

## TREATMENT OF DHYĀNA IN THE TATTVĀRTHĀDHIGAMASŪTRA OF UMĀSVĀTĪ

Samvara and nirjarā tattvas are expounded in the *T.S.* (*Tattvārthādhigamasūtra*) in its 9th chapter. Dhyāna is herein classified as one of the tapas which enables ascetics to achieve both samvara and nirjarā, of which the former is said to be effected also by the practice of gupti, samiti, dharma, anuprekṣā, pariṣaha-jaya and cāritra. Tapas is classified into two kinds, i.e., internal and external, which are each subdivided into six types, wherein dhyāna belongs to the last subdivision of the internal tapas. The classification of tapas as such has been already found in the texts such as *Uttarādhyayana* 30 and *Bhagavati* 25.8.801. In the same canonical sources, fourfold dhyānas are mentioned in the *Samavāya* 4.12, *Uttarādhyayana* 30.35 and *Āvasyaka* 4. And their subclassification into four kinds each is recorded in the *Bhagavati* 25.8.802, *Sthāna* 4.1.308 and *Aupapātika* 19, of which the contents of the first two texts are identical, and the third identical with a slight difference in expression. These texts discuss lakṣaṇa as to the subdivisions of ārta and raudra, and lakṣaṇa, ālambana and anuprekṣā as to the subdivisions of dharma and śukla dhyānas, which are neglected in the exposition of dhyāna in the *T.S.* The nature of the compilation of the *Sthāna* allows later interpolation, therefore, the chronological data of the content of dhyāna therein is not certain. *Aupapātika* is generally accepted as a later composition, and *Bhagavati* śataka 25 is also considered as a later accretion.<sup>1</sup> Thus the formulation of the classification of dhyāna with their complete subdivisions seems to have been made not in the early stage of Āgamic age.

*T.S.* adds in contribution two new features to the Āgamic treatment of dhyāna, namely, the definition of dhyāna and its treatment in relation with guṇasthāna. These two points which are generally referred to in the literature of dhyāna and yoga in the post-Umāsvāti period have never been brought into attention in the pre-Umāsvāti period. The oldest record of Jaina literature

like *Ācārāṅga* I.9.4.14–15 gives the account of dhyāna in such a manner, ‘avi jhāi se mahāvīre, āṣaṇatthe akukkue jhāṇam/uḍḍham ahe tiriyaṃ ca pehamāṇe samāhim<sup>2</sup>apaḍinne//akasāi vigaya gehi ya sadda-rūvesu amucchie jhāi/ chaumatthovi parakkamamāṇo, na pamāyaṃ saimpi kuvvitthā//’. The role of dhyāna is weighty in the Jaina praxis, because videha-mukti is impossible to be accomplished without it, however it never gained an independent position in the Jaina ethical conduct in the canonical stage, being subordinated to tapas. This is precisely because of the ontological ground of Jainism consisting of the two principles of the soul and the matter, wherein the disintegration of them aimed at for mokṣa is assumed to be achieved mainly by the rigorous practice of tapas, of which the last two subdivisions of śukla dhyāna are a part, and for which the dharma and the first two subdivisions of śukla dhyāna are mere aids. Thus the auxiliary position of dhyāna in the ethical practice of Jainism differs greatly from its position held in Buddhism wherein the original teaching of Buddha of duḥkha-kṣaya was formulated on the ground of the way of meditation praxis. The dependent position of dhyāna to tapas in the Āgama is likewise accepted by Umāsvāti. However he spares nearly 1/3 of the total aphorisms in this chapter to the exposition of dhyāna, which clearly indicates its important place as so evaluated by him in the context of saṃvara and nirjarā. Heavy weight assessed on dhyāna therein was probably derived by having observed its innegligible position placed in the texts of non-Jaina schools such as Buddhist and Yoga sects, and the prevalent yoga practice in most of the religious schools for the sake of final release, against which he wanted to display and from which he wanted to distinguish the Jaina concept of dhyāna. Also the concept of dhyāna had been gradually on the way of making in the later Āgamic stage as we have noted in the texts such as *Bhagavati*. Thus both internal as well as external factors must have incited Umāsvāti to give greater assessment to the elucidation of dhyāna. It is however only in the post-Umāsvāti period that dhyāna established its independent position in the Jaina literature as we see in the works of Pūjyapāda and Jinabhadra, which soon developed into the branch of yoga scheme in Jainism, of which literature is represented by Haribhadra, Śubhacandra, Hemacandra, Yaśovijaya and so on. In this stream of the development of Jaina concept of dhyāna into the scheme of

Jaina yoga, treatment of dhyāna made by Umāsvāti that seems to have prepared the ground to promote its later development, although initiation for it had been already there in the *Bhagavati* and the other texts, requires a critical evaluation, which is attempted in this inquiry. And the inquiry is going to be made on two points, namely, the definition of dhyāna and the treatment of dhyāna in relation with guṇasthāna.

Dhyāna is defined in IX : 27, 'uttama-saṃhananasyaikāgra-cintā-nirodho dhyānam', of which duration is stated in the succeeding sūtra 28, 'ā muhūrtāt'. These two aphorisms are combined into one in the text of Pūjyapāda, 'uttama-saṃhananasyaikāgra-cintā-nirodho dhyānam ā antarmuhūrtāt(27)'. Definition of dhyāna is thus enunciated together with its authorized dhyātā and duration. The source of the duration of dhyāna which differs slightly between the two versions is difficult to trace in the canonical codes, about which we do not dwell in for further query. *Bhāṣya* understands 'uttamasamhanana' as the first two divisions of joints, i.e., vajra-ṣabhanārāca and ardha-vajra-nārāca, which is extended to the third division of joints called nārāca in the *Sarvārthasiddhi*, thus both traditions hold slightly different views on this point. Dhyāna is defined as 'ekāgra-cintā-nirodhaḥ', which is elucidated as denoting two separate contents in the *Bhāṣya*, 'ekāgra-cintā-nirodhaśca', but as denoting one content by all the other commentaries on the T.S. in both traditions.<sup>3</sup>

*Uttarādhyayana* 29.25 reads, 'egagga-maṇa-saṃnivesaṇayāe ṇaṃ bhaṃte ! jīve kiṃ jaṇayai ? egagga-maṇa-saṃnivesaṇayāe ṇaṃ citta-nirohaṃ karei'. Its 29.56 further reads, 'maṇa-samāhāraṇayāe ṇaṃ bhaṃte ! jīve kiṃ jaṇayai ? maṇa-samāhāraṇayāe ṇaṃ jīve egaggaṃ jaṇayai / egaggaṃ jaṇaittā nāṇa-pajjave jaṇayai / nāṇa-pajjave jaṇaitta sammattaṃ visohei, micchattaṃ ca nijjarei //'. 29.25 does not pronounce it in relation with dhyāna, and the controlling of mind in 29.56 is stated together with vocal and physical control in 29.57-58 pertaining to the attainment of jñāna, darśana and cāritra.<sup>4</sup> However, it is sufficiently clear to see that Umāsvāti caught hold of these *Uttarādhyayana* passages to formulate the definition of dhyāna after the model of *Pātañjala sūtra* I.2, 'yogaścitta-vṛtti-nirodhaḥ'. He replaced the word manas and citta in the *Uttarādhyayana* passages

into *cintā* to make it fit in the context in question, about which we shall discuss later. And it is lucid here to see that 'ekāgra-cintā-nirodhaḥ' denotes two different contents, 'egagga-maṇa-samīnivesaṇam' and 'citta-niroham' by replacing *manas* and *citta* by *cintā*.

Umāsvāti received the Āgamic classification of *dhyāna*, to which he gave the definition of 'ekāgra-cintā-nirodhaḥ'. Āgama classifies *dhyāna* into four major divisions, i.e., *ārta*, *raudra*, *dharma* and *śukla*, of which history of evolution is difficult to trace, though we may naturally assume that their evolution precedes the formulation of *saṁhanana-nāma-karma* with its sixfold subdivisions in *karma-prakṛti*. T.S. IX : 30 (29) distinguishes the last two *dhyānas* as the cause of *mokṣa*, of which the closest sense finds its expression in the *Uttarādhyāyana* 30.35, 'aṭṭaruddāṇi vajjittā, jhāejjā susamāhie / dhamma-sukkāim' jhāṇāim, jhāṇam taṁ tu buhā vae //'. *Ārta dhyāna* is subdivided into four kinds by the object of meditation, i.e., (1) *amanojñānām samprayoḡe tad-viprayogāya smṛti-samanvāhāraḡ*, (2) *vedanā*, (3) *viparītaṁ manojñānām*, and (4) *nidānam*. These contents are expressed in terms of brooding over the sense objects of *parigraha* and *abrahmacarya*, while four subdivisions of *raudra dhyāna* pertain to brooding over the first four *avratas*, i.e., (1) *hiṁsā*, (2) *anṛta*, (3) *steya* and (4) *viṣaya-saṁrakṣaṇa*. It is therefore evident that *ārta* and *raudra dhyānas* signify absorption in thinking on *avratas* or the objects of *avratas*, which only promote the cause of *saṁsāra*. No doubt, 'ekāgra-cintā' applies to these two *dhyānas* as their definition, but not 'cintā-nirodha' because it shall direct the meditators of these *dhyānas* towards *mokṣa*, which contradicts the concept of *ārta* and *raudra dhyānas*. Two contents of *dhyāna* here meet sharp contradiction. Neither the definition of the authorized meditators as possessed of 'uttama-saṁhanana' alone does not fit to them at all. The said definition is appropriate to the performers of *dharma* and *śukla dhyānas*, and the possessor of any types of joints can surely meditate on the objects of *ārta* and *raudra dhyānas*.

*Dharma dhyāna* is subdivided into four kinds by the object of concentration, i.e., (1) *ājñā*, (2) *apāya*, (3) *vipāka* and (4) *saṁsthāna-vicayas*. The definition of 'ekāgra-cintā' passes here certainly without any obstacles, but 'cintā-nirodha' again fails.

The purpose of dharma-dhyāna lies in developing the performer's discriminative knowledge of saṁsāra and mokṣa by meditating on these objects of dhyāna in order to prepare and condition his mental world thoroughly fit for the achievement of mokṣa. As such 'cintā-nirodha' of these contents of dhyāna makes no sense but it only discourages the proposed aim. On the contrary, cintā on these objects should be encouraged and envigoured to fulfil its purpose. If the definition were stated as 'citta-vṛtti-nirodha' in the sense of suppressing all the other fickle thought activities hampering cintā as such, it may make sense here, but this meaning is already covered by the definition of 'ekāgra-cintā'.

The first two subdivisions of śukla-dhyāna, i.e., pṛthaktva-vitarka and ekatva-vitarka, indicate the stages of citta-vṛtti arranged in the progressive order towards the advancement of mental concentration, wherein the performer is expected to achieve mental collection on the minutest possible entity like the atom while suppressing all the other frivolous thought activities. The first kind is savitarka and savicāra, and the second savitarka and avicāra. Here again the definition of dhyāna as 'ekāgra-cintā' passes in both cases, but 'cintā-nirodha' fails in the case of the latter as the cintā as such should be strengthened. In the case of pṛthaktva-vitarka, wavering citta-vṛtti should be suppressed, and cintā should not be suppressed but should be kept in the state of ekāgratā, only in this sense 'cintā-nirodha' can be accepted. These two stages of dhyāna are also found in the beginning stages of saṁprajñāta samādhi in the *Yogaśāstra* I.17<sup>5</sup> as well as in the beginning stages of the first dhyāna in the Buddhist works such as *Abhidharmakośa*.<sup>6</sup> The twofold definitions of dhyāna totally lose their relevancy in the case of the last two subdivisions of śukla-dhyāna, i.e., Sūkṣma-kriyā and vyuparata-kriyā, wherein there is absolute lack of mental activities. These two dhyānas are performed solely for the sake of karmic destruction by the cessation of kāya-yoga in order to attain videha-mukti.

The above definition of dhyāna made by Umāsvāti evinces that 'ekāgra-cintā' holds good for all types of dhyāna excluding the last two stages of śukla, but 'cintā-nirodha' fails in all cases. 'Cintā-nirodha' can be taken in two senses, firstly in the sense of suppressing all the fickle mental activities other than the main stream of cintā, and secondly complete suppression of cintā itself.

The first sense is meaningless to add as it is implied in 'ekārga-cintā' and adding the second sense is suicidal as it destroys the definition of 'ekāgra-cintā' itself. Therefore, 'cintā-nirodha' which is useless and harmful in the context should have been removed from the definition of dhyāna. 'Uttama-samhananasya' does not apply to the meditators of āṛta and raudra dhyānas. Thus he utterly failed in giving a correct definition to the Jaina concept of dhyāna. Failure in this task was obviously brought about by his imperfect analysis of the Āgamic content of dhyāna, to which the definition of yoga of *Pātañjala sūtra* was introduced irrespectively without giving much thought to the basic difference of the speculative thought-pattern of the two systems. This inappropriate definition of dhyāna had to meet therefore correction later by the authors of the works of dhyāna and yoga, for instance, by Hemacandra, who upon removing āṛta and raudra from the category of dhyāna, defines it separately for chadmastha-yogīs and ayoga-kevalīs in his *Yogaśāstra* 115, 'muhūrtāntar-manahsthairyam dhyānam chadmastha-yoginām / dharmyam śuklam ca tad-dvedhā yoga-rochastv-ayoginām //'. As logically expected, 'cintā-nirodha' and 'uttama-samhananasya' disappear from the definition of dhyāna in most of the post-Umāsvāti literature of dhyāna and yoga.<sup>7</sup>

The doctrines of Yoga and Buddhist schools are built much upon the psychology of mind and its activities that cause duḥkha in saṃsāra, of which extinction is postulated to be achieved by cultivating the discriminative knowledge of the cause of duḥkha and by suppressing the wavering mental activities. Both Yoga and Buddhist psychologists therefore scrutinize what are the contents of citta-vṛtti and how this citta-vṛtti comes into being. Yoga school considers that karmas or actions leave their saṃskāras upon manas or citta, the psychical organ, by which various vṛttis or activities are produced therein in the forms of pramāṇa, viparyaya, vikalpa, nidrā and smṛti. Buddhist philosophers like Yogācāras in particular replace the function of ātmā virtually by that of mind, upon which they constructed the huge edifice of their doctrine. Such psychological thought-pattern is totally lacking in the realistic philosophy of Jainism. According to the Jainas, citta-vṛtti means no other than the soul's pariṇāma brought about by the karma matters, and the contents of mental impressions discussed by the

non-Jaina schools are expressed in terms of the efficacies of the respective karmas.

The Jainas conceive that the mind which is called anindriya is of two kinds, i.e., bhāva and dravya. Bhāva-manas is a spiritual capacity, hence it assumes the function of the reflecting organ. However, really speaking, the soul which is endowed with upayoga consisting of jñāna and darśana of both samyag and bhaṅga types is the authority in performing the reflective function as well as the function of judgment and will. Dravya-manas which is made of material mano-vargaṇās is the mediating organ which assumes the forms of sense data received by the external senses. Therefore mind conceived by the Jainas is meant as the mediating tool in controlling the external sense data as so presumed by the Nyāya-Vaiśeṣikas rather than as the faculty of thinking as so postulated by the Sāṃkhya system. In that case, the polemical question concerning how many sense perceptions occur at the same time which is frequently raised by the non-Jaina schools in relation with the function, size and location of mind, is expected to be posited, but this problem seems to have never been posed in the treatises of Jaina theory of knowledge. This appears to be due to the obscure concept of the said function, as well as the size and seat of mind in Jainism, the latter of which is maintained in the Śvetāmbara tradition as all pervading in the body, but in the Digambara tradition as located at heart<sup>8</sup>, and still more views on it are implied in the passage of a Śvetāmbara text, 'sva-kāya-hṛdayā' 'diśo hi manasaḥ sva-deśa eva'<sup>9</sup>.

It is difficult to see what is the exact function of bhāva-manas, even though it is generally considered as presiding the spiritual function such as thinking, because cognitive, emotive and all other activities of psychological contents are performed by the soul itself activated by the respective efficacies of karma matters. Citta-vṛtti in Jainism is therefore primarily meant as the pariṇāma of dravya-manas that assumes the external sense data, which excludes all the mental activities performed by the soul. In this context, the definition of dhyāna as 'citta-vṛtti-nirodhaḥ' does not make sense, therefore Umāsvāti replaced the word citta-vṛtti by the word cintā so that it may fit the Jaina concept of dhyāna in question.

Umāsvāti arranges the performers of fourfold dhyānas in the proper stages of guṇasthānas. *Uttarādhyāna* 29.71-72 read, '....kevala-nāṇa-daṁsaṇam samuppādei / jāva sayogī bhavai ....//71// aha āyām pālaitā aṁtomuhuttadhāvasesāe joga-niroham karemāne suhumakiriyaṁ appaḍivāim sukkajjhānam jhāyamāne tap-padhamayāe maṇa-jogaṁ nirumbhai, vai-jogaṁ nirumbhai, kāya-jogaṁ nirumbhai, ānapāṇa-niroham karei / isi-paṁca-rahassakkhar-uccāraṇaddhāe ya ṇam ānagāre samucchinnakiriyaṁ aniyatti-sukkhajjhānam jhiyayamāne veyanijjam āyām nāmaṁ gottam ca ee cattāri kammase jugavaṁ khavei//72//'. Sūkṣma-kriyā and samucchinna-kriyā which are conducted for the purpose of yoga-nirodha had been already incorporated with the kevalīs in the last two stages of guṇasthānas before the time of Umāsvāti.

14 Guṇasthānas indicate the theoretical gradation of the spiritual advancement of aspirants, which are provided in the order of gradual ascendance in accordance with the disappearance of the causes of karmic bondage. As such these stages facilitate us to see in which stages which karmas are in the state of sattā, udaya and so on, upon which the complex fabric of karma doctrine was constructed together with 14 mārgaṇastha ānas and 14 jīvasthānas. The concept of guṇasthāna must have evolved in the context of karma doctrine, of which list was in the process of making in the Āgamic period. Its complete list of 14 as it stands now is said to be available for the first time in the *Ṣaṭkhaṇḍāgama*. Full list enumerated in the *Samavāya* 14.48 seems to be the later accretion, and the *Prajñāpanā* knows not more than 12 excluding the 2nd stage of sāsavadana and 8th stage of apūrva-karaṇa<sup>10</sup>. Umāsvāti reckons guṇasthānas in relation with the topics of pariśaha-jaya, dhyāna and nirjarā of karmas (IX : 47), of which enumeration suggests that he knows not more than the 12 list of *prajñāpanā*.

Non-Jaina schools have the provision of the stages of dhyāna or samādhi, for instance, *Yogaśāstra* provides four samprajñāta samādhis and asamprajñāta samādhi, and *Abhidharmakośa* upapatti and samāpatti of which steps and stages are therein elaborately worked out<sup>11</sup>. Āgamic classification and subclassification of dhyāna are made by the object of concentration excluding the case of śukla dhyāna. Possibly for this reason, necessity was



felt to arrange them according to the stages of the progress of meditation as so done in the non-Jaina schools. And guṇasthāna which was on the way of formulation was seized for this purpose. As we have already noted, *Uttarādhyayana* 29.72 already inter-related the last two divisions of śukla dhyāna with the last two stages of guṇasthāna. This must have been done so due to the specific nature and function of these dhyānas which are primarily fit to the concept of guṇasthāna, but not due to the conscious attempt to arrange the meditators of these dhyānas in their specific guṇasthānas. Umāsvāti performed this task of assigning the meditators of fourfold dhyānas to the proper guṇasthānas by drawing the existent materials in the Āgama as we see below.

We have earlier mentioned that *Bhagavatī*, *Sthāna* and *Aupapātika* refer to the lakṣaṇa of the subclassifications of dhyāna which is dropped from the treatment of dhyāna in the *T.S.* Lakṣaṇas of the subdivisions of dhyāna are therein described in due order as follows : (1) āṛta; kaṁḍaṇayā, soyaṇayā, tippaṇayā, paridevaṇayā, (2) raudra; osanna-dose, bahula-d., annāṇa-d., āmaraṇamta-d., (3) dharma; āṇā-ruī, nisagga-r., sutta-r., oḡāḍha-r., and (4) śukla; avvahe, asammohe, vivege, viussage. *Prajñāpanā* 1.74 classifies sarāga-darśana-āryā into ten types, i.e., nisagga-ruī, uvaesa-r., āṇā-r., sutta-r., biya-r., abhigama-r., vitthāra-r., kiriyā-r., samkheva-r., and dhamma-r. Here the first three lakṣaṇas of dharma dhyāna mentioned in the texts of *Bhagavatī* etc. find their corresponding types of sarāga-darśana-ārya. The 4th lakṣaṇa called avagāha-ruci meaning inclination towards deep study of scriptures may correspond with the type of ārya designated as abhigama-ruci above.

*Prajñāpanā* 1.75 further classifies viyarāya-darśana-āryā into, two, i.e., uvasamta-kasāya and khīṇa-kasāya, of which the latter is further divided into two, i.e., chaumattha-khīṇakasāya and kevalī-khīṇakasāya. Therein chaumattha-khīṇakasāya is again of two types, i.e., sayam-buddha and buddha-bohiya; and kevalī-khīṇakasāya is also of two types, i.e., sayogi-kevali and ayogi-kevali. The four lakṣaṇas of śukla dhyāna enumerated in the texts such as *Bhagavatī* do not find here the corresponding four types of vitarāga-darśana-ārya as so expressed, yet these lakṣaṇas are self-evident that they belong to the class of vitarāga-darśana-

āryas, but to no others. *Prajñāpana* 1.76 continues to say that sarāga-cāritra-āryas are of two types i.e., sūkṣma-saṃparāya and bādara-saṃparāya who belong to the 10th and 9th guṇasthānas in the list of 14 stages. Summing up all these accounts, the performers of dharma dhyāna according to these Āgamic texts fall in the 9th and 10th stages, and those of śukla dhyāna in the 11th stage onwards.

Compass of the stages of dharma dhyāna above does not exactly agree with that given by Umāsvāti who must have used some other materials which escaped our sight and which are no more available to us. The source materials used for allotting the stages of ārta and raudra dhyānas are difficult to trace, but these are logically assignable with the basic knowledge of avratas and guṇasthānas. Systematizing the Āgamic literature on this subject, Umāsvāti assigns the meditators of raudra dhyāna to the 1st through 5th stages, of ārta to the 1st through 6th stages, of dharma to the 7th through 12th stages, and of śukla to the 11th through 14th stages of which the performers of the first two divisions to the 11th and 12th stages, of the 3rd division to the 13th stage, and of the 4th division to the 14th stage. The 11th and 12th guṇasthānas are thus shared by the meditators of dharma dhyāna and the first two divisions of śukla dhyāna who are necessarily the pūrvavids. (Umāsvāti does not know the full list of 14 stages, neither he calls them in terms of the numerical series, therefore the corresponding stages of meditators made here is for the sake of convenience and clarification.)

The text of Pūjyapāda drops the portion of dhyāna from the sūtra 37 together with the succeeding sūtra 38 in the Śvetāmbara recension. Consequently no statement is made in the Digambara text as to the authorized performers of dharmya dhyāna, of which explanation must be supplied by the commentaries. *Sarvārthasiddhi* on the aphorisms (36-37) explains that the meditators of dharmya dhyāna belong to the 4th through the 7th stages prior to the ascendance of śreṇīs. Here arises the discordance between the two recensions of the text, which however does not mean the doctrinal divergence between the two traditions, because *Dhavalā* 13/5.4.26/14/10 is in perfect agreement with the view held by the Śvetāmbara tradition<sup>12</sup>. Pūjyapāda, who is thoroughly familiar with the 14 guṇasthānas and the concept of karaṇas involved with

two śreṇīs which Umāsvāti must not be fully acquainted with, insists that dharmya dhyāna cannot be performed beyond the ascendance of śreṇīs. However it is not at all clear what is the exact reason underlying this rule of prohibition, because commenting the sūtra (37) he permits the performance of dharmya dhyāna to the possessors of pūrva knowledge in the 11th and 12th stages, “ca ’ śabdena dharmyam-api samuccīyate / tatra “vyākhyānato viśeṣa-pratipattiḥ” iti śreṇy-ārohaṇāt-prāg-dharmyam, śreṇyoḥ śukle iti vyākhyāyate”. His statement is confused and contradicted. His position is defended by Akalaṅka under the sūtra (36), ‘kaścid-āha—upaśānta-kṣīṇamoha-kaṣāyayoś-ca dharmyam dhyānam bhavati na pūrveṣām-eveti; tan-na; kiṁ kāraṇam? śuklābhāva-prasaṅgāt / 14 / syād-etat—ubhayaṁ dharmyam śuklam copaśānta-kṣīṇakaṣāyayor-astīti? tan-na; kiṁ kāraṇam? pūrvasyāniṣṭatvāt / pūrvam hi dharmyam dhyānam śreṇyor-neṣyate ārṣe, pūrveṣu ceṣyate / 15 / (36)’. Defence is made in miserably poor manner. This obviously indicates that Akalaṅka was also unable to find the logical reason for the creation of the border line of śreṇīs beyond which is assigned as the territory of śukla dhyānas.

Umāsvāti utilized the existing Āgamic materials and systematically arranged the respective dhyātās in the corresponding guṇasthānas after the model of the treatment of dhyāna in the non-Jaina circles. His table certainly can impart a general idea as to which type of dhyāna falls in approximately which collective stages of guṇasthāna. However his attempt of interlinking the two separate categories of concept, i.e., divisions of dhyāna and stages of guṇasthāna, does not change the original structure of dhyāna which is mostly arranged by the object of meditation, of which improvement by gradation through orderly stages must be worked out by the reclassification of dhyāna itself. Haribhadra approached this problem from the entirely different angle and established his own scheme of the stages of dhyātās under the influence of non-Jaina yoga by disregarding the Āgamic classification of dhyāna. Some authors met this problem by introducing the four steps of pada, piṇḍa, rūpa and arūpa to dharmya dhyāna under the influence of Saiva yoga<sup>13</sup>. Thus the treatment of the stages of dhyāna met a new approach and improvement in the post-Umāsvāti period.

It is difficult to say if his over-emphatic treatment of the topic of dhyāna in the context of saṃvara and nirjarā reflects the real position of dhyāna practised in the totality of the then daily conduct of ascetics. As we have observed in the texts such as *Bhagavati*<sup>2</sup>, dhyāna had already received a semi-systematic treatment in relation with lakṣana, ālambana and anuprekṣā in the later Āgamic stage, which may reflect the actual condition of the current practice of dhyāna among Jaina monks. Weighty exposition of dhyāna in the *T.S.* no doubt must have given an impetus for its further development, which resulted in the production of many independent literature on dhyāna and yoga, and it certainly must have influenced the methods of the aspirants' actual yoga praxis and vice versa. His treatment of dhyāna as a whole, even though it contains fatal defect, should be therefore counted to be highly meritorious in this historical context.

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#### NOTES

1. K. K. Dixit : "A recent study of Bhagavatisūtra reviewed". In *Sambodhi*, Vol. 1, No. 3, Oct. 1972, p. 59 ff.

2. The word samādhi is also used in the different sense in the canonical texts such as *Daśavaikalika* 9.4 and *Sthāna* 10.942.

3. This point has been early brought into attention by Pt. Malvania. See *Pt. Sukhalaji's commentary on Tattvārtha sūtra of Vācaka Umāsvāti*, Engl. ed., p. 345, footnote 1.

4. *Uttarādhyayana* 29.57-58, '....vaya-samāhāraṇayāe ṇam jīva vaya-sāhāraṇa-daṃsaṇa-pajjave viṣohei.. // 57 //....

kāya-samāhāraṇayāe ṇam jīve caritta-pajjave viṣohei /  
caritta-pajjave viṣohittā ahakkhāya-carittam viṣohei.. // 58 //

5. *Yogaśāstra* 1.17, 'vitarka-vicāranānandā smitānugamāt sarṇ-prajñātaḥ'.

6. See footnote 11.

7. Jinabhadra : *Dhyānaśataka* 2-3.

jaṁ thiraṁ-ajjhavasāṇaṁ taṁ jhāṇaṁ jaṁ calaṁ tayaṁ cittaṁ /  
 taṁ hojja bhāvaṇā vā aṇupehā vā ahava cintā // 2 //  
 anto-muhuttaṁ-ettaṁ cittaṁvatthāṇaṁ-ega-vatthummi /  
 chaumatthāṇaṁ jhāṇaṁ joga-niroho jīṇāṇaṁ tu // 3 //

Pūjyapāda : *Samādhiśataka* 17.

evaṁ tyaktavā bahirvācaṁ tyajed antar aśeṣataḥ /  
 eṣa yogaḥ samāseṇa pradīpaḥ paramātmanaḥ //

Haribhadra : *Yogaśataka* 2.

nicchayao iha jogo saṇṇāṇāṇa tiṇha sambandho /  
 mokkheṇa joyaṇāo ṇiddiṭṭho joginahehim //

Śubhacandra : *Jñānārṇava* 17.

citte tava viveka-śrīr-yady-aśaikā sthīrī-bhvet /  
 kirtyate te tadā dhyāna-lakṣaṇaṁ svānta-śuddhaṁ //

Āśādhara : *Anāgāradharmōmṛta* 1.114.117.

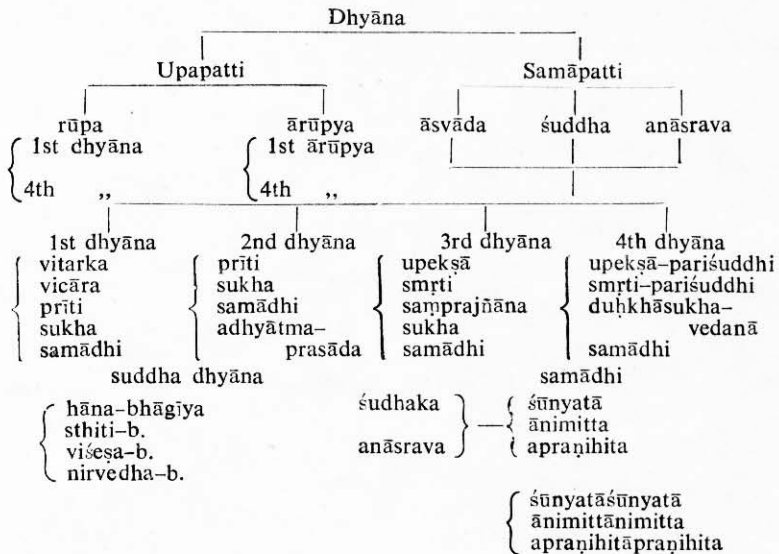
iṣṭāniṣṭārtha-mohādi-cchedāc-cetaḥ sthiraṁ tataḥ /  
 dhyānaṁ ratna-trayaṁ tasmān-mokṣas-tataḥ sukhaṁ //

8. *Gommatasūra jīvakāṇḍa* 443.

9. *Abhidhāna Rājendra kośa*, Vol. 6, p. 81 on *Viśeṣāvaśyaka-bhāṣya-sabrahadvṛtti* 240.

10. K. K. Dixit : *Jaina ontology*, p. 15.

11. P. Pradhan attaches the following table of dhyāna summarized from Ch. VIII of the *Abhidharmakośa*. *Abhidharmakośa-bhāṣya* of *Vasubandhu*, K. K. Jayaswal Research Institute, Poona, 1967.



12. *Dhavalū* 13/5.4.26/15/10.

asamjadasammādiṭṭhi-samjadāsamjada-pamattasamjada-  
 appamattasamjada-apuvvasamjada-aṇiyattīsamjada-  
 suhumasāmparāiya-khavagovasāmaesu dhammajjhāṇassa  
 pavutti hodi tti jñāvasādo /

(*Jainendra Siddhānta kośa* Vol. 2, p. 481)

13. Dr. Upadhye considers that these sthas were imported from the Saiva practice of yoga, and brings our attention to Abhinavagupta's *Tantrāloka* X.241 etc. which refer to them.