidence of symbolism in Jaina art. In the *Āyāgapaṭas* which were primarily votive tablets meant for offering oblations to the Tīrthaṅkaras, we notice the seated Jina figures in the usual meditation pose. From the point of view of symbology it is interesting to note that these very early votive tablets include some of the group of the Eight Auspicious symbols. Among these the most conspicuous are a pair of fish and the Svastika. With this we may also compare a pair of *Āyāgapaṭas* apparently Buddhist which have been unearthed from the ancient site at Taxila. One of them shows a fish on the one side while on the opposite side is the Svastika. Two of the corners again show the two figures of a conch each interspersed with foliage decorations. This semblance shows how the motif of the Fish and the Svastika together with the conch had been already regarded as auspicious symbols in ages far beyond that side of the Christian era. The symbolism of the Fish and the Svastika particularly, seems to us to be a very favourite motif with the human race in general. Their particular connection with the votive tablets is again very significant. In Brahmanic conception too, we know, the flag of the god of love, Cupid, is to have the insignia of a pair of fish. The conch along with the full-jar appears on another *Āyāgapaṭa* from Taxila. On the above and down below the central square depression in this *Āyāgapaṭa* of burnt clay we have a full-jar (Pūrṇa Kalasa) and a conch. Two human

figures on each side flanking the jar and the conch with the interspaces between the see filled with standing female figures certainly afford material for study of early symbolism in Jainism with relation to both Hindu and Buddha symbology. That the *Pūrṇa-kalasa* motif together with the conch was a favourite one signifying full success and alertness respectively in early Kuṣāṇa period, we have no reason to doubt. With regard to this particular *Āyāgapata* and the antiquity of its auspicious motif we may remark, *in passim*, that the style of the dress worn by the figures of the ladies on the square space point to the period of the Scytho-Parthian influence in the north-western frontier of India.

It is also interesting to point out that the pre-Kuṣāṇa *Āyāgapatas* or tablets of homege had the figures of Jinas incised on them. It is also significant to note in this connection that the Jina figures in the *Āyāgapatas* had no emblems or *lāñchanas* on them. The Jaina types of seated figures in these and similar other representations of Kuṣāṇa and pre-Kuṣāṇa age had their proto-types in Buddha figures, but a paleographic study reveals that the Jaina figures on *Āyāgapatas* are certainly older than the dateable Buddha images. And indeed there are plausible reasons for that. The Jains given to details of Pūjā and daily worship were more prone to an iconolatrous attitude than the Buddhists with more resigning attitude towards life. The Jains as a result found out a more tangible form of the Lord to offer their worship to than the Buddhists would. The latter were further more moved by stronger considerations resulting in a total aversion for all earthly forms of the Lord. This shows, if anything, that in the first stage of iconic developments, the Jina figures had no *lāñchanas* or distinctive marks except for the figure of Pārśvanātha who had a serpent canopy as his cognisance. The marks or emblems on the figures of Jinas are conspicuous by their absence. Even the *aṣṭamāṅgalika* figures as shown on the tablet have reached at the period a very little progress in their evolution. The most important feature, however, in these figures of Jinas of the pre-Kuṣāṇ or Kuṣāṇa period is the presence of a Dharma-Cakra flanked by a pair of antelopes. It is only at a later stage, it seems, that each Tīrthaṅkara figure came to be marked out

with a distinctive symbol, when as a matter of necessity they were introduced in distinguishing seated or standing Jina images apparently confusing in appearance. In the Gupta period a *lāñchana* is invariably associated with the Jina icons, which eliminated any chance of misapprehension. In spite of all this however, the antiquity of symbolism in Jaina art has been proved beyond the slightest shadow of doubt. In fact, in the Mathura finds of the remains we get an abundance of these *lāñchanas* like a bull, deer, elephant, dolphin, *śyena*, conch, lion, lotus, buffalo, horse, boar, rhinoceros etc. These are represented as carvings on rail-bars and coping stones discovered in the ruins of Kankali tila. Although the *Kalpasūtra* mentions the *lāñchanas* of the 24 Tīrthaṅkara, we have no representation in art correspondingly showing the association.

What actually holds good in the matter of *lāñchanas* is probably also true with regard to the Yakṣa figures. For in the early Kuṣāṇa period images of the Jina have conspicuously no attending Yakṣa figures beside them. It is also significant that the Jina figures have attending Ganadharas at some stage of the development of the Jaina figures and their associates, as opposed to the concept of the Yakṣas and Yakṣiṇis. This tradition seems to have been preserved in some late works of art wherein Jina figures are attended with figures of Cakravartins. Such an illustration is available in a manuscript painting preserved at the Royal Asiatic Society of Bengal, Calcutta, bearing number 1544. The painting represents a late tradition with considerable influence of the Rajput School. In the group, Ādināth is accompanied by Bharatacakri, Ajita by Sāgaracakri, Sambhava by Satyavirya, Abhinandana by Mitrabhava, Sumati by Yamadyuti, Padmaprabha by Meghavanta (?), Supārśvanātha by Dharmavirya, Chandraprabha by Danavirya, Puṣpadānta by Meghavanta, Śitalanātha by Simandhara, Śreyāṃsanātha by Tripistavāsudeva, Vāsupūjya by Dvipistavasudeva, Vimalanātha by Svayambhūvāsudeva, Anantanātha by Purusottamavasudeva, Dharmanātha by Pundarīkavāsudeva, Śāntinātha by Puruṣadatta, Kunthunātha by Kunāla, Aranātha by Govinda, Mallinātha by Subhūma, Munisuvrata by Ajita, Naminātha by Vijayarāja, Neminātha by Ugrasena,

Pārśvanātha by Ajita, and Mahāvīra by Śreṇika. The attendant figures are to the right of the central Jina figures. They are the principal convert kings attached by anecdotes to each of the Tīrthaṅkaras. They represent in some form or the other a counterpart of the concept of Śāsanadevas who are the bearers of the knowledge preached by the Jinas. The notable feature about these royal personages is that they are not mythical figures but have historical existences, and being of a royal descent and status were associated with princely events such as the *Samavasarana* or the sacred congregation where sermon is preached in public and before kings and dignitaries¹⁰⁷.

From about the Gupta period, however, the presence of the figures of *Śāsanadevas* is very much marked in the figures of the Jinas. This goes hand in hand with the growth of a number of similar other figures or motifs like the flanking pair of deer on both sides of the Dharmacakra or the lion-seat, the threefold umbrellas or the aureole etc. A stereotyped form of these in a codified formula is noticeable in the work of Hemacandra about the 12th Cent. A.D.

Then again from the point of view of a study of the icons of other subordinate deities of the pantheon, who were absorbed in the Jain hierarchy of gods, the Jain art was in every respect developed in its elaborate forms not much earlier than the Gupta period. Gods of the Brahmanical Hindu pantheon like Baladeva with a plough and canopy of snake, and Vasudeva Kṛṣṇa with all his attributes have been depicted as subordinated to the main figures of Jinas. This we can notice in a figure of Neminātha from the Kankālī-Tilā Mound of Mathurā¹⁰⁸. This belongs to the late Kuṣāṇa period. The pedestal of the Jaina figures of this and later ages is decorated in this way by other inferior gods generally borrowed from the Hindu pantheon. Then in the late Gupta period we have an abundance of figures of Navagrahas or the Nine planets in rows cut in bold relief in the pedestals of the Jaina figures¹⁰⁹.

107. For a discussion on the symbolism of *Samavasaraṇa*, see *infra*

108. See pl. tk. fig. 3

109. See fig. B. 75 Mathura Musum

In our study of the symbolism of the Jaina art we come across many figures like the depiction of the dream scene of the Jina mothers just in the same way as we find the Dream scene of Maya depicted in the Buddhist. All the major incidents of the life of a Jina are again the subject of a series of sculpture representations in Jaina art. Man has been the subject of a grand worship in Jainism which surpasses any other form of religious art in India or elsewhere. What constitutes a bulk of Jain art so far at least as the earlier phase of it is concerned in a mass of representations centering round the worship of man-Gods that form the highest objects of worship in Jainism. Indeed this is the most striking and unique feature in Jaina art, and as a result this feature is responsible for the more realistic elements in it. In spite of the borrowings from the Brahmanical ideology, the Jaina art stands out conspicuous by virtue of the presence of these elements. The figures of the gods and goddesses are to appear more human than supernaturally divine. The facial expression to start with, is to be more human than divine. The attributes given to the gods and goddesses are more human than godly. The usual and more common posture of sitting of the gods not only of the highest divinities but even of a good number of those of the lower rank is that of a Yogi of India having nothing supernatural or ideal in it. Except for the variety of weapons in the hands of the gods and goddesses which are clearly traces of a borrowing from the Brahmanical and in some cases exclusively. Buddhist as again, in some others, independent growth in Jainism itself out of causes solely peculiar to that form of the sect, everything in Jaina art and Iconography has clear indication of a tendency towards realistic or rather humanistic surge through its veins. As an instance of these, one may point out that the congisances although a very late device for establishing the identity of the different Tīrthaṅkaras grew out of a consideration of the race from which the particular Tīrthaṅkara had sprung. Thus, for instance, the Ikṣvāku family had the bull as the royal insignia and consequently we find the bull emblem as the *lāñchana* of Risabhanātha who is affiliated to the Ikṣvāku race. In a similar manner, Munisuvrata and Neminātha had respectively the symbols of tortoise and conch for these are the royal insignia, so to say, of the family of Hari from which these two Tīrthaṅkaras are said to descend.

An important branch of Jaina Art is furnished by the dedicatory sculptures devoted to the departed saints of the Jains. The *Kirti Stambhas* are by themselves a group of artistic productions which

have very little parallel in the art of either the Buddhists or even the Brahmanical Hindu. These are generally stone pillars surmounted by decorative capitals with tapering ends. The number of faces of these monolithic memorial pillars is generally 12 with 10 rows having in each face of each row the figure of a departed monk with dates. At Nasia in Jaipore such a *Kīrti-stambha* dated V.S. 1844 shows a number of departed monks. It is situated at a temple at this old centre of Jainism. Such *Kīrti-stambhas* or pillars of glory are some times known also by the name of *pūrva-sthānā*. The four faces of the base are generally decorated with foliage designs. Another kind of a monolithic dedicatory stone pillar is the *Māna-stambha* mostly erected as a token of reverence for the Jaina religion itself. These are the memorial stone pillars set up to trumpet the glories of the faith. These were generally erected by pious devotees at a very conspicuous place, specially before temples such as, *Garuda-stambhas*. These had in their surmounting capital generally the figure of a Jina seated in the meditation pose and the four faces are usually vacant, the base being decorated either with a svastika or the figure of a lion signifying strength of the religion, or more probably as the emblem of the last Tīrthaṅkara, Mahāvīra. In the *Tiloyapaṇṇatti*¹¹⁰ an eternal temple of Bhavanavāsīdeva is described thus : *Kūḍovari pattekkam Jīṇavarabhavanam havedi Ekkekam. Vara-rayana kaṁcanamayam vicittaviṇṇa ramaṇijjam. Cau-go-urāti-sālā-vihim parimāṇa thambha ṇava thuhā, ṇava-dhaya-cetta-khidi usavvesum-Jīṇanikedesum*. Such a temple is further attended with the eight auspicious objects viz. *Bhīṅgara-kalasa-dappaṇa-dhaja-cāmara-chatta-supahaddā, Eya aṭṭha maṅgalaṇim pattekkam-aḍa-ahiya-sayam*. A Māna-stambha adorns the fore-front of these temples and is thus described : *Paḍimā-piḍha-saricchā-piḍhā-thambhaṇa-nā-davyā. Ekkekka maṇathambhe aṭṭhāvīsam-Jīṇinda-padimāṇ cau-disāmsu-siṁhāsana-virās-ju-tāu*¹¹¹.

110. *Tiloyapaṇṇatti*, See also, *Trilokasāra*, vi. 989 for these symbols etc.

111. *ibid. loc. cit.*

JAIN BHAWAN : ITS AIMS AND OBJECTS

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

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

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

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

2. Vocational and Physical Classes:

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

3. Library:

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

4. Periodicals and Journals:

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

5. Journals:

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

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

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