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From the Chief Editor's Desk

Dear Readers,

I am glad to present the second issue of this year of "***ISJS-Transactions***", the online quarterly journal of **International School for Jain Studies** (ISJS), New Delhi. This time around we have five articles: two on science, one each on Jain art, distortion of language and its repercussion and the nature of Jain meditation. For a long time a number of Jain scholars – both Indian and foreign - have been claiming Jainism to be a scientific religion. The article by Dr. Pokharna et al. is an eloquent testimony of this trend. The next article by Dr. Roy further corroborates this. The third article on Jain art by distinguished art historian Prof. Tiwari not only highlights the Jain contribution to Indian culture and society but also critically examines this particular genre of Jain Studies. Gr. Capt. (Retd.) Vimal Kumar Jain's article forcefully argues how and why linguistic distortions can lead to wrong conclusions and thereby to the distortion of reality. Finally, the last article in this issue by Ruchi Jain highlights the nature of "Shukla Dhyan" (purest/ white meditation) in the Jain tradition.

I am very thankful to all the scholars for contributing their research papers for this issue. The readers and contributors are welcome to send their valuable suggestions for improving the quality of the journal.

14th July 2018

Prof. Prakash C Jain
Chief Editor

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Jainism and the Theory of Everything (TOE)

Dr. Surendra Singh Pokharna*
Prof. Narendra Bhandari†
Prof. Samani Chaitanya Prajna‡

1. Introduction

Science and technology and its use in economic developments and commercialization have revolutionized the whole world in such a way that everything appears to have changed in the last 100-200 years. Developments in the fields of space technology, atomic energy, electronics, biotechnology, modern agriculture, electronic communication, and manufacturing systems are some of the examples of these changes. There are changes in the lifestyles, value systems from local to global, cut throat competition in all walks of life and increased connectivity at global level through satellite communication like Internet and others. However, it has also resulted in an increase in population, depletion of natural resources, damage to the environment, increase in terrorism, threats of nuclear wars and a large scale increase in entropy in the world at different levels in different forms like greenhouse gases, pollution of soil, food, air and water etc. In addition, in the last forty years, half of animals and insects have become extinct because of human activities, climate change and other factors. Around 25,000 biological species are getting wiped out every year. Some 15,000 crores animals are killed every year for food and as per some studies we are moving towards what is known as Sixth Extinction, the five ones have occurred during the past 55 crores years when significant number of living species disappeared. However, on the other hand, science and technology have not been able to produce even a small ant or even a blade of grass, as life comes from life only.

Finally, because of these changes and domination of science and technology in all walks of life, an impression has been created that scientific knowledge is supreme and anything else, which does not fall into this domain is not very relevant. This is far from the truth. Thus, till quite recently science never spoke about consciousness and soul. Phenomena like telepathy and clairvoyance and psychokinetic, out of body travel, near death experiences, mysticism and many other psychological and parapsychological phenomena which have strong evidences, for their existence, have been ignored by the hard core scientists, because they do not follow strict methodology of science in which any phenomena must be repeatable in space and time and should be independent of the observer who is performing the experiment.

Several scientists like Asimov, E P Wigner, B D Josephson, Prof. Prigogine, Prof Penrose, Prof. Hameroff and Prof. ECG Sudarshan have emphasized a need for study of consciousness and the soul. A lot of work is going on now all over the world to understand the concept of consciousness and soul from widely different perspectives like brain sciences (neurophysiology), psychology, quantum physics, philosophy, mathematics, quantum biology, cognition, parapsychology, mysticism and others. But, one of the most important developments in this respect is the work of Prof. V M Neppe (Psychologist and

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Neurophysician) and Edward R Close (Physicist, Mathematician and Cosmologist). This team has developed a highly multidisciplinary approach to understand fundamental problems in widely different fields and have arrived at what is known as a "Theory of Everything (TOE)". Their book "Reality begins with the Consciousness: A Paradigm Shift that Works" (5^{th} Edition, Published by Brainvoyage.com) summarizes this work in fairly good detail. The most important argument of their hypothesis is that consciousness is the most fundamental entity in the world, which is in agreement with the basic philosophy of Jainism. Not only this, it is remarkable that their approach has several widely different concepts, which look quite similar to the basic concepts of Jainism. It appears that this paradigm shift will bring about a completely different world view to look at the present problems in the world and their optimal solutions, including the concept of sustainable development. The concept of spiritual development would be a better term instead of sustainable development. In what follow, we first explore these similarities between the two approaches. We shall use short notations for this study. TDVP will be used for Close and Neppe's approach whereas "Jain" will be used for the approach of Jainism.

2. Limitations of current Science and a need for a comprehensive Theory of Everything

The current science is very successful in explaining many physical or the so called materialistic phenomena occurring around us. However, there are many problems still unsolved in science and there are many phenomena which are true but the modern science is not able to explain them. Some of them are given in what follows:

(a) Most of the physics, which is the foundation of science, has three major branches which are classical physics, quantum physics and theory of relativity. Also their scope of action has a broad range varying from sub-atomic and atomic levels to the molecular, ordinary physical level and going upto the astrophysical and cosmological levels. There are several inconsistencies among these branches used to describe reality at various levels. They are like uncertainty principle, wave particle duality, expansion of the Universe, origin of the Universe, what was there before the big bang and others.
(b) In case of life sciences, there are problems of evolution which do not talk about consciousness in any way. There is no discussion about consciousness in the Darwin's principle of evolution for example.
(c) A still more important problem is from where the life has come and what is the purpose of life and millions of complex organisms.
(d) A large number of parapsychic phenomena and precognition in dreams and in other cases are now fairly well established, but the current science does not provide any explanation to it.
(e) Similarly, the possibility of life after life and reincarnation are now well established, but there is no mechanism or theory for this in the modern science. Many scientists avoid discussion about such topics altogether.
(f) There are also many mystic and spiritual phenomena, which are encountered by every individual at least few times in their life, but scientists never seriously discuss them. It is well known that almost all the scientific discoveries always start with sharp observations of unusual events (rare events at that time) observed sharply by few individuals (scientists).

Several attempts have been made by scientists and others, but here we shall confine our attention to a very important model which attempts to incorporate many disciplines developed over time to understand the reality and the ultimate truth by humanity.

3. Highlights of TDVP model (The new Theory of Everything)

In this section, we present the highlights of a new theory of everything (TOE) known as a TDVP model (Triadic Dimensional-Distinction Vertical Paradigm), which has made a serious attempt to addresses some of these problems.

This new TDVP model was put forward by two scientists Prof. Vernon M Neppe and Edward R Close. Prof. Neppe is a Neuroscientist, Physician, Psychologist and a Philosopher whereas Prof. Close is a Physicist, Mathematician and a Cosmologist. This model is a very comprehensive attempt to develop a unified model to reconcile physics, biology, psychology, parapsychology, philosophy, consciousness researches and mathematics. Here are the highlights of this model:

(a) A complete theory of everything (TEO) must include all branches of knowledge which attempts to look for the Truth or the ultimate reality from various perspectives. So, this theory includes major disciplines like physics, mathematics, chemistry, biology, psychology, sociology, parapsychology, philosophy, consciousness researches and their findings along with their limitations in a single formalism. The so called theory of everything. There is a TOE also discussed in science but this is one which tries to unify only four forces in physics viz. Electromagnetic, Weak interaction, Nuclear interaction and Gravitational interaction. So, this has a very limited scope and can never become a real TOE even if it is established in future.

(b) Consciousness which discriminate a living being from the non-living is a part of this theory. It is introduced as one of the most fundamental part of reality. It is defined in such a way that it is present in all time and all space and also at the deepest level of reality that is at sub-quantum level to quantum level, atomic level and goes up ordinary physical, astronomical level and cosmological level. It is a part of human brain also but is much more than that.

(c) It is attempting to provide satisfactory answers to many problems found in various disciplines due to treating these disciplines in isolation including the current scientific phenomena.

(d) It is based on a strong foundation of mathematics.

(e) They argue that the concept of objective science is very rigid and completely distinguishes object from the subject but in reality this is not true. There might be some meeting points between the two. There is a need to have extensive dialogue on this. They also argue that the current science is based on Popperian theory of Falsification in which one has to go on rejecting the false results till true results are discovered. Discovery of electric bulb by Thomas Alva Edison can be mentioned to understand this in which thousands of samples were tested and rejected till the right combination was found. So such concepts need to be reviewed critically. Hence, they have introduced a model known as (LFAF) where LFAF stands for (Lower Dimensional Feasibility and Absent Falsification). It means that if there are higher dimensions of reality and they are linked with lower dimensions in some way (through vortices as explained below), then some phenomena may be observed in the lower dimensional reality also (and so they are feasible) but they may occur rarely and so they cannot be proved as False. But since they are occurring rarely, so they cannot be repeated again and again at different places and times, a condition for them to fall in the realm of the modern science. Many of the parapsychic phenomena fall in this category. So, they cannot be treated as scientific in the current definition of the modern science (which based on three dimensional spaces and one dimension of time (3s, 1t). Thus TDVP is an extension of the modern science. However, if one can access these higher dimensions through say deep meditation then events may occur more regularly.

(f) The three dimensional space coordinates of space and one dimension of time may describe most of the reality quite adequately, but to understand parapsychic processes, living systems and problems of quantum physics, issues involved with expansion of the Universe and its beginning etc and some problems of psychology and philosophy, two more dimensions of time are introduced in addition to the ordinary physical time. One for explaining pre-recognition and another to understand concept of free will, both more prominent in the field of psychology and parapsychology. In addition, three dimensions of consciousness are also introduced in this TDVP model. They are known as extent, content and impact. Thus nine dimensions are required to explain many phenomena which are not explainable with three spaces and one time coordinates of the conventional science. However, using these nine dimensions, many phenomena can be explained. It may be noted that these nine dimensions are quite different from the higher dimensions used in the string theory of particle physics.

(g) Many of its hypotheses are experimentally verifiable under different set of conditions.

(h) A concept of vortices has been introduced in this model which is similar to vortex we find in water going down in a hole in a wash basin or even a vertical motion of the Earth along two axes, around the Sun and around its own axis. Such vertical motions are assumed to be there at all levels starting from the subatomic and up to larger ones like movement of galaxies etc. The major concept in this model is that it can be there among any three dimensions out of the nine dimensions.

(i) Another very important concept developed in this model is that of strong interrelation of space, time and consciousness. Einstein's greatest contribution was to reconciling space with time through the theory of relativity. In the TDVP model. Consciousness has been also added so there is a triad of space, time and consciousness. The three are tethered together from infinite past. Space, time and consciousness are although treated as approximately separate but are assumed to be tethered together at certain points from an infinite past. This assumption can explain quantum entanglement, parapsychic phenomena and even singularity at the time of big bang etc.

(j) Due to the problems caused by the limitation imposed on the scientific methodology by the Godel's incompleteness theorems, infinity will always be required for a complete description of reality. But due to involvement of quantum physics in explaining microscopic level reality, the finite reality will be always discrete whereas the infinite reality will be continuous. In addition finite reality will be always embedded into the infinite reality.

(k) There is no need for supernatural powers like God.

4. Remarkable parallels between Jainism and the TDVP model

Now we discuss some interesting parallels between the TDVP model and Jainism.

4.1 Just as in Jainism, consciousness is one single entity and is also fundamental in the TDVP model of advanced science

The basic approach of TDVP is that consciousness should be an integral part of any TOE. Also, TOE should include all major disciplines of Nature like physics and physical sciences, psychology, parapsychology, biology, social sciences, and philosophy etc. They argue that consciousness is most fundamental reality just like space, time, mass and energy and is not a derived property of matter (this again agrees with Jain principle where soul is treated as a separate entity and critical substance which is a must to understand the reality). It is then associated with meaningful information (this is again in agreement with Jain philosophy that knowledge is structured in the consciousness or soul). In the TDVP formalism, consciousness is given the highest importance over and above the other substances like space, time, matter and energy etc. This is again in good agreement with Jainism where consciousness (soul) is given greatest importance and Jainism emphasis on presence of soul in all living beings and hence respects of each living species.

4.2 Just as in Jainism, Infinity has to be a part of the reality so as to incorporate Godel's incompleteness theorem in the domain of the science

To make the approach compatible with the Godel's incompleteness theorem, they have argued that whatever hypothesis we develop using our knowledge based on the five senses and (3s, 1t) dimensions; we shall be always confining ourselves in a finite world. Hence there has to be an infinite reality over and above this finite reality. The existence of *Alokākāśa* around the *Lokākāśa* in Jainism can be therefore easily understood along with the concept of infinite knowledge being structured in the pure soul.

4.3 Evolution is as much important in TDVP model as it is in Jainism

The concept of evolution in TDVP formalism has been briefly discussed and it is argued that their model of evolution goes far beyond the currently available models of evolution. Their model of evolution is based on taking consciousness, space and time into account and is therefore again quite similar to the model of evolution in Jainism where one talks of evolution of consciousness through fourteen *guṇasthānas*.

4.4 Concepts of *Pradeśas* both in the TDVP model as well as in Jainism

The whole foundation of TDVP model is based on basically discrete nature (quantum) at very fundamental level of reality. Hence they talk of discrete structures of space, time and consciousness, viz; qusits (for space), chronsits (for time) and concits (for consciousness). They are very similar to *pradeśas* in Jainism for space, *dharmāstikāya*, *adharmāstikāya*, *pudgalāstikāya* and consciousness, which all are assumed to have smallest indivisible units known as *pradeśas* whereas time's fundamental unit is known as "*Samaya*", the smallest indivisible unit of time in Jainism. This is a very remarkable similarity. In TDVP model, first dimension of time is measured as an interval like *samaya*, but two other time dimensions have non-parametric measures known as ordinal like greater than or less than etc.

4.5 Concept of vibrations and oscillations in *Āatma Pradeśa* versus concept of vortices in the TDVP model

In the TDVP formalism, vortices (plural of vortex) are treated as the basic units of vibrations/oscillations at the most fundamental level. Vortex is a complex rotational motion in three dimensions of space like that of a *laṭṭū* (made of wood). Motion at microscopic level like spins of elementary particles of matter to structure of DNA molecules and even the motion of the Earth, planets and Sun are vortical in nature. In Jainism, we talk of vibrations (*saṅkucana aur vistāra* that is contraction and expansion) in *pradeśas* of soul. The concept of vortices is much more general as vortices can be there among different dimensions out of the nine dimensions also.

4.6 Concept of life in *pṛthvī kāya, apa kāya, vāyu kāya* and *agni kāya* in Jainism has a similarity in the TDVP model also

TDVP model recognizes presence of some kind of consciousness at all levels starting from sub quantum systems (below Planck level which is $10^{-35\ \text{cm.}}$) to quantum systems and then to ordinary matter made of atoms, molecules and living beings and non-living entities to as big as astronomical and even cosmological levels. It again matches well with Jain model where life is recognized not only in smallest living bodies like Nigodas but also in Earth, water, fire, air and vegetation are treated as living entities.

4.7 Space, time and consciousness are assumed to be tethered in the TDVP model

In TDVP model, space, time and consciousness are assumed to be separate but are actually linked or what is known as tethered together right from the infinite past and right from the sub quantum level to the quantum level, astronomical level and upto the cosmic level. This triad then contains mass, energy and meaningful information of consciousness. Mass and energy have impact on the consciousness and, in turn, consciousness also has impact on the mass/energy. This matches well with the soul-karma interrelation in Jainism.

4.8 Recognizing higher order of life in TDVP model as well as in Jainism

TDVP model also recognizes possible existence of higher living beings and others without DNA and RNA etc. This again matches well with possibility of *Devī-Devatā* (in heaven) and other *Tiryañca* (sub-human) living beings and *Nāraka* (in hell) in Jainism.

4.9 Clairvoyance, telepathy and *kevala jñāna* are there both in the TDVP model as well as in Jainism

TDVP model strongly recognizes nine different types of the parapsychic processes and attempts to explain them as rare phenomena occurring through higher dimensions in the 3s-1t domain. This linking of higher dimensions to lower dimensions (say of 3s, 1t space) is due to the processes of vortices among different dimensions. Again, it is similar to what one finds in the Jain model where five different types of knowledge are recognized including *Avadhi jñāna* (clairvoyance) and *Manaḥparyaya jñāna* (telepathy). TDVP model talks about meta-consciousness which is quite similar to the idea of a pure soul in Jainism which can have *Kevala jñāna* where there is no constraint due to space and time.

4.10 No assumption of God in TDVP model and in Jainism

The TDVP model does not recognize the existence of God and firmly believes that there are strict rules and laws in nature which are hidden in the higher dimensions but appear rarely in the lower dimensions (3s, 1t), but one can access the higher dimensions through advanced practices of meditation and so by achieving the advanced stages of consciousness.

4.11 The concepts of *karmaṇa, tejas* and *vaikriya śarīra* of Jainism is also possible in the TDVP model

As life can be there in several combinations of matter, energy, space-time-consciousness triad, it might be possible now to have possibility for *karmaṇa śarīra, tejas śarīra* and *vaikriyā śarīra* and other similar entities.

4.12 Recognition of a universal order through various set of rules in both TDVP model and in Jainism

Jainism recognizes that the whole Universe functions on the basis of some set of rules, some of them are known to us and others are not known to us, but as we progress higher up in the spiritual field and passes through various *guṇasthānas*, our horizon of knowledge increases and we have more and more familiarity with more and more new set of rules. But there is some type of "Order" present in the Universe through which it functions like regular sunrise and sunset, through motion of the Earth around the Sun, various *deva-lokas,* presence of many stars and heavenly bodies and even law of karma through which one has to pass through is determined by one's past deed and also the present karmas which one is gathering in one's daily life. Some kind of "Order" is depicted in the Jain temples through beautiful design of flowers with symmetry and different types of geometries and other type of order say in different types of *Tantras, Yantras* and *Mantras* for example. The TDVP model also believes in presence of an "Ordropy", which is a word opposite of entropy (which represents some kind of disorder). However, instead of using the word "Negentropy" which is also opposite of "Entropy" and reflects some kind of "Order", they have used the term Ordropy" as a more generalized type of "order" which is multidimensional in nature.

4.13 Vortices of TDVP model justifies the importance of *ślokas* and *dohās* in describing the reality in a better way

Some differences between the two models are also highlighted and it is argued that the *mantras, dohās, sūtras* which are not explicitly mentioned in TDVP model but are used to describe the reality are somehow appear to be related with the vortical structure at fundamental level and is better method of describing the reality, recognizing the underlying order in the Universe and stability of the order, which explicitly recognizes the importance of circular processes at different levels.

4.14 Concept of *paryāya* in Jainism and formalism of Distinctions in the TDVP model

In Jainism it is stated that any substance has two aspects, attributes (*guṇas*) and modes (*paryāyas).* An example is always given that gold has an intrinsic property and that is to be gold but it can be there in any form, thus it can be there in the form of a ring, a biscuit, or a chain or necklace. All these are forms of the gold known as *paryāyas* (forms) of gold. Almost in the same way, TDVP model has its foundation in clear cut definition of a Distinction (RBC5ED). There are three elements of distinction. They are (a) that which is distinguished, (b) that from which it is distinguished and (c) that which draws the distinction. This concept is denoted by DFC in short. Here C is assumed to be consciousness. The two others are applicable for any substance and its any aspect.

4.15 Karma theory of Jainism and ideas of Extent, Content and Impact in the TDVP model

The TDVP model talks of one more set of three entities which are known as Extent, Content and Impact. They are self-explanatory by their names. Thus, in case of space, extent means three dimensions and their measures in real number forms. In case of time, they talk of three dimensions, whose extents are defined through three imaginary numbers. Finally, extent of consciousness is defined through a complex variable (combination of a real number and an imaginary number and hence space and time are assumed to be tethered together). Contents are then defined as those entities which are contained in these distinctions of extents. They are mass, energy (for matter) and information, for space-time (matter) and consciousness (information) triad. Impact is nothing but impact of one variable on the other. Thus, one can think of impact of consciousness on matter or vice versa. In the karma theory, we always say that although soul and matter are different but each influences the other.

4.16 Indirect concept of *Ahiṃsā* in the TDVP model

The concept of *ahiṃsā* at the most elementary level is explicitly supported by both the TDVP as well as Jain model. It is because of the presence of consciousness among all living beings, at different levels of evolution. But Jainism goes far ahead of the TDVP model. Jainism also provides a “Theory of Everything” by providing practical methods towards evolution of the consciousness to higher levels in order to access the higher dimensions of reality, perceived in the TDVP model.

4.17 Concepts like those of *Anekāntvāda* and *Syādvāda* in the TDVP model

The similarity does not end here, even concepts like *Anekāntvāda* and *Syādvāda* is present in the TDVP model of reality where they define terms like relative time, relative space, relative non-locality, relative zero, relative infinity, relative vortices, relative distinctions and relative warping of reality etc. It is so because due to our limitations of knowledge and possibility of access to higher dimensions, our description of reality will be always relative depending on the number of dimensions we are aware of and the domain in which we are working.

4.18 The TDVP recognizes limitations of the Darwin’s principle of evolution of "survival of the fittest" and talks of the spiritual principle of evolution similar to that of Jainism

In Indian traditions in general and in Jainism in particular, there is a popular saying viz. "Live and let live". This is in contrast to Darwin's principle of "Survival of the fittest". It may be mentioned here that the famous British environmentalist Prof. Goldsmith believes that too much emphasis on teaching of the Darwin's principle of evolution is the main cause of all environmental problems. The question is not whether principle of Indian culture is correct or the principle of evolution is correct, but it appears that in Indian philosophy and culture, there is an extraordinary emphasis on recognizing the underlying identity among all biological species whereas in the principle of evolution, the emphasis is more on the physical differences.

5. Conclusions

This paper can be concluded through the following:

(a) The modern science is mostly based on developing theories or hypothesis within three dimensions of space and one dimension of time (3s,1t) and then experimentally verifying them using instruments made in this (3s.1t) domain only. Many of the phenomena in basic physics like quantum physics, theory of relativity and their integration require new thinking like phenomena of quantum entanglement and other.

(b) There are phenomena in the field of parapsychology, such as, life after life, near death experiences, which have strong evidences, are not explainable using the modern science. But their existence cannot be ruled out also.

(c) A general theory of everything should not be confined to basic physics only. It must incorporate physics, chemistry, biology, psychology, parapsychology, philosophy, mathematics, evolution and several mystic and spiritual phenomena.

(d) Jainism has developed such a theory of everything thousands of years ago, which is consistent and has practical applicability for everyone.

(e) The work of Prof. Close and Prof. Neppe therefore should be looked from the (Jain) perspective.

(f) The remarkable parallels in the TDVP model and Jainism are not by chance but it is due to common way of thinking among unbiased thinkers of both the East and the West.

(g) This comparison may not be hundred percent, so attempts should be made to understand the differences also. An optimal combination of the two will provide new avenues of thought to solve many problems of the modern world.

(h) As Jainism is based on practical execution and implementation of the rules in day to day life is very well tested and so its presentation in the modern style is need of the hour.

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Seasonal Variation of Shadow Length in Jain Astronomy

Dr. Raja Ram Mohan Roy*

Abstract

Jain astronomical treatise Sūryaprajñapti describes the variation of shadow length with seasons. The data does not fit any location in India. It is currently believed that the data was obtained at the southern tip of Sri Lanka. However, a detailed analysis shows that the data is incompatible with any location in Sri Lanka or any other place on earth. A comparison of this data with the data given in Arthaśāstra shows that both data are linearly related. Based on this correlation, it is proposed that the data in Sūryaprajñapti was obtained using a wedge-shaped gnomon. The shadow cast using this wedge-shaped gnomon matches very well with the data given in Sūryaprajñapti.

1. Background

Following information is given in Sūryaprajñapti 10.10 regarding the length of shadows formed at the end of each month. At the end of Śrāvaṇa, first month of rainy season, the length of Pauruṣī shadow is 2 pāda and 4 aṅgula. At the end of Bhādrapada, second month of rainy season, the length of Pauruṣī shadow is 2 pāda and 8aṅgula.At the end of Āśvina, third month of rainy season, the length of Pauruṣī shadow is 3 pāda.At the end of Kārttika, fourth month of rainy season, the length of Pauruṣī shadow is 3 pādaand 4 aṅgula.At the end of Mārgaśīrṣa, first month of winter season, the length of Pauruṣī shadow is 3 pāda and 8 aṅgula. At the end of Pauṣa, second month of winter season, the length of Pauruṣī shadow is 4 pāda.

At the end of Māgha, third month of winter season, the length of Pauruṣī shadow is 3 pāda and 8 aṅgula. At the end of Phālguna, fourth month of winter season, the length of Pauruṣī shadow is 3 pāda and 4 aṅgula.At the end of Caitra, first month of summer season, the length of Pauruṣī shadow is 3 pāda.At the end of Vaiśakha, second month of summer season, the length of Pauruṣī shadow is 2 pāda and 8 aṅgula.At the end of Jyeṣṭha, third month of summer season, the length of Pauruṣī shadow is 2 pāda and 4 aṅgula. At the end of Āṣāḍha, fourth month of summer season, the length of Pauruṣī shadow is 2 pāda.

It is obvious from the information given in Sūryaprajñapti 10.10 that one pāda is considered equal to 12 aṅgula. Based on this conversion, the total length of shadow at the end of each month is shown in Table 1 and Figure 1.The length of shadow is shortest at the end of summer and equals 24 aṅgula. It increases by 4 aṅgula every month till it is longest six months later in the middle of winter and equals 48 aṅgula. It then decreases by 4 aṅgula every month till it is shortest again at the end of next summer and equals 24 aṅgula. In this report, it is intended to compare this information with the information generated by modern astronomy.

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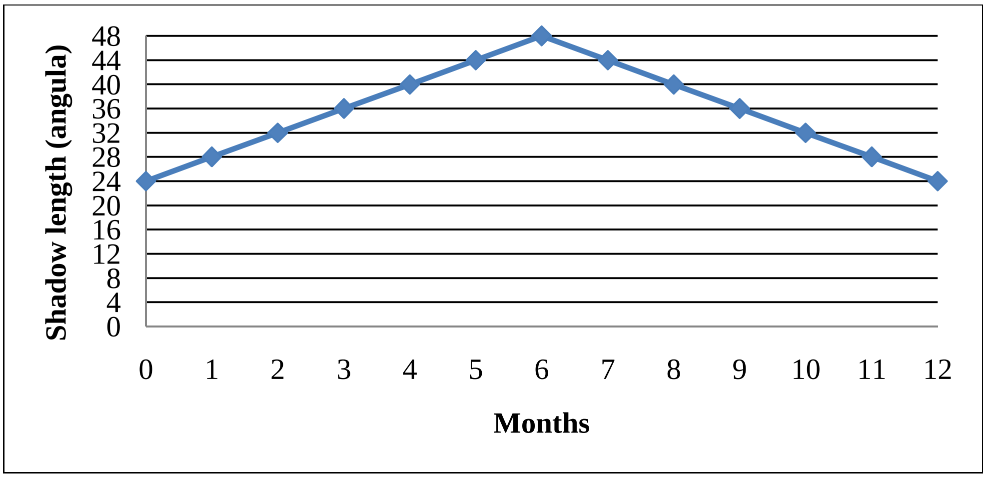


Figure 1: Length of shadow during the year according to Sūryaprajñapti 10.10

2. Methodology

Shadow length analysis is based on the assumption that shadow lengths given in Table 1 refer to the shortest shadow length of the day when sun is at the local meridian (highest altitude of the day). Shortest shadow lengths for 21st day of each month were calculated using an astronomical website[i]. This choice was based on the fact that summer solstice, autumnal equinox, winter solstice and vernal equinox take place around 21st day of the respective months. Shadow lengths were calculated for a vertical gnomon of 96 aṅgula height. According to Tiloyapannatti 1.114-116, 96 aṅgula equalled one daṇḍa or dhanuṣa, which was considered close to a medium man's height. The value of shadow lengths was converted to ratio of shadow length on a respective day to shadow length on summer solstice. This ratio makes it possible to compare the astronomical data obtained using modern astronomy with data given in Sūryaprajñapti 10.10 independent of gnomon height that may have been used by ancient Jain astronomers.

3. Discussion

As shown in Table 1 and Figure 1, shadow length increases in a linear manner from the end of summer (summer solstice) to middle of winter (winter solstice) and then decreases in a linear manner from the middle of winter (winter solstice) to summer (summer solstice) according to Sūryaprajñapti 10.10. This information has been changed to shadow length ratio by dividing the shadow length in a given month by shadow length on summer solstice. This data is shown in Table 2 and Figure 2. It can be seen that shadow length ratio varies between 1 and 2 in a linear manner.

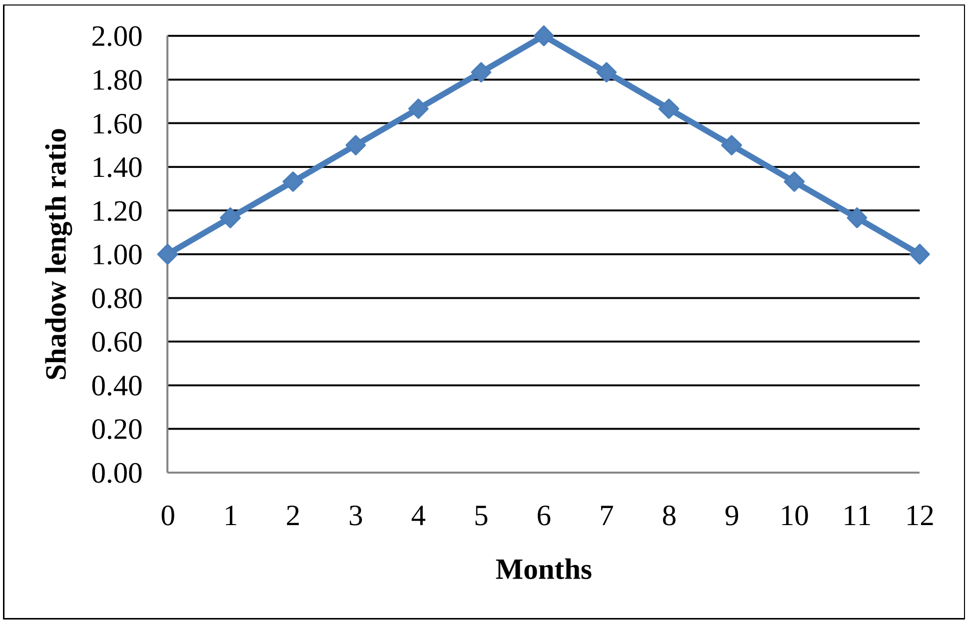


Figure 2: Shadow length ratio during the year according to Sūryaprajñapti 10.10

Table 3 lists five centres of knowledge in ancient India, where the information presented in Sūryaprajñapti 10.10 could have been generated. These centres are Ujjain, Patna, Kannauj, Delhi, and Taxila in the order of increasing latitude. The span of latitude of these centres covers most of north India. Table 4 lists the shadow length during the 21st day of month at these centres when sun is at its highest point of the day. Tables 5 to 9 and Figures 3 to 7 compare the shadow length ratio for Ujjain, Patna, Kannauj, Delhi, and Taxila with the information presented in Sūryaprajñapti 10.10 respectively. It can be seen that the information presented in Sūryaprajñapti10.10 does not match any of these locations. While the maximum shadow length ratio is 2 in Sūryaprajñapti 10.10, it is 228.38 in Ujjain, 30.46 in Patna, 19.16 in Kannauj, 14.03 in Delhi, and 8.52 in Taxila. The match is worst in Ujjain and best in Taxila, but the difference even in Taxila is so big that current interpretation cannot be valid.

A mathematical analysis of the data in Sūryaprajñapti 10.10 has been performed by Lishk earlier[ii] Lishk picks up two data points, shadow length of 2 pāda (24 aṅgula) on summer solstice and shadow length of 4 pāda (48 aṅgula) on winter solstice out of the 12 data points given in Sūryaprajñapti 10.10. Based on the ratio of two between these two data points, Lishk calculates that the observation was done at a latitude of 7.1^{o} North and then says, "This latitude falls in Sri Lanka, an integral part of ancient India".[iii] Lishk then refines his calculation to determine the latitude as falling between 5.9 to 6.1^{o}north[iv]. To determine the validity of this conclusion, shadow lengths and shadow length ratios were determined for a location at the southern tip of Sri Lanka named Matara with latitude of 5.95^{o} and longitude of 80.55^{o}. Table 10 and Figure 8 compare the shadow length ratio for Matara, Sri Lanka with the information presented in Sūryaprajñapti 10.10. It is clear that shadow length ratios do not match at all. There is a superficial match on summer solstice and winter solstice, as these two data points were used for calculation. However, according to Sūryaprajñapti, the shadow length increases in a linear manner from summer solstice to winter solstice and decreases in a linear manner from winter solstice to summer solstice. This clearly is not so near the latitude of 6^{o}north, where the shadow length decreases from summer solstice to fall equinox, increases from fall equinox to winter solstice, decreases from winter solstice to spring equinox, and then increases from spring equinox to summer solstice. According to Sūryaprajñapti, the shadow length is minimum on summer solstice, while the shadow length is minimum on spring equinox and fall equinox near the latitude of 6^{o}north.

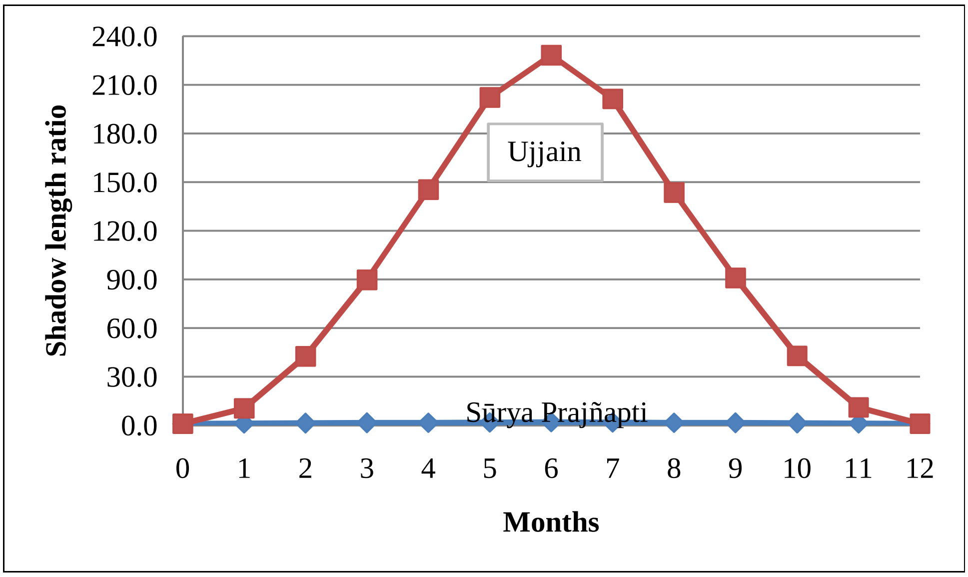


Figure 3: Comparison of minimum shadow length ratio at Ujjain with Sūryaprajñapti

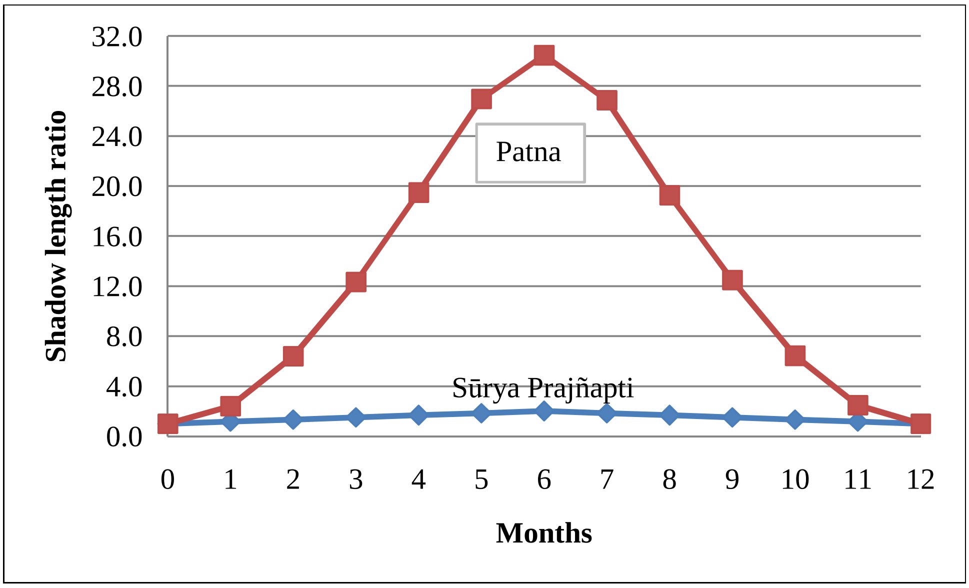


Figure 4: Comparison of minimum shadow length ratio at Patna with Sūryaprajñapti

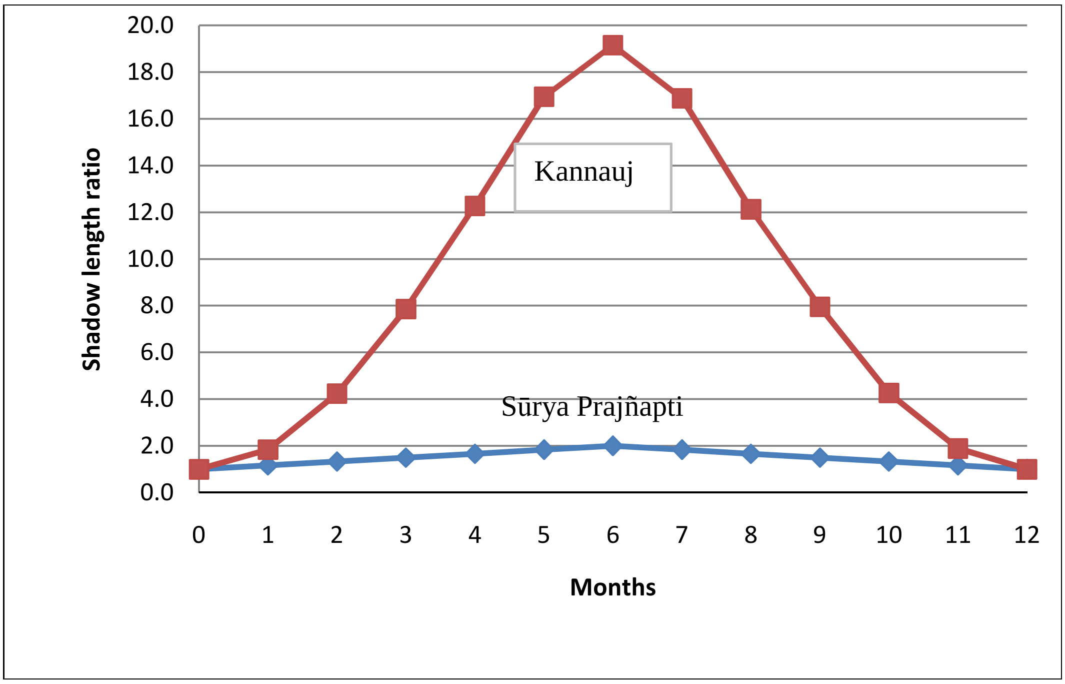


Figure 5: Comparison of minimum shadow length ratio at Kannauj with Sūryaprajñapti

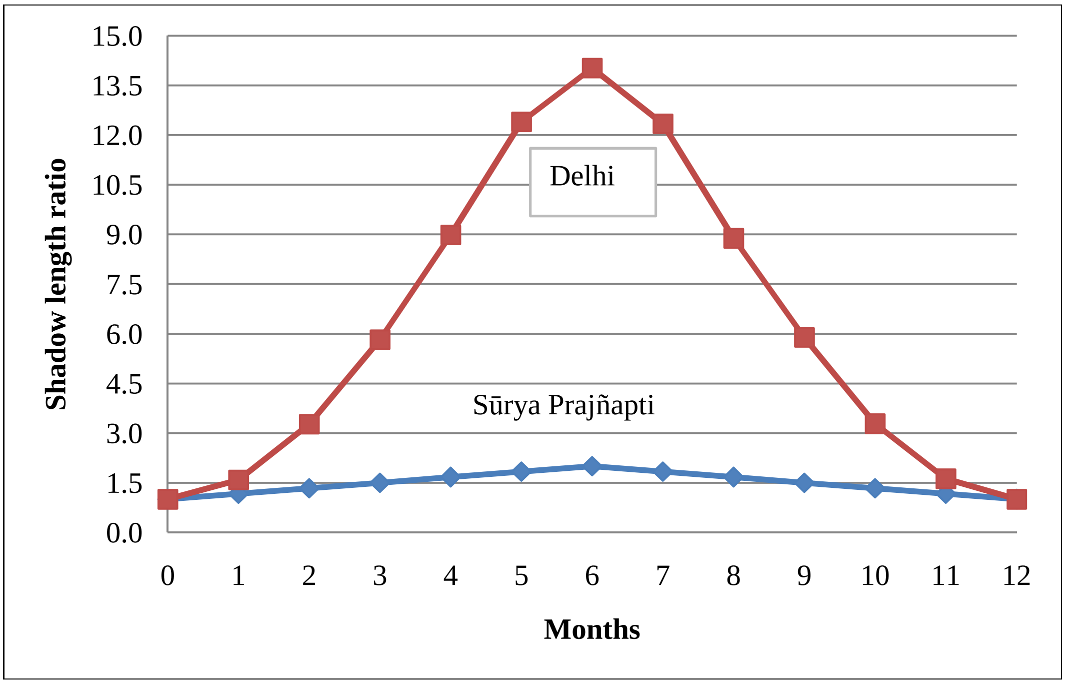


Figure 6: Comparison of minimum shadow length ratio at Delhi with Sūryaprajñapti

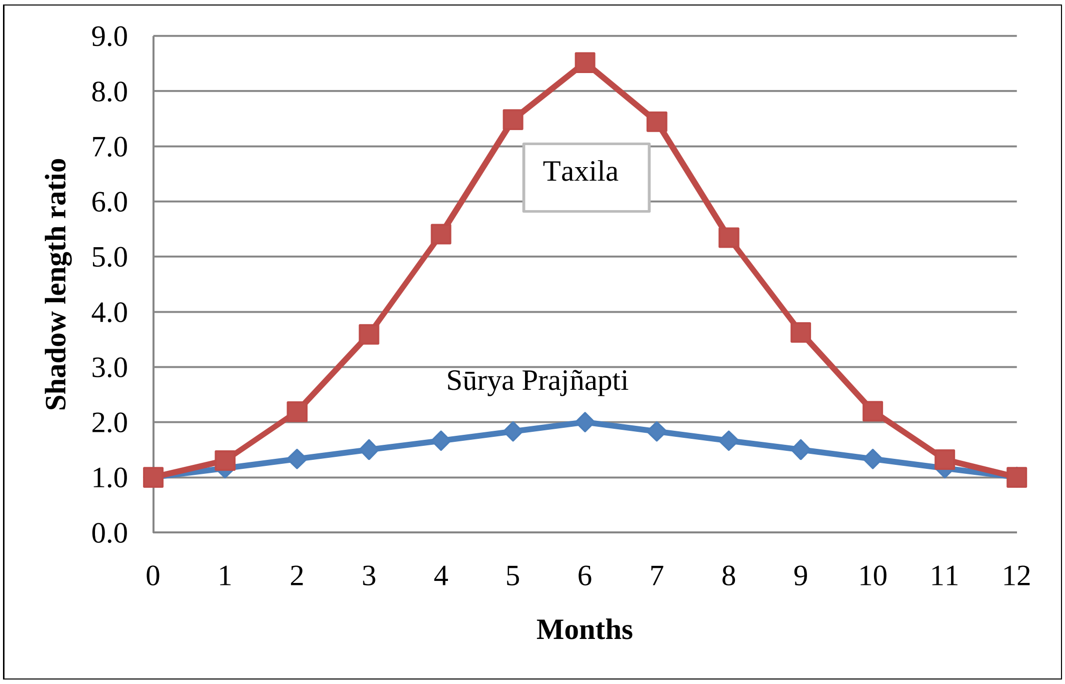


Figure 7: Comparison of minimum shadow length ratio at Taxila with Sūryaprajñapti

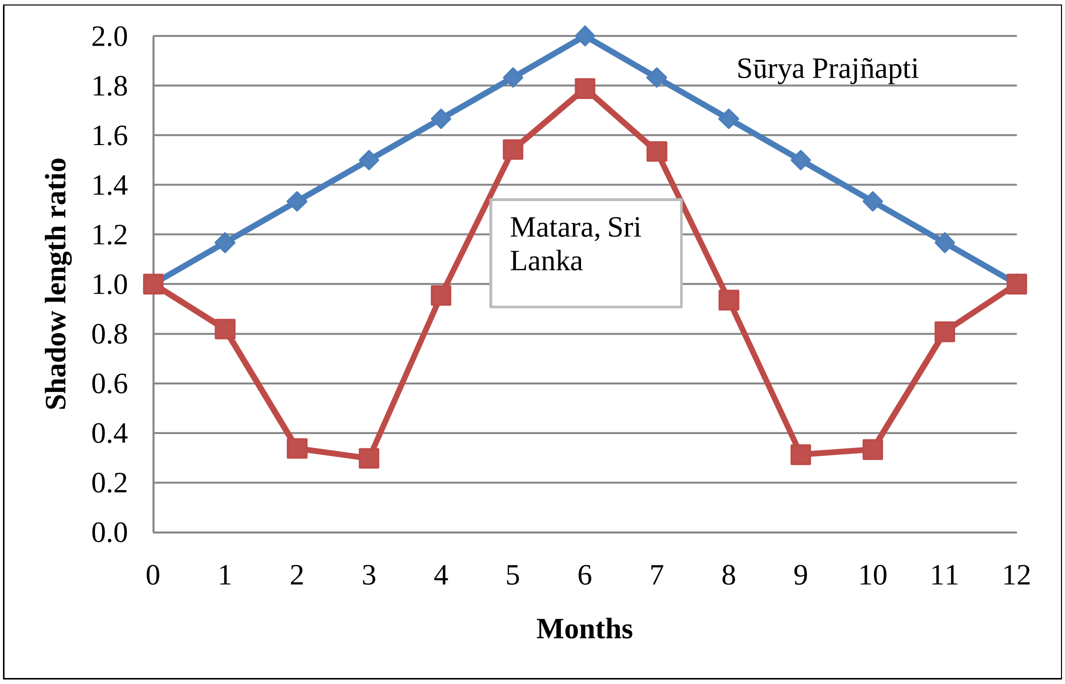


Figure 8: Comparison of minimum shadow length ratio at southern tip of Sri Lanka with Sūryaprajñapti

A location in Sri Lanka is not only incompatible with astronomical data, but also makes no sense historically and pragmatically. From historical perspective, during the time of writing of Sūryaprajñapti, Jainism was confined to north India. From a pragmatic point of view, why would astronomers be sent to a faraway place at the southern tip of Sri Lanka for making such a simple measurement as to measuring the length of a shadow? Thus we need to look for an alternative explanation.

There is similar information available in Kauṭilya's Arthaśāstra 2.20.41, which gives the following information: In the month of Āṣāḍha, there is no shadow at midday. After that, in the six months beginning with Śrāvaṇa, the shadow increases by two aṅgula every month. The shadow decreases by two aṅgula every month beginning with Māgha. This information is shown in Table 11, where the minimum shadow length for a gnomon of 12 aṅgula height on 21st day of each month at Ujjain is also added for comparison. A gnomon of 12 aṅgula height was typically used in India[v] since Arthaśāstra 2.20.41 mentions that there was no shadow at midday on summer solstice, it is clear that the point of observation was close to the Tropic of Cancer, and hence Ujjain. The data is shown graphically in Figure 9. It can be seen that the data in Arthaśāstra matches well with data obtained using modern astronomy. The data in Arthaśāstra 2.20.41 can be considered to be a linearized version of actual observation. The question is if the data in Arthaśāstra 2.20.41 is so close to modern astronomical data, and the data in Sūryaprajñapti9 is so close to modern astronomical data for shadow length variation during the day[vi], why there is no match for the data in Sūryaprajñapti 10.10.

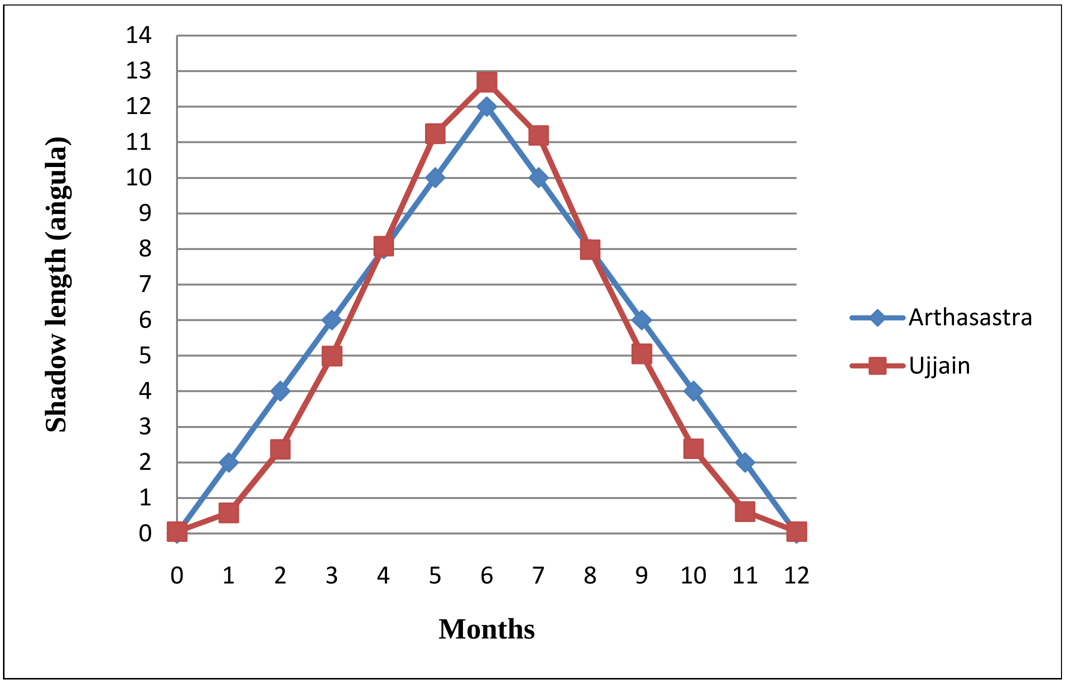
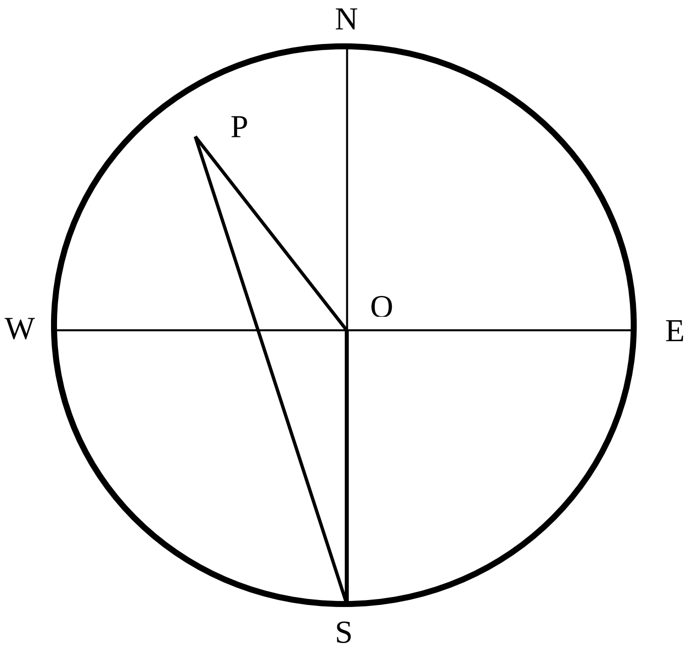


Figure 9: Comparison of minimum shadow length at Ujjain with Arthaśāstra

When we compare the data given in Sūryaprajñapti 10.10 and Arthaśāstra 2.20.41, we see that shadow length increases linearly between summer solstice and winter solstice and decreases linearly between winter solstice and summer solstice. The shadow lengths in these two texts are related by the following equation:

$S_S = 24 + 2 \text{ x } S_A$

Where is the shadow length given in Sūryaprajñapti 10.10 and $S_A$is the shadow length given in Arthaśāstra 2.20.41.



OS = 24 aṅgula

OP = 24 aṅgula

Figure 10: A wedge shaped gnomon of 24 aṅgula

This equation tells us that the shadow length given in Sūryaprajñapti is generated by a gnomon that is twice the length compared to that used in Arthaśāstra and it has an offset of 24 aṅgula. Since the gnomon height is 12 aṅgula for the information given in Arthaśāstra, the gnomon height is 24 aṅgula for the information given in Sūryaprajñapti. An offset of 24 aṅgula can be generated by a wedge-shaped gnomon instead of a rod-shaped gnomon. Such an arrangement is shown in Figure 10, where the wedge-shaped gnomon SOP is placed in a circle of 24 aṅgula radius. Gnomon SOP is a right angle triangle with 24 aṅgula base and 24 aṅgula heights. It is aligned north to south and in this arrangement it will make shadows that will match closely with the information given in Sūryaprajñapti 10.10. Table 12 and Figure 11 compare the shadow generated by this wedge-shaped gnomon at Ujjain with the information given in Sūryaprajñapti 10.10. It can be seen from Figure 11 that the shadow lengths given in Sūryaprajñapti match very well with the shadow lengths generated using a wedge-shaped gnomon.

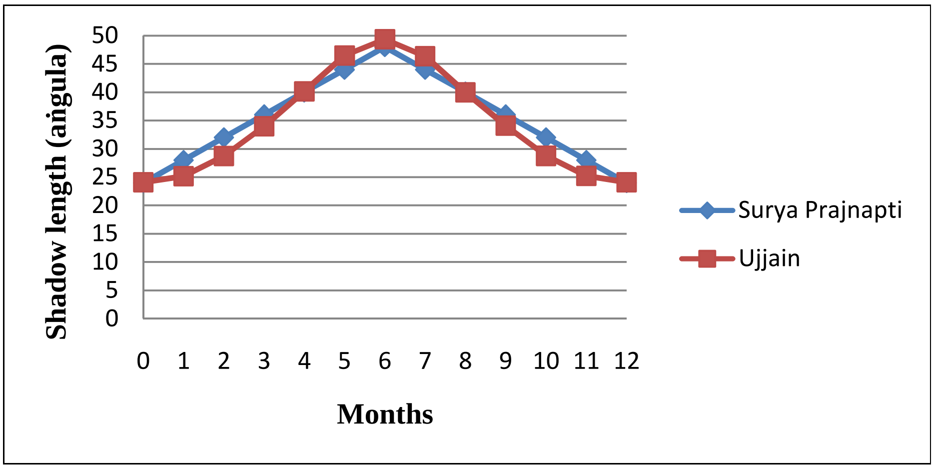


Figure 11: Comparison of minimum shadow length of wedge shaped gnomon at Ujjain with Sūryaprajñapti

Conclusion

Sūryaprajñapti describes the variation of shadow length as a function of time of day as well as with seasons. While the variation of shadow length as a function of time of day matches very well with data obtained using modern astronomical software, the variation of shadow length with seasons shows wide variance from calculated data at any place in north India. Due to this reason, it is believed that the seasonal data was obtained at the southern tip of Sri Lanka. However, a careful analysis of data shows that this location does not fit the data given in Sūryaprajñapti. In addition, Jainism had not spread to Sri Lanka at the time of writing of Sūryaprajñapti. An alternative configuration of shadow measurement has been suggested in this paper that fits the information given in Sūryaprajñapti with the shadow length data at Ujjain, the most important centre of astronomy in ancient India.

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Table 1: Length of shadow during the year according to Sūryaprajñapti 10.10

Month	Season	Month of season	Name of month	Paurușī shadow		
				pāda	aṅgula	Total in aṅgula
1	Varṣā	1	Śrāvaṇa	2	4	28
2	Varṣā	2	Bhādrapada	2	8	32
3	Varṣā	3	Āśvina	3	0	36
4	Varṣā	4	Kārttika	3	4	40
5	Hemanta	1	Mārgaśīrṣa	3	8	44
6	Hemanta	2	Pauṣa	4	0	48
7	Hemanta	3	Māgha	3	8	44
8	Hemanta	4	Phālguna	3	4	40
9	Grīṣma	1	Caitra	3	0	36
10	Grīṣma	2	Vaiśakha	2	8	32
11	Grīṣma	3	Jyeṣṭha	2	4	28
12	Grīṣma	4	Āṣāḍha	2	0	24

Table 2: Paurușī shadow ratio during the year according to Sūryaprajñapti 10.10

Month	Season	Month of season	Name of month	Paurușī shadow (aṅgula)	Paurușī shadow ratio
0	Grīṣma	4	Āṣāḍha	24	1.00
1	Varṣā	1	Śrāvaṇa	28	1.17
2	Varṣā	2	Bhādrapada	32	1.33
3	Varṣā	3	Āśvina	36	1.50
4	Varṣā	4	Kārttika	40	1.67
5	Hemanta	1	Mārgaśīrṣa	44	1.83
6	Hemanta	2	Pauṣa	48	2.00
7	Hemanta	3	Māgha	44	1.83
8	Hemanta	4	Phālguna	40	1.67
9	Grīṣma	1	Caitra	36	1.50
10	Grīṣma	2	Vaiśakha	32	1.33
11	Grīṣma	3	Jyeṣṭha	28	1.17
12	Grīṣma	4	Āṣāḍha	24	1.00

Table 3: Latitude and longitude of ancient learning centres

Current Name	Ancient Name	Latitude	Longitude
Ujjain	Ujjayinī	23.18	75.78
Patna	Pāṭaliputra	25.59	85.14
Kannauj	Kānyakubja	27.05	79.91
Delhi	Indraprastha	28.70	77.10
Taxila	Takṣaśilā	33.74	72.80

Table 4: Minimum shadow length for a gnomon of 96 aṅgula height

	Ujjain	Patna	Kannauj	Delhi	Taxila
21 July	4.64	8.70	11.17	15.66	22.74
21 august	18.93	23.16	25.77	32.27	38.23
21 September	39.90	44.71	47.73	57.55	62.65
21 October	64.63	70.67	74.52	88.81	94.36
21 November	89.92	97.80	102.92	122.52	130.59
21 December	101.50	110.47	116.31	138.61	148.65
21 January	89.52	97.41	102.49	121.99	129.96
21 February	63.85	69.88	73.66	87.8	93.28
21 March	40.42	45.29	48.30	58.19	63.26
21 April	19.06	23.32	25.91	32.43	38.36
21 May	4.94	9.013	11.48	16	23.05
21 June	0.44	3.63	6.07	9.88	17.45

Table 5: Comparison of minimum shadow length and shadow length ratio at Ujjain with Sūryaprajñapti

	Ujjain		Sūryaprajñapti 10.10	
	aṅgula	ratio	aṅgula	ratio
21 June	0.44	1.00	24	1.00
21 July	4.64	10.44	28	1.17
21 august	18.93	42.60	32	1.33
21 September	39.90	89.78	36	1.50
21 October	64.63	145.42	40	1.67
21 November	89.92	202.32	44	1.83
21 December	101.50	228.38	48	2.00
21 January	89.52	201.42	44	1.83
21 February	63.85	143.66	40	1.67
21 March	40.42	90.94	36	1.50
21 April	19.06	42.88	32	1.33
21 May	4.94	11.12	28	1.17
21 June	0.44	1.00	24	1.00

Table 6: Comparison of minimum shadow length and shadow length ratio at Patna with Sūryaprajñapti

	Patna		**Sūryaprajñapti 10.10**	
	aṅgula	**ratio**	**aṅgula**	**ratio**
21 June	3.63	1.00	24	1.00
21 July	8.70	2.40	28	1.17
21 august	23.16	6.38	32	1.33
21 September	44.71	12.33	36	1.50
21 October	70.67	19.49	40	1.67
21 November	97.80	26.97	44	1.83
21 December	110.47	30.46	48	2.00
21 January	97.41	26.86	44	1.83
21 February	69.88	19.27	40	1.67
21 March	45.29	12.49	36	1.50
21 April	23.32	6.43	32	1.33
21 May	9.01	2.49	28	1.17
21 June	3.63	1.00	24	1.00

Table 7: Comparison of minimum shadow length and shadow length ratio at Kannauj with Sūryaprajñapti

	Kannauj		**Sūryaprajñapti 10.10**	
	aṅgula	**ratio**	**aṅgula**	**ratio**
21 June	6.07	1.00	24	1.00
21 July	11.17	1.84	28	1.17
21 august	25.77	4.24	32	1.33
21 September	47.73	7.86	36	1.50
21 October	74.52	12.27	40	1.67
21 November	102.92	16.95	44	1.83
21 December	116.31	19.16	48	2.00
21 January	102.49	16.88	44	1.83
21 February	73.66	12.13	40	1.67
21 March	48.30	7.96	36	1.50
21 April	25.91	4.27	32	1.33
21 May	11.48	1.89	28	1.17
21 June	6.07	1.00	24	1.00

Table 8: Comparison of minimum shadow length and shadow length ratio at Delhi with Sūryaprajñapti

	Delhi		**Sūryaprajñapti 10.10**	
	aṅgula	**ratio**	**aṅgula**	**ratio**
21 June	8.78	1.00	24	1.00
21 July	13.92	1.59	28	1.17
21 august	28.68	3.27	32	1.33
21 September	51.16	5.82	36	1.50
21 October	78.94	8.99	40	1.67
21 November	108.91	12.40	44	1.83
21 December	123.21	14.03	48	2.00
21 January	108.44	12.35	44	1.83
21 February	78.04	8.89	40	1.67
21 March	51.72	5.89	36	1.50
21 April	28.83	3.28	32	1.33
21 May	14.22	1.62	28	1.17
21 June	8.78	1.00	24	1.00

Table 9: Comparison of minimum shadow length and shadow length ratio at Taxila with Sūryaprajñapti

	Taxila		**Sūryaprajñapti 10.10**	
	aṅgula	**ratio**	**aṅgula**	**ratio**
21 June	17.45	1.00	24	1.00
21 July	22.74	1.30	28	1.17
21 august	38.23	2.19	32	1.33
21 September	62.65	3.59	36	1.50
21 October	94.36	5.41	40	1.67
21 November	130.59	7.48	44	1.83
21 December	148.65	8.52	48	2.00
21 January	129.96	7.45	44	1.83
21 February	93.28	5.35	40	1.67
21 March	63.26	3.63	36	1.50
21 April	38.36	2.20	32	1.33
21 May	23.05	1.32	28	1.17
21 June	17.45	1.00	24	1.00

Table 10: Comparison of minimum shadow length and shadow length ratio at southern tip of Sri Lanka with Sūryaprajñapti

	Matara (Sri Lanka)		**Sūryaprajñapti 10.10**	
	aṅgula	**ratio**	**aṅgula**	**ratio**
21 June	30.22	1.00	24	1.00
21 July	24.75	0.82	28	1.17
21 august	10.20	0.34	32	1.33
21 September	8.99	0.30	36	1.50
21 October	28.85	0.95	40	1.67
21 November	46.63	1.54	44	1.83
21 December	54.04	1.79	48	2.00
21 January	46.38	1.53	44	1.83
21 February	28.28	0.94	40	1.67
21 March	9.44	0.31	36	1.50
21 April	10.07	0.33	32	1.33
21 May	24.42	0.81	28	1.17
21 June	30.22	1.00	24	1.00

Table 11: Comparison of minimum shadow length for a gnomon of height 12 aṅgula at Ujjain with Arthaśāstra 2.20.41

Month	**Arthaśastra**	**Ujjain**
	aṅgula	**aṅgula**
0	0	0.06
1	2	0.58
2	4	2.37
3	6	4.99
4	8	8.08
5	10	11.24
6	12	12.69
7	10	11.19
8	8	7.98
9	6	5.05
10	4	2.38
11	2	0.62
12	0	0.06

Table 12: Comparison of minimum shadow length of a wedge shaped gnomon at Ujjain with Sūryaprajñapti 10.1

Month	Sūryaprajñapti aṅgula	Ujjain aṅgula
0	24	24.11
1	28	25.16
2	32	28.73
3	36	33.98
4	40	40.16
5	44	46.48
6	48	49.38
7	44	46.38
8	40	39.96
9	36	34.11
10	32	28.77
11	28	25.24
12	24	24.11

Reference

[i] https://www.suncalc.org/.
[ii] S.S. Lishk, *Jaina Astronomy*, Vidyasagar Publications, Delhi, 1987, pp. 98-109.
[iii] Ibid, p.105.
[iv] Ibid, p.107.
[v] Y. Ohashi, "Astronomical Instruments in Classical Siddhantas", Indian Journal of History of Science, 1994, Vol.29, No.2, pp. 155-313.
[vi] Roy, Raja Ram Mohan, "Estimation of time from shadow length in ancient Jain Astronomy", *ISJS-Transactions*, 2018, Vol.2, No.2, pp. 9-23.

A Reappraisal of Previous Studies of Jaina Art

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As one of the three principal religious and cultural streams of India, Jainism has contributed immensely to the field of Indian art and culture. Somehow in the latter half of 19th century Jaina art could not receive due attention of scholars or received very little attention, as compared to the study of *Vaidika-Pauranic* and Buddhist art. Encouragingly enough, the study of Jaina art has drawn considerable interest of the scholars both from India and abroad for well over past 100 years, which was more vigorous during the last 70 years. As a consequence, the study of different areas of Jaina art, including architecture, sculpture, iconography and painting – have been published in the forms of numerous books, monographs and articles. Among the earliest scholars, the mention may be made of Alexander Cunningham, J.Burgess, V.A.Smith, T.N. Ramchandran, D.R. Bhandarkar and few others. A. Cunningham in his reports published valuable data about some of the Jaina sites namely- Mathurā, Khajurāho, Gwālior, Deogarh and Cānderi.[1] Cunningham, besides giving the correct identification of some of the Tīrthaṅkara images, also published the inscriptions.

The works of subsequent scholars were confined mainly to the Jaina antiquities and inscriptions from Mathurā, which was the earliest and most prolific centre of interactive art and culture. During Kuşāṇa period Mathurā was the meeting ground of different traditions including alien ones. All writings on Jaina art take note of Mathurā as a key centre of Jaina art because all the formative stages of Jaina art and iconography evolved at Mathurā during Kuşāṇa period. G. Bűhler (1892-94) published articles on the Jaina inscription from Mathurā, besides an article on Jaina sculptures.[2] The discussions on Jaina *āyāgapaţas*, Naigameşī and a narrative paţţa showing the scene of transfer of embryo of Mahāvīra are of particular interest. The Kuşāṇa Jaina inscriptions distinctly show that the Jaina art activity of Mathurā was a mass activity, joined alike by the *śreşţhin*, *sārthavāha*, *gandhika* (perfume seller), *suvarṇakāra*, *vardhakin*, *lauhakarmaka*, *nāvik* and *veśyā* (prostitute). The pedestal inscriptions of Tīrthaṅkara and Jaina *caumukhī* (*Pratimā-Sarvatobhadrikā*) figures frequently mention that those were carved for the welfare and happiness of all (*Sarvasattvanaṃ Hitasukhaya)*. Such inscriptions indicate the broad-based social approach of those who patronized and monitored the Jaina art activity.

V. A. Smith (1901) published the first exhaustive work on Mathurā entitled *The Jaina Stupa and other Antiquities of Mathurā*, wherein the detailed and authentic study has been done of Jaina *āyāgapaţas* and Tīrthaṅkara images, besides discussion on the antiquity of Jaina *stūpa* of Mathurā.

For understanding the content, spirit and forms of Jaina deities, mainly of the Jinas (or *Arhat* or Tīrthaṅkara) and *yakşa-yakşis*, the specific writings on Jaina iconography started at the beginning of 20th century and J. Burgess and Helen M. Johnson and T.N. Ramchandran were the pioneers. J. Burgess wrote on Digambara Jaina Iconography on the basis of some *Kanarese dhyāna-mantras*[3] while Johnson wrote on Śvetāmbara. Jaina iconography enunciating the iconographic features of Jaina *Śāsandevatās* or *yakşa-yakşis* on the basis of an important Jaina work of Hemachandra (12th century CE), the (Note: Incomplete sentence)

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Trişaşţiśalākāpuruşacaritra. T. N. Ramchandran (1934) also wrote on important Jaina monuments of Tiruparuttikuṇram (Jina Kāñchī) in Kanchīpuram (Tamilnadu) referring to its rich paintings and iconography of *yakşa* and *yakşis*.[4] R.P. Chanda and T.N. Ramchandran examined Harappan nude torso figure (c. 2000 BCE) and were inclined to identify it as the earliest Jina image in India, which, however, is not tenable for the want of definitive evidence.[5]

J.Burgess, H.Cousens, J.Fergusson, D.R.Bhandarkar and Percy Brown *(Indian Architecture-Buddhist and Hindu*, 1912) dealt with the architectural remains and other antiquities of the Jainas in their works of Indian architecture under different titles, which further enlarged the scope of the study of Jaina art, furnishing varied architectural and sculptural data and their landmarks. D.R. Bhandarkar in his article on Jaina iconography identified a sculpture depicting the *aśvāvabodha tīrtha* and *śakunikāvihāra* story associated with the life of 20th Jina Munisuvrata and also discussed the features of Jina *samavasaraṇa* (congregation hall built by Indra where from each of the 24 Jinas delivered their first sermon) in his other article on Jaina iconography.[6] The study was further widened in course of time and some scholars (K.P.Jayaswal) concentrated on identifying the earliest – known Jina image from Lohānīpur [7] (Patna), datable to Mauryan period, while others made significant contributions on Jaina remains at Rājgir, Deogarh and Tiruparuttikuṇaram and Udaygiri and Khaṇḍagiri caves.

Such data-based studies were followed by comprehensive, analytical and detailed study of Jaina iconography by some scholars. Such a study was first presented by B. Bhattacharya (1936) in the form of an article followed by a book (*The Jaina Iconography*) by B.C. Bhattacharya (1939). In his pioneering work, B.C. Bhattacharya has utilized for the first time the iconographic data available in the Jaina texts like the *Nirvāṇakalikā*, the *Ācāradinakara*, *Trişaşţiśalākāpuruşacaritra* and *Pratişţhāsārasḿagraha.* The iconography of all the important Jaina deities has been discussed for the first time in this book and an appropriate corroboration with actual art specimens has also been attempted which mainly illustrate the iconic data from Mathurā and in some cases Deogarh. The detailed use of archaeological data in the forms of images and also paintings to establish the corroboration with literature were made by only subsequent scholars.

The study of Jaina iconography was further advanced and was made in true historical perspective by U.P.Shah who made invaluable contributions through his elaborate and analytical writings in the forms of articles, monographs and thematic books for about fifty years beginning from 1940 and continuing upto 1988 till the time of his demise.[8] In his wide ranging exhaustive writings, he discussed variety of subjects and problems pertaining to Jaina art and iconography, including paintings. He was the first to make detailed, and critical use of the literary data (including Jaina *Śilpa* texts) belonging to both the Śvetāmbara and Digambara affiliations and also their comparison and correspondence with the visual manifestations in sculptural art and painting. Although a sporadic reference to archaeological data from all over the country was made by U.P. Shah, he has been exhaustive particularly with reference to western Indian Śvetāmbara Jaina sites. His monograph on *Akoţā Bronzes* (1959) is particularly worth mentioning. In his book *Studies in Jaina Art* (1955), Shah has discussed intensively the Jaina āyāgapaţas and other symbols and auspicious dreams. His articles on Jīvantasvāmin, *Śāsandevatās* (Cakreśvarī, Padmāvatī, Ambikā), Bāhubalī, Minor Jaina Deities and Evolution or Beginning of Jaina Iconography have been pioneering. His book entitled *Jaina Rūpamaṇḍana*(1987) is monumental work on Jina iconography which, besides the Jaina Tīrthaṅkaras, elaborately gives the iconography of *Śāsandevatās* particularly of Ṛşabhanātha, Neminātha, Pārśvanātha and Mahāvīra in great detail. However, the archaeological data mainly from some prolific Digambara Jaina sites of north India (Deogarh, Ellorā, Khajurāho) do not find adequate mention in his writings.

Besides U.P.Shah, a number of other scholars like V.S.Agrawala,[9] K.D.Bajpai,[10] H.D.Sankalia,[11] R.C.Agrawala,[12] Debala Mitra,[13] Klaus Bruhn,[14] Balchand Jain,[15] R.P. Mohapatra (*Jaina Monuments of Orissa*), R.C.Sharma,[16] B.N.Sharma (*Jaina Images*),[17] Muni Sri Jayanta Vijaya (*Holy Abu*, 1954),[18] P.B.Desai,[19] M.A.Dhaky (*The Temples of Kumbhāriyā*, New Delhi)[20], S. Settar and many others have been writing with analytical and developmental orientation either on different aspects of Jaina Art and Iconography or they have confined their study to the archaeological material yielded by different sites like Mathurā, Deogarh, Chāndpur, Osiāň, Khajurāho, Delvāḍā, Kumbhāriyā, Ellorā, Khaṇḍagiri, Śravaṇbelgola etc. The first author of this paper (M.N.P.Tiwari) has also tried to contribute to the field of Jaina Art (including aesthetic aspects) and Iconography and some innovatory forms and related problems, which pertain mainly to Tīrthaṅkaras, Bāhubalī, Jīvantasvāmī, *Yakşis* (Ambikā, Siddhāyikā), Mahāvidyās, Sarasvatī, Gaṇeśa and also the composite (*saḿghāţa*) images of Jaina Art.[21]

While the study of Jaina iconography progressed fast in latter half of 20th century, the study of Jaina architecture was somewhat slow. However Krishna Deva, M. A. Dhaky, Michael W. Mesister, R. Nagaswamy, K. V. Soundara Rajan, M. C. Joshi, Klaus Bruhn (*Jina Images of Deogarh*), D. R. Das, K. R. Srinivasan have mainly contributed to the field of Jaina architecture. Of these the contributions of M. A. Dhaky on western Indian and of Krishna Deva on central Indian Jaina temples are trend setting works adopting accurate textual and regional architectural terms and making out the comparative and regional features and functional rationally along with the conceptual spirit in architectural manifestations. In passing it may be observed that barring the architectural differences occasioned by the figures of 24 Jinas enshrined in surrounding *devakulikās* and *trikamṇḍapa*, *navacatuşkī* and *raṅgamaṇḍapa* (dancing hall of Vimala-Vasahī, Luna-Vasahī, Kumbhāriyā), the Jaina and *Vaidik-Puranic* temples were identical in architectural schema.

The contributions of Krishna Deva to the field of Jaina architecture are undoubtedly most extensive covering a vast span of time and area in respect of Jaina monuments of north India which include Khajurāho, Gyāraspur, Osiāň, Ūn, Jhālarpatana, Ghaṇerāo, Sevāḍī etc.[22] M.A.Dhaky has written extensively on the Jaina temples of western India, particularly on Kumbhāriyā, Osiāň, Ghaṇerāo, Sādari, Nāḍol and Nādlai. Both these scholars have presented the integrated study of Jaina architecture and sculpture along with discussions on iconographic features of the icons. Their conclusions and observations tracing the evolution of Jaina architecture in relation to Indian architecture are of great consequence.

In recent years K.F. Sompura and Harihar Singh have done the study of western Indian Jaina temples in greater detail.[23] In almost all the recent studies on Jaina temples, a synthesis between architecture and sculptures has been established to show their correspondence and interdependence.

The veritable heritage of Indian art and culture is preserved in Jaina paintings also which are found from different Jaina *Bhaṇḍarās* (treasures). Most of them are preserved in west and south India under the custody of temples and libraries, most important being Kobā *Tīrtha* and L.D. Institute of Indology in Ahmedabad and Sravaṇbelgola *Maţha* and individual collection of Late Agar Chand Nahata. Since very beginning (1914), the scholars have been writing on Jaina paintings. The most important subjects of Jaina paintings relate to the *Kalpasūtra*, *Kālakakathā, Uttarādhyāyanasūtra, Daśavaikālikasūtra* and *Caritas* of Ŗşbhanātha, Neminātha, Śāntinātha, Pārśvanātha and Mahāvīra Jinas mainly on the basis of *Trişaşţiśalākāpuruşacaritra* (of Hemachandra, 12th century CE), *Ādipurāṇa* (of Jinasena, ninth century CE) and *Padmānand Mahākāvya* (of Amar Chand Suri, 12th century CE). These paintings in most of the cases are of Śvetāmbara origin and are datable between 11th century CE to at least 15th century CE. The Digambara Jaina paintings are found mainly from U.P., Karnataka, Tamil Nadu and Maharashtra. Besides enormous miniature or manuscript paintings we also come across wall paintings from about 8th – 9th century CE to be found mainly at Ellorā, (Jaina cave 32, figures of Indra and Bāhubalī) in Maharashtra and Tiruparuttikunram in Tamil Nadu (showing narratives from lives of Jinas and also Kŗşņa *-Līlā* scenes) and Śravaṇbeḷgola in Karnataka (in Jain *Maţh*). The Jainas fostered tradition of painting of even non-Jaina themes. After the initial and important writings by A.K. Coomaraswamy and W.Norman Brown, Moti Chandra, U. P. Shah, C. Sivaramamurti, Karl Khandalavala, Saryu Doshi (*Masterpieces of Jaina Paintings*) and few others have contributed enormously to the field of Jaina painting.[24]

The publication of *Jaina Art and Architecture* (edited by A. Ghosh, New Delhi) in three volumes by Bharatiya Gyanpith is most comprehensive and upto date publication on Jaina art and architecture, which comprise articles of scholars from different areas and expertise. The volumes published in 1974-75 cover a time span from c. 300 BCE to 1800 CE. The entire study has been presented in the backdrop of different regions like east India, west India, north India, Deccan and south India. Apart from integrated study of architecture and sculpture with appropriate textual corroboration, an account of Jaina inscriptions, symbols on coins, textual references to Jaina iconography and architecture and Jaina antiquities in different museums in India and abroad have further added to the value of the work. These volumes virtually serve as the encyclopedia of Jaina Art and Architecture.

After 1975 numerous works on Jaina art at Delvāḍā, Kumbhāriyā, Deogarh, Ellorā, Gwālior, Khaṇḍagiri, Śravaṇbelgola and other places in south India have been published, besides the work dealing with regional features and development of Jaina sculptures, painting and iconography. The book by C. Sivaramamurti (*Panorama of Jaina Art – South India*, New Delhi, 1983) is one of such important works. Works based on monumental texts namely- *Trişaşţiśalākāpuruşacaritra* (of Hemacandra Sūri, latter half of 12th century CE – Śvetāmbara text), *Mahāpurāṇa* (consisting of *Ādipurāṇa* of Jinasena-9th century CE and *Uttarapurāṇa* of Guṇabhadra-10th century CE – Digambara texts) for the study of Jaina art have also come to us.[25] In recent years some important publications on Jaina Temples and other Antiquities in foreign countries have also been published to show increasing interest of the scholars and Jaina community alike towards Jaina art heritage.[26]

Thus, the study of Jaina art and architecture has now reached a stage where investigations are to be concentrated more in terms of different problems and landmarks so far untouched. The problem oriented critical and comprehensive studies are now required to project better and holistic picture of Jaina art underlining its contribution to the field of Indian art and culture as a whole. The recent studies have reinforced the view that Jaina art was neither monotonous nor merely spiritual in spirit and content. Rather, it was innovative in character, which had aesthetic flavor in manifestation of the figures of the Jinas, who according to texts should be beautiful in form and countenance (*surūpa* and *rūpavāna* – according to *Mānasāra* and *Bṛhatsaṁhitā* (58.45) of 6th-7th century CE). Besides, the figure of *yakşas* and *yakşis*, Sarasvatī, Mahāvidyās and above all, those of Apsarāsas and dancers at Khajurāho, Pallū, Delvāḍā, Kumbhāriyā, Mathurā, Ellorā, Śravaṇbelgola, Humchā are invariably beautiful and attractive and which are compatible with contemporary sculptures of *Vaidik-Puranic* affiliation. Thus, the Jaina art reveals inseparable (*samprikta*) perspective of material and spiritual world in the spirit of togetherness. The spiritual content of Jaina art is manifest in the figures of Tīrthaṅkara, Bāhubalī, Bharata *Muni* and of *Munis* who were epitome of renunciation, non-acquisition, non-violence and spirituality. The rendering of composite images (Jina Chaumukhī, Ṛşabhanātha-Neminātha, Munisuvrata-Neminātha, Ajitanātha-Pārśvanātha), erotic figures and images of Kāmadeva and Rati are some such forms which are innovatory as well as have the bearing of contemporary Vaidik-Puranic art.

We would now focus on some areas of Jaina Art which need our attention for future studies. The study of Jaina art and architecture (including icons and paintings) should be taken up in its totality both within and beyond, to have a full view of its integrated development. In its spirit and manifestation, Jaina art has always revealed the ethos of Jaina tenets of unceasing respect for and observance of non-violence, non-acquisition, absolute renunciation and rigorous austerity expressed best through the two customary postures of the artistic representations of the Jinas or Tīrthaṅkaras and of Gomaṭeśvara Bāhubalī and Bharata *Muni* (*Dhyāna* and *Kāyotsarga-mudrās*) and also in the rendering of the episodes from their lives (showing *upsargas* – inflictions caused to Pārśvanātha and Mahāvīra during their meditation and of renunciation in case of Neminātha). The Jinas in art are always depicted as *vītarāgis* (free from desire and passion) who never bestow boons pertaining to the fulfilment of material desires of worshippers, while in Buddhist art, Buddha, in due course of time, was depicted with such gestures as the *abhaya-mudrā*, the gesture bestowing protection, and the *varada-mudrā*, boon conferring gesture, which show Buddha's power to intervene and bestow blessings in the material and phenomenal world. In Jainism, none of the Jinas were ever credited with performance of miracles, even at the time of their *upsargas*. Buddha on the other hand performed miracles.

Holistic study of Jaina art will enable us also to assess and analyse the process and nature of mutual interactions. The Jainas borrowed the deities such as Lakşmī, Sarasvatī, Gaṇeśa, Aşṭadikpālas, Navagrahas, epical characters (Rāma, Krishna, Balarama) either directly or with some changes. The rendering of Balarāma and Krişṇa with images of Neminātha is found from the Kuşāṇa period at Mathura which grew further to culminate in 12th – 13th century CE at Vimala-Vasahī and Luna-Vasahī (Mt. Ābū, Rajasthan) whereat the renderings of *Vaişṇava* themes like Krişṇa *Janma*, the episode of subduing Kāliya-serpent by Krişṇa, *Samudramanthana*, Krişṇa playing *Holī* (sprinkling of colour water) with *gopa-gopikās* and also forceful depiction of *Sthauna* Narasiṁha images are carved. Even today in Jaina temples we find *Vaishṇava* priests. The Pārshvanātha Jaina temple of Khajurāho (954 CE) is a remarkable example of mutuality, where on the figures of *Vaidik-Puranic* deities like Śiva, Vişṇu, Rāma, Kāmadeva, Balarāma, Brahmā are carved both independently and alongwith their respective *Śaktīs* (consorts). On the other hand Jina figures carved on the temples of *Vaidik-Puranic* tradition at Osiāň, Khajurāho, Bhubaneśvara, Karnataka (Vidyāśaṅkara temple) also reinforce the point of healthy interaction showing Jina figures.

It is relevant here to mention that the text- *Paumacriyam* of Vimalasūri (1st to 3rd century CE) eulogizes Ṛşabhanātha with the appellations such as Brahmā, Trilochana, Śaṅkara and Ananta Nārāyaṇa (5.122), thus paving the way for the rendering of *Vaidik-Puranic* deities on the Jaina temples. The two Jaina epical works namely, *Mahāpurāṇa* and *Trişaşţiśalākāpuruşacaritra* are of enduring importance in this context. These works dealing at length with the lives of 63 Great Men (*Śalākāpuruşas*), have several references to the worship of Śiva, Vişṇu, Kṛşṇa, Rāma and other *Vaidika-Puranic* deities, besides the episodes of Nala-Damayantī, Ahilyā, Bhagīratha and descend of Gańgā. Jaina *ācārya* Hemachandra (patronized by Kumārapāla Chaulukya) not only visited famous Śiva temple of Somnāth (Gujarat), but also composed verses in praise of Śiva. Ṛşabhanātha, bearing close semblance with Śiva on account of lateral strands, bull cognizance and Gomukha yakşa has been eulogized in the Ādipurāṇa of Jinasena with 1008 appellations which distinctly illustrate how liberally different Vaidik-Puranic deities have been assimilated. These names include *Svayambhū, Śambhu, Śaṅkara, Sadyojāta, Trinetra, Jitamanmath, Tripurāri, Trilocana, Śiva, Īśāna, Bhūtanātha, Mṛtuňjaya, Maheśvara, Mahādeva, Jagannātha, Lakşmīpati, Dhātā, Brahmā, Hirṇyagarbha, Viśvamūrti, Vidhātā, Pītāmaha, Caturānana, Indra, Mahendra, Sūrya, Āditya, Kubera, Vāmanadeva, Rāma* and *Kṛşṇa* (*Ādipurāṇa* – 25.100-217).

Further, Jaina art was not at all monotonous albeit, it was equally rich in aesthetic qualities, elegance and representational variety. Jina images in accordance with the texts are always shown beautiful (*Rupavāna and Surūpa*). The deities like *Yakşas, Yakşis,* Sarasvatī, Lakşmī, Vaişṇavī, Śiva, Balarāma, Gaṇeśa and others are shown exceptionally beautiful. The magnificent temples of Deogarh, Khajurāho, Deḷvādā, Kumbhāriya, Śatruňjaya, Girnār, Osiāň yielding figures of *Vitarāgi* Jinas and of vibrating *Yakşa-Yakşī*, Mahāvidyā and *Apsaras* figures mostly reveal the fusion of spiritual and worldly representations. The figures of *yakşas* and *yakşis* (*Śāsanadevatās*) carved invariably on the right and left extremity of the pedestals of the images of the *Vītarāgi* Jinas (epitome of spirituality), according to Jaina texts (*Harivaṁśapurāṇa* – 783 CE) are there to fulfill the worldly desires of the common worshippers and remove the pangs of evil spirits and *grahas, rogas*.

The study of social engineering of Jaina art is also important. The Jaina images of Kuşāṇa period from Mathurā and several other places bear testimony to such social engineering. The pedestal inscriptions of Jina images of Kuşāṇa period frequently provide the names of merchants, traders, perfumers, goldsmiths, ironsmiths, sailors, barbers, dancers, prostitutes and different guilds of traders, who contributed to the making of Jaina images. Likewise great Jaina temples at Osiāň, Kumbhāriyā, Khajurāho, Deḷvāḍā, Śatruňjaya, Girnār were also erected with the support and patronage of traders and mercantile community. The mention of "*sarvajana hitay sukhay*" in pedestal inscriptions of Kuşāṇa Jina images is also significant, which reveal the broad social context that Jina images were not carved for the welfare and happiness of the Jainas only but for 'ALL'.

Likewise great Jaina temples at Osiāň, Kumbhāriyā, Khajurāho, Deḷvāḍā, Śatruňjaya, Girnār were also erected with the support and patronage of traders and mercantile community. This is true even in present day context. The Jaina inscription of *VS* 1011 (954 CE) in the Pārśvanātha temple, Khajurāho refers to the construction of this temple of Jinanātha (Ādinātha) by a trader Pāhila of *Grahapati* family, who was honoured by the then Chandella ruler Dhańga for this magnificent contribution. In its sculptural and inscriptional content this temple is the living example of social-religious harmony and mutuality between *Vaidik-Puranic* and Jaina faiths (*Epigraphia Indica*, Vol.I). This inscription also alludes to the donation of several *vāţikās* (gardens) by Pāhila for the maintenance of that temple. Interestingly these gardens in inscription are named as: *Pāhila, Chandra, Laghuchandra, Śaṅkara, Paňchāyatana, Āmra* and *Dhaṅga vāţikās* to reinforce the history of socio-religious harmony (*M.N.P. Tiwari, Khajurāho Kā Jaina Purātattva*-1987). The inscription also refers to Jaina *ācārya* Vāsavacandra, who was the *Mahārājaguru* of Dhaṅga. The inscription also says that Pāhil was honoured by Dhaṅga. The studies of such inscriptions are especially important for the holistic perspective in terms of interaction.

The unceasing concern about ecology and its visual expression in Jaina art from the earliest time through the ages is another point of future studies. All the 24 Jinas attained omniscience (*Kevala-jňāna*) under some tree only and Bāhubalī, the son of Jina Ŗşabhanātha also is shown with entwining creepers.

Another point of mention is the sporadic rendering of erotic figures on Jaina temples, which is taken to be the violation of the Jaina tradition. But the probing into textual references interestingly reveal as to the approval for such renderings on Jaina temples. The Jaina text *Harivamśa-Purāṇa* provides an interesting reference in this respect.

> *Atraiva Kāmadevasya Rateśca Pratimāmvyadhāt /*
> *Jināgāre Samastāyāh Prajāyāh Kautukāya saH //*
>
> *Harivamśa-Purāṇa*- 29.2

It refers to the construction of a Jina temple by *śreşţhin* Kāmadatta, who for sake of attraction of the masses (*Prajāyāh Kautukāya*) also set up the figures of Kāmadeva and Rati in the temple (*Jināgāre*). It also alludes to the worship of Kāmadeva and Rati alongwith the Jina images. Interestingly, on the exterior walls of Pārśvanātha temple of Khajurāho we have come across four sets of images of Kāmadeva (with *paňca-puşpa-śara* – five arrow of flowers and *ikşudhanu* – bow made of sugar cane) and Rati in *ālińgana*-pose, which are the highest number of Kāma-Rati images on a single temple at Khajurāho and elsewhere. The representations of amorous couples engrossed in different erotic activities on the Jaina temples (10^{th} – 13^{th} century CE) are also important in Jaina context. The main examples of such erotic figures, besides Pārśvanātha temple, Khajurāho are found from the Jaina temples at Deogarh (Lalitpur, UP), Āraṅga (Bhāṇḍa Deul, Chhattisgarh, 11^{th} century CE), Tāraṅgā (Ajitanātha temple, Banaskantha, Gujarat, built by Kumārapāla Chaulukya of 12^{th} century CE) and Neminātha temple of Kumbhāriyā. The psycho-analysis of such renderings indicates that regular visit to Jina temples even for some other purpose like worldly attraction of erotic and Kāma-Rati figures is sure to lead finally to spirituality present in the form of Jina images in the sanctum-sanctorum.

Architecturally the Jaina temples broadly follow the style of Indian temple architecture shared commonly by the *Vaidik-Pauranic* temples. The common renderings of the figures of Gańgā and Yamunā on the doorways of north Indian *Vaidik-Pauranic* and Jaina temples is also of symbolic suggestion to remind the worshippers respectively of purity and devotion as prerequisites to enter into sanctum-sanctorum. The Jainas have contributed both to the making of the structural and rock-cut temples and caves spread over the whole of India and in several examples their existence side by side with the *Vaidik-Pauranic* temples such as at Bādāmī, Aihole, Ellorā (all rock-cut), Osiāň, Khajurāho, Halebiḍ, Kāňchīpuram are particularly noteworthy. However, distinctive features of Jaina temples could also be mentioned, which are the inclusion of elaborate and exquisite *rańgamaṇḍapa* (*sabhāmaṇḍapa*) at Kumbhāriyā, Delvāḍā and Rāṇakpur and the 24 *devakulikās* (small shrine) around the main shrine to match the number of 24 Jinas. Sometimes the number of small shrine goes to 48 and even more as found at Delvāḍā and Kumbhāriyā.

The future study should also explore with examples the methodology for the integrated study of Jaina art and architecture for better understanding of Jainism and its philosophy as a whole. Through the case study of Jaina temples of Khajurāho on one hand and of the images of Gommaṭeśvara Bāhubalī on the other, we can explain the process of mutuality and points of individuality. It was not a coincidence that the tallest Jaina images ever carved was that of

Gommaṭeśvara Bāhubalī, who was not a Jina but merely a *kevalin*. The culmination of the process of his elevation was at Kārkal (Karnataka) where in the inscription of 1432 CE Bāhubali is referred to as "*Gommaṭa Jinapatī*". In the sculptures of the ninth and 12th century CE (found in Deogarh in U.P. and Ellorā in Maharashtra), Bharata *Chakravartin*, the symbol of highest worldly power of royalty is shown sitting in the attitude of supplication at the feet of his younger brother Gommaṭeśvara Bāhubalī. This juxtaposition of Bharata and Bāhubalī represents the very soul of Indian culture which has held the values of *aparigraha*, *tyāga* and *ahiṁsā* always at the summit of moral excellence. The images of Gommaṭeśvara Bāhubalī thus carry relevant socio-cultural message of observance of spiritual and ethical values in life. The Bāhubalī images also speak of the coexistence of Man and Nature, through the renderings of entwining creepers and the figures of deer, snakes, lizards and scorpions on the body of Bāhubalī.

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Meat Eating by Early Jains – A Tragedy of Linguistics

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From time to time authors dealing with Jain texts and history, have raised the issue of meat eating by early Jains, more specifically, the use of a meat preparation of Lord Mahāvira to treat his sickness has been advanced as the primary evidence in this regard. In most cases the authors did not have the necessary cultural background to understand or appreciate the possibility of alternate meanings and near impossibility of their "prima facie" interpretation. The latest to join in this potpourri is the book titled "*Holy Cow-Beef in Indian Dietary Tradition*" which has once again raised the controversy about Jains along with the controversy about beef eating by Hindus. The book is not available for detailed study as its publication has been stayed by the courts. My discussions with the author and perusal of what has appeared in the press, indicates that the author has used certain previous source/ references to conclude that early Jains were not so inhibited in taking meat or its preparations. He has used this as a convenient peg to support his main thesis although there is no apparent connection with the title of the book which concerns beef eating. He has reposed blind faith in his references. Perhaps he had neither the time nor the inclination to go into the depth of this matter. Had he done so, it would have revealed to him the basic infirmities in those sources.

A passage in '*Bhagavaī Sūtta'* (15/152) of the Jain canon has been the main and important quotation in this regard, although there are some minor references in *Ācārāṅga, Daśavaikālika Sūtra* and *Sūrya Prajñapati* also Some Western & Eastern scholars have translated the above passage and concluded that Mahāvīra to overcome his illness partook of a preparation made by cooking a cock killed by a cat. The text of this passage is as follows:

″तं गच्छह णं तुमं सीहा ! मेंढियग्राम नगरं गाहावतिणीए गिहे तत्थ णं रेवतीए गाहावतिणीए ममं अट्ठाए दुवे कवोष्य सरीरा उवक्खडिया तेहिं नो अट्ठो अत्थिसे अन्ने पारियासिए मज्जारकडए कुक्कुड्मंसए तमाहराहि एए णं अट्ठो″

In this passage there are 3 main phrases which are the cause of confusion, misinterpretation and hence the controversy. These phrases are (1) *Kavoe Sarīrā* (कवोए सरीरा) (2) *Majjāra Kaḍae* (मज्जार कडए) (3) *Kukkuḍa mansae* (कुक्कुड मसए). On first reading, these phrases loudly proclaim the animalistic context. This is superficial as shall be seen later at the time of compilation of this text, these words in Prakrit had the dominant meaning relating to plants.

There are a few things one has to keep in mind while examining old texts. First and foremost, what was the meaning of these words at the time when the same were used? Unfortunately for Prakrit (due to its receding into the background and Sanskrit gaining prominence) most people involved in understanding Prakrit, now or in medieval time, first looked for the Sanskritised from of the word eg. Mārjāra (मार्जार) for Majjāra (मज्जार). A number of times, the Sanskrit equivalent may not be valid to give the dominant meaning or usages of the word in old Prakrit. A further difficulty is caused because of one word having many meanings, most of them unrelated to each other. Complications are also caused by the same word acquiring a different meaning with passage of time or the same word having different meanings in different geographical areas.

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The passage from *Bhagavaī Sutta* given, above has been translated by some Western and Eastern scholars as follows "O Sinha, go to Revati wife of the chieftain in Mendhiyagram Nagar. She has cooked 2 Pigeons for me. This is not required. For her use, she has cooked the meat of a cock killed by the cat. That you bring" After eating this preparation Mahāvīra regains health.

This interpretation is obnoxious to Jain sentiments because it hits at the very roots of their religion and belief. The doctrine and practice of Ahimsa, in its minutest form, has been the hall-mark of Mahāvīra's teaching. This is well established not only by Jain Āgamic literature but the literature of other communities such as Buddhist, Vedic etc. Any assertion implying the contrary, needs to be thoroughly studied and established because of the great hurt it can cause to the sentiments of the Jains. Prof. Jha, the author of the above book, has chosen to present this contrary view although apparently it has no direct relationship with the title of the book "Beaf eating etc."

We hope he has done so unwittingly and not due to an overwhelming desire to prove his thesis by whatever means. Coming back to the translation of the passage mentioned above by some of the Western and Eastern scholars on the animalistic lines, one is acutely made aware of the following short comings:

a) Understanding the meaning of the original Prakrit words at the place and time of their use
b) The social, moral, ethical & religious background of the community concerned
c) Detailed analysis of linguistics involved
d) The supporting text in the balance text of the work
e) The context in which the words are used

We shall discuss more details on above points as we proceed with the analysis of the issue further.

Meaning of the original words

Without first going into the original meaning of the Prakrit words, let us look at the meanings of *Kavoe, Majjāra, kukkuḍa* and *Mānsa* in their Sanskritised from of *Kapota, Marjara, Kuckut* & *Mans*. Quite often Ayurvedic usage of words is independent of the common usage of the same words – Ayurvedic dictionaries, various Nighanṭus such as *Dhanvantri Śāraṅgadhara*, and *Bhāva Prakāśa, Suśruta Saṁhitā, Aṣṭāṅga Saṅgraha* are a testimony to it. A common man would be quite surprised to learn that there are herbal plants named as Rāma, Lakṣamaṇa, Brahma, Mahāmuni, Kapi (Monkey), Śaśa (Hare), Vārāha (Boar) etc. In some areas even today "*kukkuḍa*" is used for corn (*Bhuṭṭta*). Let us examine the offending words more closely, each of which has well established and widely used herbal/ plant meaning as per the Nighantus/ Ayurvedic dictionaries.

"*Kavoe" or kapota* is used for the fruit of Pārāpata plant or for kuṣmāṇḍa (Peṭhā). The Kaydev Nigahanṭu describes the qualities of kuṣmāṇḍa as follows:

"कुष्मांडु शीतल वृष्यं योरसं गुंरू ...." (पेठा शीतल, पित्त नाशक, ज्वार, आम, दाह आदि को शांत करने वाला) Suśruta Saṁhitā delineates the qualities of Pārāpata as पारापतं सुमधुर रूचयमत्यग्रिवातनुत..........etc.

“Majjāra”or Marjara also has a number of plant/ herbal meanings. The prominent being Lavaṅga & Rakta Citraka Vaidyaka Śabda Sindhu describes the qualities of Lavaṅga as “ लवंग कटुकं तिक्तं लघु नेत्रहितं हिमं/दीपनं, पाचन रूच्य कफ पित्ताम्ल नाशकृत …………”

Similarly *Raj Nighanṭu* (6/46) gives the qualities of *Rakta Citraka* as “कालो व्यालः कालमूलोऽदिदीप्यो मार्जारोग्निदाहक पावकश्च चित्रांगोऽयं रक्त चित्रो महांगः…………….”

Now let us look at the words कुक्कुड्मंसए, the herbal/ plant meanings of *kukkuḍa* include “The ‘Bijorā’ fruit and ‘Śtāvarī’ A synonym of *kukkuḍa* is “*Suniṣaṇṇaka*” Bhāva Prakāśa describes the same as follows:

“कुक्कुट सुनिषण्णे हिमोग्राही मोह दोष त्र्यापहः अविदाही, लघु स्वादु कषायो रूक्ष दीपनः ………..”

The word Mans is extensively used in Ayurveda for the pulp or flesh of fruits and vegetables.

The Background

Now let us look at the back drop in which the controversial passage was used. Lord Mahāvīra was struck by the burning rays of ‘Tejoleśyā’ unleashed by Gośālaka himself got incinerated by the heat but it left Mahāvīra also sick and afflicted by (i) *Pitta Jvara*, (ii) *Rakta Pitta* (iii) *Dāha* & (iv) *Rakta atisāra.*

All these diseases and symptoms were caused by the intense radiation and resulted in fever, bleeding, dysentery, external and internal heat effects. Under the circumstances, what type of medicinal preparation could be useful to Mahāvīra? In the Ayurvedic literature, the nature of meat and flesh is given as “स्निग्ध, उष्णं, शुष्क, रक्त पित्त जनक वाताहरं………etc.” It’s obvious that such a recipe is totally contra-indicated and would aggravate the disease. The description of the nature and qualities of herbs/ plants given above fits in eminently with the symptoms. The preparations from these plants/herbs can be used effectively to combat the disease.

Linguistics

Having examined the most appropriate meanings of the controversial words. Let us see the structure of the passage more closely. First consider “मम अटठाए दूबे कवोय सरीरा” Revati had cooked it for Mahāvīra. The obvious implication, if we take the animalistic meaning of the word, is that it is a “meat-preparation” which would be normally expected to consume. This hypothesis has to be immediately rejected in view of the overwhelming evidence. We have already mentioned that both Jain or other sources clearly establish that a regular consumption of meat is repugnant to Mahāvīra’s teaching and practice. Further, the use of declination “*Sarīra*” instead of “*Sarīraṃ*” indicated its use for a Masculine subject (plant) and not a bird (feminine). If pigeons were intended, the use of word ‘*Sarīra’* (body) would in any case be superfluous. “*Kavoe*” would have been adequate. But if the fruit is intended, then the use of “*Sarīra*” clearly becomes essential to distinguish it from the tree.

Let us examine –‘*Majjāra Kaḍae’* –It looks incongruous to use *Kaḍae* (*kṛta*/कृत) in the sense of “killed”. However, in herbal preparations *kṛta* (कृत) is often used to describe the medium of preparation or ingredients etc. Such as – दधीकृत, राजीकृत 'मज्जार कडए' would really mean

"Laced with cloves" or "processed with cloves" This "*Kaḍae Kukkuḍa Mansae*" remains incomplete when given an animalistic meaning, "meat of the cock killed by the cat" unless accompanied by a word similar to "*Uvakkhadīya*"

Similarly, when we examine, the general social milieu, the religious and moral values of followers of Mahāvīra and examine the balance text of the *Bhagavaī Sutta*, there is no evidence to suggest that it is a meat preparation, which Mahāvīra took to overcome his disease. Such a position is untenable in the wider context of the Jain canonic and other literature also.

One of the distinguished Jain Ācārya Śrī Abhaya Deva Sūri has written a commentary on *Bhagavaī Sutta* (1128 Vikrami). His commentary states that some people assign animalistic meaning to the words mentioned above. He states "दुवे कवोय…इत्यादेः श्रुयमाण मेवार्थ केचिन्मन्यन्ते। अन्ये स्वाहु कपोतकः पक्षि विशेषस्तद्वद् येफले वर्ण साधर्म्यान्त कपोते कुष्माण्डे।……."

The mere fact that he chose to mention the bird aspect of *कपोत* (kapota) apart from herbal meaning is used by some critics to conclude that this version also enjoys the sanctity of the Jain Ācārya. Abhaya Deva Sūri, in this text as well as in his commentary on *Ṭhāṇāṅga Sutta*, has clearly chosen the herbal meaning. It is clear that he made a passing reference to the opposite view. He did not feel the need to separately refute it because of its un-tenability in the Jain context. He could probably never imagine that such words could cause doubts on the established Jain principles. On the hindsight one can say that he should have foreseen the coming generations and refuted it separately and unequivocally.

One interesting feature of the controversy is that all the references/ sources quoted about meat eating concern the *Śvetāmbara* cannonical literature. The fact that these are older texts lends credence to the theory that originally the words had only a herbal/ plant meaning. Slowly the emphasis changed to animalistic meaning. The same were therefore not used by later Digambara or *Śvetāmbara* texts.

One interesting question that comes to mind is that Mahāvīra who was considered as the apostle of *ahiṃsā* and is believed to have preached and practiced it in the minutest details, chose to use openly and prominently such animal/bird name as Pigeon/Cock etc. for the medical preparation he wanted. In similar situation any prudent man, even when forced by sickness to partake in meat-preparation, would use subtler language to get what he wanted without having to proclaim the ingredients of the concoction. The answer is obvious.

I earnestly hope that this unwarranted interpretation of Jain texts is not repeated. Jain academicians may ensure that the final authentic meaning of these words in Jain *Āgamic* literature is appended to such literature so that as and when any scholar studies this literature, the authentic meaning of the words is available to him and saving him/her going astray.

Reference:

Śramaṇa Bhagavāna Mahāvīra Tathā Mānsāhāra Parihāra: Dugad, Pandit Heeralal; Published by Atmaram Jain Mahasabha

जैन परम्परा में शुक्ल ध्यान का स्वरूप

रुचि जैन*

जैन परम्परा में ध्यान की परिभाषा एवं उसके अंगों के साथ साथ उसके भेद–प्रभेदों की बहुत विस्तृत और वैज्ञानिक चर्चा है। जैन दर्शन के अनुसार मनुष्य हर समय किसी न किसी प्रकार के ध्यान में अवश्य रहता है और उसके अनुसार उसे फल भी प्राप्त होता है। मनुष्य यदि नकारात्मक (अप्रशस्त) ध्यान करता है तो नकारात्मक फल प्राप्त होता है और यदि सकारात्मक (प्रशस्त) ध्यान करता है तो सकारात्मक फल प्राप्त होता है।

ध्यान के भेद

जैन आगमों[1] एवं ध्यान योग सम्बन्धी अन्य जैन वाङ्मय[2] में ध्यान के प्रमुख चार प्रकारों का उल्लेख मिलता है–(1) आर्त्त, (2) रौद्र, (3) धर्म और (4) शुक्ल। इनमें पहले दो ध्यानों (आर्त्त, रौद्र) को अप्रशस्त अथवा अशुभ तथा अन्तिम दो (धर्म, शुक्ल) को प्रशस्त अथवा शुभ कहा गया है[3], क्योंकि अप्रशस्त ध्यान दुःख देने वाले तथा प्रशस्त ध्यान मोक्षप्राप्ति के हेतु हैं।[4] धवला में केवल प्रशस्तध्यान के ही दो भेदों का निर्देश है[5], वहां अप्रशस्त ध्यान के भेद बताना शायद अनुपयोगी समझा गया। चारित्रसार में कहा है कि वह (ध्याता, ध्यान, ध्येय व ध्यानफल रूप) चार अंगवाला ध्यान अप्रशस्त और प्रशस्त के भेद से दो प्रकार का है।[6] आचार्य शुभचन्द्र कहते हैं कि कितने ही संक्षेप रुचि वालों ने तीन प्रकार का ध्यान माना है, क्योंकि जीव का आशय तीन प्रकार का ही होता है। उन तीनों में प्रथम तो पुण्यरूप शुभ आशय है, दूसरा उसका विपक्षी पापरूप आशय है और तीसरा शुद्धोपयोग आशय है। अतः ज्ञानार्णव के अनुसार ध्यान के तीन भेद भी देखने को मिलते हैं– (1) प्रशस्त, (2) अप्रशस्त और (3) शुद्ध।[7] पुण्य रूप आशय के वश से तथा शुद्ध लेश्या के अवलंबन से और वस्तु के यथार्थ स्वरूप के चिन्तन से जो ध्यान उत्पन्न होता है, वह प्रशस्त कहलाता है। जीवों के पाप रूप आशय के वश में तथा मोह, मिथ्यात्व, कषाय एवं तत्त्वों के अयथार्थ चिन्तन से जो ध्यान उत्पन्न होता है, वह अप्रशस्त कहलाता है। रागादि के सन्तान के क्षीण–होने के बाद अन्तरंग आत्मा के प्रसन्न होने से जो अपने स्वरूप की प्राप्ति होती है, उसे शुद्ध ध्यान कहते हैं।[8]

शुद्ध ध्यान के फल से मनुष्य को स्वर्ग एव क्रम से मोक्ष की प्राप्ति होती है। अशुभ ध्यान या दुर्ध्यान से दुर्गति की प्राप्ति होती है तथा प्रयासपूर्वक भी अशुभ कर्म का क्षय नहीं होता है। शुद्ध ध्यान से जीवों को केवलज्ञान की प्राप्ति होती है।[9] वास्तव में प्रशस्त ध्यान पुण्यबन्ध, अप्रशस्त ध्यान पापबन्ध तथा शुद्धध्यान मोक्षप्राप्ति का कारण है।

इस प्रकार हम देखते हैं कि जैन परम्परा में ध्यान के मुख्य दो भेद हैं तथा उनके दो–दो प्रभेद हैं–

1. अप्रशस्त ध्यान – (i) आर्तध्यान
   (ii) रौद्र ध्यान
2. प्रशस्त ध्यान – (i) धर्म ध्यान
   (ii) शुक्ल ध्यान

जैन परम्परा में प्रायः इन चार भेदों का ही समर्थन प्राप्त होता है। इन सबके अतिरिक्त ध्यान के चौबीस[10] भेदों का उल्लेख भी मिलता है, जिनमें बारह ध्यान क्रमशः, ध्यान, शून्य, कला, ज्योति, बिन्दु, नार, तारा, लय, मात्रा, पद और सिद्धि हैं तथा इन ध्यानों के साथ 'परम्' पद लगाने से ध्यान के और

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अन्य भेद बनते हैं। यहाँ इस आलेख में ध्यान के चतुर्थ भेद 'शुक्लध्यान' को जैन आगमों के परिप्रेक्ष्य में समझने का प्रयास करेंगे।

शुक्लध्यान का स्वरुप

ध्यान करते हुए साधु को बुद्धिपूर्वक राग समाप्त हो जाने पर जो निर्विकल्प समाधि प्रगट होती है, उसे शुक्लध्यान या रूपातीत ध्यान कहते हैं। इसकी भी उत्तरोत्तर वृद्धिगत चार श्रेणियाँ हैं। पहली श्रेणी में अबुद्धिपूर्वक ही ज्ञान में ज्ञेय पदार्थों की तथा योग प्रवृत्तियों की संक्रान्ति होती रहती है, अगली श्रेणियों में यह भी नहीं रहती। रत्न दीपक की ज्योति की भाँति निष्कंप होकर ठहरता है। श्वास निरोध इसमें करना नहीं पड़ता अपितु स्वयं हो जाता है। यह ध्यान साक्षात् मोक्ष का कारण है।[11]

आत्मा की अत्यन्त विशुद्धावस्था को शुक्लध्यान कहा गया है। वस्तुतः इस ध्यान से मन की एकाग्रता के कारण आत्मा में परम विशुद्धता आती है और कषायों, रागभावों अथवा कर्मों का सर्वथा परिहार हो जाता है। सर्वार्थसिद्धि में शुक्ल शब्द को समझाते हुए कहा है कि जिसमें शुचि गुण का सम्बन्ध है वह शुक्ल ध्यान है।[12] जैसे मैल हट जाने से वस्त्र शुचि होकर शुक्ल कहलाता है उसी तरह निर्मल गुणयुक्त आत्म परिणति भी शुक्ल है।[13] धवला के अनुसार कषाय मल का अभाव होने से इसे शुक्लपना प्राप्त है।[14] जहाँ गुण अतिविशुद्ध होते हैं, जहाँ कर्मों का क्षय और उपशम होते हैं, जहाँ लेश्या भी शुक्ल होती है उसे शुक्लध्यान कहते हैं।[15] प्रवचनसार की टीका में रागादि विकल्प से रहित स्वसंवेदन ज्ञान को आगम भाषा में शुक्लध्यान कहा है।[16]

समवायांग के अनुसार श्रुत के आधार से मन की आत्यन्तिक स्थिरता एवं योग का निरोध शुक्लध्यान है।[17] स्थानांगसूत्र में शुक्लध्यान के प्रकार, लक्षण, आलम्बन तथा अनुप्रेक्षाओं का निरूपण है।[18] शुक्लध्यान कषायों के सर्वथा उपशांत होने पर होता है तथा चित्त, क्रिया और इन्द्रियों से रहित होकर ध्यान–धारणा के विकल्प से भी मुक्त होता है।[19] यह ध्यान धर्मध्यान की भूमिका के बाद प्रारम्भ होता है। इस ध्यान की प्रक्रिया के लिए किसी बाह्य ध्येय की अपेक्षा नहीं होती, क्योंकि इस अवस्था तक पहुँचने पर मन इतना स्थिर हो गया होता है कि उसे आत्मा के अतिरिक्त दूसरा कुछ भी दिखाई नहीं देता।

इस ध्यान के चार आलम्बन हैं– क्षमा, मार्दव, आर्जव एवं मुक्ति।[20]

शुक्लध्यान मुक्ति–प्राप्ति का सेतु है, इसलिए योगी को रूपातीत एवं निराकार आत्मा का ध्यान करने के लिए कहा गया है।[21] यह ध्यान करने में वे ही समर्थ हैं, जिन्होंने समताभाव[22] की वृद्धि कर ली है और जो वज्र ऋषभनाराचसंहनन वाले अर्थात् स्वस्थ शरीरवाले एवं श्रुतधारी योगी हैं।[23]

चारित्रसार में उल्लिखित है कि शुक्लध्यान के दो भेद हैं–एक शुक्ल और दूसरा परम शुक्ल। उसमें भी शुक्लध्यान दो प्रकार का है–पृथक्त्ववितर्क विचार और दूसरा एकत्ववितर्कअविचार। परम शुक्ल भी दो प्रकार का है–सूक्ष्मक्रियाप्रतिपाति और दूसरा समुच्छिन्नक्रियानिवृत्ति। इस समस्त शुक्लध्यान के लक्षण भी दो प्रकार हैं–एक बाह्य, दूसरा आध्यात्मिक।[24]

मुख्यरूप से शुक्लध्यान के चार प्रकार हैं[25]–(अ) पृथक्त्वश्रुत सविचार, (आ) एकत्व श्रुत अविचार, (इ) सूक्ष्मक्रियाप्रतिपत्ति और (ई) समुच्छिन्नक्रियानिवृत्ति (उत्सन्न–क्रिया–प्रतिपत्ति)। इन चार प्रकारों में योग की अपेक्षा से जीव की तरतमता दर्शित है, क्योंकि जीव सम्पूर्ण योग का निरोध एकसाथ नहीं कर सकता, धीरे–धीरे क्रमशः करता है। अतः प्रथम दो प्रकार छद्मस्थ अर्थात् अल्पज्ञानियों के लिए विहित हैं, क्योंकि उनमें श्रुतज्ञानपूर्वक पदार्थों का अवलम्बन होता है तथा शेष दो प्रकार कषायों से पूर्णतः रहित होने के कारण केवलज्ञानी के लिए निर्देशित हैं, क्योंकि यह ध्यान पूर्णतः सर्वज्ञ के ही निरालम्बपूर्वक होता है।[26] इस सन्दर्भ में अनेकपन अर्थात् विभिन्नता को पृथकत्व कहा गया है तथा शास्त्रविहित ज्ञान को वितर्क, अर्धव्यंजन एवं योग के संक्रमण को विचार कहा है।[27]

प्रथम दो ध्यानों में श्रुत का अवलम्बन होने के कारण साधक का मन एक ही आलम्बन में स्थिर होते हुए भी, अर्थ–व्यंजनादि से संक्रमित होता रहता है। यहाँ एक पदार्थ से दूसरे पदार्थ में स्थिर होना अर्थसंक्रान्ति और एक व्यंजन से दूसरे व्यंजन में स्थिर होना व्यंजनसंक्रान्ति तथा उसी प्रकार एक योग से दूसरे योग में गमन करना योग–संक्रान्ति है।[28]

इस प्रकार प्रथम दो ध्यानों में एक अर्थ से दूसरे अर्थ में, एक शब्द से दूसरे शब्द में और एक योग से दूसरे योग में आश्रय लेकर चिन्तन किया जाता है, यद्यपि तीनों के चिन्तन करने का विषय एक ही होता है ।

(अ) पृथक्त्व–वितर्कसविचार (पृथक्त्व–श्रुत–सविचार)

पृथक्त्व अर्थात् भेद रूप से वितर्क श्रुत का विचार अर्थात् संक्रान्ति जिस ध्यान में होती है वह पृथक्त्व वितर्क विचार नाम का ध्यान है।[29] इस ध्यान में पृथक्–पृथक् रूप से श्रुत का विचार होता है अर्थात् किसी एक द्रव्य में उत्पाद–द्रव्य–ध्रौव्य आदि पर्यायों का चिन्तन श्रुत का आधार लेकर करना पृथकत्व–वितर्क सविचार ध्यान है।[30] इस पृथक्त्व वितर्क विचार ध्यान में अनेक द्रव्य विषय होते हैं और इन विषयों का विचार करते समय उपशान्त मोह मुनि इन मन–वचन–काय योगों का परिवर्तन करता है। इस ध्यान में अर्थ के वाचक शब्द संक्रमण तथा योगों का संक्रमण होता है। ऐसे विचारों (संक्रमणों का) का सद्भाव होने से इसे सविचार कहते हैं। अनेक द्रव्यों का ज्ञान कराने वाला जो शब्द श्रुत वाक्य है, उससे यह ध्यान उत्पन्न होता है, इसलिए इस ध्यान का पृथक्त्ववितर्क सविचार ऐसा नाम है।[31] सर्वार्थसिद्धि में बहुत सुन्दर उदाहरण देते हुए समझाया है कि जिस प्रकार अपर्याप्त उत्साह से बालक अव्यवस्थित और मौथरे शस्त्र के द्वारा भी चिरकाल में वृक्ष को छेदता है, उसी प्रकार चित्त की सामर्थ्य को प्राप्त कर जो द्रव्यपरमाणु और भावपरमाणु का ध्यान कर रहा है वह अर्थ और व्यंजन तथा काय और वचन में पृथक्त्वरूप से संक्रमण करने वाले मन के द्वारा मोहनीय कर्म की प्रकृतियों का उपशम और क्षय करता हुआ पृथक्त्व वितर्क विचार ध्यान को धारण करने वाला होता है।[32] फिर शक्ति की कमी से योग से योगान्तर, व्यंजन से व्यंजनान्तर और अर्थ से अर्थान्तर को प्राप्त कर मोहरज का विधूननकर ध्यान से निवृत्त होता है, यह पृथक्त्ववितर्क विचार ध्यान है।[33]

धवला के अनुसार उपशान्त मोह जीव अनेक द्रव्यों का तीनों ही योगों के आलम्बन से ध्यान करते हैं इसलिए उसे पृथक्त्व ऐसा कहा है। वितर्क का अर्थ श्रुत है और पूर्वगत अर्थ में कुशल साधु ही इस ध्यान को ध्याते हैं, इसलिए इस ध्यान को सवितर्क कहा है। अर्थ, व्यंजन और योगों का संक्रम विचार है। जो ऐसे संक्रम से युक्त होता है उसे सूत्र में सविचार कहा है।[34]

इस ध्यान में अर्थ–व्यंजन (शब्द) तथा योग का संक्रमण होता रहता है।[35] उस समय ध्याता कभी तो अर्थ का चिन्तन करते–करते शब्द का चिन्तन करने लगता है और कभी शब्द का चिन्तन करते–करते अर्थ का । इस प्रकार मन, वचन एवं काय रूप योग में भी कभी मनोयोग से काययोग या वचनयोग में, वचनयोग से काययोग अथवा मनोयोग में, काययोग से मनोयोग या वचनयोग में संक्रमण होता रहता है। अतः अर्थ–शब्द–योग की दृष्टि से, संक्रमण होने पर भी ध्येय एक ही रहता है और मन की स्थिरता भी बनी रहती है। कहा है कि जब तक इन तीनों योगों को आत्मबुद्धि से ग्रहण किया जाता है, तब तक यह जीव संसार में ही रहता है।[36] द्रव्यसंग्रह की टीका में भी यही विचार प्रस्तुत करते हुए कहा है कि द्रव्य, गुण और पर्याय के भिन्नपने को पृथक्त्व कहते हैं। निजशुद्धात्मा का अनुभव रूप भावश्रुत को और निजशुद्धात्मा को कहने वाले अन्तर्जल्परूप वचन को 'वितर्क' कहते हैं। इच्छा बिना ही एक अर्थ से दूसरे अर्थ में, एक वचन से दूसरे वचन में, मन वचन और काय इन तीनों योगों में से किसी एक योग से दूसरे योग में जो परिणमन है, उसको विचार कहते हैं। इसका यह अर्थ है–यद्यपि ध्यान करने वाला पुरुष निज शुद्धात्म संवेदन को छोड़कर बाह्य पदार्थों की चिन्ता करता, तथापि जितने अंशों से स्वरूप में स्थिरता नहीं है उतने अंशों से अनिच्छित वृत्ति से विकल्प उत्पन्न होते हैं, इस कारण इस ध्यान को पृथक्त्व वितर्क विचार कहते हैं।[37]

श्रुतपूर्वक मन–वचन–कायादि में विचारों के संक्रमण के कारण ही जीव संसार में रहता है, फिर भी पूर्ववर्ती ध्यानों की अपेक्षा मन की स्थिरता तथा समताभाव की वृद्धि इस ध्यान में अधिक होती है । यही कारण है कि योगी मुक्ति की ओर अग्रसर होने लगता है । एक शब्द से दूसरे शब्द पर तथा एक योग से दूसरे योग पर जाने के कारण ही इस ध्यान को सविचार–सवितर्क कहा गया है।[38]

यहाँ एक शंका हो सकती है कि एक अर्थ–अर्थान्तर, गुण–गुणान्तर और पर्याय–पर्यायान्तर होने के कारण ध्यान भंग तो नहीं हो जाता? इस शंका का समाधान आचार्य वीरसेन स्वामी धवला में देते हुए कहते हैं कि एक द्रव्य या गुण–पर्याय को श्रुत रूपी रविकिरण के प्रकाश के बल से ध्याता है। इस प्रकार उसी पदार्थ को अन्तर्मुहूर्त काल तक ध्याता है। इसके बाद अर्थान्तर पर नियम से संक्रमित होता है। अथवा उसी अर्थ के गुण या पर्याय पर संक्रमित होता है और पूर्व योग से स्यात् योगान्तर पर संक्रमित होता है। इस तरह एक अर्थ–अर्थान्तर, गुण–गुणान्तर और पर्याय–पर्यायान्तर को नीचे–ऊपर स्थापित करके फिर तीन योगों को एक पंक्ति में स्थापित करके द्विसंयोगी और त्रिसंयोगी की अपेक्षा यहाँ पृथक्त्ववितर्क विचार ध्यान के 42 भंग उत्पन्न करना चाहिए। इस प्रकार शुक्ललेश्या वाला उपशान्तकषाय जीव छः द्रव्य और नौ पदार्थ विषयक पृथक्त्व वितर्क विचार ध्यान को अन्तर्मुहूर्त काल तक ध्याता है। अर्थ से अर्थान्तर का संक्रम होने पर भी ध्यान का विनाश नहीं होता, क्योंकि इससे चिन्तान्तर में गमन नहीं होता।[39]

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इस ध्यान के स्वामी 14 पूर्वों के ज्ञाता मुनि होते हैं।[40] इस ध्यान के फलस्वरूप संवर, निर्जरा और अमरसुख प्राप्त होता है, क्योंकि इससे मुक्ति की प्राप्ति नहीं होती।[41] इस अचिन्त्य प्रभाव वाले ध्यान के सामर्थ्य से जिसका चित्त शान्त हो गया है, ऐसा ध्यानी मुनि क्षण भर में मोहनीय कर्म का मूल से नाश करता है अथवा उसका उपशम करता है।[42]

(आ) एकत्व वितर्क अविचार (एकत्व–श्रुत–अविचार)

इस ध्यान के द्वारा एक ही योग का आश्रय लेकर एक ही द्रव्य का ध्याता चिन्तन करता है। इसलिए इसको एकत्व वितर्क ध्यान कहा गया है।[43] सर्वार्थसिद्धि में कहा कि जो समूल मोहनीय कर्म का दाह करना चाहता है, जो अनन्तगुणी विशुद्धि विशेष को प्राप्त होकर बहुत प्रकार की ज्ञानावरणी की सहायभूत प्रकृतियों के बन्ध को रोक रहा है, जो कर्मों की स्थिति को न्यून और नाश कर रहा है, जो श्रुतज्ञान के उपयोग से युक्त है, जो अर्थ, व्यंजन और योग की संक्रान्ति से रहित है। निश्चल मन वाला है, क्षीणकषाय है और वैडूर्यमणि के समान निरुपलेप है,...इस प्रकार एकत्व वितर्क ध्यान कहा गया है।[44] आचार्य वीरसेन इसे ही समझाते हुए कहते हैं कि क्षीणकषाय जीव एक ही द्रव्य का किसी एक योग के द्वारा ध्यान करता है, इसलिए उस ध्यान को एकत्व कहा है। वितर्क का अर्थ श्रुत है और इसलिए पूर्वगत अर्थ में कुशल साधु इस ध्यान का ध्याता है, इसलिए इस ध्यान को सवितर्क कहा है। अर्थ, व्यंजन और योगों के संक्रम का नाम विचार है। उस विचार के अभाव से यह ध्यान अविचार कहा है।[45]

इस ध्यान में श्रुत के आधार पर ही अर्थ–व्यंजन–योग के संक्रमण से रहित एक पर्यायविषयक ध्यान किया जाता है।[46] अर्थात् इसमें वितर्क का संक्रमण नहीं होता और इसके विपरीत एकरूप में स्थिर होकर चिन्तन किया जाता है। जहाँ पहले प्रकार के ध्यान के अन्तर्गत योगी का मन अर्थ–व्यंजन–योग में चिन्तन करते हुए एक ही आलम्बन में उलट–फेर करता रहता है, वहाँ इस ध्यान में योगी की मन–स्थिरता सबल हो जाती है, आलम्बन का उलट–फेर बन्द हो जाता है तथा एक ही द्रव्य की विभिन्न पर्यायों के विपरीत एक ही पर्याय को ध्येय बना लिया जाता है। द्रव्यसंग्रह की टीका में भी इन्हीं बातों को बहुत सुन्दर व संक्षेप रूप में व्यक्त करते हुए कहा है कि निज शुद्धात्म द्रव्य में या विकार रहित आत्मसुख अनुभवरूप पर्याय में, या उपाधि रहित स्व–संवेदन गुण में इन तीनों में से जिस एक द्रव्य गुण या पर्याय में प्रवृत्त हो गया और उसी में वितर्क नामक निजात्मानुभवरूप भाव श्रुत के बल से

स्थिर होकर अविचार अर्थात् द्रव्य गुण पर्याय में परावर्तन नहीं करता वह एकत्व वितर्क नामक गुणस्थान में होने वाला दूसरा शुक्लध्यान कहलाता है, जो कि केवल ज्ञान की उत्पत्ति का कारण है।[47]

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जिसने प्रथम ध्यान द्वारा अपने चित्त को जीत लिया है, जिसके समस्त कषाय शान्त हो गये हैं तथा जो कर्मरज को सर्वथा नष्ट करने के लिए तत्पर है–ऐसा साधक ही इस द्वितीय ध्यान के योग्य होता है।[48] फलतः इस ध्यान की सिद्धि होने के बाद सदा के लिए घातिय कर्म (ज्ञानावरण, दर्शनावरण, मोहनीय और अंतराय) विनष्ट हो जाते हैं।[49] अर्थात् इस द्वितीय ध्यान का योगी आत्मा की अत्यन्त विशुद्ध अवस्था अर्थात् केवलदर्शन एवं केवलज्ञान प्राप्त करता है।[50] अतः उस योगी को सम्पूर्ण जगत् हस्तामलकवत् दिखने लगता है,[51] क्योंकि केवलज्ञान में इतनी शक्ति होती है कि समस्त संसार की भूत, भविष्यत् एवं वर्तमान तीनों कालों की घटनाओं का युगपत् ज्ञान होता है। उसे अनन्तसुख, अनन्तवीर्य आदि की भी प्राप्ति सहज हो जाती है।[52]

पृथ्वीतल के समस्त जीव केवलज्ञानी को नमस्कार करते हैं, उनके धर्म–प्रवचनों को सभी प्राणी अपनी भाषा में समझते हैं, वे जहाँ भी घूमते हैं वहाँ किसी भी प्रकार की महामारी अथवा दुर्भिक्ष आदि नहीं होते। ऐसे केवललब्धि–प्राप्त तीर्थंकर से सहज स्व–पर कल्याण होता है। तीर्थंकर नामकर्म के उदय के कारण उन्हें अनेक देव–देवांगनाएँ आकर बन्दना करने लगते हैं, उनके उपदेश श्रवण के लिए देवों द्वारा बृहद् समवसरण (सभा मण्डप) की रचना की जाती है, पशु–पक्षी अर्थात् सभी प्राणी अपने वैर–भाव को भूलकर एकत्र बैठने लगते हैं, तथा सभा–मण्डप के मध्य में स्थित तीर्थंकर भगवान् चार शरीर के रूप में दिखाई देने लगते हैं।[53] यद्यपि इन्हें अन्य प्रकार की अनेक लब्धियाँ प्राप्त होती हैं, तथापि उन्हें भोगने की इच्छा वे नहीं करते हैं।

जिन जीवों के तीर्थंकर नामकर्म का उदय नहीं है; वे भी अपने इस ध्यान के बल से केवलज्ञान को प्राप्त होते हैं तथा आयुकर्म के निःशेष होने तक साधारण जीवों को धर्मोपदेश देते हैं और अन्त में निर्वाण प्राप्त करते हैं।[54] इस प्रकार चाहे तीर्थंकर हों या सामान्यकेवली, जिन्होंने योग (मन–वचन–काय) की शुद्धि की है, वे विशुद्ध आत्मा के ध्यान एवं चिन्तन द्वारा अनन्त कर्मपुद्गलों को क्षणमात्र में नष्ट कर देते हैं।[55] यह दूसरा शुक्लध्यान क्षीणकषाय गुणस्थान में ही सम्भव है।[56] तीन घाती कर्मों का नाश करना एकत्व वितर्क अविचार शुक्लध्यान का फल है।

(इ) सूक्ष्म–क्रिया–अप्रतिपाति

यह ध्यान वितर्क रहित, अविचार, सूक्ष्म क्रिया करने वाले आत्मा को होता है। यह ध्यान सूक्ष्म काय योग से प्रवृत्त होता है। त्रिकाल विषयक पदार्थों को युगपद् प्रगट करने वाले तथा सूक्ष्म काययोग में रहने वाले केवली इस तृतीय शुक्लध्यान के धारक हैं। उस समय सूक्ष्म काययोग का वे निरोध करते हैं।[57] एकत्व वितर्क शुक्लध्यानरूपी अग्नि के द्वारा जिसने चार घातिय कर्म रूपी ईंधन को जला दिया है, वह जब आयु कर्म में अन्तर्मुहूर्त काल शेष रहती है तब सब प्रकार के वचन योग, मनोयोग, और बादर काययोग को त्यागकर सूक्ष्म काययोग का आलम्बन लेकर सूक्ष्म क्रिया प्रतिपाती ध्यान को स्वीकार करते हैं। परन्तु जब उनकी सयोगी आयु अन्तर्मुहूर्त शेष रहती है, तब (समुद्घात के द्वारा) चार कर्मों की स्थिति को समान करके अपने पूर्व शरीर प्रमाण होकर सूक्ष्म काययोग के द्वारा सूक्ष्मक्रिया प्रतिपाति ध्यान करते हैं।[58] वीरसेन स्वामी समझाते हुए कहते हैं कि क्रिया का अर्थ योग है, वह जिसके पतनशील हो वह प्रतिपाती कहलाता है, और उसका प्रतिपक्ष अप्रतिपाती कहलाता है। जिसमें क्रिया अर्थात् योग सूक्ष्म होता है वह सूक्ष्मक्रिया कहा जाता है, और सूक्ष्मक्रिया होकर जो अप्रतिपाती होता है वह सूक्ष्मक्रिया अप्रतिपाती ध्यान कहलाता है। यहाँ केवलज्ञान के द्वारा श्रुतज्ञान का अभाव हो जाता है, इसलिए यह अवितर्क है और अर्थान्तर की संक्रान्ति का अभाव होने से अविचार है, अथवा व्यंजन और योग की संक्रान्ति का अभाव होने से अविचार है। यह जिज्ञासा होने पर कि इस ध्यान में इनकी संक्रान्ति का

अभाव कैसे है? वीरसेन स्वामी समझाते हैं कि इनके अवलंबन के बिना ही युगपत् त्रिकाल गोचर अशेष पदार्थों का ज्ञान होता है।[59]

अरहन्त परमेष्ठी की अवस्था में जब आयुकर्म अन्तर्मुहूर्त तक ही अवशिष्ट रहता है और अघातिया कर्मों में अर्थात् नाम, गोत्र और वेदनीय इन तीनों की स्थिति आयुकर्म से अधिक हो जाती है, तब उन्हें समरूप देने के लिए अथवा समान करने के लिए तीर्थंकर एवं सामान्यकेवली– इन दोनों को समुद्घात की अपेक्षा होती है।[60] यह समुद्घात आठ दण्ड में होता है । ऐसा करते समय केवली भगवान् तीन समय में अपने आत्मप्रदेशों को दण्ड, कपाट एवं प्रस्तर के रूप में फैला देते हैं तथा चौथे समय में सम्पूर्ण लोक को व्यापते हैं। लोक में अपने आत्मप्रदेशों को व्याप्त करके योगी तीनों अघातिया कर्मों (वेदनीय, नाम एवं गोत्र) की स्थिति घटाकर आयुकर्म के समान करते हैं। तत्पश्चात् उसी क्रम में वे आत्मप्रदेश पूर्ववत् शरीर में प्रविष्ट होकर अवस्थित हो जाते हैं । इसी प्रकार समुद्घात की क्रिया पूर्ण होती है।[61]

समुद्घात की इस क्रिया के पश्चात् योगी बादर (स्थूल) काययोग का अवलम्बन लेकर बादर मनोयोग एवं वचनयोग का निरोध करते हैं। वे सूक्ष्म काययोग का अवलम्बन लेकर बादरकाययोग का निरोध करते हैं। इसके पश्चात् वे सूक्ष्म काय योग के अवलम्बन से सूक्ष्म मनोयोग तथा वचनयोग का भी निरोध कर डालते हैं। ऐसी अवस्थाओं में जो ध्यान किया जाता है उसे ही सूक्ष्मक्रियाप्रतिपाति शुक्लध्यान कहते हैं।[62]

इस ध्यान में योगी के मोक्षप्राप्ति का समय निकट आ जाने पर तीन योगों में मनोयोग एवं वचनयोग का पूर्णतः निरोध हो जाता है, लेकिन काययोग में स्थूल काययोग का निरोध होकर भी केवल सूक्ष्म–काययोग की क्रिया अर्थात् श्वासोच्छ्वास ही शेष रहता है।[63] अतः इस ध्यान में क्रमशः मन, वचन एवं काय का निरोध होता है और काययोग के अन्तर्गत केवल श्वास जैसी सूक्ष्म क्रिया ही अवशिष्ट रहती है। इस ध्यान की प्राप्ति के बाद योगी अन्य ध्यानों में नहीं लौटता और वह अन्तिम समय में सूक्ष्म क्रिया का भी त्याग करके मुक्ति प्राप्त करता है।[64]

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काययोग वाले केवली को सूक्ष्मक्रियाप्रतिपाति ध्यान होता है।[65] जिस प्रकार नाली द्वारा जल का क्रमशः अभाव होता है या तपे हुए लोहे के पात्र में क्रमशः जल का अभाव होता है, उसी प्रकार इस ध्यानरूपी अग्नि के द्वारा योगरूपी जल का क्रमशः नाश होता है। इसी ध्यानरूपी मन्त्र के बल से युक्त हुआ वह सयोगकेवली जिनरूपी वैद्य बादर शरीर विषयक योग विष को पहले रोकता है और इसके बाद उसे निकाल फेंकता है।[66] यही इसका फल है।

(ई) समुच्छिन्न क्रिया निवृत्ति (व्युपरतक्रियानिवृत्ति ,उत्पन्न क्रियाप्रतिपाति)

यह अन्तिम उत्तम शुक्लध्यान वितर्क रहित है, विचार रहित है, अनिवृत्ति है, क्रिया रहित है, शैलेशी अवस्था को प्राप्त है और योग रहित है।[67] औदारिक शरीर, तैजस व कार्मण शरीर, इन तीन शरीरों का बन्ध नाश करने के लिए वे अयोगिकेवली भगवान् समुच्छिन्न क्रिया निवृत्त नामक चतुर्थ शुक्लध्यान को ध्याते हैं।[68] आचार्य पूज्यपाद के अनुसार इस ध्यान में प्राणापान के प्रचार रूप क्रिया का तथा सब प्रकार के काययोग, वचनयोग और मनोयोग के द्वारा होने वाली आत्मप्रदेश परिस्पन्द रूप क्रिया का उच्छेद हो जाने से इसे समुच्छिन्न क्रिया निवृत्ति ध्यान कहते हैं।[69]

धवलाकार कहते हैं कि जिसमें क्रिया अर्थात् योग सब प्रकार से उच्छिन्न हो गया है वह समुच्छिन्न क्रिया है और समुच्छिन्न क्रिया होकर जो अप्रतिपाती है वह समुच्छिन्नक्रियाप्रतिपाति ध्यान है। यह श्रुतज्ञान से रहित होने के कारण अवितर्क है, जीव प्रदेशों के परिस्पन्द का अभाव होने से अविचार है, या अर्थ, व्यंजन और योग की संक्रान्ति के अभाव होने से अविचार है।[70] इस अंतिम ध्यान का एक नाम व्युपरत क्रिया निवृत्ति भी है। द्रव्य संग्रह की टीका में उसके अर्थ को स्पष्ट करते हुए का है कि विशेष

रूप से उपरत अर्थात् दूर हो गयी है क्रिया जिसमें वह व्युपरतक्रिया है। व्युपरतक्रिया हो और अनिवृत्ति हो वह व्युपरतक्रियानिवृत्ति नामक चतुर्थ शुक्लध्यान है।[71]

इस ध्यान में उपर्युक्त ध्यान की अवशिष्ट सूक्ष्म क्रिया की भी निवृत्ति हो जाती है तथा अ, इ, उ, ऋ, लृ इन पाँच ह्रस्व स्वरों का उच्चारण करने में जितना समय लगता है उतने समय में केवली भगवान् शैलेशी अवस्था को प्राप्त होते हैं। जहाँ वे पर्वत की भाँति निश्चल रहते हैं।[72] यह ध्यान चौदहवें अयोगी नामक गुणस्थान में होता है जिसमें केवली भगवान् उपान्त्य में 72 कर्मप्रकृतियों तथा इसी गुणस्थान के अन्त समय की अवशिष्ट 13 कर्मप्रवृतियों को भी नष्ट कर देते हैं।[73] इस प्रकार शेष अघातिया कर्मों का नाश करके केवलीभगवान् इस संसार से पूर्णतः सम्बन्ध तोड़ लेते हैं और सीधे ऊर्ध्वगमन करके लोक के शिखर पर विराजमान होते हैं, क्योंकि उसके आगे लोकाकाश नहीं है और न धर्मास्तिकाय ही है, अतः उसके आगे गति नहीं है।[74] वह सिद्ध परमात्मा लोक के शिखर पर अवस्थित होकर स्वाभाविक अनन्तगुणों के वैभव से परिपूर्ण अनन्तकाल तक रहता है ।[75]

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अयोगी केवली को व्युपरतक्रियानिवर्तिध्यान होता है।[76] इस ध्यान के फल स्वरुप शैलेशी अवस्था के काल के क्षीण होने पर सब कर्मों से मुक्त हुआ जीव एक समय में सिद्धि को प्राप्त होता है।[77]

चारों शुक्लध्यानों में अन्तर

इन चारों शुक्ल ध्यानों में बहुत सूक्ष्म अन्तर है। भगवती आराधना की विज्योदय टीका में इन चारों के अन्तर को समझाते हुए कहते हैं कि यह ध्यान (एकत्व वितर्क ध्यान) एक द्रव्य का ही आश्रय करता है इसलिए परिमित अनेक पर्यायों सहित अनेक द्रव्यों का आश्रय लेने वाले प्रथम शुक्लध्यान से भिन्न है। तीसरा और चौथा ध्यान सर्व वस्तुओं को विषय करता हैं अतः इनसे भी यह दूसरा शुक्ल ध्यान भिन्न है, ऐसा इस गाथा से सिद्ध होता है। इस ध्यान का स्वामित्व क्षीण कषाय वाला मुनि है, पहले ध्यान का स्वामित्व उपशान्त कषाय वाला मुनि है और तीसरे तथा चौथे शुक्लध्यान का स्वामित्व सयोग केवली तथा अयोग केवली मुनि है। अतः स्वामित्व की अपेक्षा से दूसरा शुक्लध्यान इन ध्यानों से भिन्न है।[78]

इस प्रकार शुक्ल ध्यान के इस विवेचन से हमनें जाना कि शुक्ल ध्यान आन्तरिक शुद्धि एवं निर्मलता का प्रतीक है। यह नितान्त अन्तर्मुखी और आन्तरिक प्रक्रिया है। यह अन्तःशक्ति के अनन्त–रूप का दर्शन कराता है और साधना के चरम लक्ष्य को प्राप्त करने की अन्तिम सीढ़ी है। इसके अन्तर्गत मन, वचन व शरीर की सभी वृत्तियाँ निरुद्ध हो जाती है तथा रूपातीत ध्येय पर एकाग्रता उत्पन्न होती है। इससे अनन्त ज्ञान, दर्शन, सुख और वीर्य की अनायास उपलब्धि होती है। इसके ध्येय के रूप में धर्म के विविध रूपों की निराकार वृत्तियाँ होती हैं। यह ध्यान श्रेष्ठतम बलशाली शरीर तथा ज्ञान के धनी कर सकते हैं। यह प्रायः निरालम्बन होता है। इसके चार भेदों में से दो का अभ्यास छद्मस्थ ज्ञानी (12वें गुणस्थान तक) भी कर सकते हैं, पर अन्तिम दो भेदों का अभ्यास केवली ही कर सकते हैं। इसमें वितर्क और विचार (विचारणा और अक्षर ध्यान) – दोनों क्रमशः समाप्त हो जाते हैं और अन्त में सभी प्रकार की क्रियाओं से मुक्ति होकर चरम सुख की अनुभूति होती है।

इस प्रकार जैन परम्परा में शुक्लध्यान को लेकर बहुत सूक्ष्म विवेचन किया गया है।

सन्दर्भः

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2 आर्तरौद्रधर्म्यशुक्लानि।–तत्त्वार्थसूत्र (त.सू.) 9/28 तथा ध्यानशतक, 5; ज्ञानार्णव(ज्ञा.) 23/19; तत्त्वानुशासन, 34

[3] अट्टं च रुद्दसहियं दोण्णिवि झाणाणि अप्पसत्थाणि।
धम्मं सुक्कं च दुवे पसत्थझाणाणि णेयाणि।।—मूलाराधना 394

[4] आर्त्तरौद्रं च दुर्ध्यानं वर्जनीयमिदं सदा।
धर्मं शुक्लं च सद्ध्यानमुपादेयं मुमुक्षुभिः॥—तत्त्वानुशासन, 34

[5] धवला 13/5,4,26/70/11

[6] तदेतच्चतुरङ्गध्युानमप्रशस्त—प्रशस्तभेदेन द्विविधं।— चरित्रसार 167/2

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शुद्धोपयोगसंज्ञी यः स तृतीयः प्रकीर्तितः।।—ज्ञानार्णव, 3/27,28

[8] पुण्याशयवशाज्जातं शुद्धलेश्यावलम्बतनात्।
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पापाशयवशान्मोहान्मिथ्यातत्वातद्वस्तुविभ्रमात्।
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यः स्वरूपोलम्भनः स्यात्सशुद्धाख्यः प्रकीर्तितः।। — ज्ञानार्णव, 3/29—31

[9] ज्ञानार्णव, 3/32—34

[10] सुन्न—कुल—जोइ—बिंदु—नादो—तारो—लओ—लवो—मत्ता।
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[11] जैनेन्द्र सिद्धांत कोष,भाग 4

[12] शुचिगुणयोगाच्छुक्लम्।—सर्वार्थसिद्धि/9/28/445/11

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[15] जत्थगुणा सुविसुद्धा उपसम—खमणं च जत्थ कम्माणं।
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[17] समवायांग, 4।

[18] स्थानांग, अध्ययन 4, सूत्र 69—72 (जैन विश्वभारती द्वारा प्रकाशित)

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यतः पुंसामतस्तज्ज्ञैः शुक्लमुक्तं निरुक्तिकम्॥—ज्ञानार्णव, 39/5
निष्क्रियं करणातीतं ध्यानधारणवर्जितम्।
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तत्तो सुक्कज्झाणं कमेण तह केवलं चैव॥ —योगशतक, 90

[23] इदमादि—संहनना एवालं पूर्ववेदिनः कर्तुम्।
स्थिरतां न याति चित्तं कथमपि यत्स्वल्प—सत्त्वानाम्॥ —योगशास्त्र, 11/2

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पूर्वे परे जिनेन्द्रस्य निःशेषालम्बनच्युते॥–ज्ञानार्णव,39/6–7

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[28] ज्ञानार्णव, 42/15–16

[29] एकाश्रये सवितर्कविचारे पूर्वे। वितर्कः श्रुतम्। विचारोऽर्थव्यञ्जनयोगसंक्रान्तिः।–तत्त्वार्थसूत्र/9–41–44

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तस्स य भावेण तयं सुत्ते उत्तं सविचारं।।–भगवती अराधना मूल 1880, 1882

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[33] राजवार्तिक/9/44/1/634/25

[34] दव्वाइमणेगाइं तीहि वि जोगेहि जेण ज्झायंति।
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जम्हा सुदं विदक्कं जम्हा पुव्वगयअत्थकुसलो य।
ज्झायदि ज्झाणं एदंसविदक्कं तेण तं ज्झाणं।।
अत्थाण वंजणाण य जोगाण य संकमो हु विचारो।
तस्स य भावेण तगं सुत्ते उत्तं सविचारं।। –धवला 13/5,6,26/गा.58–60/78

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[36] स्वबुद्ध्या यावद्गृण्हीयात् कायवाक्चेतसां त्रयम्।
संसारस्तावदेतेषां भेदाभ्यासे तु निवृतिः॥–समाधितंत्र, 62

[37] पृथक्त्ववितर्कविचारं तावत्कथ्यते। द्रव्यगुणपर्यायाणां भिन्नत्वं पृथक्त्वं भण्यते, स्वशुद्धात्मानुभूतिलक्षणं भावश्रुत तद्वाचकमन्तर्जल्पवचनं वा वितर्को भण्यते, अनीहितवृत्त्यार्थान्तरपरिणमनम् वचनाद्वचनान्तरपरिणमनम् मनोवचनकाययोगेषु योगाद्योगान्तरपरिणमनं विचारो भण्यते। अयमत्रार्थः–यद्यपि ध्याता पुरुषरू स्वशुद्धात्मसंवेदनं विहाय बहिश्चिन्तां न करोति तथापि यावतांशेन स्वरूपे स्थिरत्वं नास्ति तावतांशेनानीहितवृत्त्या विकल्पाः स्फुरन्ति, तेन कारणेन पृथक्त्ववितर्कविचारं ध्यानं भण्यते।– द्रव्य संग्रह टीका/47/203/6

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[39] एकदव्वं गुणपज्जायं वा पढमसमए बहुणयगहणणिलीणं सुदरविकिरणुज्जोयवलेण ज्झाएदि। एवं तं चेव अंतोमुहुत्तमेत्तकालं ज्झाएदि। तदो परदो अत्थंतरस्स णियमा संकमदि। अधवा तम्हि चेव अत्थे गुणस्स पज्जयस्स वा संकमदि। पुव्विल्लजोगाजोगेगंतरं पिसिया संकमदि। एगमत्थमत्थंतरं गुणगुणंतरं पज्जाय–पज्जायंतरं च हेट्ठोवरि ट्ठविय पुणो तिण्णि जोगे एगपंतीए ठविय दुसंजोग–तिसजोगेहि एत्थं पुधत्तविदक्कविचारज्झाणभंगा बादालीस। उप्पाएदव्वा। एवमंतोमुहुत्तकालमुवसंतक एवमंतोमुहुत्तकालमुवसंतकसाओ सुक्कलेस्साओ पुधत्तविदक्कविचारज्झाणं छदव्व–णवपयत्थविसयमंतोमुहुत्तकालं ज्झायइ। अत्थदो अत्थंतरसंकमे संति वि ण ज्झाण विणासो, चित्तंतरगमणाभावादो।–धवला 13/5,4,26/78/8

[40] जम्हा सुदं वितक्कं जम्हा पुव्वगद अत्थ कुसलो य।
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[41] एवं संवर–णिज्जरामरसुहफलं एदम्हादो णिव्वुइगमणाणुवलंभादो।–धवला 13/5,4,26/79/1

[42] अस्याचिन्त्यप्रभावस्य सामर्थ्यात्स प्रशान्तधीः।
मोहमुनमूलयत्येव शमयत्यथवा क्षणे।।–ज्ञानार्णव/42/20

43 जेणेगमेव दव्वं जोगेणेगेण अण्णदरेण।
खीणकसायो ज्झायदि तेणेगत्तं तयं भणियं।।–भगवती आराधना/मूल/1993

44 समूलतूलं मोहनीयं निर्दिधक्षन्ननन्तगुण विशुद्धियोगविशेषमाश्रित्य बहुतराणां ज्ञानावरणीय सहायीभूतानां प्रकृतीनां बन्धं निरुन्धन् स्थितिं ह्रासक्षयौ च कुर्वन् श्रुतज्ञानोपयोगो निवृत्तार्थव्यञ्जनयोगसंक्रान्तिः अविचलितमनाः क्षीणकषायो वैडूर्यमणिरिव निरुपलेपो ध्यात्वा पुनर्न निवर्तत इत्युक्तमेकत्ववितर्कम्।–सवार्थसिद्धि 9/44/456/4

45 जेणेगमेव दव्वं जोगेणेक्केण अण्णदरएण।
खीणकसाओ ज्झायइ तेणेयत्तं तगं भणिदं।।
जम्हा सुदं विदक्कं जम्हा पुव्वगयअत्थकुसलो य।
ज्झायदि झाणं एदं सविदक्कं तेण तज्झाणं।।
अत्थाण वंजणाण य जोगाण य संकमो हु विचारो।
तस्स अभावेण तगं ज्झाणमविचारमिदि वुत्तं।।–धवला 13/5,4,26

46 एवं श्रुतानुसारादेवक्त्व–वितर्कमेक–पर्याये।
अर्थ–व्यञ्जन–योगान्तरेष्वसांक्रमणमन्यत्तु॥–योगशास्त्र, 11/7

47 निजशुद्धात्मद्रव्ये वा निर्विकारात्मसुखसंवित्तिपर्याये वा निरुपाधिस्वसंवेदनगुणे वा यत्रैकस्मिन् प्रवृत्तं तत्रैव वितर्कसंज्ञेन स्वसंवित्तिलक्षणभावश्रुतबलेन स्थिरीभूयाविचारं गुणद्रव्यपर्यायपरावर्तनं न करोति यत्तदेकत्ववितर्कविचारसंज्ञे क्षीणकषायगुणस्थानसंभवं द्वितीयं शुक्लध्यानं भण्यते। तेनैव केवलज्ञानोत्पत्तिः इति।–द्रव्य संग्रह/टीका/47/204

48 एवं शांतकषायात्मा कर्मकक्षाशुशुक्षणिः।
एकत्वध्यानयोग्यः स्यात्पृथकत्वेन जिताशयः॥–ज्ञानार्णव में उद्धृत, 39/19 (4)

49 ज्ञानावरणीयं दृष्टयावरणीयं च मोहनीयं च।
विलयं प्रयान्ति सहसा सहान्तरायेण कर्माणि॥ –योगशास्त्र, 11/22

50 आत्मलाभमथासाद्य शुद्धिं चात्यन्तिकीं पराम्।
प्राप्नोति केवलज्ञानं तथा केवलदर्शनम्॥–ज्ञानार्णव, 39/26

51 सम्प्राप्य केवलज्ञानदर्शने दुर्लभे ततो योगी ।
जानाति पश्यति लोकालोकं यथावस्थम्॥–योगशात्र, 11/23

52 अनन्तसुखवीर्यादिभूतेः स्यादग्रिमं पदम्।–ज्ञानार्णव, 39/27

53 योगशास्त्र, 11/24–44

54 तीर्थंकरनामसंज्ञं न यस्य कर्मास्ति सोऽपि योगबलात् ।
उत्पन्न केवलः सन् सत्यायुषि बोधयत्युर्वीम्॥–योगशास्त्र, 11/47

55 यतो योग विशुद्धानामनन्त–कर्म–पुद्गलाः।
प्रणश्यन्ति क्षणार्धेन स्वात्म–ध्यानादि–भावनैः॥–समाधिमरणोत्साहदीपक, 162

56 क्षीणकषायगुणस्थानसंभवं द्वितीयं शुक्लध्यानं।–द्रव्य संग्रह/टीका/47/204/7

57 अवितक्कमविचारं सुहुमकिरियबंधणं तदियसुक्कं।
सुहुमम्मि कायजोगे भणिदं तं सव्वभावगदं।।
सुहमम्मि कायजोगे वट्टंतो केवली तदियसुक्कम् ।
झायदि णिरुंभिदुंजे सुहुमत्तणकायजोगंपि।।–भगवती आराधना/मूल/1776–1777

58 एवमेकत्ववितर्कशुक्लध्यानवैश्वानरनिर्दग्धवातिकर्मेन्धन...स यदान्तर्मुहूर्तशेषायुष्कः..तदा सर्वं वाङ्मनसयोगं बादरकाययोगं च परिहाप्य सूक्ष्मकाययोगालम्बनः सूक्ष्मक्रियाप्रतिपाति ध्यानमास्कन्दितुमर्हतीति।...समीकृतस्थितिशेषकर्मचतुष्टयरू पूर्वशरीरप्रमाणो भूत्वा सूक्ष्मकाययोगेन सूक्ष्मक्रियाप्रतिपाति ध्यानं ध्यायति। – सवार्थ सिद्धि/9/44/456/7

59 संपहि तदिय सुक्कज्झाणपरूवणं कस्सामो। तं जहा–क्रिया नाम योगः। प्रतिपतितुं शीलं यस्य तत्प्रतिपाति। तत्प्रतिपक्षः अप्रतिपाति। सूक्ष्मक्रिया योगी यस्मिन् तत्सूक्ष्मक्रियम् । सूक्ष्मक्रियं च तदप्रतिपाति च सूक्ष्मक्रियाप्रतिपाति ध्यानम् । केवलज्ञानेनापसारितश्रुतज्ञानत्वात् तदवितर्कम् । अर्थान्तरसंक्रान्त्यभावात्तदविचारं व्यञ्जन–योगसंक्रान्त्यभावाद्वा। कथं तत्संक्रान्त्यभावरू। तदवष्टम्भबलेन विना अक्रमेण त्रिकालगोचराशेषावगतेरू। – धवला 13/5,4,26/73/2

60 यदायुरधिकानि स्युः कर्माणि परमेष्ठिनः।
समुद्घातविधिं साक्षात् प्रागेवारभते तदा ॥–ज्ञानार्णव, 39–37

61 वही,39/39–42; योगशास्त्र, 19/49–52

62 योगशास्त्र,11/53–55

[63] (क) निर्वाणगमनसमये केवलिनो दरनिरुद्धयोगस्य ।

सूक्ष्मक्रिया–प्रतिपाति तृतीयं कीर्तितं शुक्लम् ॥–योगशास्त्र, 11/7

[64] ध्यानशतक, 71

[65] काययोगस्य सूक्ष्मक्रियाप्रतिपाति।–सवार्थ सिद्धि/9/40/454/7

[66] धवला 13/5,4,26/गा.74,75/86,87

[67] वही 13/5,4,26/गा.77/87

[68] अवियक्कमविचारं अणियट्टिमकिरियं च सीलेसिं।
ज्झाणं णिरुद्धयोगं अपच्छिम उत्तमं सुक्कं।।
देहतियबंधपरिमोक्खत्थं केवली अजोगी सो।
उवयादि समुच्छिण्णकिरियं तु झाणं अपडिवादी।।–भगवती आराधना/मूल/1888, 2123

[69] समुच्छिन्नप्राणापानप्रचारसर्वकायवाङ्मनोयोगसर्वप्रदेशपरिस्पन्दक्रियाव्यापारत्वात् समुच्छिन्ननिवृत्तीत्युच्यते।
–सवार्थ सिद्धि/944/457/6

[70] समुच्छिन्नक्रिया योगो यस्मिन् तत्समुच्छिन्नक्रियम् । समुच्छिन्नक्रियं च अप्रतिपाति च समुच्छिन्नक्रियाप्रतिपाति ध्यानम् । श्रुतरहितत्वात् अवितर्कम् । जीवप्रदेशपरिस्पन्दाभावादविचारं अर्थव्यञ्जनयोगसंक्रान्त्यभावाद्वा। – धवला 13/5,4,26/87/6

[71] विशेषेणोपरता निवृत्ता क्रिया यत्र तद्व्युपरतक्रियं च तदनिवृत्ति चानिवर्तकं च तद् व्युपरतक्रियानिवृत्तिसंज्ञंचतुर्थशुक्लध्यानं। – द्रव्य संग्रह/टीका/48/204/9

[72] (क) लघुवर्ण–पंचकोदि्गरणतुल्यकालमवाप्य शैलेशीम् ।–योगशास्त्र, 11/57
(ख) तुरीयंतु समुछिन्न–क्रियमप्रतिपाति तत्।

शैलवन्निष्प्रकम्पस्य शैलेस्यां विश्ववेदिनः॥ –अध्यात्मसार, 5/79

[73] द्वासप्ततिर्विलीयन्ते कर्मप्रकृतयस्तदा।

अस्मिन् सूक्ष्मक्रिये ध्याने देवदेवस्य दुर्जयाः॥

विलयं वीतरागस्य तत्रयान्ति त्रयोदश ।

कर्मप्रकृतयः सद्यः पर्यन्ते या व्यवस्थिताः॥–ज्ञानार्णव,39/47 व 49

[74] ज्ञानार्णव, 39/55

[75] ज्ञानार्णव, 39/58

[76] अयोगस्य व्युपरतक्रियानिवर्तीति।–सवार्थ सिद्ध/9/40/454/7

[77] सेलेसियअद्धाए ज्झीणाए सव्वकम्मविप्पमुक्को एगसमएण सिद्धिं गच्छदि।–धवला 13/5,4,26/88/1

[78] एकद्रव्यालम्बनत्वेन परिमितानेकसर्वपर्यायद्रव्यालम्बनात् प्रथमध्यानात्समस्तवस्तुविषयाभ्यां तृतीयचतुर्थाभ्यां च विलक्षणता द्वितीयस्यानया गाथया निवेदिता। क्षीणकषायग्रहणेन उपशान्तमोहस्वामिकत्वात् । सयोग्ययोगकेवलिस्वामिकाभ्यां च भेदः पूर्ववदेव। पूर्वव्यावर्णितवीचाराभावादवीचारत्वं।–भगवती आराधना/1884–1885/1687/20

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