CHAPTER-4

The Cultural Focus in Jain Illustrated Manuscripts Paintings
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Paintings

The oldest continuous monastic tradition in India is Jainism, the path of the Jinas, or victors. This tradition is traced to Vardhamāna Mahāvīra (The Great Hero; ca. 599-527 B.C.), the twenty-fourth and last of the tīrthankaras (Sanskrit for ford makers). According to legend, Mahāvīra was born to a ruling family in the town of Vaishālī, located in the modern state of Bihar. At the age of thirty, he renounced his wealthy life and devoted himself to fasting and self-mortification in order to purify his consciousness and discover the meaning of existence. He never again dwelt in a house, owned property, or wore clothing of any sort.

Following the example of the teacher Parśvanātha (ninth century B.C.), he attained enlightenment and spent the rest of his life meditating and teaching a dedicated group of disciples who formed a monastic order following rules he laid down. The ancient belief system of Jainism rests on a concrete understanding of the working of karma, its effects on the living soul (jīvā), and the conditions for extinguishing action and the soul's release. According to the Jain view, the soul is a living substance that combines with various kinds of nonliving matter and through action accumulates particles of matter that adhere to it and determine its fate. Most of the matter perceptible to human senses, including all animals and plants, is attached in various degrees to living souls and is in this sense alive. Any action has consequences that necessarily follow the embodied soul, but the worst accumulations of matter come from violence against other living beings. The ultimate Jain discipline, therefore, rests on complete inactivity and absolute nonviolence (ahimsā) against any living beings. Some Jain monks and nuns wear face masks to avoid accidental inhaling small organisms, and all practicing believer try to remain vegetarians. Extreme renunciation, including the refusal of all food, lies at the heart of a discipline that purges the mind and body of all desires and actions and, in the process, burns off the consequences of actions performed in the past. In this sense, Jain renunciants may recognize or revere deities, but they do not view the Vedas as sacred texts and instead concentrate on the atheistic, individual quest for purification and removal of karma. The final goal is the extinguishing of self, a "blowing out" (nirvāṇa) of the individual self.

37 U. D. Baroda, “History and Literature of Jainism”, Bombay 1909
Jainism:

By the first century A.D., the Jain community evolved into two main divisions based on monastic discipline: the *digambara* or "sky-clad" monks who wear no clothes, own nothing, and collect donated food in their hands; and the *śvetāmbara* or "white-clad" monks and nuns who wear white robes and carry bowls for donated food. The *digambara* do not accept the possibility of women achieving liberation, while the *śvetāmbara* do. Western and Southern India have been Jain strongholds for many centuries; laypersons have typically formed minority communities concentrated primarily in urban areas and in mercantile occupations. In the mid-1990s, there were about 7 million Jains, the majority of whom live in the states of Maharashtra (mostly the city of Bombay, or Mumbai in Marathi), Rajasthan, and Gujarat, Karnataka, traditionally a stronghold of *digambaras*, has a sizable Jain community.

The Jain laity engages in a number of ritual activities that resemble those of the Hindus around them. Special shrines in residences or in public temples include images of the tīrthankaras, who are not worshiped but remembered and revered; other shrines house the gods who are more properly invoked to intercede with worldly problems. Daily rituals may include meditation and bathing; bathing the images; offering food, flowers, and lighted lamps for the images; and reciting mantras in *ardhamagadhi* (an ancient language of northeast India related to Sanskrit). Many Jain laity engages in sacramental ceremonies during life-cycle rituals, such as the first taking of solid food, marriage, and death, resembling those enacted by Hindus. Jains may also worship local gods and participate in local Hindu or Muslim celebrations without compromising their fundamental devotion to the path of the Jinas. The most important festivals of Jainism celebrate the five major events in the life of *mahāvīra*: conception, birth, renunciation, enlightenment, and final release at death.39

At a number of pilgrimage sites associated with great teachers of Jainism, the gifts of wealthy donors made possible the building of architectural wonders. Śātrujāya Hills (*siddhagiri*) in Gujarat is a major *śvetāmbara* site, an entire city of about 3,500 temples. Mount Abu in Rajasthan, with one *digambara* and five *śvetāmbara* temples, is the site of some of India's greatest architecture, dating from the eleventh through thirteenth centuries A.D, the Jain community, with its long scriptural tradition and wealth gained from trade, has always been known for its philanthropy and especially for its support of education and learning. Prestigious Jain schools are located in most major cities. The largest concentrations of Jains are in Maharashtra (more than 965,000) and


(132)
Rajasthan (nearly 563,000), with sizable numbers also in Gujarat and Madhya Pradesh.

How they focus in the social life or society during that period?

The social history can be described on the basis of Contemporary Jain texts, theological, literary and philosophical etc. as well as biographies of religious teachers and the leading lights of the communities in Samskota, Prâkrit, Apbhramśa and a host of regional languages- Gujarâti, Râjasthânî and Hindi etc.40

Vîjñaptipatras are very peculiar to the Jain community, they are basically sent by the community residing at a particular place to Jaina monks to come to their place, participate in religious ceremonies and deliver public discourses41. From the seventeenth century onwards they were illustrated with miniature paintings depicting secular life. Besides naming influential members of the community they depict market scenes, forms of entertainment, dresses and ornaments worn by men and women.42

The Structure of the Jain Community:

In light of modern definitions and speculations, the Jain society may be termed as ‘Jain Community’, which states particular forms of social life, its cultural and ethnic ideas and values. It is originally based on the Jain principles of equality and equanimity which stresses on the social and spiritual individual and rejects the idea of God as mediator and replaces it with the theory of karma.

The Jain community in its historical and social perspective is a quite distinct, independent and new society with its congregationalists nature. Numerically, Jains form a very small segment of the Indian population. Jains are spread all over parts of India and have contributed a lot in spite of being a small community in the economic political, cultural, social and literal art, architecture and spiritual fields. Therefore, the Jain community has its own distinctive place in the religious and human society.

In spite of professing a common religion and bound by vows to practice non-violence, the Jains were divided into a number of sects and sub-sects since ancient times. The digâmbara in their turn are divided into five sub sects- bisapanthi, terapanthi, taranapathi, gumanapanthi and totapanthi43. The difference between them consists mainly in observance or non-observance of one or the other five points of ritual. The

42 ibid of Hirananda Shastri, p. 12-13
43 Kamal Jain, “Jain Sects and Schools”, Delhi, 1975, p. 35
Śvetāmbaras have three subsects- *pujera, dhundia, and terapanthi.* Every group has its own ascetics. The interesting feature of the internal structure of these groups is the system of mutual control between layman and ascetics. There are no rigid castes prohibitions or prescriptions of Jainism. The Jain tradition preserves the names of preachers and prescribed different religious practices to their groups. But the makers of the religious canons of Jainism, in no way expressed their own attitudes to castes and did not introduce any prohibitions or prescriptions in this connection.

**The Caste System:**

The caste system had entered among the Jains right from the times of *Māhāvīra.* It continued to develop and in the 15th century, the *digāmbaras* were supposed to be divided into eighty-four sects.

The castes of Jains are extremely small in number. Thus amongst the *śvetāmbaras,* almost no caste (excluding the five strong castes) has more than 500 members. Amongst both the sects, there are some castes which consist of 10-12 persons each. Not all the castes institutions were adopted by the Jains, the ideas about higher and lower position of castes exists all the same. Thus many castes of the Jains are divided into two groups- *visa* and *dasa.* It is certain that these two groups are endogamous (origin from within) and that the position of the later group is lower than that of the former. The members of the latter group are not even allowed to enter the temples in some places, even though untouchability is practically do not exists amongst the Jains.

Marriages of widows are allowed among the castes of the *visa* group, while amongst the castes of *dasa,* such marriages are prohibited but marriage of the *visa* castes with those of *dasa* castes are prohibited.

The Jain castes are divided in exogamous group *gotras.* The *gotras* are traced to kin groups and exogamy is observed rigidly to the present day. Every Jain believes that his life consists of various stages of existence of his bodily envelopes, and he must rationally satisfy the requirements of his body in conformity with each stage. Polygamy is not rejected in Jainism but is rarely found at present.

**Jaina System of Education:**

Jinas or Tirthankaras are founders of Jainism. Jinas laid great stress on right knowledge and right conduct for self realization. Most of the education system in ancient times was imparted orally and the students had to listen attentively. *śrāvana* or *samana* (listening) came to be identified with student ascetics who were supposed to be ardent listeners.
of a guru's teaching šravanabelagola and its surroundings teem with monuments and inscriptions and epitaphs. The latter are erected in memory of great gurus and preceptors, who provided life-long spiritual guidance to monks and masses. Similarly a number of epigraphs on the hillocks of Chikkabetta and Doddabetta bear witness to the continuous tradition of unflinching devotion of the Jain disciples towards their gurus.

The Jain contribution to education system has been tremendous and manifold. In the field of architecture, sculpture and painting Jain element outshines all others. All this was possible due to the liberal patronage of royal dynasties, rich merchants and traders and munificent householders. Jain faith lays stress on charity as a path towards self-realization. This charity is fourfold, consisting of food, shelter, medicine, and donating of books. This aspect of charity has helped the spread of education and learning in a great measure. Granthadāna or giving of religious books was common to all faiths but among Jains it took an institutionalized form and helped masses a good deal to acquire knowledge46.

As in the case of Buddhism system, layanas or lenas (caves) were constructed in early centuries for temporary residence of the Jain monks, around Jinalayas or temples with tīrthankara idols. These Jinalayas were basically places of worship and meditation, and grew into centers of learning. basadi or originally residential quarter came to denote a building consisting of a shrine, place for group worship, and became a shelter for wandering monks as also residence for teachers, scholars and students.

All activities in jinalayas or basadis were concentrated around five revered great persons, called pañcaparame this. Among these, the arhats or siddhas were equivalent to Jinas and Tīrthankaras. Ācharyā or the learned were peripatetic gurus as well as heads of the basadis. A group of sādhus or monks accompanied an ācharyā while touring and they were termed gachchas. Several such gachchas are mentioned in inscriptions47.

Next in the educational hierarchy came upādhyāyas. They were subject-teachers. Sādhus were also known as śramanas who were always on the move and had close contact with the masses. A Jaina nun was knownas sādhvi or kanti or ganti and thisclass of sādhus and sādhvis have contributed a good deal of towards propagation and spread of Jaina learning. The local people administered jinalayas. Their total involvement in the maintenance helped organization of religious ceremonies, festivals, and arrangement of lectures and discourses of moving ācharyās. Jaina mathas also came up, which were bigger establishments and catered to

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46 K.P.Sinha, “The Philosophy of Jainism, Calcutta, 1900
religious and spiritual requirements of the community. All the Jain ācharyās, upādhyāyās and sādhus, or śramanas were recluses and did not have a family or place of their own. They belonged to the whole humanity. To avoid attachment to worldly things, they kept on moving. Jain mathas and basadis that existed throughout the country made provisions for the stay, food and religious discourses of ascetics. These mathas provided shelter and education to students of other faiths as well.

The sādhus and student ascetics used to live together in the mathas and jinālayas, ajjis or aryakas or gantis also had a place there. With the arrival of ācharyās, the place buzzed with activity. The village community accorded warm hospitality and arrangements were made for the address of the ācharyā attended by the whole congregation. The ācharyās in assembly solved religious issues, and provided direction. There was provision for education from primary level to highest education in a Jaina matha. Education of youngsters began at the age of five years. The ācharyā or upadhyāya initiated the young boys. Drawing letters of siddhamātraka or table started with siddham namah. The boys wrote on fine sand, spread on a board with their fingers. After mastering siddhamātraka they wrote on folding blackboards (kadata) with chalk (balapa) and finally went on to write on palm leaves. Ratnakaranadroshravakachara or code of conduct for householders was studied by heart by boys and girls alike. This handbook of 150 verses was written by sage samantabhadra in Sanskrit but was translated in all Indian languages and studied in pathasalas or schools attached to the basadis and mathas. Stress was laid on learning through regional language. In northern parts of India it was Ardhamāgadhī (*Mahāvīra preached in Ardhamāgadhī, possibly a mixed contemporary or variation of Pāṇḍīkṣa dialect and hence the language of the Jaina canonical texts is designated by that name.48)

However, learning at a higher level had to be in Sanskrit only. All existing sects deemed knowledge as whole and study of vedas, upanishads, different darsanas (schools of philosophy), śāstras (science) and puranas were studied by buddhists, jains, tantriks, śaktas, śaivas and vaiṣṇavas. Tradition mentions sixty-four arts a person had to learn and Jains added eight more to the list. Special mention may be made of chemistry, science (vijñana) and manufacture of small machines. Perhaps the merchant classes were the main patrons of Jainism who encouraged the study of these for the promotion of different arts and crafts.

The method of learning various subjects was traditional, i.e. memorizing repeating, and reproducing. Vāda or discussion formed the main platform in Jaina system and training was given in oratory. Most of

the famous preceptors were great orators and established supremacy of Jainism over other sects by arguing, disputing, and discussing logically. *tarkasasatra* or science of logic occupied prominent place in Jaina syllabus. Titles like *vadikolahala* (who causes confusion among arguers) Prativadi bhayankara ("terror to counter arguers") *vadi-raja* (king among disputers) *vadibha simha* (lion to elephant-like arguers) were given by the king to the scholars in the assembly of the learned. Later, such titles were conferred to established disputants of other faiths as well.

*Jaina ācharyā and his disciples*

Jaina students devotedly listen to an ascetic teacher under the shade of a tree and the Jaina guru was the most respected in the Jaina community and we have a good deal of pictorial evidence. Sculptures depicting teachers imparting lesson are several Stools (*tavanekolu*) to keep the palm-book ready are depicted in numerous sculptures. Self-study was given due importance and a student is shown as reading a palm-leaf book with great attention In one sculpture, a mendicant is studying palm-leaf books under a tiled roof with oil lamp.

The figure illustrates the teachers in preaching pose with palm-leaf texts in hand. The Jaina monasteries invariably had libraries of palm-leaf books and these included treatises on many secular subjects besides Jain āgamas or holy texts. There were texts of other languages and regions as well. When we realize that a manuscript of Bilhana's *vikramankadevachārita* depicting life and achievements of Chālukya king Vikramāditya of Karnataka was found in a Jain library of Jaisalmer (Rājasthān) and a copy of Pampa's Adipurana in Ara (Bihār), we could visualize the length and breadth of the country these books traveled in ancient times. They are also witness to the care and attention they received for preservation over centuries. Perhaps many more old and rare manuscripts are stored in the libraries of well-known Jaina monasteries. But these are not easily available to scholars who are of non-Jain faith.
Education of Jaina Śādhvis

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Besides food and shelter, books were distributed free at jinalayas and it is likely that medical instruction was also imparted at the free hospitals attached. Hospitals big and small were attached to Jaina mathas where sick cattle and birds were also treated besides human beings. Jainism stood for compassion towards all living beings (*sarvajeevidayāpara*), and youngsters developed this trait early in life.

The role of the merchant community in the promotion and spread of Jainism is significant. They toured the entire subcontinent and beyond, in caravans (*sārthavāha*) built hospices along trade routes. They provided transport and protection to śādhus and śādhvis and received religious instruction gratefully. They patronized several shrines and mathas and gave hefty donations of land and cash for the upkeep and maintenance of basadis, orchards, tanks, inns and wells.

Reference has been already made to Śravanabelagola as age-old center of religion and learning. Banavasi being center of Buddhism in early centuries also shone as a Jaina center. Jaina erudition and teachings
of Māhavīra were compiled, scripted and propagated in book-form from Banavasi for the first time. Shatkhandāgama, an anthology of tenets of Jainism in Prākrit language took shape in Banavasi. It is well known that Buddha welcomed women to sangha or monastic organization after initial reluctance and hesitation. The Jaina order had no such dithering. From the times prior to Māhavīra, Jaina nunneries existed. Dharmadāna or imparting religious education was a mission with this class. Wandering nuns created cultural awareness through discourses, which were attended by all classes and without gender discrimination.

The ajji inscriptions are similar to ārye or āryake a learned nun. An ajji or kanti was entitled to initiate disciples into renunciation. Ajjis with several male disciples (gudda) figure in inscriptions and literature. These were well versed in Jaina cannon and religious practices, since they had to initiate various disciples of different caliber and attainment, they had to remember and practice elaborate injunctions and rites.

Many śādhvis and kantis mastered and preached Jaina agamas or holy texts. Some of them have erected monuments in memory of their gurus. The kantis were employed as instructors to princesses, to teach reading, writing and various arts. There were nuns who specialized in astrology and logic. The basadis continued to impart popular education where shrāvaka-goshtis or listening assemblies were held. Women learnt to read and recite Jinagamas, participated in community singing and listened to the stories of great men in Jainism. Jain devotees undertook copying out sacred texts and donating them to basadīs and individuals. The ajjis used to conduct story-sessions and recitals. In the days when education could not be separated from religion, both mingled to motivate individuals with character-building and leading a pious life.

The Socio-Economic Status of the Women at that time and their response:

The Jain religion has contributed some original ideologies to the world. The Jain religion regarded the women as equal partners of men in strong contrast to the common concept of woman as an inferior being. Literacy and the exposure to the wider world made the community’s outlook to the position of women much more liberal than other contemporary communities. In Jain fold religious and social functions a women enjoys an honoured dignity with their rights. Woman is thus equally at liberation by freeing themselves from the bondages of desires, passions. The Jain religion towards women is based on the concept of equality.
The Jain religion is oriented towards emancipation. It mostly emphasizes the values of renunciation of detachment and liberation.\textsuperscript{49} Women in Jainism are treated within the same code of ethics as that is prescribed for men. Jainism advocates the code of ethics comprising of the five virtues of nonviolence (\textit{ahimsā}), truth (\textit{satya}), non-stealing (\textit{asteya}), purity of body and mind (\textit{brahmacharya}) and non-possessiveness (\textit{aparigrah})\textsuperscript{50}. These codes of ethics are same for men and women. As per Jainism both men and women are supposed to play their common roles of helping each other, working for the common welfare of all humanity, and protecting the environment. Each is responsible for his/her moral conduct.

Jainism considers men and women as equals. In reality because of the gender stereotyping that has taken place for thousands of years in a patriarchal society and the inherent biological differences between men and women, the roles prescribed for men and women are different especially in a social and cultural setup\textsuperscript{51}. Nevertheless, men and women are equal in the eyes of Jainism for the concerns of welfare of their children and family and the roles played by them are equally important. Due to present circumstances, the roles of women and men are changing to some extent, but this does not change the general view of Jainism regarding their equality. Jainism included women in the religious practice in the form of nuns from its earliest days of inception.

**Religious Aspects in Illustrated Manuscripts:**

Jains have sustained the ancient śraman or ascetic religion and have significantly influenced other religious, ethical, political and economic spheres in India. The Jain tradition identifies Rsabdeva as the first tīrthankara and appear prior to the Indus Valley Civilization. The swastika symbol and naked statues resembling Jain monks which archaeologists have found among the remains of the Indus Valley civilization.\textsuperscript{52}

The Jains hold that the universe and dharma are eternal without beginning or end. The main Jain prayer (\textit{navkar mantra}) therefore salutes the five special categories of souls that have attained divine consciousness or one on their way to achieving it, to emulate and follow these paths to salvation. Jainism vows every soul as worthy of respect because it has the potentials to become siddha (highest soul) because all living beings

\textsuperscript{49} B.L. Basham, “A Cultural History of India”, Oxford, Charendron Press, 1975, p.100-102
\textsuperscript{50} A.G. Sen, “Elements of Jainism”, Calcutta, 1953, p. 89
\textsuperscript{51} Mohanlal Mehta, “Jain a Philosophy”, Varanasi, 1969. p.58

(140)
possess a soul great care and awareness is essential in owns actions in the incarnate world\textsuperscript{53}.

Religions are symbols conveying some ideal to the worshipper. The symbol worship of an idol in the Jainism is said to be adoration of the aggregate of qualities which the pious worshipper strives to acquire himself. The Jina image thus essentially came to be a symbol of these qualities. The Jaina had a common religion and bound by vows to practice non-violence which are respectively called the vows of \textit{ahimsā}, \textit{satya}, \textit{asteya}, \textit{brahmacharya}, \textit{aparigraha}\textsuperscript{54}. Modesty, discipline, compassion, charity, and other good qualities are essence of Jainism and have right faith as its foundation. Right faith means right vision. The spiritual disciplines and practices are representative wings of religion and philosophy. Spirituality is immanent in human nature, religion is the moral force and philosophy and asceticism are intellectual and practical instruments respectively of achieving the spiritual and religious goals. Under this perspective Jainism originally preaches ideals for attaining spirituality.

There are five basic ethical principles (\textit{vows}) prescribed-
- non-violence (\textit{ahimsā}) - to cause no harm to living beings
- truth (\textit{satya}) - to always speak the truth in a harmless manner
- non-stealing (\textit{asteya}) - not to take anything which is not willingly given
- celibacy (\textit{brahmacharya}) - not indulge in sensual pleasure
- non-possession (\textit{aparigraha}) - to detach from people, places, material things

- every living being has a soul
- every soul is potentially divine with innate qualities of infinite knowledge, perception, power and bliss
- every soul is born as a celestial
- navakar mantra is the fundamental prayer in Jainism and can be recited at any time of the day. Praying by reciting this mantra, the devotee bows with respect to liberated souls still in human form (\textit{arihantas}), fully liberated souls (\textit{siddhas}), spiritual leaders (\textit{āchārays}), teachers (\textit{upadyāyas}) and all the monks, Jains receive inspiration from them for the right path of true bliss and total freedom from the karma of their soul. In this main prayer, Jains do not ask for any favours or material benefits. This mantra serves as a simple gesture of deep respect towards beings that are more

\textsuperscript{53} \textit{op.cit.} of U.P. Shah
\textsuperscript{54} U.P. Baroda, \textit{“History and Literature of Jainism"}, Bombay, 1909 p. 78
spiritually advanced. The mantra also reminds followers of the ultimate goal, *nirvāna or moksa*. The soul once entered upon a bodily existence, remain trapped in a chain of successive rebirths until it has reached a perfection or the enlightenment that allows it release.

- non-violence (*ahimsā*) is the foundation of right View, the condition of right Knowledge and the kernel of right Conduct. Non-violence is compassion and forgiveness in thoughts, words and actions toward all living beings. It includes respecting views of others (non-absolutism).

- jainism stresses on the importance of controlling the senses, as they are the gateway for creating soul's attachments and aversions to non-living matter.

- the goal of Jainism is liberation of the soul from the negative effects of unenlightened thoughts, speech and action. This goal is achieved through clearance of karmic obstructions by following the triple gems of Jainism

- jains mainly worship idols of *jinas, arihants and tīrthankars*, who have conquered the inner passions and attained divine consciousness. Jainism acknowledges the existence of powerful heavenly souls (*yaksā* and *yaksini*) that look after the well beings of tīrthankaras. Usually, they are found in pair around the idols of Jinas as male (*yaksā*) and female (*yaksini*) guardian deities. Even though they have supernatural powers, they are also wandering through the cycles of births and deaths just like most other souls. Over time, people started worshipping these deities as well.

  *Mahāvīra* established the fourfold community (*chaturvīdhi saṅgha*) of monks, nuns, and male and female laypersons. The 24 tīrthankaras, in chronological order are -

  **Adinātha (Rīshabhnātha), Ajitnātha, Sambhavanātha, Abhinandanātha, Su matinātha, Padmprabha, Suparśvanātha, Chandraprabha, Pushpadanta (Su vidhīnātha), Sitalnātha, Shreyansaāatha, Vasupujyai, Vīmānātha, Anantnātha, Dharmanātha, Shantinath, Kunthunātha, Aranātha Mallinātha, Munis uvrata, Naminātha, Neminātha, Paśvanātha and Mahāvīra (Vardhaman)

**The Jain Symbols:**

The symbol is a visible expression of one’s religious conviction with the help of external signs. The comprehensive Jain symbol of a Jain emblem crescent of the moon, three dots the svastika, the Om, the palm of the head with the wheel (*chakra*) and outline figurer encompassing all symbols. Each individual symbol is also separately used in Jainism.
The Jain emblem is composed of many fundamental concepts and symbols. The outline of the image represents the universe as described in Jain scriptures. The Jain emblem consists of three loks (realms). The upper portion indicates urdhava lok (heaven), the middle portion indicates madhya lok (material world) and the lower portion indicates adho lok (hell).

According to Gommate - jiva-khand the loka (Universe) is 14 rajjus high at the base, with a thickness at the base is 7 rajjus, and then gradually decreases to one rajjus at a height of 7 rajjus, i.e. at the middle of the Universe where the middle world or the region of the human and subhuman being is situated\(^{55}\). Then it gradually grows to a thickness of 5 rajjus at the point where the sixth heavens ends, and which marks the middle of the upper world, or the region of the heavenly beings; finally it gradually decreases to a thickness of one rajjus at the top of the Universe. It is here, that the sidha khetra, or the region of the eternally liberated souls is situated. (See the figure given here). In the Jain emblem the semi-circular on the topmost portion symbolizes siddhasila, which is a zone beyond the three realms. All of the siddhas or the liberated bodiless souls reside on this forever, liberated from the cycle of life and death. The three dots on the top of emblem symbolizes triratna (three jewels) samyak darśana (right belief), samyak jñāna (right knowledge), & samyak cāritra (right conduct). Every creature in this world can become free from the cycle of life and death. This gives the message that it is necessary to have triratna in order to attain mokṣa. These dots also represent the three worlds: the lower region including hells, the upper region including heavens, and the middle region which includes earth. All worldly (non-liberated) souls take birth, live, die, and suffer (pains or pleasures) in these three worlds.

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Swastik—It is the holiest and most important Jain symbol. It is equilateral cross with its arm at right angles. The term is derived from Sanskrit word ‘svasti’ meaning well-being. It is widely used sacred symbol in dharmic religions.

It is a symbol of the seventh Jina (Saint), the tīrthankara supārśva. It consists of two parts. One part includes the Red and Blue part of the image. All other religions believe in this part only. But swastik in Jainism includes 3 dots and a crescent moon with a dot also. Four arm of swastika symbolizes the four gati (destiny) of worldly souls (non-liberated): narakvas (hellish beings), triyanch (animals, birds, plants), manusya (humans) and dev (heavenly beings). It represents the perpetual nature of the universe in the madhya lok (material world), where a creature is destined to one of those states based on their Karmas (deeds). It reminds us that worldly souls undergo a continuous cycle of birth, suffering, and death in these four forms. Hence one should follow the true religion and be liberated from suffering. It also represents the four columns of the Jain Saṅgha (community): sādhus, sādhvis, śravaks and śravikas-monks, nuns, female and male laymen. It also represents the four characteristics of the
soul: infinite knowledge (anant jñāna), infinite perception (anant darśana), infinite happiness (anant sukh), and infinite energy (anant virya).

The green dots represent the triratna (jain trinity: three jewels of jainism): samyak darśana (right faith), samyak (right knowledge) and samyak charitra (right conduct) which together lead to liberation. This gives the message that it is necessary to have triratna in order to attain mokṣa. The Crescent moon and the dot i.e. the yellow part of the image represents the abode of the liberated souls (siddh-loka or siddhaśīla or mokṣa) which is a zone beyond the three realms (loks). All of the siddhas (liberated bodyless souls) reside on this forever, liberated from the cycle of life and death.

In the Śvetāmbara Jain tradition, it is also one of the symbols of the astmaṅgalas. It is considered to be one of the 24 auspicious marks and the emblem of the seventh arhat of the present age. All Jain temples and holy books must contain the swastika and ceremonies typically begin and end with creating a swastika mark several times with rice around the altar.

**Jain Hand**

The palm of the hand signifies the assurance; 'do not be afraid', indicating that human beings suffering due to karmic bondage do not need to be disheartened. Another meaning is “stop and think before you act to assure that all possible violence is avoided.” This gives us a chance to scrutinize our activities to be sure that they will not hurt anyone by our words, thoughts, or actions. We are also not supposed to ask or encourage others to take part in any harmful activity.

The wheel of dharma or dharmchakra in the hand symbolizes samsāra (reincarnation cycle). It shows that if we are not careful and ignore these warnings and carry on violent activities, then just as the wheel goes round and round, we will go round and round through the cycles of birth and death.

The word in the center of the wheel is "ahimsā" (non-violence). Ahimsā means avoidance of himsā (violence). It has been treated as the first of the five maha-vratas (great vows), prescribed by Jain religion and this ahimsā maha-vrata has been defined in ‘ratnakaranda-sravakachara’ as "abstaining from the commission of five sins, himsā and the rest in their three forms, krita, karita and anumodana, with the mind, speech and the body constitutes the maha-vrata of great ascetics".

The 24 spokes represents the preaching from the 24 tīrthankars (enlightened souls), which can be used to liberate a soul from the cycle or reincarnation.
Aum

In Jainism, Aum is regarded to be a condensed form of reference to the five *parameśthīs*, by their initials A+A+A+U+M (o3m). The Dravyasamgrah quotes a Prākrit line:

"Aum" is one syllable made from the initials of the five *parameśthīs*. It has been said: "Arihanta, Ashiri, Āchārya, Upādhyāya, Muni".

In Short, 'a' + 'a' + 'ā' + 'u' + 'm' = aum

\[
\begin{align*}
a & = \text{arihanta} \\
a & = \text{asrira (siddha)} \\
ā & = \text{āchārya} \\
u & = \text{upādhyāya} \\
m & = \text{muni (sādhu)}
\end{align*}
\]

Thus, Ṫō ṇam (oṃ namah) is a short form of the *navkar mantra*.

Other Symbols:-

Aṣṭamaṅgala:

The eight auspicious sacred symbols hold deep spiritual significance for Jains. According to spiritual command, every Jain has to draw these symbols with pure unbroken rice grains in front of the icon of ārthāṅkara before commencing his obeisance to the temple. While sitting in the sanctorum after worshipping the bhagavan in a Jain Temple, these symbols attract positive energies.
Swastika
Swastika an auspicious symbol also known as *sotthiya*. It is customary to draw the swastika at the beginning of all religious ceremonies.

Śrīvatsa:
Śrīvatsa an auspicious symbol on the upper chest of all 24 Tīrthankaras showing compassionate universal eternal love for all living beings however minute they may be.

Nandayāvarta:
*Nandayāvarta* a sacred complex form of swastika which is a visual icon for higher meditative attainment, a beautiful configuration formed by nine angles or corners of divinity.

Vaddhamanāga:
*Vaddhamanāga* an earthen bowl sealed with another earthen bowl and used as a lamp. This pair in Sanskrit is known as *samput*. The lit lamp is symbolic of light banishing darkness.

Bhadrasaṇa:
*Bhadrasaṇa* a holy seat, the royal throne. Also regarded as the sacred seat for the liberated souls, this is a seat of honor for evolved souls.

Kalasā:
*Kalasā* the holy pitcher with two divine eyes as well as two ends of a scarf drawn on either side. This plays a prominent role in every auspicious ceremony.

Meen Yugala:
*Meen Yugala* the fish couple. The form of the fish is considered divine, as it also shows the flow of divine life in the cosmic ocean.

Darpanā:
Meen Yugul *Darpanā* symbolizes true self. The true self of one’s soul.
Hṛīṃ:

It is a seed mantra. It represents invisible sound, infinity and divine energy of all Tīrthankars. While meditating $hṛīṃ$ one experiences sublimating of 24 Tīrthankars.

Arham:

The $arham$ mantra is pregnant with the vowels and a consonant of Sanskrit language. A is the first alphabet and H is the last alphabet of Sanskrit language. In this Mantra sound of all vowels and all consonants are present.

Oṃ Hṛīṃ Arham:

The $arham$ mantra is pregnant with the vowels and a consonant of Sanskrit language. A is the first alphabet and H is the last alphabet of Sanskrit language. In this Mantra sound of all vowels and all consonants are present.

Symbolism is important in the Jain tradition. It is manifested in temple designs, paintings and illustrations, and in rituals and worship. There is a broad range and there is no one core symbol or central emblem for all Jains. The swastika, however, is often seen as a key Jain symbol and there is Jain Oṃ which incorporates the Universe and symbols representing the three jewels of Jainism -right faith, right knowledge, right conduct.. This is a very ancient symbol which is many thousands of years old and was possibly originally a representation of the shape of the Universe according to the Jains.

Symbols have meaning and remind the seer about the core values of the faith such as the three jewels of right conduct, right knowledge and right faith as the key to liberation. This is expressed sometimes during the temple ‘pujā’ ceremony using rice to draw the symbol. Symbols are used as an expression of belief and as a reminder of core wisdoms. Temple design also follows symbolic patterns-for example, the mountain is regarded as a spiritual place and most Jain temples are shaped around the symbol of the mountain inviting worshippers to seek height and elevation and remember that wisdom lies away from the crowds and in peaceful serene environments.
The Jain Cosmology:

The tables of categories elaborated by Jain scholars include in their lists of fundamental principles, the soul which is life (jīva) as well as among other space (ākāśa), both cosmic and ultra-cosmic. These principles are translated more or less conveniently into pictures. The cosmological works which begins by mentioning the great units which make possible the measuring of being lives and the size of the different parts of the world etc. or when they speak of the cycles of the six descending eras, becoming progressively worse followed by six ascending eras, becoming progressively better by which the passage of time is marked out. It was the end of the third descending era that the universal monarch who was destined to become the first ārthānarka was born.

The Jain philosophy is based upon eternal universal truths. The truth lapse among humanity and then re-appear through the teachings of enlightened humans those who have reached mokša or total knowledge. According to Jainism the universe consists of infinite amount of jīva (life force or souls)56 and the design resembles a man standing with his arms bent while resting his hands on his waist. The narrow waists part comprises various kṣetras for vircharan(roaming) for humans, animals and plants. The bharat kṣetra of jambūdvīp has the deva loka (heavens) are the symbolic chest of creation where all devas (gods) resides. Similarly, beneath the waist are the naraka loka (hell). There are seven narka loka each for a varying degree suffering a jīva has to go through to face the consequences of its paapkarmas. From the first to the seventh narka the degree of suffering increases and light reaching it decreases (with no light in the seventh narka)

The siddha kṣetra or mokša is situated at the symbolic forehead of the creations where all the jīvās having attained nirvana reside in a state of peace and eternal happiness. Outside the symbolic figure of this creation nothing but aloka or ākāśa (sky) exists. The Jain evolutionary theory on the grading of the physical bodies containing souls according to the degree of sensory perception57. All souls are equal but are bound by varying amounts of āsravas (karmic particles) which is reflected in the type of the body they inhabit58.

58 ibid of Caillat & Kumar p. 71
The Cosmology *paṭas* which symbolically interprets the Jaina concept of Cosmology such as

(i) *Lok Puruṣa Paṭa* (the cosmic man personifying the concept of the universe and the three worlds *lokas*)

(ii) *Jambūdvīp Paṭa* (the map of the rose apple tree continent)

(iii) *Ādhai-dvīp Pata* (map of 2 islands continents)

With reference to the *loka* three worlds are depicted the upper world (*urdhva-loka* or *deva-loka*), forms the upper part of the world which is celestial and resembles a two ended drum, bulging at the middle.

*madhya-loka* or the middle world is horizontal and always shown is full face-like a disk or plate or an immense cymbal or denoted by the central parts of the man's abdomen where human beings live.

The *adha-loka* is the lower world, is infernal (hell) and has the shape of a palanquin or a stack of umbrellas one inside the other.

The *naraka-loka* is divided into several parallel layers of the earth depicted in different hues. The central white bands between the legs of the figures have multiple writings in different hues and numerals giving the distances in ‘yojanas’ while the legs or the lower portion is divided horizontally into seven layers in which heel scenes are painted.
Looking from top to bottom these layers represent-

(i) the highest stage of the lower world “light of jewels” (*ratnaprabhā*), harbours in its centre, towards the north and south harbours in its centre,

(ii) towards the north and south, the lowest category of divinities

(iii) *valuka prabhā* – light of sand

(151)
(iv) *sharkara prabhā* – the light of sugar  
(v)  *panka prabhā* - is of mud  
(vi)  *dhuma prabhā* – is of smoke  
(vii)  *tamah prabhā* – is of darkness  
(viii)  *mahatamah prabhā* – is of extreme darkness

The *loka-puruṣa* is frequently illustrated with a total height of fourteen *rajjus*. At his waist, which is pinched in is found the middle world, the smallest of the three but the most important in many respects for it is there where five-sensed animals and human beings live, and it is there where *ṭīrthankaras* are born. It is therefore the only place where release can be obtained. It is among the mountains of the middle world that the gods of light (*jyotiṣa*) move and dwell.

The largest in size is the lower world where damned beings live and also certain types of divinity who are strongly opposed to good order. The middle world, whose thickness is negligible, the upper world is also seven *rajjus* high. It is at its summit on the border between the world and the non-*adha loka* that the perfect ones (*siddhas*) are located. Their inhabitant is often represented by an open umbrella (which sideways-on looks like the moon’s crescent) on the forehead of the *loka-puruṣa*.

The regions are divided into horizontal levels (*prastrta*) more numerous in the top region than in the bottom one. They surround a central hell of enormous dimensions, from which many other hells radiate, shaped like prisms, cubes, spheres and cauldrons, sometime sin regular lines or scattered at random. These are the dwellings of the infernal beings whose conditions are all the more miserable. They suffer innumerable evils burning heat, intense cold, nauseous smells, insatiable hunger, blows, lacerations, insults and ill treatment from the *asuras*. Besides the malignity of their divine jailers, they endured the hatred of their birth-companions, for all these unfortunate creatures inflict cruel and unavoidable tortures upon one another.

Their present miserly expiates their former crimes. Only creatures who are free, whether human or animal, excluding those internal and celestial beings who are not accountable for their actions, are destined to go to their lower world (*adho loka*) where they will obtain rebirth as animals or quasi-human beings.

With its rather special structure, the highest stage of the lower world, called ‘Hell of Jewels’ (*ratnaprabhā*), harbours in its centers, towards the north and south, the lowest category of divinities (*deva*) : ‘The occupiers of dwelling or lodgings’ (*bhavanavasins*). These are all
brilliant and charming young persons, graceful, and sportive, each with gems, weapons and distinctive insignia. The *asuras* belong to this class.

On the other side of the middle world, the realm extends the third categories of divinities, that of the ‘gods of light’ (*jyotikas*). The fourth category, the *vaimānikas* normally live in the paradise or twelve levels (*kalpas*) of the upper world which is symbolizes by an animal, antelope, buffalo, boar, lion, goat, leopard, horse, elephant, snake, rhinoceros, bull and a type of antelope. Occasionally its member passes from one part of the world to another. Except for the very highest categories of *devas* the divine states are organized on the same lines as earthly kingdoms and princely courts, with their rulers (*Indras*), surrounded by counselors, guards, courtiers, queens and followers etc. the *vaimānikas* generally represented as couples are installed in the twelve lower paradise, while the higher group which generally ‘abstract’ symbols are reserved are “above the kalpas” (*kalpāta*) at the height of the neck and face of the cosmic man, whose fore-head is marked with the umbrella of the ‘*siddhas*’.

All in all the representation of the world which the Jainas have elaborated permits them to show in a condensed way, which would have a greater impact upon the mind of a believer, the myriads of densities through which one will transmigrate in the course of innumerable *aeons* (indefinite period). The regions which the soul which is capable of gaining release will do are all situated in the middle world. Although much smaller in size than the lower and upper worlds. It is arranged around the ‘continent of the rose-apple tree’ (*jambūdvīpa*), surrounded by precious, highly-wrought walls and a lotus terrace. Surrounding this disk, whose diameter is 100,000 *yojanas*, are set out horizontally to the farthest sea, which is impossible to reach, an incalculable series of concentric rings, of alternate oceans (*samudras*) and islands or continents (*dvīpas*).

The world of men (*manusya-loka*) consists of two and a half continents (*ādhai-dvīpa*) which it occupies. The middle world (*madhya loka*) is the only one of the three worlds where it is possible for men to be born. Even there, rebirth and death are restricted to a relatively small area. It comprises *jambūdvīpa* and *lavaasamundra*, the continent (*dvīpa*) of *dhātakākhanda* surrounded by the ‘Black-water ocean’ (*kālodadhi*) and the inner half of the third continent, called ‘Lotus-island’ (*puskarū-dvīpa*), which lies on the inner side of the circular mountain barrier called ‘Beyond humankind’ (*manusottara*) to signify that it serves as a limit to the normal human domain.

*Jambūdvīpa*, especially is painted with long chains of mountains running from east to west divide it into seven countries, great rivers flow from peaks to the oceans and the division of the provinces can be seen in the large middle zone of *videha*, to the east and west of *Mount Merū*,
whose peak dominates *uttarakuru* in the north, and *devakuru* in the south with their trees, *jambuvrksa* and *śalmaṭ*. The *himavat* mountains in the south and usually their northern counterparts also, extended into the lavaṇa ocean where there are always at least two of the vast receptacles (*pāṭūlas*) which cause the tides. The islands attributed to the moons and the suns are usually depicted. The range of the ‘Arrow-like’(*isvakara*) mountains runs from north to south as straight as an arrow in flight, and separates from two halves, eastern and western, first the continent of *dhātakīkhaṇḍa* and then the half of *pūskanā*. Each of these four halves is a precise replica of *jambūdvīpa*. All four reproduce, with certain changes essential to their semi-annular shape, all features of the ‘Land of the Rose-apple tree’.

![Diagram of the world](image)

**Fig.** *Adhāīdvīp*- two and half continents

The disk of *jambūdvīpa* is set within its rampart of diamonds which is surrounded by a fence of jewels crowned by a high garland of lotuses

(154)
made from gems. It is washed by the *lavanasamundra* where the tides which regulate its months rise, where the islands of its moon and sun are situated and into which some of the mountains project. At the four cardinal points four ‘triumphal’ gates open on to the ocean. Through the east and west of these, named *vijaya* and *vijayanta*, project the mouths of the two principal rivers of the middle land.

The six main mountain ranges cross the continent from east to west and thus divide it from north to south into seven lands. The three to the north of the central area occupied by *mahâvideha* correspond symmetrically with the three to the south. At the very south is the land of *bharata* (in which will be recognized the name of India), *airāvata* is an exact replica of this at the north. From *bharata* to *mahâvideha*, and similarly on to *airāvata* the sizes of the countries and of the mountain chains between them increase by geometrical progression, by a factor of two. So, *videha* is 64 times larger than the land of *bharata*. The map shows especially the long mountain ranges by which the intermediate countries are bounded. Their peaks are crowned with sanctuaries. Rising from huge lakes in the mountain heights, long rivers flow down to where a peak impedes their course and turns them towards the east and the west, until they finally flow into the *Lavañasamundra*.

The geography of *bharata* (and *airāvata*) follows the same pattern, bounded at the north by the *himavat* Mountains, which project into the sea the double promontories of the *damstras*, each carrying seven red spots which represents the antaradvipas, *bharata* is cut again from east to west by the range of the *vaitadhya* mountains, bristling with nine peaks. From the central lake of the *himavat* Mountains the River Sindhus flows towards the south-west and the river *gangā* towards the south-east. Their stream flow on either side of *Mount Rîṣabhagiri*—the dwelling place of the first prophet—and then penetrates the *vaitadhya* Mountains. Reimerging they spread out in the plains where there are capital cities like Ayodhya, before emptying themselves by means of vast mouths, into the salt sea.

*Mahâvideha* is even more complex, in the centre is the *mount menû*, to which are joined, to the north and south, the two pairs of ranges of the ‘Elephant-tusk’ mountains, whose are enclosed the two kurus, *devakuru* (where the *śālmalî* tree is found) to the south, and *uttarakura* (where the *jambû* tree grows) to the north situated between the *nîla* mountains in the north and the two acres of the *vaskâra* mountains, which join together in the south. At the foot of the *nîla* mountains are the ‘Twin’ mountains. The inhabitants of this region who are born in the form of couples can also be seen. They are subject to desire which the *kalpavrksas* (*wish granting tree*) that help to sastify. It is stated that *devakuru* is the mirror image of *uttarakuru*. Growing in the north eastern quarter of *uttarakuru*, spreading
its main branches out towards the Zenith and cardinal points, the \textit{jambū} tree of the continent of \textit{jambūdvīpa}, contains the nest of the guardian bird \textit{anadhrta}. The map shows the open spaces at the foot of \textit{mount menū}, towards the east and west, where the forests grow to which correspond the woods which lie on the shores of the ocean and its roots are half a yojna deep. The four branches, northern, eastern, southern and western bear thrones and divine places, while the branches stretches upto the sky bears a sanctuary of the Jinas.

Between the central plain and the coastal woods the eastern and western regions of \textit{mahāvideha} are cut into two halves, north and south by the two great rivers \textit{sītā} and \textit{sītodā}. They flow across to the woods which spread out in the neighbourhood of their mouths. Upstream the course of the rivers is schematized which indicates that they flow down from the \textit{naïsadha} and \textit{nīla} mountains, then cross the ‘Elephant-tusk’ (\textit{vaksāra}) mountains. These in their turn are each divided into eight empires or provinces by three rivers alternating with four mountain barriers running from north to south.

\textbf{Siddha-chakra pata:}

The \textit{siddha-chakra} is a very popular \textit{yantra} (tantric-diagram) in the Jain cult. The worship of \textit{siddha-chakra yantra} is given much importance in the Jain theology. The remarkable beneficial results occurring due to the performance with full devotion of the ritual of \textit{siddha-chakra-yantra} worship were first described in the text of the story of \textit{Śripālā} \textit{kathā} compiled in 1362 A.D. in ardha magadhi language. This account is repeated in the Gujarāti ballad known as \textit{Śripālā-rasā} composed in 1738 A.D., which is very popular amongst the Śvetāmbara Jainas of modern Gujarāt. The \textit{siddha-chakra yantra} is constituted of the \textit{pāñca-parameśthins} or the Five supreme ones (\textit{siddhas}) and the four essentials for salvation. The digambara sect worships it as \textit{nava-pada} or ‘nine padas’. \textit{pada} is explained as ‘dignity’, that is, merit or virtue associated with a person. The five Supreme ones of the \textit{pāñca-parameśthi-mantra} are \textit{arhat}, \textit{siddha}, \textit{acharya}, \textit{upadhyaya} and \textit{sadhu}. The ‘four essentials’ comprise the virtues of \textit{samyak-jñāna} (right knowledge), \textit{samyak-darsana}, \textit{samyak caritra} and \textit{samyak-tapa}. As they symbolize the very essence of the Jaina faith, the Nine Padas or ‘the Nine Worthies of Respect’ acquired great sanctity and popularity among the Jains of both the sects. (See Figure - A)

\textbf{Surimantra Pata:}

In the Śvetambara Jain tradition when a monk is deemed by his elders to be spiritually eligible to receive the rank of a pontiff (\textit{sūri}), the title is bequeathed upon him in an initiation ceremony performed in the
presence of the four-fold order of the Jain community (monks, nuns, laymen and laywoman). The guru whispers a mantra (magical incantation) in his right ear signifying that he has now attained the position of a sūri. This practice appears to have originated at the time of the last and twenty-fourth tīrthankara, mahāvīra, who instructed his chief disciple Gautam Ganadhara to compose the mantra.

Regarded as sarvashreshtha (of the highest order) this mantra is employed to invoke the shasanadevi (presiding goddess) by the monks to strengthen their spiritual powers. These paṭas, square in format, feature the image of a seated tīrthankara at the centre of a concentric magical (tantric) diagram bearing the sacred letters (mantrakshara). In this pata the nine planets (navagraha), the guardians of the eight directions (dikpalas), 24 Shasanadevis as also lay worshippers are additionally portrayed. (See Figure - B)

Vardhamāna vidyā pata:

With these paintings, the arcane world of Jain esoteric rituals involving mantras of the sacred words. The vardhamāna vidyā is a mantra. It begins the numinous syllables, Oṃ, Hrīṃ. These painting belong to the śvetāmbara Jain tradition. 59

The vardhamāna vidyā is one of the sacred mantras that were taught to monks when they were installed or consecrated in various positions in the monastic hierarchy. 60 The vardhamāna vidyā mantra is praise of the Jinas and specifically of mahāvīra. It includes a recitation of Mahāvīra’s names. The composition has resembled the samavasarana with a figure of the Jina in the centre and pathways leading out in the four directions. (See Figure - C)

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(157)
Figure-A siddhachakra paṭa

Figure-B surimantra paṭa
The Cosmology of the Saṅgrahani sūtra.

Kierfel, in his *Cosmographie der inder*, has given an account of cosmographical belief, according to Jaina traditions. His information is based on Jaina canonical texts and especially on the *brhat-saṅgrahani sūtra* of *śrī jinabhadrāgani kṣamaśramaṇa* written in the sixth century and the *saṅgrahani-sūtra* composed by Śrīchandra Sūri in 1136 A.D. Devabhadra Sūri, who wrote a commentary on *kṣetrasamāsa* another cosmological text in 1176 A.D. also comments on Śrīchandra *saṅgrahani*.

Several texts entitled *saṅgrahani*-sūtra, composed by different writers are available in the Jain bhaṇḍāras. The illustrated manuscripts paintings of every *saṅgrahani* contains, charts, some illustrations of different classes of the gods, their distinguishing symbols, the illustration of the Jaina theory of *leśyās*, the fourteen *ratanas*, scenes of the heavens and hells etc. these miniatures have some blue from the point of art. Often such manuscripts are dated and rare, therefore, more valuable to an art historian as is obvious from the *saṅgrahani* painted at Matar in 1583 A.D (V.S. 1640) as discussed. This *saṅgrahani*-sūtra from the collections of the Muni Śrī Punyavījayaji, was painted at Matar, by one painter called Chitāra Govinda.
Folio 1: Gods of Bhavanapati Class

Full length size panel is divided into several compartments depicting the asura, the naga, the vidyut, the uvarna, the agni, the dipa, the udadhi, the pavana, and the stanita-kumāra devas of the bhavanapati classes of gods.

They are all dressed in cākadāra jāmās, red, green, yellow and white, pāṭkās and mukuṭas which are of red and blue backgrounds.

Folio 2: Ornaments and other Symbols

The panel is divided into ten compartments represents the following crest symbols of different groups of gods.

- cādāmanī (crest jewel)
- snake
- garuḍa
- vajra
- kalaśa
- simha (lion)
- aśva (horse)
- gaja (elephant)
- makara (fish)
- vardhamāna.

Folio 3: Symbols of the different classes of Vyāntara trees

The trees are kadamba, sulasa, vaṭa, khatvāṅga, aśoka, campaka, nāga and udumbara. The trees have either blue or red background and are sometimes associated with birds. There is a beautiful representation of a peacock by the side of the udumbara tree.

Folio 4: Different grades of demons

In the lower panel are represented pūṣca, bhūta, yaksa, rākasa, kinnara, kṛṣṇapuruṣa, mahoraga, gandharva. They are black, blue, green and white. They are the different gods of the vyāntara classes.

Folio 5: Dancers and Musicians

In the upper panel, a dancing scene is represented. Two musicians are playing the rabāb and the cymbals and a third is drumming. The fresh colour of the dancers and musicians is yellow. The musicians wear the typical costume of the Akbar period i.e. the four pointed cākadār jāmā, trousers, dupaṭṭā and turban. The dancers are dressed in tight trousers,
paṭkā, odhanī and colī. One of the female dancers also wears pompon. In
the right side appears an elephant rider called gajendra in the label.

In the lower panel appear a chariot ridden by a four-handed god, a
four-handed horse rider, a warrior, a bull and a buffalo.

Folio 6: Symbols of various gods in Heaven

The symbols beginning form the right are – deer, buffalo, a sūkara
(pig), a mythical lion, a goat, a mouse represented here like a monkey, a
horse, an elephant, a snake, a rhinoceros, a bull, and an antelope.

Folio 7: Representation of the Vimānas of Gods in different
atmospheric regions

According to the sangrahanī sūtra, people dying with anger and enmity
towards other are born amongst the asuras. Those who (1) hang
themselves, (2) take poison, (3) drown themselves in the waters, (4)
enter fire, (5) die of thirst and hunger and (6) throw themselves from a
mountain with a god intention are reborn amongst the vyāntara-
devalokas.

It may be noted that the above practices are represented in
different apartments of the upper panel and lower panel. A man himself
drowns from a rock and reborn as a four-armed god of the vyāntara class
shown standing on one side.

The text further states that the hermits living on the roots and fruits are
born amongst the jyotiskas (astral bodies). The caraka-parivājakas, an
ancient class of Hindu monks, are said to attain the Brahma loka heaven
of Jaina cosmography. The text further states that animals dying with
good intention attain the sahasrāra heaven. Those jain monks who don’t
have the monk dress do not perfectly follow the tenets or laws, attain the
ninth graiveyeka heaven of the Jaina Cosmography.

Folio 8: Dancing and Music in Indra’s Court

The dancing and music is being performed in front of the four-armed
seated Indra shaded by a triple umbrella and attended by a god standing
behind. Facing Indra are female dancers, a cymbal player, drummers and
rabab players. The dancers and musicians are all of light yellow carnation
and their movements are well expressed.

Folio 9: Six Leyśās

A big tree is being attacked by six men, three at the root and three at the
tree. Below, the tree in a panel has shown standing the same men, in
black, green, blue, yellow, red, and white representing their leyśās. While
the black man is lowest in the development of mental and spiritual
faculties, the white man stands the highest. The black man is willingly
cutting at the root of the tree of life which is an unwise act while the
white man uses only its fruit and flowers which have fallen and thus not
in any way harm the tree. The rest of the men are in different stages of
evolution.

**Folio10: The Jewels of Vāsudeva**

The fourteen armed vāsudeva is seated with an attendant standing
behind. In front of him appear – (1) the discus (2) the bow (3) the sword
(4) the kaustubha mani (5) an identified object (6) the garland of
flowers and the (7) conch shell.

**Folio11: Representation of the Siddhaśilā**

On the white and crescent shaped Siddhaśilā rest some Tīrthankaras with
white, red, golden, green and blue carnations. In the empty space
between the śilā and the figures of the Jinas, is written in gold letters;
Citāra Govinda i.e. painter Govinda.

And some symbols like (1) a pair of fishes an bull (2) a mythical lion, a
tiger, an elephant, a snake, a godhā and (3) a garuda, a white bird, a
parrot like red bird and a crane (4) a parrot and a peacock.

*Fig: Representation of the Siddhaśilā,
Laghu- Sangrahaṇī sūtra,
V.S. 1640=1583 A.D*
**Fig:** Dancing and music in Indra’s Court, *Laghu- Sangrahaśīśṭra*,
V.S. 1640 = 1583 A.D.

**Fig:** Representation of the *Vimāṇas* of Gods in different atmospheric Regions. *Laghu- Sangrahaśīśṭra*,
V.S. 1640 = 1583 A.D.

**Fig:** The Jewels of Vasudeva
The ten classes of the *bhanavāsin* gods are each divided into two groups, northern and southern, both rule over by a sovereign Indra. The painting shows one of these monarchs in the company of a goddess, with various insignia of royalty, the umbrella, flying whisk. Each *Bhanavāsin* Indra has 17 arms, made up of several sections, infantry, horses, elephants, buffaloes, and chariots, all of which are ready to fight at any time of the day or night. They are accompanied by groups of dancers and other entertainers.
According to the tradition the moon is mounted upon a chariot drawn by an antelope. According to the Jainas, however, the vimānas of the gods of light are hemispheres of such immense size that they bear towns and sanctuaries of the Jains. Their movement is dependent upon four sorts of animals, lion in the east, elephants in the south, bulls in the west and horses in the north. All of these are shown in the heaven which is sprinkled with stars.

Like the Tīrthankaras, the cakravartins belongs to the category of great men (mahāpurusas) to whom the universal history of the Jains attributes an important role. In contrast to the Tīrthankaras, who of necessity descend from the celestial vaimānika gods, the cakravartins are born after an existence in various ways within the world of humans. The painting
shows the *cakravartin* and the 14 jewels which assure him victory and success, some are animate and some are inanimate. They are his chaplain, general, treasurer, architect, chief, queen, and below: his horses, elephant, discus, umbrella, scepter, chowrie (*cāmara*), sword, gem, magic jewel.

Fig: Different types of death

*Fig: Violence (Himsā)*
Fig.: Lešyā
Fig: Mt. Sumerū
The plate represents animals of prey or aggressors, with their victims who are so to say, their birth companions. The princely couple perhaps symbolizes love, which is another occasion of violence.

Fig: (a) & (b): Punishments in the hells (narakas)
The tortures are determined by the nature of the hells and the conditions of internal existence. They are in addition the persecutions inflicted by their companions in misery.

Fig: Indra with Harinaigamesi and his eight wives.

**The Vijñaptipatras:**

The *Vijñaptipatras* were chiefly meant to invite a Jaina āchārya or preceptor to stay with a Jaina saṅgha or community of a particular locality during the next chaumāsā, i.e., the period of the four months of the rainy season when touring is not allowed to a Jaina monk. While conveying the invitation, these letters were meant to atone for the acts of commission and omission of the members of a saṅgha and to convey their good wishes for the whole of humanity. These letters communicated the high regard which a saṅgha had for the invitee and the eagerness of its members for doing good work and for abstaining from evil deeds. With all humility they mentioned the meritorious deeds done by the saṅgha to win the good will of the guru whom they invited. The *vijñaptipatras* also contain references to various topics and often gave historical information of considerable interest. They usually convey in pictorial form a description of the locality from which the invitation was issued, and these exciting pictures are valuable for various studies.

The custom of sending *vijñaptipatras* originated in Gujarāt-Kāthiāvād and was the practice followed by the Śvetāmbara Jaina community. The *vijñaptipatras* were written in Sanskrit and some parts in local dialect like Mārṇāḍī and Gujarātī, as some *vijñaptipatras* have been invitations sent from Udaipur and Jodhpur to āchāryās in Gujarāt. They are written on paper in scroll form, usually ten to twelve inches in width and thirty feet or more in length. Although paintings in the format of
cloth scrolls in the Jaina style were executed during the fifteenth century, but the painting style of the vijnaptipatras is usually influenced by elements of Rājasthāni style. These scroll paintings represent the second phase of Jaina art during seventeenth and nineteenth centuries.

The vijnaptipatras were written on thick country paper usually ten to twelve inches in width. Despite of elaborate instructions about writing that no didactic treatise is known specifically laying down the mode of writing of vijnaptipatras. There are two kinds of such epistles, one in which letters were written by a saṅgha to a monk and the other between the two monks, one of whom was of the superior rank of a guru and the other a disciple\(^{61}\).

The rules enumerated above pertain to letters in general. The vijnaptipatras do not come under this category as they are rather special letters and belong to a particular sect. The general rule of marking letters with saffron or sandal-wood paste and decorating them with colours is more or less observed in preparing them. The rules pertaining to the top portion and the actual space left for the subject matter and the writing of the date etc. the Sanskrit and Prākrit of prose and verse are used.

As a rule vijnaptipatras were written in the form of scroll. First, it comes the maṅgala-kakṣa, then the eight sacred objects and fourteen dreams of Tīrthankaras mother. As the body of the letters are written in mixed language, partly in Sanskrit and Prākrit or the local dialect, partly in verse or prose. It has a traditional beginning and commences with salutations to a Jina or Jinas, believed to be the conquerors or liberators of the world. The main object of the epistle is stated and that is the prayer of forgiveness of the shortcomings of the inviters and an earnest request to the āchārya or preceptor to spend the next chaumāsā or the four months of the rainy season at the place of invitation. Jain monks do not go on their viraha or tour preaching during these months for the obvious reason. These epistles are important from several points of view. The description of the localities concerned and the mention of the ruler of the country with allusions to local events give the documents considerable value for local history. They provide the interesting details regarding arts and crafts, profession etc. of the localities with which they are concerned. The pictures given in them are worthy of note for the history of the art of painting. They are useful for the study of social and religious customs, the growth of dialects for the study of comparative physiology. They are also supply considerable material for ethnographical study.

Paryushanā is the foremost religious festival of all Jain yearly festivals. Its prominent position derives from the fact that it corresponds to a point of temporal juncture in the year, which marks the end of the

rainy season. Its last day, sāṁvatsari, marks the beginning of a new year. Its importance is attested by the large variety of literary forms that are associated with it. It is the only Jain parva that is directly associated with a canonical text, namely the kalpasūtra. This association is very old and is recognized by the tradition itself. Its performative role, reenacted every year, explains its unparalleled diffusion, with a large number of lavishly illustrated manuscripts and commentaries in many languages. The kalpasūtra, which is circulated in procession in the streets during paryushanā, is the medium par excellence of the Jain teaching, an excellent testimony to its liveliness and a fully sacred object. There is one literary form that is connected only with Paryushaṇa and sāṁvatsari, the letters that are written and sent on this occasion. In the late medieval period, the Jain texts occasionally show that the epistolary genre has been codified as a form of communication for people who stay wide apart. One of these texts describes seven varieties of letters, including the religious letter (dharma-lekha). It is the only variety of letter of which specimens have been handed down to us in the form of vijñaptipatra, “letter of solicitation” or “letter of request.” All of these letters are śvetāṁbara in origin, mostly from Gujarāt and Rājasthān. They were written vertically on long-sized paper or cloth and are meant to be rolled in order to be sent on the sāṁvatsari day.

The earliest specimens date from the end of the 14th century and the most recent to the second half of the 19th century. The majority were written during the 17 and 18th centuries by members of the Tapagachcha, although a few are associated with the Kharataragachcha. Vijñaptipatra are of two types. Those that are sent by an individual monk (or monk and its group) to the religious head of the gaccha are written in elaborate Sanskrit and are not illustrated. The emphasis of these letters is on meditation, study, and fasts undertaken by the monks. Those that are sent by a local community to a monk are generally written both in Sanskrit and vernacular languages and are often lavishly illustrated. The aim these letters is for members of the local community to extend an invitation to a specific monk and its group, requesting him to choose their locality in order to spend the next rainy-season until the end of paryushaṇa. These letters are of historical importance because they describe the locality and show how strategies of collective patronage can work. They stress the advantages of their own place or community, from a religious perspective, including appropriate Jain temples and famous images of the Jinas such as Rśābhadeva or pārśvanātha. They also describe the ban on slaughter of animals during paryushaṇa that was granted by rulers. This demonstrates that the local Jain community has been able to gain support from the political power. The most famous of these vijñaptipatras, which was written in old Gujarāti and old marwādi language in 1610 A.D. at the time of Jahangir’s rule, mentions that two
monks of the Tapā gachchha obtained a farmān from Jahangir declaring a ban on the slaughter of animals for a period of 12 days during Paryushanā securing such a ban is always a result of difficult negotiations and thus is a source of pride for the Jain communities that succeed. Among the religious duties connected with Paryushanā, kshamāpana occupies an essential place, repenting for all the transgressions that could have been done. Traditional Prakrit phrases connected with pratikramana often occur at the end of these “letters of request”.

**Vijñaptipatra or Jahangir’s Farmān**

The Emperor Jahāngīr issued a farmān at the request of Vivekaharsha, Paramānanda, Mahānanda, and Udayaharsha, pupils of Vijayasena sūri ordering that during the twelve days of the Paryushanā, there will be no killings of animals of any kind in the slaughter houses of the Empire and forbidding even the preparation for such slaughter. It was an event of much importance to the Jain community and a pictorial record made by Ustad Śālivāhana formed part of a vijñaptipatā V.S.1667= 1610 A.D. sent by the Jain community of Āgra to Vijayasena sūri, then resident at Pātañ, requesting him to grace the town of Āgra with his presence during the installation ceremony to be enshrined in a Temple. The granting of the farmān and the events depicted in the illustrated letter point not only to the great tolerance practiced by the early Mughal Emperors but also to the close relationship existing between and the Jaina religious leader.

Jahāngīr appears to have had some interest in Jainism when he was a prince. He thus granted the farmān of 1610 A.D, the subject of Śālivāhana’s illustration, prohibiting animal slaughter during paryushanā throughout the empire and Jaina sources also testify his extreme friendliness towards them. “The Emperor issued the farmān. His Majesty ordered this in connection with the coming paryushanā in the presence of Ramadasa was to be proclaimed by beat of drum. The merciful one ordered that non-killing be observed for all the twelve days, when the command was given by his Majesty at that time there was an assembly in the hall. Emperor Jahāngīr was seated in the balcony, Rājā Rāmādāsa was in front, behind him the scribe writing the farmān, immediately the Emperor issued an order.

Ustad Śālivāhana, a painter employed in the imperial atelier was present at the time the firmān was issued and later on painted the picture with the help of sketches made on the occasion. His patron in this instance was the local Jain community which wished the picture to form part of the letter addressed by it to Vijayasena sūri. The painted portion of
this letter measures in all about 285.7x32.2 cms. and consists of two separate scenes, the first depicting the court of Jahangīr at Agra at the time of āharān was granted and the proclamation of the āharān in the city by beat of drum. In the next scene the artist conjures in his imagination the scene as it might have occurred at the presentation of the āharān to Vijayasena sūri by Vivekaharsha at Pāṭaṇ and the rejoicing attending this event among the Jainas of the town.

Jahangīr is seated in a white pavilion set up on a balcony. He is barefooted and dressed in a reddish orange pājāmā and golden jāmāh decorated with palmettes of conventional pattern. “The Emperor is seated in the jharokhā in the hall of public audience”. Behind him is the chauri bearer, and to the left is the nobleman in yellow jāmāh, golden pātā, green pājāmā and a large turban. This row of figure is drawn against a monochrome patch of red, a characteristic no doubt inherited from the Western Indian style flourishing previously almost all over India. Above it is a narrow strip of blue followed by the pink ramparts of Agra fort. The artist has paid drawn with care possessing a boldness and vigor that is distinct from the delicate and rather fussy portraits that were beginning to become popular at the imperial atelier.

Rājā Rāmadāsa introduced the deputation send led by Pandita Vivekaharsha with Pandita Udayaharsha behind as seen in the epistle. The Emperor accepted the prayer and issued a āharān which was duly proclaimed by the beating of drums. The various people figuring in the scene are labeled in Devnagiri script and Mārwādi language. The darbar scene is an ordinary sitting of the attendant. Sultan Khurram is standing on the left. A mixed crowd of Arabs, Turks, Persians and also European in red baggy trousers, a black coat and a broad- brimmed straw hat is shown outside the court-yard.

In the next scene is the principal bazaar or thoroughfare of Agra. The second piece of the roll shows Vijayasena sūri seated presenting the new āharān to his guru. The portraits of massive chowries possess considerable interest, historical as well as aesthetic. A scene of great animation with a man dancing to the accompaniment of a vina or drum, the sarod and the cymbals is shown in the corner of the upāsra. In another corner are seated three nuns with the swastika symbol in front, the lay women coming and scattering rice and paying homage to them. The letter gives the name of several Jinas, man and women of the city of Agra. It winds up with the letter and prayer to the great sūri or preceptor to visit the Jaina saṅgha in Āgra and was despatched like other Vijñāaptipatras in the paryushanā period.
Fig: Vijñaptipatra, Jahāngīr Farman, Popular Mughal Style, 1610 A.D.
Uttarādhyayana Sūtra:-

“The Early Western Indian School of painting” is known in manuscript illustrations from the year 1127 A.D. and in temple decoration from about in 1170 A.D. It has been described in fair amount of literature and needs no exposition. From its beginning until about 1400 A.D. that is for approximately three centuries the book illustrations appear on palm-leaf. Which is the material for writing after 1400 books in western India are generally made on paper and the makers of book illustrations had from that time a larger surface at their disposal for the application of their art. The early western Indian style is employed by the Jainas to illustrate the texts. The uttarādhyayana sūtra is well known part of the śvetāmbara jain canon belonging to the section known as mūlasūtra ‘root or basic sermon’, where mahāvīra himself the founder of Jainism had passed the hurdles. It is to instruct a young monk in his principal duties, to commend as ascetic life by percepts and examples to warn him against the dangers in his spiritual career and to give some theoretical information. It is considered that the sermons were spoken by mahāvīra answer to unasked questions.

1. The discipline of the monks

The first chapter of the Uttarādhyayana sūtra takes us without introduction into the subjects of religion and deals with the discipline of the monks. They should be subordinate, meek, open to correction when deserved, should anticipate a superiors wish, keep silent, until addressed, be truthful, bear indifferently both the pleasant and the unpleasant, practiced asceticism, show perfect attention to the teacher and be fully considerate of him, regulate their conversation. A monk who observes all faith fully honoured by gods, gandharvas, and men, when he leaves this stained and impure body will become either an eternally perfected soul in bliss or a god with only petty defilement and with great power.

2. Hardships –

The second chapter is devoted to the hardships (pañśhana) which a monk must endure. These are twenty two, hunger, thirst, insect bites, nakedness, discontent women, the discomforts of wandering, the discomforts of resting places, bad lodging, abuse, body pain, ignominy of bagging, refusal of alms, illness, the pricking of the grass, dirt, hospitable, and respectful, treatment, ignorance, righteousness.

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The painting shows, a monk standing upright in the body abandonment (kāyotsarga) posture, absorbed in meditation, his eye fixed, on the tip of his nose, his arms hanging down, while two birds, two dogs, a deer, a bull, two men, and two tigers attack him but fail to his concentration. The painting considered an illusion to the various hardships experienced by mahāvīra and illustrated in kalpasūtra painting.

3. The Four requisites-
The first verse of this chapter says that a living being must obtain a conjunction of four things, very hard to obtain, if he is to follow the holy life that leads to salvation. These are birth as a human being an opportunity to hear the law preached capacity to believe in it and strenuous application in self-control. The commentaries contain ten stories to point the moral of how difficult it is to obtain human birth and how important to make the best possible use of such birth once it is obtained.

4. The very learned
This chapter recounts the duties of a monk and the excellence of him who has mastered them all. And in another painting Harikesa in the kāyotsarga (body abandonment) posture for meditation in the tinduka grove.

5. Decide to Renounce King Kukāra and Kamalavatī Purohit Bhṛgu and Vashi
In this text, the chief subject of interest is the substance of the various arguments with which the characters are awakened.

7. The true monk
The characteristics of the true monk is- the solitary mendicant, chaste, learned, enduring everything bearing discomfort, heat, cold, practicing austerity, not fawning upon the wealth and prominent, living solitary and sinless and the conditions of the perfect chastity- it is represented by the preaching of sudharman, who stated that he heard it from mahāvīra. The conditions of the perfect chastity are--never to sleep or race in places frequented by women, cattle; not to gaze upon the charms and beauties of women; not to wear ornaments. The painting shows sudharman, mahāvīra’s chief disciple, preaching the sermon. He is clearly distinguishable by his headdress and his pose holding the rosary before him.
8. **King Sañjaya hunting**

Once when the king went out for hunting on horseback he pursued a deer to a grove where the venerable monk Gardabhāli was engaged in meditation. The king shoots at an antelope or “black buck” as in characteristic of this animal when in full fight.

9. **Monk Harikeśa-Bala Princess Bhadrā near Ganga**

10. **The Balky Bullock**

The painting shows, one wheel cart with one bullocks. A well-dressed layman is riding in the body of the cart, while one man is in front of the animal holding one end of the driving rope, which is as usual passes through the bullock’s nose and he is trying to conjole it.

11. **Nature of Karma and the Six Leśyās**

These are external appearance cast upon the soul by the individual’s karma. The soul is of course, not itself affected but the leśyās are like shadows or a reflection. They have names, colours, tastes, smells, touches, degrees, character, variety, duration, result and life but they are commonly distinguished by colour and are named black, blue, grey, red, yellow, and white. The first three of these are bad and last three are good, the chapter characterizes the various qualities of the six leśyās, describes the men who possess the different kinds and admonishes wise men to avoid the bad leśyās and cultivate the good. The subject of the leśyās, is common Jain iconography and is generally represented by a rose-apple (jambu) tree, from which six men are trying to get the fruit. These men are often shown by the colours of their representative leśyās. The black has an axe and endeavors to cut the tree down at its base. The blue is cutting off the branches. The gray is cutting off only the twigs with the fruit or the bunches. The red climbs the tree to pluck the fruit. The yellow pulls off what he can reach as he walks around. The white collects only what has fallen to the ground.
Fig: (a) the learned monk comparison with the animals

Fig: (b) Monk Harikesa and Bala, Princess Bhadra, near Ganga

Fig: (c) Bālāmitra desires to be a monk

Fig: (d) Keita and Sambhuta, born as antelopes

Fig: (e) The true monk-Sudharman, Mahāvīra’s chief disciple

Fig: (f) The true monk

Fig: (g) King Balbhadra and Mriga, Son Balasri wished to become a monk

Fig: (h) King Sanjaya hunting

Fig: (i) The story of Aristanemi

Fig: (j) same folio

Fig: (k) same folio

Fig: (l) The qualities of correct behavior, reference to Kayotsarga and previous Tirthankara

Fig: (m) Sacrifice

Fig: (n) Perfection, enlightenment, deliverance and final beatitudes

Fig: (o)& (p)& (q) Sleep and activity

Fig: (r) Two monks in a park, Jayaghoṣa preaching to Vijayaghoṣa Brahmin

Fig: (s & t) )6 Lesyas produced by Karma effecting the soul

(185)