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INSTITUTE OF ADVANCED STUDIES
SIRILA

A JAIN VIEW OF THE ORIGIN OF INSTITUTIONS

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A great many institutions originated with R̥ṣabha, the first Tīrthaṅkara.

He descended from the Sarvārthamahāvīmāna when the moon¹ was in conjunction with the asterism of Uttārāśāḍha on the 4th day of the first fortnight (*bahula*) of Āśāḍha and was born at midnight on the 8th day of the bahula fortnight of Caitra when the moon was in conjunction with the asterism of Uttārāśāḍhā when his mother Marudevī had borne him for nine complete months and seven days and a half. All the worlds were illuminated, eight quarter-maidens (*dik-kumāryah*) from the underworld, and other regions, and gods and goddesses were delighted, sang and danced . . . the *Dik-kumārīs* with great reverence, announced the birth of the Tīrthaṅkara in Jambudvīpa, expressed the desire of going to celebrate his birth (*jammanmahimam karema*), rode heavenly *vimānas* and with great music, dance, band of concert, etc., came to the house of his birth (*jammanabhavane*). There they danced, approached the house and with joined palms touching the head, they saluted the mother, saying she was not to be afraid they had come to celebrate the birth of the Tīrthaṅkara. Some raised the wind *saṃvaṭṭa* which blowing purified all the quarters a *yojana* all round the birth place. Some showered rain and flowers, scented the atmosphere with *aguru*, etc. ; some held mirrors in their hands, some *bhr̥ṅgāras*, some palm-fans, some *chauris*, some lamps, etc.,—all sang. Four maidens of the middle Rucaga mansions cut the navel of the Tīrthaṅkara after leaving 4 digits (of it) created some pavilions and in thrones—all shining with gold, and jewels, transported the mother and child and seated them on one and anointed them with oil refined a hundred, and a thousand times, and with fragrant unguents (*gandha Vattaenam uvvattimti*), transported them to a second throne where they bathed them with various kinds of water, adorned them, they procured woods of *gośir̥ṣa*, sandal, etc. from the little Himalayas, made fire by fire-drill (*aranim ghaḍettā saraenam mahamti mahittā aggim pādemti . . .*) throwing the wood into fire made homa (*aggihomam*) performed expiatory rites (*bhūtkaṃmam*), bound a protective amulet (*rakkhā-pottaliyam baṃdhamti*), and taking two round stones inlaid with many gems and jewels, touched the root of the

¹ rikheṇa aśāḍhāhim aśāḍhabahule ca-utthīe.

ears of the Tīrthaṅkara with them with rattling sound (*tiṭṭiāveṃti*), saying ' Long live thou '. Then they replaced them in their original beds.

At that time Devendra, king of gods, Vajjapanī, Puramdara, Satakka, Sahassakkhe, Maghavam Pākasasane (*dāhinaḍḍhalokāhivai*) seeing that his seat began to move (*āsanam caliyam pāsittā*) exercised his *avadhi* knowledge, and saw the Tīrthaṅkara He was exceedingly pleased he left off his shoes, showed great reverence (*egasāḍiyam uttarāsaingam karettā*, etc.) to him and ordered Harinegamsi to sound the Sughōṣa bell and announce that he would in full force, heavenly regalia, and ceremonials go to Jambudvīpa to celebrate the birth of the first Tīrthaṅkara. Many exquisitely artistic vimānas adorned with figures of animals, flowers, creepers, and with jewels, etc. were made . . . The *toranas* (gates) of these Vimānas had eight auspicious signs, viz., Svastika, Srivatsa, Nandyā-varta, Varddhamāna, Bhadrāsana, water-jars, fishes, and mirrors and upon them banners and streamers of various kinds

Then Sakka approached the lying-in room and after making due circumambulations saluted the mother and told her that he was Sakka, the king of the gods, come to celebrate the birth of the Tīrthaṅkara and she was not to be afraid. By magic he put them all to sleep, made an image of the Tīrthaṅkara, which he placed by the side of the mother, and created five Sakkas. One of them took the Tīrthaṅkara on the palms and hands, one held an umbrella from behind, two waved chauris on two sides, one thunderbolt in hand, walked in front Accompanied by many other gods and goddesses Sakka went to Mandāra hill, to the anointing seat and placed him on the superb Simhāsana, with his face towards the east. Then came other Indras, from Īsana, Devendra (king of the gods—Śūlapānī, Vasabhavāhaṇe Uttaralogāhivai) to Acyuta, Camara, Batī, kings of Asuras, Dharana, king of Nāgas, Kāla, king of Piśācas Then the requisites for anointment were brought from various quarters.

He was sprinkled with water of many kinds from many vessels made of gold, silver, jewels, etc. While those assembled held umbrellas, jars, incense-pots, flowers, garlands and ornaments, or waved chauris, banners, etc. Some hoisted flags, some made five-finger impressions with gośīrṣa and sandal . . . some danced various kinds of dances, sounded various kinds of musical instruments, made various kinds of sportive and amusing noises, etc. Then Īsana did likewise Then the Tīrthaṅkara was brought to his mother and the magic sleep broken

Then ordered by Sakka, Vesamana caused the Jṛmbhaka gods to gather 32 koṭis of *hīraṇya*, of *suvanna*, 32 *naṃḍāi*, etc., near the

lying-in room. Then a warning was given to the inferior gods and goddesses—*bahavanavai-vānamam̐tara-joisavemanimā*, etc. that if they entertained any evil thought towards the Tīrthaṅkara and his mother, their heads would split into hundred pieces and the same warning was given in the city at crossroads, etc.

Then he was named. There are 24 ślokas regarding this beginning with *Urusu usabhalam̐chaṇamusabham̐ suminam̐mi tena usabhajiṇo*, etc. There was a sign of bull on his thigh or the bull was seen in the dream by his mother that he was called Rṣabha.

Sakra made his *Vaṃsa-ṭhavanā* (*Vaṃsa-sthāpanā*) i.e., indicated his race. The Tīrthaṅkaras do not suckle the mothers' teat nor eat any other food being impure; if they desire to eat, they put their fingers in the mouth; the gods put many kinds of savoury food on them. So long as *Rṣabhanātha* did not take *pravrajyā*, he used to feed on fruits of the *kalpadruma* in Uttarakuru, brought to him by the gods. Sakka not wishing to come empty handed, came holding a big stick of sugarcane in hand which he raised, wishing him victory. When the infant's eyes fell on the cane, Sakka said, "Lord, 'Ikkhu agū' ? Will you eat the sugarcane ?" He stretched out his right hand; Sakka thought since the Tīrthaṅkara wanted the *Ikkhu*, let him be Ikkhagu-Vaṃsa, (of the race of Ikkhāgu).

Sakko Vaṃsatṭhavaṇe ikkhu agū tena hum̐ti ikkhāgā.

Then he grew up very beautiful began to remember the previous birth and attained marriageable age.

A couple left a twin—boy and girl—under a palm tree and went to play in a grove the boy was killed by a ripe fruit of the palm falling on him. This was the first premature death (*paḍhamo akālamaccū*). The girl was brought up and subsequently married to Rṣabhanātha.

Indra married him to Sumaṅgalā and Sunandā. Sumaṅgalā bore a twin—a son named Bharata and a daughter named Brāhmī. Sunandā bore a twin—a son named Bahubalī and a daughter named Sundarī.

Further Sumaṅgalā bore 499 twins of sons. Meanwhile people became more wicked than before and transgressed the *daṇḍanīti* of the Kulakaras known as *Hakkāra*¹, etc. The first two *Kulakaras* (*Vimala Vāhana* and *Cakṣuṣmāna*) had *Hakkāra daṇḍanīti*, the 3rd, and the 4th (*Yasavī* and *Abhicandra*) had the *Makkāra daṇḍanīti*, the 5th, 6th and 7th, the *Dikkāra daṇḍanīti* and *Nābhi*. The first was ordained in the case of light offence, the 2nd in case of heavy offence, the 3rd still heavier (?), Bharata, the jewel of men,

¹ *Hakkāre Maḥkāre Dhikkāre Ceva daṇḍanītiyo.*

enjoined the remaining punishments, viz., imprisonment, mutilation including decapitation. Rṣabha prescribed the two punishments of restraint known as *paribhāṣaṇam* and *maṇḍalibandha*, the first preventing a man from leaving a particular place, the second confining him to a limited area (internment?).

This was reported to Rṣabhanātha who said, 'The king (who has been anointed and has ministers, and forces and whose order cannot be violated) does *daṇḍa* (*rāyā kareḥi daṇḍam*)'. They said, 'Let us have our king'. 'If so, ask Kulakara Nābhi¹ for a king'. Nābhi said, 'I have grown old, let Rṣabha be your king (*Usabho ya the rāyā*)'. Then the twins went to the lotus-tank (*padminīsara*) to fetch water for bathing him as king (*rājyābhiṣeka karanārtham*). Meanwhile the seat of Sakka moved, he came down with his retinue in majestic splendour and consecrated him king, and adorned him with a crown and royal ornaments.²

The twins came back, were surprised to find him thus crowned and adorned, and poured the water on his feet. Sakro (Vajrapāni) finding them thus disciplined (*vinīta*) asked Vesamana, king of the Yakṣas to build a city named Vinīta (9×12 yoganas) which was done.

For the purpose of *rājasamgraha* (Rṣabhanātha accepted horses, elephants, cows, and other quadrupeds, and made established the fourfold *saṅgraha* (order)—Ugras (who became *āraṅsakas*, defenders), Bhogas (who became *gurusthānīyā*) objects of reverence, Rājanyas and Kṣatriyas.

Then rules were made regarding the following subjects:—(1) food³ (i.e. how for want of the fruit of *Kalpadruma*, cooked food was introduced); (2) arts (*śilpa*) such as pottery, etc., whence, when, how and how many were made; (3) *Kamma*, (4) mine-ness (*māmaṇā*), (5) adornment, (6) writing (*lekha*), (7) counting (*ganīta*, arithmetic), (8) *rūpa* (shape?), (9) signs (*lakṣana*), (10) measuring (*māna*), (11) ships (*pota*), (12) legal practice or administration of justice (*vavahāra*, and Pāli, *vohāro*), (13) Politics (*nīti*), (14) warfare (*yuddha*), (15) archery (*iṣu-śāstra*), (16) *Upāsana*, (17) removal of disease (*cikitsā*), (18) Economics (*Arthaśāstra*, the science of acquiring wealth), (19) *bandha* (restraint by chaining), (20) *ghāta* (striking with rods, whipping), (21) *māraṇā* (death-sentence), (22) *yajña*.

¹ Father of Rṣabhanātha.

² Ābhoeum Śakko Uvāgato tassakuṇai abhiseyam maṇḍai alaṅkāraṃ narinda-jogaṃ ca se kuṃai.

³ Ushabhassa gihāvāse asakkato āsi ahāro-while Rṣabhanath was a householder, his food was natural, as according to the order of Devendra the gods brought him savoury fruits from Devakuru and Uttarakuru and water from the kṣīrodasamudra.

(worship of *nāgas*, etc.), (23) *utsava* (festive occasions, such as *Indra maha*, etc.), (24) *samavāya* (the meeting of *goṣṭhi*, or village groups for some definite purpose), (25) *māṅgala* (the auspicious things such as *svastika*, gold, white mustard, etc.), (26) *kautuka* (protective charms), (27) clothing (*vastra*), (28) *gandha* (scents, etc.), (29) garlands, (30) *alamkāra* (adornment, or shaving), (31) *cūdā* and *upanayana*, (32) marriage, (33) gift (*datti*), (34) worship of the dead (*mṛtakapujana*), (35) burning the dead, (36) raising tumulus (*stūpa*), (37) *śabda*, (38) *chetāvāna*, and (39) questions (*praśna*).

When Rṣabha was king, the twins were eaters of tubers (*kandāhārā*), roots, leaves, flowers and fruits. Since the Kṣatriyas were great eaters of sugarcane, they came to be famed in the world as belonging to the Iksāka race.¹ They also ate unripe or uncooked, and a little quantity of, *dhānya*, beginning with *sāli* and ending with *sana*.²

In course of time they could not digest even this and informed Rṣabhanātha who advised them to remove their skins by rubbing them with their hands and then eat them. After some time again they could not digest this, then they were advised to soak them in water, put them on leaves and eat them . . . when all the contrivances of like nature failed, he showed them the way of getting fire from the forest fire caused by friction of trees during storm and advised them to cook the grains with its help. The ignorant twins threw the grains in the fire but they were burnt up. They reported the matter to Rṣabhanātha who was then riding an elephant. At his bidding they brought some clay which he placed on the head of the elephant and thus made a pot looking like a leaf and advised them to make vessels like that, bake them in the fire and with their help to cook rice, etc. They did so. Thus arose first the potter's art and the art of cooking.

There were five principal arts, viz., those of (1) potter, (*ghaḍa*), (2) iron-smith (*lohe*), (3) painter (*citta*), (4) clothes-man (*namta*), and (5) barber (*kāsava*). Formerly raiments were supplied by trees (Cf. *Śakuntalā*, Act IV—the present of moon-white silk-garments by a tree to Śakuntalā—*Kṣaumaṃ kenacidindu-panḍu, tarunā māṅgal-yamāviṣkṛtam*). When such trees became rare, Rṣabha introduced the art of making clothes (*vastra śilpa*). People lived in *kalpā*-trees, when they also became rare, for the purpose of building house, arts such as those of an iron-smith, etc. had to be devised.

¹ Āsiya ikkhubho-i Ikkhāgā tena Khattiyā hoṃti.

² Sāli java Vīhi Kuddava rāti tila mugga māsa cavale Ya cana tubari masura kulattha godhūma nipphāva ayasi sanā.

Owing to the faulty character of the times the hairs and nails of people began to grow, hence the rise of the art of the barber. For making the houses look beautiful, the painter's art arose. Each such art had twenty sub-divisions, altogether a hundred arts originated.

Kamma means agriculture and trade, etc. (*kṛṣi-vāṇijyā*), etc. which followed the introduction of fire. At the same time grew the sense of mine (*meum, māmana-mamatā*), or the sense of property. Formerly Sakka adorned Ṛṣabhanātha, now people began to adorn themselves.

Ṛṣabhanātha showed his daughter Brāhmī how to write with the right hand, and his daughter Sundarī how to count 1, 2, 3, etc. with the left hand. Thus arose the arts of *lekha-lipi*, and *gaṇita* ¹

Rūpa means wood-work, making books, etc. and *Lakṣaṇa* means signs, such as those of men, etc. Ṛṣabhanātha taught them to Bharata. He taught Bahubalī the five kinds of measurements such as measuring rice, measuring by scale, by hands, by *guṇja*, (gold, etc.).

Pota is either *protā* or keeping in safe custody jewels, etc. (*davarakādiṣu lokena protah kriyante*) or sea-going vessels. Owing to bad times people deviated from their true character, so disputes arose, for settling which people went to the king's courts. This is *Vavahira* (*Vyavahāra*, etc.).

Niti is of seven kinds—viz. Hakkāra, Makkāra, dhikkāra, paribhāsanā *maṇḍalibandha* (grouping)², throwing into prisons and in case of great offences cutting of the head, or the skin, etc.

These seven kinds were divided occasionally from the reign of Kulakara Vimalavāhana to that of Bharata. Or it is of four kinds—viz. *Sāma*, *bheda*, *daṇḍa* and *upapradānaṃ* (bribe, presents and tributes, etc.), which arose during the time of Ṛṣabha. Fight is like that of fight with hands, etc.

The science of arrows (*isaṭṭham*) is archery (*dhanurveda*). This arose with the introduction of Rājadharmā, so also arose *Uvāsana* which is (1) the barber's art such as shaving etc. or (2) reverencing teachers, etc., medical science and economics. *Mārāna*, *Yajña* and *atsava* were ordained during the reign of Bharata. To bring good auspices to Ṛṣabhanātha, the gods resorted to *maṅgala* and *Kautuka* rites and they gave him clothes, scents and ornaments. Therefore the people adopted them. Tonsure of a boy on an auspicious day and bringing him to a *guru* for the purpose of acquir-

¹ Lehamaṃ livivihānam Jiṇeṇa Bamhī-e dāhiṇa kareṇaṃ | Gaṇiyaṃ saṃkhāṇaṃ Sundarī-e Vāmena uvaiṭṭham ||

² Cf. frith borough of the Anglo-Saxons.

ing arts (*kalā*) or hearing religious discourse (*uṣanayana*) were also introduced. People seeing that the gods brought about the marriage of Ṛṣabhanātha, introduced marriage. Ṛṣabhanātha gave Brāhmi to Bahubali and Sundarī to Bharata as wife, so the custom arose among the people for fathers to give away their daughters in marriage. Or seeing that the great grand-son of the sage Sejjaṃsa gave him alms, people also gave alms.

The gods worshipped first the dead body of Marudevi. Hence arose the custom amongst the people worshipping the dead body. After the Nirvāna of Ṛṣabha, the gods burnt his dead body, also bodies of other sages, hence the custom of burning the dead body among the people. Bharata made *stūpas* on the sites where they burnt the dead body of Ṛṣabha Sakra to relieve the intense distress of Bharata, made the sound of cry (lamentation), so arose the custom of lamentation amongst the people. There arose the custom of *chhelāpanakam*, viz., making noise expressive of joy or making boys play and asking and getting answer from people possessed by Yakṣas, or the reading of supposed consequences of dreams etc. Some of the customs mentioned above arose in the time of Ṛṣabha, some in the time of Bharata, some in subsequent time.

The barber's art seems to have been very ancient for *alaṃkāra*¹ and *uvāsanā* both mean *kṣaurakarma* or the work of the razor. Mr. Mac Yāy who read a paper on Mohenjodaro civilization before the Royal Asiatic Society of London only a few months ago expressed his surprise at the large number of razors among the excavated finds.²

¹ We come across *alaṃkāriya* (the barber), *alaṃkāriyakamma* (shaving, hair-cutting, etc.) *alaṃkāriyasabhā* (*sabhā*, hair-cutting saloon in *Nāyā-dhammakhrā*, I, 13.

² I.H.Q., Vol. XII, page 480, Mr. K. M. Shembavnikar, the author, thinks, however, Vāhikas were the authors of that civilization, and they were particular about getting themselves shaved and hence the barber's profession was not undignified.

