NOTES ON THE JAINAS.

BY J. BURGESS, LL.D.
I. The Jaina Ritual.

In Jaina temples the pújá is performed thrice daily; in the morning, about noon, and in the evening. The first or morning service usually begins soon after half-past six, when the Pújári who performs the pújá and who is always a Srāvaka, having already bathed or, if not, having at least washed the five members of his body—the mouth, two hands, and two feet—opens the temple. On placing his foot inside the door he exclaims in Mågadhī nissahi or nissarāhi (Sans. nissara), 'be off,' meaning thereby that he leaves all worldly concerns behind while he is in the temple. By some this nissahi is repeated several times and by others only once; properly it should be used thrice: when entering the māṇḍapa, when going into the Garbhagriham or shrine, and before commencing the Chaityavandana prayer. He first sweeps the temple and lights a lamp, which he places on the right hand of the image of the Tirthamkara. To the left of the image he places an incense-stand—dhúpadán—with fire, sprinkling incense over it; and sometimes he waves a lighted incense-stick before the image. There is no
fixed formula of waving this, as in the description of the Ōṅkāra\(^1\) by the Hindus.

After the dhūpa offering follows the vāsakhēpa (Sansk. vāsakshēpa), or throwing of the vāsa powder. This powder is made from sandal, barās\(^2\) or camphor, musk (kastārī), amber, and saffron (kēsāra). First, the sandal is rubbed on a stone with water, and made into a paste. It is then dried and reduced to a fine powder, to which are added the other three scents, barās, musk, and amber. A little saffron is dissolved in water; and this yellow preparation is poured over the scented sandal and the whole made into a paste which when dried and pounded becomes the sacred powder of the Jains, technically called by them vās (Sansk. vāsana) scent.

After the dhūpa ceremony this vāsa powder is taken by the Pājārī between his forefinger and thumb and dropped either on the right toe alone, or on each of the nine members (auṅgas)\(^3\) of the image. No mantras are uttered in the morning during the vāsakhēpa. If he has not bathed, the Śrāvaka is prohibited from touching the image with his hand. After this ceremony

---

\(^1\) See Rāmāvaram Ritual, Ind. Ant., vol. XII, p. 319.
\(^2\) Dr. Dymock informs me that Barās or Bhimāśēni camphor is distinct from common camphor. It is obtained from the Dryobalanops aromatica (Gärtn.) and is worth about Rs. 100 per pound. The odour is that of camphor with the addition of pachauli or ambergris.
\(^3\) The nine auṅgas are (1) the two toes, (2) the two kneejoints, (3) the two wrists, (4) the two shoulders, (5) the crown of the head, (6) forehead, (7) neck, (8) the breast, and (9) the navel.
the Pujari comes out of the shrine and with rice describes the Svastika or Sātya on a small table or box (bhandār) in the maṇḍapa. Above the Svastika he places three small heaps of rice with a crescent above them. This crescent is called Siddhāśalya. On the Svastika he places fruit, and naivedya on the Siddhāśalya. The three small heaps of rice symbolize jñāna (knowledge), darśana (perception), and charitra (conduct)—the means by which a Jaina reaches Siddhāśalya—the rock or stone of the Siddhas or sages. After describing the Svastika, the Pujari stands in the maṇḍapa at a distance of at least nine cubits from the image. He takes the end of his uparāṇa or upper garment, which he wears in the same way as the Brāhmaṇa yajñopavītta, between his hands; and after sweeping the ground with it he stands erect and waving his joined palms thrice with the end of the cloth between them, he inclines his head slightly, and again sweeps the ground, with the Māgadhī mantra—

इच्छामि खमासमणो वंदिं जावणि ज्ञाए

and kneeling, he places his hands on the ground and touches it also with his forehead adding—

निसिंहि आए मन्त्रणं बंदामि.

This is called the Paśchāhyapraṇāma, or the bowing of the five members.

* The Paśchāhyas, or five members here, are the two knees, the two palms, and the forehead.
He next performs the pradakshina three times round the Bhañhti. He then sits on his hams in the Yogamudrasana* posture, i.e., with the palms joined, holding the front part of the upper cloth with the end of it swinging, and brings the joints of his thumbs to a level with his nose. Before actually beginning the prayers the Pujari requests the permission of the Tirthaniñkara in the Magadhi words,—

इच्छाकरिण संदि सह भगवन् चैत्यवंदनकसह

meaning, 'may I be permitted to perform the Chaityavandana.' He then answers for himself ichchhasi, 'as you desire,' then he repeats one of the Chaityavandana prayers. These vandanás are nine in number, all being prayers to the Chaitya. There are three main divisions of them according to length, viz., Jaghana, Madhyama, and Uttama, which again permuted in twos give the nine sub-divisions of (1) Jaghana-jaghana, (2) Jaghana-madyama, (3) Jaghana-uttama, (4) Madhyama-jaghana, (5) Madhyama-madyama, (6) Madhyama-uttama, (7) Uttama-jaghana, (8) Uttama-madyama and (9) Uttama-uttama. Of these nine forms the 7th Uttama-

---

* Yogamudrasana is the same as the Padmásana. Among the Jainas Padmásana is applied only when speaking of the posture of the Tirthaniñkara or other images, and Yogamudrasana when speaking of persons. Those that by disease or otherwise are unable to sit in Yogásana sit with a knee raised up and bent.

* The palms thus folded are said to be in lotus bud, mudrá or kamaludöd.
Jayhana is the one mostly chosen. It is sung without any svara or peculiarity of intonation as follows:

सकलकुशलवही पुक्करावतभैः
दुरिवितिभिरभानुः कल्पवुलोपमानम्।
बन्धुकलितविप्रोतः सर्वसंपत्तिहितः
सं भवनु सततं व: श्रेयसे शान्तिनाथः।

He next repeats the Jāṅkiničchi,—
ञङ्किचि नाम तिल्ये।। सर्गे पायाले माणुसे लोए।।
आई जिणाविबाई ताई सच्चाई वंदामि।।

"Whatever Tīrtha there is
In heaven, in the nether world, in the
world of men,
As many as there are images of Jainas
Those all do I adore."

After this comes a Sakrasthava, or one of the
prayers addressed by Śakra to the Tīrthamkara—

नमुङ्खण, आरिंखताण, भगवताण, आईगराण,
तिथियराण, सर्ग सबुद्धाण, पुरिस्तलाण, पुरिससीहाण,

^ Prayer, in the sense in which the word is used by modern Western nations, influenced by Christian ideas, can hardly be said to exist in the Oriental rituals. With them it is merely a work of religion, a good action prescribed as a test or sign of devotion, the performance of which operates—if not always as a mere charm, at least as a merit, to win by its acceptableness the favour of the god. Hence its publicity and prescribed form. Even later Judaism did not entirely escape from the temptation thus to make prayer, as well as almsgiving and fasting a work of "righteousness," and so to court publicity and use repetitonal forms rehearsed by rote (Matt. vi, 5, 6, and Conf. Dykes, Manifesto,
After the above follows the Magadhi mantra—

अभिन्न जय हरिः

सम्भावै तां वंदे

(see p. 375). In striking contrast, and as if recognising that prayer belongs so characteristically to the spiritual and personal side of religious life and is of its own nature so free as to be incompatible with prescriptions, we find, among the minute regulations by which all other parts of Hebrew worship were ordered, no instructions either for the public or private petitions of the people (Conf. Bramne, quoted by Stier, Reden Jesu on Matt. vi, 5). Yet we know that among them prayer in its true sense was cherished as a spontaneous and essential feature of their religious life. With the Śrāvakas and Buddhists, who ignore a personal overruuling God, prayer in the sense of genuine adoration or petition would be incongruous. Their "vain repetitions" are mere charms supposed to act, in some way or other, as opera operata, to shorten or tend to shorten the weary round of inconceivably numerous transmigrations that lies before even the most devout before he can reach nirvāṇa. Social or family prayer does not of course exist, in any true sense, outside the Christian and Jewish religions.
Next, he says,—

इङ्ग्राम् खमासमणो &c.,
as before. Then in Māgadhī—

जातं केवलि साहु || भरहरकय महाबिद्धिहे ||
सत्वेसि तेसि पणउ || निर्विहेन निदंदविरयाणे ॥

And next, the Sanskrit prayer called Paśchapa-

रामेश्विहेन नामस्कारा or Namōrhat,—

नमो भवेन्द्राचार्यायेपाठ्ययस्वेसाधुभ्यः ॥

This is followed by the Sthavana, a Māgadhī

हरं चासं ॥ पासं ॥ पासं वंदामि कम घन मुके ॥

हरं चासं ॥ पासं ॥ पासं वंदामि कम घन मुके ॥

विसहर विस निर्बासं ॥ मंगल कहाण आवासं ॥

विसहर विस निर्बासं ॥ मंगल कहाण आवासं ॥

तस्स गह रोग मारी ॥ तह जरा बीति उवसाम् ॥

तस्स गह रोग मारी ॥ तह जरा बीति उवसाम् ॥

चिदुद्धृदेमं ॥ दुभक्षणामी विविध फलो होइ ||

चिदुद्धृदेमं ॥ दुभक्षणामी विविध फलो होइ ||

न रतिरिएसु विजीव ॥ पाणि न दुखदे गच्छ ॥

न रतिरिएसु विजीव ॥ पाणि न दुखदे गच्छ ॥

तुह सम्मते लदे ॥ चित्तमणिकप पायवाप्पहि ॥

तुह सम्मते लदे ॥ चित्तमणिकप पायवाप्पहि ॥

पाणि अविगेण ॥ जीवा आयारम्र ठाण ॥

पाणि अविगेण ॥ जीवा आयारम्र ठाण ॥

हम संखुंड महायस ॥ भक्तिबर निर्भोरेण हिबाण ॥

हम संखुंड महायस ॥ भक्तिबर निर्भोरेण हिबाण ॥

शाहु भम्म दुह्प्य भवाउं भयं ॥

शाहु भम्म दुह्प्य भवाउं भयं ॥

After it he repeats the Pranidhāna, sitting in

Muktasukti posture, in which he holds his

joined hands above the level of his forehead :—

जयच्ययाय चासमुख || होइ मम दुह्प्य भावाउं भयं ॥

जयच्ययाय चासमुख || होइ मम दुह्प्य भावाउं भयं ॥

भवतिण्येउं महारण || सा रिभा दुह फलसिद्धी ॥ ॥
Next comes the Magadhi mantra—

अरिहंत चेहैहां || करोमि काउँसम्रं ||
वेदन बतिचाए || पूरण बतिचाए || १ ||
सकर बतिचाई || सम्मान बतिचाई ||
बोहिला भवन्तिचाई || निहव सग बतिचाई || २ ||
सद्राए, भेहाए, धिहीए || धारणाए, अणुपेहाए ||
वहमाए, टामिकाउँसग्रं || ३ ||

अनत्य उससिएन, नीसिएन, खासिएन, छीएन, जेमाइएन, उद्घएन, वायनीसिेगों, भमालिए, प्रित्सुम्भयते सुहमे हि अंगसंचालेहि, सुहमेहिंसेलंसंचालेहि, सुहमेहिंडं संचालेहि, एत्ममाएहि आगरिहि, अभमोधिराहिदु, हुक्मिमका उस्सगो, जाव अरि-हंतलाण मंगवताण, नमकोरेन, नपारेमि, तावकारेदं टाणों, मोणेन, जाणेण अण्याण बेसिरामि ||

He then rises and stands erect in the Jina-mudra, with the toes 4 fingers apart, and heels 3, with the palms of the hands towards the
thighs, and in this posture he mentally repeats the Māgadhi naukāra, viz.:

नमः अरिहंत्तार्ण, नमः सिद्धार्ण, नमः आयरिहार्ण नमः उच्चल्लार्ण, नमः लोक सन्निहित, असो पच्चनमुकारो सन्न पावपणासारण, मंगलपण च सन्तेवति, पद-में हिवार मंगले।

After this he repeats part of a Māgadhi Thui. (Sans.: sthuti), such as—

कल्याणकंदे पर्मं निर्देहं || संतितव नेमिन्ने मुणिदे || पासं पास्य सुगुणिकर्ताणं || भरतिय वेदे सिरिवद्रमारणं ||

Next, he salutes the Tirthamkara in such songs as he may choose. And, lastly, he strikes the jayaghaṅṭā or bell and retires from the manḍapa, exclaiming Avassahi (Sans. Ávishyāmī), i.e., 'let me enter' the outer world. Here ends the morning pūjā.

The second or noon pūjā begins about 10 o'clock A.M., when the Pūjāri enters the temple after having bathed in his own house; or at the temple if there is provision there for so doing.

In bathing, the following rules are to be observed:—He must sit facing the east; wash the ten kakāvalis or members of the body, the names of which begin with ka, viz.,—the two ears (kāṅ), the two wrists (kāṇḍā), the two ankles (kāṇḍā), the two armpits (kaksha), neck (kaṇṭha), and loins (kaṭi). He should then rub his body with a clean
white cloth and enter the temple with a vessel containing water to wash his feet before entering the mandapa; he dries his feet on the mat outside and then enters the shrine, exclaiming nissahi. He wears the uttarasana or upper cloth folded into eight plies, with the end of which he ties up his mouth to prevent his breath polluting the image.

On entering he washes the stone (Guj. orósìyó), on which the késari is prepared. He puts new késari on it and rubs it with a piece of chandan or sandalwood. Some barás is also mixed with it, and the whole paste is collected in a cup. A part of this is also taken in a smaller cup, and from this the Pujári marks the four parts of his body; forehead, neck, breast and navel. The larger cup of sandal paste he puts on a brass tray, together with incense, flowers, &c., and enters the garbhagriham or shrine. There he puts the tray aside.

He then removes the old flowers, and dusts the image with a mórpiñchi (Sans. mayára-puchchha), a soft brush, formed of peacock’s feathers. Then he dips a cloth in water, and wipes the image to remove the previous day’s sandal paste. To places where the saffron adheres he applies a Válakūñchi, or brush, formed of Uśra roots. Thus the idol is cleansed of all

* Uśra, the root of a fragrant grass, Andropogon muricatum.
the saffron of the previous day. Pañchāmṛita is then prepared of milk, curd, ghē, water, and candied sugar. This preparation is taken in a kalasa—a vessel like a teapot without handle—and poured over the image; on ordinary days a kalasa with one hole in the nozzle is used; on festival and other sacred days, one with a rose having 108 holes is employed. After pouring on the Pañchāmṛita he takes pure water in another kalasa, and pours it over the image with the Sanskrit mantra:—

क्लास्याप्स्ततंत्रमहोर्दिखिरे शाच्या: विभो: चैवेचे
व्याहीकनविद्याहतरसमान्या भमच्छुषा ॥
उन्मूर्दः नयनमभाधवलिते शरीरदकार्शनः
वकलनं वर्य पुनः पुनः स जयति श्रीवर्धामाने जिनः।।
हंसासालात्वप्रेयरणुकविशंकिरार्णवंभो भूति:
कुमेरपरसां पयोधरभरपसाहिव्यः
कांचने: ॥
येषां मंदररोजैलिखिरे जन्माभिषेक: कृतः
सचः सरसुरासुरं श्रवणीस्तेषां नलोहं क्रमान् ॥ १ ॥
अहँदकवघसूरो गणपररिचिठ्ठ्या दादशायं विशाले
चिन्द्रे वहर्थे उणे मुनिगणवृष्मैद्रैयारं बुद्धिमिहः।।
मीक्राप्प्रहारभूते बतचरणाहले श्रीभवान्दरीं
धक्का निश्चय प्रयो प्रयो भुतमहामृत्युंशर्क्षेत्रः ॥
निर्धन्योमनीलयुतिमलस्तुरः बालचार्मबदर्शू
मन्त्रं घंटारवेण मसुतमदजलं पूर्वमें समन्तात्।।
आश्चर्धश्चिन्यनां विचरति गगने कामद: कामरूपी
यः: सत्वीनुभूतिविद्वद्वतु मम सदा सत्वकारः सिद्धः।।

2s
Taking three different antalahanas (towels), he wipes the image three successive times. Then he washes the throne or pedestal on each side of the image; this is called pòthókarava. He next washes his hands, and taking the sandal paste he marks the image in the nine places (antil) above indicated in the morning prája; with the remaining sandal he describes figures on the image. While marking it with sandal paste, he repeats the following Gujarátî mantra:—

जल भरि संपुत पलना जुगवीक नर पूजांत
कलभचरणांगुठुडङ्गे दायक भस्मजन्त
आजुबले काउसंग रह्या विचयी देशादिदेशा
खंडाखंडा केवल रंगुं पूजो जानु नरेश.

लोकांतिकवचने करी वरंशा वरंशदिनान
करवेषे मघु पूजारं पूजो भवि बहुमान.

मान गयु दो अंतस्थी देखी विरज अनेंत
भुजाले भववज्जत्या पूजों खेंघ महहत.

सिद्ध शाल्या गुण उजाली लोकांतिक भगवत
वशिया तिन कारण मघु भावि चिर दिशां पूजांत.

तीर्थकरपद गुणायथी निमुननन तेवंत
निमुननतिकसमा मघु भालतिक तेवंत.

सील पहोर दई देशाना कंठविवर्तुलय
मधुरवधनि सुहरर सुपे तिन गले तिलक अमुलय.

हदयकलल दयसम बढ़े वाक्या रागे ने ह्रेष
हेम दहे वनबंडधे हदयतिलक संतोष.
The tenth verse is repeated with the hands folded.

After this follows the pushĕpūjā, or the worship by flowers. The Pūjārī takes the flowers from the tray brought with him, and throws them on the image with the Gujarātī mantra:

\[
\text{प्रणित ध्याने सदृशति हौँ चूँकै पूजाध्यान कैम निवे हैय सुमनसभावे दूरगता पूज्यमार्गशाक जोय || १ ॥}
\]
\[
\text{शतपञ्चीवर् मीमांसीरी चंपक जाय गुलाब कैतकि दमोरबोलसरी पूजी जिन भरि छाब नौ ॥ २ ॥}
\]
\[
\text{कैतकि जाय ने मालनी फुले गुंथी माल प्रभुजिने कंठे बजावति बरीये शिववर्माल || ३ ॥}
\]

He throws flowers also on the nine members above enumerated; and, if there is a garland, he puts it round the neck of the image; the dhūpa is then presented with the Gujarātī mantra:

\[
\text{पावक दहे सुगंधक्रूः धूप कहावत सीय उखेलत धूप जिज्ञासकृ करमदहन छिण होय || १ ॥}
\]
\[
\text{धूप उखेलत जे जना प्रभु आगठ वहु मान दुर्गहा टुरे टटे पामे अमरविमान || २ ॥}
\]
Next, the dipa (lamp), is presented with the Gujarāti mantra:

केत्रध ज्ञानपयावहुः जेम लहे लोक
तेज पूजा इत्यदीपिनी करता शिव पणु होइ ॥ १ ॥
जगदीपक महुदीप जेत करता भावो जेत
अतराणु जे अनादिदु ज्ञान लहे निजदेह ॥ २ ॥

After each act of worship with its particular mantra, a general mantra is uttered in Sanskrit:

ॐ ही श्री परमात्मने परमपुरुषाय परमेश्वराय
अनन्तन्त्रनामराज्ये जन्मजारामुलुकाण्याय श्रीमत
जिनेन्द्राय जले चन्दने पुष्प धूपे दीपे अक्षतं भवेयं
फलं अजामहे स्वाहा.

After this he waves the chāmara before the image, fanning it; and then he comes out into the manḍapā and on the Bhājat (a small low table) or bhaṇḍar, he makes the akṣhatapājā as in the morning service with the Gujarāti mantra:

अक्षयफललेवा मणीं अक्षतपुजा उदार
अभवं पणु नविश्य हुवे राजरीभमंदार ॥

He then offers fruit (phala) on the svastiṣṭa with the Gujarāti mantra:

फलपूजाकरता थकल सफल करो अक्षतार
फल माघु प्रभुभागले तार तार मुज तार ॥
जसफल ओपम जग नहीं पांजापाँढी नहीं अंतु
अव्यावाध अचल अरज माघु दिखलान्त ॥
Next he offers naivédya on the Siddhasaiya with the Gujaráti mantra:

हवे नविनत निवेदना काजे जिमहलीराय
भवनिविन्द प्रभुमुख करता शिवमुख थाय॥

Then follows the Chaityavandana as in the morning pújá, after which he retires saying, ácissahi, ‘Let me enter’ the outer world. Then the lamps are put out, and the temples shut.

The evening pújá is a very short one. It begins between 5 and 6 p.m., when the pújári after his afternoon meal enters the temple pronouncing the indispensable wissali. He then lights the lamp and performs the dhúpapújá and drati—the latter consisting of the waving of a lamp of five wicks before the image. Then follows the waving of the maṅgaladāpu, a lamp lighted with oil and wick. Music is at this time played by the Bhújakas or others in the maṅḍapa. The pújári then retires saying, ‘ácissahi.’ This concludes the evening pújá. Every time he comes in or goes out he strikes the ghaṇṭá for joy.

Of the sacred days of the Jaina, the Chhawachchhari or Pajjushana begins on the 12th day of the Kríśnāpaksha of Śrāvāna and ends on the 4th of the Śuklapaksha of Bhádrapad. During the first 7 of these 8 days the Kulpasitra or sacred code of the Jainas is read and explained to the Śrāvakas by the priests.
The last day is confession-day, when it is considered imperative on every strict Jaina to make chhavachahari or confession to a priest; hence this last day is so called from this. This confession is called Ālavāṇa (Sans. ṛlapana, to speak, i.e. confess). Ālavāṇa or confession with them, however, does not consist of any enumeration of special sins committed; but the Śrāvaka simply mentions the various classes of sins, and asks forgiveness in the following mantras:—

आलोक—
इच्छाकारण संदिष्ट भगवन् देवसिंहं आलोक।
इच्छे। आलोकामि जी में देव सिंह। इति।

अथ सात लाख—
सात लाख पृथिवि काय। सात लाख अथ्य काय।
सात लाख तेह काय। सात लाख वात काय। दश लाख
मस्येक वनसपति काय। वे लाख वेदी। वे लाख वेदी।
वे लाख चैत्रंजी। चार लाख देवता। चार लाख
भारी। चार लाख तिथिच पंचेंद्री। चौडे लाख मनुष्य
प्रवंकर। चौराती लाख जीवा योनी महिः। माहरे
जीवे जे काह जीव। हणयो हीय हाणयो हीय। हणयो
ता पले अनुमोदयो हीय। ते सबले हु मन बचन कायाए
करी। मित्यामि दुःकहं। इति।

अथ अदार पापस्थानक—
पेहले माणातपित। बीज मृणावातं, बीज अदनादाम
चैंथे भेदुन, पांचमे परिमह, चौंढे क्रोध, सातमे मान,
On this day the Kalpasutra is read from beginning to end without comment of any kind.

Of the other seasons the Kārttikī festival begins on the 7th of the Krishṇapaksha of Kārttika, and lasts till the full-moon.

Phālguṇa-chaumāsuṇā lasts from the 7th of the Krishṇapaksha of Phālguṇa till the full moon following. Āshāḍha-chaumāsuṇā is from the 7th of the Krishṇapaksha of Āshāḍha to the full-moon of that month. The Āṃbilāṇi Oli in Aśvina, from the 7th of the Krishṇapaksha of Aśvina to the following full-moon. The Āṃbilāṇi Oli in Chaitra from the 7th of the Krishṇapaksha of Chaitra to the full-moon of that month.

It is incumbent on all Śrāvakas, whether they attend to daily services in the temples or
not, to observe these days. They also go to the Upásaras or monasteries to hear the Áṅgas of the Kalpasútra read.

They worship the Siddhachakra on these days. On a small silver or brass stand are four figures in relief seated cross-legged like the Jainas, one in the centre, and four round the circumference. Between the latter are the words Darśana, Jñána, Chaitra, and Tupos. The five figures represent the five orders of Jaina saints—first, the Arhat in the centre; second, the Siddha above; third, the Áchárya to the worshipper’s right; fourth, the Muni or Sádhu to his left; and fifth, the Upádhyáya below.

By the more rigid Jainas fasting is observed on these days. There are several kinds of fastings.—(1), Uparásá, of which, again, there are two divisions—Chauvihára and Tévihára—the former is abstinence from food and water, and the latter from food and taking water that has been boiled and cooled, during daylight after 10 a.m. and before sunset; (2), Ékásana, in which he may eat as much as he likes, sitting on one ásana. Vegetables, either cooked or raw are prohibited. He must eat only grain, cooked of course, and drink water that has been boiled and cooled; (3), Ambil, in which he eats his usual food, seated on one ásana, but must not taste oil and ghi or fatty substances; (4), Nívi in addition to Ambil, he may eat sour substances; (5), Bé-ásana, is the same as Ékásana,
but in this he may eat twice; (6); Chhat—like Upavásā, this is of two kinds—Chauvihār and Tēvihār; the former is abstaining from food and water for two days, and the latter is abstaining from food alone for the same period; (7), Aṭṭam, is similar to the preceding, but the abstinence continues for three consecutive days. And thus the fasts may be observed from 4, 5, 6, 7, &c., consecutive days to a month. A fortnight’s fast is called Pūkshamaṇa. Fasting for a month is called Māsakamana.9

II.—GACHCHHAS.

The Jaina Gachchhas are 84 in number, but only 8 of them now exist in Gujarāt:—Viśā Usva, Daśa Usva, Viśā Srīmāli, Daśa Srīmāli, Viśā Pūrva, Daśa Pūrva, Viśā Māru, and Daśa Māru. In Kāṭhiāwād the Viśā Gachchhas intermarry with the Daśa Gachchhas; but in Ahmādābād Viśās marry only with Viśās, and Daśās only with Daśās. Each caste has its own Dēvī or goddess. There are also two goddesses for each family—a Jñātūlēvī or caste goddess, always worshipped in the houses, and a Kuladēvī or family goddess, worshipped in separate temples; sometimes these latter goddesses are also placed in the temples of the Tirthaṅkars.

The Kuladēvī or family goddess of the

---

9 For the information contained in this paper I am indebted to the kindness of Dholsa Hakam Chand Dalāl, and his son Dīhyābhau Dholsa Dalāl.
Viśā Uśvas is Uṣhādēvī, seen on the right-hand side of the entrance of Haṭṭising's temple at Aḥmadābād.

Every Tīrthaṅkarā has two female attendant spirits, one a Dēvī, and the other a Yakṣhī or Yakshanī. To each also a sacred tree (vriksha) is assigned, and a Yaksha. The following is a list of the vrikshas, yakshas and yakshanīs belonging to the several Tīrthaṅkaras¹⁰:

---

¹⁰ For these and other details, see Rataṣāra, bhāg. 2pp. 706ff.
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>7. Śupārśvanātha.</td>
<td>Śiriksha.</td>
<td>Mataṅga.</td>
<td>Śāntā.</td>
</tr>
</tbody>
</table>
15. Dharmanātha.
16. Śāntinātha.
17. Kunthunātha.
18. Ara or Arhanātha.
20. Munisuvratanaṭha.
21. Naminātha or Niminātha.
22. Neminātha.
23. Pārśvanātha.
24. Mahāvīra or Vardhamāna.

Vṛiksha.
Dadhīparṇa.
Nandi.
Bhilaka.
Ambā.
Aśoka.
Champaka.
Vakula.
Vṛtasa.
Dhātaki.
Śāla.

Yaksha.
Kīmnara.
Garuḍa.
Gandharva.
Yakṣheṭa.
Kubéra.
Varuṇa.
Bṛihkūṭi.
Gomēdha.
Pārśvayaksha.
Mātaṅga.

Yakṣhaṇī.
Kandarpā.
Nīrvāṇi.
Balā.
Dhāriṇi.
Ḍhāranapriyā.
Naradattā.
Gāndhāri.
Ambikā.
Padmāvatī.
Siddhāyikā.
Sarasvati is called the Śasunadévi of all the Tirthaṅkaras.

III.—Śripujya.

Every Gachchha has a Śripujya or head priest. For those Gachchhas which exist only in name there are no Śripujyas; but all existing Gachchhas have head priests. These are appointed by the previous Śripujya during his life-time, or in case this is not done, he is appointed by the Śrāvakas. Formerly only Saṁvēgis were chosen as Śripujyas. But the office now-a-days carries much pomp with it, the head priest having a regular establishment of horses, attendants, &c. For this the Saṁvēgis despise the office, and now only Jatis are chosen to the position. The duties of a Śripujya are to buy Brāhmaṇ boys, and instruct them in the Jaina religion, rearing them as Jatis, and to send them to preach the Jaina religion to the public. These Śripujyas themselves go in circuit, discourse with the Śrāvakas, and convert people.

IV.—Samvēgis and Yatis.

The Yatis or Jatis are ascetics or devotees, analogous to the Brāhmaṇa Sannyāsins. There are two classes of these among the Jainas—Saṁvēgis and Jatis.

Saṁvēgis are Śrāvakas or born Jainas, who, in old age, or at any time they like, renounce the world and become Saṁvēgis. They do not
receive ordination, as the Jatis do, from their Śrīpūjya or head priest. They themselves become so at their pleasure. The Saṁvēgi is initiated thus:—He is conducted out of the town by crowds of Śrāvakas with music and joy; he is placed beneath a tree having milky juice, generally the Baniyan, Vaḍ or Ficus Indica, and there, surrounded by a circle composed exclusively of Saṁvēgis, who pull out the hairs of his locks in five pulls; applying camphor, musk, sandal, saffron, and sugar to the place. He is next stripped naked and placed before another Saṁvēgi who pronounces this mantra in his ear:—

करोमि भेतसामाइर्यं, सावज्जं जोगं पञ्चकामि जात्र
(जीवितः सिद्धिः सिद्धिः) मण्डूमें बायाए, कारणं
न करोमि, न कारंबिं तस्स मंते पद्धकमामि, निदर्मि
गरिंहामि, अप्यां वातिरामि, इति।

These Saṁvēgis avoid all pomp, live on alms, put on dyed clothes, have no fixed dwelling places, but wander about the country, preaching to the public about the Jaina religion and making converts.

11 In the Paṁvanāthe Charita, Paṁvanātha is described as tearing five handfuls of hair from his head on becoming a devotee. Conf. Delamaine, Trans. Roy. Asiatic Soc. vol. I, p. 433.

12 This same mantra, except the part enclosed in brackets, is repeated daily by every Śrāvaka before beginning his prayers. For the bracketed portion he substitutes—निअमि, पञ्चकामि, दुःसिद्धिवित्विधिः ||
After becoming Sāṃvēgis, they pull out hair from their heads in five locks also once a year, on the day of Chhauvauchchhari; and they may do so at any other time they choose. These Sāṃvēgis are the only Jaina Samyāsis in the true sense of the word.

The second class—Jatis, are more numerous than the former. The Jatis are sometimes the children of Wāniyas or Kaṇbis, who often devote them from their infancy; now-a-days the children of poor Brāhmans are bought largely for this purpose; and occasionally they are dedicated in consequence of vows made by Wāniyas without children, who promise their first-born to their Śripūjya or high priest, in hopes of obtaining further posterity. Whilst young the Jati is placed under a Guru, for whom he performs many domestic services. At a proper age he is initiated in the same way as the Sāṃvēgi, only his hair is not pulled out in five locks. His Guru takes only five hairs for form’s sake, and his head is afterwards clean shaved. Instead of a Sāṃvēgi, his Guru pronounces the initiation mantra in his ear. He then receives the cloth of a Jati—a pure white cloth (Guj. chulota, Sans., chivara)—of a yard and a half for his loins, one of two and a half yards for his head, a kambali (Sans. kambala) or country blanket for his body, a tripunī or waterpot, a plate or pātra for his victuals, a cloth to tie them up in, a black rod (daṇḍa) to
guard himself from hurt but not to injure others, and a *rajkaraṇa* or besom (Guj. *bāgha*), to sweep the ground with. He does not return to his Guru's residence till the next day. He lives on charity, and procures his food ready dressed from the houses of Śrāvakas, Brāhmānas or others. He may purchase dressed food, but may not dress it for himself; he must not eat or drink while the sun is below the horizon; he must abstain from all roots, as yams, onions, &c., and from butter and honey (*māvighu, madhu, makhā*, and *mad*). The Jatis wear loose clothing, with their heads bare, and their hair and beards clipped; and they ought never to bathe; but now-a-days they do so. Sometimes they live together in *pāsālas* (*pāsādasālas*), and ever after a Jati has left one of these, he yields a sort of allegiance to the Guruji or head of the Pāsala.

The Jatis are not Sannyāsins in the real sense of the word. They are fond of pomps, silver and bronze vessels, and cloths with ornamental borders. Many of the Jatis are traders, and always carry money with them. They neglect *pāja*; though it is their duty to read and expound the Jaina *Sūstras* to the Śrāvakas at the temples, they never perform any of the religious ceremonies. Some Jatis have concubines, whom they seclude in villages, but do not bring into the larger towns. Morally they are not a good lot.
V.—The Girñis or Nuns.

Girñis or Sādhvis are the nuns of the Jains. A girl, according to their Svarītis, must at least have attained the age of nine to become a Girñi; but practically the age at which they become nuns is between 15 and 17. They become Girñis with the permission of their guardians; if married the woman must obtain the permission of her husband, in which case the latter can marry again; but these rules are not always observed. Thus a girl, a married woman, as well as a widow, may become a Sādhvi. If once she becomes a nun, she must continue so throughout life.

The place where the nuns live is called an Upāsara. According to the Śāstras not less than three nuns must occupy an Upāsara; but when there are only two nuns, the rule is not considered broken. There is a head nun in every Upāsara, called the Pravartini. She is appointed by the Āchārya. One of the Girñis is chosen to that post on the ground either of long residence in the Upāsara, or of learning, or of austerity. The Girñi appointed Pravartini on account of her learning is called Sutathavirā, (Sans. Śrutasthavirā); if on account of age, Vayathavirā; if on account of austerity, Tupathavirā. The Girñis wear four cloths, an outer one called kapada, a nether cloth called sāda, a lañgya or lañgōthi, and a chauli or bodice. Kambulas, or woollen blankets,
and ṝunās they carry for covering themselves and sitting upon. They also carry a stick called dāṇḍa or dāndō.

When they go out they wear a mohoptī (Sansk. mukhayugpti), or mouth-band. They perform Pratikramana, or the repetition of prayers twice a day; go and listen to the Âchāryas discourses; examine their clothes twice a day, and carefully remove any vermin. This is called Padilīhana. When one of them perceives an insect she must not blow it out, lest it die, but remove it carefully, so as not to endanger its life. This they do before cowries called Âchārya-sthāpanas (or acting Âchāryas). They beg their meals, and may not cook,—for touching fire is strictly prohibited. The five elements are supposed to have life, and fire being an element has also life. Hence the objection to touch it.

When going to beg they carry three or five vessels placed in a wallet hung round the wrist. A cloth, folded more or less, according to the season, is thrown over the wallet. This cloth is called Palla; in summer it is folded into two, in the dewy season into four, and in the rainy season into five. They beg every day, except on fast days. In Âhmadābâd they beg only from Šrāvakas' houses. In Northern India at any house. They receive hot water cooled from Šrāvakas for their drink. If anything is left after their meals, they mix it in sand, in order that it may not rot and breed insects.
Their bed is called Santara. It is made either of straw or a kambalu. In the rainy season they sleep on planks. Their night is divided into three parts, yômas or watches. In the first watch they talk with the Srâvikâs. In the second yôma they sleep; and in the third yôma self-contemplation or Sajyâdhanâ (Sans. Savâdhyâyâna dhyâna) is performed. This however is very rarely done, except by the most learned; but in place of it they devote themselves to the recollection of what was taught them the previous day by the Áchârya.

VI.—The Eternal Tirthâmkaras.

Like the Chiranjíveis, or eternal existing sages of the Brâhmaṇa religion, the Jainas also believe in Sâsvata or eternal Tirthâmkaras. But while the Hindus have seven the Jainas have only four. Their names are:

1. रिखभानन्द Rikhabhânanda.
2. चन्द्रानन्द Chandrânanda.
3. वारिखेन Vârikheṇa.
4. वर्धमान Vardhamâna.

VII.—Pârśvanâtha and Kamatha.

Kâmaṭha, a sage, was practising austerities between the Paûchâgni or five fires, on the banks of the Ganges at Bânâras, when Pârvanâtha went to visit him. Pârśvanâtha by his Avâdhijnâna,13 perceived a serpent half-burnt in

13 There are three kinds of Jñâna, or knowledge, according to the Jains—Matiijñâna, or common knowledge;
the flames. He took out the log in which it was, and pronounced one naukāra over it. The serpent died at once, and became Dharaṇīndra of Pātāla. Kamaṭha by his austerities became Mēghamālā (cloud-garland). The rescue of the serpent by Pārśvanātha displeased Kamaṭha, and when Pārśvanātha was engaged in the kausagyā meditation, Kamaṭha in the form of Mēghamālā, raised a fierce wind, with rain and hail. The flood reached to his nostrils. Dharaṇīndra, in remembrance of Pārśvanātha’s previous favour, came and over-canopied his patron’s head with his sevenfold hood. The goddess Padmāvatī took the form of a lotus, and raised Pārśvanātha up to the surface of the water. Dharaṇīndra assumed also a different shape and drove Mēghamālā away. The difficulty was thus removed, and Pārśvanātha reached Kēvalajñāna, when Kamaṭha came to him, and confessed his sin. He was pardoned, and afterwards became a Jaina.

This legend resembles that of the temptation of Buddha by Maṇa. It is often represented in the Jaina Caves of Elura.14

VIII.—Ōmkāra and Hrīmkāra.

The Ōmkāra or the syllable Ōm among the Jainas, they regard as made up of five separate letters, a+ā+s+u+ḥ,—these being the initial

sruti-jñāna, or book knowledge; and avadhi-jñāna, or foreknowledge. The latter is said to be the special possession of Tirthamūrtakaras.

14 See Cave Temples, p. 496, and pl. lxxxvi.
letters of the five sacred orders among them;—
A is Arhat; Á, Áchárya; S, Siddha; U, Upádhyáya; and M, Muni. The sandhi by which
they get Ím is a + á = á, á + Ś = áh; áh + u = Í, u + m = Ím. Thus Ím is obtained without refer-
ence to the fact that ah + u can never become á. Some substitute another a in place of ś, 
and explain it as the initial letter of Ásuras, a synonym of Siddha.

Hrudhrá is a symbol, belonging to Párvaná-
tha. Hr is composed of the three letters ha, ra, and i, ha meaning Párvanátha, ra—Dhara-
nindra, and i—Padmávatí.

These syllables or symbols are often repre-
sented in coloured marbles inserted in the walls 
of the maṇḍapas of their temples. On the 
lines of the symbol are carved small figures in 
rock crystal and yellow and black stone of 
their saints. The symbols are thus written—

\[\text{\texttt{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{
two small squatted figures in black; on the yellow lunule are two in white; on the upper horizontal stroke are two in red; on the next two bars are six each and one at the curve on the left, all yellow; on the short horizontal stroke of the r is one, another at its junction with the downstroke, and a third in line with these two on the downstroke of the h; and lastly there is one on the vertical stroke of the i, opposite the upper bar, and another opposite the lower horizontal stroke of the h;— in all twenty-four.

Among the Hindūs, the syllable Ōṁ is the bijākshara, or mystical symbol for Brahma; Ḫṛāṁ and Ḫṛān for Śaktī; and Glaṁ for Gaṇapati.

I have just received from Dr. S. W. Bushell, of Pekin, a sketch of a Chinese copper medal, a little over 3 inches in diameter, with a foursided figure, filling the centre, the sides slightly curved inwards, and on each side of this a Sanskrit symbol; that above is Ōṁ; and below is Ḫṛāṁ, to the right is Ḫṛāḥ; and to the left Gṛāḥ. The accompanying representation shows the position and forms of the symbols on the medal:—
The same syllables appear on both sides of the medal, and Dr. Bashell thinks it is probably Buddhist; and this can hardly be doubted. It is well known that the Buddhists, like the Hindûs and Jainas, attach importance to these mystic syllables. A full explanation of them would be most interesting.

Paṇḍit Bhagwânlâl Indraji, Ph.D., suggests that it is a yantra of the Tantric Baudhâ system, the four characters Ōm, hrâm, hrîm, hrûm representing the four Jñâna Buddhâs usually figured on the four sides of a stûpa, the fifth (Viarôclâna) being supposed to occupy the centre, and as he is unrepresented on the stûpas, so the symbol hrâh is omitted on the medal. He reads the syllables on it grâm, hrûm, hrûn, hrîh, and supposes the first to be a mistake for hrâm, which is the usual syllable.

The medal may belong to about the eleventh century A.D.


Jalajâtra or the water festival, is performed on one of the three following occasions:—(1), at the consecration of a new Tîrthaṁkara; (2), at the putting up of a new dhevajasthamba; and (3), on the prevalence of a plague. The main ceremony of the festival is to bring water to bathe the Tîrthaṁkara.

On the day previous to the Jâtra 108 pits are made in the sandy bed of a sacred river or near a tank; the water of the river or tank is made to
flow into these holes. On the Jātra day a procession starts from the place where the Tirthāṅkara is to be bathed, to the river or tank. Men and women in their gayest dresses, the former wearing red paguḍis, with children seated on richly caparisoned horses to adorn the procession, go to the river with a large pot. Into this pot water from each of the 108 pits is poured. With music and in procession the pot is brought to the place from which the procession started. Then 108 married females with 108 small kaluṣas come and receive, each in her kaluṣa, a part of the water from the large pot. These 108 small kaluṣas are used in performing the Abhisēka of the Tirthāṅkara that is to be consecrated, or to the already consecrated Tirthāṅkara if the Jātra is performed in honour of the putting up of a new dhvajāsthamba, or to avert a plague. Ceremonies are also performed by the priests, accompanied with mantras in the Maṇḍapa of the temple.

IX.—Jaina Marriage.

Among Jaina, as among Brāhmans, it is strictly prescribed that girls should be betrothed before puberty. The average age at which they are thus given away is about ten years.

On the day previous to that fixed for the marriage, the parents or other near relatives of the bride and bridegroom invite their friends, and on the morning of the marriage-day a band of married women, mostly the relatives of
the bride, start from her house. One woman heads the procession, carrying in her hand a brass tray containing one coconut (śīryāla), seven betelnuts, seven dried dates (karjūra), and a wooden cup containing kuṅkuma. She takes this tray on her left shoulder supporting it on her hand; over the right shoulder she lays a new sādi, called ghūṭdī. The party thus headed and with music playing before, go to a potter’s, where the leading woman makes a tilaka mark on his forehead, and takes from him the earthen vessels required for the marriage ceremonies. The vessels commonly taken are seven varaguddis or small painted pots, seven rāmapātras or cups, one mulli or big pot for the Ganēśasbōjā or setting up of Gaṇapati. The party then returns to the house of the bride, and is received by a lady of the house. The latter meets them with kuṅkuma and akṣhatāṅkī in her hand, marks the forehead of the head-woman, and receives them all into the house. This reception is called vañhāva.

Next comes a Brāhmaṇ priest to perform the ceremony called Gaṇapatipājā. A square spot is already chosen for it in the house where the mulli or big pot brought from the potter is placed by the Brāhmaṇ. A square cloth is tied up as a canopy over the place. Two small earthenware cups perforated in the bottoms which are placed against one another, are suspended by a string under the middle of
this square cloth, and four cords attach it to the corners of the cloth. This is called the tying of the ṭaṇi. At the corners are also fastened two dried seeds, one of ṛṇīḍhūl and the other of maṁḍāsāṅg. Into the maṭṭi or big pot placed below, the Brāhmaṇ puts akṣhaṭāḥ of yava (rice), betel nut, money, karjūra (dried dates), kamalakākuḍī (dried lotus seed), and a red cotton string. The meaning of this is not known. The Brāhmaṇ priest repeats some mantras or ślokas at his pleasure. At the end he repeats the Sanskrit mantra:

सुमुखेः, मुलम, शिवं कल्याण, आरोग्यं, निर्भये
वेचन गुर्म मभवु

meaning, “May the marriage end happily without any obstruction in an auspicious mukhūta, lagna, conferring happiness and health on the pair.”

This mantra is repeated after every rite connected with the marriage, and is, in fact, the only mantra known to the Jainas proper. The other mantras the Brāhmaṇ priest repeats at his pleasure. He then receives a dakhīṇa or fee. Here ends the Ganaṭipājā. The visit to the Kumbhāra and the Ganaṭapājā are

7 Miṁḍhūl (in Sans. Madana; Maṁḍī ṛṇīḍhūl), is the fruit of the Randia dumetorum (Lam.), and is also used in medicine as an emetic. Maṁḍāsāṅg (Sams. Avar- tani; Maṁḍī, Murudāśthāy), is the twisted pod of the Helicteres inva (Linn.), which is also used medicinally. See Dymock’s Materia Medica of Western India, pp. 338, 391.
also performed by the bridegroom’s party at his house.

After this pūjā the setting up of the Mānikya-stambha, which answers to the Muhūrtta-stambha of the Brāhmaṇs takes place. In the latter case the Muhūrtta-stambha is planted several days or even a month before the marriage; but among the Jainas the Mānik thamb is only placed on the morning of the marriage. To a log of a cubit’s length of the Khadira tree (Acacia catechu), is tied a mindhal seed and betel leaf, by a red cotton string, technically called achā; this is placed on the right side of the house with the same mantra, Śūnakūṭum &c., as before. The priest then leaves, having received his daksīṇā.

Two Pāṇḍinīs—wives of Pāṇḍis, a class of inferior Brāhmaṇs among the Jainas, similar to the Bhūjaks—are then sent from the bride’s house with two large pots, one containing butter and the other milk, with silk cloths tied over their mouths. The quantity of milk and butter sent depends on the wealth of the bride’s father. The Pāṇḍinīs go with their pots to the bridegroom’s house, and place them before him. All these ceremonies take place in the morning.

Before the noon meals begin a woman, often a relative of the bridegroom, leaves his house, taking a pair of silver anklets of the Mārvāḷī form, puts them on the bride, and takes her to
the house of the bridegroom. But when they
are not related this latter visit is not paid.

After putting on the anklets a lady goes
from the bride’s house with a large bambu
basket containing odd numbers of all the
sweetmeats, cakes, &c., prepared for the
guests. She also carries with her a vessel
containing milk and sugar (Gaj. Kalvāpirasro),
one bronze tray containing scented powder,
one rāḥdi or vessel full of ghū, and a kāmsiyā
or brass spoon for dipping out the ghū. A
brass stool is placed for the bridegroom, who
is made to sit on it. Before him the lady
places all that she brings with a certain
amount of money, which, again varies accord-
ing to the circumstances of the bride’s father.
The lady, after doing this, returns to the
bride’s house. The meaning of this they do
not seem to know; perhaps, as among the Brāh-
maṇs, it is merely an invitation to meals given
to the bridegroom.

Then the mid-day meal is eaten. Later in
the afternoon the bridegroom’s procession
takes place. He is dressed in a jama or rich
gold-cloth, covering his whole person, an
uttarāsana or upper garment made of gold-
cloth, a śalu or cloth worn in the form of a
Yajūshasāvita, a chibā or head-dress of the
Surati fashion, and a veil of gold-thread called
scharāh. His shoes are also of gold-cloth.
Thus dressed he mounts a horse richly capari-
sioned, and rides slowly through the bazar to the bride's house. His relatives and friends and the guests invited, male and female, go in advance of him, with music playing before. The females sing as they proceed. With these rejoicings they reach the bride's house, where they are received and seated. Then śrīphalas or cocoanuts are distributed to all invited. To married men and the rich two śrīphalas are given to each. To bachelors only one. In case of a scarcity of cocoanuts, three paisa are given in place of each cocoanut; but if possible cocoanuts alone are given to males. At this point the guests if they choose may leave, but the relatives on both sides remain.

In the court-yard of the house a spot has been already chosen where the Jōshi Brāhmaṇ or priest prepares the chauki or square for the pair to sit in. Three bambu posts are planted at each corner of it, and it is canopied by a cloth; between the three posts in the corner are placed seven māṭlis or large pots. They are put one over the other, and tied with cotton thread to the poles. Thus there are in all twenty-eight vessels at the four corners. Rich men use copper and sometimes even silver vessels; but the poorer earthenware ones.

The bridegroom is now received in the porch of the bride's house by a lady relation of the latter having a pestle, yoke, churning stick, and spindle (ḍhūsār, mūsār, ravaīyō and trūk).
Each is covered in a part of the ghātadī cloth, and waved before the bridegroom. She puts a kunhkuma tilaka and vṛhī or unhusked rice on his forehead. Four small balls of cooked rice and ashes are tied in four bits of cloth waved before the bridegroom thrice, and thrown on the ground, two before and two behind, to avert the evil eye. Two cups placed mouth to mouth (sampuṭ) and tied with a red cotton thread are placed in the middle of the threshold. The bridegroom must place his foot on the cups, and break them before entering. He then goes into the house.

Next the pair come and sit in the chauki, the bridegroom on a brass stool set for him, and on his left upon another sits the bride; on his right is the Jōshi Brāhmaṇ. First the ceremony of hastamēla or joining of hands is performed—the right palm of the bridegroom being placed over the left hand of the bride, with the mantra—Sumukhārttav, sulagnam, &c. A maṅgalasātra technically called varamālā, is next tied by the Brāhmaṇ round the necks of the bridegroom and the bride. This ends the hastamēla ceremony.

The Kuladēvatāpājā or worship of the family goddess follows. It is also called Māyīpājā. A māṭī or large pot is placed, in which the Brāhmaṇ places akṣhataḥ, betel leaves, phala, or fruit. A lighted lamp is also placed in the pot, and the bridegroom is asked to put in
some rupees, which he does according to his means. Naivêdya or food is offered before the goddess. The food prepared for the guests is always used for this naivêdya. And the quantity here varies according to the supposed taste of the goddess.

The bride and the bridegroom next come to the square (chauka) in the court, and sit facing the east. The priest orders the father of the bride to bring a pestle and mortar, a bambu basket, and a lighted lamp suspended on a chain. He bids the pair walk four times round the fire, which has been lighted in front of them. They then hold their hands in the hastamêla position. The brother or some relation of the bride fills the cavity between the hands with akshatâh, which the pair throw on the east side of the fire. During this act certain ślokas, especially from the maṅgalâshṭaka, are repeated.

Then a lady, often a relative of the bride's, now brings a large brass stool called bhâjat, and places it before the pair. A thâli or vessel with water is set on it. She puts kausâr or sweetmeat made of wheat-flour also upon it. The woman who carried the ghâṭadî on the bride’s part in the morning comes and serves some of the sweetmeat in a dish. The pair pretend to eat, after which the woman washes the hands of the bridegroom and retires. As she does so the bridegroom catches hold of her
cloth and demands money which is given by the relatives of the woman, according to their means. Then the Kuladeci is again worshipped as before inside the house. At this time the sutra, or red marriage thread, is tied round the wrist of the bridegroom, and over the bracelet of the bride. A ghāṭ (sūdī) is placed on the head of the bride by the woman that carried the ghāṭadi of the bridegroom in the morning. The bridegroom now goes out, leaving the bride, who pays respect to all her relatives and receives their blessings. She goes into the inner apartments and changes her clothes, and the bridegroom then returns, and demands his wife, and leading her out enters a palanquin, when the procession marches to the bridegroom's house. There they are received with salt and water waved before them by a lady of the house. Here the maṅgala sutra tied on the neck of the bridegroom is taken off by the Brahman priest, that tied on the bride’s neck being left.