

JAIN LITERATURE

From very early times right up to the present century the scholarly language of India has been Sanskrit. As the language of serious communication it has long occupied a position similar to that of Latin in Western Europe, indeed there was a serious proposal that Sanskrit should become the official language of the Republic of India, updated, doubtless, with modern technical and other vocabulary. Closely related to Sanskrit were the ancient languages spoken by the general populace of northern India: these are known as Prakrit languages. The early Buddhist writings are in one such Prakrit, called Pali. The early Jain scriptures are in the Prakrit which Mahavira is presumed to have spoken, Ardhamagadhi. In pious Jain belief Ardhamagadhi was the original language from which all others descended, and was understood by all the creatures to whom Mahavira preached.

The earliest religious texts of Jainism, those which make up the accepted canon of the Svetambaras, were originally transmitted orally and were not written down until many centuries after their compilation. The Svetambara tradition is that the canonical works were preserved in the memory of the monks for many

generations, being handed on by word of mouth in the Jain community. There came a time when there was danger that the holy scriptures would be forgotten. Accordingly a large council of monks was held at Pataliputra (Modern Patna, in Bihar) to collect all the scriptures and preserve the authentic text. The date of the council at Pataliputra cannot be determined with historical accuracy: if it was indeed, as tradition holds, some 160 years after Mahavira's nirvana, that would place it in the early fourth century BC. Modern critics, however, are fairly confident that at least parts of the ancient texts are of later date. At any rate, tradition holds that the 12 texts known as the *Anga* texts were set in order at this council.

The Digambaras do not accept this tradition: they believe that the original 12 *Anga* texts have long been lost and they revere a different collection of sacred scriptures. Leaving these problems aside, there is no doubt that the texts as they exist today are of very ancient origin. Although oral transmission long remained the norm, it is probable that some texts at least were written down by the first century AD. Setting in order, and preserving the canon was not by any means a short simple process: two more

councils were held, at Mathura and at Valabhi (in modern Saurashtra), before the final council, also at Valabhi, took on the task of producing a definitive written collection of the old texts, and it is believed that this collection was the same as the Svetambara canon as it exists today.

The recension of the canon in the fifth century AD marked the end of the use of Ardhamagadhi as a language of literary composition and Jain writers thereafter turned to writing in Sanskrit or in the languages which were current by then. Much of the earlier non-canonical literature of the Jains is in the regional Prakrits: the relationship of these to Ardhamagadhi and to the later languages is too complicated for consideration here. Suffice it to mention Maharastri, a western form of Prakrit, which is used widely by the Svetambara writers in the version known by scholars as Jain Maharastri, and Jain Sauraseni, a dialect from the central regions, used by Digambara writers.

From around the seventh century AD a literary form of Prakrit developed, Apabhramsa, and Jain writers wrote extensively in this language. Apabhramsa came to connote the literary form of the speech of the provincial cultured classes.

By the twelfth century AD it had become crystallised as a classical literary language rather than a spoken vernacular as the various modern northern Indian languages, Hindi, Gujarati and others, developed out of Apabhramsa and began gradually to assume their modern forms. Once again, Jain writers are found writing in these languages, and, of course, the output of Jain writings in Hindi, Gujarati and other modern Indian languages is considerable at the present day. However, we must not get the impression that Jain literature was composed solely in the less learned Prakrits and vernacular tongues. The literary language, the language of scholarship **par excellence** in India, was Sanskrit, and Jain scholars wrote extensively in this language. Sanskrit writings by Jain authors are of great importance and by the eighth century AD Jain Sanskrit works were being written in both the north and south of India.

Collectively the canonical works recognised as such by the Svetambaras are known as **Agama**. The number of these texts is not quite fixed but is taken by most as 45 (though the Sthanakvasi, the non-image worshipping sect, recognises only 32). The oldest texts are the **Angas**, believed to have been originally 12, but only 11 survive. The word **anga** means a limb, that is a part of the canon. The remaining 34 texts are called **Angbahya**, they are regarded as subsidiary to the **Anga** collection. There are 12 **Upanga** texts which parallel the 12 **Angas**. Then there are 10 **Prakirnas**, six **Chedasutras** four **Mulasutras**, and two **Chulikasutras**.

Let us now look at the

contents of the **Angas**. Needless to say, this is only a very sketchy **summary**, **Extensive** commentaries have been written by later writers on these texts, described as **curni**, **nijjutti**, **bhasa**, as well as various other explanatory writings. One difficulty is that the names of these scriptures take various different forms, as the title may be given in Sanskrit or Prakrit. Problems of Romanisation of Indian languages add to the complications. Modern critical scholarship, Jain and non-Jain (including the work of European scholars), has done much to elucidate the process of compilation of these texts, without detracting from their religious importance, and has shown that they are generally made up of various sections brought into order and put together in many cases a considerable time after they were originally produced. Here, then, are the eleven surviving **angas**. They are, of course, in the Ardhamagadhi Prakrit, and they were transmitted for many centuries in manuscripts written on palm leaf strips often held together by cords. When paper came into use the same oblong shape was retained, and this, indeed, continued in modern printed editions. Many of these have been translated into European languages, especially German and English, though the translated versions are not always easy to come by.

1. **ACARANGA** This is certainly one of the oldest texts, though it was not all composed at the same time. The contents are varied, dealing with, amongst other matters, **ahimsa**, the life of Mahavira, and rules for the conduct of monks. Much incidental detail of life in

early India may be found in the text.

2. **SUTRAKRTANGA** This **anga** contains much detail on non-Jain philosophical systems. Like other texts it contains a variety of material: the different forms of life are described in one section, the hells and their tortures in another.
3. **STHANANGA** is concerned not with the teachings of Mahavira but with a miscellaneous collection of matters arranged in categories.
4. **SAMAVAYANGA** (probably one of the latest) is similar.
5. **VYAKHYAPRAJNAPTI** The most important **anga**, this gives a wide-ranging survey of the teachings of Mahavira, largely in the form of answers to questions given by Mahavira to his close disciple Gautama Indrabhuti. There is a great deal of incidental information on society and political history near the time of Mahavira. The life of Gosala, leader of the Ajvikas, is given. (The Ajvikas were a rival religious group arising around the time of Mahavira and the Buddha, and surviving at least to the twelfth century AD.)
6. **NAYADHAMMAKAHAO** is more readable than many Jain scriptures as it contains a lot of improving stories. For example, Mahavira expounds the virtue of patience by telling how, as an elephant in a previous incarnation, he patiently protected a hare beneath his uplifted foot.
7. **UPASAKADASA** Ten (**dasa**) accounts of pious layman in Mahavira's time.

8. **ANTAKRDDASA** Various narratives, grouped partly in tens, and referring in many cases to the time of the twenty-second Tirthankara, Aristanemi, said to have been the contemporary of Krsna.

9. **ANUTTAROPAPATIKADASA** Also in ten parts: two only are of real interest and originality, these concern persons reborn in the highest heavens.

10. **PRASNAVYAKARANA** The titles of the two parts of this work are **Asvara** (inflow of **karma**) and **Samvara** (cessation of inflow). The five great sins and the five great renunciations appear, together with much information on social life of ancient times, crime and punishment and other topics.

11. **VIPAKASRUTA** Two groups of ten quite readable stories illustrating the consequences of **karma**, respectively evil and good. (12 the twelfth **anga** has been lost.)

The next section of the Svetambara canon comprises the texts know as **Upangas**. Although these, like the **Angas** are 12 in number, there is no correspondence between the two sets of texts. As with the **Angas**, numerous commentaries on the **Upangas** have been written by Jain scholars through the centuries.

1. **AUPAPATIKA** This is probably the most important work in this group. There is a description of the visit of Mahavira to the vicinity of the town of Campa where he delivered a sermon before the king Kunika Ajatasatru, ruler of

Anga-Magadha. Various other topics are dealt with in the second part of the text, mainly in the form of replies by Mahavira to questions by his disciple Gautama on subjects such as reincarnation and **Moksha**.

2. **RAJAPRASNIYA** Much of this work consists of a dialogue between a monk, Kesi, who is a follower of the twenty-third Tirthankara, Parsva, and a king, Paesi by name, and it includes a discussion on the nature of the soul.

3. **JIVAJIVABHIGAMA** gives a detailed classification, in the manner beloved of Jain scholars, of the different categories of animate beings, that is beings having a soul, **jiva**.

4. **PRAJNAPANA** The longest of the **upangas**, written by, or at least based on the work of, one Arya Syama. It is a methodical collection, in question and answer form, of definitions or categories relating to a wide variety of subjects, eg. living and non-living things, speech, passions, **karma**, and many others.

5. **SURYAPRAJNAPTI** starts in questions and answer form (but does not continue in this style). Once again, Gautama and Mahavira are the speakers. It is a treatise on astronomy, dealing with the sun, moon, and stars.

6. **JAMBUDVIPAPRAJNAPTI** A description of the geography of Jambudvipa, the inhabited central part of the universe.

7. **CANDRAPRAJNAPTI** This **Upanga** repeats (with minor variants) the latter part of the **Suryaprajnapti** (above), dealing with the moon and stars.

8. **NIRAYAVALIKA** forms, with the four following **Upangas**, a single work in five parts. These contain various accounts, sometimes repetitive, of the lives and reincarnations of various people. The hells and heavens of Jain belief are mentioned, and there are references to historical events. The four remaining parts of this composite work, the last four **Upangas**, are as follows:

9. **KALPAVATAMSIKA**

10. **PUSPIKA**

11. **PUSPACULIKA**

12. **VRSNIDASA**

The number of the, predominantly metrical, compositions comprising the **Prakirnas** is not exactly settled, but is generally taken as ten. The name signifies 'scattered pieces' or 'miscellaneous' and these works give the impression of hasty compilation. The subject matter is very varied. Apart from ritual hymns, much of this collection is devoted to the preparation for holy death and to various aspects of monastic life and discipline.

1. **CATUHSARANA** is concerned with seeking protection with the enlightened ones, the liberated souls, the mendicants, and the religious doctrine (**dharma**), four refuges in all.

2. **ATURAPRATYAKHYANA** Renunciation of evil by the sick in preparation of death.

3. **BHAKTAPARIJNA** Ritual on giving up food

4. **SAMSTARA** Regarding the rituals and preparation for the death bed.

5. **TANDULAVAITALIKA** A collection of varied material in prose and metre concerning, for example, the

duration of life, a discussion on physiology between Mahavira and Gautama, measures of capacity and time.

6. **CANDRAVEDHYAKA** Various questions relating to monastic discipline and education, and to dying.
7. **DEVENDRASTAVA** concerns heavenly kings and praise of Mahavira.
8. **GANITAVIDYA** Propitious dates and omens for monastic life.
9. **MAHAPRATYAKHYANA** The great renunciation at the time of death.
10. **VIRASATVA** Praise of Mahavira

The six surviving **Chedasutras** (one other has been lost) are concerned with monastic life and rules. The Buddhists have a rather similar collection dealing, like the Jain collection, with the minutiae of the life of a monk, and making, it must be admitted, rather difficult reading. However, included in one of the **Chedasutras** are the rules for a monk's conduct in the rainy season. This section has been combined with a set of biographies of the Tirthankaras, and lists of religious leaders, to form a separate work, probably the best-known and loved religious text of the Svetambara Jains, the **Kalpa Sutra**. A separate article later in this issue deals with this text in more detail.

1. **NISITHA** Deals with monastic transgressions and punishments. Contains much incidental information on the social and cultural life of early India. The longest of the **Chedasutras**.
2. **MAHANISITHA** Related to the Nisitha: this text contains some interesting

stories, making it more readable.

3. **VYAVAHARA** This also contains rules for monks and nuns and it is similar to the **Brihatkalpa** (below). It is ascribed to **Badrabahu**.
4. **DASASRUTASKANDHA** (or **ACARADASAHA**) contains lists of monastic transgressions as well as the required qualities of a monastic leader and other matters of monastic life. The **Kalpa Sutra** forms part of this **Chedasutra**.

BRIHATKALPA Another work detailing rules for monks and nuns. One interesting point is that the geographical limits beyond which monks should not travel are mentioned: these exclude the further western and southern parts of India, suggesting that the work was composed at a time before Jainism had spread that far beyond its original homelands.

IPANCAKALPA This work does not survive in its original form and the present text under this name is apparently a much younger work. Details of the original **Pancakalpa** may be deduced from references in other works.)

6. **JITAKALPASUTRA** This text, compiled by **Jinabhadra**, is often regarded as a **Chedasutra**, making the number up to six (if the missing **Pancakalpa** is excluded). It deals with ten kinds of punishment.

The **Angabahya** texts (those outside the **Angas**) are frequently arranged according to the decreasing number of texts in the various groups (though this order is not inflexible). Hence, after six **Chedasutras** we pass on to four

Mulasutras. Actually only three survive today though sometimes another text is brought in to make up the number to four.

1. **UTTARADHYANA** This is traditionally described as the last sermon of Mahavira before he achieved **moksa**. However in its present form modern scholars believe it to be a composite work containing subject matter of various dates. Nevertheless it is a very important and well-known text. The contents are concerned with various topics. Matters discussed include temptations, chastity, daily duties, austerities, and nature of **karma**, and other subjects.
2. **DASAVAIKALIKA** The meaning of the title is 'Ten (lectures going) beyond (prescribed study hours)'. The chapters deal alternately with monastic life in detail, and monastic life in general, the former being the odd-numbered lectures, and the latter the even-numbered.
3. **AVASYAKA** Another very important work, loosely constructed around the six essential daily formulae of recitation, with a lengthy introduction which appears to have been intended to introduce a longer work of which the present text is the earlier part.

(The fourth **Mulasutra** has been lost.)

There are two other texts, not always regarded as canonical. These are sometimes called the **Chulikasutra** (meaning 'Appendix'), but commonly they are listed separately without

any collective title.

1. **NANDISUTRA** In this text there is a study of cognition and a survey of the other texts of the Svetambara canon, together with other miscellaneous material.

2. **A N U Y O G A D V A R A** ('Investigations'). Like the Nandisutra this work contains summaries of the other canonical works and other matters of Jain belief.

Finally, before leaving the Svetambara canonical works, mention may be made of the 14 **Purvas**. These are now lost, though references in other works give us an idea of the contents which included much early Jain belief on the nature of the universe and of the soul. They are believed to have formed the twelfth **Anga** (now lost).

THE SAMAYASARA OF KUNDA-KUNDA

The author of the SAMAYASARA, attributed to one Kunda-kunda, is an obscure figure. This work is one of a number of texts written in a Prakrit language known as Jain Sauraseni and said to be written by the same author. (The Prakrits were based on the popular speech of their time are contrasted with the more formal Sanskrit.) However it is nowadays accepted that they cannot all be by the same writer. Even the date of Kundakunda is a matter for dispute by scholars: there are some biographical details available but they are so late as to be unreliable. Probably he lived and wrote in south India around the first century BC or the first century AD. His works, and perhaps particularly the Samayasara, have been widely read and studied. They have been

translated into several Indian languages, and some of them (including the Samayasara) into English. They have attracted many traditional commentators of whom one very important was Amrtacandra around 1000 AD, who wrote in Sanskrit. A commentary in Kannada (a major south Indian language) was written by Balacandra about the thirteenth century AD.

An edition of the Samayasara with English translation and with an English commentary (largely based on Amrtacandra) and introduction by the late Professor A. Chakravarti, of Madras, was published by Bharatiya Jnanapith, Delhi (second edition 1971).

Samaya means "self" and is used in the same sense as "atman" in Hindu philosophy. It can be very loosely rendered "soul". Professor Chakravarty in his lengthy introduction deals with the concept of the Self in many Western and Indian schools of thought.

After a sentence of homage to the Siddhas, the liberated souls, the Samayasara commences by pointing the difference between that jiva (or individual soul) which rests on the "three jewels" of Right Conduct, Faith and Knowledge, which pure soul is the real Self, in contrast to that which is contaminated by the material of karma. (Jains see karma as a sort of cloud of dust which clouds over the blissful all-knowing qualities of the pure soul). This is the basic message of the Samayasara and in the subsequent chapters it is fully developed. The true Self is pure. However emotional states such as attachment to things, lead to the bondage of karma. The realisation of one's true nature leads to repentance and renunciation and eventually to

liberation and moksa.

The Samayasara is easy to read, at least in the English translation, and the reasons for its success are clear. It describes simply and basically the processes by which we are bound by the effects of our actions and attitudes, and the path of understanding and self-control which can lead us to our full potentiality, unfettered by the things of the world.

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THE LOST PURVA TEXTS

The sacred scriptures of the Jains are of great antiquity. Inevitably, with writings of great age there is a lot of dispute amongst scholars about their age, their authorship and of course their authenticity. With books which may have been originally compiled over two thousand years ago it can be very difficult to know whether the text which we have today is a faithful copy of the ancient version. Even if we have a very early manuscript, say a thousand years old, that is still many centuries after the compilation of the original work. In that time all sorts of changes could have been made, pieces added or taken out, mistakes made in copying and so on. Indeed these difficulties have led some Jain scholars to be very cautious about the authenticity of writings which are accepted by others: by and large the Digambara are not happy about the scriptures of the Svetambara as they exist today.

Some people are afraid to apply scholarly research and criticism to their sacred writings: it is quite natural to be upset at the possibility that scholars will

come to conclusions which are different from the traditional views. This is true of other religions as well as Jainism. When scholarly research began to be applied to the Christian Bible large numbers of more conservative Christians were upset by the results. But in fact, now that the fuss has died down and the conclusions of the experts have been shown to be generally right the fact that Christians know the way in which their sacred writings were compiled, which parts were added later, which are interdependent on each other or come from a common source, which can be regarded as genuine history and which are only edifying stories (but not necessarily less valuable for that), after this the value of the Bible has been strengthened not weakened. We must believe that there is no conflict between modern scientific research methods and true religion. This is a fact which should be particularly evident to Jains, whose religion is particularly well able to fit in with modern scientific world.

One of the fascinating problems of Jain writing relates to the collection known as the **PURVAS** (also spelled **PUVVAS**). These were fourteen works which were believed to go back to the time of Parsva 250 years before Mahavira. They were passed down by word of mouth (none of the Jain 'writings' was actually written down until very many centuries later) until the middle of the fourth century BC. It is generally agreed by ancient writers that the great Jain leader Bhadrabahu was the last man to know all fourteen of the Purvas. After his time there were some people who knew parts of them

but they too died without passing on the texts to their successors. A few parts only seems to have been preserved in the memory of some monks and were passed on in the Digambara tradition until they were finally put in the written form around 200 AD. Of course quite a lot of material in the Purvas has probably been incorporated in other writings. The twelfth work in the group or Jain writings known as the **ANGAS** is believed to have included much of the Purvas, but unfortunately the twelfth Anga have been largely lost (though the other eleven have survived). the matter is quite complicated and doubtless scholars of the future will have a difficult but fascinating job unravelling it. From other references, however, it is possible to get some idea of what the Purvas contained. There seems to have been some material about the nature of the universe as understood by Jain thinkers in antiquity and with this, of course, astronomy (and its sister science-less acceptable nowadays—astrology). The nature of karma seems to have been discussed as well as the practice of yoga. Indeed it seems possible that the Purvas were related to the wider body of very early Indian religious literature. It has been argued that the Purvas preserved an important body of ancient ascetic literature which is referred to in many other Indian writings.

One day perhaps researchers will have managed to reconstruct the probable text of the Purvas. Perhaps in the great Jain libraries of India there are manuscripts which have not yet been fully studied but which will help in this world. The scientific

study of the ancient Jain literature is a very valuable work, difficult it is true, but ultimately very rewarding.

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THE TATTVARTHA SUTRA

DATE, AUTHORSHIP AND IMPORTANCE

Like so many early Jain texts, the Tattvartha Sutra is difficult to date. The author, Umasvati, or Umasvami, is a shadowy figure and scholars have suggested various dates for his life. Some Jain sources place him as early as the first century of the Vikrama Samvat* (in European terms around the beginning of the Christian era): Guerinot (1926, p61) suggests 44-85 AD. P.S. Jaini (1979, p81) dates him without comment to the second century AD in agreement with many Digambara sources. On the other hand, the fourth or fifth century AD is accepted as probable by von Glasenapp (1925, p106).

Not only his date but other information about Umasvati's life is uncertain. Digambara tradition would put him as a student, or at least in the line of succession of, the famous south Indian scholar Kundakunda (whose dates and life are equally uncertain) whilst Svetambara and the Digambara claim Umasvati, or Umasvami, as their own: there are naturally some differences between the Svetambara and Digambara versions of the Tattvartha Sutra. Modern scholars have been unable to resolve this question: it may well be, as suggested by von Glasenapp (1925, p 106), that the division between the two sects had not yet hardened by Umasvati's time. According to early commentators the

Tattvartha Sutra was written at Pataliputra, modern Patna in Bihar in northern India. Umasvati has been credited with the authorship of five hundred works; only a few of those ascribed to him are still extant.

Despite the uncertainty about its origin one thing is certain, the Tattvartha Sutra is one of the most important religious texts of the Jains, respected and widely read by Svetambara and Digambara alike. Indeed it has (with some exaggeration) been compared with the Qur'an of the Muslims or the Christian Bible. It is read and studied both privately and in temple worship; among the Digambara it occupies the same central place in the religious observances during Paryushan that the Kalpa Sutra does for the Svetambara. It is probably the most important work which is accepted by both major branches of Jainism. Although it falls outside the collection of most ancient texts accepted as the sacred canon by the Svetambara, yet it is regarded by them as a most authoritative exposition of Jain belief. As a short terse text it has needed further explanation and has been supplemented by a very large number of commentaries, the oldest of which has been ascribed in Svetambara circles (though improbably) to the author of the main text himself.

The Tattvartha Sutra is also known as the Tattvarthadhigama Sutra (though it has been argued (see Zydenbos 1983, p 11) that this name referred originally to the oldest commentary on the Sutra). A **sutra** is a religious text, generally a manual of short aphorisms. The title 'Tattvarthadhigama' is made up

of three Sanskrit words **tattva**, true nature, **artha**, thing, and **adhigama**, knowledge. It may then be translated 'a manual for the knowledge of the true nature of things'.

The most ancient sacred books of the Jains, those which are recognised as the canon, at least by the Svetambara, were compiled in Ardha-Magadhi, a Prakrit or popular spoken language as distinct from the Sanskrit of the scholarly stream among Jain thinkers (Succeeding centuries were to see, of course, a vast output of Jain literature in Sanskrit.) The Tattvartha Sutra is short: it consists of 357 terse aphorisms of a few words each, the whole divided into ten chapters of uneven length. Taken together these chapters present an epitome of Jainism. The ideas are not new, they are to be found in the **Agama** canonical texts in scattered form, but here they brought together for the first time in a structured system. So short and pithy is the text in some places that it has more the characteristics of an aide-memoire easily committed to memory than a full and detailed manual, to be filled out by the commentators whether in writing or orally.

FUNDAMENTALS OF JAINISM AND THE NATURE OF COGNITION

The first verse of the first chapter expresses the 'three jewels', ratna traya, of Jainism:

samyag darsana jnana charitani moksa margah(1.1)
'right faith, knowledge and conduct are the means to moksa'. 'Right faith' is a rather simplistic translation of *samyag darsana*, though it is commonly encountered. Right faith, in this context, means rather 'the inclination towards validly

determining the nature of things' as Pandit Sukhlalji puts it (1974, p5), or 'the holding of the truth as true' (das Fur-wahrhalten der Wahrheiten) in Jacobi's words (1906, p292) (1.2). This right faith originates either spontaneously by nature or through instruction (1.3). The seven fundamental truths are listed in verse 4: *jiva*, soul, and *ajiva*, non-soul, *asvara*, inflow of *karma to the soul bandha*: binding to the soul, *samvara*, cessation of inflow, *nirjara*, shedding of accumulated karma, and the goal of the preceding four, *moksa* or final liberation. This list of seven *tattva* omits two which are added in many other texts, *punya* and *papa*, merit and demerit or good and bad results in karma: these may be regarded as subsumed in *asrava* and *bandha*.

These first four verses, then, sum up the basic fundamentals of Jainism. The remaining thirty-one verses of Chapter I discuss the process of cognition, the different types of knowledge and their acquisition being analysed and classified in some detail. In other words, the mechanism of right faith and knowledge is discussed (right conduct being deferred to Chapters VII and IX). After this the subsequent chapters take up the seven fundamental truths in order: these are in effect the objects of right faith and knowledge.

SOUL, NON-SOUL AND THE NATURE OF THE UNIVERSE

Three chapters, II to IV, are concerned with the soul, *jiva*, in all its manifestations. The main characteristic which defines a soul is *upayoga* (11.8). Jain thinkers refer to three qualities of the soul, consciousness, bliss and energy. Umasvati here takes

the application of consciousness, that is cognition, *upayoga*, as the defining characteristic. Souls fall into two major categories, those which are still subject to the cycle of birth and death (*samsara*) and those which have achieved final liberation (*moksa*) (II.10). Chapter II then continues in detail with an analysis of the different kinds of soul in *samsara*, in other words of living beings, their senses and types of body, transmigration and birth and so on.

Chapter III is a short chapter of eighteen verses, describing very tersely the lower and middle portions of the *loka*, or inhabited universe, and their inhabitants, according to Jain tradition. In the lower portion are the seven hells and the beings suffering there. The middle portion is the abode of humans and animals and consists of a series of concentric continents and oceans. Like Chapter III, Chapter IV is rather cryptic without the aid of a commentary: it lists the four species of gods or heavenly beings who reside in the upper regions of the inhabited universe.

From a consideration of *jiva* or soul, the Tattvartha Sutra moves on in Chapter V to discuss *ajiva* or non-soul. The categories of non-soul, according to the Jains, are matter (*pudgala*), space (*lakasa*), time (*kala*), and the principles of motion and rest (*dharmā and adharma*). The last two are concepts apparently unique to Jain philosophy. There is some dispute as to whether time is included in the 'substances' described as non-soul: the Tattvartha Sutra is ambivalent on this point. In verse I *kala* is omitted from the list of *ajiva* substances but its

results are mentioned in verse 22, whilst verse 38 states that certain authorities regard it as a 'substance'.

THE KARMIC PROCESS

It will be seen that the first five chapters of the Tattvartha Sutra outline the nature of cognition and the Jain view of the universe. The remaining five chapters explain the karmic process, wrong and right behaviour in their relation to this process, and hence the path to final liberation. In Chapters VI and VIII the inflow and binding of karma to the soul are discussed, Chapter IX takes up the reverse process, the stoppage of inflow and the shedding of karma. Chapter VII interposes a consideration of ethical behaviour, and the other facet of the disciplined Jain life, austerity, links naturally with the subject matter in Chapter IX.

Inflow of karma to the soul is called *asrava*. It is the activity or vibration of body, speech and senses which brings about this inflow. This activity or vibration, as it affects the soul is called *yoga* (here given a specialised meaning). Chapter VI analyses the various types of karma and the several actions and emotions which cause their inflow into the soul. The analysis is interesting for it brings an explanation of the complicated effects which previous actions have in the life of the individual. This discussion continues in Chapter VII where the causes of *bandha*, binding of karma to the soul are given. They are the absence of right faith, the failure to abstain from vicious acts, carelessness as to right and wrong behaviour, passion, and activity. This leads on to complicated listing of the subtypes of karma.

RELIGIOUS DISCIPLINE IN THE TATTVARTHA SUTRA

While Chapters VI and VIII deal with the negative side of the karmic processes, giving detailed analysis at a fairly abstract level, Chapter VII and IX are largely concerned with the moral and disciplinary life of the individual which can lead to the halting and reversal of the karmic inflow. There are five *vrata*, translated 'vows' or 'restraints': when kept partially (by the lay person) they are known as *anuvrata*, or when they involve total renunciation they are *mahavrata*. These are the five main ethical principles of Jainism. They are listed in the first verse of Chapter VII, non-violence, truthfulness, non-stealing, chastity and non-acquisitiveness. They are briefly defined in subsequent verses and elaborated in verses 19 to 32. Verses 4 to 7 are a guide to mental attitudes: one should regard violence, stealing and so on as detestable and nothing but misery. One should cultivate friendship to all beings, pleasure for those whose merits are superior to one's own, compassion for those who are suffering and neutral feeling towards the dull and unteachable. One should reflect on the nature of the world and the body and view them with detachment. The householder, like the homeless monk, may observe the five restraints, albeit in a reduced fashion. Certain supplementary restraints for a fixed time, fasting on certain days, foregoing bodily adornment or sleep, restraint on use of food, drink and other articles of daily use, and donation of food and the like to worthy recipients. Lastly there is *sallekhana* or the fast to death.

The cessation of the inflow of karma is called *samvara*: it is achieved through seven forms of religious discipline detailed in Chapter IX, restraint, watchfulness, rules of righteousness, deep reflection, endurance of afflictions, right conduct, and austerities. The process of shedding the accumulated karma is *nirjara*: austerities are also the means to *nirjara*. Each of these disciplines is defined and subdivided.

Restraint (*gupti*) means restricting the activities (*yoga*) of body, speech and senses, avoiding what is not necessary. Watchfulness (*samiti*) is its complement, involving positive caution in movement, speech, procurement of necessities, handling and disposing of things, to avoid harm.

The rules (*dharma*) of righteousness are ten in number: they involve the qualities of forbearance, humility, sincerity, absence of greed, truthfulness, self-restraint, austerity, renunciation, absence of feelings of ownership.

Deep reflection (*anupreksha*) on the true nature of things as a means of stopping the karmic inflow involves reflection on the transient nature of life, the solitariness of the individual in the cycle of birth and death, the nature of karmic inflow and cessation...*Caritra*, translated as right conduct, in this context describes the endeavour to remain steady in a state of spiritual purity. Its main characteristic is *samayika* or equanimity, a term often used for a period of quiet reflection for the cultivation of equanimity practised daily by the pious Jain. A monk's initiation, with the promise of continued spiritual purity, is a form of *caritra* as here defined.

Parisaha, discomforts to be overcome, *tapa*, penances deliberately undertaken, are both instrumental in teaching restraint of the passions. Twenty-two afflictions are listed which the monk has to learn to endure, these are less applicable to the lay person. However the twelve penances or austerities, six external or bodily and six internal or mental, apply both to the monk or nun and to the lay man or woman. It is made clear (IX.3) that austerities not only halt the further inflow of karma to the soul but also are instrumental in the actual shedding of already-accumulated karma.

The Sanskrit word *dhyana* is usually translated 'meditation': 'mental concentration' is another possible translation. Meditation is discussed and analysed in verses 27 to 46 of Chapter IX. It involves fixing the mind on one subject of thought for a space of time up to one *muhurta* (one thirtieth of a day, forty-eight minutes). It is possible only for someone with the right bodily power. Meditation can take various forms, some of which are beneficial and lead to *moksa* whilst others are harmful. Thus, concentration on acquisition of an agreeable thing or getting rid of something unpleasant is harmful, so is constant reflection on violence, untruthfulness, theft, protection of possessions. Persons in the lower stages of spiritual life are susceptible to these. In the higher *gunasthana* stages of spiritual development, the valuable forms of meditation are possible. *Dharma-dhyana* concentration on the sacred teachings, the elimination of defilements, the consequences of karma and the nature of the

universe. *Sukla-dhyana* is possible only for a person highly spiritually advanced and versed in the sacred texts, indeed the highest levels of *sukla-dhyana* can be approached only by a *kevalin*, a person who has achieved omniscience.

Ten stages of the process of *nirjara*, shedding of karma, are listed in verse 47, from the finding of right faith to complete enlightenment, whilst another listing on different principles of five stages of spiritual progress is found in the next two verses.

THE FINAL GOAL

All this leads up to the final goal of the spiritual path. *moksa* or complete liberation of the soul. This is the subject matter of the tenth and final chapter of the Tattvartha Sutra. It is very short chapter, just seven verses, but it marks the culmination of the work. Indeed the Tattvartha Sutra, is sometimes called the *Moksastra*, the Moksa scripture. The true nature of the soul includes, it must be remembered, total knowledge but until the final elimination of all karma this total knowledge is obscured and dimmed. The last and most powerful forms of karma ultimately succumb to *nirjara*, shedding off, and *kevala* omniscience, appears. The complete destruction of all karma is called *moksa*: the liberated soul, by its natural unhindered motion, now rises upwards to the uppermost part of the universe. With verse 6 the Tattvartha Sutra reaches its culminating point. However the author cannot resist adding a further note (verse 7) listing twelve ways in which the souls achieving liberation may be classified.

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