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**JAIN BHAWAN  
CALCUTTA**

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**Editor : Satya Ranjan Banerjee**

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# JAIN JOURNAL

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## Contributions of the Jains to the Vaiśeṣika Philosophy

Satya Ranjan Banerjee

The contributions of the Jains to different aspects of Indian culture, particularly in religion and philosophy, art and architecture, history and epigraphy, language and literature, cosmogony and cosmography, nay in all branches of human knowledge, are exceptionally unique. In the domain of Indian philosophy in particular, the Jains have surpassed all. It is a fact worth noting that while describing or establishing the philosophy of their own, the Jains have also contributed to the philosophy of non-Jain philosophies. By non-Jain philosophies, I mean the philosophy of Sāṅkhya-Yoga, Nyāya-Vaiśeṣika, Mīmāṃsā-Vedānta, Cārvāka, Bauddha, Jaiminīya, Pāśupata, Kulācāryas and Trikamatās, Śaiva vis-à-vis Śākta and many others. Many of these philosophies are lost today and have not survived till the present time, but their ideas and contents are preserved by the Jains in their respective treatises on philosophy. In this connection, I would like to mention that in the Indian philosophical context there were lively philosophical disputes in the second half of the 7th and the first half of the 8th century A.D. Kumārilabhaṭṭa, the great exponent of Mīmāṃsā philosophy attacked the Buddhist and Jaina logicians including Samantabhadra (first half of the 8th century) and Akalaṅka (720-780 A.D.), while Vidyānanda (775-840 A.D.) and Prabhācandra (980-1065 A.D.) defended their co-religionists against Kumārila. A history of this episode is not written anywhere, but, if some of the scholars present here can undertake such a work, the lost history of a

great philosophical dispute will be unearthed. However, in this seminar before this learned assembly, I would like to focus that sort of philosophy which will stimulate the philosophers at large.

In mediaeval India, particularly from the eighth century A.D. onwards, it should be noted that there were lots of non-Jain schools of thoughts which were current at the time and which were so forceful that the Jains had to comment on their genuineness or voidness of these philosophical doctrines. A brief survey of those Jain philosophers who have treasured up the views of non-Jain philosophies is given below.

The first scholar who made a note on the non-Jain systems of thought is Haribhadra Sūri (705-775 A.D.). In the 8th century A.D. in his *Ṣaḍ-darśana-samuccaya*, as the name implies, he had a summary of the six philosophical systems. He says-

*Bauddham Naiyāyikam Sāṁkhyaṁ Jainam Vaiśeṣikam tathā /  
Jaiminīyaṁ ca nāmāni darśanānām amūnyaho //3//*

i.e. the six systems of philosophy, he has dealt with, are Bauddha, Nyāya, Sāṁkhya (also called Kalipa), Jaina, Vaiśeṣika and Jaimini. In a short appendix he has also discussed the materialism of Cārvāka (verses 80-87). In one short section, i.e. the fourth (verses 45-58), he has discussed the views of Jaina metaphysics.

Haribhadra Sūri in eight verses (60-67) has described the philosophy of Vaiśeṣika system. He describes the six *tattvas* (principles) of the Vaiśeṣika philosophy. He mentions the six principles thus :

*dravyam guṇas tathā karma sāmānyam ca caturthakam /  
viśeṣa-samavāyāu ca tattva-ṣaṭkaṁ hi tanmate //60//*

Then he goes on describing each principle step by step. For example, *dravya* is of nine kinds, *guṇa* (quality) is of 24 kinds, karmas are five, *sāmānya* is of two kinds, and so on (61-66). Then he talks about *pramāṇa* (proof) which is of two kinds-*laiṅgika* and *pratyaḅkṣa* (67) . In fact, the description of Vaiśeṣika philosophy, as given by Haribhadra Sūri, is simple and straightforward, and nothing could be

achieved by this description. The basic tenets of Vaiśeṣika are only described and nothing more.

His another book, *Loka-tattva-nirṇaya* (Investigation of the True Nature of the World), a philosophical text in Sanskrit verses, is not an exclusively Jainistic text. In that book he says-

*pakṣapāto na me vīre, na dveṣaḥ kapilādiṣu/  
yuktimad vacanaṁ yasya, tasya kāryaḥ parigrahaḥ // (1/38)*

“That Lord Mahāvīra is not his friend and the others are not his foes; that he is not biassed in favour of Mahāvīra and feels not hatred for Kapila and the other philosophers, but that he is desirous of accepting whosoever doctrine is the true one”<sup>1</sup>.

After him comes Somadeva Sūri who belonged to the 10th century A.D. His *Yaśastilaka*, composed in 959 A.D., is an encyclopaedic record of literary, socio-political, religious and philosophical data, valuable for the study of the mediaeval cultural history of India.<sup>2</sup> His *Yaśastilaka*, in prose and verse in eight Books called *Āśvāsas*, deals with the pathetic story of Prince Yaśodhara. Somadeva in the sixth chapter of his *Yaśastilaka* has propounded the different schools of thought along with his criticism. The sixth chapter called *samasta-samaya-siddhāntāvabodhana* is a collection of philosophical tenets current in the tenth century A.D. With regard to the *Yaśastilaka*, K.K. Handiqui<sup>3</sup> remarks :

“It will not be an exaggeration to describe the work as serving the purpose of a veritable compendium of the philosophical speculations of the age.”

In the Book VI Somadeva mentions the following schools, such as, Saiddhānta Vaiśeṣika, Tārkika Vaiśeṣika, followers of Kaṇāda, Pāśupatas, Kulācāryas, Sāṅkhyas, Kapilas, Buddhists mentioned

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1. Winternitz, *History of Indian Literature*, Vol II, p. 583.
  2. My account on Somadeva is based on K. K. Handiqui's *Yaśastilaka and Indian Culture*, Sholapur, 1949.
  3. *Yaśastilaka*, p 184.



separately as (i) the disciples of Daśabala, (ii) Tathāgata, and (iii) those who preached the doctrine of the Void, Jaiminīyas, Bārhaspatyas or the followers of the Lokāyata system, followers of the Vedānta philosophy mentioned twice as Vedāntavādins and Brahmādvaita-vādins<sup>4</sup>.

It is interesting to note here that the non-Jain systems mentioned in the *Yaśastilaka* can be compared with the ancient Tamil Buddhist kāvya *Maṇimekhalai*<sup>5</sup> whose chapter 27 describes ten such systems. These systems are

i) the *Pramāṇavāda* of the Vaidika system, (ii) Śaivavāda, (iii) Brahmavāda, (iv) Nārāyaṇīya or Vaiṣṇavavāda, (v) Vedavāda (vi) Ājīvika, (vii) Nirgrantha, i.e. Jaina, (viii) Sāṁkhya, (ix) Vaiśeṣika, and (x) Bhūtavāda or the Lokāyata system.<sup>6</sup>

Apart from the chapter six where Somadeva has mentioned the different systems of Indian philosophy, in some other chapters also Somadeva has incidentally mentioned the other systems which are in no way inferior to the systems mentioned above. All these systems of thought are mentioned in chapters II and IV which are nicely summed up by K.K. Handiqui in his *Yaśastilaka and Indian Culture* at pages 217-18 as follows :

“It may also be pointed out that Somadeva makes a general reference to the four systems (*samayas*) in *Yaśastilaka*, II. 32 and the four systems and the six schools of philosophy (*darśanas*) in Book IV.

*catvāra ete sahajāḥ samudrā yathaiva loke ṛtavo 'pi ṣaṭ ca /  
catvāra ete samayās tathaiva, ṣaḍ darśanānīti vadanti santaḥ //*  
(vol II, p. 114).

Śrutasāgara in his commentary on II. 32 explains the four *samayas* as the Jaina, Śaiva, Vaidika, and Bauddha systems; while in his commentary on Book IV he takes them to mean the Jaina,

4. *Ibid*, p 217.

5. Aiyangar, Maṇimekhalai in its Historical Settings, p 189 ff; cf; K.K. Handiqui, *Yaśastilaka and Indian Culture*, 1949, p 217.

6. Handiqui, *Yaśastilaka and Indian Culture*, p. 217.

Jaiminīya, Buddhist and Śaiva systems, and explains the six Darśanas as these four plus the Sāṃkhya and Lokāyata systems. It is difficult to say how far this interpretation is correct; but the six Darśanas referred to by Somadeva seem to be identical with the six Tarkas enumerated by Rājaśekhara in *Kāvya-mīmāṃsā* (Chap-2), viz. the Jaina and Buddhist Darśanas and the Lokāyata forming one group, and the Sāṃkhya, the Nyāya, and the Vaiśeṣika forming another group.

*dvidhā cānvīkṣikī pūrvottara-pakṣābhyām/ arhad-bhadanta-darśane lokāyataṃ ca pūrvah pakṣaḥ / Sāṃkhyam Nyāya-Vaiśeṣikau cottaraḥ / ta ime ṣaṭ tarkāḥ //*

It is probable that this classification of the Darśanas was popular in the tenth century, the age of Rājaśekhara and Somadeva. It may be noted in this connection that the Darśanas seem to have been variously classified at different epochs : for example, in *Vāyupurāṇa* 104. 16 the six Darśanas are stated to be Brāhma, Śaiva, Vaiṣṇava, Saura, Śākta, and Ārhata, i.e., Jaina. Similarly in *Jñānārṇavatānta* 16.131-134 we find mentioned the Śaivadarśana, Śāktadarśana, Brāhmadarśana, Vaiṣṇavadarśana, Sūryadarśana and Bauddhadarśana. Certain points relating to some of the systems criticised by Somadeva require further elucidation”.

At the end of the 13th century (to be exact 1292 A.D.), Malliṣeṇa’s work *Syādvādamañjarī*, though a commentary on the 32 verses of Hemacandra’s *Anyayoga-vyavacchedikā*, is at the same time an independent philosophical work which frequently criticises the other systems like the *Sūnyavāda* of the Buddhists. Malliṣeṇa completed the work in collaboration with Jinaprabha Sūri.

Almost at the same time in a recently published booklet, *Sarvasiddhānta-praveśaka* (2004) in prose by an unknown author edited by Muni Jambūvijaya speaks about the different systems of Indian philosophy, such as, Nyāya, Vaiśeṣika, Sāṃkhya, Bauddha, Mīmāṃsā, Lokāyata and also Jaina. The date of the work is uncertain, but, on the basis of a MS dated Vir saṃvat 1201 (=1258 A.D.), the

editor Muni Jambūvijaya in his Sanskrit and Gujarātī prefaces suggests that the author might have belonged to the 13th century A.D. He further says that the author might also be influenced in writing this book by Haribhadra Sūri and it appears from a perusal that it is a sort of commentary on Haribhadra's book *Ṣaḍ-darśana-samuccaya*. However, the contents of the book seem to be very much similar to that of Haribhadra Sūri. Like Haribhadra Sūri, the Vaiśeṣika section of this book seems to be straightforward. He also describes the six principles as *dravya*, *guṇa*, *karma*, *sāmānya*, *viśeṣa* and *samavāya*, and then he describes these elements one by one as described by Haribhadra Sūri. After describing the different principles of matter, the author has said that the proof is of two kinds - *laiṅgika* and *pratyakṣa* and he elucidates in two short paragraphs the description of these two systems of proof. Even though in this short exposition nothing special is achieved, some aspects of the views of Vaiśeṣika philosophy are depicted here in a nutshell. From this description, we can, at least, say that these ideas of Vaiśeṣika philosophy were current among the people at that time.

Another treatise of late origin, probably in the 14th century (to be exact 1348 A.D.), is the *Ṣaḍ-darśana-samuccaya*<sup>7</sup> of Rājasekhara Sūri of Maladhārīgaccha. His book contains 180 stanzas only and examines the different systems of philosophy like Jaina, Sāṅkhya, Mīmāṃsā, Śaiva, Vaiśeṣika and Bauddha.

Another treatise named *Ṣaḍ-darśana-nirṇaya* also called *Ṣaḍ-darśana-samuccaya* as mentioned in his *praśasti*, of Merutuṅga (1306 A.D.), pupil of Mahendraprabha Sūri of the Añcalagaccha, composed in Śaṃvat 1449, is a brief treatise on the six systems of Indian philosophy which are Bauddha, Mīmāṃsā, Sāṅkhya, Nyāya, Vaiśeṣika and Jaina.

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7. Edited by Hara Govinda Das and Bechar Das, Varanasī, Viṛ Sambat 2436. It is also published alone with Haribhadra's work of the same name by Agamodaya samiti, Surat 1918.

It is to be noted in a prima facie evidence that the main purpose of describing the philosophy of other schools of thought is to record the views of other schools and thereby to establish their own by criticising the views of others. While criticising the views of others, the Jains have incidentally expressed the other aspects of philosophy related to the path of salvation. In order to demonstrate how the Jains have preserved the views of other philosophies, I am recording here only the Jaina views of Vaiśeṣika philosophy as embalmed and treasured up in the *Yaśastilaka* of Somadeva Sūri. As in other treatises mentioned above, the Vaiśeṣika school is described in a straightforward way, I am relating the views of Somadeva who has recorded some special features which are not recorded by others. My study on this point is based on K.K. Handiqui's *Yaśastilaka and Indian Culture*.

The Vaiśeṣika doctrine as preserved by Somadeva in the sixth chapter of his *Yaśastilaka* is mainly related to salvation (*mokṣa*). Somadeva has recorded these views of Vaiśeṣika philosophy as were current in his time.

Somadeva mentions two classes of Vaiśeṣika thinkers : Saiddhānta and Tārīkika. The main difference between the two schools is that the Saiddhāntas were the Śaivas, laid stress on the worship of Śiva and faith in Him, while the Tārīkikas represented the orthodox school with emphasis on knowledge. The Saiddhāntas think that salvation (*mokṣa*) is practically the outcome of faith manifested in initiation into the cult revealed by the omniscient Śiva in his two aspects, corporeal and incorporeal.

*sakala-niṣkalāpta-prāpta-mantra-tantrāpekṣa-dīkṣā-lakṣanāc chraddhā-mātrānusaraṇān mokṣaḥ iti Saiddhānta-vaiśeṣikāḥ.*<sup>8</sup>

This conception of the Vaiśeṣikas was also current at the time of Haribhadra who in his *Ṣaḍ-darśana-samuccaya* (verses 13, 59) also said in the 8th century A.D. that both the Vaiśeṣikas and the Naiyāyikas were the worshippers of Śiva. Guṇaratna or Guṇākara

8. Handiqui, *ibid*, p. 184 f.

Sūri (13th cent. A.D.) in his commentary on the *Ṣaḍ-darśana-samuccāya* tells us that the Naiyāyikas were the Śaivas and the Vaiśeṣikas were the Pāsupatas<sup>9</sup>. Even though the Saiddhānta school was mentioned by Somadeva in 10th century A.D., we do not know when this school came into existence as a separate school, but from Vidyānanda (9th cent. A.D.) who in his *Āpta-parīkṣā* mentioned a Vaiśeṣika school as the Vṛddha-vaiśeṣika which seemed to be the same as the Saiddhānta school mentioned by Somadeva. Moreover, the Vṛddha-vaiśeṣika believed in the reality of Substances, Qualities, Actions, Generality, Particularity, Inherence etc. the categories recognised by the Vaiśeṣika school of thought :

*yathaiva hi Maheśvarasya svarūpaṭaḥ sattvam vṛddha-vaiśeṣikair iṣyate tathā pṛthivyādi-dravyāṇām rūpādi-guṇānām utkṣepañādi-karmaṇām sāmānya-viśeṣa-samavāyānām ca prāg abhāvādīnām apīṣyata eva* (under verses 59-76).

In the same work we also find that “a certain section of the Vaiśeṣikas postulates the existence of consciousness even in the liberated soul”.

*jñāna-saktistu niḥkarmaṇo'pi kasyacin na virudhyate cetanātma-vādiभिः kaiścid vaiśeṣika-siddhāntam abhyupagacchadhbhir muktātmānyapi cetanāyāḥ pratijñānāt*<sup>10</sup> (under verse II)

On this point, the views of Handiqui<sup>11</sup> is worth mentioning.

“It is not the pure and infinite consciousness of the Self recognised by the Sāṃkhyas, but *jñānaśakti* or intellectual power ; and Maheśvara, like the liberated soul, possesses this power, although he is incorporeal and untouched by Karmas :

*cetanā ca jñānaśaktir eva na punas tad-vyatirikta-cicchaktir apariṇāminya prati-saṃkramādarśita-viṣayā śuddhā cānantā ca*

9. Handiqui, *ibid*, p 184.

10. Handiqui, *ibid*. p. 218.

11. Handiqui, *ibid*, p. 219 f.

*yathā kāpilair upavarṇyate tasyāḥ pramāṇa-virodhāt / tathā ca Maheśvarasya karmabhir aprṣṭasyāpi jñāna-śaktir aśarīrasyāpi ca muktātmana iva prasidhā //”*

From Somadeva we again come to know that the Tārkika Vaiśeṣikas were not the worshippers of Śiva or Paśupati. But we know that in the mediaeval period some of the Vaiśeṣika scholars were the worshippers of Śiva. For example, Vyomaśiva (10th cent. A.D.) and Udayana (984 A.D.) were the Śaivas, whereas Śrīdhara (1209 A.D.) salutes Brahmā, Viṣṇu and Śiva in the opening verse of the *Nyāyakandali*. On this point the remarks of Handiqui<sup>12</sup> are worth pondering:

“Apart from the personal beliefs of individual thinkers, Vyomaśiva distinctly says in his commentary on the *Praśastapāda Bhāṣya* in the section on *viparyaya* that the Supreme Śiva is different from the worldly souls, and His worship leads to beautitude : this, he says, is the salutary teaching of the Vaiśeṣikas:

*yadi vā saṁsāryātmanām nānātvam parama-śivaścaitebhyo bhinnas tad ārādhanaḥ cāsmadādeḥ śreyo bhavatītyevam hitam upadiśatsu vaiśeṣikeṣu ahitam iti jñānam viparyayah //”*

From this statement it appears that the views of Vyomaśiva were very much near to the views of the Saiddhānta Vaiśeṣika who had the opinion that faith in Śiva was the essential factor of emancipation (*mokṣa*). The expression *praṇamya hetum iśvarm* used in the opening verse of the *Praśastapāda Bhāṣya* was explained by Vyomaśiva as Maheśvara, i.e. Śiva :

*iśvara-śabdaśca anyatra vartamāno 'pi jñāna-prastāvāt Maheśvara eva vartate. saṅkarāt jñānam anvicchet' iti vacanāt<sup>13</sup>.*

“Considering the devotion to Śiva evinced by Vyomaśiva in his commentary, it will not be wrong to associate him with the Saiddhānta school of Vaiśeṣika philosophers. As regards the term Maheśvara, it

12. Handiqui, *ibid*, p. 219

13. Handiqui, *ibid*, p. 219.

occurs even in the *Prasastapāda Bhāṣya*, it means the Supreme Lord or the Great God as Udayana explains it as *mahān īśvara* in the relevant section of his commentary on the *Bhāṣya* and takes to mean it *Parameśvara*”<sup>14</sup>.

*anye hīśvarā jagad-ekadeśa-pataya indra-varuṇa-yamādayaḥ/  
sa punaḥ kṛtsnasyaiva jagataḥ ato mahānīśvaraḥ (p 91.). parārtha -  
pravṛttena parameśvareṇa adhiṣṭhitaīḥ pṛthivyādibhir viśvam  
ārabhyate / (p. 97).*

Having described in a nutshell the Vaiśeṣika views on salvation, Somadeva criticises the Saiddhānta Vaiśeṣika views on salvation by saying that mere faith in something cannot lead to salvation, just as the faith of a hungry fellow cannot make the Udumbara fruit ripe<sup>15</sup> :

*śraddhā śreyo ’rthinām śreyaḥ-samśrayāya na kevalā /  
bubhukṣitavaśāt pāko jāyeta kim udumbare //*

He also criticises the Tārkika Vaiśeṣika saying that knowledge alone cannot lead to salvation, because knowledge helps one to comprehend things, but not to get them, just as mere perception of water does not satisfy one’s thirst<sup>16</sup>.

*jñānād avagamo ’rthānām na tat-kārya-samāgamaḥ /  
tarṣāpakarṣayogi syād drṣṭam evānyathā payaḥ //*

“It may be readily admitted,” says K. K. Handiqui, “that there is no knowledge or bliss of a worldly character in salvation, but if it is assumed to be a condition in which knowledge is totally absent, what would be the character of the emancipated soul ? There cannot be a soul without knowledge, just as there cannot be fire without heat.”<sup>17</sup>

In this way, Somadeva rejects the Vaiśeṣika view of salvation before he passes on to another system of Indian philosophy.

14. Handiqui, *ibid.*, p. 219 f.

15. Handiqui, *ibid.*, p. 186.

16. Handiqui, *ibid.*, p. 187.

17. Handiqui, *ibid.*, p. 187.

# A Study of the Tree of Life and the Aṣṭamaṅgalas in Jainism

A. K. Bhattacharyya

In Buddhism as well as in orthodox Brahminism the tree of life has occupied a definite place as a significant product of the speculations about life and its relations. A consideration of the symbolic forms for the representation in art of this conception is surely a point which one cannot afford to miss in evaluating the place of symbolism in art forms, whether of the Hindu, the Buddhist or the Jain. The representations in symbols of the head and feet of the jewelled tree of life at Sanchi<sup>1</sup> and those of the fiery pillars at Amraoti<sup>2</sup> are associated with the more widespread symbolism of the Triśūla in Buddhism. But we should bear in mind that the symbol of Triśūla is not exclusively found in Jainism and Buddhism but that its significance can be traced further back to a still older tradition. The three aspects of Agni Vaiśvānara have been metamorphosed into this three-pronged symbol of a Triśūla. We know the association in later Śaivism of the Triśūla with Śiva himself.<sup>3</sup> This latter association can be traced to a very early tradition, the art-forms from the early seat of religious art, Mathurā, bearing unmistakable witness to it. Even still earlier, in the Pre-historic civilisation of Mahenjodaro, the beginnings of this association can be clearly recognised.<sup>4</sup>

The Śaiva coins of Kadphises II and the Śaiva seal from Sirkap<sup>5</sup> are some of the earliest representations of this association of the Triśūla

1. Arch. Survey, Reports for W. India, Vol. V p. 12, fig. 7.
2. *Ibid* fig. 6.
3. The Ellora Cave temple images of Śiva can be cited as an instance in point of fig. 3, pl. XXX, Arch. Survey Reports, for W. India, Vol. V.
4. Mohenjodara, *Marshall*. pp. 55 ff.
5. Arch. Survey of India, Ann. Report for 1914-15, p. 51, pl. XXIV.



with the Śaiva cult.<sup>6</sup> The Triśūla in Jaina art stands for one of the early symbols of a Lord of the Quarters. In texts, relating to religious and secular architecture, it is prescribed that on the land selected for the construction of a palace, a Kurmaśilā is to be placed, as a matter more of religious necessity than anything else.<sup>7</sup> This prescription is followed in also the later texts of the Jains. The *Vatthusāra-payaraṇam* following this tradition lays down the same formulae with regard to the establishment of Kūrmaśilā. On the eight sides of this are to be placed the eight symbols for the Dikpālas in the eight or more properly nine khuraśilā, one being placed just beneath the Kūrmaśilā.<sup>8</sup> The symbol there used for the eighth Lord of the Quarters is the Triśūla placed on the Sanbhāginī slab of stone.<sup>9</sup> Here Triśūla symbolises the Tantric character of Iśāna, the eighth Lord of the Quarters.<sup>10</sup> It really signifies and makes clear one fact, namely, that the idea of a Triad that is all sacred to Buddhism and Jainism in the formation of the Triratna and which dates as early as most probably the Kuśāna period, was one that formed one of the fundamental principles in aniconic religious attitude of the Jain. Attention may in this connection be drawn to a find from the Kankālī Tilla at Mathurā.<sup>11</sup> On the front of the pedestal

6. The association of Triśūla with the Śaiva cult, is, however, not universal; the use of Triśūla with the floating banner is also met with in connection with royal signia which are purely secular in significance--A.K. Coomarswamy, *History of Indian & Indonesian Art* p. 25 fn.

7. Vide, *Kṣīrārṇava*, attributed to Viśvakarmā.

8. Paḍḍhaṃ gaḍḍāvivaraṃ jalāṃ taṃ aha Kakkaraṃ taṃ Kunaha, Kurumanivesaṃ aṭṭhaṃ Khurassilā tayaṇu Sutta vihi. III. 2.

Also cf. The description of a Kūrmaśilā in the *Prasādamaṇḍana* of Sūtra Dhāra-  
Maṇḍana-- Ardhāṅgulo bhavet kūrma eka haste Surālaya<sup>7</sup>

Ardhāṅgulāt tato vridhiḥ kāryā tithi kārā vadhiḥ<sup>8</sup>  
ekatriṃśat karāntaṃca tadardhā vidhirisyave<sup>9</sup>  
tatardhāpi, satāradhāntaṃ  
kuryādarjūlamtānath  
caturthāṃ sādhikā jyeṣṭhā kaniṣṭhā hīnayogatah.

-- quoted in *Vatthusārapayaraṇam* (Ed. by B. Jain) p. 103.

9. *Kṣīrārṇava* of Viśvakarmā.

10. *Nīrvāṇakalīkā* (Ed. by M. B. Jhaveri) p. 30.

11. J. Ph. Vogel : *Catalogue of the Archaeological Museum at Mathurā*. p. 67  
Image No. B.5.

of this image of a Jina is the figure of a wheel placed on a trident carved in relief, being worshipped by a group of monks (?). This indeed a close relationship with the Buddhist art of representing the wheel or the Dharmacakra which in early sculpture was a substitute for the Lord himself. Indeed to quote Bühler, “the early art of the Jains did not differ materially from that of the Buddhists. Indeed, art was never communal. Both sects used the same ornaments, the same artistic motives and the same sacred symbols, differences occurring chiefly in minor points only. The cause of this agreement is in all probability not that adherents of one sect imitated those of the other, but the both drew on the national art of India and employed the same artists.”<sup>12</sup> The tri-ratna symbol in Jainism represents the three-fold character of the perfects, viz., Knowledge, Faith and Conduct. This idea of a triad which in Buddhism took the form of three Jewels, viz., Buddha, Dharma and Sangha was represented sometimes by the trilateral figure or trikoṇa which according to Beal was used to denote ‘the embodied form of the Tathāgata’ or sometimes by the trilateral symbol a-u-m.<sup>13</sup> It must be mentioned here that the Om in Jainism does not consist of the three syllables a-u-m but rather of five viz., a-a-u-u-m representing the five worthy personages or ‘Parameshthīs’ to whom homage is offered at the beginning of any undertaking or worship. In Brahmanism too, the mystic symbol Om is sometimes represented in art as consisting of the five fold divinities of Brahmā, Vishnu, etc., as in a very late picture from Baroda:<sup>14</sup> The tri-ratna symbol in many of its varieties in Buddhism is available from the Buddhist sites of Taxila and round about from early Kuṣāna period.<sup>15</sup>

The consideration of the above piece of sculpture from the Kankālī Tīlā at Mathurā also leads us most consistently to the estimation

12. *Epigraphia Indica* II p. 322.

13. For a fuller discourse on these symbols, vide A. Getty, *Gods of Northern Buddhism* p. 197 ff.

14. Annual Report, Dept. of Archaeology, Baroda, 1938-39, No. 99

15. Arch. Survey of India, Annual report for 1916-17 Fig. No. 75.

of the place of the *Cakra* as the symbol for the Law which found conspicuous favour with early as well as medieval Buddhism. *Cakra* as the symbol or *Rūpa* of the Vaiṣṇava iconography beginning from that of the Lord Viṣṇu Himself is as early a tradition as to be traced in the very oldest of the Punchmarked coins dating from the 7th century B.C. The *Cakra* associated with the triratna symbols<sup>16</sup> is not peculiarly Jain. It is also found in the Taxila art of the far pre-Christian era where it is undoubtedly Buddhistic. It is there represented symbolically in association with the Trident or Tri-ratna symbols.<sup>17</sup> The Buddha's hand touches the wheel of Law which is placed on the tri-ratna symbol flanked on two sides by a deer each depicting the preaching of the first Sermon at the DEER Park. In late period probably such symbols came to transgress their limits of narrow sectarianism. For the Jaina writer Thakur Feru mentions that goddess Cakreśvarī's *parikara* is not complete without a *Dharmacakra* flanked by stags being shown on the front face of the pedestals.<sup>18</sup> Attention may also be drawn to the *Cakra-ratna* which is attributed to a cakravartin as his symbol as well as weapon.<sup>19</sup> The representation of the *Cakra* in Jaina art can be traced as early as the first few centuries near the beginning of the Christian era. The votive tablets, the *Āyāgapaṭas*, belonging to the Kuṣāṇa period and unearthed from the Kankālī Tīlā at Mathurā contain the figure of *Cakra* and the elephant placed on two figures placed on two pillars of the Persepolitan type on either side of a seated Jina at the centre.<sup>20</sup>

16. The Triratna in Jainism, it must be stated, consists of Jñāna, Darśana and Cāritra, and probably it was *Jñāna* or knowledge *par excellence*, the knowledge of the scriptures not excluded that is the Dharma in essence. The *Cakra* in art represents this *Jñāna*.

17. Arch Survey of India, Ann. Report for 1937-38 Fig No. 984.

18. Cf. Cakkadhari garuḍaṅkā Tassāhe dhammacakka ubhaydisam' hariṅajuaṁ ramaṅiyam gaddiyamajjhammi Jinaciṅham" -- II 28-- *Vatthusārapayaraṇam* (Ed. by B. Jain). Here the symbol of *dharmacakra* is to be placed on the pedestal at its centre. The *Parikara* is not complete without it. The goddess Cakreśvarī primarily a śāsana devī of the first Jina is also attributed here with the *Cakra* symbol in her upper two hands (Cakkadhari).

19. Vide, *Jinacitra-kalpadruma*, pl. XCVI, fig. 278.

20. A.K. Coomaraswamy--*History of Indian and Indonesian Art*, p. 37, pl. XIX figs. 71 & 72.

A consideration of the Aṣṭamaṅgalas will not be out of place here. The Aṣṭamaṅgalas are a kind of device in figures which are to be drawn before the Tīrthāṅkara images or for the matter of that, in connection with any auspicious undertaking such as the study of the scriptures, etc. The kind of hieroglyphic art that is associated with the representations of this kind is not, however, of any particular religious sect, Brahmanic, Buddhist, and Jaina, but must be studied in the light of the peculiar senses in which they were taken by each sect. The vocabulary and the forms were equally accessible to all the sects the difference lay only in interpretation. The Ācāradinkara of Vardhamāna-sūri records to some extent the significance of these eight kinds of the auspicious marks.

The Mirror (darpaṇa) which forms the first of the group, symbolises the facts of the pious devoties standing very near the ideal of the Tīrthāṅkara. In fact, what the mirror, signifies to the fact of a pious inquirer after Truth flourishing in a blessed region after having practised penance and performed pious deeds in the shape of charity and service to Brahmins etc., in his endeavour for self-illumination.<sup>21</sup>

The second symbol of the Aṣṭamaṅgala group, the *Bhadrāsana* is to be drawn in order to show the devotees near approach to the pair of feet of the Lord. This second symbol practically is an extension of the first from an ideological point of view. *Bhadrāsana* is to be represented as the *pīṭha* on which is to be placed the feet of the Tīrthāṅkara.<sup>22</sup> This bears a close parallel to the mode of representing *pādukas* in place of the Lord. The Lord's presence was felt through the *pādukas*. Attention may also be drawn to the tradition of representing Viṣṇupadas, Buddhapada etc.<sup>23</sup>

The third symbol in the group is the *vardhamāna Samputa*.

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21. ātmālokavidhānajanopi sakalastibraṃ tapo dussaraṃ, dānaṃ, brahmaparopakāra kāraṇaṃ kurvan parisphūrayati soyaṃ yatra sukkena rājati sa vai tīrthādhīpasyāgrata, nirmeyaḥ paramārtho vṛttividuraḥ sajjñānibhirdarpaṇaṃ--*Ācāradinakara* of Vardhamāna Sūri pp. pp. 197-198.
  22. Jinendrapādaiḥ paripūjyapṛṣṭhaiḥ atiprabhāvairapi sanikṣtam Bhadrāsanaṃ bhadrakaraṃ Jinendrapuro likhena Maṅgalsatiprayogaṃ". -- *Ibid.*
  23. A. K. Coomarswamy--*History of Indian and Indonesian Art* p.44.

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 *Vardhamāna Sampūta*, therefore, is the embodiment of all the boons conferable by the Lord Himself.<sup>24</sup>

The full Jar (*pūrṇa Kalaśa*) which forms the fourth symbol in the Aṣṭamāngalika group symbolises the facts of the Lord being the fulfiller of all wants in the three worlds. This symbol of a *pūrṇa kalaśa* is common to Hinduism as well. That the Lord here is identified with the Kalaśa is quite clear from the representation of the *kalaśa* which is attributed, in anthropomorphic analogy, with a pair of eyes. According to Jaina conception, the Lord Jina (Tīrthāṅkara) 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>25</sup> Indeed, the Kalaśa that we regard as symbolic of all fulfilment, originated from the ocean in course of the “Great Churning” and contained all the divinities.<sup>26</sup> The Kumbha, therefore, is co-eval with the Highest Divinities we can conceive of and has an origin as sacred and ancient

24. puṇyaṃ yaśaḥ samdayaḥ prabhuṭā mahatvaṃ, / sanbhāgyadhī vinayaśarma manorathassa // vardhanta eva Jinanāyaka te prasādāt / tad Vardhamānayuga sampuṭamādadhānaḥ // Ācāradinakara, loc. cit.

In fact, Lord does not confer any boons on anybody as He is beyond desires. But since by worshipping the Lord, the devotee relates and realises the characteristics of his own soul, he acquires *puṇya*, which awards him good fortune, the Lord is said, being an indirect cause, to confer that fortune on the devotee, though he gains it by his own good efforts. -- Ed.

25. Viśvatraya ca svakulo Jineśo vyākhyāte śrīkalaśāyamānaḥ -- Atotra pūrṇam kalaśam likhītvā Jinārcanākarmakṛtārthayāmaḥ -- Ibid.

26. deva-dānava saṃvādo mathyamāne mahodadhau /  
utpanno si anahā-kumbhaṃ Viṣṇunā vidhīkaraḥ //  
tat to'ye sarvadevaḥ śyuḥ sarvadevā samāstritā //  
tvayī tiṣṭhanti bhūtāni tvayī prāṇāḥ pratiṣṭhitāḥ //  
śīvatvaṃ ca gavāśītvam viṣṇutvaṃca prajāpatīḥ //  
Ādityādāḥ grahāḥ sarve vīśva devāḥ sapitrkāḥ //  
tvayī tiṣṭhanti kalaśa yaṭaḥ kāmaphalapradaḥ //  
tvat prasādād imam yajñam kartuṇīho jalodbhavam //  
tvadātokaṃmātreṇa bhukti-muktiphalāni mahat /  
sānnidhyam kuru me kumbha prasanno bhava sarvadā //  
ms in author's own collection p. 7.

as the *amṛtatva* of the Gods in Hindu mythology. It seems, a distinct borrowing from Brahmanism and is another of clear signs of dependance on the Hindu system of thought and ideology. (?)

The next symbol, fifth in the list, coming under the same group is the *Śrīvatsa* symbol. 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>27</sup> This *Śrīvatsa* it may be noted here is common to Vaiṣṇava and Jaina icons where in the former it is a symbol of Viṣṇuite images. The *Śrīvatsa* is a lunar symbol according to a Brahmanical Tradition. The *Śrīvatsa* symbol as the ornamental mark representing gem on the breast of Viṣṇu is said, in Brahmanical conception, to stand for the Moon while the Kaustubha stands for the Sun.<sup>28</sup>

A pair of fish is the next to come in the list under consideration. The insignia of the Fish formed the distinctive characteristic of the Minas of the Mohenjo-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 the fish.<sup>29</sup>

One of the inscriptions excavated out of Mahenjo-daro<sup>30</sup> has a representation of a very large sized ram with the head of a fish bearing horns on both sides. An, the Mahenjo-daroan God is called 'fish-eyed'. The connection of the Fish-eyed Ān, the Mahenjo-daroan with the Paurāṇic Śiva has already been established and the Fish forms one of

27. Cf. Āntaḥ paramajñānaṁ yadbhāt Jinādhinātha hṛdayasya'  
tacchṛivatsa vyājāt prakāṭibhūtaṁ bahirvaṁde"

--Ācāradīnakara. loc. cit.

28. VarāhaPurāṇa ch. 31, v. 16--(Ed. P. Tarkaratna)  
maheyaṁbhūtamātā te kaṅṭha tiṣṭhatu sarvadā'  
Śrīvatsa-kaustubhancemaṁ candrādityacchalena ha"

29. Marshall. Sir John, Mahenjo-daro, inscription No. 214; "The Supreme Being of the Fish God (is) in front".

30. *Ibid* No. 42

the connecting links between them.<sup>31</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>32</sup> Studied in the light of the 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 Paurānic 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 Jaipur State.<sup>33</sup> The modern practice in Hindu homes, specially in Bengal and some other places,<sup>34</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 household. In so remote an age as that of the Mahenjo-daro, specific symbolism of fertility had been conveyed by the fish in that the "Sprig Fish" of one of the inscriptions of the Indus Valley civilisation has been interpreted as standing for the Spring God.<sup>35</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

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31. A. C. Karmarkar-Annals of the Bhandarkar Oriental Research Institute, Vol. XXIV p. 191 ff -- "The Fish in Indian Folk-lore".

32. *Kālikā Purāṇa* Ch. 82, Vs, 50-52.

33. Excavations at Rairh. Archaeological Department, Jaipur, pp. 28-8.

34. The custom prevails among some southern peoples e. g., the Holeyaras of Canara that the newly wedded couple is taken to a river and made to catch fish with the wedding mat woven by brides, signifying the fertility of the couple. See A. K. Karmarkar - The Fish in Indian Folk-lore, Annals, B.O.R.I. loc. lit.

35. Heras : Mahenjo-Daro, the people and the land (Indian Culture, III).

mode of representing the other tradition of fertility as perhaps originating in the third millenium before Christ in the Idus Valley civilisation. In the age of the epic beginning roughly from the 4th. century B.C. the fish played a very important part in the life of the Indian peoples. The story of king Matsya in the Mahābhārata has it that the king was born along with Matsyagandhā Satyavatī from the womb of a fish. The Harivaṁśa<sup>36</sup> corroborates the above stories along with a number of others. The piercing of the eye of the fish in the Svayambara ceremony of Draupadī is a prominent episode in the great Drama of the Kurubattle. The Jaina images of Tīrthāṅkaras came to be associated each with an emblem at a late stage of their development. The images of the ninth Tīrthāṅkara Puṣpdanta has the insignia of a Makar or a fish. The fourteen dreams of Jīna-mothers include a pond with playing fish in it, signifying creation, freedom and prosperity. In Buddhism, too, the artists eye did not leave the fish out in their search for artforms. A Buddhist votive tablet of soapstone from Taxila belonging to the 1st century 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 Buddhists took the piscinal symbol as very sacred at so remote an age as the 1st centy, of the Christian era. It is, indeed, worthy of note that the same āyāgapaṭa contains a figure of Svastikā 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 Tāfkiā where the present āyāgapaṭa, was found, that it is a Buddhist votive tablet. Indeed, in some of the ether tablets of offering (votive) attributed to the Buddhists and excavated out of Taxilian sites we have definite and conclusive evidence of the traces of a pair of fish as a sacred symbol. In the terracotta votive tablet just referred to there is a pair of fish on its left corner at the bottom surmounted by the figure of a lady

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36. Harivaṁśa 1, 32. 91-93.



dressed in flowing robes in the fashion of the Indo-Greeks with both hands raised upward as if holding the jar-like substance above head. The foliage ornamentation, the shape and conception of the jar (*pūrṇakalāśa*) at the centre on the above together with the peculiar dress of the female figure on the out border speak of the Kuṣāṇa period of the tablet, when it seems, the fish motif continued to be used on votive tablets and other objects down up to the Gupta and the post-Gupta era. In the recent excavations at Nandangarh we have the alternation of fish designs on a pot-shera interspersed with a figure resembling a Cakra. The composition, if could be found in entirety, might well have established the popular acceptance of the piscial symbology in the late Gupta Period. The Jain significance for this symbol is very important. It represents the fact of the defeat of the Cupid before the Lord. The pairs of Fish which represents the Cognisance for Cupid on his banner is shown to be serving the Lord in humble submission.<sup>37</sup>

The seventh symbol, the Svastikā, in the Aṣṭmaṅgala group has very wide application in art is of a very ancient tradition in the history of world thought. Among the symbols bearing a hoary antiquity the symbol of svastikā finds a conspicuous place. It is the most 'philosophically Scientific' of all of them, as also the most comprehensive. The entire theory of creative evolution is summarised, as is said, in the few lines represented by it. From the universal principles of god-head or cosmeotheogony down to anthropogony or the principle underlying human forms of the deities, from the indivisible unknown Parabrahman to the humble moneron of common materialistic Science, it represents but one simple summary of them all. This is why Svastikā, in whatever form or design it may be, is

37. tadvandhyapañcaśara ketanabhāva kalpatam  
kartum mudha bhuvananātha nijāparādham /  
sevām tanote puratastava mīnayugmam  
śrāddhaiḥ puro vilikhitoru nijāṅga yuktyā //

-- Ācāradinakara, loc. cit.

present as a mystic symbol in almost all the ancient nations of the world. The lines represented in the combination are those of the 'Worker's Hammers' of the Chaldean Book of Numbers.<sup>38</sup> The sparks coming out from the strikes of these Hammers form the nucleus of the worlds themselves. The Jain interpretation of the svastikā 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 Tīrthaṅkara.<sup>39</sup> The discovery of the Svastikā in the Jowest stratum at Susa suggests the connecting link between the Sumerian and the other Western Asiatic countries and the Indian or the Aryan. This is in fact one of those '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>40</sup> In the Hāthīgumphā caves at Khaṇḍagiri this Svastikā symbol has been found to exist as early as the first cent. A.D. Numismatic evidence too points to the same conclusion that along with other symbols like the wheel, taurine etc., the Svastikā was used as a Coin mark on the early coinages, from the 2nd. and the 3rd. cent. B.C. An anonymous coin from Kosam<sup>41</sup> and another from Avanti and a third from Taxila<sup>42</sup> show this symbol. The Svastikā along with the Taurine etc., is thus very ancient. Peculiarly to Jain ideology it has a meaning of its own. The 'Sāthiā' as it is called in modern Gujrati, 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 images and at the

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38. Compare in this connection the hammers of Viśvakarman of Hindu mythology, who comes nearest to the conception in the Chaldean civilisation.

39. Cf. svastibhūgagananāga viṣṭapeṣuditaṃ Jinavarodayo kṣaṇāt /  
svastikam tadanumānato Jinasyāgrato budhajanairvitikhyāhe //  
-- Ācāradinakara, loc. cit.

40. A. K. Coomarswamy, *History of Indian and Indonesian Art*, p. 13.

41. V. A. Smith--*Catalogue of the coins in the Indian Museum*, Calcutta, Vol. I (London) 1909, p. 155, pl. XX, fi. 5.

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

beginning of all auspicious ceremonies. The most comprehensive meaning put to the Svastikā and the figures of three dots above surmounted by a crescent with a dot above is that the four arms of the Svastikā represent the *Gati* or state in which a *Jiva* may be born as either a denizen of hell (*nārki*) or of heaven (*devatā*) a man (*mānuṣya*) or a beast (*tiryāṅc*); the three little dots or heaps symbolising the *three jewels* of right knowledge, right faith and right conduct, which enables a man to reach *Mokṣa* represented by the sign of the crescent and the dot above it.

The last but not the least is the *Nandyāvarta* belonging to the Aṣṭmaṅgala group. The figure is a geometrical device like the Svastikā 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 Svastikā. It is double lined figure rectangular in shape and the lines are inter-woven, so to say, as to form a nine-coned figure. The Ācāradinakara explains the symbol as signifying the fact of the devotee of the Jina being the recipient of all sacred treasures that remain glowing at his service through the grace of the Lord.<sup>43</sup>

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43. tvatsevakānām Jinanāthadikṣu sarvāsu sarve nidhayat sphuranti  
ataścaturdhā navakoṇanandyāvartaḥ satām vartayatām dukhāni  
-- Ācāradinakara, loc. cit.

# A BRIEF OUTLINE OF JAIN *NYĀYA* (DOCTRINE OF RIGHT JUDGMENT)

Dr Veer Sagar Jain

## 0.0 Preamble

There are infinite objects in this universe and each object has infinite states/modes. What to talk about knowing the complete truth about all the objects and their infinite states for a person like us, we cannot even know the entire truth even about one object. Only an omniscient can know the truth in its entirety. However, the Jains say that we can know the whole truth about one or more objects provided we become free from knowledge-obscuring flaws like attachment, aversion and delusion. The Jains say so because these flaws cause insistence on one's partial knowledge as complete and negation of other's true knowledge as false. The *Nyāya* doctrine of the Jains enables one to arise above these flaws (i.e. attachment, aversion and delusion) and start the enquiry for true knowledge of an object. This fact can be clarified by the following example :

A child is suffering from tooth decay problems.. His mother forbids him from eating sweets as these aggravate tooth decay. However, when a guest comes to his home, he brings chocolates for the child and asks him to eat and enjoy. The mother again stops the child from eating the chocolates. The child starts considering his mother as his enemy and the guest as his well-wisher even though the child in his heart knows that eating chocolate is harmful to him. Later on, the doctor explains the whole process of tooth decay and how sweets aggravate this decay. Knowing this, the child starts respecting his mother as his true well-wisher. So the *Nyāya* doctrine enables the inquirer of truth to rise above the flaws of attachment, aversion and delusion and see the object in its true perspective.

### 1.0 *Nyāya*, its meaning, synonyms and definition

Basically *Nyāya* is a word derived from the Sanskrit language. *Nyāya* in Sanskrit means, “A system by which we can know properly and thoroughly the exact nature of a substance”

The synonyms of *Nyāya* in Sanskrit are :

<i>Anvīkṣā</i>	---	Observation
<i>Yukti</i>	---	Logic
<i>Parīkṣā</i>	---	Examination
<i>Samīkṣā</i>	---	Constructive criticism

And many more similar words are used to represent *Nyāya*.

Thus *Nyāya* is metaphysics of reality (*Tattvaśāstra*) as well as a theory of knowledge. It is not merely formal logic but a full epistemology, combining discussion of psychology and logic, metaphysics and theology.

#### 1.1 Significance of *Nyāya*

We cannot know thoroughly and properly the nature of an object (substance) just by blind faith or faith only. But we can do so by *Nyāya*, logic and examination. In this manner, *Nyāya* is not only a science but a scientific method of enquiring the true nature of an object which avoids insistence/dominance of one’s view point and provides the true nature of the object.

#### 2.0 *Nyāya* in Jain Philosophy

“*pramāṇanayātmako nyāyah*” *Nyāyadīpikā* (14th cen.A.D.)

As per Jain Philosophy, *Nyāya* is a combination of *pramāṇa* and *naya* because both these (i.e. *pramāṇa* and *naya*) are the only two organs by which truth about an object can be examined and known. There is no other way of doing so except these. That is why, the entire literature of Jain philosophy deals with *pramāṇa* and *naya* in depth and with clear perspective. A person who becomes an expert of

the nature of *pramāṇa* and *naya* also becomes an expert examiner / judge (Naiyāyīka) of true knowledge.

This way it is clear that there are just two organs / limbs of Jain *Nyāya* namely *Pramāṇa* and *Naya*.

### 2.1 Primary texts (grān̄thas) of Jain Nyāya

There are many Jain texts dealing with the subject of *Nyāya*. However, the following four texts are very significant for their primary contribution to Jain *Nyāya*.

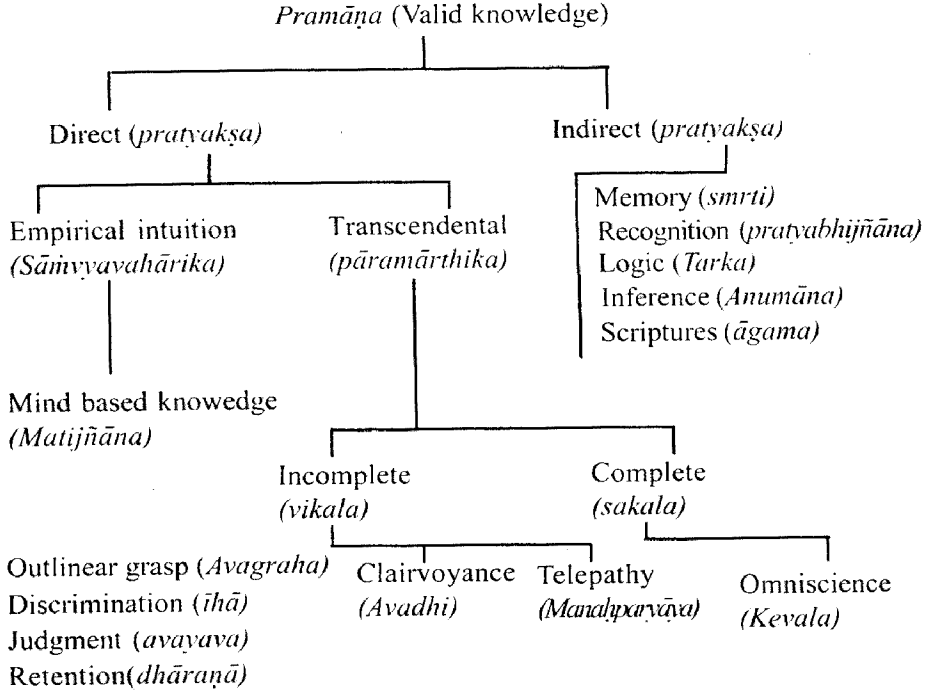
1. Parīkṣāmukhasūtram      Ācārya Māṇikyanandi  
(10th cent. A.D.)
2. Nyāyadīpikā              Abhinava Dharma-bhuṣaṇa Yati  
(14th cent. A.D.)
3. Pramāṇamīmāṃsā      Ācārya Hemacandra Sūri  
(1088-1172 A.D.)
4. Nayacakra                Māilladhavala (12th cent. A.D.)
5. Jain Nyāya                Pt. Kailash Chandra (Bharatiya  
Jñāna pīṭha (2006)
6. Nyāya Mandir            Veer Sagar Jain (Jain vidya  
Sansthan, Jaipur 2006)

### 3.0 Characteristics of Pramāṇa (valid knowledge or organ of knowledge)

As per Jain philosophy, right knowledge (or true knowledge i.e. *samyag-jñāna*) is *pramāṇ*. It is only with this we can know or decide the truth about an object. In spiritual discussion, this can be said that only with right knowledge we can know about 'what is to be acquired and hence is worth doing (*upādeya*)' and 'what is to be discarded and avoided (*heya*)'. God (Maheśvara), Vedas, sensual perception or contact (*sannikarṣa*) alone are not considered as valid knowledge in Jain philosophy.

### 3.1 Types of organ of knowledge.

There are many types and sub-types of valid knowledge as depicted in the chart below :



### .2 Direct organ of knowledge and its sub-types.

Lucid (crisp and clear / *visada*) knowledge is defined as *pratyakṣa pramāṇa*. In other words, *pratyakṣa pramāṇa* does not need the help of other types of knowledge and by itself knows the object of knowledge in a lucid manner.

Empirical intuition (*Sāṃvyaṅvahārika pratyakṣa pramāṇa*) occurs through the medium of sense, organs and hence is not lucid and should be classified as indirect organ of knowledge. Yet due to tradition and common practice, it is also termed as direct by tradition or empirical intuition.

Transcendental direct (*pāramārthika pratyakṣa pramāṇa*.) is independent of sense organs or any other medium and is understood

by the soul directly. It is of two types namely : a. one who knows limited types of objects (termed as *vikala* or incomplete) and b. who knows all types of objects (*sakala*).

*Vikala pratyakṣa pramāṇa*. It is of two types namely clairvoyance (*Avadhi*) and telepathy (*Manahpariyāya*). Knowledge of the material objects (i.e. concrete) with the limitations of space, time, substance and modes is called clairvoyance. Knowledge of the objects of thoughts of other persons within the limitations of space, time, substance and modes is called telepathy.

*Kevala jñāna* or omniscience is called *sakala pratyakṣa*. It knows all substances and their modes of all times. Jain Nyāya texts talk in depth and details of this omniscience. *Āpta-mīmāṃsā* and *Āptaparīkṣā* talk of just omniscience only, while others talk at different levels of details. Briefly, it can be said that only an Arhanta is an omniscient and no one else due to his following characteristics :

- i. He is free from any fault / flaw like attachment, aversion etc.
- ii. His sermons cannot be refuted by any logic or other means.
- iii. His sermons are only for the beneficence of all and sundry.

### **3.3 Parokṣa pramāṇa i. e. indirect organ of knowledge and its sub-types.**

Knowledge which is not lucid and is based on the help of other knowledge is called *Parokṣa pramāṇa*. It is of five types namely Memory, Recognition, Logic, Inference and Scriptures in that order as each succeeding type of these organs need the assistance of all the preceding organs of knowledge; e.g. Memory utilizes empirical intuition, recognition uses empirical intuition and memory. Logic uses empirical intuition, memory and recognition and so on. Scriptures utilize words, signs etc.

Memory-*Smṛti*: Cognition or Knowledge which generates the feeling, 'It is like that or he is a man', based on the earlier direct



experience i.e. *Smṛti* or memory. The Jains consider it *pramāṇa* due to its impact on a. behavioral changes and b. extensive use in inference based on earlier experience and its object.

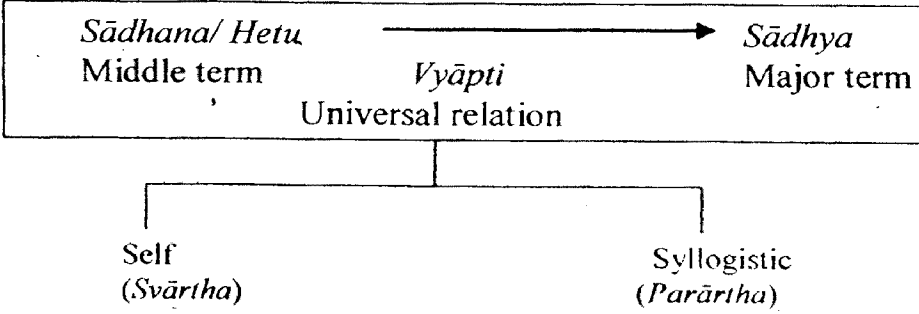
Recognition or *Pratyabhijnāna* : Cognition due to the combined result of direct intuition and memory is called recognition. It is a means by which we gain knowledge of an object from its similarity or dissimilarity or to another object previously well-known i.e. cognition by comparison. Two factors are involved in an argument in comparison namely i.e. cognition by comparison. Two factors are involved in an argument in comparison namely a. the knowledge of an object to be cognized and b. perception of similarity to other previously known object. Memory cognition is 'He is a man' and Recognition is 'He is that man or He is like Deva Datta.' It is of many types namely *Ekatva* (unique), *Sādṛśya* (Equality or similarity) and *prātiyogika* (competitive).

Logic or inductive reasoning or *Tarka* : Logic implies establishing the universal relationship (*vyāpti*) between the object of cognition (*sādhya* / major term or the hypothesis to be proven) and the object known already (*sādhana* or middle term) by observation or non-observation; e.g. smoke has a universal relationship with fire as smoke exists only with fire and it does not exist without fire. *Vyāpti* is also known as *avinābhāva* or concomitance. There are two types of universal relationships namely co-existent (*sahabhāvī*) and serial (*kramabhāvī*). Co-existent Universal relationship is the existence of middle term (*vyāpya*) with the major term (*vyāpaka*) e.g. smoke and fire and not *vice versa* or *neem* and tree. Serial universal relationship is time based or relation of the form pre-post existence of major term and middle term e.g. Monday comes after Sunday.

Inference or *Anumāna* : Cognition of the *sādhya* / major term due to the knowledge of the middle term / *sādhana* / *hetu* / *liṅga*). It can be either affirmation or negation. The word *anu* (meaning after) and *māna* (knowledge) literally means cognition after some prior knowledge. Thus the middle term (*Hetu*) assumes significance in inference. Characteristics of *hetu* had been a hotly debated subject in different Indian philosophies which talk of 2,3,4,5 and more

characteristics for a middle term to be a *hetu*. The Jains talk of only one characteristic namely *avinābhāva* (concomitance) or *vyāpti* (universal relationship). Inference is of two main types as shown below:

The Jains consider only the proposition (*Pratijñā*) and Reason  
**Inference / *Anumāna***



(*Hetu*) as the two essential limbs of inference. The other three (Example or illustration (*Udāharana*), Application (*Upanaya*) and Statement of conclusion (*Nigamana*) are used by a teacher for the specific needs of pupils.

Scriptural knowledge or *Āgama* : Cognition of an object based on the sermons of an omniscient (*Āpta*) is called *Āgama*. The Jain Naiyāyikas have given extensive details on *Āpta* which can be summarized as follows :

*mokṣamārgasya netāraṃ bhettāraṃ karmabhūbhratām.  
jñātāraṃ viśvatattvānām vande tadguṇalabdhave.*

i.e. *Āpta* is one who is omniscient, has no flaws / faults and no attachments to any thing and is the preacher of sermons of supreme beneficence to all. In simple and practical terms we can say that a person whose knowledge on a specific subject cannot be questioned or contradicted by anyone and is preaching his knowledge to all for their benefit is *Āpta* of that subject. However, a person who is sleeping or is intoxicated cannot be called an *Āpta* and his sermons are not classified as *Āgama*. In fact, sermons of *Āpta* are *Āgama pramāṇa*. Even though it is like knowledge, however, due to its cause and effect

relationship with *Āpta*, we can normally say that *Āgama* is a written document and *Āpta* is an essential characteristic of *Āgama*.

The Jain Naiyāyikas have also dealt with in depth the object of *pramāṇa* and the result / benefits of *pramāṇa*. The same is briefly discussed here.

### 3.4 Object of *pramāṇa* or knowledge (*prameya*) or just object

The object of *pramāṇa* is an entity which has both generic and specific characteristics and the same is capable of going through transformation continuously. Existence of either the generic or just the specific characteristics of the entity are not possible. Every object has the the nature of being generic cum specific which the Jain *ācāryas* have explained by describing the origination-destruction permanence as the characteritics of the substance. Ācārya Umāswāmi in the Tattvārthasūtra has given two important *sūtras* as follows to describe this :

1. *sat dravyalakṣaṇam*
2. *utpāda-vyaya-dhrauvya-yuktaṁ sat.*

Thus every substance in this universe is permanent and yet going through transformation continuously. Every moment a new mode originates and the old mode gets destroyed simultaneously and yet the substance continues to exist forever. This principle has been explained through the examples of gold necklace, soul, pitcher etc. For example, when a golden ring is melted to make a necklace then the ring (mode) gets destroyed, the necklace (mode) gets destroyed and but gold continues to exist as a basic substance.

### 3.5 Result / benefits of *pramāṇa*

We should look at the benefits of *pramāṇa* from two perspectives namely immediate and inheritance (*paramparā*). Elimination of lack of knowledge is the immediate benefit of *pramāṇa* and giving up the

wrong acts / thoughts and accepting the right acts / thoughts or their appreciation is the inheritance benefit of *pramāṇa*. Besides these there is no other benefit of *pramāṇa* in Jain Nyāya . The following two statements in Jain texts are worth mentioning :

1. *Ajñānanivṛttihanopācānapekṣasāca phalam. Parīkṣāmukha 5/1*
2. *Jñānameva phalam jñāne nanu ślaghyamānaśvaram  
aho mohasya mātātmyam yad anyada pi mṛgyate Ātmānuśāsana 175*

### 3.6 Pseudo organ of knowledge or *pramāṇābhāsa*

The Jain *Naiyāyikas* say that knowing *pramāṇa* is not enough; we should also know about pseudo organ of knowledge. This is so as *pramāṇa* enables us to know an object truly while pseudo organ of knowledge enables us to know the opposite or the wrong nature of the object. Accordingly Ācārya Māṇikyanandi in the *Parīkṣāmukha* says in the beginning itself as follows :

*pramāṇād arthasaṁśiddhis tadābhāsād viparyayah.  
eti vakṣye tayor lakṣma siddham alpam laghiyasah.*

i.e. an entity which is not *pramāṇa* but looks like *pramāṇa* or considered so is called pseudo-organ of knowledge. Sensual contact, sense organs, tendencies of the senses, *kāraṅśākalya* etc are all pseudo-organs of knowledge.

Like *pramāṇa*, *pramāṇābhāsa* is also of two types : namely, direct and indirect and their subdivisions also and their characteristics can also be understood on the same line. Similarly, we know *pramāṇa* are of two types and considering more than these or less than two is *pramāṇasaṅkyābhāsa* or considering the object of knowledge as just with generic or just with specific characteristics is *pramāṇaviśayābhāsa*. Similarly, the immediate benefit of *pramāṇa* is elimination of ignorance or lack of knowledge and traditionally it is the knowledge of what is to be accepted or rejected or opposed.

But not accepting so and thinking of some other benefits of *pramāṇa* is called *pramāṇaphalābhāsa*.

#### 4.0 Standpoint or *naya* discussions :

The study of *Nayacakra* by Māilladhavala (published by Bhāratiya Jñānapīṭha, New Delhi) is strongly recommended for those readers who are interested in in-depth study on this important aspect of knowledge.

To know or describe an object of knowledge in part (be it a part or an attribute or a characteristic or a mode) is called *Naya*. In reality, *naya* is only a type of cognition in practical purposes and it is due to the cause and effect relationship, it is also said as spoken or described knowledge. It is important to note here that while *naya* cognizes only a part of the object, it never ignores or discards the existence of other parts of the object; it keeps them in the background. This is the primary difference between *naya* and *nayābhāsa* (pseudo-*naya*). *Naya* merely keeps the other parts in the background while describing the part under cognition, whereas *nayābhāsa* completely ignores the other parts of the object while cognizing or describing the part under cognition. Thus *naya* is the right uni-polar view, while *nayābhāsa* is the wrong uni-polar view of the object.

Whether the infinite attributes of an object are to be kept in the background while describing one attribute, depends on the intention of either the speaker or the knower. *jñātur abhiprāya nayaḥ* or *vaktur abhiprāyo nayaḥ* indicates the above statements.

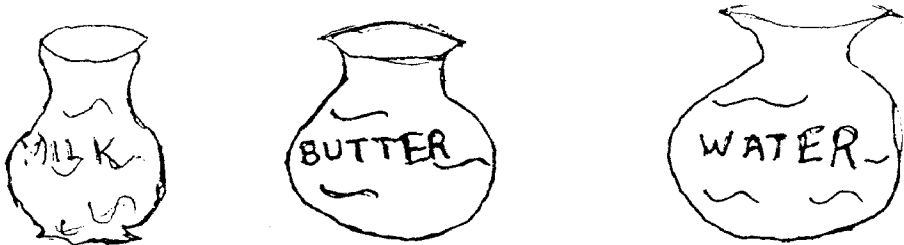
#### 4.1 Types of *naya*

An entity has infinite attributes, Similarly, an intelligent person can describe the same thing in infinite manners. Hence *nayas* can also be infinite in number. However, to simplify matters, texts have indicated one, two, three four, seven, fortyseven types. Here we shall discuss only two types of *naya* as all other *nayas* can be grouped into them only.

### 4.1.1 *Niścayanaya* (transcendental standpoint) and *Vyavahāranaya* (practical standpoint)

Transcendental standpoint views an object keeping the identicality (commonality) and not the tradition. Practical standpoint tries to look at differences and practicality / tradition.

For example , according to transcendental standpoint, *Jīva* is eternal, non-concrete and not going through many life-cycles. While discriminating its attributes of knowledge, intuition etc or looking at its modes in different life cycles and calling it concrete is practical standpoint. Similarly, many other simple examples can be cited to explain these two *nayas*. Another example is to call a pitcher made of soil as soil is transcendental standpoint, while to call it a pitcher of butter (as it is used to store butter) is the practical standpoint. To summarize, to call an entity as per its nature is transcendental standpoint and to describe it due to its association etc with others is called as practical standpoint.



The picture above shows three pitchers all made of sand / clay. One is having milk ; the other is having butter and third is having water. The Transcendental standpoint will say that all pitchers are clay pitchers, while the practical or Modal standpoint will call one as milk pitcher, the second as butter pitcher and third as water pitcher.

### 4.1.2 *Dravyārthika naya* (Substance standpoint) and *Paryāyārthika naya* (Mode standpoint)

We have earlier defined a substance as always with both generic and specific characteristics. This generic and specific-ness of an object is also described as substance and mode characteristics as generic

attributes denotes the substance and the specific characteristics correspond to the mode. The standpoint which addresses the generic or the substance part of an object is called Substance standpoint and the one which looks at the specific-ness or mode of an object is called Mode standpoint. For example, to call an entity as eternal and the same is substance standpoint, while to call an object as non eternal i.e. changing or with different forms etc is substance standpoint, while to call an object as non eternal i.e. changing or with different forms etc is called Mode *standpoint*.



In the picture above we see a man, a woman, a dog and a cat. As per substance, we shall say all are *jīvas* or sentient, while the modal standpoint will say the first one as a man, the second as a woman, the third as a dog and the fourth one a cat.

I hope that we all understand the concepts of *pramāṇa*, *pramāṇābhāsa*, *naya*, *nayābhāsa* and become able and expert *Naiyāyikas* to understand the nature of reality and move on the path of spiritual purification.

## JAIN BHAWAN : ITS AIMS AND OBJECTS

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

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

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

### 1. School:

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

### 2. Vocational and Physical Classes:

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

### 3. Library:

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

### 4. Periodicals and Journals:

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

### 5. Journals:

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



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

#### **6. Seminars and Symposia :**

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

#### **7. Scholarships to researchers :**

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

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The Bhawan also publishes books and papers on Jainism and Jain philosophy. Some of its prestigious publications are :

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- Praśnottare Jaina-dharma (in Bengali) (Jain religion by questions and answers).
- Weber's Sacred Literature of the Jains.
- Jainism in Different States of India.
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#### **9. A Computer Centre :**

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

#### **10. Research :**

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

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

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

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